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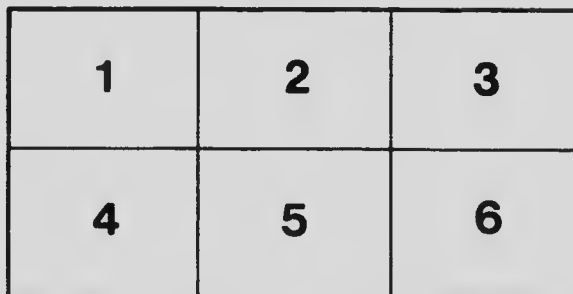
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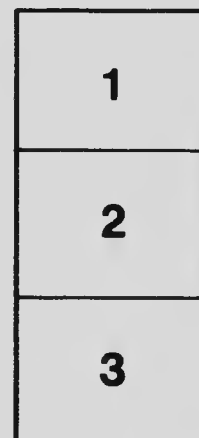
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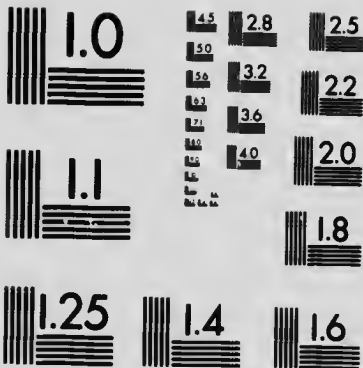
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LOCHHEED'S SYSTEM OF PHONICS

EXEMPLIFIED BY
A PRACTICAL ALPHABET
OF
PHONETIC SYMBOLS



Illustrating in and through the letters of the Roman alphabet

THE ACCURATE SPELLING AND PRONUNCIATION OF ALL WORDS IN ENGLISH, FRENCH, GERMAN, LATIN, ETC., WITHOUT THE USE OF DIACRITICAL MARKS, CHANGES IN THE SPELLING OR NEW UNRECOGNIZABLE CHARACTERS; BUT SHOWING BOTH PRONUNCIATION AND SPELLING IN EVERY WORD BY SLIGHT MODIFICATIONS IN THE FORMS OF ROMAN PRINT AND SCRIPT LETTERS, BY WHICH VOWEL SOUNDS ARE DISTINGUISHED AND RELATED; CONSONANT FUNCTIONS ARE SUGGESTED AND DISCRIMINATED; SILENT LETTERS ARE SHOWN IN SKELETON TYPE, ACCENTS BY HEAVY-FACED VOWELS AND SYLLABLES BY SLIGHT SPACING.

This System is applicable to all School Reading Books, Dictionaries, Phonographic Texts, Grammars of Foreign Languages for English Students and to English that Foreigners may easily learn the Language.

BY

LACHLIN T. LOCHHEED, M.A.,

*Formerly Reading and Elocution Master in Hamilton Collegiate Institute;
Principal, English and Modern Language Master of Caledonia High School*

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1101.



PREFACE.

This alphabet exemplifies an original method of rendering the English language *completely phonetic*, yet without any change being made in its *etymological spelling*. This has never before been accomplished, if attempted, notwithstanding the many agitations for phonetic *spelling* reform.

The purpose of the method is to illustrate fully, *in and through* the recognized spelling, the correct pronunciation of all words. This it does by *showing, relating and distinguishing*, in a natural logical manner, the elementary sounds and powers of all the letters in printed words, the syllables and accented vowels being likewise distinguished.

By this method the ordinary type form of each letter is confined to but *one* function which is to represent its ordinary sound or power, and every other it may have is distinguished and individualized by a slight, yet characteristic, modification of this type form to harmonize with, and, if possible, *suggest* that particular sound or power of the letter.

These modifications in no case destroy the identity of any letter, yet are sufficiently related and differentiated as to quite fulfil the first phonetic requirement, that each symbol must have *but one* function and *one* only.

A common characteristic modification and relationship is given to all those letters representing the same sound or power in different words, and closely related sounds of vowels and powers of consonants have closely related characteristic type symbols. Thus the second and last phonetic necessity is closely adhered to, viz.:—that each sound or power of letters must have but one and the same characteristic representation.

These modifications, based on logical principles, dispense entirely with the use of diacritical marks (arbitrary, illogical or otherwise) and misspelling (*phonetic, so-called*). These have been the two means employed singly, or conjointly, in our readers and dictionaries up to the present time to illustrate *accurate* pronunciation.

The educational and economic advantages of this method, while most apparent in its application to a series of school reading lessons and a pronouncing dictionary, are not confined to these only; for they are very evident if the method be applied to Latin, French, German, and other foreign grammars for English students, as well as to grammars and readers, that foreigners may be enabled to learn the pronunciation of our words independently, quickly, and accurately.

In thus showing and eliminating the many inconsistencies and other difficulties in the arbitrary spelling and pronunciation of so many of our words, the greatest obstacles to English becoming both the literary and commercial language of the world are removed. Surely these are "consummations devoutly to be wished."

A third application of this method is to a preparatory text-book for teaching phonetic spelling, especially the oral, to those who wish to learn any system of short-hand. So great and perplexing are the differences between our present alphabetic spelling and the phonetic that hundreds, if not thousands, of beginners in the study of phonography have given up in despair. If, however, a student can obtain a book which clearly shows and explains the phonetic elements of our language as printed, he has then the means of mastering the initial and great difficulties in the study of phonography.

Another purpose of the method is to make the teaching and learning of reading and spelling more of a truly educational reasoning process to develop all the faculties of the mind; that reading may be raised to its proper plane of appreciation as a study and an art, to demonstrate the great fact that "art at its highest and nature at its truest are one."

Lest the alphabet may appear too complex at first sight to be taught or practically applied to school reading lessons, the reader is reminded that an illustration only of the numerous difficulties and perplexities in the pronunciation and spelling of English words extending through a whole series of such lessons, has been necessarily condensed to the compass of a few pages, with but little if any explanation of these difficulties which present themselves gradually to the child as he advances in school progress.

It must not be supposed that the alphabet is intended to be taught as it stands. It is simply an exemplification of the sounds and powers of the letters and words throughout our language. A few introductory lessons have been appended to illustrate the application of the method to a first primer and tablet lessons, also to Latin, French and German grammars.

The teachers' script is intended only to give the teacher a means of illustrating in writing the correct pronunciation of any word by using the *same characteristic* for each vowel sound and consonant function as is employed in this method in the print.

This script therefore so completely harmonizes with the print that the pupil may see, in such writing, the accurate pronunciation *shown in the same way* as in the print.

It is not to be presumed that the pupil is to be made to write this script, or the teacher to use it ordinarily, but only to illustrate the pronunciation of new or difficult old words without being compelled to use either diacritical marks or misspelling or both in order to avoid the greater evil of repeatedly telling, and monotonous drilling in pronunciation and spelling.

The shorthand characters involve the same phonetic symbols as the print and script letters. Their very close relation makes this system of shorthand the first which can be easily and naturally employed in conjunction with the learning of reading and writing at any stage of school life.

The objects of the method are not only to make the teaching of phonics equally applicable to every word, thereby greatly improving spelling as well as reading, by showing the elementary sounds and powers of all the letters, and to symbolize each so that they may be both *seen* and *spoken* in and through the recognized printed form of every word, but also by exposing the many inconsistencies to be mastered in printed words that they may be spelled properly, to make in the near future the demand for, and adoption of, true phonetic script and shorthand writing far more desirable, possible and probable than it is at present. Then the long and weary hours now spent by both teacher and pupil in drilling on pronunciation, reading, spelling and dictation may be saved to devote to the learning of far more useful and desirable knowledge, to better qualify our boys and girls for life's duties, also to enable the poor and unfortunate to learn to read and spell well with the assistance only of complete phonic readers.

The study of phonetics, involving a long struggle to harmonize, as far as possible, long and short-hand spelling and writing, a practical application of the method developed and used during an experience of twelve years in teaching reading in all classes in both Public and High Schools (applying the method to teaching Latin, French and German pronunciation in the latter), and an unshaken confidence in the many great advantages to be derived from its various applications, have been the irresistible incentives which make the presentation of this method a conscientious duty.

Toronto, March 21st. 1901.

L. T. L.

PHONETIC SYMBOLS

FOR

PHONIC ANALYSIS AND SYNTHESIS

Vowel sounds distinguished and related, consonant functions suggested and discriminated,
silent letters shown in skeleton type, accents by heavy face vowels
and syllables by slight spacing.

A a as in Kate, great, fail, eight, they, may.
ʒ'ai, tu es, il est, vous avez.

The slanting stroke (/) characterizes this sound in every case,
both in the print and in the script of English, French, etc.

A a as in cat, can, Sam, fat.

No change in the common form to represent the common sound

A a as in car, are, heart, Watt, wander.
ich habe, er hat, wir haben,
sie haben. German.
font, not. Related by the same loop.

A a as in call, warm, water, aught,
ought, or, nor, for, Related by same tick.

A a as in care, fare, any, many, mare.
Related by being open at the side like e in
ferry, end, men, merry.

A a as in calm, psalm, fast, grass.
The circle (°) denotes an intermediate sound between that of
a in cat and the sound a in car or cot, and there-
fore, is an intermediate modification.

A a as in comma, a, again, grammar.
cut, cur, her, other, Sir.
Related sounds shown by the closely related modifications, all
being open at the top, as u in up.

Ee *as in* **ee**l, **he**, **meat**, **Mon tre al**, **re al**,
mete, **meet**, **see**, **veal**, **feel**, **reel**.
si, **ici**, **il**. French. **sic**, **wic**, **vic**. German.

Ee has two openings in the sides of this the common symbol for this sound: therefore **C**, **O** and **i** are related to it by having two openings in the side of each to show related sounds.

Ee *as in* **error**, **hen**, **read**, **tear**, **pear**, **peril**.
 No change in the common form to represent the common sound.

Ee *as in* **earn**est, **her**, **heard**, **per**haps,
cur, **pur**, **murder**, **pearl**.
 Vowels having similar sounds are, by the opening at the top of each letter, related to **U**, the common symbol for this sound.

Ee *as in* **elite**, **prey**, **weights**, **deign**, **obey**,
pray, **waits**, **great**, **Dane**, **bay**.
Feder. German. **donner**, **a ve**. French.
 Related by slanting stroke like acute accent in French as **ê** etc.

Ee *as in* **Eng**land (**Eng**land), **prer**ty, **bèen**,
Ingersol, **pity**, **bin**. Related by the dot of the **i** which is also shaded in the **C** as **I** in the **E**.

Ee *as in* **Erie**, **èar**, **sincère**, **tèars**.

Related to the long sound **C** by the two openings in the side of each and also to the short sound **i** by the dot and the shading of **I** in the **E**.

Ee *as in* **en**core, **en**nui, **en**velope. From the Fr.
 (Compare the Eng. pronunciation **en**velope.)
on, **on**ward, **wand**, **wander**.

u, **C** and **O**, all being related in this sound, are related in form by the same phonetic symbol **C**.

$\begin{matrix} \dot{\text{I}} & \dot{\text{Y}} \\ \text{V} & \text{Y} \end{matrix} \left\{ \begin{array}{l} \text{as in high, bind, ride, fry, thyme, eyes.} \\ \text{I and V related by open dots or eyes to suggest this sound.} \end{array} \right.$

$\begin{matrix} \text{I} & \text{i} \\ \text{Y} & \text{y} \end{matrix} \left\{ \begin{array}{l} \text{as in hit, bin, any, candy, thimble.} \\ \text{Common form represents the common sound, (dot or eye closed).} \end{array} \right.$

$\begin{matrix} \dot{\text{I}} & \dot{\text{I}} \\ \text{Y} & \text{V} \end{matrix} \left\{ \begin{array}{l} \text{as in height, bite, write, fright, type,} \\ \text{Broom — on dot or eye relates this sound to the long I, V.} \end{array} \right.$

$\begin{matrix} \text{I} & \text{i} \\ \text{I} & \text{i} \end{matrix} \left\{ \begin{array}{l} \text{as in machine, bijou, ravine, vaseline.} \\ \text{she, be, lean, scene, fourteen.} \\ \text{cuisine, vite, die, suis: French.} \\ \text{Related to O and U by the two openings in the side of each.} \end{array} \right.$

$\begin{matrix} \text{I} & \text{i} \\ \text{Y} & \text{y} \end{matrix} \left\{ \begin{array}{l} \text{as in myrror, stir, Sir, first, whirl.} \\ \text{murder, sturdy, certain, cur.} \\ \text{Related, by being open at the top, to short sound U.} \end{array} \right.$

$\begin{matrix} \text{I} & \text{i} \\ \text{I} & \text{i} \end{matrix} \left\{ \begin{array}{l} \text{as in girl. Related to U in curl by being open at the top and to O} \\ \text{in merry by having the opening in the side like O.} \end{array} \right.$

SOUNDS OF O.

$\text{O o as in dote, port, row, door, stove, boat, don't, though, road, know, so.}$
No change in the common form for the common sound.

$\text{O o as in dot, fond, Robinson, honorably, yacht, wand, father, wander.}$
Related by the same phonetic symbol.

(Continued on page 4.)

Ō ō *as in* dog, log. Related to both o *as in* dot and o *as in* or.

Ō ō *as in* dormant, brought, thought, nor.
daughter, gone. Related by same symbol.

O o *as in* done, other, nothing, love, canon.
upper, nutting, (Once,) Related.

Ō o *as in* do, two, manoeuvre, noon, route,
move. Related by the perpendicular strokes, |, |, |.

Θ θ *as in* woman (book, put. These related sounds are all
designated by horizontal strokes, -, -, -, etc.)

Ö ö *as in* women, (bin, been, etc., related by the shading
and dotting of the i.)

Ō ō *as in* canon, opinion, opinion. (Related by the two
openings in the side to long sound E, and by opening in the
top to short sound U, combining these sounds in this symbol.)

Oo oo *as in* took, look, (put, full, etc. related.)

Ōi oi, oy *as in* oil, boy, (o & i = oi, o & y = oy.)

Ōw ow, ou *as in* owl, fowl, foul, (o & w = ow,
o & u = ou.)

SOUNDS OF U.

U u *as in* putrid, puny, tune, (ew = u) new.

U u *as in* putty, pun, double, tongue.

U u *as in* put, full, (took, would, woman,
related by the horizontal strokes.)

U u *as in* Ruth, ruin (to, boom, Related by the perpen-
dicular strokes, |, |, |, etc.)

U u *as in* busy, business. (Related to i by shade and dot.)

POWERS OF CONSONANTS

DISTINGUISHED, RELATED, AND SUGGESTED.

The word in parenthesis represents the vocalized powers of the consonants for phonetic spelling.

- C c (key) as in coat, **mac**intosh, **mac**hinate.
 C c (see) as in cent, **cy**pher. (sent, Sam, etc. related.)
 Ch ch (chee) as in church, chimney, chime.
 Ch ch (she) as in machine. (dish, fish, etc. related.)
 Ch ch (ieh) as in loch (like German ich, and not lock.)
 F f (eff) as in **of**ten, from. F f (ev) as in **cf**.
 G g (gee) as in gild, begin, forget, gil, **angle**.
 G g (jee) as in gin, gill, **angel**. (j+g=g.)
 Ng ng (ing) as in ring, long, fang.
 N n ng (eng) as in ink, longer, finger.
 Ph f (fee) as in **ph**osphate, diphtheria.
 Gh=f (eef) as in **trough**, enough.
 Qu qu (coo) as in quite, quietly, Queen.
 Qu qu=C (cue) as in pique, **macaque**. (c & q related.)
 S s (oss) as in east, so: S s=Z (zee) as in case, measles
 S=sh (ish) as in **sugar**. s+h=zh (zhoo) as in leisure.
 Si, ti & ci=sh (ish) as in **passion**, physician.
 Th th (thee) as in **though**, with, beneath.
 Th th (ith) as in pith, myth, through, thought.
 W w (woo)=w and | as in do, two, new.
 Wh wh (whay) as in whale, whey, why.
 Y y (yea) as in yet, young, youth.

6 Phonetic Print, Script and Short-hand Symbols Related.

pate	a	/	dote	o	o
pat	a	—	dot, dog	o o	\
par	a	\	dormant	o	'
pall	a	'	done	u	u
pare	a	=	do	o	l
palm	a	o	woman	o	—
puma	u	u	women	i	.
he(heel)	e ee	e	look	oo	—
held	e	=	loop	oo	l
her	e	u	tune	u	e
prey	e	/	tun	u	u
England	i	.	put	u	—
fine, by	iny	o	ruin	u	l
fin, baby	iny	.	royal	oy	e
fir	i	u	roil	oi	e
ra vine	i	e	rout, row	ou	y
CONSONANTS.			CONSONANTS.		
cant	c	(ringer	n	l
cent	c	'	finger	n	b
often, of	ff	f v	east, ease	ss	' s
get	g	o	thy	th	L
gem	g	j	thigh	th	7

INTRODUCTION

The lessons with suggestions are submitted as honest effort to improve as much as possible on the old first book and tablet lessons now authorized. Teachers and critics will kindly examine them without prejudice, giving each a fair, conscientious, practical trial in the class-room if possible; and suggestions for their further improvement will be very greatly appreciated and properly recognized.

No great originality is claimed, particularly for the suggestions which are descriptive of methods found successful in actual teaching experience for helping children to help themselves to think, and to acquire that self-reliance so desirable for best educational development.

As progressive teachers, especially the inexperienced, welcome suggestions intended to help them, it is deemed better to suggest too much, possibly, than nothing at all. The well known maxims of good, experienced teachers repeated here may, it is hoped, remind the inexperienced to beware of evil tendencies so detrimental to true teaching.

The permanent adoption of phonic teaching has rendered practicable and desirable the introduction of a method for making the many unphonetic words phonetic, so that every word in the language without exception can be taught phonically without either changing the spelling or using diacritical marks. Surely if the phonic method is the best for teaching the majority of words, it must be the best for teaching each of those numerous exceptions so confusingly and inaccurately taught by mixing in with the phonic method the old alphabetic look-and-say, telling plan. This apparent necessity till now has greatly discouraged and perplexed both teachers and pupils; and the phonic method has most unjustly been blamed for the terrible resulting jumble. Present every word in our readers so that it can be accurately pronounced and spelled, through phonic analysis and synthesis, and these muddling mixtures must disappear.

Those who consider the letter modifications, syllable spacing and heavy-face accented vowels too conspicuous will doubtless see that each can, if advisable, be reduced more and more till not noticeable without a magnifying glass. On the other hand, those who think them already too minute or indistinct will notice that each can, particularly on tablet cards, be enlarged to be more noticeable than the letters proper, especially if brightly contrasting colors be used. The true mean must lie between these two extremes. As the size of the type gradually diminishes in the series of readers, similarly must the modifications, accented vowels and silent outlined letters become less conspicuous. There being no change in spelling, the mental picture of each word and page of print so closely resembles the present printed forms that the child has no difficulty whatever in reading ordinary print through analogy and association of ideas.

The illustrations have three principal functions:—First, to show or suggest as clearly, naturally and interestingly as possible the exact sound or power of the letter or letters to be taught in the lesson. Second, to prettily portray each idea and thought involved in the lesson so that the child may find the objects named in the print and script as well as the thoughts expressed by the sentences, illustrated or suggested in the pictures. Third, to give full scope to both the teacher's and pupil's imagination: that little stories, mythical or otherwise, may be invented to arouse enthusiasm or retain interest in the lesson. The aim is to make the lessons and illustrations as interesting, applicable and useful as possible.

SUGGESTIONS

Do not tell children anything which you can help them to find out for themselves. If you allow them to expect you to tell them what they might learn through their own exertions and your guidance, that moment they relax their efforts to acquire knowledge properly, lose their self-reliance and pride in their own strength and conquests, so that they go to you to be told everything till both your time and patience are exhausted. Be kindly persevering to avoid this at the beginning, taking time to lay this educational foundation stone truly and well. Arouse interest in the lesson by a little talk about the picture and how kind, gentle and loving the old sheep is, and how happy and playful little lambs are. Get the children to tell you what they know about lambs and sheep. As a test, see if anyone can tell you just what each little lamb is trying to say to the old sheep. If no one can, ask what every little lamb says when it speaks to the mother sheep; then, how to begin to speak the words, or better, what noise (a a a) the little lamb with its mouth open is making, and what the other little lamb has to do just before making this noise in order to speak to the old sheep. [(1) Close lips, send breath out through nose then open mouth quickly, then (2) immediately make sound the second lamb does with its mouth open, and the whole word is spoken.] Thus the child is led to realize that the first (m) is almost, if not entirely, mere placing of the vocal organs preparatory to making the sound (a) and is immediately followed by it. The best results are obtained by fixing this idea in the child's mind so that the consonant power may not be isolated from the vowel sound and drawled out through the nose (m m m n — a) to speak the word. Have the vowel sound connected with the consonant power, and do not attempt or have the child attempt to articulate the latter without the former. Tell a little story about this funny little quiet brownie (m) which shows them how to start to speak the word and that it always takes hold of hands with the noisy little fairy (a) either on one side or the other and shows how to start to speak one word (ma) when it comes first, and how to stop smartly in order to speak another word (am) when it comes last.

Thus, with other little devices of your own, lead the child to learn the exact power of the consonant (m) and true sound of the vowel (a). Never mind their alphabetic names (emm) and long sound (a), and be very careful you do not use them or tell, instead of teach, the child the power of (m) and sound of (a), letting him merely mimic you over and over again while his thoughts may be on anything but what you are telling him and he is mechanically saying after you. Don't begin stuffing him if you want a smart, thoughtful, self-reliant pupil.

Children revel in the mythical and take a deep interest in the imaginary brownies (the consonants) and little fairies (vowels) by which you can speak of any letter without using its alphabetic name. Both script and print letters are used from the first to give variety and drill on the letters taught. The script letters (the brownies and fairies) you tell them are what their dear fathers and mothers make in order to send letters home when they go away, and that you want to have them to learn not only what each little brownie or fairy says, but also how to make them so they can write, too. Keep up the child's interest and desire to learn by every means possible. A good drill is to have them, after this first lesson, hunt out and mark all the little brownies (m) and fairies (a) they can find on a page of some book or piece of newspaper, giving a little prize, say, to the one who finds the most before next lesson. Thus they see the use of the print.

Next lesson show them how the little brownie (m) is made (outline of three round-topped bee-hives close together); also the little fairy (a) (hoop with earne upside down close to it). Drill on the making of the elements of the letters, then their combination, and finally the joining of the letters, writing and reading (ma) and (am). Next lesson is playing house, or visit, which children enjoy so much. The little brownie and fairy have just come out of their house to visit the brownie and fairy from the house across the street or road. They can't begin to talk and visit without an introduction, so another little brownie brings them together to talk, but does nothing more himself. The little sharp tongue of another brownie (s), which they will learn about later, is under this middle brownie telling him to be *silent*, and let the other brownies and fairies visit. In the print this poor little fellow is just bones (outline type), and of course having no tongue or lips, can't speak at all. The last little fairy in the visiting party is fatter and stronger (shaded and heavy face type) than the first one, and so speaks out louder and stronger (accent). Be sure to teach the pronunciation of the word just as printed, and not put the accent on the first syllable or give the broad sound to the vowel, pronouncing *ouahmah*. These pronunciations of the word will be shown in subsequent lessons. You might write the shaded vowel first on the blackboard and thus give variety by teaching both accentuations. By no means forget on the pupils showing the silent letters or accented vowels in their writing as are shown in the lesson script. If they do so naturally, of their own accord, so much the better, but do not tell them to do so.

Use time and patience at first. It pays and saves both in the end. Beware of trying to teach too much in one lesson. Thinking is hard work for little folks. Make the class lessons short and frequent, so as not to tire or worry the child and discourage his efforts to think and educate himself. Keep up the interest in and novelty of the lesson, making it longer or shorter than here suggested as you see the desire of the class to go on is strong, or the interest in the work beginning to flag.

SUGGESTIONS

The power of one letter properly thought out and mastered by the child is of far more educational value and mental strength to him than the whole year's spelling and drilling on merely the names of the isolated printed letters (small and capital), which some of us endured during the first and often the second year of school. Do not be discouraged, then, or go too fast. Make haste slowly but surely.

In teaching letter "t" (No. 2), proceed from the known to the unknown. The child will recognize it in the word "mat" rather than by itself, therefore proceed to teach "mat." Tell the children two little brownies and one fairy are visiting them in the picture and are playing on something, the name of which they together say. Get them interested and amused by the picture and your little story about the happy little brownies and fairy playing, and each also doing its part in saying the name of that on which they play. Make the little mythical story seem as real to them as possible, for children like to feel they are doing real work, even to play. Let them then study the picture and the print under it, then see who can whisper to you what the new word is or what the new little brownie does to show how to stop the open-mouthed little fairy saying "a." Get them to try to imitate, not you, but what this little brownie does. (Lips open, tongue pressed against roof of mouth just behind the teeth and stopping the breath from coming out for a moment, then forced down quickly by the breath, which is not allowed to get out through the nose, and can get out only by forcing the tongue down quickly.) Do not mention or notice its name (tee) or the article (tea), as some are apt to do, but keep to the exact power only of the letter. Use your own devices for farther developing and fixing the power of the letter in the child mind without telling it to them. Even should they not articulate it just as you would like, repeat drill on words in lesson containing it, being careful to have the child precede or follow its articulation quickly by the vowel sound (u), for its function is to modify the vowel sound when either pre-eding or following it, and therefore should not be articulated by itself.

Children like to make pictures, so let them at their seats write the word "mat," and change the letters into brownies and fairy, making their mouths show as well as they can what each is trying to say, but must have the help of the others to say it.

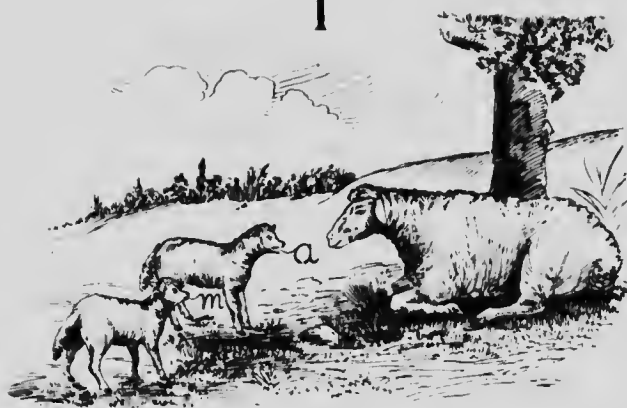
Next lesson drill on the phonic analysis and synthesis involved in each word, till all can be pronounced readily. Have the objects or ideas found in the picture, then teach the elements of writing the script "t," then the letter and each word. Next lesson tell story, or better, get the children to tell one about the good little baby in the picture, what it is getting (sugar stick) because it is good, and show what it says when its kind, loving mamma gives it something. See who can read the sentence first, helping them by pointing out the little parts (syllables) to be put together quickly to make the word, the fat fairy (accented vowel) that speaks out stronger than its little sister, and the poor brownie, all bones (skeleton outline m), which says nothing, but joins the little visitors all together in a happy little visiting party, and thus help the rest to say the dearest, sweetest name in the world mamma.

Make next brownie (s), in new lesson (No. 3), tell what it does from the picture, if possible. See who can first study this out or find out the boy's name (Sam). Show pupils what kind of noise this new sharp-tongued little brownie makes. If no iron and fire be convenient to do as Sam does (dip red hot iron in water), strike a match and when the wood has burned red, blow out the match and quickly dip it into some water, when pupils will hear the little hiss. Coloring the ends of the iron a bright red, suggests what Sam is doing, and what the little brownies flying out in the steam say. Tell a story about Sam's happy home, the old fireplace, and tea kettle singing so merrily. Or better, the old-fashioned fireplace is appropriate for a good old Yule log story, as children delight to hear about how their fathers and grandfathers lived when children and what they did.

Having mastered the power of the letter (s), show that when we begin to tell something, or speak a particular name, like Sam, we use a big letter (capital). See if pupils from the thought "Sam sat," can tell you where he was sitting while he was watching the iron get red in the fire. (On the little stool by the smaller mat.) When they see this, the word "sat" and the sentences mean much more to them, and they will understand the ideas and thoughts far better when they can see them illustrated and suggested.

Explain by the picture in Lesson 2 what "tat" means. Mamma has finished tatting the one mat on her knee, and is just finishing the one in her hand. This they, themselves, may see and tell you. These, besides the two mats in picture 3, will give them the idea of number and the power of brownie "s" to change the idea of one mat into that of several (forming the plural). Show how the script brownie S has also a sharp little tongue (top of letter) by which it can make the funny hissing sound. If you can practically illustrate the tatting by actually tatting some yourself with a tatting shuttle and thread, or get some pupil or person who can, to show the children just what the word really means, so much the better. Children love to learn something new, that they perhaps never heard of before, particularly if they learn it experimentally.

1



m a ma

m a

ma

m a ma, a m am,

ma,

ma,

am,

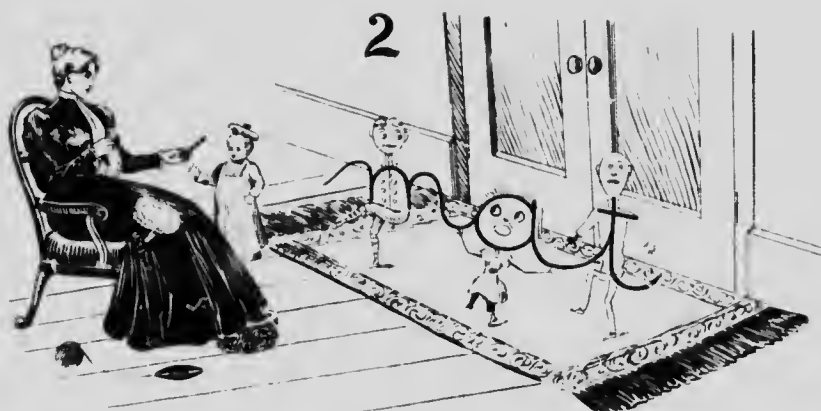
am,



mama

mama

mama



ma t mat

m a t

a t at, m at mat,

a m am, t am tam,

at, tat, tam, mat,

at, tat, tam, mat,

Ta ta mam ma.

Tata, mamma.



S...am Sam
s...at sat
tat...s tats, mat...s mats,

Sam sat
Sam sat at 1 mat.
Mama tats 2mats.
1 mat, 2mats, 3mats,
Ma tats mats.

