



Lyn Stone

# WORKSHOP MANUAL 1

# INTRODUCTION



Welcome!

This is the first in a series of workshops for teaching spelling in the lower primary years. This manual contains resources, notes for teachers, and a scope and sequence document for the implementation of the Spelling for Life program from Foundation to Year 6.

There will be plenty of interaction throughout these workshops and many opportunities for questions and answers.

The topics covered in this session are:

- **Teaching the alphabet** – Don't believe the hype that this can't/shouldn't be done. It's *crucial!* Learn how not to confuse students with letter names.
- **Teaching handwriting** – What does the research say about handwriting and spelling? A guide to establishing consistent, clear handwriting from day one
- **Sight words** – Do spelling lists really help? Effective, efficient alternatives to make words stick for *all* students
- **Some things to try straight away**

## Recommendations

- Have a read through the material before attending/watching the workshop.
- Think of some lower primary words that you'd like to see tackled in the coming workshops and share them with me.

## The Spelling for Life book

You do not need a copy of the book to do this course, but there's no harm in having it up your sleeve. Amazon is probably the best place to buy it.

Looking forward to working with you!

Lyn Stone

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# TEACHING THE ALPHABET

## PAUSE FOR THOUGHT

**Q.** What does *your* knowledge of the alphabet help you with? Try not to peek over the page.

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- If you have included anything above, would you be comfortable with your students *not* having this knowledge?

Nothing recommended here (or in any good literacy program) is done in isolation, but instead, should part of the weft and warp in the tapestry that is skilled reading and writing.

## TIERS 2 & 3 INTERVENTION

There will be students who need lots of explicit instruction and practice in differentiating letter sounds/names. Don't forget: These are arbitrary, artificial concepts that have to be learned from scratch. Once learned, however, they are very useful, so take the time to value them. If students show confusion with letter sounds/names, you can untangle that with a simple exercise called The Triangle Game:



<https://www.youtube.com/watch?v=fbZObvF3rzY>

A. Awareness that letters have names and exist in a specific order is useful for the following reasons:

1. The world is alphabetised. From favourite songs to reference materials, from a wine list in a restaurant to a simple filing system at the office, alphabetical order matters.
2. Knowledge of the alphabet helps bridge the gap between pre-reading and reading (Ehri, 2020)
3. Spelling out loud requires the rapid naming of alphabet letters in sequence. No one spells out their name to someone on the phone by sounding it out, “My name is /l/-/ɪ/-/n/”. No, “My name is <l>-<y>-<n>” is what we say.
4. Naming the letters of the alphabet is important metalanguage when discussing spelling.
5. Vowel letters can represent their alphabetic name, depending on various orthographic signals.

In sum, a child will have a more solid foundation for reading and is likely to be able to grasp spelling instruction more efficiently if they know the alphabet properly. Later on, they will be able to use reference materials and alphabetized lists with increasing efficiency.

Some things to try:

1. If the alphabet is known only as a song by your students, praise this achievement but let them know that there’s more to it than the song.
2. The next task is to *learn the alphabet like a robot*. Instead of singing the song, students now have to learn to say the letters in sequence with a small pause in between each letter, especially at the troublesome areas. They also have to use a speaking voice, rather than a sing-song one, so that transfer of this sequence takes place and the song, which is essentially a meaningless stream of sounds, is left behind.
3. With the robot alphabet, teach the students to not say the word ‘and’ any more. This word is not in the alphabet and needs to be extracted.
4. To help with this, students are given an alphabet chart and have to touch each letter and say the letter name from <a> to <z>. Spaced practice is ideal here.

5. The students move from touching and saying the letters to writing the letters in the air and on paper. For the youngest beginners, writing is not introduced yet.
6. Make sure the concept of *beginning*, *middle* and *end* are known to the students and then play The Position Game. Say a letter name and have the students locate the letter as quickly as possible on their chart, telling you whether the letter is close to the beginning, middle or end of the alphabet.
7. Play The Position Game with finer and finer grain, using the mind’s eye instead of the alphabet chart and asking for clearer descriptions of exactly where the letters are.
8. Move from The Position Game to The Before and After Game, where you name a letter and the students have to rapidly call out the letter before and the letter after.

## Alphabet teaching checklist

The checklist below contains all the different ways of knowing the alphabet from simple to complex. New students in my practice have their entry point noted and each level checked off as part of their ongoing progress monitoring.

Task	Date started	Date mastered
Partial alphabet song		
Full alphabet song		
Full alphabet <i>like a robot</i> (with no 'and' in it)		
Reciting the alphabet and writing it in the air		
Reciting the alphabet and writing it on paper		
Position Game (gross) pointing to the chart		
Position Game (fine) pointing to the chart		
Position Game (gross) in the air		
Position Game (fine) in the air		
Before and After Game		

## Alphabet charts

There aren't many lower primary classrooms that don't have an alphabet chart on the wall but these charts vary greatly in their usefulness.

The most common charts depict lower and upper case letters and a picture reminder of a common sound that the letter represents, e.g. "Aa" and a picture of an apple next to it. Some charts have no pictures at all. Others have extremely elaborate pictures.

There is promising research which shows that simple, embedded alphabet pictures facilitate letter-sound association. In one experiment, designed to ease the task of learning foreign alphabets, the authors concluded:

"Embedded letters were mastered in fewer trials, were less frequently confused with other letters, were remembered better 1 week later, and facilitated performance in word reading and spelling transfer tasks compared to control letters." (Piasta & Wagner 2010)

The *Read-Write Inc.* program produces cards to teach letters and sounds to children with embedded picture mnemonics. They are double-sided. One side has a letter with a superimposed picture on it. For instance, the letter <d> is curled round a dinosaur. Instructions about how to write the letters also go hand in hand with the shape of the pictures. Highly recommended.

*Reading Doctor* also has an excellent set of embedded picture mnemonics.

# TEACHING HANDWRITING

Handwriting lessons are an opportunity to establish habits for life. It is our responsibility, as primary educators, to try to establish the best habits possible. This is why it is recommended that the activities below are practised daily for at least the first term of school and practised weekly for the whole first year.

Parents can be recruited to follow through with these activities at home. Both left and right-handed students will benefit enormously from such guidance.

Like phonological awareness, phonics and vocabulary, handwriting develops best through explicit instruction. Dr Laura Dinehart of the University of Miami has done much research into early, explicit teaching of children from high-risk environments and says:

“If handwriting – a skill best taught through explicit instruction – is only emphasized when the students have failed to ‘catch’ the skill, students are likely to fall behind early and develop poor habits that require remediation.”

## THE HISTORY AND SIGNIFICANCE OF HANDWRITING INSTRUCTION

### **The nope factor:**

“The wise teacher is reluctant to provide formal instruction in handwriting to groups of preschool and kindergarten children. Instead, she provides paper and marking tools for children to explore writing. Teachers are concerned – with good reason – that if they regularly provide formal and direct instruction to preschool and kindergarten classes, children’s interest in writing may be undermined.”  
(Schickedanz 1999)

### **Instead, as leading researcher Virginia Berninger says:**

“Create standards that teach all levels of language (letter writing, word spelling, text composing close in time) and teach for transfer from letters to words and to text.”  
Virginia Berninger

No matter your instructional method, research has shown that children learn handwriting best by having:

1. a complete visual representation of each letter,
2. recognition of the line segments that form the letter and
3. the ability to reproduce the sequence and the direction with which the segments form the letter.

Surprisingly enough, compositional fluency does not solely depend on oral language and reading ability, but also speed and legibility. (Berninger 1999)

# INSTRUCTIONAL TIPS FOR HANDWRITING

#1 HANDWRITING, LIKE ALL ASPECTS OF WRITING, IS AT FIRST LEARNED BEST THROUGH COOPERATIVE, NOT INDEPENDENT WORK

INDEPENDENT	COOPERATIVE
Done silently (devoid of language)	Teacher models sequence of motor acts (I do) out loud.
Children trace.	Children observe and imitate.
Instructions often beyond reading ability of students	Instructions at oral language level
Exercises done in isolation	Deliberate transfer to words/sentences/topics being studied

Think about where your resources are on the scale between independent activities and cooperative, integrated letter writing and naming. That being said, there is still a place for independent practice of course, but even a small shift toward a greater proportion of time spent in cooperative activities could very well have long-term, positive effects.

## NOTES

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## #2 METALANGUAGE IS KEY

There are three main points on the handwriting page that students need to be aware of. They are:

1. **The bottom line** -This is the line on which all the letters sit.
2. **The top line** - This is the line directly above the bottom line. Letters don't touch the top line, but tall letters approach it.
3. **The middle line** - This is the line that is exactly in the middle of the bottom line and the top line. All short letters should reach up to the middle line.

—————The direction in which we read and write—————→

—————The top line—————

.....The middle line.....

—————The bottom line—————

### WARMUPS:

- Have students point to these three lines on their paper and say what each line is.
- Have them use their pencils to mark with a dot, each line, saying the name of the line as they mark.

### HINT:

It doesn't matter if you use *this* language or a set of other terms. What matters is:

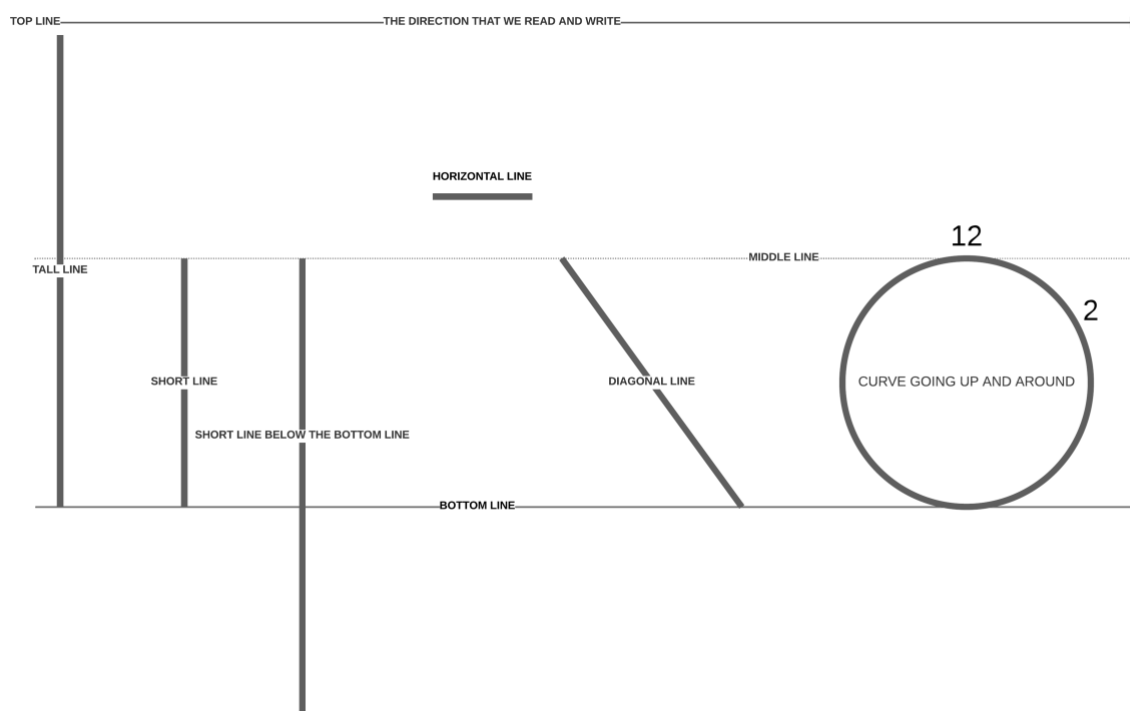
- that you are consistent within and beyond the school year, and
- that your students have also mastered this language.



## Line segments that form letters

Have students practise drawing big and small shapes and lines, whilst gaining mastery of the following segments:

- the direction that we read and write (left to right)
- tall lines
- short lines
- horizontal lines
- diagonal lines
- curves going up and around



## The clock face

The Spalding *Writing Road to Reading* program introduces curved lines by orienting students to a clock-face. I still haven't seen a better approach, even in this day of diminishing environmental clock-faces. See overleaf for some practical guidelines.

## Something to try



Project or print the clock-face and have students practise starting at 2, going up and around and coming back to 2. They can do this by tracing with their fingers, tracing with pencil, visualizing the clock and writing it in the air etc.

All the time, have them articulate what they are doing: "I start at 2, I go up and around, I come back up to 2."

There are certain letters that begin at two on the clock. The lower case ones are:

a c d f g o q s

The upper case ones are:

C G O Q S

All other letters begin with

lines.

Here's Owen practising with the clock face:

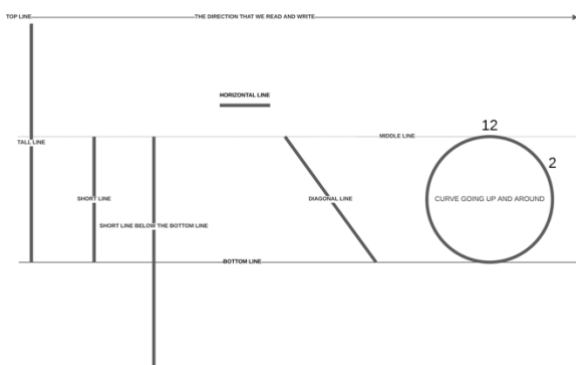
[https://youtube.com/shorts/Pvlo-d\\_Cwtw](https://youtube.com/shorts/Pvlo-d_Cwtw)



## Letter parts

All letters contain one or more of the following parts. Practise each part separately and learn the language for each part as those letters come up in your phonics scope and sequence.

1. Big circles start at 2 on the clock. (C G O Q S)
2. Small circles start at 2 on the clock. (a c d f g o q s)
3. Lines can begin at the top and go straight down to the bottom line. (B b D E F H h I J K k L I M N P R T t U W)
4. Lines can begin at the middle and go straight down to the bottom line. (i m n r u)
5. Lines can begin in the middle and go past the bottom line (g p q y)
6. Tall diagonal lines can start at the top and go in the direction that we read and write. (V X)
7. Tall diagonal lines can start at the top and go against the direction that we read and write. (A)
8. Short diagonal lines can start in the middle and go in the direction that we read and write. (v w x)
9. Short diagonal lines can also start in the middle and go against the direction that we read and write to complete other letters. (v w x)
10. Short horizontal lines go in the direction that we read and write. (e Z z)
11. Small dots go on top of i and j and at the end of sentences.



Only upper case Y is strange. It starts at the top with a diagonal line in the direction that we read and write, but stops at the middle line and starts again at the top with a tall diagonal line against the direction that we read and write. It finishes with a vertical line, starting in the middle and reaching the bottom line.

## PAUSE FOR THOUGHT

**How often do your students get to see you forming letters?**

My view is that **seeing an adult write** is to handwriting development what **hearing an adult read** is to reading development.

Write more in front of your students. Do it often! Slide shows are lovely, but nothing gives a better example of handwriting than a real person in real time.

### #3 DON'T LET THE GRIP SLIP!



A hexagonal pencil is the best implement for early primary children (though I advocate for fountain pens, but at scale, this probably won't happen).

#### Warmups:

1. Practise opening and closing the middle finger and thumb without holding anything.
2. Practise holding a pencil and using the muscles of the finger and thumb ONLY to move the pencil back and forth. This highlights the importance of controlling the pencil without relying on wrist, elbow or shoulder control.

### A NOTE ON MINI-WHITEBOARDS

Mini-whiteboards are very popular in modern classrooms. There are many advantages to using them, but for handwriting development, I would urge caution for the following reasons:

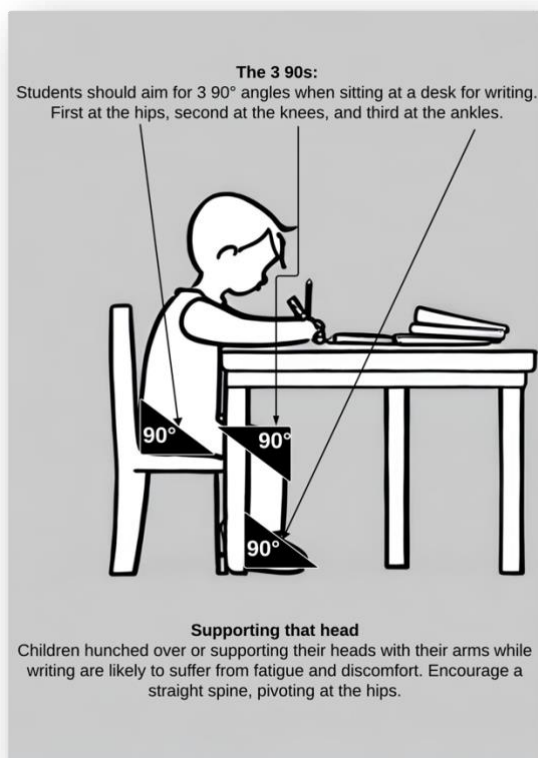
1. Children need to develop fluent, legible, *pencil to paper* handwriting, as this is how they will do the majority of their work.
2. The shortest distance between two points is a straight line. So get them developing their handwriting ON the medium they're going to use most, WITH the implement they need to control most. That's not whiteboards and markers.
3. Lines are important guides when spacing and sizing letters. Blank pieces of paper and blank whiteboards are not scaffolded enough for beginners.

### KEYBOARDING VS HANDWRITING

Though an important skill, and a definite advantage when speed and legibility are the focus, keyboarding has been shown to contribute less to learning than handwriting in terms of deeper understanding of subjects presented. (Mueller et al. 2014, Feng et al. 2019, Ose Askvik 2020)

My view is to help students be able to use the option of handwriting unless something markedly better comes along. So far, it hasn't.

## #4 POSTURE IS PARAMOUNT



During handwriting lessons especially, it is vital to establish the correct sitting position by requiring the following:

1. Students face the front of the classroom where they can clearly see the teacher.
2. Students sit with high heads, straight backs and both feet on the floor or footstool if they cannot reach the floor.
3. Both forearms rest on the table.
4. The wrist of the writing hand is straight and sits below the line they are writing on at all times. This is true for both left and right-handed children. If established early enough in left-handed children, difficulties with left-to-right direction of writing should not surface.

Practise this positioning daily until automaticity is achieved and don't limit this practice just to handwriting lessons. Correct grip and posture are vital wherever there is writing (this includes mathematics!).

### HINT

Sitting cross-legged on the floor, gripping a whiteboard marker and writing on an unlined, erasable surface goes counter to this.

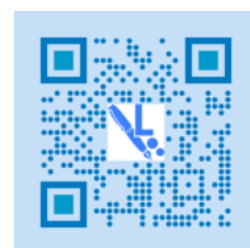


## SIGHT WORDS: MYTHS AND FACTS

One of the chief responsibilities of primary education is to help children build their sight word vocabulary for reading, but also for effortless retrieval when writing. You cannot *teach* sight words. You can only *learn* them. Your sight word vocabulary is as individual as your fingerprint.

MYTH	FACT	IMPLICATIONS
<b>“Sight words are irregular words that cannot be explained.”</b>	Every, and I mean EVERY word in English can be explained. It’s not like aliens came down from space and deposited mystery words and then scarpered. Words were built according to certain principles.	Learn and teach those principles.
<b>“Sight words are words that need to be learned as wholes and not as a sum of their parts.”</b>	This is an incredibly inefficient way to remember words in English.	Teach the parts for transfer to other words.
<b>“Sight word recognition and recall are acts of visual memory.”</b>	Your visual memory helps you to identify familiar faces, objects, colours, or symbols by sight. You use different brain structures to recognise words. See the Stroop Test.	Having students try to learn words by <i>staring</i> at them (i.e. focusing on visual features) is a waste of everyone’s time. Create efficient practice structures.
<b>“Reading and spelling are reversible processes.”</b>	Nonsense. That’s like saying, “If you can recognise a bicycle, you can draw one.” Try it. Though learning to read and the act of reading enhance spelling development, spelling is not the reverse of reading.	Teach how the writing system works. Choose good examples. Plan for participation. Plan for review.

Watch the Jim Jam Gang talk about sight words.  
<https://youtu.be/DVcDyTvqTX4>



So...are you ready? Let's take 10 words on just about every lower primary "sight word" list in the universe and deal with their spelling.

WORD	SIMPLEST FORM	CONVENTION	FAMILY
could			
done			
friend			
one			

our			
some			
their			
two			
said			
was			





# SPELLING FOR LIFE

## P-6 SCOPE AND SEQUENCE

### HOW TO USE THIS DOCUMENT

The Spelling for Life scope and sequence is intended to deliver a systematic approach to spelling & handwriting.

The two domains of spelling and handwriting are inseparable, and though handwriting is not the focus of the Spelling for Life text, it is strongly recommended that spelling and handwriting not be taught separately, but together as an integrated approach.

Each year level is split into a number of units of focus activities.

The final pages are a printable checklist for all students working through the program.

### CATCHING UP

There will be the inevitable occasion when children need to catch up on the core knowledge presented in the Spelling for Life continuum in order to progress at their grade level.

This may be due to prolonged absence, being new at the school or in need of more intensive support.

A possible solution is to have a Tier 2 unit dedicated to catching up, containing small groups of children with similar knowledge gaps

Lyn Stone

Subject SPELLING AND HANDWRITING  
FOUNDATION

Year Level

UNIT 1	UNIT 11
<p>Introduce correct posture and pencil grip with the chant: “1 2 3 4 Are your feet on the floor? 5 6 7 8 Is your back nice and straight? 9 10 11 12 This is how our pencil’s held.”</p>	<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• The difference between vowels and consonants</li> </ul>
UNIT 2	UNIT 12
<p>Introduce the concept of drawing circles by orienting children to the clock face, starting at 2, going up and around through 12, 6 and back up to 2 (see video in course materials).</p> <p>Introduce the concept of “the direction in which we read and write”.</p>	<p>Introduce the concept of capital letters for special words. Orient students to the capitals in their names, at the beginning of sentences in their readers and in storybooks. Begin developing metalanguage for formation of capitals.</p>
UNIT 3	UNIT 13
<p>Practise large and small circles on mini whiteboards and paper. Orient children to base line, middle and line above on lined paper.</p>	<p>Keep working on capital formation.</p>
UNIT 4	UNIT 14
<p>Introduce the concept of straight lines and practise drawing them on the board and on paper.</p>	<p>Model simple sentences, identify capitals, nouns, verbs and full stops.</p>
UNIT 5	UNIT 15
<p>Now you can start applying knowledge of circles and lines to the graphemes in your phonics program.</p>	<p>Have students copy simple sentences and identify capitals, nouns, verbs and full stops.</p>
UNIT 6	UNIT 16
<p>Introduce the concept of dots at the end of sentences and above letters &lt;j &amp; i&gt;.</p>	<p>Introduce Final Silent E Job 2: changing the sound of &lt;c&gt; and &lt;g&gt;.</p>
UNIT 7	UNIT 17
<p>Introduce the concept of crossbars going in the direction in which we read and write.</p>	<p>Introduce concept of open and closed syllables and relate this information to prefixes re- (open) and un- (closed).</p>
UNIT 8	UNIT 18

Dictate simple CVC words with lots of modelling and attention to formation and blending.	Revise structure of “high frequency irregular words” from your phonics program and begin using the 4-step process to teach and group these.
UNIT 9	UNIT 19
Introduce the concept of Final Silent E. Caution: “split digraph” is not linguistically accurate. If your phonics program incorporates this language, it may be worth revising this.	Continue with words above.
UNIT 10	UNIT 20
Continue Final Silent E concept development. Dictate examples of Final Silent E making a vowel say its name.	<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Correct grip</li> <li>• Correct posture</li> <li>• Correct formation of all upper and lower case letters</li> <li>• The difference between vowels and consonants</li> <li>• Capital letters, full stops</li> <li>• Final Silent E Jobs 1&amp;2</li> <li>• The 4-step process</li> <li>• Open and closed syllables</li> </ul>

UNIT 1	UNIT 7
<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Correct grip</li> <li>• Correct posture</li> <li>• Correct formation of all upper and lower case letters</li> <li>• The difference between vowels and consonants</li> <li>• Capital letters, full stops</li> <li>• Final Silent E Jobs 1&amp;2</li> <li>• The 4-step process</li> <li>• Open and closed syllables</li> </ul>	<p>Make sure students know how to spell <i>because</i>. Use its structure be+ cause, but also use one of the popular acronyms (e.g. “Betty Eats Cake And Uncle Sammy’s Eggs”)</p>
UNIT 2	UNIT 8
<p>Introduce the concept of syllables and start working on accurate syllable counting.</p>	<p>Introduce the concept of ad-being a chameleon (or assimilating) prefix. Use ac-, af- and ag- to demonstrate.</p>
UNIT 3	UNIT 9
<p>Continue 4-step process for high frequency irregular words per your phonics materials.</p>	<p>Do explicit lesson in “last three, CVC + vowel suffix”.</p>
UNIT 4	UNIT 10
<p>Practise spelling plurals with -es (i.e. after &lt;x&gt;, &lt;sh&gt;, &lt;ss&gt; or &lt;ch&gt;, add &lt;es&gt; (foxes, wishes, glasses, beaches)</p>	<p>Introduce concept of Illegal Letters &lt;i, j, q, u, v&gt; and show how Final Silent E solves Illegal Letter problems.</p>
UNIT 5	UNIT 11
<p>Reactivate prior knowledge of verbs and introduce concept of present tense as contrasted with future tense using the spelling of helper verb <i>will</i>.</p>	<p>Introduce concept and spelling of irregular plurals men, mice/lice, children, feet, geese, teeth</p>
UNIT 6	UNIT 12
<p>Reactivate prior knowledge of Final Silent E Jobs 1&amp;2 and develop concept of adding suffix -ing to target words.</p>	<p>Discuss the concept of vowel suffixes as opposed to consonant suffixes and how you don’t change the base of Final Silent E words when adding consonant suffixes, with direct reference to -ly suffix words.</p>
	<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Syllable counting</li> <li>• Adding vowel suffixes to Final Silent E words.</li> <li>• Last 3 CVC + vowel suffix</li> <li>• Plurals with -es suffix</li> <li>• Final Silent E Job 3</li> </ul>

	<ul style="list-style-type: none"><li>• Irregular plurals</li></ul>
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UNIT 1
<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Syllable counting</li> <li>• Adding vowel suffixes to Final Silent E words.</li> <li>• Last 3 CVC + vowel suffix</li> <li>• Plurals with -es suffix</li> <li>• Final Silent E Job 3</li> <li>• Irregular plurals</li> </ul>
UNIT 2
<p>Introduce the concept of con-being a chameleon (or assimilating) prefix. Use com- to demonstrate.</p>
UNIT 3
<p>Practise spelling -ible/-able words.</p>
UNIT 4
<p>Revise the Single Vowels chart from Spelling for Life.</p>
UNIT 5
<p>Reactivate prior knowledge of Final Silent E and introduce Final Silent E Job 4 (giving the last syllable a vowel in consonant + -le words).</p>
UNIT 6
<p>Continue with Final Silent E Job 4.</p>
UNIT 7
<p>Continue with Final Silent E Job 4.</p>
UNIT 8
<p>Begin to look at alternative spellings for consonant +&lt;le&gt; endings (e.g. final, label, evil etc.).</p>
UNIT 9
<p>Analyse spellings of irregular verbs using the 4 step process.</p>
UNIT 10
<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Single vowels</li> <li>• Final Silent E Job 4</li> </ul>

Subject SPELLING AND HANDWRITING

Year Level THREE

UNIT 1	UNIT 11
Check for understanding: <ul style="list-style-type: none"> <li>• Single vowels</li> <li>• Final Silent E Job 4</li> </ul>	Introduce language for cursive and begin practising basic joins.
UNIT 2	UNIT 12
Introduce the concept of the letter <y> being a stand-in when <e> or <i> can't be there.	Continue to practise cursive joins.
UNIT 3	UNIT 13
Introduce concept of the letter <y> also denoting Greek bases.	Introduce advanced joining in cursive.
UNIT 4	UNIT 14
Introduce concept of vowels + <r> and how this letter changes the sound of a preceding vowel.	Practise advanced joining in cursive.
UNIT 5	UNIT 15
Introduce sound change of vowel + <r> + Final Silent E.	Begin to guide all students to use cursive handwriting in all single word dictation tasks.
UNIT 6	UNIT 16
Begin Consonant Start Cards.	Introduce the Vowel Generator.
UNIT 7	UNIT 17
Continue Consonant Start Cards.	Continue with the Vowel Generator.
UNIT 8	UNIT 18
Begin Consonant End Cards.	Continue with the Vowel Generator.
UNIT 9	UNIT 19
Continue Consonant End Cards.	Teach the spellings of the days of the week and practise to mastery.
UNIT 10	UNIT 20
Finish off Wacky Rs.	Check for understanding: <ul style="list-style-type: none"> <li>• Letter &lt;y&gt;</li> <li>• Vowels + &lt;r&gt;</li> <li>• Consonant initial and final clusters</li> <li>• Vowel digraphs</li> <li>• Cursive handwriting</li> <li>• Days of the week</li> </ul>





<b>UNIT 1</b>
<p>Check for understanding:</p> <ul style="list-style-type: none"> <li>• Letter &lt;y&gt;</li> <li>• Abstract nouns</li> <li>• Vowels + &lt;r&gt;</li> <li>• Consonant initial and final clusters</li> <li>• Vowel digraphs</li> <li>• Cursive handwriting</li> <li>• Days of the week.</li> </ul>
<b>UNIT 2</b>
<p>Do the 4-step process on January. Introduce the concept of syllable emphasis</p>
<b>UNIT 3</b>
<p>Do the 4-step process on February. Introduce the concept of schwa.</p>
<b>UNIT 4</b>
<p>Do the 4-step process on April (March, May, June are too simple, but by all means go over their etymology). Continue schwa work.</p>
<b>UNIT 5</b>
<p>Do the 4-step process on July. Revise the concept of “Last 3, CVC” and apply it to polysyllabic words, taking care to check syllable emphasis before doubling.</p>
<b>UNIT 6</b>
<p>Do the 4-step process on August.</p>
<b>UNIT 7</b>
<p>Do the 4-step process on September.</p>
<b>UNIT 8</b>
<p>Do the 4-step process on October. Set differentiated independent 4-step process tasks for all students. Check and give feedback.</p>

**UNIT 9**

Do the 4-step process on November and December.  
 Continue differentiated independent 4-step process with students.  
 Do the Return of Illegal I lesson from Spelling for Life.

**UNIT 10**

Check for understanding:

- Months of the year
- Syllable emphasis
- Schwa
- How to analyse and revise cross-curricular spelling words
- The return of Illegal <i>

Subject SPELLING AND HANDWRITING

Year Levels FIVE/SIX

The years five and six spelling scope and sequence contains suggestions for pattern analysis not explicitly covered in the earlier years.

By this time, given a good grounding in the concepts that came before, and interleaved with a robust morphology and grammar curriculum, only a handful of children will continue to struggle with spelling, if at all.

**THINGS TO COMPLETE**

- Suffix Generator
- Silent Letter Families
- concept of <gh> words

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