

# A Study of the Hay-Wingo

## Reading with Phonics

Being an investigation of a once popular American phonics program, in an endeavor to determine the aspects of the program that made it successful and to provide a paradigm for the development of future phonics programs. Based on the 1960 Revision.

Copyright © 2014 by Donald L. Potter

[www.donpotter.net](http://www.donpotter.net)

## Preface

Many years of painstaking research and word analysis preceded the work of organizing the phonetic facts about our language into the program of instruction found in *Reading with Phonics*.

In a purely phonetic language there are as many letters in the alphabet as there are elementary sounds. Having twenty-six letters in our alphabet, we would expect to have twenty-six elementary sounds.

Actually, there are forty-four elementary sounds in English and only twenty-three alphabet letters with which to indicate them. The letters **c**, **q**, and **x** are superfluous. **C** has the sound of **k**, as in **cap**, and of **s**, as in **cell**. **Q** is used only with **u**, as in **quilt**, and has the sound of **kw**. **X** has the sound of **gz**, as in **exit**, and of **ks**, as in **tax**. The vowels must represent many sounds because the consonants, with very few exceptions, do not vary the sounds they represent.

Vowels are unobstructed sounds; they flow like water from a garden hose. However, in making a consonant sound, the breath is obstructed, as happens when a hand is placed over the opening of the hose, partly obstructing the free flow of water.

A stopped consonant is completely obstructed for an instant, as if the hand over the hose opening completely stopped the flow for an instant. The voiced stopped consonants are **b**, **d**, and hard **g** (as in **go**). The voiceless stopped consonants are **p**, **t**, and **k** (including the **k** surd of **c**).

The stopped consonants end in an explosive sound at the end of a word, as the **p** in **mop**. This explosive sound passes into the vowel at the beginning of a word, as in **pan**. The following words will illustrate the initial and final stopped consonants: **bell** and **fib**, **den** and **nod**, **gas** and **hug**, **pan** and **mop**, **ten** and **sat**, **kill** and **duck**.

The voiced consonants are **w**, **v**, **l**, **r**, soft **g** (as in **gem** or **engine**), **j**, and **y**. The consonant digraph **th** (as in **then**) is also a voiced sound.

The continuants are consonants which are not stopped but are slightly prolonged. The voiceless continuants are **f**, **h**, **s**, **ch**, **sh**, **th** (as in **thin**), and **wh**.

The nasal sounds are made by the breath passing through the nostrils instead of through the mouth. The nasal consonants are **m** and **n**. The consonant digraph **ng** is also a nasal sound.

These interesting facts have been uncovered by the authors in their exhaustive research:

1. There are 268 monosyllables containing the short sound of **a**, as in **mad**. The only words that are treated as exceptions are **have**, **plaid**, as well as **bade** (not commonly used in this country).
2. There are 223 monosyllables containing the short sound of **e**, as in **led**.
3. There are 365 monosyllables containing the short sound of **i**, as in **pin**. The only common words that are treated as exceptions are **live** and **give**, which must be taught as sight words.
4. There are 134 monosyllables containing the short sound of **o**, as in **top**.
5. There are 251 monosyllables containing the short sound of **u**, as in **gun**.

These sounds present no difficulty, in either word recognition or spelling, for the child who has been carefully taught the consonant and short vowel sounds and how to blend them.

6. Ten per cent of our English syllables contain the long sounds of the vowels, made long by final **e**, as in **made**, **Pete**, **smile**, **hope**, and **cute**.

Ten per cent of our English syllables contain long vowel equivalents, or digraphs. A digraph is a combination of two letters representing a single simple elementary speech sound which may be either a vowel or consonant sound. A vowel digraph usually takes the long sound of the first vowel. The vowel digraphs are as follows:

<b>ai</b> , as in <b>rain</b>	<b>ea</b> , as in <b>meat</b>
<b>ay</b> , as in <b>day</b>	<b>ee</b> , as in <b>feed</b>
<b>ie</b> , as in <b>pie</b>	<b>oe</b> , as in <b>toe</b>
<b>ue</b> , as in <b>sue</b>	<b>oo</b> , as in <b>moon</b>
<b>au</b> , as in <b>haul</b>	<b>oa</b> , as in <b>coat</b>
<b>ow</b> , as in <b>grow</b>	<b>ew</b> , as in <b>new</b>
<b>oo</b> , as in <b>look</b>	<b>aw</b> , as in <b>saw</b>

The consonant digraphs are as follows:

<b>ck</b> , as in <b>sick</b>	<b>ng</b> , as in <b>rang</b>
<b>sh</b> , as in <b>shall</b>	<b>wh</b> , as in <b>when</b>
<b>ch</b> , as in <b>chop</b>	<b>th</b> , as in <b>that</b>

Strictly speaking, **nk**, as in **bank**, is not a digraph because it has two sounds. It is convenient, however, to list it with the digraphs because it is composed of two letters.

A diphthong is a union of two vowels, which form a compound sound. There are four of these in our language:

<b>ou</b> , as in <b>out</b>	<b>ow</b> , as in <b>cow</b>
<b>oi</b> , as in <b>coin</b>	<b>oy</b> , as in <b>boy</b>

Vowels that are modified by rare often-called murmuring diphthongs, although a true diphthong is a pure compound vowel sound. They are **er**, **ir**, **ur**, as in **hurt**; **or**, as in **horse**; and **ar**, as in **farm**.

There are 3,378 monosyllables in our language that contain vowel elements. The purely phonetic monosyllables number 2,931. Therefore, 447 monosyllables are unphonetic and must be taught as sight words. Of these 447 unphonetic syllables, 150 are strictly analogical. The appearance of these analogous words is misleading. In such words as **gold** and **pint** we would expect the vowels to be short, but they are long. We would expect the **ea** in **read** (past tense) to have a long **e** sound, but it has a short **e** sound. We would expect the **ie** in **priest** to have a long **i** sound, but instead it has a long **e** sound.

All this data proves that the great majority of our English monosyllables are purely phonetic. Much the same ratio, as indicated for monosyllables, also applies to polysyllables in our language.

## **Contents**

Introduction

The Short Vowel Sounds

Ten Consonant Sounds

The Short Vowel Blends

Consonant Digraphs and Other Letter Combinations

Long Vowel Sounds

Two-Syllable Word

Vowel Digraphs, Diphthongs, and Silent Letters

The Initial Consonants

Words for Practice Review

Reading Selections.

## Introduction

When children enter first grade, they have a comprehension vocabulary numbering thousands of words estimated to be upward of 20,000 words. And most of them are eager to learn to read! Their learning problem is not one of word meanings, but one of word recognition. The solution to teaching them to read lies not in a tightly controlled list of words each of which they must memorize as a configuration, or outline. Rather, the solution lies in teaching them-and early in the first grade-a systematic method of attacking and analyzing words.

*Reading with Phonics* presents the clearest, most direct, most effective method for helping a child to recognize words.

For phonics is the connecting link between the child's comprehension vocabulary and the printed page. It is the key to fluent, independent reading.

Knowledge of the phonetic elements is learned through the auditory, visual, and kinesthetic senses. Children, however, must first be taught to listen for, and to recognize the sounds of phonetic elements in familiar spoken words. They must be made conscious that in every word they speak there are phonetic elements. Take, for example, such phonetic elements as **ai**, **ee**, **ie**, **sh**, **ng**, and **ck**. Unless these sounds are separated for the child from such words as **rain**, **feed**, **cried**, **shall**, **sing**, and **duck**, the children have to depend upon pure memory of the general shape of every word. Knowing the configuration of these words will not necessarily help them in independent reading of other words with like phonetic elements.

After a child knows a sound when he hear, he is then ready to associate sound and symbol by learning discriminate visually between that symbol and other symbol and by learning to write the letter or symbol correctly

With a simple stock of the five short vowels and ten consonant sounds, the child can independently unlock more than 150 familiar words, as well as read many new words, and, in so doing, concentrate on meaning. These are all words the child can analyze; he does not need to rely solely on memory of word formation, on context, or on pictures.

Thus, phonics helps the child to crash through the mechanical barrier of word recognition. Through phonics, he gains the power to read stories that have been read to him during his preschool years, plus all the reading material and literature he has not yet encountered.

## Learning Methods

Three basic methods of learning are used when a new phonetic element is introduced in *Reading with Phonics* - auditory, visual, and kinesthetic training. First, children are taught to listen for a sound, developing their sense of hearing by means of exercises that are explained under the heading "Auditory Discrimination." Children are then taught to associate the sound and its symbol through their sense of sight by means of exercises that are explained under the heading "Visual Discrimination." Throughout these learnings, kinesthetic development is taking place in the correct movement of the tongue and lips;

eye-muscle training by learning to read always from left to right; then, immediately following the auditory and visual exercises, the development of hand and arm through writing; and finally learning is extended to the whole body through games and play.

These games, described in detail, provide opportunities for application of the child's auditory, visual, and kinesthetic powers. Simple line drawings, which may be used as models, have been included in the Teacher's Edition to help illustrate the chalkboard games.

Suggested seatwork activities on a given sound and symbol provide opportunity for the teacher to work with a class or with any kind of group division that seems desirable.

The first fifteen pages (pages 5-19 of *Reading with Phonics*) are devoted to teaching the short vowel sounds - the first sounds an infant makes and ten consonant sounds. These fifteen pages provide a sufficient number of sounds for blending and building words with short vowels. Thus, if a child has learned these fifteen sounds, he can unlock many phonetic words, as well as parts of other phonetic words he has not yet learned or even parts of sight words. (In teaching sight words, it is recommended that the teacher develop and encourage the child's analytical skill as to sounds and symbols. The degree to which this should be done would, of course, depend upon the abilities of the group.)

Step by step, the children learn the other sounds and symbols. By the time they complete *Reading with Phonics*, they know the alphabet and the basic sounds that the letters make, and they can read fluently and efficiently. Forty-three of the forty-four elementary sounds are included. Only the **zh** sound is omitted, due to spelling variability (**azure, garage, pleasure**, etc.).

Practically every method of reading instruction includes some phonics training. A systematic development of a knowledge of phonics, however, is the best key to reading the great majority of words in the English language. It is only with a basic phonics program that sound, solid results in reading ability may be achieved.

### **Equipment and Materials**

1. If satisfactory results are to be obtained, each pupil should have a copy of *Reading with Phonics*, Pupil's Edition. First, the child needs to have the material in page form for ready and constant reference as the teacher presents and explains the work given in the Teacher's Edition. Then, as he or she grows in command of phonetic principles, *Reading with Phonics* becomes a handbook for reference to those principles the pupil has already learned.

2. *Reading with Phonics*, Teacher's Edition, gives page-by-page instructions and step-by-step procedures to follow when teaching every element on every page of the pupil's book. Included are all the techniques that have been used by the authors and by teachers who have used this system and have secured phenomenal results in helping children learn to read.

Throughout the Teacher's Edition you will observe three uses of parentheses: (1) Information solely for the teacher; (2) reminders to the teacher to use the sound of the letter or letters; and (3) the desired response or answer from the children.

3. Large Phonetic Picture Cards, which provide infallible keys for the sounds they represent, will be found useful and are recommended in teaching the association of sounds and symbols. If a child has no speech impediment, he will learn the correct sounds from the pictures. If a child fails to associate a particular sound with its proper symbol, he has only to refer to the picture.

It is suggested that the teacher put these Phonetic Picture Cards on the chalk ledge when studying a new phonetic element. The Picture Cards may then be placed in some orderly arrangement around the room. If, however, the children show a tendency to use the Phonetic Picture Cards as crutches to associate sounds and symbols, the cards should be taken down for a while.

4. Three workbooks are correlated and recommended for use with *Reading with Phonics: A-Sounds, Letters, and Words* (correlated with pages 5-46); *B-More Letters and Words* (correlated with pages 47-73); and *C-Skills with Sounds and Words* (correlated with pages 74-119). (Note: Pages 120-128 provide a review of material previously presented in the textbook, and no workbook material has been correlated with these pages.)

5. The chalkboard is one of the most useful pieces of instructional equipment in the schoolroom. It should be used in teaching each new sound and symbol, as well as in giving the children practice in writing letters, blends, and words correctly. Some chalkboard work should be done with each phonetic element being studied.

No teacher's guide, of course, can be a blueprint that is to be followed exactly as presented. The instructions in the Teacher's Edition, as well as the instructional material, must be adapted, shortened, varied, or extended to fit the abilities of the children and their reading levels.

# Reading with Phonics

## *ABOUT THE AUTHORS*

Julie Hay: For many years Director of Primary Reading in the elementary schools – Argo, Summit, and Bedford Park, Illinois.

Charles E. Wingo: Professor of Education, Monmouth College. Monmouth. Illinois.

### *Consultants*

Miss Mary Hletko, primary teacher in the Walker School, Bedford Park. Ill.

Mrs. Mary Samter, Wisconsin State College, Stevens Point, Wisconsin.

Copyright dates: 1948, 1954, 1960.

I also have the 1968 Student Edition.

On March 26, 2014, I got a email from a gentleman in North Dakota, who was in Mrs. Hletko's first class in 1951. He wrote:

Hello: Quite by accident yesterday I happened on your essay concerning the Hay-Wingo Phonics system. I just want to say that I was in Miss Hletko's first grade class in 1951 and was one of the guinea pigs for the system. As far as I'm concerned it was a tremendous success. I only wish I could have found Miss Hletko to say hello and congratulate her for her efforts on my behalf and that of my classmates.

Regards,

Ron R.  
Fargo, ND



## Introductory Sound Picture Cues

aA Apple; eE Elephant, iI Indian; oO Ostrich, uU Umbrella; sS Squirrel, mM Monkey; fF Fox; rR Rabbit; nN nest; gG Goat; pP pig; dD Dog;

su	sun
so-	sob
si	sit
se	set
sa	sat

sun sit sip sum send  
sin sat sap Sam sand

Sam sits in the sun.  
He makes a sand house

mu	must
mo	mop
mi	miss
me-	met
ma	man

met miss man mop mad  
mat mess men map mud

Miss Muff met Miss Mop on a mat.  
Miss Muff said, "Come play,"

fu	fun
fo	fog
fi	fit
fe	fed
fa	fat

fun fit fig fed  
fan fat fog fad

fat fin fun  
fan fit fuss

Peg said, "Funny fat pig.  
Do you want a fig?"  
Peg fed four figs to the pig.

ru	run
ro	rob
ri	rib
re	red
ra	ran

red run rip rub rug  
rid ran rap rib rag

Rags ran after a rat  
Rob ran after Rags.  
Rob said, "run, run, Rags!"

nu	nut
no-	not
ni	nip
ne	net
na	nap

not nap nod nut  
net nip Ned not

Nip has Ned's cap.  
He wants Ned to get up and play.  
But Ned naps on and on.

gu	gun
go-	got
gi	gift
ge	get
ga	gas

got gas gun gust  
get Gus gum gift

Gus got a toy gun.  
Bob said, "What a gift to get."  
Gus and Bob like toy guns

bu	but
bo	Bob
bi	big
be-	bet
ba	bag

bit bog big but bed  
bat bag beg bet bad

bug bus big  
bag but bit

Bob said, "I like the bat and bus."  
Bess said, "I like the doll bed and bib."  
What gifts do you like?

tu	tub
to-	top
ti	tip
te	ten
ta	tap

top ten Tom tan tap  
tip tin Tim ten top

Ted tag tot tug tin  
Ten tap top tub tip

“Put the top into my tub, said Ted.

“No,” said Tom.

“I will spin my top on the tub.”

a	e	i	o	u
sa	be	ni	bo	me
mi	ru	ma	fe	ri
ba	se	bi	ro	bu
fo	fa	si	ge	mu
na	ne	fu	to	fi
go	ga	ti	no	tu
ta	mo	re	su	so
ra	te	gu	gi	nu

set	got	gas	bit
sit	get	Gus	bet

bad	met	fun	run
bed	mat	fin	ran

Sam	must	gun	bet
sat	muss	gum	beg

fun	run	bun	tan
fuss	rug	but	tag

sat	bus	ten	tin
mat	Gus	men	fin

tag	fat	get	bed
bag	rat	net	fed

pu pup  
po pop  
pi pig  
pe pet  
pa pan

pin pot pig pup pun pit  
pen pet peg pop pan pat

pet pump pan pot  
peg puff pat pop

Pat pets his fat pig  
“You are a fat pig. But I like you,” said Pat.

du dug  
do- dot  
di dip  
de den  
da dad

dug did Dan Dot  
dig dad den dot

Don and Dan said, “Come, Dot, help us dig.”  
“What shall we dig for?” asked Dot.

$c_1$   $C_1$  Cat                       $k_2$   $K_2$  kid                       $ck_3$  sock

cu cuff  
co cob  
ki kiss  
ke keg  
ca cat

kid      cup      cot      can      Cass  
kit      cap      cut      kin      kiss

I am funny Kit.  
I have three funny cats.  
My cats and I make a funny four

a   e   i   o   u

sick      tick      pick      rock      Dick  
sack      tock      pack      rack      deck  
tuck      buck      nick      suck      duck  
tack      back      neck      sock      dock  
pa      da      cap      po      do  
de      ke      pe      du      pu  
cu      pi      di      ki      co

did      pin      cat      cut  
dad      pan      kit      cot  
pan      den      cot      did  
pat      deck      cop      dip  
pen      cat      dig      kid  
pat      cap      din      kick  
dad      pen      pick      dock  
pad      den      Dick      rock  
cat      duck      pick      did  
pat      luck      kin      kid

## l L Lion

lu                      luck  
lo                      lot  
li                      lick  
le                      let  
la                      lad

log      land      led      luck      leg      lip  
let      lend      lad      lock      lag      lap

bell      sill      fell      doll      tell  
bill      sell      fill      dill      till

“Laddy, you are a bad pet,” said Linn.  
“I do not like what you did.  
You big my doll’s left leg.”

## h H Horse

hu                      hug  
ho                      hop  
hi                      hit  
he-                      hen  
ha                      ham

hit      hum      ham      hut      hid  
hat      hem      him      hot      had

Hop, hop went the grasshopper down the hill.  
A hungry hen ran after him.  
“I will get him,” said the hen.



ten

tent

ten	mill	hump	fell
tent	milk	hump	felt
bum	miss	den	bell
bump	mist	dent	belt
sell	pan	sill	muss
self	pant	silk	must
russ	men	fill	ten
rust	mend	film	tend
sand	lift	bend	must
send	left	band	mist
hunt	luck	land	lump
hint	lock	lend	lamp
runt	damp	pomp	fond
rent	dump	pump	fund
hand	nest	silk	lift
band	rest	milk	sift
tend	fond	sent	sack
lend	pond	bent	back
can't	dent	nest	jump
tent	camp	sift	lift
duck	lump	rust	desk
bump	felt	self	kept
best	lamp	rest	luck

## j J Jug

ju	just
jo	job
ji	jig
je	jet
ja	jam

Jim jig Jeff just  
Jam jug jet jump

Can you fly like a jet, jumping jack?  
“No,” said the jumping jack.  
“I just jump up an down.”

## w W Wagon

wi	win
we-	well
wa	wag

will	wet	wig	win	went
well	wit	wag	wind	west

West Wind, come.  
Come and lift Will's kite.  
Send it up, up into the sky.

vV Valentine    qu Qu Queen    zZ Zebra    yY Yarn

van	quick	yes	zip
vat	quit	yet	zest
vest	quilt	yell	buzz
vim	quack	yelp	fizz
went	quit	quill	Jess
wept	zip	jig	vest
men	just	must	wit
job	but	fizz	quilt
van	jump	fuzz	wig
yet	Jack	yelp	wag
jam	Jill	quick	west
jim	wet	Jan	fuss
gum	well	buzz	jet
yes	wind	Jeff	web
quack	vat	jug	get
back	sick	Tess	vim
yell	sent	muss	will

sh SH Sheep

	shu		shut	
	sho		shot	
	shi		ship	
	she-		shed	
	sha		shall	
shell	shut	shock	shun	shop
shall	shot	shack	shin	ship
hush	rush	mash	dash	
has	rash	mush	dish	

Shall I rest on the sand?  
 Or shall I sail my ship?  
 I wish I could tell what to do.

ch<sub>1</sub> SH<sub>1</sub> Sheep tch<sub>2</sub> Witch

chu	chum
cho	choo
chi	chip
che	check
cha	chat

chip	chess	check	chum
chop	chest	chick	chump

punch	bench	bunch	lunch
pinch	quench	bench	hunch

“Shell we chop it down?” asked Chet.  
 “No. Not this tree,” said Chuck.  
 “This is a nut tree”

hitch	patch	Dutch	match
hatch	pitch	ditch	catch
rich	such	much	which

ng

sing	sang	ring	hang
song	sung	rang	hung
ding	wing	bang	ping
dong	king	gang	pong

nk

sink	rank	wink	tank
sank	rink	kink	bank
pink	link	chunk	bunk

th

thank	thin	thing	thud		
thatch	thick	think	thump		
this	thus	than	that	them	then

wh

which	when	whip	whisk
-------	------	------	-------

tacks	fix	ox	mix
tax	fox	ax	Max
box	six	wax	pox

at	bench	cash	dash	end
Ann	Beth	Cass	Don	Ed

fuzz	gush	hand	ink	jam
Fudd	Gus	Hank	It	Jack

King	lock	miss	nest	ox
Kit	Lad	Meg	Ned	On

path	quit	rag	six	ten
Pat	Quick	Rob	Sam	Tom

us	vest	wink	yes	zest
Up	Van	Will	Yank	Zip

top	mat	duck	path	cuff
top <sup>s</sup>	mat <sup>s</sup>	duck <sup>s</sup>	path <sup>s</sup>	cuff <sup>s</sup>

Jap	Pat	Jack	Seth	Jeff
Jap' <sup>s</sup>	Pat' <sup>s</sup>	Jack' <sup>s</sup>	Seth' <sup>s</sup>	Jeff' <sup>s</sup>

ship	cut	kick	song	chick
ship <sup>s</sup>	cut <sup>s</sup>	kick <sup>s</sup>	song <sup>s</sup>	chick <sup>s</sup>

nest	bed	leg	king	shell
nest <sup>s</sup>	bed <sup>s</sup>	leg <sup>s</sup>	king <sup>s</sup>	shell <sup>s</sup>

Bob	Ted	Meg	Tom	Ben
Bob' <sup>s</sup>	Ted' <sup>s</sup>	Meg' <sup>s</sup>	Tom' <sup>s</sup>	Ben' <sup>s</sup>

rub	nod	wag	hum	run	sing
rub <sup>s</sup>	nod <sup>s</sup>	wag <sup>s</sup>	hum <sup>s</sup>	run <sup>s</sup>	sing <sup>s</sup>

1. la le li lo lu  
2. bla ble bli blo blu

1. la le li lo lu  
2. cla cle cli clo clu

1. la le li lo lu  
2. fla fle fli flo flu

1. la le li lo lu  
2. gla gle gli glo glu

1. la le li lo lu  
2. pla ple pli plo plu

1. la le li lo lu  
2. sla sle sli slo slu

blu blush  
blo block  
bli blink  
ble bless  
bla black

block blend bliss blink  
black bland bless blank  
clu club  
clo clock  
cli cliff  
cle clef  
cla clap

clip clock clink clinch cling  
clap click clank clench clang

	flu		flung
	flo		flock
	fli		flip
	fle		fled
	fla		flag
flesh	flip	fling	flit
flash	flap	flung	flat
	slu		slush
	slo		slot
	sli		slip
	sle		sled
	sla		slam
slip	slam	slush	slid
slap	slum	slash	sled
plan	plum	plus	plot
plant	plump	plush	plop
glad	glass	gland	glum

I will plant a plum tree.  
 I hope it has fat, plump plums.  
 Then, I will be glad.  
 If it has no plums,  
 I will be sad, or glum

black	plan	class	flat
glad	slept	plant	sled
clap	slap	slip	clock
clip	glad	blush	block
flash	glass	cliff	fled
slid	cling	clung	slant



1.	ca	ke	ki	co	cu
2.	sca	ske	ski	sco	scu
1.	ma	me	mi	mo	mu
2.	sma	sme	smi	smo	smu
1.	na	ne	ni	no	nu
2.	sna	sne	sni	sno	snu
1.	pa	pe	pi	po	pu
2.	spa	spe	spi	spo	spu
1.	ta	te	ti	to	tu
2.	sta	ste	sti	sto	stu
1.	wa	we	wi	wo	wu
2.	swa	swe	swi	swo	swu

scu	scuff
sco	Scotch
ski	skip
ske	sketch
sca	scalp

skin	scat	skid	scuff
skip	scan	skill	scum

smu	smug
smo	smock
smi	Smith
sme	smell
sma	smash

smack      smelt

snu  
sno  
sni  
sne  
sna

snug  
snob  
sniff  
sne-  
snap

snip  
snap

snag  
snug

snuff  
sniff

snub  
snob

spu  
spo  
spi  
spe  
spa

spun  
spot  
spill  
spell  
spank

spank  
spunk

spin  
span

spill  
spell

spat  
spit

stu  
sto  
sti  
ste  
sta

stuck  
stop  
still  
stem  
stand

stock  
stick

stop  
step

stub  
stab

stuff  
stiff

swu  
swo  
swi  
swe  
swa

swu-  
swo-  
swim  
swell  
swam

swim  
swam

swift  
switch

swing  
swept

swift	stand	swell	clap	clock
fling	slap	spin	slam	slip
plan	glad	plus	glass	glum
black	flag	block	scalp	smash
smock	skid	plant	flash	swim
		stamp	spank	stick

I fling myself on my sled.  
 Down the hill I fly.  
 Trees and houses flash by.  
 My sled is as swift as a jet.  
 Suddenly it begins to skid.  
 Smash! Into a stump I go.  
 I stop and spill into the snow.

can	hat	mat	cap	back
cane	hate	mate	cape	bake
sham	fat	rack	tap	sack
shame	fate	rake	tape	sake
pan	shack	mad	lack	tack
pane	shake	made	lake	take
Sam	fad	Pal	man	quack
same	fade	pale	mane	quake
cake	date	came	daze	lame
make	gate	tame	gaze	flame
wake	late	game	haze	blame

	me	he	she	we	be
rip	hid	shin	din	lick	
ripe	hide	shine	dine	like	
rid	pick	pin	fin	kit	
ride	pike	pine	fine	kite	

fill      dick      bit      till      Tim  
file      dike      bite      tile      time

mill      quit      mitt      dim      pill  
mile      quite      mite      dime      pile

side      wife      wine      lime      dive  
tide      life      mine      time      hive  
wide      fife      nine      dime      five

    mile      lime      tile      pike  
smile      slime      stile      spike

        pine      mite      wine  
spine      smite      swine

hop      rob      mop      tot      cod  
hope      robe      mope      tote      code

pock      rod      dot      not      doll  
poke      rode      dote      note      dole

hope      bone      poke      sole      mope  
hole      lone      joke      pole      hope  
home      tone      woke      mole      cope

    tone      cone      lobe      poke      lope  
stone      scone      globe      spoke      slope

cut      tub      duck      cub      dun  
cute      tube      duke      cube      dune

# Material from Teacher's Manual

## AUDITORY DISCRIMINATION

Have the children arrange their chairs in a reading circle. Speak and move quietly, particularly for the auditory exercises. A quiet manner will tend to promote a more receptive mood on the part of the children.

Say, "Children, have you ever made different sounds with a whistle? Have you heard birds make different sounds? Even cars on the streets make different sounds, as does a piano, an organ, or a violin. Can you think of other things that make different sounds? (The sounds we make with our voices are perhaps the most wonderful sounds of all.)

"Today we're going to play two listening games. We'll listen for different sounds in our own voices. We're going to listen for one particular sound. Then, we shall know this sound whenever we hear it, and when we are ready we shall learn the letter that makes this sound."

*Listening Game 1.* "I'm going to say words that begin with an **ă**, like the **ă** at the beginning of **a:pple**." (*Note:* In these listening games and other auditory exercises, always refer to the letter as the "a sound.")

Say, "We'll play this game with our eyes closed. Now, close your eyes (for better concentration) and listen carefully for each word that begins with an **ă** sound. If you hear a word that does not begin with an a sound, please raise your hand."

Pronounce this group of words, being careful not to change emphasis or the tempo of your voice in saying words that begin with a sound other than **ă**. Allow a slight time lag (indicated here by a colon) between the initial sound and the rest of the word:

a:pple	a:ction	a:tom	a:t
a:nimal	a:ndrew	a:dd	a:ntenna
A:gnes	a:m	o:live	A:lex
s:ilver	m:arble	a:thlete	a:lligator
a:s	a:cting	a:ct	a:mbulance
f:ellow	a:x	a:ccident	a:nthony
e:lement	a:crobat	a:nkle	a:ctive

"Open your eyes, children. Thank you for your very good attention."

Is there any question as to whether or not the children can recognize the **ă** sound, repeat the exercise until the children are familiar with this sound. Use the preceding list of words or the following supplemental list (*Note:* In using these lists, be sure to change the order of giving words when you repeat them. Children remember sequence and if you fail to vary it, the exercise will become a memory activity.)

a:ster	A:lice	a:dmiral	m:oney
A:nnie	r:ocker	a:nd	a:ctress
a:nt	a:ngle	s:un	f:amily
a:ctor	u:gly	a:nkle	a:bsent
a:spirin	a:shes	a:t	a:nchor
a:dding	o:dd	a:lphabet	e:lbow

*Listening Game 2.* “We are now ready to play a different listening game. This time we’ll play it with our eyes open. Now, children, watch my lips closely and say each word that begins with an **ă** sound after me. If I say a word that does not begin with an **ă**, put your finger on your lips.”

Repeat either of the above lists, emphasizing and prolonging the initial sound in each and also varying the word sequence. Then, encourage each child to give a word that begins with **ă**.

Continue, “Does your name begin with an **a** sound? Does your father’s name begin with an **ă** sound? Your mother’s? Your brother’s? Your friend’s?”

“Now, can you think of an animal whose name begins with an **ă** sound? (alligator, ant, antelope) Can you think of food that begins with an **ă** sound?” (apple, applesauce, avocado).

## VISUAL DISCRIMINATION

Show the phonetic picture card of an apple. (Note: If you do not have a set of these cards, ask the children to open their books to the page which has a picture of an apple, page 5.) Point to the symbols beneath the apple and say, “Perhaps some of you know the name of this letter. You may have learned it in kindergarten or at home. Can anyone say the name of this letter? Yes, it is **ă**. Sometimes we write it like this - **a** (demonstrate at board), and sometimes like this - **A** (demonstrate at board). Can anyone tell when we write the big **A** (or capital **A**)? Yes, when it is the first letter in a name, as in **Alice, Andrew, Albert, Ann**, etc.

“As we go along, we shall hear that **ă** has other sounds, but most often it says **ă**. For the time being, let’s concentrate on learning its short sound, **ă**, which is the sound we have been listening for at the beginning of words. The picture of this apple will help you remember that this letter makes an **ă** sound, the same sound we hear at the beginning of the word **a:pple**.”

Have the children open their books to the picture of the apple and place a finger under **a** and then under **A**. Ask them to say the **ă** sound for each. In this manner, the children learn to match sight and sound. (Note: Children must match sounds with printed and written symbols many times if they are to recognize and associate sounds and letters. Otherwise, they will fail to learn to read.)

Write five columns of words on the chalkboard. Have the children take turns in finding and circling the **ă** that begins a word, and drawing a line through any word that begins with another sound. Also, whenever a child circles an **ă**, he should say, “This word begins with **ă**.” The following is a suggested list for this chalkboard work:

on	am	as	odd	Alex
at	Ann	did	add	Bob
it	us	ax	and	up

*Writing.* Extensive use of the chalkboard is essential. Ask the children to write the letter for the **ă** sound on the board. After writing the letter, ask the child to place a finger under the letter and say, “This is **ă**.” Or children may write and say the letter-sound at the same time, timing the saying of the **ă** sound as they make the dominant stroke of the letter.

Children may also trace the small letter a in the air and say **ă** as they trace it. Writing and saying the letter-sound helps the child to associate sound and symbol.

# *Reading with Phonics*

Robert C. Auckerman Description  
in *Approaches to Beginning Reading* (1971)

## **Origins**

For twenty years Miss Julie Hay carried on a study of the unabridged dictionary in an attempt to determine a set of basic, generalized phonemic principles. In 1942 Miss Hay's school principal, Charles E. Wingo, teamed up with her on a five-year study aimed at transferring those phonemic principles into practice.

The schools chosen for the study were in the Argo-Summit-Bedford Park (Illinois) school system. In 1948 the study resulted in what has become known as the "Hay-Wingo" basic phonemic method, printed under the name, *Reading With Phonics*.

Unfortunately, Miss Hay passed away the same year as the new method came from the press. Miss Mary Hletko then was invited to join Professor Wingo in the work, but it was many years before the system became known as the Wingo-Hletko method. Indeed, it is still most generally referred to as the "Hay-Wingo" system. Mr. Wingo, now Professor of Education at Monmouth College in Illinois, conducts numerous workshops in which the *Reading With Phonics* method is demonstrated.

In her research, the late Miss Hay found justification for her claim that our language is "87% phonemic and only 13% partially non-phonemic." Consequently, the concept of a phonemically-regular America language provides the cornerstone for *Reading With Phonics*. Accordingly, the claim is reiterated by Professor Wingo to the effect that systematic, sequential training in the 19 vowel sounds and 25 consonant sounds will result in a tool which the child can use to unlock the pronunciation of 87% of our words. At the same time it is claimed that the 13% "partially-phonemic" words also may be partially unlocked by this intense mastery of phonemics. It has been unequivocally stated that "systematic, sequential training [in phonemics] ... provides correct pronunciation of any strange words falling within the aforementioned 87% in any reading situation: Such a broad statement serves to emphasize the fact that *Reading With Phonics* is a highly-structured basic phonemic system.

The objective of the approach is for a child to have an independent command of 62% of all phonemic syllables in our language by the time he recognizes short Vowel sounds; 20% more by the time he has learned the blends and the ..final-e... rule and the five long vowel sounds. Another 10% increment is said to be added when the child learns the rule "vowels modified by r". The manual summarizes this rapid accumulation of phonemic power during the First Grade by stating that the child is left with only 8% of the phonemic syllables to be learned by means of memorization of orderly phonemic rules.

Although there were others such as Paul Kee and E. W. Dolch who in the 1940's were recommending an increased attention to phonemic elements in beginning reading, Professor Wingo states that his own research of phonics". It is noteworthy that he reached that conclusion fully a decade prior to the pronouncements of Rudolph Flesch who capitalized on the "phonics controversy" with his best seller, *Why Johnny Can't Read*. Flesch is mentioned here, not because he contributed anything other than fuel for the fire, but because his suggestions for correcting the reasons "why Johnny can't read" are so very similar to the materials delineated in the Hay-Wingo *Reading With Phonics*.



Viewed in the historical perspective of the “phonics controversy”, it is certainly fair to credit Hay-Wingo with the development of a system of phonemics based on years of painstaking work. Of equal historical and professional importance is the fact that their method was not an opportunistic “crash program” to get something on the market to cash in on the new demand for a book that offered a solution to the “phonics controversy”.

### **Method and Materials**

The *Reading With Phonics* system has been termed by Mr. Wingo as a “synthetic” method as opposed to the “analytic” method most often used in the basal reader series. The distinction is more clear if one thinks of the “synthetic” method as “synthesizing” or blending together the separate sounds of the letters to form wholly-pronounced words. The “analytic” method, on the other hand, is one in which the child sees the whole word and attempts to use “word analysis” skills by breaking it down structurally or phonemically into its parts. Psychologically, the “synthetic” phonemic method is part learning-later to be assembled into a whole.

Like most basic phonemic systems, *Reading With Phonics* bypasses reading readiness activities. It is assumed that at the time children reach school age, most of them are ready to learn to read. It states:

If a teacher will begin THE FIRST DAY OF SCHOOL (in the First Grade) to teach youngsters that the symbol a represents the first sound in apple, she will have put in motion the most effective “readiness” program ever devised for a first grade reading program.

Some concession is made in the teacher’s manual, for it recognizes the need for a basic sight vocabulary before being thrown into rote memorization. It is suggested that a few one-syllable sight words be learned - perhaps through experience charts in Kindergarten. The child should learn to read and write those words before starting his phonemic training so that he may construct short sentences with their aid.

The basic (and only) text in the Hay-Wingo system is the hardcover book, *Reading With Phonics*, which is used daily throughout the First Grade.

The teacher’s manual instructs the teacher to proceed immediately in Grade One (or in second semester of Kindergarten) with the five short vowel sounds. It is implied that this can be accomplished by Friday of the first week of the First Grade in September, but it is probable that experienced teachers would provide a more realistic time schedule.

*Reading With Phonics* provides some very vivid and colorful pictures for teaching the five short vowel sounds. The sound of “a” is represented by a full-page picture of a big red apple. A circus elephant is used to represent the initial consonant sound of short “e”. A full-page rendering of an Indian is associated with the short “i” sound. The short “o” sound is graphically related to a picture of an ostrich. And the short sound of “u” is learned through the picture of an umbrella.

A set of 25 very colorful phonemic picture cards, which are reproductions of the colorful pictures in the text, is available for use as flashcards and/or for display around the room. They constitute one of the best sets of phonemic picture cards available.

One important difference in the Hay-Wingo system is the manner in which the short sounds of the five vowels are presented. Actually, all five are supposed to be learned simultaneously through rote memorization of the sequence: “ahh”, “eah”, “iah”, “awh”, “uah”. The class works on those short vowel sounds constantly. After the children as a group have mastered those sounds-always in sequence-they then learn them in association with the “key-words,” thus:

ă as in apple  
ě as in elephant  
ĩ as in indian

More material from Auckerman will be added as time permits. 4/5/14



# KEEPING PHONICS TEACHING IN SUMMIT AREA

---

Use Variation of Old School Method

Chicago Tribune, November 19, 1953



Joe Rosellini, a 1<sup>st</sup> grade student at Walker school, Bedford Park, helps his class write their first letter. The students, in school for only six weeks, are taught to read and spell by resolving words into phonetic elements rather than into individual letters. (TRIBUNE, photo)

“Let’s write a letter,” said an eager first grade pupil of the Walker school in Bedford Park when the teacher of the six weeks old class, Miss Mary Hletko asked what the room wanted to do.

One by one pupils’ went to the blackboard and with some guidance added a portion of the class’ first letter, which was addressed to the president of the United States. Despite the short period of instruction, these 1<sup>st</sup> grade youngsters were able to spell such words as “president,” “Washington,” and “children without great difficulty.

### **Use Phonics Variation**

These rapidly progressing pupils were being taught by a method known as phonics, teaching reading and spelling by resolving words into phonetic elements rather than individual letters. This method, hundreds of years old, has been used in American schools in varying degrees.

School authorities, however, disagree on the way phonics should be used. Some schools teach phonics as an approach to learning to read, as the Walker school does, while others use it only to solve individual student difficulties.

According to Sup. C. E. Wingo of the Argo-Bedford Park-Summit district, the Wingo-Hay technique used by the Walker school differs from older phonics methods in that pupils learn a word by an initial attack on its beginning, and the use of association of ideas or memorization. Older methods generally taught the learning of words with emphasis on their endings and a rote method was used for memorization.

### **How Systems Differ**

The Wingo-Hay technique differs from the well-known Beacon phonics by blending one initial consonant with five vowels in a single lesson rather than using one vowel with many consonants in a single grouping. By the Wingo-Hay technique the pupil learns of syllables rather than the one-vowel families.

The Wingo-Hay technique was developed by the late Miss Julie Hay, a first grade teacher in the Summit area for 28 years. Through observation made in her many years of teaching the language to beginning students could most easily be approached by beginning with the short vowel sounds. Consequently, the first thing the pupils are taught is a, e, i, o and u as short vowels.

### **Teach 44 Elements**

Altogether, the pupils are taught 44 basic elements. Following the short vowels, they are taught ten consonants which they learn to blend with the short vowel. At the end of the year they have been exposed to all 44 elements.

Miss Hay estimates that only 8 per cent of reading situations confronting the child need to be taught as special cases after he has grasped the basis of her technique.

Summit school officials report that at the end of the year, 1<sup>st</sup> grade pupils are able to read textbooks on a 3<sup>rd</sup> grade level, while some students are able to read textbooks on a 5<sup>th</sup> grade level.

### **Combine Sight, Sound**

Teachers instruct pupils by combining elements of sight and sound. A symbol is first aptly illustrated with a visual object which contains the first sound in the word. The visual object is given a symbol followed by a correct phonetic sound. Thus this process of identification, the teacher progresses from the known to an unknown.

Supt. Wingo reports that tests in his school give pupils an average score of two grades higher than their placement.

The textbook has been adopted by approximately 900 schools in the last five years, according to Supt. Wingo.

## **Note from Internet Publisher: Donald L. Potter**

Rudolf Flesch describes his visit in Miss Hletko's *Reading with Phonics* classroom in his 1955 *Why Johnny Can't Read* and what you can do about it. Concerning review, Flesch noted, "Miss Hletko explained to me that it was the usual practice to work through the Hay-Wingo Primer during the first year and to review it in second and then again in third. This year, however, with this particular class she had finished the book in first semester." I wrote on 7/24/98 in the margin of my copy of Flesch's book, "Review, The Missing Key." This is why I came up with my *Universal Security Net for Literacy*, which suggests that every student read Rudolf's Flesch's 72 Exercises at least once every year from first grade through at least sixth grade. Since any teacher can easily take any student through the Flesch Exercises, there would be no need for dyslexia or special education teachers, except in extreme cases. Universal screening is built into the program. This is the way the Hay-Wingo approach worked when it was taught as Miss Hletko recommended.

I would like to register my disagreement with Auckerman's suggestion in the paragraph below that Flesch "capitalized on the phonics controversy" and did not "contribute anything other than fuel to the fire." I believe that Flesch was completely factual, sober, honest, and informed assessment of the situation. I also think Auckerman missed a great opportunity when he did not mention Flesch's 72 Exercises in *Johnny* (and Flesch's short-lived 1956 *Teaching Johnny to Reading*) among his "approaches to beginning reading." I have taught Flesch's Exercises to beginning reads and can testify first-hand of the effectiveness of Flesch method. Auckerman seems to contradict himself when he praises Hay-Wingo but goes on to mention the likenesses between Flesch's materials and Hay-Wingo. By the way, I once called one of Dr. Flesch's daughters on the phone. She told me that her father taught all his children to read with his method. He practiced what he preached.

It is noteworthy that he reached that conclusion fully a decade prior to the pronouncements of Rudolph Flesch who capitalized on the "phonics controversy" with his best seller, *Why Johnny Can't Read*. Flesch is mentioned here, not because he contributed anything other than fuel for the fire, but because his suggestions for correcting the reasons "why Johnny can't read" are so very similar to the materials delineated in the Hay-Wingo *Reading With Phonics*.

I will be including further information from Rudolf Flesch, Robert Auckerman, and Charles Walcutt.

My *Blend Phonics Timed Fluency Drills* are available in paperback from Amazon. They serve the same purpose as Flesch's 72 Exercises.

Last edited on March 26, 2015, August 25, 2017.

NOTE: This is a work-in-progress. The material will be added on a regular basis as the work proceeds. Please check back from time to time for the remaining materials.