Promoting Reading Readiness:

A Parent/Caregiver's Guide to Phonological Awareness Activities for the Kindergarten-Age Child

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PREFACE

On January 23, 2024, the Ontario Ministry of Education issued a news release that outlined a new Back-to-Basics Kindergarten Curriculum reform. Among the many points in the release was the following message.

> The driving force for this reform is recommended by the 2022 Ontario Human Rights Commission *Right to Read* inquiry report, which identified that Ontario's kindergarten program was failing to teach many students to read and promote reading confidence... As such, the province is focused on modernizing the way reading is taught and assessed in schools to help improve student literacy. Currently kindergarten students learn from a "program" that was developed eight years ago…New and mandatory learning will include the understanding of sound-letter relationships, developing phonics knowledge and using specific vocabulary.

As an aid to the Ministry of Education, the Canadian Psychological Association is pleased to provide this booklet as a helpful means for parents and caregivers to guide their children through the Ministry's modernized kindergarten approach to reading instruction. The first stage advocated by the Ontario Human Rights Commission involves "explicit instruction in phonemic awareness" (Right to Read, 2022, p. 20). Throughout the booklet are a series of activities collectively referred to as phonological awareness or phonemic awareness activities known to be highly effective in enabling children to achieve the Ontario Human Rights Commission's goal (see the References section starting on page 21 of this booklet).

While many parents might not be familiar with the nature of this instruction, most are likely familiar with another approach to beginning reading instruction in which children are shown pictures of the letters and taught the letter names; typically referred to as, "teaching the A, B, Cs." This approach, however, is unrelated to the phonetic decoding of words advocated by the Ministry. For example, if the child knows the names of the letter shapes for c, a, and t this knowledge will not enable the child to read cat. On the other hand, if the child knows the sounds of these letters (/c/ as in can, /a/ as in fat, and /t/ as in top) cat can easily be read.[1] Hence, the aim of phonemic or phonological awareness instruction is to help children become aware of the sound properties that comprise words in preparation for their involvement in the later stages of reading instruction which will entail the use of phonics.

Section 1 contains two sets of preliminary activities to help children become aware that spoken words not only convey meaning but have sound properties as well. The first set focuses on the global sound properties of words while the second more advanced set emphasizes sounds at specific locations within words. Once the children master these activities, they can be guided through the intermediate activities in the next section before moving to the phonemic activities in Section 3.

While there are no specific guidelines concerning length or pace of training, the most that can be said is that children should be allowed to set their own pace. Some children may need to

[1] The use of diagonal lines is a conventional way to denote the letter's sound, as opposed to the letter's name.

spend considerable time on the first set of exercises in Section 1, while other children may be able to skip these and proceed directly to the second set of exercises. We mention this point because even though the sections, and the activities within the sections, have been organized in a developmental sequence, it may not be necessary for all children to be exposed to all the activities in each section before advancing to the next section.

It is also important to keep in mind that although the activities described below are typical of the ones that have proven successful in preparing children for beginning reading instruction, it is not our intention to suggest that these are the only activities likely to be helpful. There are many workbooks on the market that contain further activities as well as recommendations on how to integrate the activities into a child's daily routine (see Appendix A for suggested titles). Using the examples that appear throughout the booklet as guides, parents should also feel free to develop their own activities.

Before starting to work with your child, however, it may be helpful to review all of the activities in this booklet to become familiar with the nature of the exercises and the developmental sequence. As long as the activities you elect to employ incorporate the principles outlined in the booklet, the key sounds in each of the activities are emphasized, and the activities are presented as enjoyable and shared experiences, progress is likely to be made. If you anticipate any difficulties, though, it is always advisable to discuss your concerns with your child's kindergarten teacher before proceeding.

SECTION 1. PRELIMINARY ACTIVITIES

As mentioned above, this section has two sets of activities to help children become aware that spoken words not only convey meaning but also consist of sounds. The first set, which deals with global sound awareness, starts with short nursery rhymes, poems, or songs that contain funny sounds and/or silly lyrics. The reason for beginning in this manner is that odd sounding passages not only hold children's attention but also help to direct their attention to individual words as separate sound units. The second set, titled "specific sound awareness activities," draws attention to sounds at certain key locations within words.

Global Sound Awareness Activities

Begin with a nursery rhyme, such as the following, pausing briefly between each word. Together with your child repeat the rhyme, again pausing briefly between each word, and clap your hands as each word is said. To make the task more enjoyable, you can ask your child to tap the floor, bounce a ball, or hop as each word is pronounced. Alternatively, if you provide a pile of buttons, counters, disks, etc., ask your child to remove one from the pile whenever they hear a word.

Parent:
Little...Tommy...Tittlemouse
Lived.....in.....a.....little...house;
He.....caught….fishes
In.....other....peoples…dishes.

Parent/
Child:

Little...	Tommy...	Tittlemouse		
(clap)	(clap)	(clap)		
Lived.....	in.....	a.....	little...	house;
(clap)	(clap)	(clap)	(clap)	(clap)
He.....	caught....	fishes		
(clap)	(clap)	(clap)		
In.....	other....	peoples...	dishes.	
(clap)	(clap)	(clap)	(clap)	

Other examples of equally short nursery rhymes that readily lend themselves to this activity are given below. Many further examples can be found in anthologies such as Iona and Peter Opie's *The Oxford Nursery Rhyme Book* or Barbara Ireson's *The Farber Book of Nursery Verse* as well as in such popular children's books as *Two Laughable Lyrics* by Edward Lear, *Alligator Pie* by Dennis Lee, or *Jamberry* by Bruce Degen.

Brow...brow...brinkie,
Eye...eye...winkie,
Mouth...mouth...merry,
Cheek...cheek...cherry,
chin...chopper...chin...chopper

Diddle...diddle...dumpling
My.....son.....John;
Went....to.....bed
With....his.....trousers…on;
One.....shoe.....off
One.....shoe.....on;
Diddle...diddle…dumpling
My.....son.....John.

Bye...baby...bunting,
Father's... gone...a-hunting,
Mother's...gone...a-milking
Sister's...gone...a-silking.

If this task proves too difficult for your child, it may be helpful to start at an even more preliminary level. To prepare children for clapping to the sound of individual words, Rosner (1986) recommends focusing first on having children attend to clapping alone. Stand behind your child and clap hands one, two, or three times then ask your child to repeat the pattern. As a further means of focusing attention only on sequential sound patterns, Rosner also recommends marching, clapping, or dancing in time to music.

Specific Sound Awareness Activities

This next set of activities is designed to illustrate that words, in addition to having global sound properties, have specific sound properties referred to as initial sounds, medial or middle sounds, and final sounds. The activities should begin with rhymes that stress the initial sounds followed by rhymes that focus on final sounds. The medial sounds should be introduced last because these usually are the most difficult for children to identify.

To ensure that the children are made aware of the sounds in each of the three locations, choose rhymes in which the key sounds are repeated across words. One excellent source is *The Big Book of Sounds by Flowers* (1974). For a list of popular children's trade books that contain similar material, see Griffith and Olson (1992). Further material can be found in the list of poetry books, song books, and finger play and rhyme books compiled by Catts and Vartiainen (1993). Many of the following examples are from Flowers.

Initial Sounds

Chook, chook, chook, chook, chook,
Good morning, Mrs. Hen,
How many chickens have you got?
Madam, I've got ten.

Pease Porridge hot,
Pease Porridge cold,
Pease Porridge in the Pot
Nine days old.

Timothy Tittlemouse took two T's
To tie two tups to two tall trees
To frighten the terrible Timothy Tittlemouse.

Final Sounds

Gus likes us.
And we like Gus.
We never make a fuss
With Gus.

Uff, uff, uff.
The engine goes puff
To show that it's tough.
Uff, uff, uff.

Sometimes a pin
Will stick my skin,
It makes me moan
And yell and groan.

Medial Sounds

Taffy is candy
Taffy is sweet
Taffy is dandy
To have for a treat

Achoo, achoo, achoo,
I don't know what to do
I sneeze until I'm blue.
Achoo, achoo, achoo!

Itchy, itchy, itchy,
See poor little Richie
The measles make him twitchy,
Itchy, itchy, itchy.

One way to introduce these activities is to have your child act out some of the rhymes. In the foregoing examples, *Achoo, Achoo, Achoo*, and *Itchy, Itchy, Itchy* are two rhymes that readily lend themselves to playful behaviour. Another way is to have your child sing such rhymes as *Pease Porridge Hot* while stressing the appropriate sounds. Still another way is through listening games.

Parent: We're going to play a game and you have to listen very, very, carefully.
I'm going to read a nursery rhyme that has some loud sounds. When I finish, I want you to tell me the loudest sound you heard.

(pause)

Parent: Peter Piper picked a peck of pickled peppers;
a peck of pickled peppers Peter Piper picked.

If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

(pause)

Parent: Can you tell me the loudest sound?

(if your child fails to respond, pronounce the sound in isolation, repeat the rhyme, then ask once again for the loudest sound)

Parent: Listen very carefully: /p/ /p/ /p/

(pause)

Parent: Now listen again:

Peter Piper picked a peck of pickled peppers;
a peck of pickled peppers Peter Piper picked.

If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

(pause)

Parent: This time, can you tell me the loudest sound?

Still another way to encourage children to pay attention to sounds at specific locations within words is through sound substitution activities. Say, for instance, "I'm thinking of some funny words that start with the first sound in foot. Can you guess the words?" If your child fails to respond say, "Fee, Fie, Fo, Fum. Now can you think of other funny words that start with the first sound in foot?" Alternatively, ask your child to substitute unconventional sounds in place of conventional sounds either in regular words or in their own names. "Peanut butter sandwich" might become "deanut dutter danwich" or "Jimmy" might become "Bimmy."

Children's stories that feature word play sound substitutions also can be used in this activity. To help parents find books that are particularly appropriate for this purpose, Yopp (1995) assembled an annotated bibliography of nearly 50 titles. A number of these titles appear in Appendix A and are designated with an asterisk. The following exercise, which capitalizes on sound substitution, makes use of the popular children's book *Don't Forget the Bacon!* by Hutchins (1976).

> In this story a child is sent to the store with a shopping list which includes "six farm eggs, a cake for teas, and a pound of pears." As he walks to town he rehearses the list, but he inadvertently switches phonemes in some of the words, changing the shopping list. For example, "a cake for teas" goes through several permutations, evolving by way of "a cape for me" to become "a rake for leaves." By asking the children to role-play the child in the story rehearsing the shopping list they will learn how certain sounds in words can be switched.

Yopp also suggests reading the story several times and encouraging children to comment: "Did you enjoy the book? Was it fun? What was fun about it? Did you notice how those words rhyme? Did you notice how the character got all mixed up in what he was saying?" Let children discover for themselves that word play can add tremendous entertainment to a story.

Alternatively, read pairs of words similar to the ones that appear below that share the same initial, final, or medial sound. Mixed within the pairs should be occasional words that do not share the target sound. For instance, after saying "fish/face," and "fence/feet," say "fairy/ditch," followed by "farm/finger." The challenge for children is to tell which of the pairs sound alike and which sound different. *Sounds Abound* by Catts and Vartiainen (1993) has more lists of word pairs like the following.

Initial sound	Final sound	Medial sound
fish/face	goof/beef	awful/muffin
fence/feet	chief/puff	daffy/waffle
mice/milk	seem/ram	Emma/simmer
meal/moose	Tom/Sam	camel/homer
mill/mouth	spoon/moon	penny/finish
tree/truck	when/fawn	honor/final

Still another variation is a rhyming game in which only the final sounds are emphasized. Say, for instance, "I'm thinking of some words that end with -aw (caw, paw, daw, raw). Can you guess the words? Now I'm thinking of some words that end with -erky (jerky, murky, perky, turkey). Can you guess these words?" A rhyming dictionary published by Random House contains many words with single and double final syllables that can be incorporated quite easily into this exercise.

While the usual procedure is to start with the global sound awareness activities and then proceed to the specific sound awareness activities, it helps to rotate among both sets until it becomes clear that children are able to carry out the directions without difficulty. When children reach this point, the intermediate activities in the next section should be introduced.

SECTION 2. INTERMEDIATE ACTIVITIES

As is the case with the preliminary activities, here too there are two separate sets of activities. The first set is known as the syllabic awareness activities while the second set consists of onset-rime activities.

Syllabic Awareness Activities

The term syllabic awareness refers to the recognition that whole words are divisible into discrete sound units called syllables. Unless children first show evidence of syllabic awareness, they are likely to have difficulty recognizing that words also can be divided into smaller sound units called phonemes. Each of the following activities involves both the segmenting (taking apart) and the blending (putting together) of individual words. Because it is usually easiest for children to recognize discrete sound units when these consist of smaller words within larger words, the activities should begin with compound words such as the following:

airplane	football	cowboy	spaceship
baseball	inside	cupcake	rainbow
bedroom	into	eyebrow	toothbrush
birthday	maybe	cardboard	something
bookshelf	outside		

Although blending is often easier to teach than segmenting, because the research findings are unclear about which skill to teach first, Spector (1995) suggests moving back and forth between the two. One way to accomplish this back-and-forth movement is to employ the following highly effective say-it-and-move-it exercise developed by Ball and Blachman (1988, 1991).

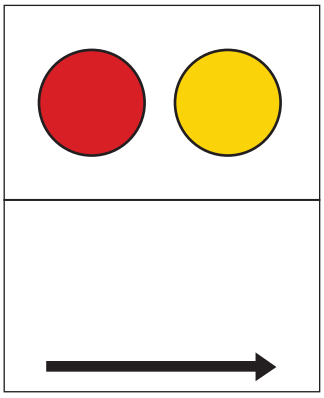
Say-It-And-Move-It Exercise

At the start your child should be given two colored disks along with an 8 ½" x 11" sheet of paper. A black line should separate the top half from the bottom half of the sheet and an arrow facing right should appear on the bottom half. The disks are placed on the top half of the sheet as shown below. The following dialogue is used to demonstrate the procedure.

Parent: "Listen carefully. Every time I say a word I want you to repeat the word and do as I do."

(pause)

"air"



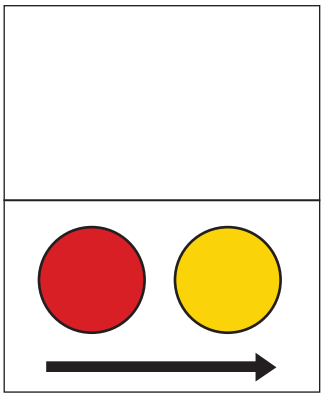
Child: "air"

(the parent and the child move the red disk from the top of the sheet down to the left end of the arrow)

Parent: "plane"

Child: "plane"

(the parent and the child move the yellow disk from the top down to the right end of the arrow)



Parent: "airplane"

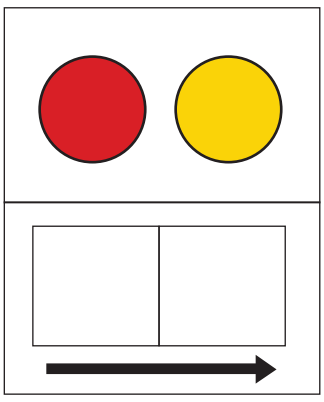
Child: "airplane"

(both together now run their fingers across the arrow from left to right and together pronounce the entire word)

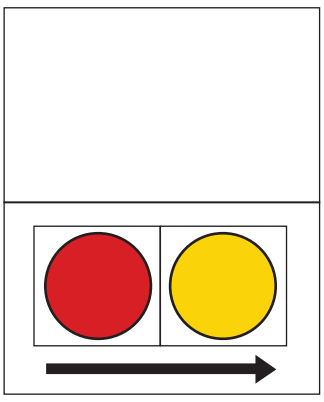
Proceeding in this manner, continue to segment then blend using different words until it becomes clear that your child understands the directions. At this point, ask your child to engage in the same process, but now alone, as you read more of the compound words. Since learning to segment and blend is more likely to occur if children respond orally, your child should also say the word out loud while performing the task. The number of words to use in any given session will depend on your child's rate of progress and on their interest in the task.

For some children, it may also be helpful to subdivide the area below the black line into two equal size small boxes, as shown below. The small boxes can help children position the disks in the proper locations. The red disk on the top left would be placed in the small box at the left end of the arrow, while the yellow disk on the top right would be placed in the box at the right end of the arrow.

1.



2.



Building on your child's skills with compound words, next use words that are mainly divided into non-word syllables. Studies show that the number of clearly audible sounds within a word affects the ease with which children are able to segment words into their component parts. Begin with two syllable words, proceed to three and then possibly to four syllable words, although the latter might be difficult for some children because of the memory requirement. Examples of two, three, and four syllable words that lend themselves to this exercise appear below. Additional examples are given in Rosner (1986).

Two Syllable Words

broken
carrot
chimney
corner
finish
garden
gopher
hollow
hunter
letter
mama
monster
number
paper
party
picnic
planet
pretend
rabbit
secret
sister
supper

Three Syllable Words

buffalo
butterfly
carpenter
gasoline
kangaroo
lemonade
November
October
potato
principal
radio
remember
September
spaghetti
tomato
umbrella

Four Syllable Words

elevator
February
kindergarten
locomotive
macaroni
motorcycle
television
watermelon

Rosner's book also has many games and worksheet activities that can be used in the classroom or at home to supplement the say-it-and-move-it exercise. In one game, for instance, the adult reads a story about two kangaroos pretending they are rubber balls playing "Kangaroo Hopscotch." To make the game interesting, the kangaroos segment words and, as they pronounce each syllable, they hop through the hopscotch boxes. After reading the story, the

children are asked to pretend that they, too, are rubber balls and to hop from box to box as they pronounce each syllable.

In another game, the children receive a sheet of paper with drawings of boxes that have either one, two, or three dashes in each box. The adult pronounces a word, stressing each syllable, and asks the children to place an X in the box that contains the same number of dashes as the number of syllables the adult just pronounced.

To help the children gain further experience with segmenting and blending, in Cunningham's (1990) work, a puppet pronounces a word, segments the word, then asks the children to do the same. The puppet then blends the separate sounds and asks the children to repeat the blended word. In a Swedish study by Lundberg and colleagues (1988), the puppet was a troll who had an odd way of speaking in that when the troll pronounced a word, the word was said syllable-by-syllable. The children were asked to figure out what the troll meant to say by blending the syllables.

In addition to games of this nature, it is important to integrate the activities into a child's normal daily routine. Yopp (1995) suggests selecting familiar words from typical classroom activity themes. If your child is working on a farming theme at school, you might say, "I'm thinking about one of the vegetables in Mr. McGregor's garden. It's called a /to/ /ma/ /to/. Can you tell me what I'm thinking of?"

Onset-Rime Activities

Because phonemes are not discrete sound units, in addition to syllabic awareness training, many children require what is called onset-rime awareness training. An onset is the initial consonant or consonant cluster in a syllable; the rime is the final vowel-consonant combination. Although syllables can be divided in other ways, the evidence indicates that children find it easiest to recognize phonemes when first exposed to this onset-rime division than to any other sub-syllabic division (Wise et al., 1990). If children have trouble segmenting and blending onset-rime units, they are likely to have trouble with the phonemic awareness activities in Section 3. The following examples illustrate this onset-rime division; additional examples can be found in Crawley and Merritt (1991, pp. 80-87) and in Rosner (1986, p. 138).

bad	/b/	/ad/
black	/bl/	/ack/
came	/c/	/ame/
chalk	/ch/	/alk/
drink	/dr/	/ink/
fish	/f/	/ish/
fox	/f/	/ox/
grouch	/gr/	/ouch/
jar	/j/	/ar/
near	/n/	/ear/
page	/p/	/age/
sat	/s/	/at/
sleep	/sl/	/eep/

bake	/b/	/ake/
blue	/bl/	/ue/
cap	/c/	/ap/
chop	/ch/	/op/
face	/f/	/ace/
for	/f/	/or/
grape	/gr/	/ape/
hat	/h/	/at/
lake	/l/	/ake/
pad	/p/	/ad/
pan	/p/	/an/
ship	/sh/	/ip/
side	/s/	/ide/

Adams et al. (1995) suggest first making children aware of the rime, and then the onset. This can be accomplished by using a puppet who likes to play games and does strange things to the words it hears. As illustrated below, holding the puppet in front of you, say the complete word "bad." Now, acting as the puppet's voice, have the puppet say "bad" without the onset /b/. Thus, the puppet only pronounces the rime /ad/. To ensure that your child understands the significance of this onset/rime division, it is important to provide several further examples.

Parent: "/bad/"

Puppet: "/ad/"

Parent: "/black/"

Puppet: "/ack/"

Parent: "/came/"

Puppet: "/ame/"

Parent: "/chalk/"

Puppet: "/alk/"

After demonstrating this procedure with these additional examples, use further words and ask your child to pretend to be the puppet and have your child say the missing rime. To draw attention to the onset, simply reverse the procedure and have your child, once again, act as the voice of the puppet, and supply the missing onset.

To teach segmenting along with blending, if you are helping several children you might say, "Who can tell me the beginning and ending sounds in bad?" If the children make an error, explain that, "bad has two parts. Listen, b....ad...bad." Together with the children, repeat each of the separate sounds several times along with the blended word.

Another way to draw attention to this division is to make use of the red and yellow disks in the previously described say-it-and-move-it-exercise.

Parent: "Listen carefully. I'm going to say a word then I'm only going to say one part of the word."

"bad"

(pause)

"/ad/"

"Now I want you to do as I do."

"/ad/"

Child: "/ad/"

(together with your child, move the yellow disk from the top of the sheet to a point near the right end of the arrow)

Parent: "/b/"

Child: "/b/"

(together, both now move the red disk from the top of the sheet to the left of the arrow, pronounce the word, and draw their fingers across the arrow from left to right)

Parent: "bad"

Child: "bad"

Still a further way to focus attention on the onset-rime division is to pronounce the names of certain objects in the room in a manner that emphasizes this division. Fox and Routh (1984) employed this technique in their work. They made use of such objects as chair (/ch/ /air/), floor (/fl/ /oor/), and mat (/m/ /at/), as well as parts of the children's body such as nose (/n/ /ose/), hair (/h/ /air/), and chin (/ch/ /in/). They also used a 2- to 3-second pause between the onset and the rime.

As was the case with the sets of preliminary activities in the previous section, the syllabic awareness and onset-rime activities also need to be rotated and repeated until mastery is achieved. Once your child is comfortable with these activities, move to the last set of activities in Section 3.

SECTION 3. PHONEMIC AWARENESS ACTIVITIES

Training in phonemic awareness also begins with exercises that stress the initial sounds followed by exercises that focus on the final sounds and concludes with exercises that draw attention to the medial sounds. To make proper use of these exercises, focus on only one phoneme and on only one position (initial, final, medial) at a time. *The Big Book of Sounds* by Flowers (1974) has lists of words arranged by phoneme and organized into initial, final, and medial sound categories. Many of the following exercises incorporate words from Flowers' lists. In each of the exercises, /m/ is employed to illustrate how the same target phoneme might be presented in the initial, final, and middle positions.

Exercise 1. Word-to-Word Matching

Initial Sounds

do moo and milk begin with the same sound?
do meat and moth begin with the same sound?
do maid and moss begin with the same sound?

Final Sounds

do gem and Tim end with the same sound?
do deem and poem end with the same sound?
do room and dream end with the same sound?

Middle Sounds

do common and rummy have the same middle sound?
do comet and hammer have the same middle sound?
do Remus and Homer have the same middle sound?

To make this exercise challenging, the second key word in every few sentences should contain a sound that differs from the sound in the first key word. For instance, immediately following the question, "do maid and moss begin with the same sound?" ask, "do muff and shop begin with the same sound?"

Variations on this exercise are frequently employed to hold the children's attention. For instance, in the program by Bradley and Bryant (1985), two words, such as moo and milk, are recited. After the children agree that both words sound alike, the children are asked what makes them sound alike. Another variation that focuses on initial sounds is to place in front of the children pictures of objects whose names begin with different sounds. The children are then asked to find pictures that start with certain sounds. When the focus is on final sounds, the children might be shown pictures of a hat, cat, rat, and man and asked to pick the one picture that has a different final sound.

Still a further variation is to make use of card games. The following two examples are based on procedures used in a program by Bryne and Fielding-Barnsley (1991). The first card game used a set of cards with pictures of objects whose names were given to the children. The names either started or ended with a different sound. The children were then required to pick cards from the set and join those with names that either shared the same beginning sound or the

same ending sound. In the second card game, the children placed the set of cards face down in a pile. The top card was removed and placed face up next to the pile. The children then selected one card at a time from the pile and continued in this fashion until a card was found that had a picture whose name either had the same beginning or the same ending sound as the name of the picture on the face-up card.

Exercise 2. Odd Word Out

In most programs, this exercise takes two forms. In the first form (exercise 2a below), four words are presented, and the children are asked which word starts with a different sound, ends with a different sound, or has a different middle sound. In the second form (exercise 2b below), each set of words typically contains three words and is sung to the popular Sesame Street tune "One of these words is not like the others. One of these words doesn't belong..." In both forms of this exercise, the evidence suggests that at the outset of training, it is usually easier for children to find the odd word if this word is the last in the series. Beginning with the fourth or fifth set of words, however, the odd word should be randomly located in a different position, as illustrated.

Exercise 2a.

what word starts (ends) with a different sound:
middle, match, muss, soap
mash, motor, monkey, leaf
money, moon, mill, finger
meal, goat, maze, moan,

what word has a different middle sound:
swimming, hammer, rummy, napper
Amy, lemon, Homer, sailing
gummy, simmer, comet, echo
timer, Remus, Pogo, women

Exercise 2b.

what word does not belong:
mom, mop, sheep
mood, mount, zoo
Mary, map, rake
mug, boy, milk

Exercise 3. Sound Isolation

This activity, too, can be presented in different ways. Among the most common is to ask children to find something in the room that starts with /m/ (mitten), ends with /m/ (dime), or to find something with an /m/ in the middle (domino, camera).

Once again, if you are helping a small number of children all at the same time, Yopp (1992) suggests the following activity sung to a tune modeled after "Jimmy Cracked Corn and I Don't Care."

Who has an /m/ word to share with us?
Who has an /m/ word to share with us?
Who has an /m/ word to share with us?
It must start (end) with the /m/ sound!

The group then sings together, and you would call on individual children to volunteer words that begin (or end) with the /m/ sound. Each child's contribution is incorporated into the song. If a child responded with "mouse," the group might sing the following:

Mouse is a word that starts with /m/
Mouse is a word that starts with /m/
Mouse is a word that starts with /m/
Mouse starts with the /m/ sound.

Another activity suggested by Yopp (1992) is based on the tune "Old MacDonald Had a Farm."

What's the sound that starts these words: Mouse, moose, monkey?

(wait for a response from the children)

/m/ is the sound that starts these words

(together with the children, sing the following verse)

With an /m/, /m/ here, and an /m/, /m/ there,
here an /m/, there an /m/, everywhere an /m/, /m/.

/m/ is the sound that starts these words: Mouse, moose, monkey!

Exercise 4. Sound Substitution

A popular form of this activity is to ask children what their name would sound like if it started (or ended) with /m/. The children also can be asked to think of things in the room that would sound funny if they started (or ended) with /m/.

Still another sing-along recommended by Yopp (1992) that emphasizes sound substitution is based on the song "Fe-Fi-Fiddly-i-o."

Fe-Fi-Fiddly-i-o
Fe-Fi-Fiddly-i-o-o-o-o
Fe-Fi-Fiddly-i-ooooo

Now try it with the /m/ sound!

Me-Mi-Middly-i-o
Me-Mi-Middly-i-o-o-o-o
Me-Mi-Middly-i-ooooo

APPENDIX A

Children's Sound Awareness Activity Books[3]

Ahlberg, J., & Ahlberg, A. (1978). *Each peach pear plum.* Random House.

Amery, H. (1988). *The Usborne children's songbook.* Usbome Publishing Ltd.

Base, G. (1986). *Animalia.* Abrams.

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*Carter, D. (1990). *More bugs in boxes.* Simon and Schuster.

Cole, J. (1989). *Anna banana 101 jump-rope rhymes.* William Morrow & Company, Inc.

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*Galdone, P. (1968). *Henny Penny.* Scholastic.

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Leedy, L. (1989). *Pingo the plaid panda.* Holiday House.

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*Obligado, L. (1983). *Faint frogs feeling feverish and other terrifically tantalizing tongue twisters.* Viking.

*Parry, C. (1991). *Zoomerang-a-boomerang: Poems to make your belly laugh.* Puffin Books.

*Patz, N. (1983). *Moses supposes his toeses are roses.* Harcourt Brace Jovanovich.

Pomerantz, C. (1974). *The piggy in the puddle.* Macmillan.

*Pomerantz, C. (1993). *If I had a paka.* Mulberry.

*Raffi. (1989). *Tingalayo.* Crown.

Schwartz, A. (1982). *Busy buzzing bumblebee and other tongue twisters.* Harper & Row.

Serfozo, M. K. (1988). *Who said red?* Macmillan.

*Shaw, N. (1989). *Sheep on a ship.* Houghton Mifflin.

*Showers, P. (1991). *The listening walk.* HarperTrophy.

Thomas, P. (1979). *There are rocks in my socks said the ox to the fox.* Lathrop, Lee, and Shepard Co.

Wagstaff, J. (2001). *Irresistible sound-matching sheets and lessons that build phonemic awareness.* Scholastic Teaching Resources.

Werner, J. (1947). *The big golden book of poetry: 85 children's favorites.* Golden Press.

Wirth, M., Stassevitch, V., Shotwell, R., & Stemmler, P. (1983). *Musical games, fingerplays, and rhythmic activities for early childhood.* Parker Publishing Co., Inc.

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