

Reading Lessons
Through
Literature
Samples

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barefoot
ragamuffin
curricula

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veritas • gnaritas • libertas

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Placement

Technically, you can begin RLTL in any level. All of the instructional material is in each book. But I do recommend that everyone begins in Level 1 of RLTL. It has the most hand-holding for those new to the O-G method. If you already have experience with analyzing and marking words, then it would be fine to start with Level 2. Be aware, however, that Level 1 teaches all 75 phonograms, so any phonogram can appear in the lists in Levels 2 and up.

Many of the words in Levels 1 and 2 would be considered “easy” words for fluent readers. However, the purpose of the program is to learn to analyze words, not merely learn to spell them. The easier words are, not surprisingly, also easier to analyze. Also, the spelling rules are taught through practice and repetition as they apply to spelling words in the lists, so students get the most repetition by beginning with an earlier level.

RLTL can be easily accelerated for older students if desired.

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Introduction

In the early decades of the 1900s, physician Samuel Orton and psychologist Anna Gillingham identified the main phonograms used to write the English language as part of their method for helping people with reading disabilities. Elementary educator Romalda Spalding, a student of Dr. Orton, later expanded upon the work of Orton and Gillingham to create the Spalding Method of teaching reading, writing, and spelling.

Many other Orton-Gillingham programs have since been developed which teach reading through spelling. The phonograms—letters or groups of letters which form sounds—represent the forty-five sounds in the English language. Children first learn the phonograms, then they begin spelling. Spelling words are marked according to phonograms and spelling rules. Amazingly, just seventy-five phonograms and thirty spelling rules can be used to explain most English words—98%, in fact. This is an incredible percentage considering that most people believe that English is not a phonetic language.

Why Write Another Orton Phonogram Reading Program?

There are plenty of Orton-Gillingham programs on the market. My main reason for writing yet another one was that I found the others difficult to implement. I am a mother with five children who range between two years old and seventeen. Whenever it's been time to teach another child to read, I've been either pregnant, had a baby or toddler, or we were moving cross-country.

It shouldn't be surprising that busy mothers often find these programs difficult to implement at first. In the past, some of them have even required the teacher to take a class in order to be able to teach the course. Now, there are more teaching helps available, but they can be expensive.

So the first thing I wanted was something that was pick-up and go. Teaching the phonograms and dictating spelling words is actually very simple and straight forward. The second thing I wanted was a program that focused, quite simply, on the beginning reader, including a list of spelling words that led straight into an inexpensive, easy-to-find set of stories to read. These were the criteria which led to *Reading Lessons Through Literature*.

Why Teach the Phonograms?

There are those who argue that learning the seventy-five basic phonograms is more than what is necessary to learn to read. Technically, this is true. Children are adaptable, and their flexible little minds often learn things in spite of our teaching mistakes. I'm not arguing that it's the only way to teach reading. I'm arguing that it's the best way to teach reading, for the following reasons:

1. There is a logic to the spelling of the English language, but without learning the basic phonograms and spelling rules, the logic is difficult to see and apply. Learning to read without knowing all of the phonograms is the same as learning to read without knowing the most common sounds of the individual letters, which is to say that while it may be possible, it's far more difficult than it needs to be. With the basic phonograms and thirty spelling rules, the majority of English words can be understood and spelled. Why give children only some of the tools needed for decoding the language? Math would also seem illogical if we were never taught that each number represents a specific quantity.

2. Those who do not teach a complete phonics program which includes all of the basic phonograms often teach some sight words instead. The common list of sight words, called Dolch words because they were compiled by Dr. Dolch in 1948, includes words that can make up 50-70% of a general text. It is commonly, and erroneously, stated that many of these words cannot be sounded out, and therefore must be memorized by sight.

There are 220 Dolch words, 220 words that many children are expected to memorize by sight. Why are 75 basic phonograms considered more difficult than 220 sight words?

3. When programs do not teach all the phonograms, they leave a child with no direction on how to decipher new words which have uncommon phonogram sounds.

4. Proponents of teaching a whole language (sight word heavy) reading program often make a disturbing observation. They point out that children will figure out the phonogram sounds through learning the sight words. In other words, instead of being taught, children are expected to figure it out on their own. No wonder we have a literacy problem in this country.

Comparison of O-G and Phonics Programs

The processes used to teach O-G programs and traditional phonics programs look very different, leading parents and teachers to worry that focusing on spelling as O-G does will mean that it will take a child longer to learn how to read. Although the processes are different, they do include some of the same types of activities.

Phonics programs teach a sound and then some words. *Reading Lessons Through Literature* and other O-G programs do the same while adding the analysis and teaching the spelling rules, which are often pronunciation rules as well. Children doing an O-G program should be reading their spelling words daily. At six, a child might learn 10-20 new words per week, and might be reading 50-100 words every day. The reading practice is there, but it looks different than it does in a traditional phonics program.

Phonics programs typically recommend writing the words, too. It's more of a different way of looking at it than a completely different process. Phonics programs say to practice sounding these words and syllables out, then go write them. O-G programs say to write each sound as you hear it, then go read them.

To adults who have been reading since childhood, it can seem like reading and spelling are two different things, but to the child writing down the spelling words, spelling and reading are the same thing.

Necessary Materials

Children learn to both read and write the phonograms in this program. This can be in the optional workbook, on a white board, in a sand tray, or any other method you wish. Instructions are included later in this introduction for adapting the program for a child who is unable to learn to write while he learns to read.

Children do need a place to write spelling words. You can either print and use the blank page from the workbook, or purchase a primary composition book for this notebook. Primary composition books are produced by both Mead® and Roaring Spring. If you use

the blank page from the workbook, keep the spelling lists separate from the rest of the workbook. Children should read their spelling words daily, so it's best if they don't have to search for them.

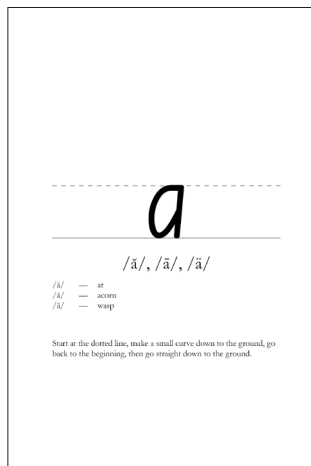
Sections

Reading Lessons Through Literature has three sections. Following is an overview of each section.

Section 1. Begin teaching the phonograms. There are some slight differences between Orton programs regarding which phonograms are taught. This program teaches seventy-five basic phonograms.

Section 2. After you've taught the first 26 phonograms (**a** to **z**), begin teaching the spelling words. Simple but explicit instructions are given for having the child start his own spelling notebook. Spelling rules are referred to when applicable. Children can generally learn 10-15 words per week in Kindergarten, 20 words per week in 1st grade, and 40 words per week in 2nd grade.

Section 3. After you've taught the first 200 spelling words (lists 1-A through 1-T), introduce the stories. Spelling lists are arranged around the stories in the *Elson Readers*. The stories are divided into 127 readings which correspond to the spelling lists. A child may read a story when he's learned all the words in a story and he is comfortable reading the words from his spelling notebook. It is fine if he still needs to sound the words out, but he should not be struggling.



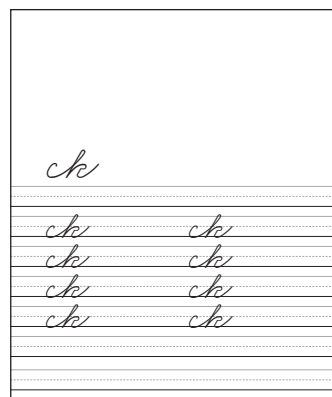
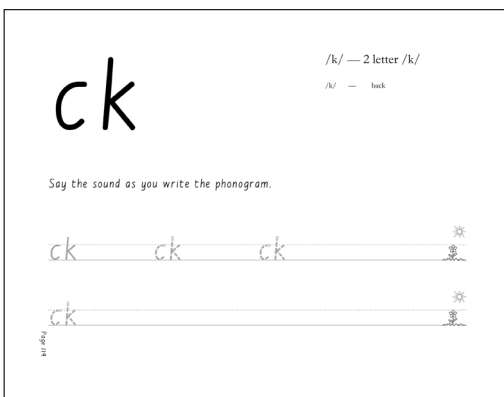
Section 1: The Phonograms

Section 1 contains a page for each of the 75 basic phonograms. It is set-up with one phonogram per page in order to make flashcards unnecessary. However, if you prefer flashcards, a set is available in the free Spelling Journal download on my site.

Children begin by learning the basic phonograms. Four to five year olds can learn at least two phonograms per day. Older children can often learn four per day without difficulty.

Each phonogram page has the phonogram with its sound(s) just below it. Next is a sample word for each sound. Finally, on the pages with *qu* and the single letter phonograms, there are very basic instructions for writing the letters of the alphabet in print form using a two line system. It is not important to use my written instructions, but it is important to use specific terminology while teaching the child to write. Precise terminology helps eliminate confusion. It doesn't matter whether you call the bottom line the base line or the ground. What matters is that both you and the child are using the same words.

The child should learn to read and write two new phonograms each day. The method is simple and follows a multisensory approach. Seeing, hearing, saying, and doing—these are the basics in multisensory learning. Using multiple senses to learn new



Sample phonogram pages. The left is from the optional workbook. The right is an example of how to set up a phonogram page in a primary composition book.

information helps the brain process the information, which helps children to remember the information better and longer.

- During the oral portion of the lesson, using either the phonogram pages in this book or flashcards, have the child repeat the sound(s) of each phonogram several times while looking at it.
- Before moving to the written portion of the lesson, have the child practice making the phonograms in other ways while saying the sounds. Start with large motions, having him write the phonograms in the air. Move on to smaller motions by having him use his finger to trace the phonograms, either on paper or using sandpaper letters. Use blocks or wooden letters.
- During the written portion of the lesson, have the child say the sound(s) of each phonogram while writing it approximately six to eight times. This can be in the optional workbook, in a composition book, on a white board, in a sand tray, or any other method you wish.

Learning the phonograms, or even just the basic sounds of the twenty-six letters of the alphabet, is not a simple task. Children *will* forget the sounds, but that's okay. Just keep moving forward and eventually the sounds will stick. Help them with the sounds when they forget. **Do not stop teaching new phonograms, though.** It feels counter-intuitive, but they do not have to know the phonograms perfectly to begin spelling. In fact, using the phonograms in spelling will actually help them remember the phonograms better.

A phonogram can make up to six sounds. Sample words are given to help the instructor identify each sound, but they are only for the instructor, not the child. We do not want to give the child extra steps to wade through, like words or pictures, while trying to remember the sounds. An internet search will yield audio files of the phonograms being spoken. It is important to say only the phonogram sound; remember that **b** says /b/, not /buh/. Also, it is important to teach the sounds of the letters, not the names, as only the sounds are necessary for reading. The names of the letters can be taught later. Once the sounds are firmly memorized,

I begin casually referring to the letters by name instead of by their phonogram names.

The “name” of a phonogram is normally just the sound or sounds that the phonogram makes. However, in some cases, it includes a phrase to help differentiate one phonogram from another with the exact, or almost exact, same sound(s). The phonogram name—the sound(s) plus any identifying phrase—is what the child initially learns to say when he sees that phonogram. For instance, the phonogram **ck** is taught as “/k/, two letter /k/.” This differentiates it from **k** which makes the same single sound.

Some phonograms are taught with an applicable spelling rule. For instance, English words do not end in the letter **i**, so the phonogram **ai** is “/ā/, two letter /ā/ that we may not use at the end of English words.” After a child has learned this well, he can simply say, “/ā/, two letter /ā/,” during reviews. Occasionally, ask, “May it be used at the end of English words?” as part of the review.

Once the first 26 phonograms—**a** through **z**—are learned, children will begin learning spelling words, which then eases them into reading.

Section 2: The Spelling Lists

Begin dictating spelling words after teaching all of the single letter phonograms; the last single letter phonogram is **z**. The spelling lists are made up from some of the most common words in the English language, but they are also arranged around the stories in the *Elson Readers*. Level 1 includes the stories from the Primer, Level 2 includes the stories from Book 1, Level 3 includes the stories from Book 2, and Level 4 includes the stories from Book 3.

I-A	
top	not
but	hat
cat	bed
red	ran
six	run

Children can generally learn 10-15 words per week in Kindergarten, 20 words per week in 1st grade, and 40 words per week in 2nd grade. Full instructions for dictating the spelling lists are in Section 2. The following is just a basic overview.

Begin dictating 10-15 spelling words per week to the child while continuing to teach two new phonograms per day. You can dictate two or three words per day, five words two or three times per week, or any combination that works for you. For children still developing fine motor control, a few words every day can help them exercise those muscles without the stress that more writing would cause.

The child will be creating his own spelling notebook. He should read his spelling words daily. The spelling lists give explicit instructions for both student and instructor, but it is assumed that the instructor will also learn the phonograms.

Read each word out loud. Pronounce each word carefully, exaggerating any vowel sounds that tend to be garbled in normal speech. Give the word to the child phonogram by phonogram until he has written the word, and then have him read the word aloud. Phonograms are marked according to which of their sounds they make in a given word and by which spelling rules apply to them.

Section 3: The Readers

Level 1 teaches 200 spelling words (lists 1-A through 1-T) before the first story. After these words have been taught, and the child is comfortable reading them, the stories can be introduced.

Spelling lists are arranged around the stories in the *Elson Readers*, each list corresponding to the story of the same number. Section 3 in this book contains the stories from one of the *Elson Readers*. In the first three levels, a child will not encounter a word in his reading until he has first analyzed the word or base word as a spelling word. A child may read a story when he's learned all the words in a story and he is comfortable reading the words from his spelling notebook. It's okay if he still needs to sound out the words, but he should not be struggling.

Monday	Review Phonograms Learn 2 New Phonograms
Tuesday	Review Phonograms Learn 2 New Phonograms
Wednesday	Phonogram Quiz Learn 2 New Phonograms
Thursday	Review Phonograms Learn 2 New Phonograms
Friday	Phonogram Quiz Learn 2 New Phonograms

The *Elson Readers* include traditional stories, folk tales, and fables; stories about nature and festivals; and poetry including Mother Goose rhymes and poems by poets such as Christina G. Rossetti and Robert Louis Stevenson. Retellings of old tales have been simplified, but not dumbed down.

I have made some changes to these classic readers. Archaic animal names have been changed to reflect the more common modern names. I've made other minor changes in punctuation and wording; however, the stories remain the same. And finally, I've removed the majority of the pictures, usually leaving only one per story. While the original artwork by L. Kate Deal is quite charming, I believe that it's best that beginning readers do not have picture clues to the text. That can encourage guessing instead of practicing decoding skills.

Part of the philosophy behind the *Lessons Through Literature* programs is to help children progress in incremental steps. In the *Elson Readers Primer*, included in Level 1, the multi-letter phonograms are underlined. The stories also have multi-syllable words written with the syllables separated for two reasons. First, this supports the beginning reader in reading longer words while he's still learning. Second, because some rules explain when vowels say their long sounds in syllables, seeing the syllables reinforces those rules. In the *Elson Readers Book 1*, included in Level 2, the stories still have multi-syllable words written with the syllables separated. In the *Elson Readers Book 2*, included in Level 3, the stories are written in the normal fashion. In this way, children are able to gradually move from many helps in the stories to no help at all.

Daily Tasks

See very general sample schedules at left and in Section 2. More specific sample schedules are in Appendix C.

While working through Section 1:

1. Review orally all the phonograms which have been learned.
2. Learn to read and write two new phonograms. During the oral portion of the lesson, have the child say the sound(s) of each phonogram while looking at it. Air write and finger trace the phonograms. During the written portion of the lesson, have the child say the sound(s) of each phonogram while writing it. This can be in the workbook, on a white board, in a sand tray, or any other method you wish.

After you've taught all of the phonograms, review the letters of the alphabet while teaching capital letters in the same way.

3. Twice a week, have a phonogram quiz. Call out the phonograms while the child writes them. Again, use any method of writing that you wish. If necessary, give a hint on how to start the first letter of the phonogram, or you may show the phonogram briefly.

When you begin spelling, after learning the phonogram z:

4. Every day, read all of the spelling words already learned.
5. Dictate 10-15 new spelling words per week to the child, phonogram by phonogram. Explicit instructions are given in the spelling section.

When you begin reading the stories:

6. Read, and re-read, the stories. I recommend that new readers read each story at least twice. Once the child is reading more fluently, it is enough to read each story only once. If you have a child who finds reading the same story twice more frustrating than encountering new words, by all means, skip the second reading. He may, however, find a second reading more enjoyable than just reading his spelling notebook.

Although the spelling lists are arranged around the stories in the *Elson Readers*, they are also padded with words from the Ayres List, a list of a thousand of the most commonly used words in the English language. Each list in this level corresponds to stories from the Primer and includes ten new words. Not all of these words will appear in the stories.

Slowing the Pace or Taking a Break

If you take a break from new lessons, it is recommended that you continue to review the phonograms and spelling words already learned. This can be done orally in a small amount of time.

Review Rather Than Spelling Tests

The only thing necessary for teaching spelling is to teach children to analyze words, and then give them plenty of practice. They do this first through the spelling lists, and then later through prepared dictation (explained in Appendix A). In our household, the only way we ever review the spelling words is by reading them.

I don't believe in spelling tests. Even when we do dictation, we do prepared dictation, and here's why. When a child spells a word wrong, the wrong answer imprints on the brain just as a correct answer does. Charlotte Mason said it well in *Home Education*:

Once the eye sees a misspelt word, that image remains; and if there is also the image of the word rightly spelt, we are perplexed as to which is which. Now we see why there could not be a more ingenious way of making bad spellers than 'dictation' as it is commonly taught. Every misspelt word is an image in the child's brain not to be obliterated by the right spelling. It becomes, therefore, the teacher's business to prevent false spelling, and, if an error has been made, to hide it away, as it were, so that the impression may not become fixed (242).

Every time a child spells a word wrong, it's another block towards spelling that word correctly. I've heard people make references to this particular phenomenon my entire life, and I've seen it with my

own children. It is best to not see incorrectly spelled words while one is still learning. I tried a spelling program only once before discovering the O-G method. My oldest son had a “proofreading” exercise. At the end of it, after seeing words spelled incorrectly, he was no longer able to spell words which he could previously spell without difficulty.

For my very visual firstborn, seeing the word spelled incorrectly was enough. Consider that when a child spells a word wrong on a spelling test, he is using multiple senses. He is seeing the word and writing it down. In practice tests, he has likely spelled the word incorrectly out loud as well. Everything you hear about multisensory learning works in reverse as well.

The only point to a spelling test is to inform the instructor of the child’s ability. Please consider that for a moment. It has absolutely no benefit to the child. For the child who is struggling with spelling, by placing those incorrectly spelled words in the child’s mind, the spelling test has actually become a stumbling block to correct spelling, but even the child who has no trouble with spelling has not benefitted from the exercise.

Young children who are fairly new readers are still internalizing spelling, from their reading and also from explicit spelling instruction. I leave this process alone to work slowly in the background. I do not test to see if it’s working.

In our household, here’s how this plays out: I don’t put my children in a position to fail while they’re still going through this process. That means that I do not require original written work from my children in the early grades. They do copywork. They do oral narrations, which I write for them. I don’t prevent them from doing their own writing, but I never require it. By the time I begin requiring writing from them, when they begin doing their own written narrations and prepared dictations around 3rd or 4th grade, they’re ready for them.

For those who really feel the need to do more with the spelling lists with younger children, I have prepared a free copywork book which includes the entire text of the *Elson Readers Primer*. This is the path that I recommend.

Non-Writers

Some children have problems which prevent them from learning to write, but they are ready to learn to read. My older three boys all learned to read without a writing component to their lessons. So, while I do believe the writing helps, I also recognize that it's not strictly necessary to learn to read. I hope these instructions will help you adapt the program if you have a child who cannot do the writing portion.

When you introduce the phonograms, simply skip the writing portion of the lesson. If possible, work on letter formation through air writing or finger tracing the letters.

When it is time to begin the spelling lists, use phonogram flashcards or tiles. It's important to use something with phonograms, not letters, because we want the child thinking in terms of phonograms rather than individual letters. Make sure that you have enough cards or tiles to complete each word in the list. As you dictate each word (explained more fully in Section 2), have the child identify each phonogram as you call it out, and put the phonograms together to form the word. Then, write the word for him in his spelling book, and have him mark it as much as possible. If he cannot mark it, then explain the markings as you make them. Later, have him tell you how to mark the words.

Using Reading Lessons as a Spelling Program

Once your child has begun to read fluently, you can focus on using *Reading Lessons Through Literature* as a spelling program rather than a reading instruction program.

While the child is learning to read, you might dictate as many as 40-50 words per week to him, depending on his age. As a spelling program, however, you can slow the pace down to 10-20 words per week and spend more time on reading. A good goal after attaining reading fluency is to complete one level of *Reading Lessons* per school year. Using *Reading Lessons* in this way provides a prolonged period of study and practice with the phonograms and spelling

rules. This will continue to reinforce what the child has already learned while keeping his skills sharp until he is old enough to begin prepared dictation.

If you are beginning *Reading Lessons* as a spelling program with an older, fluent reader, I recommend going through Level 1 at a quick pace, and then slowing down to one level per school year. Because *Reading Lessons* is based on practice and repetition, I do recommend that everyone starts in Level 1. The student may already know how to spell all of the words, but if he's new to analyzing words, it will be helpful to begin with the easiest words.

The exception is for people who have some experience with an O-G program which utilizes phonograms and marks spelling words. If you have this experience and are strongly opposed to starting at Level 1, I recommend Level 2. It is important to note that children learn all 75 phonograms in Level 1, so the lists in Level 2 assume that the student already knows all the phonograms.

Struggling Spellers

For older students who struggle with spelling, a more intense course of study may be necessary. The spelling lists in *Reading Lessons* include the complete Ayres List, 1,000 of the most common words in English as compiled by Leonard Ayres in the early 1900s, in addition to the 1,500 other words necessary to read the stories. Mastering these words will give students a good foundation.

To accomplish this, you can go through the books at a faster pace, multiple times. For instance, dictate 30-50 words per week. Complete Levels 1 and 2 at this pace, then start over with Level 2. Complete Levels 2 and 3, then start over with Level 3. Continue until you have gone through each book twice.

In addition to the spelling words, use the readers, once these words have been analyzed by the student, for copywork. Add prepared copywork: Choose a copywork passage, and have the student analyze several words from the passage before copying it. When the student is ready, begin prepared dictation (explained in Appendix A).

Stay the Course

A new homeschooling mother asked, “Which reading program will teach my child to read?” An experienced homeschooling mother replied, “The third one.”

Sometimes, we change curricula because we read new research or we learn new information, so we change to a better program. But other times, we simply don't give a program time to work. Learning to read takes time, and it also relies on the developmental readiness of the child. If the methodology behind a program is sound, then there is no reason to switch programs. Reading is hard work and requires lots of practice. Whatever program you use, give it time to work.

C

/k/, /s/

/k/ — cat
/s/ — city

a

/ǎ/, /ā/, /ä/

/ǎ/ — at
/ā/ — acorn
/ä/ — wasp



Level
One

1-A

- top Top. The first phonogram is /t/. [Wait while child writes it.] The next phonogram is /ō/, /ō/, /oo/. [Wait while child writes it.] The last phonogram is /p/. [Wait while child writes it.] /t/-/ō/-/p/. Top.
- but But. The first phonogram is /b/. The next phonogram is /ǔ/, /ū/, /ü/. The last phonogram is /t/. /b/-/ǔ/-/t/. But.
- cat Cat. The first phonogram is /c/, /s/. The next phonogram is /ǎ/, /ā/, /ä/. The last phonogram is /t/. /c/-/ǎ/-/t/. Cat.
- red Red. The first phonogram is /r/. The next phonogram is /ě/, /ē/. The last phonogram is /d/. /r/-/ě/-/d/. Red.
- six Six. The first phonogram is /s/, /z/. The next phonogram is /ǐ/, /ī/, /ē/, /y/. The last phonogram is /ks/. /s/-/ǐ/-/ks/. Six.
- not
- hat
- bed
- ran
- run

1-B

and

³
all

Put a small 3 above /ä/ to show that it's saying its third sound. We often double /l/ after a single vowel at the end of a base word.

³
tall

Put a small 3 above /ä/ to show that it's saying its third sound. We often double /l/ after a single vowel at the end of a base word.

am

be

Underline /ē/; **e** says /ē/ at the end of a syllable.

a

Think to spell /ā/. Underline /ā/; **a** says /ā/ at the end of a syllable.

an

²
the

Put a small 2 above /'TH/ to show that it's saying its second sound. Underline /ē/; **e** says /ē/ at the end of a syllable.

²
is

Put a small 2 above /z/ to show that it's saying its second sound.

²
has

Put a small 2 above /z/ to show that it's saying its second sound.

1-C

- add We sometimes double a consonant after a single vowel at the end of a base word.
- me Underline /ē/; **e** says /ē/ at the end of a syllable.
- my Underline **y**. Vowel **y** says /ī/ at the end of a one-syllable base word.
- mine **I** says /ī/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **i**.
- of^x **F** sounds like /v/ in this word. Put a small X to show that it's an eXception.
- go Underline /ō/; **o** says /ō/ at the end of a syllable.
- do³ Put a small 3 above /oo/ to show that it's saying its third sound.
- did
- hit
- step

Story 1 Pre-Lesson

When you learned to write the letter *a*, you probably learned to write it like one of these:

a *a* *a*

In books, though, it is usually written like this:

a

The same thing happens with *g*. We write:

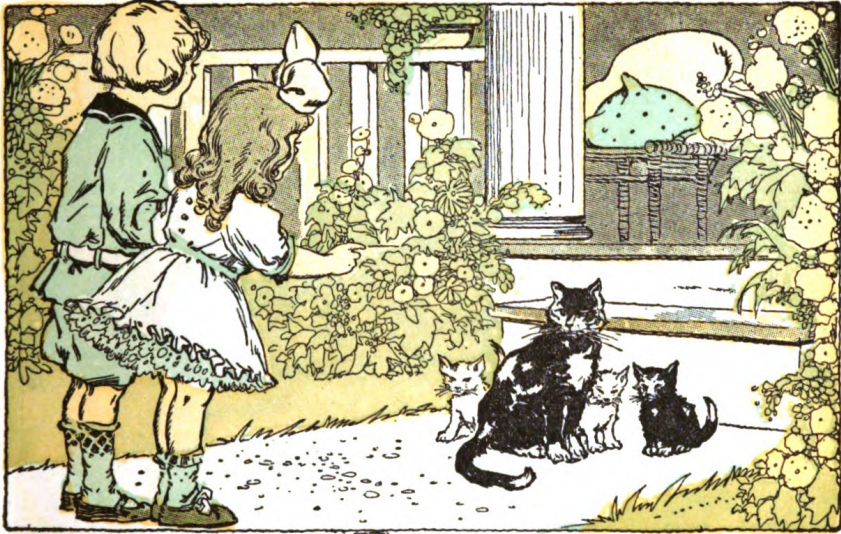
g *g* *g*

But in books, we read:

g

In this first story, there is a name which you have not yet studied. It is analyzed below. It's a proper name, so it begins with a capital letter. Can you sound it out? **C** says /s/ because of the silent *e*.

Al-ice



1. The Cat's Din-ner

Al-ice said, “Come, cat.
Come to din-ner.”

The cat said, “No.
We will find a din-ner.”

The cat saw a bird.

The kit-tens saw it, too.

The bird saw the cat.

It saw the kit-tens, too.

The bird flew a-way.

The cat said, “Come, kit-tens!

Come to the barn.”

The cat went to the barn.

The kit-tens went, too.

The cat saw a mouse.

The mouse saw the cat.

The mouse ran a-way.

The cat went to the house.

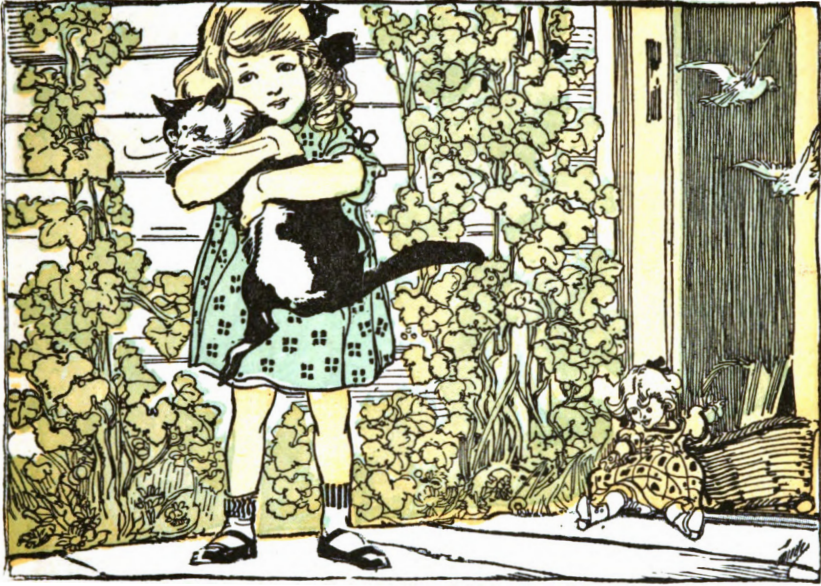
The kit-tens went, too.

We said, “Come, cat, come!

Come, kit-tens, come!”

We gave them milk for din-ner.

Lillian M. Allen.



2. Spot's Kit-tens

Spot is my cat.

She is black and white.

Come, Spot, come!

I like Spot.

Spot likes me.

Spot has four kit-tens.
One kit-ten is white.
One kit-ten is black.
I see a gray kit-ten, too.
One kit-ten is like Spot.
It is black and white.

One day it rained.
Spot was wet.
The kit-tens were wet, too.
Spot said, “Mew, mew!”
We are wet! We are wet!”
Spot went in-to the house.
The kit-tens went, too.
They went to sleep.

Josephine Jarvis.



Level
Two

Before We Begin...

There are two kinds of letters, vowels and consonants. The vowels are **a, e, i, o,** and **u**. **Y** is a vowel when it is saying /ī/, /ī̄/, /ē̄/. When **y** says /y/, it is a consonant. All other letters are also consonants.

Sometimes, we add to a word to make it mean something a little different. It's called a prefix if we add to the beginning of the word, and it's called a suffix if we add to the end of the word. The word without affixes is called the base word.

For instance, someone has a letter. She can *open* it if she wants, or she can leave it *unopened*. She decides she wants to see what the letter says, so now she is *opening* it. The base word is *open*, but we add prefixes and suffixes to make the word mean different things. Yesterday she *opened* it with a letter *opener*, and today she *reopens* it.

When a suffix starts with a vowel, we call it a vowel suffix.

Remember, the base word is the word without prefixes and suffixes. Sometimes the spelling of the base word changes when we add affixes, and some of these changes will be mentioned as you get your new spelling words.

spring

sun

shine

I says /ī/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **i**.

sun shine

This is a compound word. **I** says /ī/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **i**.

more

O says /ō/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **o**.

Alternatively: Mark the phonogram **or**. Double underline the silent **e**. more₌₅

here

E says /ē/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **e**.

glad

food

threw

²
this

such

²
beau ti ³ ful

Eau is an advanced phonogram which says /ō/, /ū/, /ǒ/—bureau, beauty, bureaucracy.
In levels 1-3, this is the only time it appears.
When full is a suffix, it loses an **l**.

sor ry

[Note: Not the phonogram **or**. /ǒ-r/.]
Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.

hairs

nev er

soft

pret ³ ti est

Vowel **y** changes to **i** before adding any ending unless the ending begins with **i**.

ev er

think

hungu

crick et Phonogram **ck** is used only after a single vowel which says its first sound.

plan

place **A** says /ā/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **a**. **C** says /s/ because of the silent **e**; underline the **c**.

try Underline **y**. Vowel **y** says /ī/ at the end of a one-syllable base word.

buzz We sometimes double a consonant after a single vowel at the end of a base word.

field

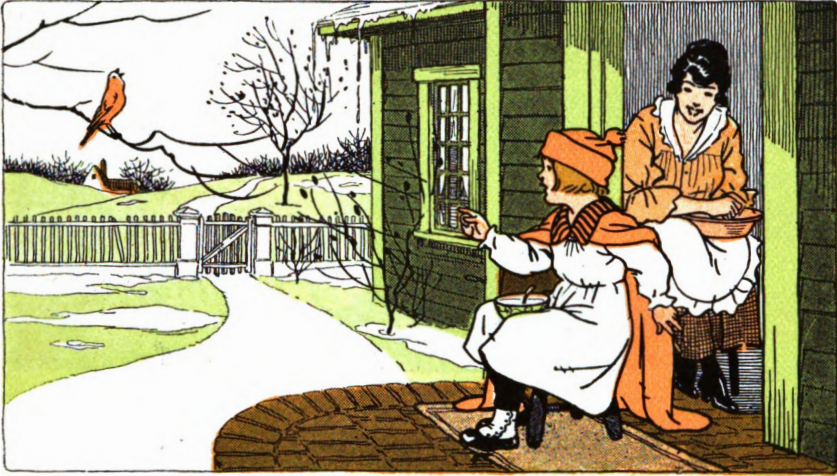
fun

to get³h²er

hid²ing

When adding a vowel suffix, we drop the final silent **e** from the base word if it is no longer needed.

sqeak



30. Lit-tle Gus-ta-va

Once there was a lit-tle girl.

Her name was Gus-ta-va.

One day she heard a lit-tle bird.

It sang and sang and sang.

“Oh, spring has come!” said Gus-ta-va.

“Moth-er, do you hear the bird?

I am so hap-py! I love the spring.”

Her moth-er gave her some bread
and milk.

She sat in the warm sun to eat it.

Lit-tle Gray Kit-ten saw her there.

She ran to Gus-ta-va.

“Mew, mew,” said the kit-ten.

“What have you to eat?”

“I have bread and milk,” said Gus-ta-va.

“Will you have some?”

I will give you some of my good milk.”

“Mew, mew,” said Gray Kit-ten.

“It is good. Give me some more.”

“Oh, I am so hap-py,” said Gus-ta-va.

“Spring is here, Gray Kit-ten.”

“I like spring, too,” said Gray Kit-ten.

Soon lit-tle Brown Hen came by.

“Good day, Brown Hen,” said Gus-ta-va.

“I am glad to see you.

Here is some bread for you.

Eat all you want.

Spring is here, Brown Hen.

Are you not glad?

I am so glad that win-ter is o-ver.

Do take some more bread.”

“Cluck, cluck,” said lit-tle Brown Hen.

“Spring makes me hap-py, too.”

“Coo, coo; coo, coo,” said the doves.

“Oh, I hear my white doves,”

said Gus-ta-va.

They flew down to her.

“I am so glad to see you,” she said.

“How pret-ty your white wings are!

Win-ter is o-ver, White Doves.

Now you can find food.

But I will give you some bread to-day.”

She threw them some bread.

“Oh, spring has come,” said Gus-ta-va.

“We are all so hap-py.”

“We like spring, too,” said the doves.

Soon her lit-tle dog came by.

“Bow-wow, bow-wow,” he said.

“Don’t you want me, too?”

“Oh, yes, Lit-tle Dog,” said Gus-ta-va.

“You must have some food, too.

Spring is here, Lit-tle Dog.

We are so glad that win-ter is o-ver.

Take some of this milk.

I have not had an-y yet.

But take all you want.

I will put it on the floor for you.

I like to see you eat.”

Then Gus-ta-va sat down on the floor.
Lit-tle Dog, Gray Kit-ten, Brown Hen,
and the White Doves sat a-round her.

Just then her moth-er came out.

“Oh, Gus-ta-va!” she said. “You have
no din-ner.

I will get you some more bread
and milk.”

“I gave it all a-way,” said Gus-ta-va.

“Spring made me so hap-py.”

Adapted from the Poem by Celia Thaxter.



31. Who Took the Bird's Nest?

“Tweet-tweet, tweet-tweet!” said
Yel-low Bird.

“I made a pret-ty lit-tle nest.
I made it in the lit-tle tree.
I put four eggs in it.
Then I flew to the brook.
How hap-py I was!
But now I can-not find my nest.
What shall I do? What shall I do?
I will see if White Cow took it.”

“Tweet-tweet, tweet-tweet!” said
Yel-low Bird.

“White Cow, did you take a-way
my nest?”

“Oh, no!” said “White Cow. “Not I!
I did not take a-way your nest.
I would not do such a thing.
I gave you some hay for your nest.
I saw you put your nest in the lit-tle tree.
You sang and sang and sang.
It was a beau-ti-ful lit-tle nest.
I am sor-ry you can-not find it.
But I did not take it,” said White Cow.
“Oh, no! I would not do such a thing.”

“Tweet-tweet, tweet-tweet!” said
Yel-low Bird.

“Who took my lit-tle nest?”

Oh! Here comes Brown Dog.

Brown Dog, did you take a-way my nest?

I put it in the lit-tle tree.

There were four eggs in it.”

“Oh, no!” said Brown Dog. “Not I!

I would not do such a thing.

I gave you some hairs for your nest.

I am sor-ry you can-not find it.

But I did not take it. Oh, no!

I would nev-er do such a thing!”

“Tweet-tweet, tweet-tweet!” said
Yel-low Bird.

“Who took my lit-tle nest?

Oh! Here comes Black Sheep.

Black Sheep, did you take a-way my nest?

I put it in the lit-tle tree.

Then I flew to the brook.”

“Oh, no!” said Black Sheep. “Not I.
I would nev-er do such a thing.
I gave you wool to make your nest soft.
It was the pret-ti-est nest I ev-er saw.
Oh, no! I did not take it a-way.
I would nev-er do such a thing.”

“Moo, moo!” said White Cow.
“Bow-wow!” said Brown Dog.
“Baa, baa!” said Black Sheep.
“Who took Yel-low Bird’s nest?
We think a lit-tle boy took it.
We wish we could find him.”
A lit-tle boy heard them.
He hung his head.
Then he ran in-to the house and hid
be-hind the bed.
He would not eat his din-ner.
Can you guess why?

The lit-tle boy felt ver-y sor-ry.
Soon he came out of the house a-gain.
He took the nest back to the lit-tle tree.
“Dear Yel-low Bird,” he said, “I
am sor-ry.
I took your nest from the lit-tle tree.
But I will nev-er do such a thing a-gain.”
“Tweet-tweet, tweet-tweet, tweet-
tweet!” sang Yel-low Bird.
“I am as hap-py as can be.”

Adapted from the Poem by Lydia Maria Child.



Level
Three

²
read y

Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.

pathh

pump

clear

scratchch ing

Phonogram **tch** is used only after a single vowel which does *not* say its name.

laid

²
bathe

A says /ā/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **a**.

³
dresseded

We often double /s/ after a single vowel at the end of a *base* word. **Ed** is a suffix.

purr

dan ger

G may say /j/ before **e**.

² ³
dread ful

When full is a suffix, it loses an **l**.

most

O may say /ō/ when followed by two consonants.

an y thing

This is a compound word. Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.

af ter noon

pow er

- dip per The base word is one syllable and ends in one vowel followed by one consonant, so we double the final consonant before adding a vowel suffix.
- th irst y Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.
- spar kling When adding a vowel suffix, we drop the final silent **e** from the base word if it is no longer needed.
- di amonds Underline /ī/; **i** says /ī/ at the end of a syllable.
Underline /ā/; **a** says /ā/ at the end of a syllable.
- stretch³ed Phonogram **tch** is used only after a single vowel which does *not* say its name.
- mind **I** may say /ī/ when followed by two consonants.
- fierce₃ **C** says /s/ because of the silent **e**; underline the **c**, and double underline the silent **e**.
- re mem ber Underline /ē/; **e** says /ē/ at the end of a syllable.
- ex press We often double /s/ after a single vowel at the end of a base word.
- queer deeds
- ² pour²ed can not
- hap ²pened an ²oth er

prince₃

C says /s/ before **e**. We often double /s/ after a single vowel at the end of a base word.

dance₃

C says /s/ because of the silent **e**; underline the **c**, and double underline the silent **e**.

skies²

Vowel **y** changes to **i** before adding any ending unless the ending begins with **i**.

minute₅

Double underline the silent **e**.

course₅²

Double underline the silent **e**.

gatekeeper

This is a compound word. **A** says /ā/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **a**.

saveer

A says /ā/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **a**. English words do not end in **v**; underline the **v**.

shareer

A says /ā/ because of the silent **e**; underline the silent **e** twice, and draw a bridge between the silent **e** and the **a**.

zero

Underline /ē/; **e** says /ē/ at the end of a syllable. Underline /ō/; **o** says /ō/ at the end of a syllable.

bloomed³yester daypoundsear ch ingnewshelp ers



76. *The Wake-Up Story*

The sun was up. Five chicks and four geese and three rabbits and two kittens and one little dog were up, too.

They were all waiting for Baby Ray to come to the window. But Baby Ray was still fast asleep in his little white bed.

“Now I will get what he likes,” said Mother.
“When he wakes up, everything will be ready.”

First she went along the garden path till she came to the old pump.

She said, “Good Pump, will you give me nice, clear water for the baby’s bath?”

The pump said, “I will.”

The good old pump by the garden path
Gave nice, clear water for the baby’s bath.

Then Mother went on till she came to the wood-pile.

She said, “Good Chips, the pump gave me nice, clear water for Baby Ray. Will you warm the water and cook the food?”

The chips said, “We will.”

The good old pump by the garden path
Gave nice, clear water for the baby’s bath.
And the big, white chips from the pile of wood
Were glad to warm it and to cook his food.

Mother went on till she came to the cow.

She said, “Good Cow, the pump gave me nice, clear water for Baby Ray. The wood- pile gave

me big, white chips. Will you give me warm,
rich milk?”

The cow said, “I will.”

The good old pump by the garden path
Gave nice, clear water for the baby’s bath.
And the big, white chips from the pile of wood
Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright.

Top-knot Biddy was scratching in
the ground.

Mother went to her and said, “Good Biddy,
the pump gave me nice, clear water for Baby Ray.
The wood-pile gave me big, white chips. The cow
gave me warm, rich milk. Will you give me a new-
laid egg?”

The hen said, “I will.”

The good old pump by the garden path
Gave nice, clear water for the baby’s bath.
And the big, white chips from the pile of wood

Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright,
And Top-knot Biddy an egg new and white.

Then Mother went on till she came to the
apple tree.

She said, “Good Tree, the pump gave me nice,
clear water for Baby Ray. The wood- pile gave me
big, white chips. The cow gave me warm, rich milk.
The hen gave me a new-laid egg. Will you give me
a pretty, red apple?”

The tree said, “I will.”

So Mother took the apple and the egg and
the milk and the chips and the water to the house.
There was Baby Ray looking out of the window!

Then she kissed him and bathed him and
dressed him. While she was doing this she told him
the Wake-Up Story:

The good old pump by the garden path
Gave nice, clear water for the baby’s bath.
And the big, white chips from the pile of wood

Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright,
And Top-knot Biddy an egg new and white.
And the tree gave an apple so round and red,
For dear Baby Ray who was just out of bed.

Eudora Bumstead, Adapted.



77. *The Star Dipper*

Once there was a little girl who was very, very kind. She and her mother lived in a little house. It was near a big woods.

One night her mother was sick. It was a very warm night.

“Oh, I am so thirsty,” said her mother.

“I wish I had some nice, cool water.”

“I will get you some water, Mother,” said the little girl.

So she took an old tin dipper and ran to the pump. But the pump would not give her any water. The well was dry.

“What shall I do?” said the little girl. “My mother must have some nice, cool water. I will run

to the spring in the woods. It is very dark, but I must not be afraid.”

So she ran down the road to the dark woods. She could not see where she was going. The sharp stones cut her feet, but she ran on and on.

It was so dark that she lost her way among the trees. But she did not turn back. “I must get some water for my mother,” she said.

At last she found the spring, and filled her dipper. Then she started back home.

On the way home she met a little dog. She knew that he must be thirsty, as all the brooks were dry.

“Come, little dog,” said the kind girl. “I will give you some of this nice, cool water.”

She poured some water into her hand, and the little dog drank and drank.

Then a queer thing happened. The old tin dipper turned to shining silver. It was as bright as the silver moon. Then the little girl could see her way.

She went on faster and faster. Soon she met an old, old man.

“Oh, I am so thirsty!” said the old man. “I have

walked a long way. All the brooks are dry. Can you tell me where I can get a drink of nice, cool water?”

“I will give you some,” said the little girl.

So she gave the old man a drink from her dipper. Then another queer thing happened.

The silver dipper turned to shining gold. It shone like the golden sun.

At last the little girl reached her home. She gave her mother the golden dipper. “Oh, how cool this water is!” said her mother. She drank and drank until there was no more water in the dipper.

“Thank you, my good little girl,” said her mother. “I feel so much better now!”

Then a wonderful thing happened. The golden dipper turned to sparkling diamonds.

They went up, up, up into the sky and turned to seven bright stars. They made a star dipper in the sky.

That was a long, long time ago, but the star dipper is still in the sky. It shows how brave a kind-hearted little girl can be.



Level
Four

Before We Begin...

In the following spelling lists, there are a few advanced phonograms. Three are new, and one just has advanced sounds.

ei	/ā/, /ē/, /ī/, /ĩ/, /ě/	their, protein, feisty, forfeit, heifer
sc	/s/	science
our	/er/	journey
ps	/s/	psalm

Since there is a new /er/, you can add it to the ways to spell /er/ sentences: Oysters turn dirt into pearls courageously; or: Mermaids turn and twirl on an earthly journey.

With **si**, **ci**, and **ti**, the root word, or another word with the same root, will often show which phonogram to use: transgress**s**, transgress**ion**; **face**, **faci**al; **part**, **parti**al. These will be mentioned in the spelling lists when applicable.

won der Definition: a feeling of awe; to be curious about something.

hedge hog Compound word. Phonogram **dge** is used only after a single vowel which says its first sound.

hare
re

fur ² rows

greet

beat

boast

brains²

mer ry Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.

mind **I** may say /ī/ when followed by two consonants.

neigh bor

patch Phonogram **tch** is used only after a single vowel which does *not* say its name.

sound

spee ch

tem ² pered Phonogram **ed** forms a new syllable when the base word ends in **d** or **t**. Otherwise, **ed** says /d/ or /t/.

grief

trou⁴ ble²

When adding a vowel suffix, we drop the final silent **e** from the base word if it is no longer needed; silent **e** provided the written vowel for the syllable. In this case, we drop the **e** and add **ed**. Phonogram **ed** forms a new syllable when the base word ends in **d** or **t**. Otherwise, **ed** says /d/ or /t/.

ground

guardautumn

Double underline the silent **n**.

beakbecause²₅

Underline /ē/; **e** says /ē/ at the end of a syllable.

flat ter

The base word is one syllable and ends in one vowel followed by one consonant, so we double the final consonant before adding a vowel suffix.

miser²

Underline /ī/; **i** says /ī/ at the end of a syllable.

rip en ing

When adding a vowel suffix, we drop the final silent **e** from the base word if it is no longer needed. In this case, we drop the **e** and add **en**.

treas² ure²

re pair Underline /ē/; **e** says /ē/ at the end of a syllable.

might y Underline **y**. Vowel **y** says /ē/ at the end of a multi-syllable word.

o ver ² flow²ed Compound word. Underline /ō/; **o** says /ō/ at the end of a syllable. Phonogram **ed** forms a new syllable when the base word ends in **d** or **t**. Otherwise, **ed** says /d/ or /t/.

pierce₃



128. The Hare and the Hedgehog

The Rude Little Hare

One summer morning a little hedgehog was sitting at the door of his home. He was a merry little fellow who wished everybody to be happy.

“I think I’ll just run over to the field and take a look at our turnips,” he said to his wife.

“I hope you won’t meet any of those rude hares,” said little Mrs. Hedgehog. “Yesterday they were in their cabbage patch when our little ones and I walked by. They laughed at our short legs, and said it must be stupid to be so slow.”

“Do not mind them, my dear. A hedgehog is as good as a hare any day. I’ll be back soon,” said the little hedgehog as he started off.

Just as he reached the turnip field he met a little hare. Now the hare thought himself a very fine fellow, indeed, because he could run like the wind. He was

proud and ill-tempered, too.

When the little hedgehog saw the hare, he said in his most pleasant manner, “Good morning, Neighbor Hare.”

The hare did not answer his polite greeting, but said in a very rude manner, “Why are you in the fields so early this morning?”

“Oh, I’m just taking a walk,” answered the little hedgehog pleasantly.

“Taking a walk!” said the hare with a laugh. “What fun can it be to walk with such queer, short legs? I saw your wife and little ones yesterday, and I thought I should die laughing at them.”

This rude speech made the little hedgehog very angry. “I suppose you think your long legs are much better than my short ones,” he said. “But if you will run a race with me, I’ll show you that my legs are quite as good as yours.”

“That sounds like a joke,” said the hare. “But I’ll race with you right now. We’ll race down the furrows between your fine turnips. You run in one furrow and I’ll run in another, and we shall soon see who will reach the other end first. We may as well start at once, and get the race over.”

“Not so fast,” said the hedgehog. “I must go home and get some breakfast first. In half an hour I’ll be here again.”

The hare said that he would wait for him, and the

hedgehog started home. "That rude hare is too proud of his long legs," said the little hedgehog to himself. "I'll teach him that it does not pay to boast."

The Race

When he reached home he found his wife, and asked her to help him play a joke on the hare. On the way to the turnip field he told her just what he wanted her to do. "You must hide at the far end of the furrow," he said. "Just before the hare reaches there you must pop your head up and say, 'I am here first!' You and I look so much alike that the hare will think I have beaten him."

The hedgehog's wife laughed and laughed at the joke they would play on the proud hare.

Soon they reached the field, and the little hedgehog placed his wife at the far end of the furrow. Then he went to the other end, where he found the hare waiting for him.

"Let's start at once," said the proud hare, "and get this foolish race over."

"I am quite ready," said the little hedgehog as he took his place in his furrow.

The hare hopped to the next furrow and took his place. Then he counted, "One, two, three, go!" and away he went like the wind.

The little hedgehog ran only a few steps and then

he lay quite still among the leaves. The hare thought that the hedgehog was still running.

Just before the hare reached the far end of his furrow, the hedgehog's wife popped up her head and said, "I am here first!"

The hare stood still in wonder. "Well, this is strange!" he said.

"Not strange at all," said the hedgehog's wife.

"Let's race back," said the little hare. "You cannot beat me again."

"I'm very willing," said the hedgehog's wife.

So the hare turned quickly and ran back through his furrow even faster than at first.

But just before he reached the other end, the little hedgehog popped up his head and said, "I am here first!"

"I can't understand this at all," said the surprised hare.

"It's just as simple as A, B, C," said the hedgehog.

"Well, let's try again," said the hare.

"As often as you please," said the little hedgehog. "I feel just as fresh as when we started."

"One, two, three!" said the hare, and he was off. But when he reached the other end, the hedgehog's wife put up her head and said, "Well, I am here first again! Neighbor Hare, you begin to look tired."

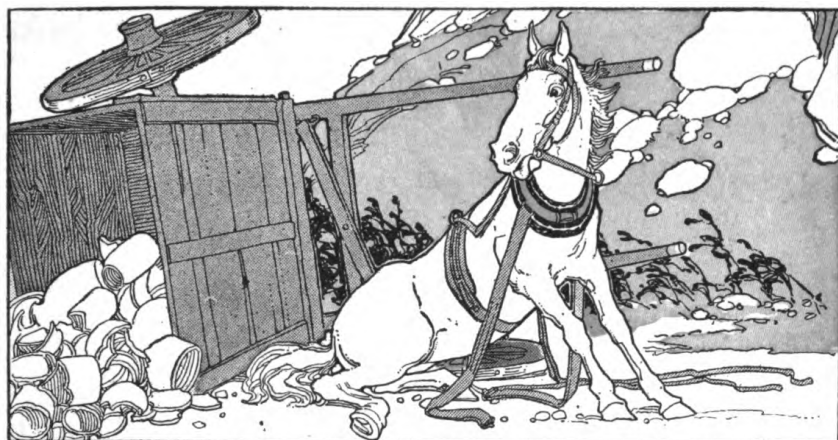
The hare did not answer her, but started back again. Up and down his furrow he went, just seventy-

three times, but each time one hedgehog or the other said, "I am here first!"

At last the hare was too tired to run anymore, so he hopped slowly and sadly away.

The little hedgehogs laughed and laughed as they ate a fine juicy turnip. "Brains are better than legs, my dear," said the happy little hedgehog to his happy little wife.

Grimm.



129. Old Horses Know Best

Once an old horse and a young horse were going down a hill. Each horse was drawing a cart piled high with jars and dishes. The old horse went down so slowly and carefully that the young horse laughed at him.

“How slowly you walk!” he said. “That would do if you were going uphill, but this is downhill. I’ll show you how to go down in a hurry.”

Then the young horse started quickly down the hill. The heavy cart rolled after him, and pushed against him so hard that he had to go faster and faster.

On he went, over stones and ruts! At last the horse and the cart and all the jars and dishes went tumbling into a ditch. The young horse looked at the overturned cart and the broken dishes. “I see that I have some things to learn yet,” he said. “Old horses know best, after all.”

The Miser

Once upon a time there was a miser who hid his gold at the foot of a tree in his garden. Every week he dug it up and looked at it.

One night a robber dug up the gold and ran away with it. The next morning, when the miser came to look at his treasure, he found only the empty hole.

Then he raised such a cry of sorrow that the neighbors ran to find out what the trouble was. In great grief, he told them of his loss.

“Did you ever use any of the gold?” asked one of his neighbors.

“No,” answered the miser, “but I looked at it every week.”

“Then come every week and look at the hole,” said the neighbor. “That will do you just as much good as to look at the gold.”

Aesop.

The Dog and the Horse

A dog and a horse once lived in the same farmyard. In the spring the fields around the farm were green with grain; in summer they were yellow with ripening wheat; in autumn they were brown with the harvest.

As the neighbors passed by this farm, they always said, “Stefan has a fine farm. He is a lucky man.”

One day, when the dog heard these words, he said to the horse, “Of course Stefan has a fine farm. That is because I work so hard. In the daytime I keep the cattle out of the fields of grain. At night I guard the house and barns so that thieves cannot enter.

“But what do you do? I have never seen you do anything but plow, or draw a cart; and you sleep all night. The farm could get along without you.”

“What you say about yourself is true,” answered the horse. “You do keep the cattle out of the fields of grain, and you do guard the barns and the house at night. But did you ever stop to think that if I did not plow the fields, there would be no grain here for you to guard?”

“Stefan would have no wheat and oats and barley in his barns. He would not need to keep a watchdog, and you would have no home. Perhaps I had better live in the farmyard a little longer. What do you think about it now?”

And for once, the dog had nothing to say.

Russian Tale.

The Fox and the Crow

Once upon a time a crow, with a piece of cheese in her beak, was sitting in a tree. A fox saw her and thought, “How good that cheese looks!”

So he walked up to the foot of the tree and called out, “ Good morning, Madam Crow! How beautiful your feathers are! I am sure that you have a fine voice,

too. Will you not sing a song for me?”

The crow was so pleased at this praise that she began to “caw”. But the moment she opened her mouth to sing, the cheese fell to the ground.

“You need not sing anymore, Madam Crow,” said the fox, snapping up the cheese. “All that I wanted was the cheese.”

“How foolish I was to let him flatter me!” said the crow.

Aesop.