

PREMIUM ISSUE SIXTY DECEMBER 2020

Dyslexic Advantage

PREMIUM MAGAZINE



FALLING IN LOVE WITH WORDS

Photo by Egor Kamelev

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Dyslexic Advantage is a 501(c)3 non-profit organization and one of the world's largest online communities for dyslexia.

Our mission is to transform the way dyslexic people are understood, educated, and employed by identifying and using strengths that are the core features of the Dyslexic Mind.

Dear Friends,

Blessing and best wishes this holiday season! This month, I hope you enjoy our opening article on Falling in Love with Words. Words are often underestimated among the gifts of dyslexia, but we've long recognized them as a dyslexic super power. Other articles in this issue: multisensory music learning, digital learning resources, and how to assess whether a curriculum change is needed. Soon we'll be adding professional development credits for reading articles in this magazine!

Thank you for your support of Dyslexic Advantage. We love you! Fernette Eide

*If you would like to give an end of year donation to Dyslexic Advantage, contact Fernette. We can also accept stock transfers and matching donations from employers.

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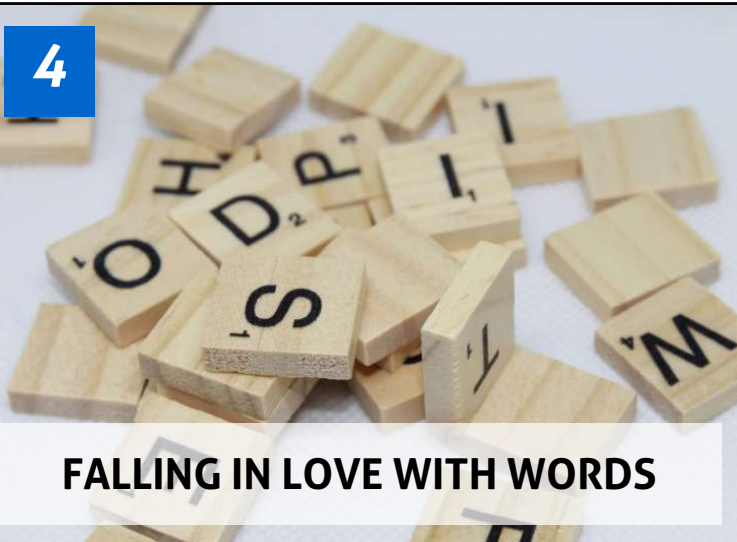
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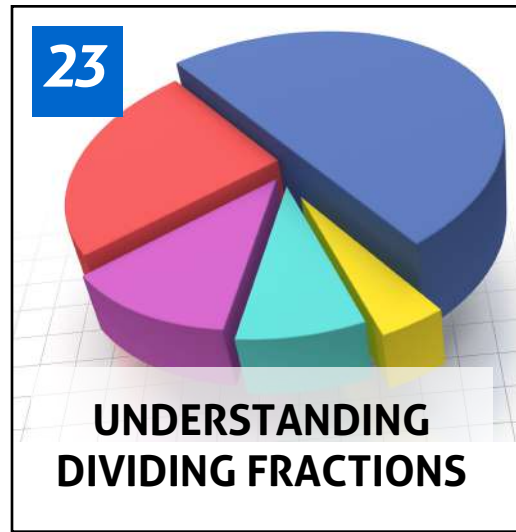
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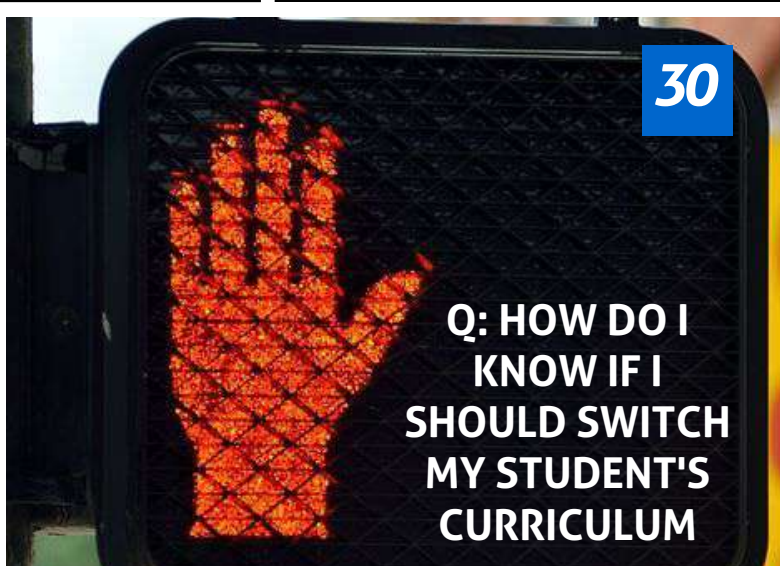
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**Q: HOW DO I
KNOW IF I
SHOULD SWITCH
MY STUDENT'S
CURRICULUM**



"Her words soared like an agile swift maneuvering above our heads and up along the gold-leafed ceiling of the vast auditorium. This reading was my first exercise in truly listening—and a world of language opened up to me. At the time, I had little experience with the alchemy of words and emotion—and how the convergence of these two during a reading by the author could produce something electric and unexpected. Something stirred in my chest. My mom was equally transfixed. She glanced at me, squeezed my hand, and grinned, as if to say, "See, I told you so," without saying it."

- S. Kirk Walsh,
In Praise of Reading

Today, S. Kirk Walsh is a writer. Her fiction, essays, and reviews have been published in the New York Times Book Review, Virginia Quarterly Review, San Francisco Chronicle, and Los Angeles Review of Books, among others. Her first novel is coming out in April of 2021. She's also been on the editorial staffs of magazines like The New Yorker or Rolling Stone, but she didn't always love words.

Here's what Kirk shares:

"At age twenty, I had never been much of a reader or a writer and had never attended a reading. Growing up, I had struggled with dyslexia and accepted the idea that I wasn't meant to get along with the English language. Words involuntarily split themselves at random spots on the page (for example, with driver, the 'd' floated to one side of river). Pronunciations of some words—such as pneumonia or thermometer—often disappeared, and I couldn't locate the edges of words and the syllables would get lost somewhere underneath my tongue. "

All that changed when her mom took her to listen to a reading by poet Sharon Olds. Kirk recalled, "Olds was powerful in a way that I had rarely witnessed in an adult."

That first encounter led her to take creative writing classes in college and then graduate student writing courses at New York University. You'll have to read her article in LitHub [HERE](#) to learn more about her gradual unfolding of her love of words, but for Kirk (as well as many dyslexic writers), the love of words comes from finding a speaker or writer whose words and messages resonate.

When listening, rather than reading, there are fewer obstacles that get in the way of communicating. Poems convey sensory and imagistic details, evoking feelings and scenes, with a modicum of words.

David Kirkland, now a "transdisciplinary scholar of language, literacy, and urban education" recalls falling in love with words when he heard Paul Dunbar's poem, *Sympathy*.

From [David](#):

"I was intimidated by words. Dyslexia is a condition that deals with language and words, and yet I remember reading an African American literature book around the age of 12, and I tore a poem out of the book. I know you're not supposed to do that, but I did, and it was Paul Laurence Dunbar's poem "Sympathy." I have it tattooed to my left arm right now as I speak to you. It stuck with me."

SYMPATHY by Paul Dunbar

I know what the caged bird feels, alas!
 When the sun is bright on the upland slopes;
 When the wind stirs soft through the springing grass,
 And the river flows like a stream of glass;
 When the first bird sings and the first bud opes,
 And the faint perfume from its chalice steals—
 I know what the caged bird feels!

I know why the caged bird beats his wing
 Till its blood is red on the cruel bars;
 For he must fly back to his perch and cling
 When he fain would be on the bough a-swing;
 And a pain still throbs in the old, old scars
 And they pulse again with a keener sting—
 I know why he beats his wing!

[Read more](#)

Listening to Kirk and David's stories about poetry reminded me of William Butler Yeat's recollection when he first got hooked on words:

"My father read out poetry for the first time when I was eight or nine years old. Between Sligo and Rosses Point there is a tongue of land covered with coarse grass that runs out into the sea or mud according to the state of the tide. It is the place where dead horses are buried. Sitting there, my father read me the Lays of Ancient Rome. It was the first poetry that moved me."

Poems are so great for multisensory experiences - there's the musicality and rhythm of poems, visual and other sensory imagery and emotions.

Pulitzer Prize winning (and dyslexic) author Richard Ford has been noted for strong sound characteristics in his writing.

From [Huey Guagliardo](#):

"he discussed his desire to reinvent language and the revelation that came to him as a young man that language, beyond its denotative function in communication, is also, as he describes it, "a source of pleasure in and of itself—all of its corporeal qualities, its syncopations, moods, sounds, the way things look on the page" (Guagliardo 153). As I replayed the tape of our conversation while editing a book called *Conversations with Richard Ford*, I noticed that Ford's slow and emphatic enunciation of the words corporeal and syncopations plainly displayed his own great pleasure in using language....

At times Ford's works have originated in a name or even in a single word. This was true of the short story "Great Falls." "The name was just magic in my ears," says Ford. "I like the way it has a long 'a' and a short 'a.' I like the way it makes a kind of iamb in your mind's ear—Great Falls, Great Falls. I like the idea of things going downhill." According to Ford, "Those kinds of language-determined things are much over-looked in the ways people talk about literature—the affection a writer has for any one isolated piece of language, a word or a phrase. Whenever I see Great Falls on the page," he says, "it has a little brio about it and I immediately want to start writing something after it..."

Excerpt from the Lays of Ancient Rome

Then out spake brave Horatius,
The Captain of the Gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his Gods.


Haul down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.
In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me?



Horatius at the Bridge



Richard Ford
talking about the
many books he'd
never read...



MPR
news

INSPIRATION - WRITING

All this talk about the sound and sensory aspects of language made me wonder whether others - whether students or not - are discovering that they too might fall in love with and become masters of words when they are experienced in these ways.

Are there unhurried times to listen to and really enjoy great wordsmiths?

Writer and teacher Daniel Schwabauer defined a wordsmith [this way](#):

"Wordsmiths tend to focus on images created by words and phrases. They love the sound of words, the texture words create in the mind. Wordsmiths will go back and read a certain passage from a favorite book not just because of how it works as a story or how emotive it was the first time, but because the words sound so cool the way they're arranged. Wordsmiths typically describe things in glorious detail, but struggle to give those details meaning.

If you've ever written something you loved without really knowing what it meant, you probably have wordsmith tendencies. Wordsmiths are image people."

Yeats listened to his father recite. Kirk went to poetry readings. Richard says words himself and lingers over them. Perhaps because of the way experiences are stored in dyslexic minds, when words are a focus, they should be lingered over and experienced for their own enjoyment and pleasure. Non-wordsmith may be too in a rush to "get to the point" and so miss out on richer associations and experiences with words.

Richard Ford again:

"I'm always interested in words, and no matter what I'm doing—describing a character, or a landscape, or writing a line of dialogue—I'm moved...by an interest in the sound and rhythm of the words, in addition, I ought to say, to what the words actually denote...I'll write a sentence that sets up an opportunity for say, a direct object or predicate adjective and I won't have a clue what the word is except that I know what I don't want—the conventional word: the night grew dark. I don't want dark. I might, though, want a word that has four syllables and a long a sound in it. Maybe it'll mean dark, or maybe it'll take a new direction. I'll have some kind of inchoate metrical model in my mind. One of the ways

sentences can surprise their maker, please their reader, and uncover something new is that they get to the sense they make by other than ordinary logical means.

INTERVIEWER

You're unusually sound-oriented for a fiction writer.

FORD

I don't exactly know why that is, but probably it was just the way I could do it."

Helen Pyke, a writer and English Professor and fellow dyslexic has said this about words:

"For many dyslexics, language may continue to flow below the surface, words just out of reach, very difficult to access. Ideas may persist as richly synesthetic images, blending sound and texture and color, and thinking may be for the dyslexic more than a matter of composing these elements than of arranging words on the page.

Composing, then, involves all the sense, gestures, music and movement, touching and holding objects..."



Helen, only learned to read aloud herself in the 8th grade.

It shouldn't surprise us that writing is a late blooming gift for many dyslexics. Richard's teacher unlocked his writing by asking him write in a way that imitated Hemingway (another writer thought by some to have been dyslexic).

INSPIRATION - WRITING

It's interesting that Richard got hooked with an imitation writing assignment for an author who might have also been dyslexic. Philip Schultz, another Pulitzer winner himself and co-founder of award-winning [Writers Studio](#), uses personas as a method for creative writing.

The mental exercise of imagining oneself as someone else speaking can be freeing.

Drawing can be a freeing exercise for imagistic writers, but as [Ken Robinson](#) has pointed out, only very young children are unabashed artists; all too quickly many of use become inhibited from expressing ourselves visually because "we cannot draw."

I don't know whether author Ursula Le Guin might have been dyslexic, but in her seminal work, [Steering the Craft](#), she begins with a chapter on The Sound of Your Writing.

"A good writer, like a good reader, has a mind's ear."

- Ursula Le Guin

In her book she begins with examples of read alouds with Rudyard Kipling's Just So Stories or Mark Twain's The Celebrated Jumping Frog of Calaveras County.

The very first exercise in the book is call to write a paragraph that's meant to be read aloud. "Exercise One: Being Gorgeous..."

Use onomatopoeia, alliteration, repetition, rhythmic effects, made-up words or names, dialect, any kind of sound effect you like, but NOT rhyme or meter. I want you to write for pleasure - to play. Just listen to the sounds and rhythms of the sentences you write and play with them, like a kid with a kazoo. This isn't "free writing", but it's similar in that you're relaxing control: you're encouraging the words themselves - the sounds of them, the beats and echoes - to lead you on..."

WRITING THROUGH IMITATION

Never hesitate to imitate another writer. Imitation is part of the creative process for anyone learning an art or a craft. Bach and Picasso didn't spring full-blown as Bach and Picasso; they needed models. This is especially true of writing. Find the best writers in the fields that interest you and read their work aloud. Get their voice and taste into your ear—their attitude toward language. Don't worry that by imitating them you'll lose your own voice and your own identity. Soon enough you will shed those skins and become who you are supposed to become." - William Zinsser



One way to get students writing through imitation in baby steps is to give them sample sentences to change up.

'Twas the night before Christmas" has a lot of funny versions ([HERE](#)).

For example,

A Facebook Night Before Christmas

'Twas Christmas on Facebook, when all through the house
Every parent was posting, and clicking their mouse...

A Dieter's Night Before Christmas

'Twas the night before Christmas and all 'round my hips
Were Fannie May candies that sneaked past my lips...



From [ThoughtCo](#):

The air whistled around me as I ran down the dark street.

The dog hid in the bedroom and whimpered while Chris played his violin.

When I was a child, I would place the covers over my head before I went to sleep.

One hot summer evening, my sister and I watched in awe as bolts of lightning from a distant storm lit up the sky.

"It is difficult, when faced with a situation you cannot control, to admit you can do nothing." (Lemony Snicket, *Horsaderish: Bitter Truths You Can't Avoid*, 2007)

"When I write, I feel like an armless, legless man with a crayon in his mouth." (Kurt Vonnegut)

"As she walked down the stairs into the club, she was looking forward to a seething, teeming, wriggling, wiggling throng of dancers." (Nick Hornby, *Juliet, Naked*, 2009)

"There is love enough in this world for everybody, if people will just look." (Kurt Vonnegut, *Cat's Cradle*, 1963)

Some people choose famous quotes or short poems to imitate. If a student doesn't know where to begin, providing a word bank (like Mad Libs) may help.

The beauty of imitation writing is that it gets students attending to the structure of writing in a fun way. It also prevents the "empty page" problem for students who have trouble starting writing.

For more examples, click on the opposite page.

Dr. Donna Miller's
handout on using
sentences as mentor
text. -->

She's organized her
sentences to
highlight different
aspects such as
adverbs participial
phrases.

MEA/MFT Educators' Conference
October 20-21, 2016; Helena, MT
Presenter: Dr. Donna L. Miller, Writing Consultant

The Sentence as a Mentor Text: The Art of Imitation

Writers know the power of variety in writing. Varying sentence beginnings, patterns, lengths, and structures adds interest and a musical quality to the reading. With variety, ideas flow, giving rhythm and balance to images. Furthermore, cadence and structure can enhance mood or present content more effectively and clearly. The normal, traditional sentence begins with a subject-verb pattern. And this is a fine strategy for about half of your sentences. However, to avoid monotony, writers need some tools, some pen strokes to increase reader involvement and to hold interest.

Writers can vary sentence beginnings by opening with a modifier (a single adjective or adverb, an adjective pair), a transitional expression, a phrase (prepositional, participial, infinitive, absolute, appositive), or an adverb clause. Students can invent their own, imitate provided patterns, or mirror the style of a mentor text. Remember, imitation is not plagiarism. We are not copying content; we are imitating style, structure, and form. Research suggests that novice writers master the skills of rhetoric through imitation of the masters. The following sentences offer practice with syntax patterns. Imitate the style of the sentences below by copying the original onto your paper and then writing your own version of the structure modeled. The first two provide examples.

The gulls stood in a small yard, separate from the main grounds of the prison and overgrown with tall prickly weeds. --George Orwell

Imitation: The students stared at the screen, confused by the assignment and wondering about this strange new task.

If one must worship a bully, it is better that he should be a policeman than a gangster. --Orwell

Imitation: If Dr. Miller continues to require such strange tasks, it is good that responses are valued more for participation than for quality.

Adverbs

Unhurriedly, we admired the blossoms' shades, their symmetry, their aromas. --Paul Fleischmann

High on his gorgeous throne, Satan raised the question whether they shall risk a battle for the recovery of Heaven, their just inheritance, and whether they shall proceed by force or guile. --John Milton

Adjectives

Red-eyed and snuffling and shrill, I alarmed the nearest foreman. --Ivan Doig

Calico-coated, small bodied, with delicate legs and pink faces in which their mismatched eyes rolled wild and subdued, they huddled, gaudy, motionless, and alert; wild as deer, dead as rattlesnakes, quiet as doves. --William Faulkner

SINGLE VERBS

Examples of Items in a Series: Single Verbs

■ **Mentor Sentence:** Milk was **spilled**, **spit**, and **sputtered**.
(Bedhead)

■ **Imitation Sentence:** Clothes were **thrown**, **scattered** and **strewn**.

■ **Invitation to Imitate:** (Noun) were _____,
(1st verb)

_____, and _____.
(2nd verb) (3rd verb)



Sample worksheet and presentation on sentence imitation.

WRITING

When our kids were young, we taught them writing through imitation using the classical approach of progymnasmata (preliminary exercises).

From ClassicalWriting.com

Progymnasmata	Definition	Covered in
Fable	retell a fable	<i>Aesop: Fables</i>
Narrative	retell a short story	<i>Homer: Narratives</i>
Maxim	amplify a saying	<i>Diogenes: Maxim</i>
Chreia	amplify an anecdote about a wise person	<i>Diogenes: Chreia</i>
Refutation	argue against a particular version of a narrative story	<i>Herodotus: Argumentation</i>
Confirmation	argue for a particular version of a story	
Commonplace	elaborate on, praise, or blame a certain type of person, or a certain virtue or vice	
Encomium	praise a person	<i>Plutarch: Description and Argumentation</i>
Invective	blame a person	
Comparison	compare a given subject with another subject	
Thesis	inquire into a debatable question that argues a general point	<i>Demosthenes: Research Paper</i>
Law	argue for or against a legislative proposal in general terms	

A nice sample packet of the approach to Aesops Fables can be seen [HERE](#). The lessons are broken down into very little steps so students aren't overwhelmed and importantly, students scaffolded in their use of syntax and paraphrase

MULTISENSORY MUSIC LEARNING



"At first I learned Suzuki by ear. That was how I played. I couldn't read the notes, but gradually I learned that the third line on the staff was a 3rd finger on the d string. Then the last line of the staff was a first finger on the e string....I learned visually, and then connected it to my other senses and my hearing the note....Musically, music has been very easy for me, very natural to interpret, and make beautiful."

- Professional Violinist

Is learning music easier or harder for dyslexics? The answer many people might give is, "Yes." It's both easier and harder!

Dyslexia-savvy music teachers are now waking up to an awareness that dyslexic pupils benefit from many of the approaches that teachers have implemented for reading and writing.

Like having an ear for reading, many dyslexics will have an ear for music so that playing by ear will come much easier than reading notes on a page.

Karen Marshall has compiled a helpful guide Teaching Students with Dyslexia ([HERE](#)).



Examples of helpful strategies from Karen's **guide**:

- **Colour overlays.** These can support students who have visual difficulties. A full range of colours is available from Crossbow Education.
See www.crossboweducation.com
- Consider copying music on to off-white paper and perhaps enlarging it, if that helps the student. Music can be legally copied if it is to aid a disability such as dyslexia as long as the student has the original in their possession. See www.mpaonline.org.uk/wp-content/uploads/2017/09/The_Code_of_Fair_Practice_Revised_Apr_2016.pdf (Clause 11, page 11).
- **Envelope windows.** These are taken from envelopes of different sizes where there is a window for the address. They are used to isolate bars of music. Removing other information can help processing.
- **Highlighter pens.** I have one for flats, one for sharps and one for naturals. I (or the student) colours over the affected note using a colour of the student's choice. Processing key signatures can be particularly difficult so using these to mark the notes affected by it can really improve note reading.
- **Grab and go folder.** Copy all the music (making sure that the student has purchased the original), technical and theory work being studied at the time and order it in one folder, using plastic dividers. This can aid personal organisation and prevent things being forgotten or lost.
- **Illustrations of a keyboard/fret board/fingering charts with stave.** If new notes are being learnt they can be highlighted on these so that the student can easily find the notes on the instrument after leaving the lesson.
- **Flash card rhythms.** These are sequenced and gradually increase in difficulty. A variety of time values and time signatures are covered over time.
- **Large roll up stave.** I use a piece of carpet with black tape on it. The stave is large enough for a student to stand on representing the note.
- **Small cards to record pitch notes.** Handmade flash cards with note pitches on are made in the lessons for the student to keep and practice with at home. Additional personal association aids are added to these if appropriate for the student, for example making the note colour coded.
- **A full range of post it notes.** These are very useful for all kinds of things, especially the see through tiny tag like ones that can be put on the individual score. I also use these for labelling the instrument, for example on a piano putting an arrow to the right for higher notes and an arrow to the left for lower notes.
- **Colour pencils.** These can be used to shade over repeated passages in the music or to highlight the dynamics. Blocking out the bars in a colour that a student relates to as quiet or loud can be useful and ensure that the dynamics are performed.

Multi-sensory

Seeing – listening – feeling/touching/doing

The more that we can use all our senses when experiencing new ideas and learning concepts, the better (usually). Beware the 'Find your student's learning style' approach: this is outdated. Far better is to use as many **different** learning approaches with all individuals.

- Use a huge stave on the floor which students can move over: jumping intervals, 'playing' and singing scales etc.
- You can buy these online (search for 'floor keyboard' or 'floor stave' online) or there are also suggestions for how to make them online.
- **Listen to and say** rhythms through 'French' time names (used in the Dalcroze approach. Again, see Karen Marshall's points).
- Use wooden rhythm 'domino' type blocks to create simple & compound time rhythms – very hands on. A box of these is available from 'Beat Blox' in the UK. See <http://oddsandendpins.blogspot.com/2010/09/beat-blox.html>
- **Move to different rhythms and tempi** – again see Dalcroze ideas.
- Make the shapes of different intervals in the air, whilst singing them and then sing again whilst moving a finger over written notation
- **Listen to scales** sung and/or played by the teacher (or a friend), then sing them, play them (which will involve the kinaesthetic, that is the doing); look at the shape on a keyboard – both a real one and the floor one.
- On an instrument play a scale with eyes closed and concentrate on **feeling** the fingering, then do the fingering without actually playing.
- Don't think that tonic sol fa is outmoded! For many students, this can be a real help to **hearing** and internalising scales and melodies.
- **Clap** and use **percussion** instruments to support rhythm work by doing and hearing.

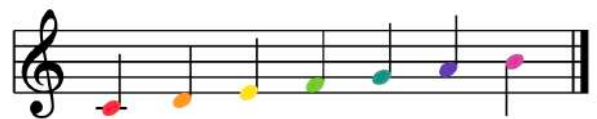
Dyslexic strengths in music and music-making are those at the heart of music: sensitivity to and talent for music and music-making, which accounts for why there are so many accomplished musicians and composers.

Like reading and writing, challenges for dyslexic musicians appear at lower level decoding steps rather than highest levels so they should not be considered barriers to future accomplishments.

Like conventional literacy, music students may have difficulty learning if their differences are not anticipated, accommodated, and planned for. It's only when people are not aware of the fact that they must learn in different ways or have music presented differently that they be discouraged or thwarted in their their dreams.

Award-winning composer Loren Balfe recalled when a career advisor told him that he couldn't choose music as a career. The advisor told him that he could try to join an orchestra or be a teacher, but fortunately Loren didn't listen because his father was already a successful songwriter and as a teen he began making money writing jingles for local businesses.

"I'm not classically trained. I'm dyslexic. Pen and paper never worked for me, and I failed every theory exam when doing it on paper, writing wrong notes. Cubase is my best friend. It's my weapon. I live off that. I look at that grid and I see everything in shapes, so I write that way. My piano playing skills are pretty bad. I wish I could be the person that sat at the piano and wrote the theme and then wrote it on the paper, but it's simply not going to happen."



Fortunately today, more music software like [Cubase](#) or [Flat.io](#) have color coding for notes which can be helpful for dyslexics!

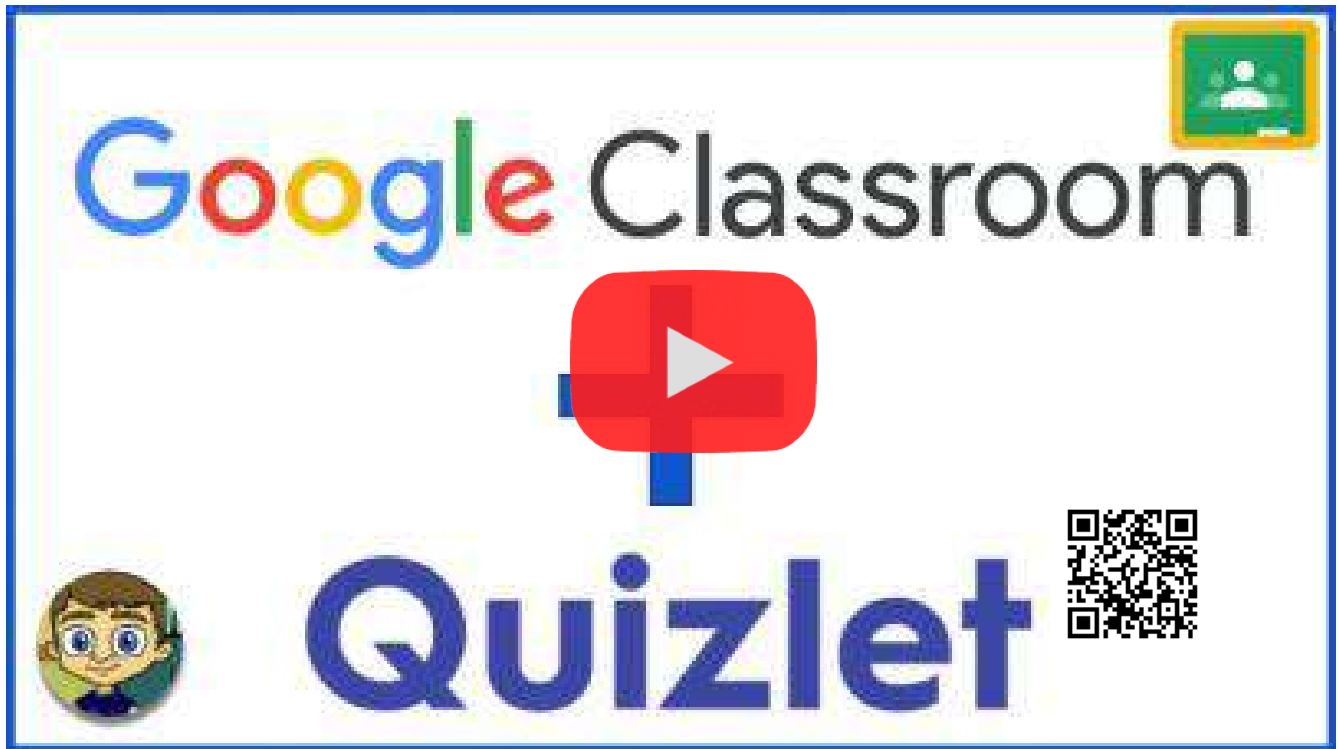
MAKING DIGITAL FLASH CARDS and MATH MANIPULATIVES

WHY DIGITAL MANIPULATIVES AND FLASH CARDS?

- Easy access
- More practice
- Adaptive practice, Hints
- Immediate feedback - not requiring 1:1

From a parent, tutor, or teacher perspective, having digital manipulatives ensures more students are able to work with materials to understand concepts, and materials will not get lost or damaged. Homeschooling parents working with more than one child might also find that digital manipulatives and programs help organize and keep track of the different levels of their students.

As a lazy homeschooler, the first platform I would check in with before getting started making digital cards myself was [Quizlet](#). Why? Because so many people have already uploaded cards for major textbooks and yes, even dyslexia-directed structured literacy programs. Quizlet is getting more savvy about denying some of its features to non-paying users, but the top premium price is still only \$3.99 per month with a 14 day free trial. Looking for All About Spelling, Barton, Wilson, Sonday, Logic of English, Words Their Way? They are all there. Flashcards can also be read in audio by text to speech or an uploaded recording. What about foreign language or STEM vocabulary? Yes to all. Many standard college texts have also been imported, so you can get exact lists without having to type or upload anything. Quizlet has even added diagrams and figures now for better practice with visuals.



Setting up Quizlet in Google Classroom



Pocketful of Primary's How To Set Up Drag and Drop in Google Slides can be used for word sorts as well as problems using math manipulatives.

TECHNOLOGY

For dyslexic students, math manipulatives support students by helping them reason through processes without requiring words or confusing symbols.

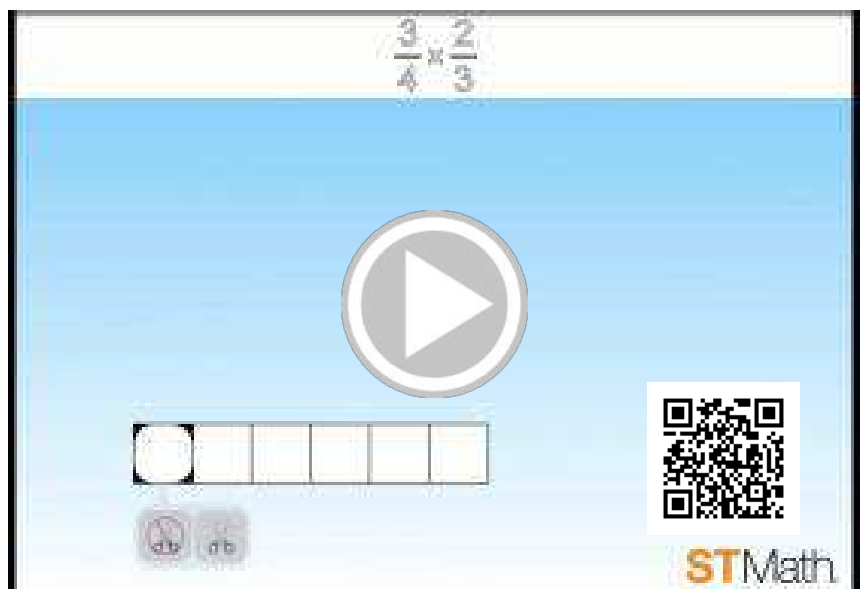
Whenever possible, math should be presented with a real-world example first, then with manipulatives alongside number work. Inclusive classrooms allow students to use physical or digital manipulatives throughout the instruction process, including for tests. Some students may need manipulatives to hold onto the steps of a problem without becoming overloaded by words and symbols.

Be aware that some students may need to reason through processes themselves either through repeated viewing of steps or an example of a correctly solved problem in view. Some need to study visually then work with manipulatives to convince themselves what is presented to be true. Speaking and showing at the same time may be overloading. Don't feel pressure to talk and show at the same time. Allow some individual problem solving time for students whether as part of a classroom or tutoring session.

If you are working with a student to preview material for class, manipulatives may be especially valuable. Use of a platform like [STMath](#) or [Zearn](#) can also supplement a dyslexic student's math work at school if manipulatives are not a standard part of math instruction.

If manipulatives are necessary for a student to use in math work, they should be included in a 504 or IEP plan.

An fraction animation from STMath that shows through simulated picture cutting why $\frac{3}{4} \times \frac{2}{3} = \frac{6}{12}$.



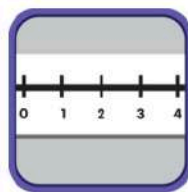
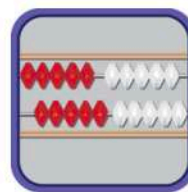
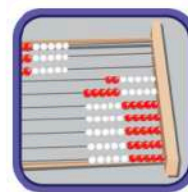
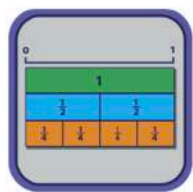
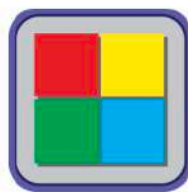


Free download math manipulatives can be downloaded here with email registration at Jillian's site [HERE](#).

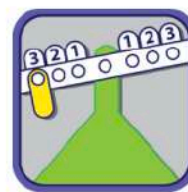
TECHNOLOGY



Unifix Cubes

Ten-Frames,
1-20Ten-Frames,
1-100Number
Lines20-Bead
Rekenrek100-Bead
RekenrekFraction
Tiles &
Number
LineTwo-Color
Counters120 Number
Board

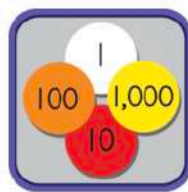
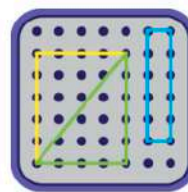
Color Tiles

Base Ten
BlocksMath
Balance

Dice



Spinners

Pattern
BlocksPlace Value
Disks

Geoboard

Prime Factor
Tiles

Algebra Tiles

Didax has a nice set of virtual manipulatives [HERE](#).



UNDERSTANDING DIVIDING FRACTIONS

Following is an article about manipulatives, many students maybe be confused about the process of dividing fractions if no visual examples are given with commands to "Keep, change, and flip."

WHAT DOES DIVIDING A FRACTION BY A FRACTION REALLY MEAN?

Students must first translate the language of the math question into a real world example.

From [Math is Fun](#):

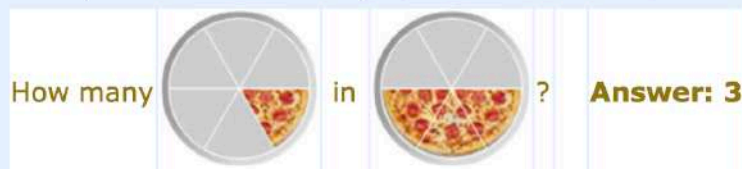
How Many?

20 divided by 5 is asking "how many 5s in 20?" (=4) and so:

$$\frac{1}{2} \div \frac{1}{6} \text{ is really asking:}$$

$$\text{how many } \frac{1}{6}\text{s in } \frac{1}{2} ?$$

Now look at the pizzas below ... how many "1/6th slices" fit into a "1/2 slice"?



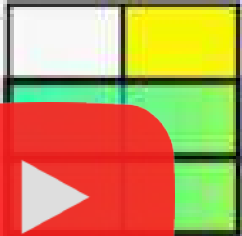
$$\text{So now you can see why } \frac{1}{2} \div \frac{1}{6} = 3$$

In other words "I have half a pizza, if I divide it into one-sixth slices, how many slices is that?"

Step by Step explanations of the process of dividing fractions should be accompanied by a visual model or manipulatives. Allow students to work "open book" with visual cheat sheets until the concepts are mastered. Creating verbal statements next to visuals (like "1/2 divided by 1/3 is the same as asking how many 1/3s are there in 1/2") may also keep students on track.

Dividing A Fraction By A Fraction

$$\frac{5}{6} \div \frac{2}{6}$$



← Another group of 1/3.

← One group of 1/3.

Do you see the second group of 1/3?



Here is a slightly different presentation by Brainiac camp.

Here fraction tiles are used.

Their videos go a bit quickly, but they can complement other explanations or presentations.





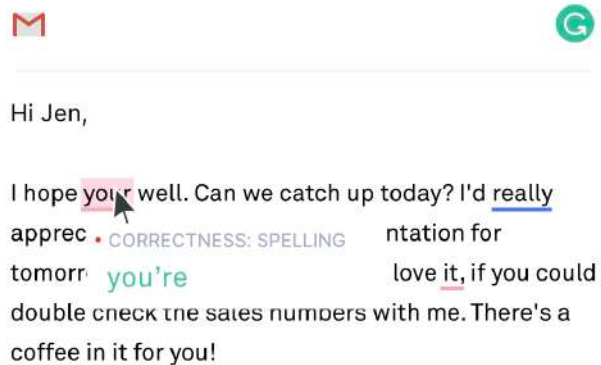
ORGANIZATION FOR

"Dyslexia actually helps me as a designer. It allows me to see things in three dimensions and remember colours with real accuracy. The world is made up of many different minds, and ways of seeing and being." - Ab Rogers

Dyslexia is over-represented among designers so it should be no surprise that many designers have good advice for how to organize and develop a smooth workflow.

From [Rob Boyett](#):

- [Grammarly](#)
- [Google](#) as a spellchecker



Hi Jen,

I hope you're well. Can we catch up today? I'd really appreciate your notation for tomorrow. you're love it, if you could double check the sales numbers with me. There's a coffee in it for you!

- Smartphone Directories.

"Activate Dictionaries. Learn quick access shortcuts. Use the native apps like Apple Notes. They seem to be better supported and integrated with the OS."

* By default auto-correction is ON for smart phones, but developing a custom dictionary can save a lot of typing (and potential typos) in the long run.

Examples of common shortcuts:

mpn or ## for my phone number

@@ for your email address

omw for on my way

Text Replacement on iPhone:

General > Settings > Text Replacement (then + to add)

Text Replacement for Android:

Settings > Select System > Languages & Input > Advanced > Personal Dictionary (then + to add)

Rob also adds people to his go-to resources for proofreading: "Find your trusted collaborators. This is super important. Humans you can send text to for a quick pass on the crazy spelling and wrong word use."

For bigger guns text replacement, there are apps like [TextExpander](#).

Text Expander comes with extensive dictionaries that pick up common spelling and typo mistakes, and symbols, accented words, and things like emoticons that take time to find on a keyboard.



TextExpander

Pick a few snippet groups to add to TextExpander

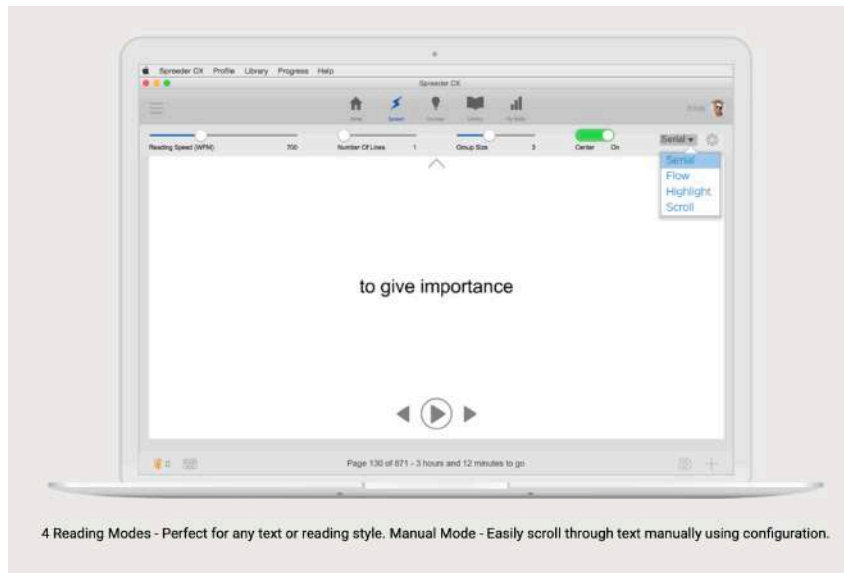
<input type="checkbox"/> TidBITS AutoCorrect Extensive auto-correction of common misspellings and typos.	<input type="checkbox"/> Symbols Useful symbol characters that are hard to find on your keyboard.	<input type="checkbox"/> Letters Upside Down Capital and small letters upside-down (uwop-ep!sdn)
<input type="checkbox"/> Accented Words Converts common words, when typed without accents, to their accented equivalents. Time for a <i>matinée</i> !	<input type="checkbox"/> Social Media Post Outlines Outlines for various types of social media posts.	<input type="checkbox"/> Letters in Circles Letters and numerals within circles.
<input type="checkbox"/> Contractions- English (US) Autocorrection for US English contractions that do not spell other words without the apostrophe (ie she'd).	<input type="checkbox"/> ASCII Emotions Humanity's purest emotions, rendered in text.	<input type="checkbox"/> Brand Names Corrects the casing of common brands (e.g. FaceBook -> Facebook) to avoid embarrassment.
<input type="checkbox"/> Past and Future Dates Locale-aware, options-friendly dates snippet group -- a replacement for the old DatesUS group.	<input type="checkbox"/> Emoji Cheat Sheet Use the same Emoji shortcuts as Slack, Campfire, GitHub, Basecamp, etc. anywhere you can type.	<input type="checkbox"/> AutoCorrect – Deutsch Correct common typos in German.
	<input type="checkbox"/> Emoji Flags Emoji flags. These work well on macOS and iOS. (Current versions of Windows display two-letter country codes instead of flag images.)	<input type="checkbox"/> AutoCorrect – Français Correct common typos in French.
		<input type="checkbox"/> AutoCorrect – English Correct common typos in English.

It's especially helpful if your job or classroom requires writing and typing.

Spreeder

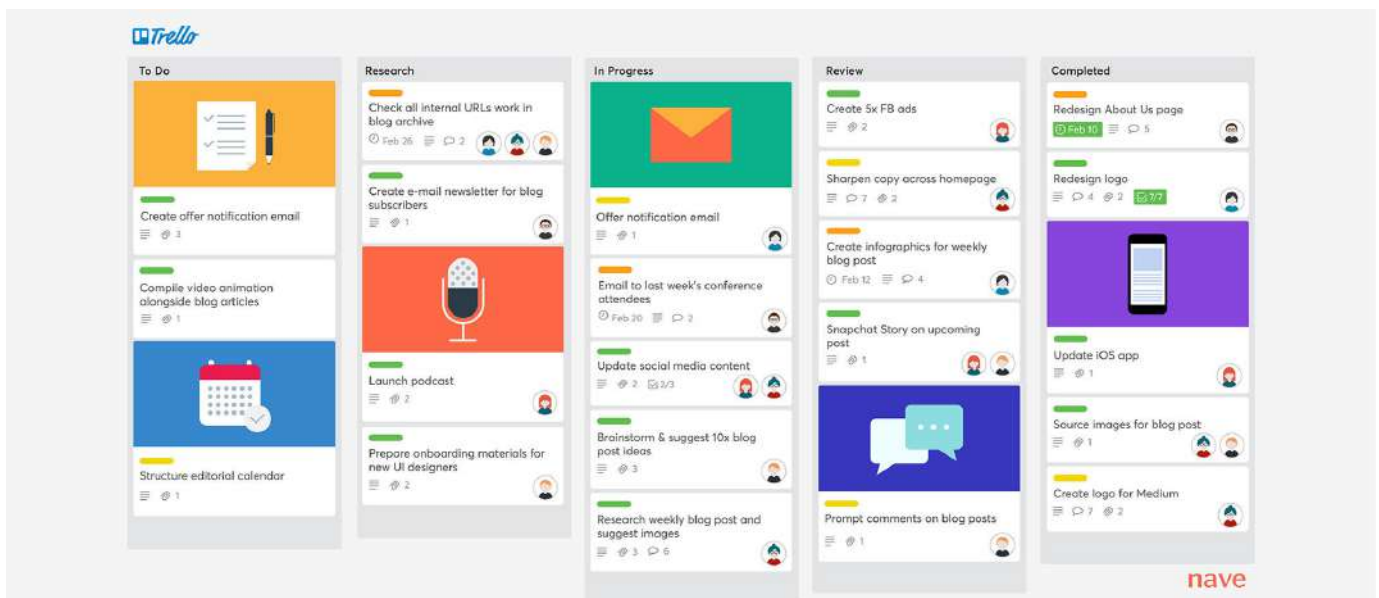
Rob also says he uses Spreeder for longer read:

"I set it up very specifically. Showing 4 words at a time, large font, using arrow keys to progress not the auto play (which is way too fast and makes it hard to think about context at the same time as word comprehension)."



Task Management Trello

Visualize your To Do list and workflow with Trello.



Many dyslexic designers are productivity experts because they've recognized how improving the design of their day-to-day work has a tremendous impact on their quality of living and output.

David Kelley, a dyslexic mechanical engineer turned designer, helped found the Stanford School of Design and also helped establish his 5-Step approach to Design Thinking that helped people solve real-world problems all over the world.



Empathise



Define



Ideate



Prototype



Test



APPLYING DESIGN PRINCIPLES TO YOUR LIFE



Author Bill Burnett talks about applying Design Thinking to Changing Your Life. Stanford TedX.

Bill and his co-author have two books: [Designing Your Life](#) and [Designing Your Work Life](#) as well as workbooks and courses.

Even if you don't take the courses, there are free resources that include questions that you ask yourself and graphic organizers for your answers [HERE](#).

For educators, there's also a website [Design Thinking for Educators](#).





Q: How Do I Know If I Should Switch My Student's CURRICULUM?

Whether you are a first-time homeschooling parent or an experienced dyslexia tutor, it can be difficult to know whether a student isn't progressing due to a curriculum mismatch or other factor.

Here are some questions to ask to figure out if a switch might be needed.

WHAT IS THE BIG PICTURE?

What is the context of your student's learning this year? Is this a completely new curriculum or a more advanced curriculum in the series? What is the big picture of other courses and workload? Has the student been under stress with the school year thus far?

HAVE YOU TRIED MODIFYING THE CURRICULUM?

Most structured literacy curricula have the option of substituting out a given level if the level that was purchase doesn't seem right.

You may need to modify a curriculum if the pace either seems too fast or too slow. If the information isn't registering or sticking then, look to add more multisensory components or supports in addition to repetition.

For instance, for remembering spelling words, some students may remember words with tapping, air writing, or saying, but others may need color coding and even storytelling to get the information to stick.

Some curricula may not fit some students because it provides story mnemonics that aren't necessary.

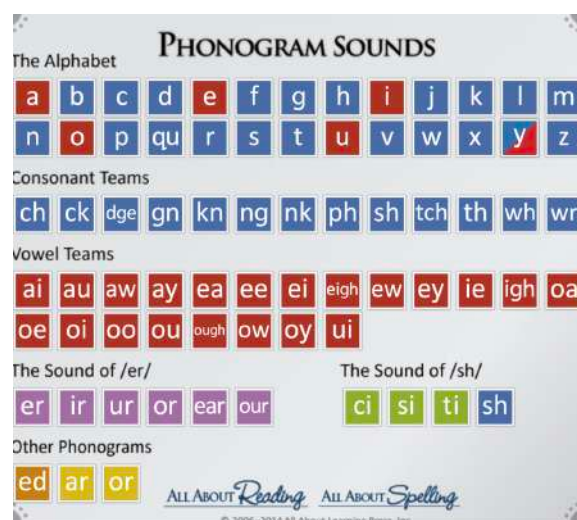
Don't hesitate to allow students to work "open book" when retrieving concepts from previous weeks. By having cheat sheets and reminders in view, you can reduce the chance of working memory overload and still make progress with new concepts.

Be aware that students with visual overload problems or dyspraxia may find it easier to keep their place with fewer movements and visual materials at once.

Be very attentive to subtle differences in sounds and phonological mistakes. If retrieval of sounds is a problem, consider providing them access with a free phonogram app like the one from All About Reading ([HERE](#)) and below. It is better that they keep hearing the correct pronunciation than repeatedly guess incorrectly.

Students with significant auditory processing may need much more supports (for instance as in LIPS) visual and tactile supports for sound.

If your student is learning in a small group situation, also be aware of the impact that background noise and distraction can have on learning. Students may make more progress if given the chance to review information in a quieter and more low distraction place.



REINFORCE LEARNING WITH DECODABLE TEXTS

In some cases, students need more reinforcement in what they are learning by reading decodable texts. Emily at [Literacy Nest](#) has a nice list of resources like [Reading A to Z](#).

At the end of it all, it may still be the best decision to switch out of a curriculum. Just don't be discouraged by the process. We never really know how good a match may be for a particular student until it's tried; fortunately there are many excellent curricula out there as well as free trials, so that you can find a better fit.



" Dyslexics process information in a different way.
They can see beyond certain problems."

- James Redford, Director The Big Picture: Rethinking Dyslexia

