

Mighty Mouth Movers

Teaching Manual

Created and written by

Ellie Hallett

Mighty Mouth Movers is a set of two companion books -
The Student Book and the packed-to-the-rafters-with-ideas **Teaching Manual**.

The Mighty Mouth mover rhymes were written to make the serious business of teaching literacy – and in particular how to speak, read and use English – a playful but rigorous learning adventure.

The world of wonder comes bouncing into the classroom as each rhyme is explored, helped in no small measure by the wonderful illustrations of Sydney artist, Noeline Cassettari.

So – put some zip and zap into the chant words as you say them out loud. Keep the beat going as you meet the quirky characters in the story lines.

Drama improvisation, creative thinking, researching, science, geography, history, drawing, mathematics, vocabulary development, spelling accuracy, mouth muscle awareness, speech clarity, teamwork, putting thoughts into words and visualisation skills are just some of the many high-level outcomes achievable in this Mighty Mouth Mover package.

Illustrations Noeline Cassettari

Ellie Hallett Books
www.readingworks.com.au

2

bat bait beat bite
It's very dark - there's not much light!
boat bit boot bet
Can you see the township yet?

Pronunciation:

How is the **b** sound made? What does your mouth do when you say **b**?

It is a plosive (or blocked then released) sound in that the lips are pushed together to hinder the airstream, and air is then gently pushed through the releasing lips to produce the sound.

How is the **p** sound made?

*It is a plosive sound similar to the **b** sound, but the air is pushed past the lips more forcefully because the lips provide more resistance to the air push by being more firmly held together. Feel the amount of air escaping with the fingers to help you tell the difference between these two sounds. Say the **b** and **p** sounds alternately. Now close your eyes, and with your fingers just in front of your mouth, feel the difference in how much air is expelled for each sound. Because this is a quiet activity, having the eyes closed enhances concentration.*

Say the vowel sounds of the chant words without the consonants. *Study these sounds.*

Note: *All vowel sounds are voiced, and all the different vowel sounds are made just by changing the shape of the mouth.*

Writing: Where were you in the dark?

Write a true account of a time when you were trying to see something or someone in the dark. *Talk about various 'dark' experiences before writing, being careful not to insinuate that the dark is always scary. There should be a balance between the fun and beauty of the night as well as the scariness it sometimes conjures.*

Speaking Confidently: Interviewing

Working with a partner, ask each another about a time when you travelled somewhere at night. *For younger learners, the teacher can be the interviewer, or the learners can interview the teacher. Teach the learners how to ask questions which prompt more than a yes/no answer.*

Advanced Word Study: 'Fly high' I cried!

The **ie** sound can be written in many different letter patterns, but they all sound the same.

As well as **igh** and **i-e**, think about **uy** as in **buy**, **y** as in **fly**, **ais** as in **aisle**, **is** as in **island**, **ie** as in **tie**, **I** meaning **me**, and **eye** as in **eyesight**.

Who can think of some words with the same ending as **fly**?

You may or may not feel the need to write these up for your class.

Be careful not to overwhelm younger learners with too much detail. Body language will tell you when enough is enough.

Punctuation:

What do the dash, exclamation mark, full-stop and question mark tell you to do? How can you put punctuation into your voice when you are speaking?

Say the rhyme without its punctuation and then with the punctuation to compare them.

As an audience member, why is expressive speech more interesting than monotonic speech?

Expressive speech makes it easier for the listener to visualise what is being described by the speaker; it is more entertaining and therefore has a stronger impact; it is easier to respond to; it helps trigger memories; it is more involving for the listeners; the face expressions and vocal inflexions provide additional clues and nuances to the emotional content of the words; more information can be recalled by listeners at a later time; and - it reflects the personality of the speaker.

Chew These Over: Natural and manmade lights

When it is dark, what natural lights might you see? How do these obtain light?

Natural light examples:

stars, moon, comets, meteors, fireflies, glow-worms, iridescent fish, fire light.

What man-made lights might you see at night? How do these items obtain their light?

Manmade light examples:

torch, streetlights, house lights; tail lights, indicators, brake lights; traffic lights.

Give an Opinion: What would it have been like?

Describe what you think it would have been like living in the times when there were no electric lights in streets or in houses. How did people and children manage?

Research:

Who invented the electric light? *English inventor Joseph Swan first demonstrated and patented the incandescent filament lamp in 1878. Thomas Edison improved Swan's lamp and patented as his own eighteen months later. Swan successfully sued Edison for patent infringement.*

What did the first electric lights look like?

Find pictures of Swan and Edison.

Vocabulary: Unusual ships

Think about the word **township**. Do you know other township nouns?

Examples:

village, city, suburb, hamlet, neighbourhood, district, kampong.

Did you notice that the word **township** is made up of two smaller words?

Some other 'ships' are:

airship, gunship, kinship, warship, flagship, hardship, lordship, courtship, ownership, spaceship, steamship, one-upmanship.

44

(slow slow quick quick quick)
 line - loan - lean lane loon
 I like this big hot air balloon.
 mine - moan - mean mane moon
 The aeronaut will land it soon.

Active Listening: Syllables

After you have said this rhyme several times, think about syllables. Say your own full name to yourself, to work out how many syllables you have in each of your names.

Look at the written rhyme on the board, and as you say it through, decide which words have only one syllable. (Repeat the word 'syllable' as many times as you can to lock it into each child's long-term memory.)

Have you also found a word which has two syllables? (*balloon*)

How many syllables does the word **aeronaut** have? (*three*)

Vocabulary:

There are a few interesting words ending with **-naut**. (*The origins are from the Greek word **nautes** meaning 'a sailor'.*)

What other words can you think of that end in **-naut**?

Examples: **aeronaut** (the pilot of a lighter-than-air craft); **astronaut** (traveller in a spacecraft); **cosmonaut** (a traveller of the universe or Russian astronaut); **Argonaut** (character from Greek mythology).

Imagination and Speaking: Hot air balloon

Imagine that you are in a hot air balloon looking at the scene below. What do you see?

A ballooning fact to know:

The best conditions needed for hot air ballooning are still air or very light winds, so balloonists usually travel at dawn or in the early morning.

Some ballooning matters to ponder, deduce or research:

Why is the basket made out of cane rather than wood or metal?

How does an aeronaut navigate?

What makes a hot-air balloon ascend and descend?

Two questions to answer:

What does the expression, 'full of hot air' mean do you think?

Would it be possible to ride on a hot air balloon on Mars? Why or why not?

Chew This Over:

What is an unmanned balloon, and why might one be sent into the air? (*Weather balloons are frequently sent high into the atmosphere to measure temperatures, air currents and to gather data for meteorologists, especially in the Antarctic.*)

Drama, Visualisation and Research:

With a small group, make up a short play. The only requirements are to use one of the chant words from the rhyme as often as you can, and to time your performance to be between two and four minutes in length.

Suggested Procedure to prepare and perform an improvised play.

1. Do some quick research on your chosen word so that you have learnt something that you did not know before.
2. 'Look' at the pictures in your mind when you think about your word. Choose your best ideas.
3. Work out a plot which has some sort of problem that has to be solved.
4. Have three steps in your play: - the setting, the problem, the solution/resolution.

Example 1:

Research for the setting: The word **loon** is the name of a large Arctic bird with webbed feet. It dives for fish, frogs and small aquatic animals and insects. It is able to dive for up to 90 seconds, with the ability to swim with only its head and neck showing above the water when threatened. Loons migrate to the tropics in winter. They are sometimes called **divers**.

Problem: There is a shortage of food to eat, and the loons are becoming hungry. They dive in many places around a lake, but they cannot find anything to eat as there is a thick, black, sticky substance covering the water and the marshes. Their wings are very heavy, and they are losing their strength to fly.

Resolution: The loons take one last dive, going underwater for 90 seconds. They know that if they can't get away from the oil sludge, they will die. They emerge beside a boat of humans, who help them by cleaning their feathers. The loons eventually fly to the North Pacific to where they know their favourite island in the sun will be waiting for them.

Example 2:

Research for the setting: The word **mine** has more than one meaning, which widens the choices for its use. It is the possessive form of **I**; it is also the name (noun) of a tunnel or shaft in the ground for finding and digging out such things as coal, diamonds, gold, bauxite etc.

Problem: Three friends are lost in a forest, but only one person has any food. This person wants to keep it for their own use, saying 'It is mine!' Another person has the only water, and the third person has the only space blanket. Snow starts to fall.

Resolution: After a lot of arguing and disagreements, they come to the conclusion that it would be much better for everyone if they shared what they had. They survive the long, cold night and are found safe and well the next day. They tell the TV reporters that teamwork kept them alive.

Ellie would love to know if you have enjoyed using this book.

www.readingworks.com.au

38

(slow slow quick quick quick)
 jaw jay jeer gee jar
 What joy to ride in a vintage car!

Visualisation, Active Thinking and Drama: Vintage car jaunt

The topic of this rhyme lends itself to all sorts of interesting and imaginative language work.

Suggestions:

Make up a short play where there is a grandfather, grandmother and two grandlearners travelling in a very old and draughty car.

*Model how to create a logical storyline that has each event placed in its correct sequence by putting them in incorrect order so that they are obviously wrong time-wise. Ask questions to stimulate not just the infinite variety of possible events, but to also help learners see in their mind's eye the sorts of things that are possible in fictional writing. Call this discussion **travelling with the story**. With discussions such as these, you can turn the ordinary into the extraordinary.*

Read out extracts from fictional poetry or prose that demonstrates this time-logical sequencing. Examples: Cinderella, Jack and the Beanstalk, Hist! Hark! The night is very dark! (C J Dennis). Many more ...

Travelling with the story question samples:

Where were they going?

Possibilities: a vintage car rally; to be part of a town festival parade; out into the country for a picnic; up a mountain road to visit an old friend; to a farm; to a cheese factory.

Demonstrate that the possibilities are endless, and that each idea opens up another set of variables.

What were they wearing?

Warm coats; modern clothes; old-fashioned clothes to suit the age of the car; summer clothes; unusual clothes.

What were they taking with them?

Food baskets; pet dog; a warm blanket to put over their knees; water bag in case the car boiled; suitcases in the dicky-seat.

What was the weather like?

Warm and balmy; threatening black clouds on the horizon; wind blowing leaves over the road; a perfect August morning; crisp and frosty; mist was rising from the river or lake; the air was dry and shimmering with heat.

What sort of car was it?

Children can look in vintage car books to find 'their' car as preparation before the lesson, perhaps as a fun-to-do homework task.

What season of the year was it?

Late spring; early autumn; mid-summer; in the depths of winter.

Did something unexpected happen?

There was a tyre blow out; the car radiator started to boil; Grandma's hat blew out the window; the car couldn't make it up a steep hill; Grandpa only had a very old map; wrong directions were given by a local.

How was it resolved?

They had to use the spare tyre and everyone stopped to help; they needed to wait for the car to cool down so they went for a walk in a paddock where there was a bull; a young man on a Harley Davidson picked up Grandma's hat.

What sort of character was each person?

Grandpa was a kind old gentleman but he was a little deaf; Grandma was always laughing at what her grandchildren said but she always worried that they didn't have enough to eat.

Drawing and Conversation: When was that car built?

Find some coloured pictures of vintage cars. Find out their year of manufacture, where they were built, who would drive such vehicles, the design of the wheels, luggage capacity, the number of passengers possible, fuel consumption - and so on.

Draw a vintage car using one of the pictures as a model.

Keep to simple lines to begin with, and do an outline first.

Draw straight lines freehand by moving the hand and pencil together along the page rather than bending the hand at the wrist.

Add the detail after you have the outline and basic structures in place.

Colour your vehicle, write a heading and caption in best handwriting, add a border, write your signature and put in the date.

Discuss your drawing with others in the class.

Say nice things about your teacher's drawing!

A display with invited guests could provide an informal but important opportunity for everyone to enhance their oral communication skills of conversation, description and explanation.