

Mighty Mouth Movers

Teaching Manual

Pick a different card to study in depth as a group or whole class each week.

Book 1 Rhymes 1 – 20

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Mighty Mouth Movers is a set of eight books – **Student Books 1 to 4** and
a Teaching Manual to go with each of the Student Books.

The Mighty Mouth Movers rhymes were written to turn the serious business of learning how to speak, write, read, think and use English into a playfully 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, research tasks, science, geography, history, drawing, vocabulary building, spelling accuracy, mouth muscle awareness, speech clarity, teamwork collaboration, putting thoughts into words and visualisation skills are just some of the many high-level learning and teaching outcomes achievable in this Mighty Mouth Movers package.

The original black and white illustrations by Noeline Cassettari have been coloured by the author.

The terms **learner**, **child**, **children** and **student** have been used throughout this book to show that the rhymes and associated lessons can be adapted by the teacher to suit a wide age-range of users.

Preamble

How does these pages work?

The rhymes in **Mighty Mouth Movzrs** have alternating **chant lines** and **story lines**.

The rhythm of the words fits over a regular four beats per line of text. The words and syllables in bold indicate where to speak slightly louder so that you can feel this beat.

Don't stop at the end of each line, but continue on if the first word of that new line is not stressed. For example, the word 'That' in the second line is a part of the 4th beat of the first line.

1	2	3	4				
at	it	art	eight	<<< chant line			
That	train	is	carrying	lots	of	freight.	<<< story line
eat	ought	out	ate				<<< chant line
It's	never	more	than	a	minute	late.	<<< story line

The **chant line** words are related not in meaning but in sound. The consonant beginnings and endings (or as in the rhyme above, just the endings) stay the same, while the middle vowel sound does all the changing.

Out-loud reading of the chant line words is better than silent reading because when these words are spoken with slightly exaggerated and purposeful mouth movements, their brilliant oral and aural colours emerge.

The **story lines** tell the short story depicted in the accompanying illustration.

This manual provides a cornucopia of deeper learning possibilities regarding content expansion, method variations, ways to grow and stretch the abilities of all learners by using imaginative ideas for revision and re-teaching, oral-language confidence-boosters, listening-skill and thinking development projects, meaningful and useful ways to assess progress – and to give teachers ideas that make the daily and on-going literacy journey a powerful and successful one.

Many of the learning interactions, researching and oral language experiences in the lesson ideas in this book are handed over to the students with minimal guidance from the teacher. Self-learning at one's own pace, partner collaboration, and not having one-size-fits-all worksheets or fixed time limits to finish are other benefits many teachers and students will appreciate. Teacher-marking is kept to a minimum.

The **illustrations** that accompany each rhyme provide the basis for yet another layer of energetic learning, where visual descriptions and improvisations can lead many learners down the path of being able to hold an audience's attention in such a way that it becomes oratory.

This book is the companion to the **Mighty Mouth Movzrs** Student Book

These notes have been written to provide the busy teacher with a wealth of lesson ideas from which to cherry-pick and adapt in order to extend the abilities of all students in their class.

A summary of the educational benefits of the *Mighty Mouth Movzrs* rhymes include:

- **Aural discrimination and visual familiarity** – learning in context the multitude of consonant and vowel sounds used in English
- **Pronunciation** – teaching how the mouth 'works' in order to articulate these sounds
- **Reading fluency** – familiarity with the morphemes, phonemes and graphemes in English
- **Comprehension** – building and extending what is already known
- **Speaking confidence** – being articulate, interesting and maintaining an audience's attention
- **Spelling accuracy** – how to be a spelling expert
- **Vocabulary extension** – creating a love and knowledge of words through usage
- **Writing** – thinking, drafting, editing, manipulating and arranging written language
- **Visualisation** – the ability to see and manipulate mind pictures
- **Discussion skills** – assimilating, rethinking ideas and presenting fresh points of view
- **Active listening** – using language as an internalised self-talk commentary while listening to and simultaneously adapting the new incoming information to what is already known
- **Vocal expression** – learning how to add flexibility and variation of tone, pitch, dynamics and pace to one's speaking voice
- **Language usage** – empowering learners with the joy and ability to communicate well
- **Imagination enrichment** – adding colour and verbal energy to everyday speech
- **General knowledge** – being forever curious about the world and its people
- **Clarity of speech** – developing an awareness of the sounds and articulation of English
- **Logic** – the cause and effect of events and why things happen when put in a particular order
- **Research skills** – finding out, sifting through, identifying, reporting, integrating, recording
- **Punctuation** – learning the why and how of punctuation, both spoken and written
- **Drawing and language** – enhancing language via drawing and illustrating
- **Drama** – adding the human element and involving social education on a grand scale
- **Thinking** – reasoning – surmising – deducing – conjecturing – suggesting – demonstrating
- **Fine motor development** – making handwriting a must-have personal reflection of self
- **Recalling and telling a sequence of events** – maintaining and presenting a flow of ideas
- **Fictional story telling** – knowing how to relate an event with fluency, logic and expression
- **Social interaction** – co-operating with others; being aware of the impact of words and tone of voice; being able to show empathy and sincerity.

Why do the notes have italics and non-italics?

The words in italics are how-to suggestions for the teacher, while the non-italicised information provides the teacher with a general framework of the actual words that could be said.

The rhymes can be used as straight reading or be a springboard for many and varied complex and thought-provoking learning discussions and activities. The ideas and suggestions in this book are flexible enough to be modified to suit a variety of needs, abilities and to stimulate new interests.

In order to give learners time to mentally absorb and think about all the oral and aural work that has been given, a quiet time every now and again is very important. This quiet time can be allocated as silent or mouthed re-reading of the rhymes, or doing the activities. This allows good learning to happen via repetition and a self-regulated, unpressured acquisition of knowledge.

Catering for less-experienced and struggling readers

There are words in the rhymes that many teachers will think are too difficult for early readers. However, experience has proven to the author many times over that it is more beneficial for less-experienced readers to hear and see these difficult words rather than miss out on the rich and varied language discussions between more able learners and the teacher.

Catering for more experienced and advanced readers

Gifted and more able readers are another area of concern for teachers who feel there often isn't enough time to stretch and encourage these brighter lights in the class. Providing enough reinforcement material and interesting activities for the average and slower learners of the class simultaneously thus becomes a constant juggling act teachers have to perform each and every day.

This Teaching Manual helps teachers solve this dilemma.

Adapting and modifying the activities to suit each level can be done by having a basic, middle and top level of application. Learners then choose for themselves which one suits them to pursue. Teachers will often find that brighter children will pick an easier option if they are already running a challenging project that is taking most of their thoughts, while less-able learners will pick a harder task because they want to feel the power of success in conquering something difficult. A menu of options for learners to choose from, or even just saying, 'This next activity has three levels of difficulty for you to choose from' is a good strategy. Imaginative teaching is the only requirement.

'Chew This Over' thinking tasks

The skilled teacher asks questions of all types, mixing the easy with the more complex. To stretch and extend the thinking of more advanced learners, a procedure that works well is to pose a question that can be pondered and generally thought about during the lesson by those who wish to do so. These sorts of questions are identified as **Chew This Over** in the Teaching Manual.

Oral language and vocabulary development using the illustrations

Discussing the pictures in *Mighty Mouth Movers* is an ideal way for the teacher to informally but carefully assess listening skills, hearing accuracy, answering ability and willingness, vocal clarity, verbal fluency, creative thinking in story inventiveness, the ease or difficulty regarding the learning and recalling of new words, noting the level of enthusiasm for learning and the ability to listen to and respect the ideas of others. Conversational discussion ability – and most importantly – friendliness, cheerfulness and the feeling of wanting to learn are other attributes the astute teacher will observe and monitor constantly. Discussions about the illustrations also play a major role in the learning, listening, discussing, participation willingness and the understanding of English.

Learning assessment: According to research, many children have a hearing problem which lessens their ability to learn. Not having enough sleep, being poorly nourished or hydrated, being ill-treated at home and/or poorly dressed for the weather, coming from poverty, constantly being unwell, – frequently daydreaming – or having a lack of parental love are other very serious learning obstacles. Teachers need to notice such things and wherever possible engineer a remedy as soon as possible.

Visualisation in listening and image manipulation: This is a vitally important skill that has a great deal of influence on academic progress. All learning depends on visualisation, the ability to see in the mind's eye what is heard, imagined and read. Learners who can hear or are able to read the words but cannot picture meaning in their minds eye will find reading for meaning very difficult. An example: If the word 'sheep' is said or read, and the learner has never seen a real sheep or a picture of a sheep, the word will have no meaning because it cannot be visualised.

Being able to manipulate and change an image in the mind when more information is provided is another part of this visualisation process. If the sheep already mentioned is now described as being one of a large flock being shorn in a tumble-down shed where the dust is thick and the noise of machines is loud, a lot of 'redrawing' of the original image needs to be done in the mind's eye.

Mighty Mouth Movers Warm-ups

Modify these mouth and voice warm-ups to suit the age group, ability and interests of your students.

The more often you do these and similar vocal exercises, the more sophisticated and inventive the performances will become.

Start your journey

STRETCH YOUR MOUTH

as wide as a smile

ee ay i e

LOOK AMAZED

drop your jaw

ar u o eh

DRINK THROUGH A STRAW

push your lips forward

oo er or oh

BLOW OUT CANDLES

explode air and then exhale smoothly

f f f f f _____

CLICK YOUR TONGUE

flick your tongue inside your mouth

cl cl cl cl

FLAP YOUR LIPS LONG AND FAST

while exhaling on a long even breath

plplplplplpl

MAKE UP LOTS OF OTHER MOUTH movements and sounds with a partner to create a mouth sound-scape backing track for a *Jungle at Night* film, the lapping of water against boats in a marina, city and country noises contrasted ... (*Many ideas can be created, explored, practised, performed.*)

A spoken story and movement combination with another partnership could be added to turn this into a dramatic stage performance. By changing roles it can be made into a piece of theatre.

How a group of performers can acknowledge applause

Stand in a line across the stage, (perhaps hold hands) and silently slowly count to 3 while looking at the back wall. Next, simultaneously bow your head to look at your shoes while counting silently to 3 again. Head back up and count to six while looking at the audience with a smile of appreciation before briskly leaving the stage. If the applause continues, return to the stage and repeat the procedure.

A soloist or pair of performers do the same thing – look at the back wall 2 3; look at shoes 2 3, head up and smile 23456.

Always acknowledge those behind the scenes by inviting them onto the stage for the 123456 part.