

Effective Use of e-Resources to Enhance Students' English Language Skills and Promote the Creative Use of English at the Secondary Level

Workshop objectives

By the end of the workshop, participants should be able to:

1. articulate their **conceptualisation of creative language use in authentic learning tasks**
2. apply their skills to the **evaluation, analysis, application and creation of high-quality language resources** in planning both classroom-based teaching and students' self-directed learning
3. apply **technology-supported and multimodal pedagogies** to design learning tasks involving **integrated language** use to enhance students' motivation and interest in learning English

Session 1 Overview

What is creative use of language?

Demonstration: Elderly-youth
service programme

- Perplexity
- Dribbble
- Title Generator
- Poster planning
- Canva
- Nano Bana 2

Discussion



What **is** creativity? What **is not**?



How is **creativity** manifested in
language use?

WHO IS MORE CREATIVE?

Balancing Originality, Flexibility, & Quality in Language.

ORIGINALITY, FLEXIBILITY OR QUALITY?

DIVERGENCE VS. CONTROL?

HOW TO BALANCE?

CASE 1: THE FLUENT FORMULA USER

(High Control, Low Divergence)



Beautiful Argumentative Essay.
Closely follows a **TEMPLATE**.
Focus on **Quality & Correctness**.



CONTROL

CASE 2: THE RISK-TAKER WITH ERRORS

(High Divergence, Low Control)



Poem with Consistent Grammar Issues,
Awkward Expressions, Loose Structure.
Focus on **Originality & Flexibility**.



DIVERGENCE

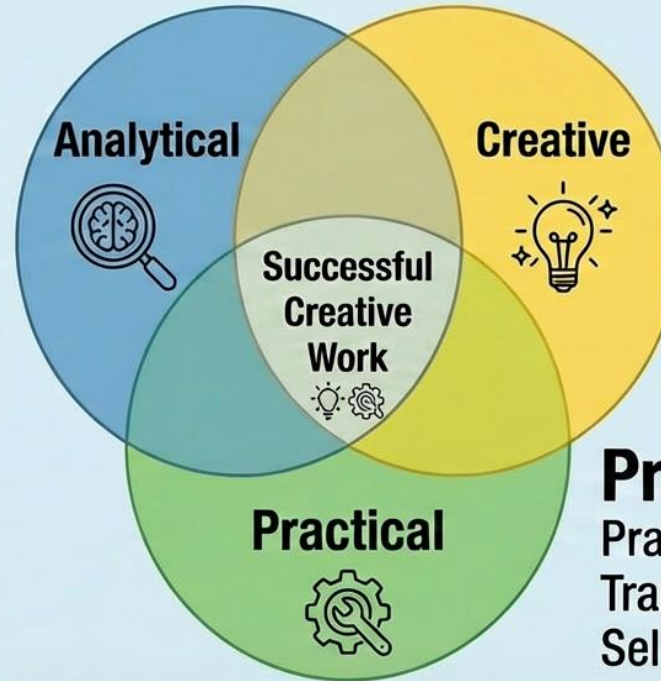


Towards **Quality**
(but Rigid)

THE CREATIVE BALANCE:
Integrating Divergence & Control
for Effective Expression.

Towards **Originality**
(but Raw)

Analytical
Convergent thinking
Critical analysis & evaluation
Filtering good from bad ideas.



Creative
Divergent thinking
Generating new, novel ideas
Making spontaneous connections.

Practical Ability
Practical thinking
Translating abstractions to reality
Selling & communicating value.

Creative skills
(Sternberg &
Williams, 1995)

Creative Language Use in Everyday Speech

We constantly coin new words and new meanings

1 Convergent Creative Language Use

(New meanings built from existing linguistic resources)

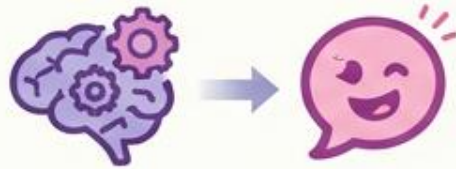
Metaphorical extension



lit (originally "illuminated")
→ "exciting / impressive"

These forms reshape existing words while staying within familiar patterns.

Semantic shift with playful modification



delusional → **delulu**



2 Divergent Creative Language Use

(New forms or unexpected combinations)

New forms



cap / no cap



six-seven



skibidi

(used as a playful adjective or intensifier)

These may seem novel or nonsensical, but they still roughly follow existing:

Linguistic Systems



Creativity operates within linguistic systems – not outside them.

Creative language use, e-resources & multimodality

Fixed creativity

(F-creativity)

- metaphor
 - word-formation
 - semantic stretching
- within linguistic rules
- (Bergs & Kompa, 2020)

Teachers' role

- promote advanced language awareness (Bergs & Kompa, 2020)
- support interaction, multimodality, and use of tools (e.g. e-resources) (Langlotz, 2015)
- encourage experimentation

Learning Goals, School Curriculum Framework and Planning

(Curriculum Development Council, 2017)

Basic Skills	Thinking Skills	Personal and Social Skills
Communication Skills	Critical Thinking Skills	Self-management Skills
Mathematical Skills*	Creativity	Self-learning Skills*
Information Technology Skills	Problem Solving Skills	Collaboration Skills

English Language Curriculum and Assessment Guide

3.3.6 Promoting the Creative Use of English through Language Arts

(CDC & HKEAA, 2021)

To stretch students' potential, promote literary appreciation and develop students' sensitivity to language use, more emphasis can be placed on the creative use of English. When designing the school-based English Language curriculum, teachers can make use of a broad range of language arts materials, such as poems, short stories, films, drama scripts, song lyrics and advertisements, to heighten students' awareness of the language used and effects achieved.

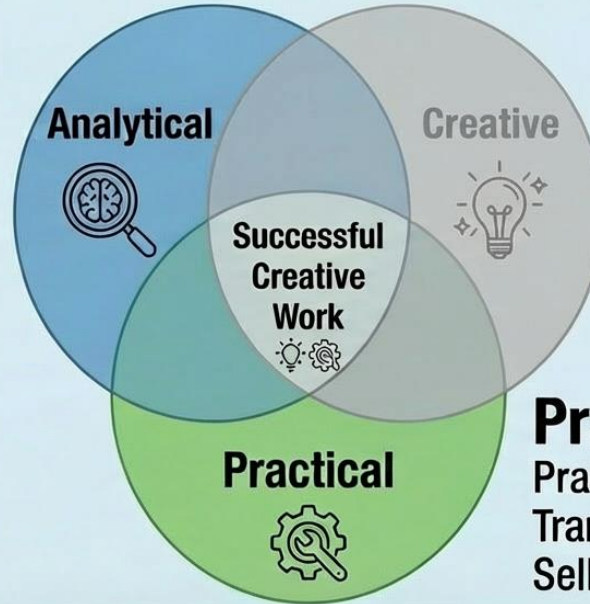
Relevant English learning activities (e.g. choral speaking, drama performance, film appreciation, talks or writing workshops conducted by authors) can be arranged to widen students' language exposure and provide opportunities for them to interact with literary/imaginative texts and explore the creative use of language.

4.2.4 Promoting the Creative Use of English

(CDC & HKEAA, 2021)

The promotion of the creative use of English helps enrich language learning experiences and it can be achieved through the effective use of language arts. In fact, language arts has much to offer in developing students' capability to appreciate language use, and respond and give expression to real and imaginative experience. Students' language sensitivity and cultural awareness, as well as creative and critical thinking, can be developed with the use of imaginative texts such as poems, novels, short stories, dramas, films, film scripts, advertisements, song lyrics, and radio and television programmes. To help students progress towards the targets and objectives of the Experience Strand, teachers are encouraged to use a wide range of language arts materials in the learning and teaching of English and design thought-provoking activities that encourage students to explore and experiment with the creative use of the language.

Analytical
Convergent thinking
Critical analysis & evaluation
Filtering good from bad ideas.



Creative
Divergent thinking
Generating new, novel ideas
Making spontaneous connections.

Practical Ability
Practical thinking
Translating abstractions to reality
Selling & communicating value.

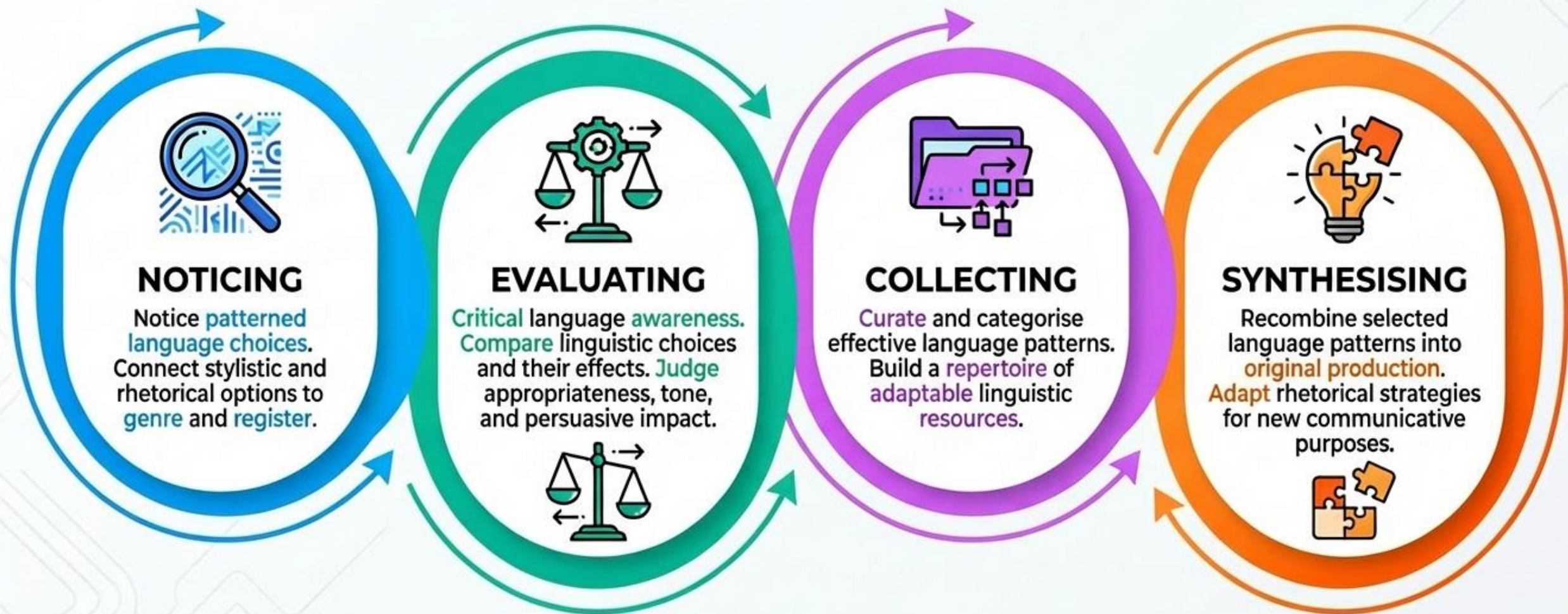
Session 1

Focus: Convergent Creative Language Use

Students **analyse**, **evaluate** and **strategically recombine** linguistic and multimodal resources to produce purpose-driven communication.

FOCUS ON CONVERGENT CREATIVE LANGUAGE USE

Creative language use is not spontaneous inspiration but the outcome of iterative, convergent processes in which learners notice, evaluate, and strategically curate linguistic resources.





Experience the module as students

Learning profile: You are a class
of S4 students with diverse
language abilities and levels of
motivation

Module overview:

Situation:

You are a committee member of Social Service Group. You are working with **Sunshine Community Centre** to design, promote, implement and evaluate an **elderly-youth service programme**.

1

Design an elderly-youth service programme

2

Promote the programme

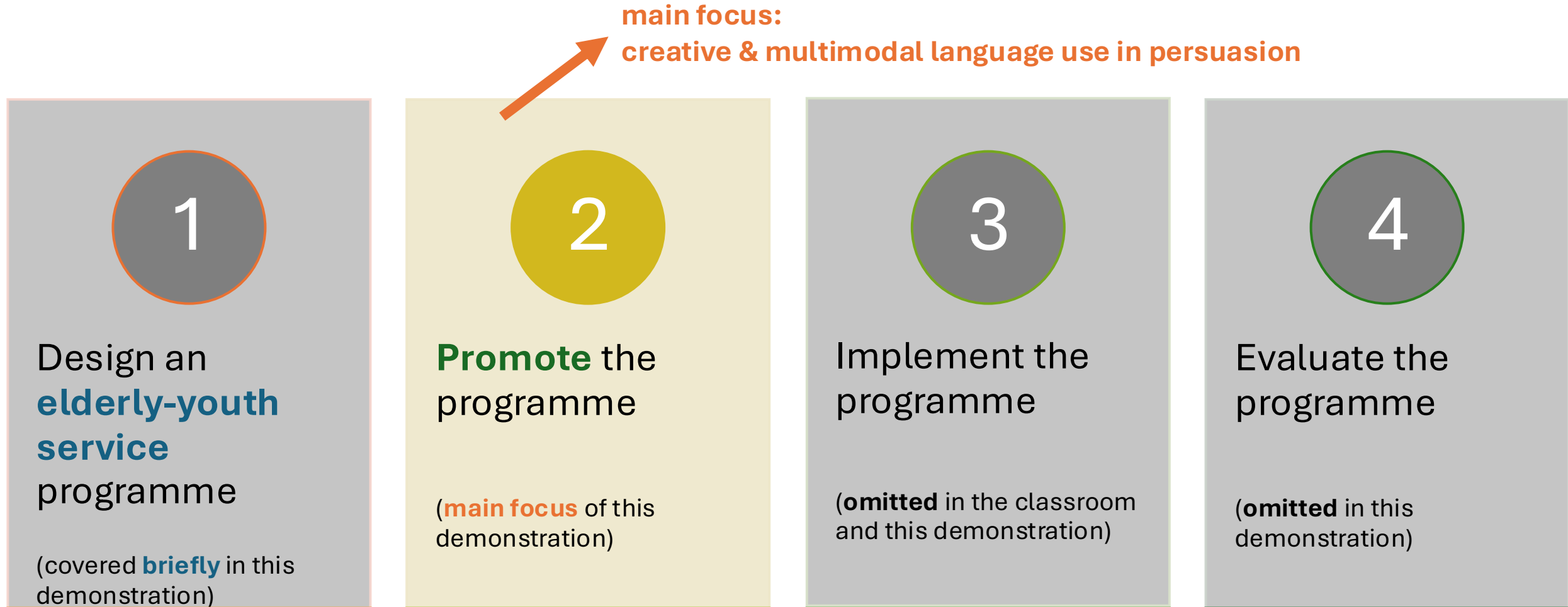
3

Implement the programme

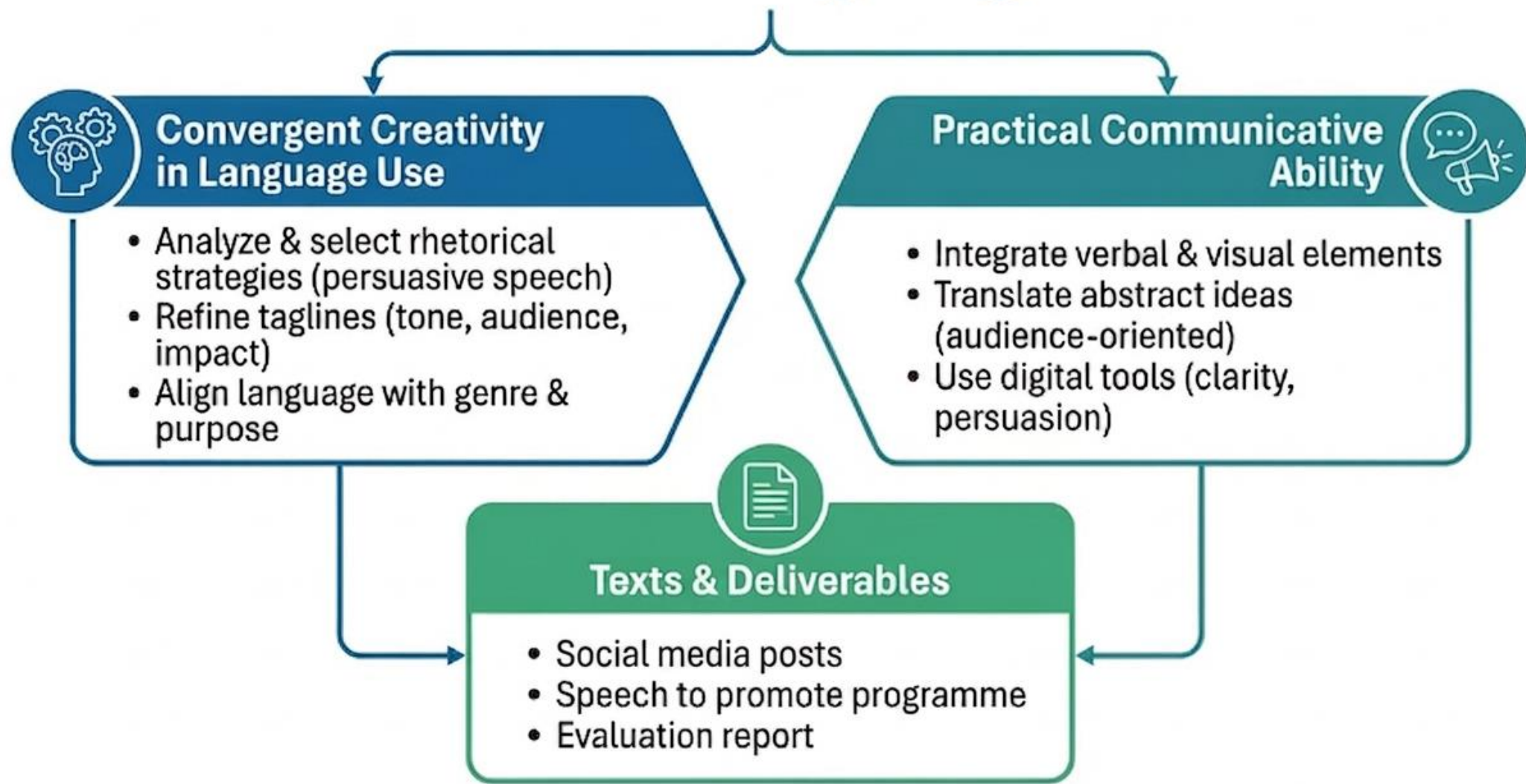
4

Evaluate the programme

Module overview of the foci of this workshop:



Creative Language Foci



Inquiry-based learning

Students as Investigators of Creative Language

- **Collect authentic samples** (posters, promotional speeches, programme descriptions)
- **Identify** patterns in:
 - Headlines and hooks
 - Persuasive techniques
 - Emotional appeals and sensory language
 - Structure (e.g., 9-step promotional formula)
- **Analyse** how **language, visuals and layout** create impact
- **Evaluate** effectiveness for specific audiences (e.g., elderly participants)
- **Synthesise** findings into **principles of creative language use**
- **Apply** these principles in designing their own posters and speeches

Activity 1: designing an elderly-youth service programme

Pre-task: Community Inquiry

1

Interview or observe an elderly person about their weekly routine.

2

Identify recurring challenges and unmet needs.

3

Support your conclusions with specific examples or quotations.

4

Next week: design an elderly-youth service programme



(one week later)

Speaking task

Share your observation:

- Who have you observed or interviewed?
- What are their greatest needs?
- What can we do to help?

Language foci

- Descriptive language first (evidence) → evaluation language after (phenomenon)
 - Descriptive:
Mrs. Lee stays home most weekdays and watches television.
 - Analytical:
Limited weekday social interaction suggests a risk of social isolation.
- Reported speech
 - She mentioned that...
 - He explained that...
- Analytical language
 - A significant concern appears to be...
 - This suggests a lack of...

Research: elderly-youth service programme



Search

Search on [Google](#) and [Perplexity.ai](#)



Read up

Read up on **different** elderly-youth service **programmes** in Hong Kong and other places



Think critically

- whether the **design** matches the **needs of the elderly** your classmates just shared
- whether it is **practical** in Hong Kong
- what makes a service programme **successful**

Perplexity.ai

- How is it different from Google or other AI tools?
- AI search agent with **verifiable sources** listed
- Ask in **question-like format** instead of keywords; answer questions directly
- **Web version** fully functional
- Several free questions before requiring **Google log-in**

Presenting research findings

- Using **comparative structures**

- Similarities with nuance

Both X and Y aim to _____, but X focuses more on _____, whereas Y emphasises _____.

- Degree of impact

X creates a stronger sense of _____ than Y due to _____.

- Comparative structure with criteria

Compared with X, Y is more/less suitable for _____ as it _____.

- Using **evaluative language**

- Comment on feasibility

This strategy seems feasible/ appropriate since _____.

- Outlining potential issues

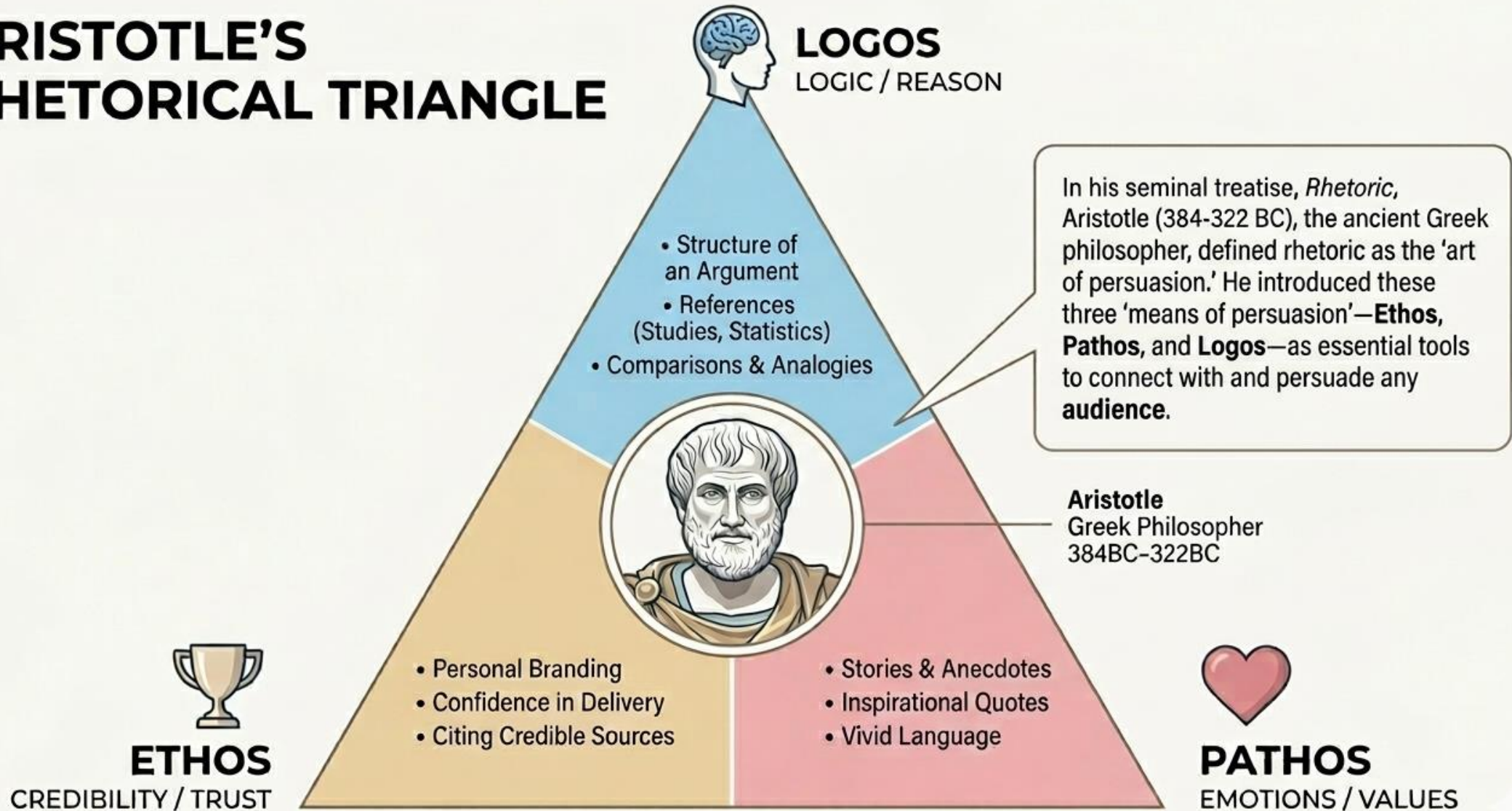
However, this choice may be less effective for _____ as it could _____.

Task 2: designing a social media post to promote your service programme

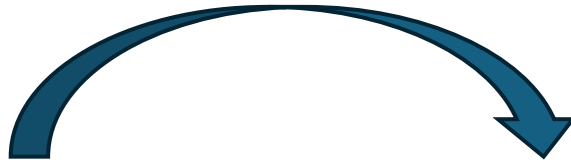
Creative language foci: writing a creative caption +
using matching infographics

Noticing persuasive strategies

ARISTOTLE'S RHETORICAL TRIANGLE



Sample Elderly-Youth Service Programme



S4-5 students helping recent retirees to write ebooks on their jobs

Students could help retirees with: e.g. ebook technology, using AI to animate old pictures, video editing, using AI to enhance writing

Retirees serving as human-books in careers planning education



Collect good social media posts (with captions)
and infographics in your daily life

e.g. advertisement, government or NGO promotional posts on Instagram or Facebook

(pre-task)

eResource on Infographics and Headlines



<https://dribbble.com/>

Discuss, share and
review **your**
collection of social
media posts or
infographics

- (1) What makes this post or infographic impactful?
- (2) How does the text work together with the visuals?
- (3) What information should be highlighted on the design? What should be included in the caption?

Focusing on the
posters/
infographics



Poster design principles

Clear hierarchy of importance:

-  important information = bigger
-  organization name → bigger
- Established through heavier font, bigger size

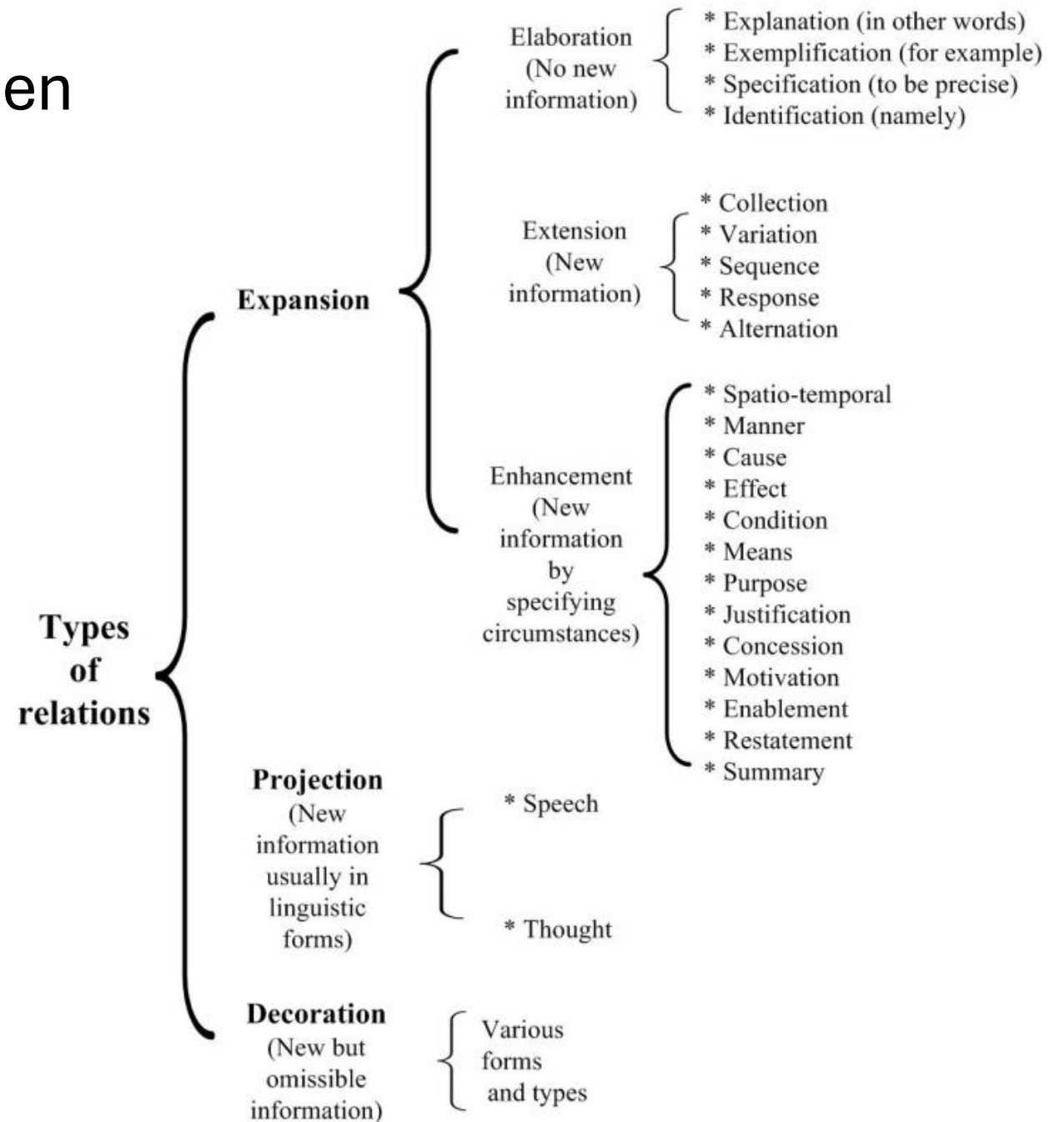
Strong + focused deadline
→ inspire action

Selective and strategic
information

Using text and visuals to communicate

Rhetorical relationship in
posters and infographics

Rhetorical relationship between text and visuals



How to design creative and effective slogans?

SLOGAN DESIGN PRINCIPLES FOR COMMUNITY SERVICE POSTERS



1 BE CLEAR AND DIRECT (CLARITY OVER CLEVERNESS)

Immediate Understanding.

- **WHAT** it's about
- **WHO** it's for
- **WHAT** action is expected

Avoid vague or abstract phrases.



STRONG

"Volunteer Today. Change a Life."

"Join Our Community Clean-Up."



RULE: If people need to think too hard, the message is lost.

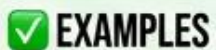


2 USE ACTION-ORIENTED LANGUAGE

Motivate Participation.

Use strong verbs like:

- **JOIN**
- **HELP**
- **SERVE**
- **SUPPORT**
- **GIVE**
- **VOLUNTEER**
- **MAKE A DIFFERENCE**



EXAMPLES

"Be the Change. Volunteer Now."

"Help Build a Stronger Community."



Action words create urgency and momentum.



3 APPEAL TO SHARED VALUES AND BELONGING

Build Emotional Connection.

Community programmes work best when people feel:

- **CONNECTED**
- **RESPONSIBLE**
- **INCLUDED**
- **NEEDED**

Use inclusive words like:

- **WE**
- **OUR**
- **TOGETHER**
- **COMMUNITY**



EXAMPLES

"Together, We Care."

"Our Community, Our Responsibility."



This builds emotional connection.



4 KEEP IT SHORT AND MEMORABLE

Powerful & Shareable.

A poster headline should be:

- Brief (ideally under 8 words)
- Easy to read from a distance
- Easy to repeat

Short slogans are:

- **MORE** powerful
- **MORE** shareable
- **MORE** visually impactful



EXAMPLES

"Serve. Care. Connect."

"Give Hope Today."



If it's too long, it becomes body text — not a headline.



5 INSPIRE EMOTION, NOT JUST INFORMATION

Emotion Drives Action.

Community service is emotional — compassion, hope, unity.

Your slogan should make people feel something:

- **HOPE**
- **URGENCY**
- **PRIDE**
- **RESPONSIBILITY**
- **COMPASSION**



EXAMPLES

"Small Acts. Big Impact."

"Your Time Can Change Lives."

"Kindness Starts With You."



Emotion drives action more than facts.

Slogan generator



<https://titlegenerator.com>

Example: create a
slogan for this
workshop

- Evaluate → Select → Synthesise
- Use the 5 principles
- Think about using the headline with visuals

Maximise the impact with a caption

✅ Structure for a Social Media Post Caption

1 Hook

A framing statement or question.

2 Message

What the data/ visual means / why it matters.

3 Action

Clear next step

✅ What NOT To Do

- ❌ Repeat every statistic already shown
- ❌ Copy text directly from the infographic
- ❌ Overload with extra data
- ❌ Write a long essay

The visual carries the information load.

The caption carries the interpretation and persuasion.

Core Structure (3 steps)

1 Hook (1–2 sentences)

Capture attention immediately.

- Ask a question
- Present a surprising idea
- Highlight a relatable problem
- Make a bold but sincere statement

Example:

What if one conversation could change someone's week?

2 Value / Message (Main Content)

Explain clearly:

- What it is
- Why it matters
- Why the audience should care

Keep paragraphs short (2–4 lines max).

Avoid long blocks of text.

Core Structure (3 steps)

3 Call to Action (Clear & Direct)

Tell readers what to do:

- Sign up
- Register
- Join
- Learn more
- Share
- Comment

Strong example:

Join us this term and make a difference.

Weak example:

Hope to see you there.

Be Specific

Instead of:

Help the elderly.

Try:

Visit once a week, share stories, and teach basic smartphone skills.

Keep It Readable

- Use short paragraphs
- Use line breaks
- Avoid overly complex sentences
- Keep to 80–120 words (for school tasks)

Extra tips for writing powerful captions

✓ **Tone Awareness**

Check:

- Should this sound formal or friendly?
- Serious or uplifting?
- Youthful or professional?

Tone must match:

- Audience
- Platform
- Purpose

✓ **Hashtags & Details**

Include:

- 1–3 relevant hashtags (not excessive)
- Key details (date, location, deadline)
- Clear contact information if needed

Avoid clutter.

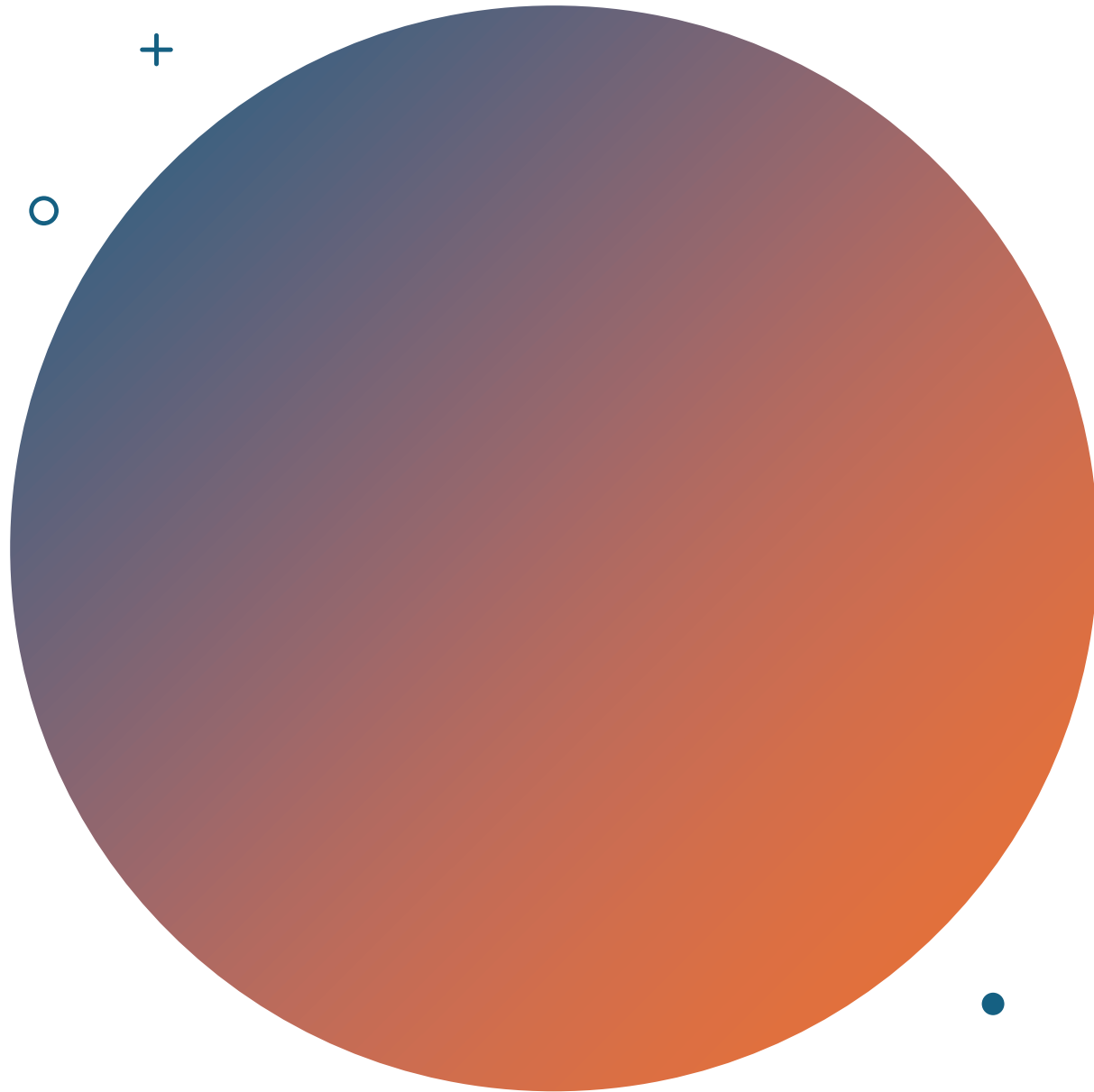
Creating the poster

Canva

Nano Banana Pro

Canva demonstration

- Canva templates
- Editing
- Magic Media
- Canva Education License



Option 2: Nano Banana Pro

- Google's AI model: treat it as your personal designer
- You may use words + handwritten layout/ sample posters to explain your idea

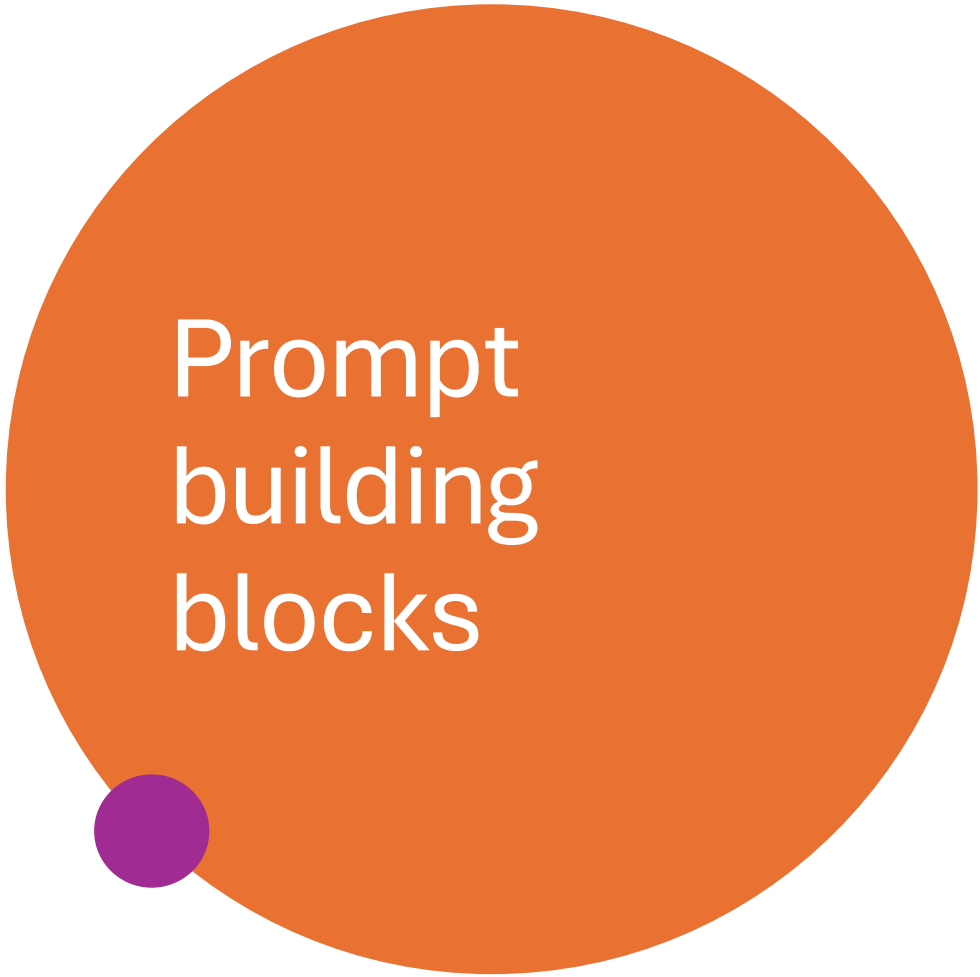
Prompt Formula

Step 1: Define your choices

- Target audience & purpose:
- Text treatment:
- Visual style:
- Layout preference:

Step 2: Provide content

- Headline:
- Caption (80–120 words, include hook + call to action):
- Image: generated or use provided image?
- Additional details:



Prompt building blocks

Text treatment

Rewrite, shorten, paraphrase, or
keep original wording?

Highlight action verbs or nouns?

Capitalisation and punctuations?

Tone: factual, emotionally engaging?

To specify layout

Elements: headline, visuals, frames,
hierarchical relationship

Description: size, location, shape,
connection

Prompt example

Target Audience & Purpose

- Audience: **Secondary school students (aged 13–16)**
Purpose: **Encourage sign-ups**
Tone: **Emotionally engaging, sincere, community-focused**

Visual Style

- Use **realistic photography style**.
Scene: A teenager and an elderly woman sitting together at a community centre, smiling while looking at a smartphone.
Lighting: **Warm, natural light**
Mood: **Authentic and candid**

Text Treatment

- Use the headline **exactly as written** (no rewriting):
“Different Generations. One Community.”
- Caption may be **slightly shortened for clarity**, but keep original meaning and tone.
- Keep **sentence case**.
- Visually highlight the action verbs **Join** and **make a difference** (do not change wording).

Prompt example (cont.)

Layout Preference

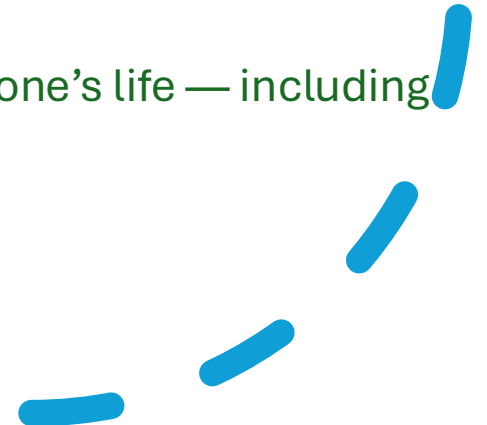
- **Headline at the top**
- Image centred
- Caption below image
- **Call to action clearly separated at bottom**
- Maintain **clear visual hierarchy and readability**

Caption Text

- What if one conversation could change someone's week?
- Our Intergenerational Service Programme connects students with elderly community members through weekly visits and shared activities. It's not about volunteering hours — it's about building real relationships.
- Small actions can mean more than you think.
- Join us this term and make a difference in someone's life — including your own.

Include Visually

- Registration deadline: **30 May**
Location: **Community Hall, Room 204**
Add **two subtle hashtags**



Task 3: write a speech for promoting the service programme during morning assembly

Researching: Find an effective promotional speech on YouTube



Look for a video (<2 minutes)



Focus on videos promoting a community event or service programme



Use AI to extract a transcript



Post the YouTube video link on Google Classroom

Discussion



Review your
classmates' videos
and transcript



What are some
effective strategies to
engage the audience
when promoting an
event?



THE 9-STEP EVENT PROMOTION FORMULA

(For School Assembly Speeches & Event Promotion)



STEP

1



THE HOOK
(GRAB ATTENTION IMMEDIATELY)

Start with:

- A bold question
- A surprising fact
- A dramatic statement
- Or a relatable problem

- ✓ Make them curious
- ✓ Make them look up from their phones

Example:

"What if one afternoon could completely change the way you see the world?"



STEP

4



5W1H
(IMPORTANT DETAILS ONLY)

In 1–2 sentences, clearly state:

- What
- When
- Where
- Who it's for
- (Optional) Why or how

- ✓ Don't overload with information

Example:

"It's happening next Friday in the school hall from 1 to 4 PM, and it's open to all students."



STEP

7



ADD SOCIAL PROOF OR EXCITEMENT

Create momentum.

- Who else is joining?
- Special guests?
- Limited spots?
- Last year's success?

- ✓ Make it feel important

Example:

"Last year, over 300 students attended — and this year we're making it even bigger."



STEP

2



THE RELATABLE PROBLEM OR DESIRE

Show why this matters.

- What problem do students face?
- What do they wish they had?
- What are they missing?

- ✓ Make them feel understood

Example:

"Sometimes school feels repetitive — same classes, same routine, same week."



STEP

5



PAINT THE EXPERIENCE
(MAKE IT FEEL REAL)

Use sensory or emotional language.

- What will they see?
- Hear?
- Experience?
- Feel?

- ✓ Help them imagine being there

Example:

"You'll walk into a room buzzing with ideas, music playing, lights flashing, and students showing off inventions you've never seen before."



STEP

8



URGENCY
(WHY NOW?)

Give a reason not to delay.

- Limited seats
- Deadline
- First come, first served
- One-day-only event

- ✓ Make procrastination risky

Example:

"Registration closes this Wednesday, and spots are filling fast."



STEP

3



INTRODUCE THE EVENT
(THE BIG REVEAL)

Now clearly say:

- What is the event?
- What is it called?

- ✓ Say it confidently
- ✓ Keep it simple

Example:

"That's why we're bringing you Innovation 2026."



STEP

6



HIGHLIGHT THE BENEFITS
(WHAT'S IN IT FOR ME?)

Answer the silent question: "Why should I care?"

- Fun?
- Prizes?
- Skills?
- Certificates?
- Free food?

- ✓ Be specific

Example:

"You could win prizes, earn volunteer hours, and maybe even discover a passion you didn't know you had."



STEP

9



CLEAR CALL TO ACTION

Tell them exactly what to do.

- ✓ Be direct
- ✓ Be confident
- ✓ Repeat the event name

Example:

"Sign up outside the library today and be part of Innovation Day 2026 — don't just hear about it later. Be there."



SPEAK WITH **PURPOSE**. PROMOTE WITH **IMPACT**. MAKE IT **UNMISSABLE**.





CREATIVE USE OF LANGUAGE IN WRITING A SPEECH (EXAMPLES)



1

THE HOOK — MAKE THEM LEAN FORWARD



Rhetorical Question

"Are you ready to witness history?"



Hyperbole (Exaggeration)

"This will be the loudest, wildest Friday of your life."



Dramatic Contrast

"It started like an ordinary Friday... until everything changed."



Mystery / Withholding Information

"Next week, something unexpected is coming."



Rule of Three

"One stage. One microphone. One unforgettable night."



Curiosity
creates
attention.

5

PAINT THE EXPERIENCE — MAKE THEM FEEL IT



Sensory Imagery

"lights flashing, bass vibrating, applause echoing"



Emotional Language

"excitement, anticipation, adrenaline, pride"



Cinematic Description

"The lights dim. The crowd holds its breath."



Onomatopoeia

"Boom. Flash. Applause."



Repetition for Impact

"You'll see it. You'll hear it. You'll feel it."



If they can
imagine it,
they're more
likely to
attend.

3

INTRODUCING THE EVENT — MAKE IT FEEL IMPORTANT



Elevated / Grand Language

"Welcome to the ultimate showdown of creativity."



Metaphor

"Our school hall will transform into a stage of dreams."



Power Verbs

Instead of "have" → use "unleash," "ignite,"
"transform," "celebrate."



Emotive Adjectives

electrifying, unforgettable, epic, inspiring, legendary



Build-up Sentence

"Months of preparation. Endless rehearsals. One big moment."



Language
shapes
importance.

8

URGENCY — MAKE TIME & CHOICE FEEL IMMEDIATE



Short, Punchy Sentences

"One night. That's it."



Contrast (Now vs Later)

"Join us Friday — or hear about it Monday."



Direct Address + Imperatives

"Don't wait."

"Be there."

"Make the choice."



Personification of Time

"The clock is ticking."



Time won't
wait.
Neither
should you.



WORDS HAVE **POWER**. USE THEM **CREATIVELY**. DELIVER THEM **CONFIDENTLY**. MAKE YOUR MESSAGE **UNFORGETTABLE**.

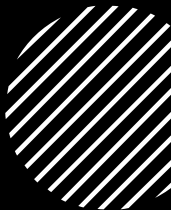
Task 4: Write an evaluation report on the effectiveness, benefits and areas of improvement for the elderly-youth service programme

Module overview

Tasks/ Activities	Creative language focus/ e-resources
• Designing the service programme • Interviewing the elderly and presenting the results • Researching and reading about relevant programmes	• Perplexity.ai for research • Using Grok voice mode to rehearse presentation • E.g. Using rhymes, wordplay etc. to design a memorable programme name
• Planning the social media post • Collecting and analysing authentic poster, infographic or social media post samples • Writing the headline • Designing visuals that expand or enhance the headline • Designing the layout • Writing the caption	• Dribbble.com for poster ideas • Titlegenerator.com, Canva & Nano Banana (Pro) for poster making • Using puns, rules of three, call-to-action verbs etc. in promotional infographics, selective emotive and persuasive adjectives to complement the visuals
• Promoting the programme • Collecting and analysing authentic promotional speeches • Writing and presenting a promotional speech (9-step promotional formula)	• E.g. varying the hook, using 5 senses for experience immersion • Appealing to logos, ethos and pathos
• Evaluating the programme • Writing an evaluation report	• Imagining the difficulties and participants' positive responses • E.g. Using impactful narratives or quotes to frame programme effectiveness



From reading
& listening →
Convergent
creative
language use
emphasis →
writing &
speaking



Noticing and
selecting **effective language
features** from models



Evaluating language choices
for **clarity, impact and
purpose**



Refining language to
meet **real-world
communicative goals**

Inquiry-based learning

Students as Investigators of Creative Language

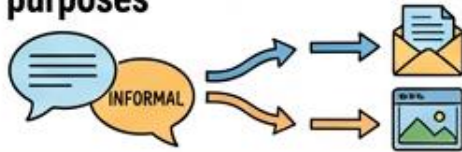
- **Collect authentic samples** (posters, promotional speeches, programme descriptions)
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- **Analyse** how **language, visuals and layout** create impact
- **Evaluate** effectiveness for specific audiences (e.g., elderly participants)
- **Synthesise** findings into **principles of creative language use**
- **Apply** these principles in designing their own posters and speeches

THE TEACHER'S ROLE IN PROMOTING CREATIVE LANGUAGE USE

FACILITATOR OF INQUIRY

Supporting noticing and analytical awareness

- **Curates diverse, high-quality authentic samples** 
- **Guides students with probing questions** 
- **Models analytical thinking and close reading of multimodal texts** 
- **Guides students to notice how language choices achieve different communicative purposes**



Core function: Makes creative language patterns visible and discussable.

SCAFFOLDER OF CREATIVITY

Supporting structured experimentation

- **Provides frameworks** (e.g., rhetorical strategies, genre conventions) 
- **Encourages experimentation with tone, imagery, and structure** 
- **Supports iterative drafting and refinement** 
- **Creates a safe space for risk-taking and revision** 

Core function: Channels creativity within purposeful constraints.

CONNECTOR & COACH

Supporting application and refinement

- **Integrates digital and linguistic tools strategically** 
- **Facilitates reflection on audience, purpose, and impact** 
- **Provides targeted feedback on language choices** 
- **Gradually shifts ownership of decision-making to students** 

Core function: Moves students from guided creativity to independent strategic language use.

GUIDE OF AWARENESS

Supporting critical meta-reflection

- **Draws attention to purposeful language choices** (e.g., tone, structure, imagery, rhetorical devices) and their effects 
- **Guides comparison across texts and contexts** (e.g., how language shifts by audience, genre, purpose) 
- **Prompts reflection on impact and effectiveness** 

Core function: Engages students in critical dialogue about the "how" and "why" of language use.



EMPOWERED, CREATIVE STUDENTS & LANGUAGE USERS

Considerations in selecting, adapting and using (e-)resources

A FRAMEWORK FOR EDUCATORS

1. Authenticity & Relevance

- Are the materials **real-world** and current?
- Reflect **authentic** language use (posters, speeches, campaigns)?
- Relevant to students' task and target audience?

2. Purpose Alignment

- Do the resources **support the learning goals** (creative language, persuasion, multimodal design)?
- Are they models for analysis, inspiration, or skill-building?

3. Quality & Credibility

- Is the content accurate and professionally produced?
- Does it demonstrate effective persuasive or creative techniques?

4. Accessibility & Inclusivity

- Is the **language level** appropriate?
- Are visuals culturally sensitive and inclusive?
- Are tools accessible across devices?

5. Adaptability

- Can the resource be simplified, annotated, or chunked?
- Can students manipulate or remix it (e.g., redesign, rewrite, reframe)?

6. Ethical & Critical Use

- Copyright and attribution considerations
- Critical evaluation of AI-generated content
- Encouraging students to question bias and representation

“Information Literacy for Hong Kong Students” Learning Framework (2024)

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“Information Literacy for Hong Kong Students” Learning Framework (2024)

Nine literacy areas in developing students’ knowledge, skills and attitudes:

1. Use, provide and **communicate information effectively, ethically and responsibly**
2. Identify and define a need for information
3. Locate and access relevant information
4. **Evaluate information**, media content and information sources/providers
5. **Extract and organise information, create and present new ideas**
6. Apply IT skills to process information and produce user-generated content, and **adopt a reflective mindset** when sharing information
7. Recognise the **roles and functions of information providers** in society
8. Recognise the conditions under which **reliable information** could be obtained
9. Recognise the **ethical issues** arising from the application of emerging and advanced information technologies

Multimodal language use



Most of our communication now is multimodal



Focus on how other semiotic modes (e.g. visuals, colours, sounds) work with text in communication



Teachers guide students to reflect on audience awareness and purposes

Authentic multimodal examples (EDB)



Multimodal texts	Examples
1. Animated Poster	• We may not always see eye to eye, but we can try to see heart to heart • Genius is one percent inspiration and ninety-nine percent perspiration
2. Interactive Poster	• “Seeds of Love: A Blossoming Garden of Growth” Poster
3. Text + image in various forms	• Literary Devices (Infographic) • Winning entries of “SOW in Love” Letter Writing Competition 2023/24 (Letter) • Learning English through News (Leaflet) • Shared Reading on My Hero is You - how kids can fight COVID-19! (Graphic Narrative)
4. Video Blog (Vlog)	• A Typical Day in My Life
5. Explainer Video	• Learn How to make a Corner Bookmark • Creative Use of English: Write with All Senses
6. Educational Game	• English Sayings of Wisdom Match and Win • Sketchess - I Guess SOW • English Sayings of Wisdom Sticker Challenge
7. Animation	• “In Love We Share, In Love We Grow” Animation Series • English Animation Series “An Inspiring Journey through Chinese Fables and Tales” • Animated Poem - Survival • Jenny's New Classmate
8. e-Book (Audio story)	• The “In Love We Share, In Love We Grow” Thematic Book Series
9. Presentation Video/ Interview with animated features	• Dream without Borders (Interview) • SOW Motivational Talk Videos - Rome was not built in a day (Presentation) • SOW Motivational Talk Videos - A bend in the road is not the end of the road (Presentation)
10. Stop-motion video	• Students Work of Stop Motion Animation Workshop 2024-25

Infographic example (CDI, 2022)

Creative Use of English

Literary Devices

PERSONIFICATION



Giving some human characteristics to something that is not human, such as animals, objects and non-living things

e.g. The school is **overjoyed** when we are back. It **spreads its arms wide** to **welcome** us.

SIMILE



Making comparisons between two things which have something in common, using the words "like" or "as"

e.g. A good teacher **is like a compass**. He always shows students the correct direction and guides them out of darkness when they are lost.

METAPHOR



Making a statement that says one thing is another, without using the words "like" or "as"

e.g. A teacher **is a gardener** who always nourishes and nurtures students, providing the most favourable environment for them to grow and bloom.

ALLITERATION



Repeating the same consonant sounds at the beginning of words that are near each other

e.g. I am thankful to the **tender teachers** who touch my heart with their hands of love. They teach me to **truly trust** myself and **treasure** my time and **talents**.

HYPERBOLE



Making qualities of people or things stand out by exaggerating them

e.g. My class teacher is the best teacher **in the entire universe!** She never fails to tend to our needs even when she **is drowning in work** and has **a million other tasks** to take care of.

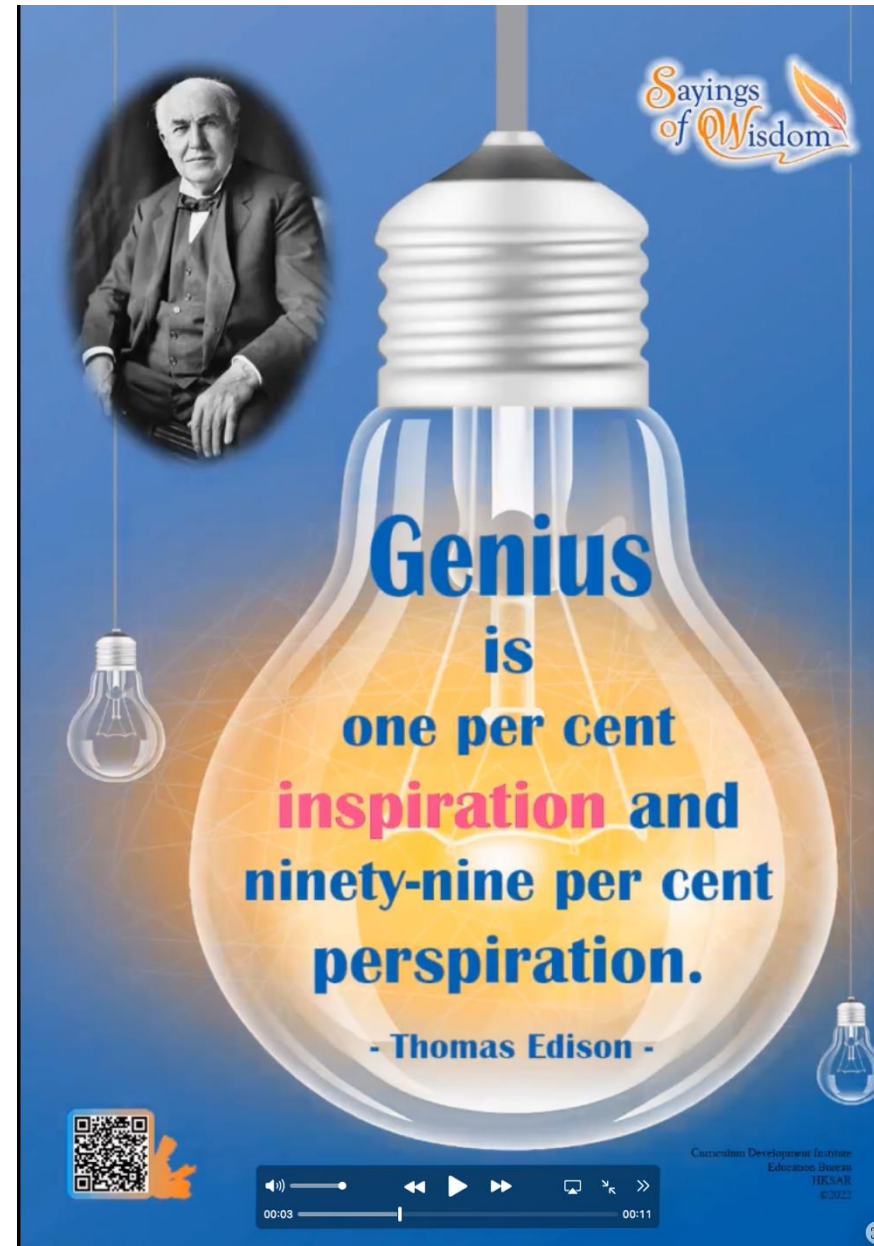
PARALLELISM



Repeating phrases, clauses or sentences that are similar in structure and meaning

e.g. Teachers encourage **minds to think, hands to create and hearts to love**.

Animated poster example (CDI, 2022)



Vlog &
stop-motion
lead-in
(CDI, 2025)





Reflection

What strategies
have we learned to
promote creative
use of English?

How is creative
use of persuasive
language related to
English learning?

Effective Use of e-Resources to Enhance Students' English Language Skills and Promote the Creative Use of English at the Secondary Level

A large orange circle is positioned on the left side of the slide, partially overlapping the text.

Discuss and
share

AI-Assisted Writing

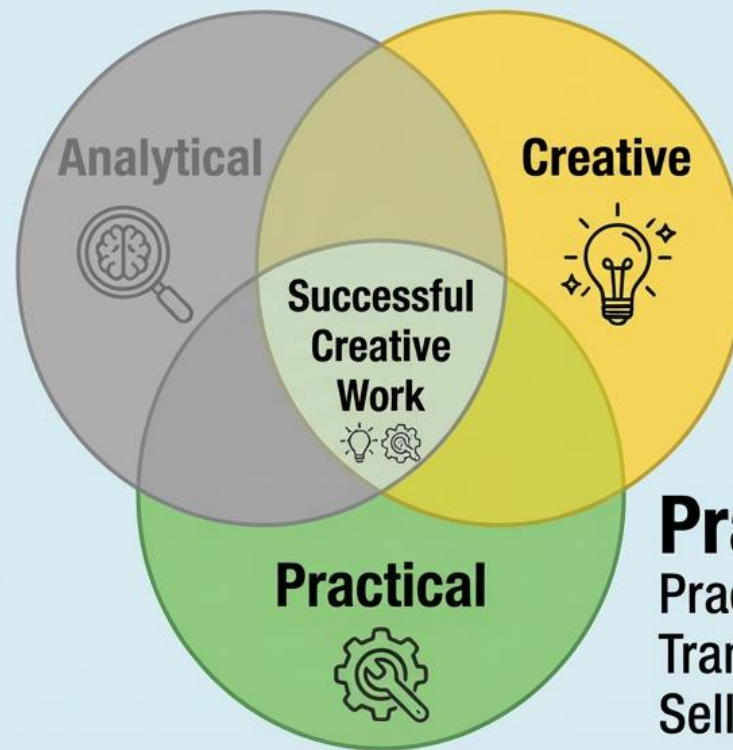
A student:

- Chooses the theme and poetic form
- Develops the key metaphors
- Uses AI to generate three possible openings
- Selects one opening to revise and personalise

Discussion Questions:

1. If the final poem is strong and distinctive, does it count as creative language use?
2. Does creativity require original generation from scratch?
3. If the initial idea comes from AI, but the voice and writing are fully crafted by the student, is it still creative language use?

Analytical
Convergent thinking
Critical analysis & evaluation
Filtering good from bad ideas.



Creative
Divergent thinking
Generating new, novel ideas
Making spontaneous connections.

Practical Ability
Practical thinking
Translating abstractions to reality
Selling & communicating value.

Session 2

Focus: promoting **divergent language use**

Students **experiment**, **play** and **generate** novel possibilities through **language games, poetry and song-making**.

They explore, manipulate and transform **linguistic and multimodal resources** to create **imaginative, expressive and emotionally resonant communication**.

Session 2

Overview

1. Language game 1: Taboo delivery (Grok)
2. Language game 2: Collective storytelling
3. Demonstration: *I have slept in many places* (poetry)
 1. 4-steps poetry reading process
 2. ElevenLabs
 3. Metaphor creator
 4. OneLook Thesaurus
 5. Rhymery
 6. Suno: song writing

PROMOTING DIVERGENT LANGUAGE USE

Questioning Assumptions & Tolerating Ambiguity

THEORETICAL FOUNDING



Creativity Theory

Divergence requires suspending judgment and exploring multiple possibilities



Language Learning

Meaning-making often happens before accuracy



KEY IDEA



Divergent language use develops when learners are comfortable using language without certainty or fixed answers.

TEACHING FOCUS



Encourage students to question "obvious" or default expressions



Accept that messages can be unclear, indirect, or evolving



Delay correction and evaluation during idea generation



Frame ambiguity as normal and productive, not as error

CLASSROOM IMPLICATIONS



Use open-ended tasks and playful constraints



Value risk-taking and experimentation over correctness



Emphasise "trying different ways" rather than "getting it right"

DIVERGENT LANGUAGE USE: A CREATIVE APPROACH

1 KEY IDEA

KNOWN
CONTEXT



UNFAMILIAR
SITUATION

Transferring and adapting language to unfamiliar situations.



2 THEORETICAL FOUNDING

TRANSFER OF LEARNING



Apply knowledge beyond its original context.

COMMUNICATIVE COMPETENCE



Requires **FLEXIBLE ADAPTATION** for effective use.

3 TEACHING FOCUS

1 REUSE LANGUAGE IN NEW ROLES/AUDIENCES



Adjust language for new scenarios.

2 ADJUST TONE & STRUCTURE



Change language form for different purposes.

3 DISCOVER ORIGINAL EXPRESSIONS



Craft unique, imaginative phrases.

4 USE FIGURATIVE & PLAYFUL LANGUAGE



Use playful, metaphorical language.

AVOID
Formulaic
Repetition



4 CLASSROOM IMPLICATIONS

USE ROLE-PLAY & STORYTELLING



ENCOURAGE MULTIPLE ACCEPTABLE SOLUTIONS



LANGUAGE IS A PROBLEM-SOLVING TOOL

TRANSFER

ADAPT

CREATE



...not a fixed script (shown as a broken chain).





Language games promoting
divergent language use



Game 1:

Taboo takeaway

- Talk to Grok, an AI Agent, on your phone.
- Order a **12-inch, thin crust peperroni pizza** with **pineapple** but no **cheese** and a **coke zero**.
- You must avoid all the words in bold above.
- Have it delivered to Block 12, North Point Mansion.
- Bonus: get Grok to say the word “Creativity”

Instructions

- Scan the QR code on the phone to access the **Prompt Library**.
- Copy the prompt
- Open **Grok** on your phone
- Paste the prompt into a new chat
- Start **voice mode** (bottom right hand corner)
- Time yourself
- Finish as quickly as possible

Promoting divergent language use: playful language risk taking



Forces paraphrasing

Students must express the same meaning without using obvious or expected words.



Encourages flexible expression

There is no single “correct” sentence — many possible ways to communicate the order.



Reduces fear of being wrong

The AI cooperates and suggests, so students take language risks more freely.



Builds creative problem-solving

Students adapt vocabulary, descriptions, and strategies in real time.



Focuses on meaning over form

Success depends on being understood, not on perfect grammar.



Facilitates interaction

Every student can participate. The interaction is not limited by students’ language ability.

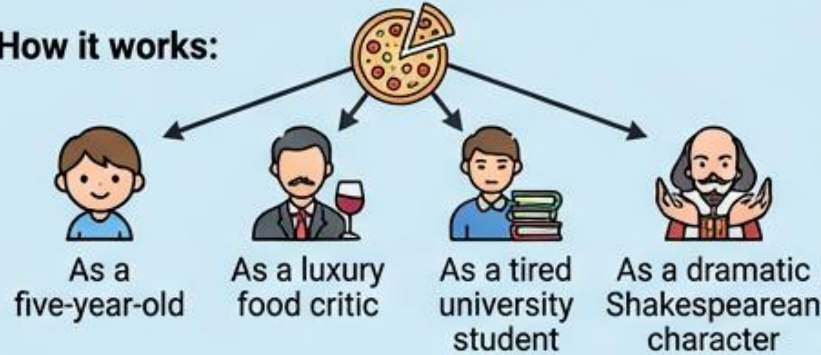
FOUR GAME VARIATIONS: TRANSFORMATION & RESTRICTION CHALLENGES

TRANSFORMATION-BASED VARIETIES



1 Perspective Shift Game

How it works:



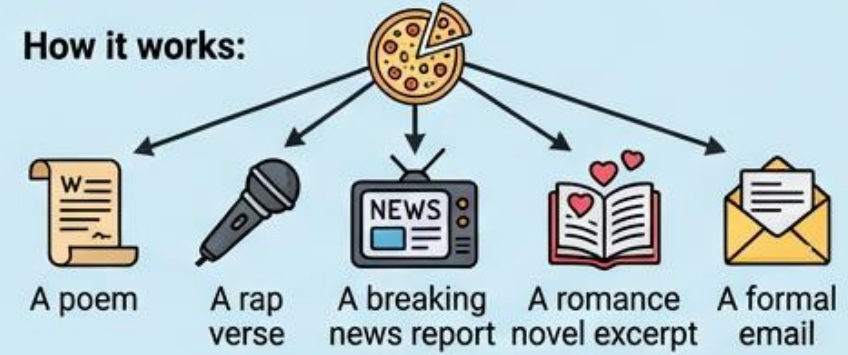
Possible Name:
Point-of-View Switch
Through Another Lens
Voice Remix

- ✓ Focus: tone, register, audience awareness
- ✓ Extensible to speeches, interviews, narratives, advertising



2 Genre Transformer

How it works:



Possible Name:
Genre Jump
Style Switch
Remix the Message

- ✓ Focus: genre conventions, stylistic awareness
- ✓ Extensible to academic writing, persuasive writing, multimodal tasks

RESTRICTION-BASED VARIETIES



1. Persuasive Writing

How it works:

- Promote a product without using common advertising adjectives (e.g., "best", "amazing", "innovative").
- Deliver a speech without using "I", "we", or "you".
- Argue for something without using emotional language.

- ✓ Develops precision, rhetorical flexibility, tone control.



2. Poetry & Song Writing

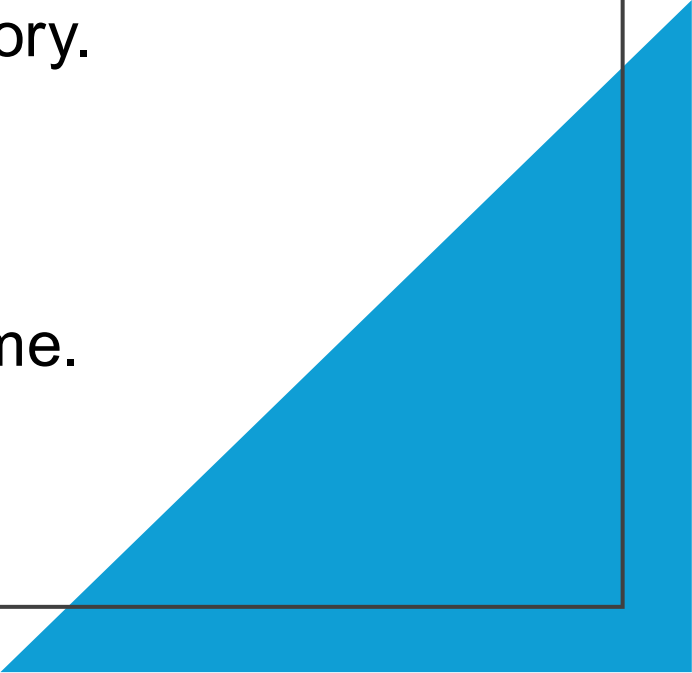
How it works:

- Write a poem about loneliness without naming emotions.
- Compose lyrics without using adjectives.
- Create a chorus using only sensory imagery.

- ✓ Encourages metaphor, imagery, and symbolic thinking.

Game 2:

Collective storytelling – the rules

- **One story, many voices**
Everyone contributes 1-2 sentences to telling the story.
 - **No deleting or correcting**
You may not change what others have written.
 - **Surprise is encouraged**
Unexpected events, characters, or ideas are welcome.
- 



Situation:

Peter, his mother Mrs. Chan, and his class teacher Mr. Wong are sitting at Principal Lee's office.

Trial 1

- Don't be afraid to express your creativity.
- Tips: Add thick description, show, don't tell. Use 5W1H.

Additional tips after trial 1

Moving Beyond
Cliché Story
Starters

Thin vs. Thick
Description

Varied, imaginative
responses rather
than predictable
ones

Moving Beyond Cliché Story Starters

Overused / Predictable

- Suddenly, ...
- Out of nowhere, ...
- All of a sudden, ...
- What happened next was shocking.
- Little did they know ...

→ These *tell* the audience something dramatic is coming — but they don't actually create drama.

Instead of announcing surprise, **show it through detail.**

1. Shift the focus

- The clock on the wall stopped ticking.
- Principal Lee didn't blink.
- A shadow moved across the window.
- Peter's phone vibrated — once.

→ No “suddenly.”
The detail itself creates tension.

- **2. Change the atmosphere**

- The room felt smaller.
- The air grew strangely quiet.
- Even the ceiling fan seemed to hesitate.
- The cheerful posters on the wall now looked ironic.

→ Atmosphere creates narrative movement without cliché markers.

- **3. Use specific physical reactions**

- Mrs. Chan's fingers tightened around her handbag.
- Mr. Wong cleared his throat but said nothing.
- Peter stopped mid-sentence.
- Principal Lee slowly closed the file.

→ Concrete action > abstract drama words.

Thin vs. Thick Description

Thin description (telling)

- Peter was nervous in the principal's office.

Thick description (showing)

- Peter's knee bounced under the table, and he kept twisting the strap of his schoolbag while staring at the floor.

Thin

- Mrs. Chan was angry.

Thick

- Mrs. Chan's smile disappeared. She folded her arms tightly and spoke in a voice that was calm—but dangerously quiet.



Divergent Creative Language

- This is not about the “most logical” continuation.
It is about the *most interesting* continuation.
- Encourage:
 - ✓ Unexpected shifts
 - ✓ Unusual metaphors
 - ✓ New characters
 - ✓ Genre changes (mystery? comedy? fantasy?)
 - ✓ Creative exaggeration



Instead of predictable:

- They discussed Peter's grades.

Encourage divergent:

- A mysterious envelope slid under the door.
- The lights flickered.
- Principal Lee suddenly stood up and locked the door.
- Peter confessed something no one expected.



Situation:
Peter, his mother Mrs. Chan,
and his class teacher Mr.
Wong are sitting at Principal
Lee's office.

Trial 2

- Don't be afraid to express your creativity.
- Tips: Add thick description, show, don't tell. Use 5W1H.

Variation: round 2



Student 1 could set a situation.



Students 4-8 must speak in passive voice.



Students 9, 13 & 15 must include a different fruit in their sentence.



Students 10, 16, 19 must speak in a different voice from their own.

Using collective storytelling to promote divergent language use



Multiple possibilities

There is no single “correct” direction for the story.



Encourages idea expansion

Each contribution opens new plot, character, or language options.



Promotes flexible language use

Students adapt vocabulary, tone, and sentence structure to fit evolving contexts.



Reduces language anxiety

Shared ownership lowers pressure on individual accuracy.



Encourages creative risk-taking

Students experiment with description, dialogue, and perspective.



Focuses on meaning-making

Students use language to express, shape, and extend ideas, with priority given to meaning-making over perfect form.

Quick Scaffold Teachers Can Use

Before starting, teachers can say:

- “Today, we are not aiming for safe answers. We are aiming for vivid, surprising, imaginative language.”

During the activity:

- Praise originality, not just accuracy.
- Highlight strong verbs.
- Repeat powerful phrases students use.
- Celebrate unusual ideas.

After the activity, ask:

- Which sentence surprised you most?
- Which description helped you see the scene?
- Where did the story shift in an unexpected way?

I have slept in
many places
(adapted)

Denise Duhamel

Module design

- Creativity foci: divergent and artistic language use, from quality understanding to quality creation
- Tasks and creative language foci:
 - Reading a poem to understand its emotions, features, metaphor and imagery
 - Create an alternative reading
 - Writing poetry by using a mentor text and e-resources
 - Turning a poem into a song

Step 1: immersion

→ Read the poem aloud once

→ Listen to the poet's reading

- What makes this language different from everyday speech?
- How does this poem make you feel?
- Which part/ line resonates the most with you?
- What life experience might be behind the poem?
- Which line or image feels most vivid to you?

→ Share your answers with a neighbour

For more scaffolding,
generate an image on
Nano Banana 2 to help
students immerse ...

AI generated images are not
always accurate

Transform it into a task; ask
students to:

- Follow this image whilst reading the poem
- Circle inconsistent parts
- Cross out repetitive parts
- Correct inaccurate spelling or description
- Make note of relevant line numbers

Step 2: pattern hunting

- How many parts can you separate the poem into?
- Which word appeared the most?
- What figurative language is used?
- Has the meaning for that word changed throughout the poem?

Extended Metaphor (Implicit, Not Announced)

Feature

- Beds function as:
 - safety
 - confinement
 - intimacy
 - illness
 - transition
 - death

Skill

- Sustaining a **conceptual metaphor** across an entire poem without naming it.

Effect

- “Bed” becomes a lens for a whole life.
 - Readers discover the metaphor themselves.
- Let one idea quietly repeat and grow in meaning.

Scaffolding: making breaks more visible

→ Are the
sentences long
or short?

→ How do you
feel reading a
long long
sentence
aloud?

1. First in the womb, my own space capsule in my mother's universe, my eyelids sticky with pre-birth, then the incubator and crib, which I didn't recognize as a prison until years later when my sister stood inside it and I, rising from my first big-girl bed, unlatched her because she was hungry for breakfast.
2. Then my grammy's four-poster, kiddie sleeping bag, the hospital bed, where I was hoarse after I relinquished my tonsils.
3. A mat during kindergarten naptime, the backseat of my mother's car, another hospital bed with silver bars on the side where I wrote my first stories.
4. The double bed I shared with my sister when our twins gave out.
5. A college dorm mattress with another girl's period stain, a damp study-abroad bed in Wales, Eurail seats where I could sleep overnight and save money on a hostel if I picked the right schedule.

Scaffolding: making patterns more visible

First in the **womb**, my own space capsule
in my mother's universe, my eyelids sticky with pre-
birth,
then **the incubator** and **crib**, which I didn't recognize
as a prison until years later when my sister stood inside
it
and I, rising from **my first big-girl bed**, unlatched her
because she was hungry for breakfast. Then my
grammy's
four-poster, kiddie sleeping bag, the hospital bed,
where I was hoarse after I relinquished my tonsils. **A**
mat during kindergarten naptime, the **backseat of my**
mother's car,
another hospital bed with silver bars on the side
where I wrote my first stories. The **double bed** I shared
with my sister when our twins gave out. **A college**
dorm
mattress with another girl's period stain, a damp
study-abroad
bed in Wales, **Eurail seats** where I could sleep
overnight
and save money on a **hostel** if I picked the right
schedule.

Scaffolding:
making
patterns more
visible

→ who is
sleeping with
the poet?

First in the **womb**, my own space capsule
in my **mother's** universe, my eyelids sticky with pre-
birth,
then **the incubator** and **crib**, which I didn't recognize
as a prison until years later when my sister stood inside
it
and I, rising from **my first big-girl bed**, unlatched her
because she was hungry for breakfast. Then my
grammy's
four-poster, kiddie sleeping bag, the hospital bed,
where I was hoarse after I relinquished my tonsils. **A**
mat during kindergarten naptime, the **backseat of my**
mother's car,
another hospital bed with silver bars on the side
where I wrote my first stories. The **double bed** I shared
with my sister when our twins gave out. **A college**
dorm
mattress with another girl's period stain, a damp
study-abroad
bed in Wales, **Eurail seats** where I could sleep
overnight
and save money on a **hostel** if I picked the right
schedule.

Advanced
pattern hunting:

What phrases
tell you about
the poet's
agency (i.e.
control and
independence)?

First in the womb, my own space capsule
in my mother's universe, my eyelids sticky with pre-
birth,
then the incubator and crib, which I didn't recognize
as a prison until years later when my sister stood inside
it
and I, rising from my first big-girl bed, unlatched her
because she was hungry for breakfast. Then my
grammy's
four-poster, kiddie sleeping bag, the hospital bed,
where I was hoarse after I relinquished my tonsils. A
mat during kindergarten naptime, the backseat of my
mother's car,
another hospital bed with silver bars on the side
where I wrote my first stories. The double bed I shared
with my sister when our twins gave out. A college dorm
mattress with another girl's period stain, a damp study-
abroad
bed in Wales, Eurail seats where I could sleep
overnight
and save money on a hostel if I picked the right
schedule.

Scaffolding: using pattern frames

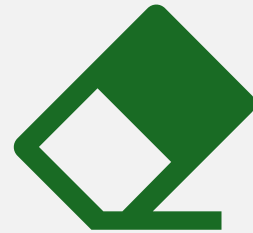
Some students notice but can't articulate.

- Give them structured language:
- “The word ____ repeats ____ times.”
- “The poem moves from ____ to ____.”
- “The rhythm feels ____ because ____.”
- “The repetition of ____ suggests ____.”

Step 3: Spine Extractions



Step 3A:
Highlight and read all
the verbs: what can
you notice?



Step 3B:
Clear your highlights.
This time, focus on
all the nouns: what
can you notice?

Concrete, Specific Imagery

Feature

- Highly specific nouns:
 - “space capsule”
 - “silver bars on the side”
 - “another girl’s period stain”
 - “magic mattress topper”

Skill

- Choosing **concrete details** over abstract description.
- Trusting specificity to carry emotion.

Effect

- Makes memory vivid and believable.
 - Emotion feels earned, not sentimental.
- Specific objects make abstract feelings real.

Juxtaposition of the Ordinary and the Profound

Feature

- Everyday places next to major life events:
 - hospital beds
 - divorce bed
 - evacuation beds
 - coffin bed

Skill

- Placing the **mundane beside the existential.**

Effect

- Life's biggest moments feel grounded and human.
- Death feels continuous with life, not separate.

Scaffolding: making
the spine more
visible

→ Focus on the
highlighted nouns

→ What do the
nouns tell you? (Tip:
focus on the title of
the poem)

→ Are the nouns
about simple,
everyday experience
or special moments?

First in the **womb**, my own **space capsule**
in my **mother's universe**, my **eyelids** sticky with pre-birth,
then the **incubator** and **crib**, which I didn't recognize
as a **prison** until years later when my **sister** stood inside it
and I, rising from my first **big-girl bed**, unlatched her
because she was hungry for **breakfast**. Then my grammy's
four-poster, kiddie **sleeping bag**, the **hospital bed**,
where I was hoarse after I relinquished my **tonsils**. A **mat**
during kindergarten naptime, the **backseat** of my **mother's**
car,
another **hospital bed** with **silver bars** on the side
where I wrote **my first stories**. The **double bed** I shared
with my sister when our **twins** gave out. A **college dorm**
mattress with another girl's **period stain**, a damp study-
abroad
bed in Wales, Eurail **seats** where I could sleep overnight
and save money on a **hostel** if I picked the right schedule.

Summary of some poetry writing skills

- Accumulative listing
- **Concrete imagery**
- **Sustained metaphor**
- Conversational syntax
- Register shifts
- **Juxtaposition of the ordinary and the profound**
- Strong, reframing ending

Step 4: creative reading

- How did the poet read this poem?
- Is there any other way to perform this poem?
Think of an unconventional way.
What effect would you achieve? (e.g. humour? tragic? overwhelmed? melodic?)
- Copy the poem to Word or Notes
- Annotate your way of reading by inserting voice tags
 - E.g. **[[sweet and cheerful]]** First in the womb, my own space capsule in my mother's universe, my eyelids sticky with pre-birth,

Step 4: listen to your creative reading (ElevenLabs)

- Listen to your creation!
- Go to Elevenlab*s*.io > Log-in
- Choose “Text to Speech” from the left menu
- Choose “Eleven *v3*” under setting

Step 4: listen to your creative reading (ElevenLabs)

- Select a voice you like
- Paste your annotated poem into the box
- Press “Generate speech” at the bottom

Scaffolding: breakdown + choices

[cheerfully / slowly and peacefully / quickly and excitedly]

First in the womb, my own space capsule in my mother's universe, my eyelids sticky with pre-birth,

[angrily and in rhythm / frustratedly / nervously]

then the incubator and crib, which I didn't recognize as a prison until years later when my sister stood inside it and I, rising from my first big-girl bed, unlatched her because she was hungry for breakfast.

[joyfully / calmly / tiredly / sleepily]

Then my grammy's four-poster, kiddie sleeping bag, the hospital bed, where I was hoarse after I relinquished my tonsils.

Writing your own poem

1. Select a period which you have strong feelings about to focus on (e.g. taking care of your first-born child, undergraduate, studying abroad)
2. Write down 4-5 notable moments
3. Create a metaphor to link up these notable moments
4. Juxtapose these extraordinary moments with everyday events
5. Add vivid imagery
6. Add rhymes (if appropriate)

Metaphor creator

- Put your context + 4-5 notable moments into the metaphor creator (<https://easy-peasy.ai/templates/metaphor-creator>)
- Select and adapt one
- Use the same metaphor throughout the text

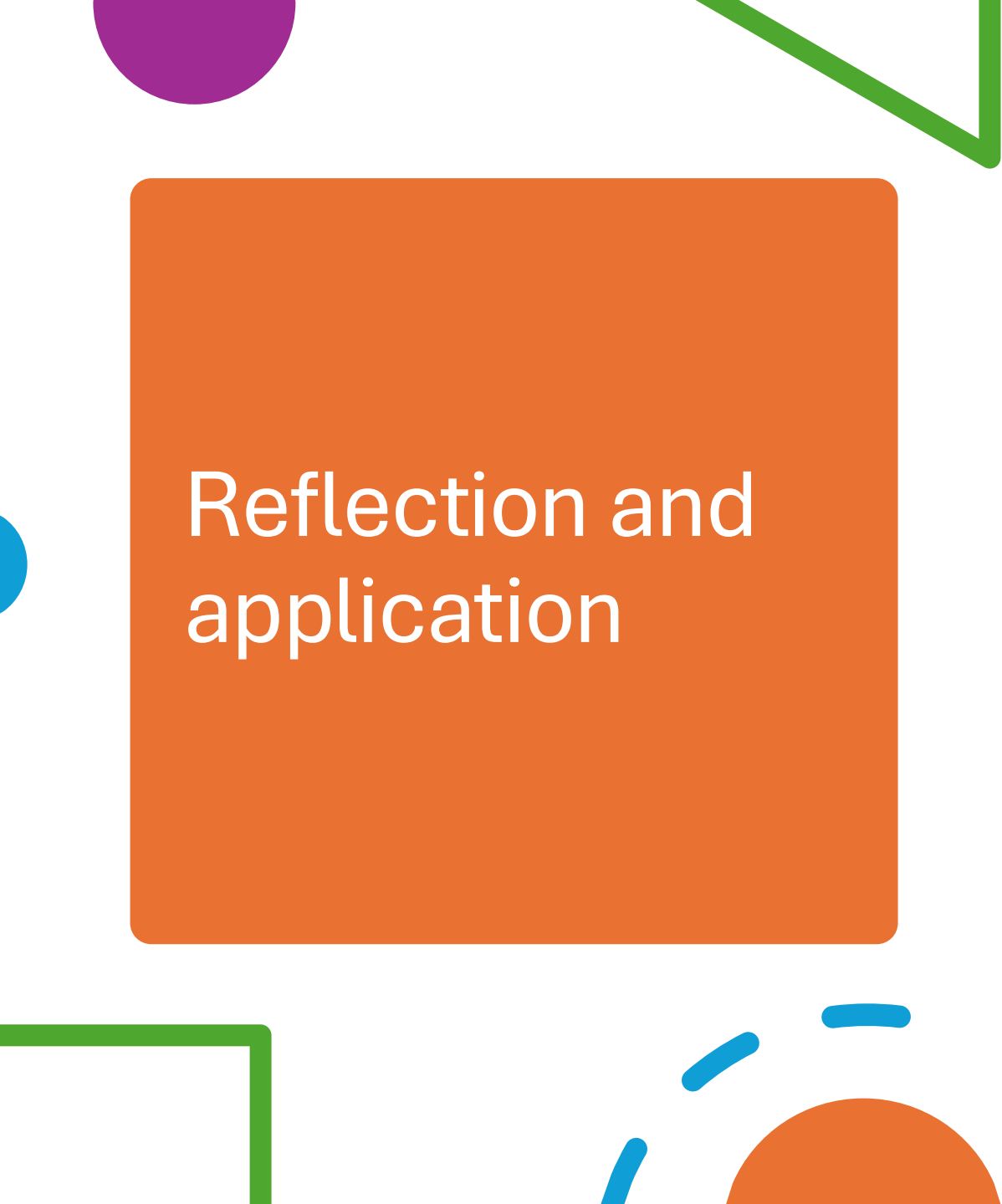
Adding relevant imagery

- Use the OneLook Thesaurus to find related words/ slangs, imageries, nouns, adjectives ...
- <https://www.onelook.com/thesaurus/>

Find ending,
beginning, double
rhymes on
Rhymer.com

Turn your writing into a song (Suno)

- Go to [Suno.com](https://suno.com)
- Put your context (period), notable moments and metaphor into Suno
- Choose a music style
- Press Create



Reflection and application

- 1. Creative Use Strategies**
What creative uses of English have we explored in these workshops?
- 2. Classroom Practice**
Which strategy are you ready to implement with your students? How do these strategies help your students' language learning?
- 3. School-Wide Implementation**
How can creative uses of English be embedded into the school-level curriculum?

Creative Use of English Resources (EDB)

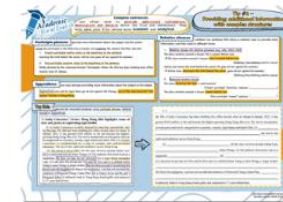
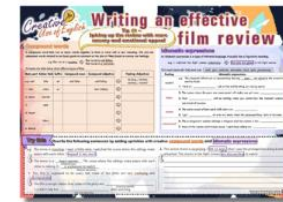
- Animated videos, posters, activity sheets
- Topics: sensory language, figurative language, vivid character writing



Activity Sheets

A collection of three activity sheets is designed to promote the integrative use of academic and creative English. Each activity sheet demonstrates both the use of different academic and creative language features for a specific writing topic and text type, and provides focused practice for students to apply the target language items appropriately. Teachers are encouraged to make effective use of the activity sheets to help students enhance their writing.

Writing an Effective Film Review



Teacher Version

[DOCX](#)

[PDF](#)

Student Version

[DOCX](#)

[PDF](#)

Enhancing the Descriptions of an Event in an Article



Teacher Version

[DOCX](#)

[PDF](#)

Student Version

[DOCX](#)

[PDF](#)

Activating Company Profiles and Promotional Content



Teacher Version

[DOCX](#)

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Student Version

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