English Language Education Section
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Contents

Introduction i

Acknowledgements iii

Part I: The Basics of Phonics 1

1. What is phonics? 3
2. Why should phonics be taught? 4
3. What are the differences between phonics and phonetics? 5
4. What are the limitations of phonics? 7
5. What are the considerations for setting the phonics focuses at junior secondary level? 9
6. What letter sounds are suitable for learning and teaching at junior secondary level? 11

Part II: Teaching Phonics through Language Arts 13

1. Why should phonics be taught through the use of language arts materials? 15
2. How can phonics focuses be addressed through language arts materials? 16
   - 2.1 Using tongue-twisters and poems to teach consonant blends 17
   - 2.2 Using song titles, slogans and rhymes to teach onsets and rimes 24
   - 2.3 Using song lyrics and haiku to teach the structure of syllables 48
   - 2.4 Using poems to teach prefixes and suffixes 63
   - 2.5 Using Reader's Theatre to teach the past tense inflectional endings "-d" and "-ed" 72
   - 2.6 Using film titles to teach the linking of sounds across words 80

Part III: Glossary 93

INTRODUCTION

AIMS OF THE RESOURCE PACKAGE

When Language Arts Meets Phonics - Phonics in Action at Junior Secondary Level is a resource package intended to be a reference for junior secondary English teachers on what phonics is and how language arts can be meaningfully and productively used as a context to facilitate and enhance the learning and teaching of phonics.

CONTENT OF THE RESOURCE PACKAGE

The resource package consists of the following:

- a *Handbook for English Teachers*;
- a *Useful Groups of Letter Sounds* card; and
- a *CD-ROM*.

Handbook for English Teachers

The *Handbook for English Teachers* is organised into three parts:

- In Part I, an overview of what phonics constitutes is first presented. This is then followed by a brief discussion of:
  - the aims of the learning and teaching of phonics;
  - the differences between phonics and phonetics;
  - the limitations of phonics;
  - the considerations for setting suitable focuses for the learning and teaching of phonics at junior secondary level; and
  - the major useful groups of letter sounds for junior secondary level.

  Throughout Part I, guiding activities are also included to help teachers appreciate better what phonics does or does not involve.

- In Part II, reasons will first be put forward as to why language arts materials can be used to facilitate the learning and teaching of phonics. Suggestions are then provided with regard to the use of language arts materials to address various phonics focuses. These suggestions are accompanied with authentic language arts materials and activity sheets for teachers' use and adaptation.

- In Part III, the glossary provides an alphabetical list of phonics-related terms for teachers' reference.

***Useful Groups of Letter Sounds* Card**

– The *Useful Groups of Letter Sounds* card provides a quick reference for groups of letter sounds that are relevant to the needs of junior secondary students.

CD-ROM [1]

The CD-ROM consists of the following:

– The electronic version of the *Handbook for English Teachers*
The materials are identical to those presented in the *Handbook for English Teachers*. They are available in the MS WORD format and the PDF format for ease of use and adaptation.

– PowerPoint files
Three PowerPoint files are provided for use in the activities presented in the *Handbook for English Teachers*.

– The electronic version of the *Useful Groups of Letter Sounds* card
It contains the same useful groups of letter sounds and examples as found in the print version of the card. It is available in the MS WORD format and the PDF format for ease of use and adaptation.

– Audio clips
The audio clips include recordings of some of the language arts materials used in the *Handbook for English Teachers*, and a recording of the letter sounds with examples of words which carry the sounds as listed in the *Useful Groups of Letter Sounds* card.

There is also an online version of the CD-ROM, which can be accessed at http://www.edb.gov.hk/phonics_in_action_ js.

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[1] The CD-ROM is auto-run and no installation is required. The following are the system requirements for the computer:

- Pentium II 350 MHz or above
- 128 MB memory or above
- Windows 98/NT/2000/ME/XP/Vista/7
- 12 x CD-ROM drive or above
- 16 bit 800x600 display card
- Sound Blaster or compatible sound card
- Internet Explorer 6.0 or above
- Macromedia Flash Player 5.0 or above
- Adobe Acrobat Reader 5.0 or above
- Microsoft Windows Media Player 6 or above

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Part I

THE BASICS OF PHONICS

1. What is phonics?

Before reading about what phonics is, consider what you know about phonics by completing the activity below:

What is phonics in the
(i) English-as-a-first-language (L1) context?
(ii) English-as-a-foreign-language (EFL) context?
Choose the best option(s) for the following questions.

	English-as-a-first-language (L1) context	English-as-a-foreign-language (EFL) context
A. Phonics usually refers to a useful learning and teaching strategy in the development of students' …	☐ listening skills ☐ speaking skills ☐ reading skills ☐ writing skills	☐ listening skills ☐ speaking skills ☐ reading skills ☐ writing skills
B. Phonics includes the learning and teaching of…	☐ basic letter-sound relationships ☐ phonetic symbols (e.g. IPA) ☐ spelling rules ☐ dictionary skills	☐ basic letter-sound relationships ☐ phonetic symbols (e.g. IPA) ☐ spelling rules ☐ dictionary skills
C. Phonics enhances students'…	☐ spelling skills ☐ pronunciation ☐ dictionary skills ☐ vocabulary building skills	☐ spelling skills ☐ pronunciation ☐ dictionary skills ☐ vocabulary building skills

In the context of learning English as a first language (L1), phonics is a method to teach beginner readers how to recognise the different sounds represented by letters. By applying this understanding, these readers become literate as they learn how to recognise and pronounce familiar printed words, correctly decode those unfamiliar ones and spell English words accurately. As their phonics skills develop, so do their abilities to recognise words effortlessly and automatically, which enable them to transfer their attention to the meaning of the text.

In the EFL context, phonics may take on a different role. Learners who learn English as a foreign language are exposed to far less natural English language input every day than their English-as-L1 counterparts. Before learning to read, these learners also have a much smaller aural-semantic repertoire to help them recognise a word when they hear it. Phonics can therefore be regarded predominantly as a strategy in the learning and teaching of pronunciation of English words, with an aim to build learners' abilities to understand the relationships between letters and sounds and to apply the knowledge in reading aloud and spelling.

2. Why should phonics be taught?

The learning and teaching of phonics should normally start at primary level. This is to help learners build up strategies for pronunciation and spelling as early as possible. For this reason, at primary level, a school's General English programme and Reading Workshops are reckoned to provide a good setting to incorporate the learning and teaching of phonics for the development of the following:

- learners' knowledge about the relationships between letters/combinations of letters and their sounds;
- learners' ability to recognise the individual letter-sound correspondence and blend the sounds into the word as it is read aloud (i.e. decoding); and
- learners' ability to break up words they hear into individual sounds for spelling (i.e. encoding).

At junior secondary level, the emphasis shifts to consolidating and extending the phonics knowledge and skills developed at primary level, based on an informed understanding of what letter sounds are likely to cause difficulties to learners in spelling, pronunciation and reading. A more detailed discussion of phonics focuses at junior secondary level will be presented in Section 5 of this part.

3. What are the differences between phonics and phonetics?

Both phonics and phonetics deal with how words are pronounced. However, they essentially differ in six areas.

Check what you know about the differences between phonics and phonetics by completing the table below using the twelve expressions that follow. Make sure that each row focuses on one area of difference.

Phonics **(br u sh)**	**Phonetics** **(/**br ʌ ʃ**/)**

a. involves cutting up words into pronunciation units
b. is a way of writing down pronunciation
c. enables accurate pronunciation of words
d. enables students to make a sensible guess of the pronunciations of different words using the knowledge about basic letter-sound relationships without having to make reference to a dictionary
e. is used by students and teachers as a reference for pronunciation
f. is concerned with the studying of the basic letter-sound relationships
g. helps students predict intelligently the pronunciations of unfamiliar words although it does not work all the time
h. is concerned with comparing the 44 different sound units (i.e. phonemes) that make a difference to meanings of words and the making of these sounds vocally
i. is a strategy used by students in their reading and spelling
j. involves using phonetic symbols to represent the pronunciation units
k. is a way of teaching students how to pronounce words based on spellings
l. involves making reference to a dictionary to get the pronunciations of different words

The following table summarises the differences between phonics and phonetics:

Phonics **(br u sh)**	**Phonetics** **(/br ʌ ʃ/)**
f. is concerned with the studying of the basic letter-sound relationships	**h. is concerned with comparing the 44 different sound units (i.e. phonemes) that make a difference to meanings of words and the making of these sounds vocally**
k. is a way of teaching students how to pronounce words based on spellings	**b. is a way of writing down pronunciation**
a. involves cutting up words into pronunciation units	**j. involves using phonetic symbols to represent the pronunciation units**
i. is a strategy used by students in their reading and spelling	**e. is used by students and teachers as a reference for pronunciation**
g. helps students predict intelligently the pronunciations of unfamiliar words although it does not work all the time	**c. enables accurate pronunciation of words**
d. enables students to make a sensible guess of the pronunciations of different words using the knowledge about basic letter-sound relationships without having to make reference to a dictionary	**l. involves making reference to a dictionary to get the pronunciations of different words**

4. What are the limitations of phonics?

a. The relationship between pronunciation and spelling is not always predictable

Phonics is about learning the basic letter-sound relationships. While, in many cases, letters in English can be mapped reliably to just one sound (e.g. the letter “p”, as in “pen” and “cap”, always represents the sound “p”; the letters “sw”, as in “swap” and “switch ”, always represent the blended sound “sw”), such a consistent relationship between letters and sounds should NOT be taken for granted.

The following activity is designed to raise your awareness of the unpredictable relationship between letters and sounds. Before you complete the activity, make a list of words that can illustrate the inconsistent nature of the sounds that some letters represent.

Read the following poem aloud or listen to it on the CD-ROM (Track 1). Pay special attention to the words in bold. What do you notice?

Unpredictable Pronunciation and Spelling

I take it you already know
Of **tough** and **bough** and **cough** and **dough**?
Others may stumble, but not you,
On **hiccough**, **thorough**, **enough** and **through**?
Well done! And now you wish, perhaps,
To learn of less familiar traps?

Beware of **heard**, a dreadful **word**,
That looks like **beard** and sounds like **bird**,
And **dead**, it’s said like **bed**, not **bead** –
For goodness sake don’t call it “**deed**”!
Watch out for **meat** and **great** and **threat**
(They rhyme with **suite** and **straight** and **debt**.)

A **moth** is not a moth in **mother**
Nor **both** in **bother**, **broth** in **brother**,
And **here** is not a match for **there**,
Nor **dear** and **fear** for **bear** and **pear**,
And then there’s **dose** and **rose** and **lose** –
Just look them up – and **goose** and **choose**,
And **cork** and **work**, and **card** and **ward**,
And **font** and **front** and **word** and **sword**,
And **do** and **go**, and **thwart** and **cart** –
But that’s not all, so don’t lose heart!
There’s **come** and **home** and **crumb** and **hum**
As well as **comb**, **bomb**, **tomb** and **numb**.

You **live** in a house, but you’re **alive**,
(I’d learned it all when I was **five**.)

The poem on p.7 illustrates the following:

- The same letter, or combination of letters, may represent different sounds in different words. For example:

  - "ough" in "tough", "bough", "cough" and "dough"
  - "o" in "moth", "mother" and "both"

- The same sound may be spelt in more than one way. For example:

  - the "ir" vowel sound may be spelt as "ir", as in "bird", or "ear", as in "heard"
  - the long "e" sound may be spelt as "i", as in "suite", or "ea", as in "meat"

- A letter or a combination of letters may be silent. For example:

  - the letters "gh" in "bough", "dough" and "through"
  - the letter "e" in "come" and "home"
  - the letter "b" in "crumb", "comb", "bomb", "tomb" and "numb"

b. Phonics skills do not lead to comprehension

Pronunciation does not ensure comprehension. To sound out words without getting their meaning has been called "barking at print". The letter-sound relationships alone often do not provide clues to meaning unless students already know the words well enough to recognise them when they hear them. On top of phonics skills, teachers need to help students develop skills in reading for meaning.

5. What are the considerations for setting the phonics focuses at junior secondary level?

To set appropriate focuses for the learning and teaching of phonics at junior secondary level, the following considerations should be taken into account:

a. Students' level of phonological awareness

Junior secondary students may vary a great deal in their level of phonological awareness (i.e. understanding of the relationships between letters or combinations of letters and their sounds or sound units). Some of them, including those who are regarded as fluent users of English, may start S1 with limited phonological awareness, whereas others may already have achieved an adequate level of it. Phonics focuses should therefore be carefully selected so that they are well-matched to students' prior knowledge and needs.

b. Breadth of coverage

For two reasons, there is no need to start from scratch even if the majority of the students have limited phonological awareness.

- First, there are so many letter-sound combinations in English that it is counter-productive to cover all of them.

- Second, these students may have developed some basic phonological awareness through previous exposure to English words and sounds, which they are not aware of.

Choice of phonics focuses could be more productively aimed at enhancing sensitivity to letter-sound combinations that may pose difficulties to these students, such as

- consonant digraphs that could be incorrectly reduced to a single sound, e.g. "ph" being reduced to "p", as in "phantom" being mispronounced as "pantom", "pharmacy" being mispronounced as "parmacy"; and

- consonant-and-vowel digraphs, which may be unfamiliar to students, e.g. "ti", as in "action", "essential" and "patient".

c. Progression

To develop students' phonological awareness through phonics, it is critical to ensure that there is a progression from learning smaller units of sounds, e.g. consonant digraphs, consonant trigraphs and consonant blends, within syllables, to learning larger units of sounds within or between words, e.g.

- syllables in multi-syllabic words, e.g. "computer" is made up of three syllables, "com/pu/ter";
- inflectional endings, e.g. "-ed", as in "knocked", "-es", as in "buses";
- prefixes and suffixes, e.g. "pre-", as in "preview", "-able", as in "comfortable"; and
- linking of sounds across words, e.g. "This is it" is pronounced as "This‿is‿it"; "Lots-o-Huggin' Bear", the name of a character in the animation feature *Toy Story 3*, is sometimes shortened to "Lotso".

d. The usefulness of phonics-related terminology

Just as grammar terms (e.g. noun, verb) should be judiciously introduced to students to facilitate better language awareness, basic phonics-related terms (e.g. onset, rime) could be taught in order to equip students with the necessary vocabulary to understand and talk about letter-sound relationships, the component parts of a syllable, etc.

6. What letter sounds are suitable for learning and teaching at junior secondary level?

The *Useful Groups of Letter Sounds*, as presented in the coloured card, is a collection of letter sounds that is neither prescriptive nor exhaustive. It serves as a reference for teachers to identify letter sounds that can be problematic for junior secondary students and to set phonics-related learning and teaching objectives accordingly.

The major groups of letter sounds that have been identified are:

- Consonant letter sounds
- Consonant digraph letter sounds
- Consonant trigraph letter sounds
- Consonant blend letter sounds
- Short vowel letter sounds
- Long vowel letter sounds
- Other vowel letter sounds
- Consonant-and-vowel digraphs
- Consonant-and-vowel trigraphs
- Silent letters
- Prefixes and suffixes
- Magic -e
- Silent -e
- -s endings
- -ed endings

Examples are provided to illustrate the letter-sound relationships. For the sections “Consonant letter sounds” and “Consonant blend letter sounds”, the examples included are also used to illustrate more specifically whether the letter sounds occur in the initial or ending position of a word, and, for the sections “Consonant digraph letter sounds” and “Consonant trigraph letter sounds”, the initial, medial or ending position of a word.

The letter sounds in the four sections mentioned in the previous paragraph are colour-coded to differentiate those that junior secondary students may have become familiar with by the start of Key Stage 3 from those that may be new or problematic to junior secondary students and can, therefore, be made the focus of the learning and teaching of phonics at junior secondary level.

For a recording of the letter sounds with examples, please refer to the Audio Clips section of the CD-ROM.

PART II

TEACHING PHONICS THROUGH LANGUAGE ARTS

This part first presents the advantages of teaching phonics through the use of language arts materials. This will be followed by an elaboration on how the phonics focuses for junior secondary students (as presented in Part I) can be addressed through some suggested activities. Each set of suggested activities is built around a single language arts text type and designed with the understanding that phonics is an integrated, rather than a standalone, part of English language learning.

1. Why should phonics be taught through the use of language arts materials?

– ***The role of language arts in the English Language curriculum***

Language arts involves the use of written and spoken imaginative texts in the language classroom. These texts may be selected from high or popular literature, or from the media, and include poems, chants, short stories, dramas, film titles, film/drama scripts, advertisement slogans or jingles, popular song titles/lyrics, newspaper headlines, etc. Language arts texts help students

- work towards the learning targets and objectives of the Experience Strand, which puts a premium on responding and giving expression to real and imaginative experience; and
- handle those modules in the Elective Part of the Senior Secondary English Language curriculum involving the use of such texts (e.g. Learning English through Poems and Songs, Learning English through Drama, Learning English through Popular Culture).

– ***Language arts as a context for the learning and teaching of phonics***

Language arts materials can be used as springboards for the learning and teaching of phonics in a meaningful and enjoyable way. This is particularly true for those language arts texts (such as poems, rhymes, chants, advertisement slogans) that are rich in phonological features, e.g. alliteration, rhyme. These texts, which are often written for reading aloud, are short, funny, catchy and easy to remember. They can

- help raise students' awareness of the range of phonological features used in authentic contexts;
- encourage them to experience the potential of the language itself; and
- develop their appreciation of the richness and variety of the language.

– ***Language arts and meaning-focused phonics instruction***

Language arts materials provide convenient opportunities for presenting and reviewing phonics concepts without the danger of divorcing the instructional focus from the larger task of ensuring student engagement with text meaning. They allow students to experience phonics as an integrated part of a language learning activity. For instance,

- a story title can be used as a jumping-off point for making students become aware of the manipulation of the phonological elements for sound effects before the focus is shifted back to student enjoyment of the story; and

- the composing of a simple rhyme can be seen as an opportunity to prompt students to use their phonics knowledge and see a purpose for this knowledge while they, at the same time, attend to the meaning of the rhyme.

2. How can phonics focuses be addressed through language arts materials?

Six sets of suggested phonics-focused activities are provided in the sections to follow. For each of the six sets of activities, the following are included:

- notes on the phonics focus concerned in the form of Q&A;
- one or two sets of suggested activities outlining the materials required, learning objectives and teaching steps[2];
- activity sheets; and
- references[3].

[2] Teaching steps that involve the use of the audio clips in the CD-ROM are marked by the icon .

[3] The web links or addresses included in this part were accurate at the time this resource package was published. They may, however, be subject to change. Teachers might like to make use of a search engine to regain access to any resources that have been relocated, or may look for similar resources on the web.

2.1 Using tongue-twisters and poems to teach consonant blends

Notes on the Phonics Focus

What are consonant blends?

Consonant blends are sounds represented by two or more letters that are blended together without losing their own identity. Examples of frequently occurring consonant blends include: "bl", as in "blue", "cl", as in "class", "cr", as in "crab", "tr", as in "try".

What difficulty do consonant blends present to junior secondary students?

Consonant blends can be a source of difficulty for junior secondary students as they are not always aware of the letter combinations involved (e.g. the consonant blend "pl", as in "play", is often reduced into "p", or the consonant blend "br", as in "brow", into "b").

Suggested Activities

Level: S3

Materials:
- Reading texts with words or expressions that contain the target consonant blend "tr" (pp.20-21)
- A PowerPoint slide displaying tongue-twister frames with gaps for students to fill in (PowerPoint file 1)
- Activity Sheet (p.22)
- An audio clip of the poem *Macau, the City of Dreams* (Track 2 on the CD-ROM)

Objectives:

Language-arts related
- Understanding the defining feature of tongue-twisters
- Understanding how alliterative effects[4] are created
- Understanding what "rime[5]" and "rhyming effects[6]" refer to

Phonics-related
- Practising reading out words with the consonant blend "tr"

Prior knowledge: Ss have already come across monosyllabic words that contain the consonant blend "tr", e.g. tree, tram, train.

---

[4] "Alliterative effects" will be revisited in greater detail in Section 2.2.

[5] "Rime" refers to the ending unit of a syllable that includes the vowel and any consonant sound that follows. The idea of "rime" will be dealt with in greater detail in Section 2.2.

[6] "Rhyming effects" are created when two lines of a poem end with words that share a common rime. "Rhyming effects" will be dealt with in greater detail in Section 2.2.

Summary of the activities: Students revisit some travel-related words with the consonant blend "tr" and complete two tongue-twisters using them. They then learn other travel-related words with the same consonant blend taken from two reading texts and complete a poem about Macau using these words.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Establishing links with Ss' prior knowledge	
Step 2	Write on the blackboard words that contain the consonant blend "tr" and that can be loosely related to the theme of the reading text, which is travel, e.g. traffic, train, tram, travel. Include additional words, such as proper names, if necessary, e.g. Trish, Troy, Tracy.
Step 3	Ask Ss to pronounce those words introduced in Step 2 and suggest what they have in common in terms of the letter sounds.
Step 4	Show the following half-completed tongue-twisters on a PowerPoint slide (PowerPoint file 1). Ask Ss to listen to the teacher saying out loud the following two tongue-twisters and fill in the blanks with suitable words. • Fallen trees brought _____ troubles to the _____ and _____ networks. *(traffic, train, tram)* • Tracy and _____ had trouble catching the _____ to the city of _____. *(Trish, train, Troy)* Explain what tongue-twisters are. If possible, have Ss suggest what the defining feature of tongue-twisters is with reference to the words used in the two tongue-twisters above (i.e. the repetition of the same initial consonant sound(s) over two or more sequences of sounds to create alliterative effects).
Focusing on reading	
Step 5	Highlight words from the reading texts (pp.20-21) that contain the target consonant blend "tr", regardless of where it is in the words, e.g. attraction, pedestrian, traditions, travelled, trip. Invite Ss to indicate where the target consonant blend is and group the words based on where it is found. Guide Ss to pronounce these words.

Step 6	Ask Ss a variety of comprehension questions that not only require the use of the target words to answer, but also cover both lower-order and higher-order thinking, e.g. • What can you see in the Museum of Macau? *(the history and traditions of Macau)* • Can cars get into the Senate Square? Why/Why not? *(No, cars cannot get into it because it is a pedestrian area.)* • Which of the attractions described in the text would you most want to visit? Why? (*Any reasonable answers*)
Applying phonics	
Step 7	Give out the Activity Sheet on p.22. Draw Ss' attention to the title of the poem and guide them to find out why Macau is called "The City of Dreams" in the poem.
Step 8	Highlight Lines 13 & 14 and Lines 20 & 21, and focus Ss' attention on the last word of each pair of lines (i.e. "distance" & "abundance"; "trails" & "details"). Ask Ss to suggest what the two words in each pair have in common. (*The first pair of words end in "ance". The second pair of words end in "ails".*) Briefly introduce what "rime" is. Point out that the two words in each pair have the same rime and they therefore rhyme with each other. Check if Ss know what effects are created in a poem through the use of words with the same rime. (*Rhyming effects*)
Step 9	Draw Ss' attention to Lines 3 & 4, Lines 6 & 7 and Lines 10 & 11. Have them fill in each blank with one of the given words (which are introduced in Step 5), so that it rhymes with the final word in the following line. Then instruct Ss to fill in the blanks in Line 13 and Line 17 with other given words.
Step 10	Read aloud the poem or play the recording of the poem on the CD-ROM (Track 2) for Ss to check the answers. As an extension activity, invite Ss to identify all the words that contain the target consonant blend "tr" on top of the given ones. Have Ss read out the poem to check their pronunciation of the target vocabulary items.
Reviewing progress	
Step 11	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

Visit Macau!

Do you enjoy sightseeing and eating?

If your answer is yes, you'll definitely love visiting Macau, a place full of culture and beauty. Join us on our exciting two-day tour!

Our tour begins at the Ruins of St Paul's. A fire destroyed this famous church many years ago, but one wall still remains. Tourists from all over the world come to visit these famous ruins.

Next, we'll visit the Museum of Macau, which shows you the history and traditions of the city. You should miss none of the exhibits! They are all fascinating!

After that, we'll go to Macau Tower, the 10th tallest tower in the world. This is certainly the best place to see the city!

The next day, we'll enjoy many of the best foods of Macau. Anyone who has visited Macau will tell you the food is hard to resist! One of the places we'll take you to is Lord Stow's Bakery — nobody should miss the egg tarts there!

Finally, we'll end our tour at Nam Van Lake, where we'll watch an excellent laser show.

Come and join our tour! There's something for everyone in Macau!

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My trip to Macau

Someone told my father about Macau. After reading a travel brochure about it, none of my family wanted to miss the chance to go there!

So last weekend, we travelled to Macau. There was nothing particular to do on the ferry, but we had a good time chatting with each other.

On our first day in Macau, we did some sightseeing. We visited the Ruins of St Paul's and A-Ma Cultural Village. Then, we went shopping in Senate Square, a paved pedestrian area in the centre of Macau. Popular tourist attraction Macau Tower was our last stop that day.

On the second day, we went to Hac Sa Beach. There wasn't anything interesting to see except for the black sand. But all of us enjoyed swimming there — none of us wanted to leave before sunset!

We tried a lot of local foods throughout our trip — egg tarts, pork chop buns and peanut sweets. No one should miss any of these!

Macau is a really nice place to visit. I'll definitely visit it again!

Posted at 21.00 by Travelkid

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Activity Sheet

Read the following poem. Fill in the blanks with one of the following words with the consonant blend "tr":

travelled ***trips*** ***traditions*** ***pedestrian*** ***attractions***

Macau, the City of Dreams

Macau,
The City of Dreams,
Rich in history and _____
With streets lined by colourful constructions,
Left behind by people
Who made many thousand-mile _____
On their sailing ships.

Macau,
The City of Dreams,
Full of wonderful _____
Of a grand mix of architectural creations,
Brought to us by people
Who _____ long distance
For a brave new world of abundance.

Macau,
The City of Dreams,
Never short of _____ zones
In winding city streets paved in cobblestones,
Where no traffic is ever allowed to invade,
And the quiet, peaceful nature trails
That give a taste of Macau's rustic charms and details.

Answers

Read the following poem. Fill in the blanks with one of the following words with the consonant blend "tr":

travelled ***trips*** ***traditions*** ***pedestrian*** ***attractions***

Macau, the City of Dreams

Macau,
The City of Dreams,
Rich in history and traditions
With streets lined by colourful constructions,
Left behind by people
Who made many thousand-mile trips
On their sailing ships.

Macau,
The City of Dreams,
Full of wonderful attractions
Of a grand mix of architectural creations,
Brought to us by people
Who travelled long distance
For a brave new world of abundance.

Macau,
The City of Dreams,
Never short of pedestrian zones
In winding city streets paved in cobblestones,
Where no traffic is ever allowed to invade,
And the quiet, peaceful nature trails
That give a taste of Macau's rustic charms and details.

2.2 Using song titles, slogans and rhymes to teach onsets and rimes

Notes on the Phonics Focus

- ***What are onsets and rimes?***

An onset is the opening unit of a syllable that comes before the vowel sound. For example, in the words “keep”, “sleep” and “chair”, the onsets are “k”, “sl” and “ch” respectively. A syllable is said to have a zero onset if its opening unit is a vowel sound instead of a consonant sound (e.g. the words “aim” and “ink”). The repetition of the same onset in two or more words produces an alliterative effect.

A rime is the ending unit of a syllable that includes the vowel and any consonant sound that follows. For example, in the words “tall”, “snow” and “fish”, the rimes are “all”, “ow” and “ish” respectively. The repetition of the same rime in two or three words produces a rhyming effect.

- ***Why does the learning and teaching of onsets and rimes matter?***

Knowledge of onsets and rimes can sensitise students to how letter sounds are manipulated to achieve alliterative or rhyming effects in contexts where such effects are critical for making a lasting impression (e.g. song and film titles, brand names, advertisement slogans, cheering chants, news headlines).

2.2.1 Using song titles and slogans

Suggested Activities

Level: S3

Materials:
- Activity Sheets (pp.27-28)
- Guidelines for Group Presentation (p.31)
- Audio clips of song titles (Tracks 3 & 4)

Objectives:

Language-arts-related
- Identifying alliterative and rhyming features in song titles
- Understanding how vowel letter sounds and consonant letter sounds can be manipulated to achieve alliterative and rhyming effects
- Reading aloud song titles with alliterative and/or rhyming effects
- Creating slogans with alliterative and/or rhyming effects

Phonics-related
- Consolidating understanding of “onset” and “rime”

Summary of the activities: Students study pop song titles and identify the alliterative and rhyming letter-sound patterns. In groups of four, they then take on the role of a school activity publicity team and design slogans with alliterative and/or rhyming features to promote a school activity. They will present the slogan of their choice to the class with justifications.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Introducing pop song titles	
Step 2	Play two to three familiar pop songs with titles that have alliterative and/or rhyming effects, and invite Ss to name the songs (e.g. *Mamma Mia* by Abba, *Tik Tok* by Ke$ha, *Eenie Meenie* by Sean Kingston & Justin Bieber). Write the song titles on the blackboard.
Focusing on phonics	
Step 3	Focus on the song titles. Break the song titles into their constituent syllables and highlight the relevant syllables (e.g. ***Mam****/ma* ***Mi****/a*, ***Tik Tok***, *Ee/**nie** Mee/**nie***). Tell Ss to identify the opening or the ending unit of the highlighted syllables. Introduce the terms "onsets" and "rimes".
Step 4	Invite Ss to comment on the letter-sound patterns of the song titles (e.g. ***Mam****/ma* ***Mi****/a* – the onset for the first syllable of both words is "M"; ***Tik Tok*** – the onset for both words is "T"; *Ee/**nie** Mee/**nie*** – the rime for the final syllable of both words is "ie"). Revisit what alliterative and rhyming effects are, if necessary.
Step 5	Ask Ss to form groups of four. Give out the Activity Sheets on pp.27-28. Assign two to three song titles to each group and ask them to suggest if there is any regularity in the letter-sound patterns.
Step 6	Discuss with the whole class what effects the use of alliteration and rhyme has on the song titles. Play Tracks 3 & 4 on the CD-ROM to let Ss listen to how those song titles are pronounced. Then invite Ss to provide three additional song titles that contain alliterative and/or rhyming effects and identify the onset and rime of the component syllables. Encourage them to read out the three song titles of their choice.

Applying phonics	
Step 7	Tell Ss to form groups of four again and take on the role of a school activity publicity team. Explain that they are going to select a school activity for promotion and think of a slogan that will help make it appealing to students. Provide them with examples of slogans (e.g. If you drink, don't drive; Twice as fast for half the price; No more drama, vote for Obama!) and explain how slogans work the same way as song titles. Emphasise that many slogans include alliterative and/or rhyming features.
Step 8	Give out the Guidelines for Group Presentation (p.31). Explain how Ss can discuss their choice of activities and slogans.
Step 9	Have each group present their choice in the following lesson. Tell Ss that they need to conduct peer assessment of one another's performance based on pre-agreed criteria.
Reviewing progress	
Step 10	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

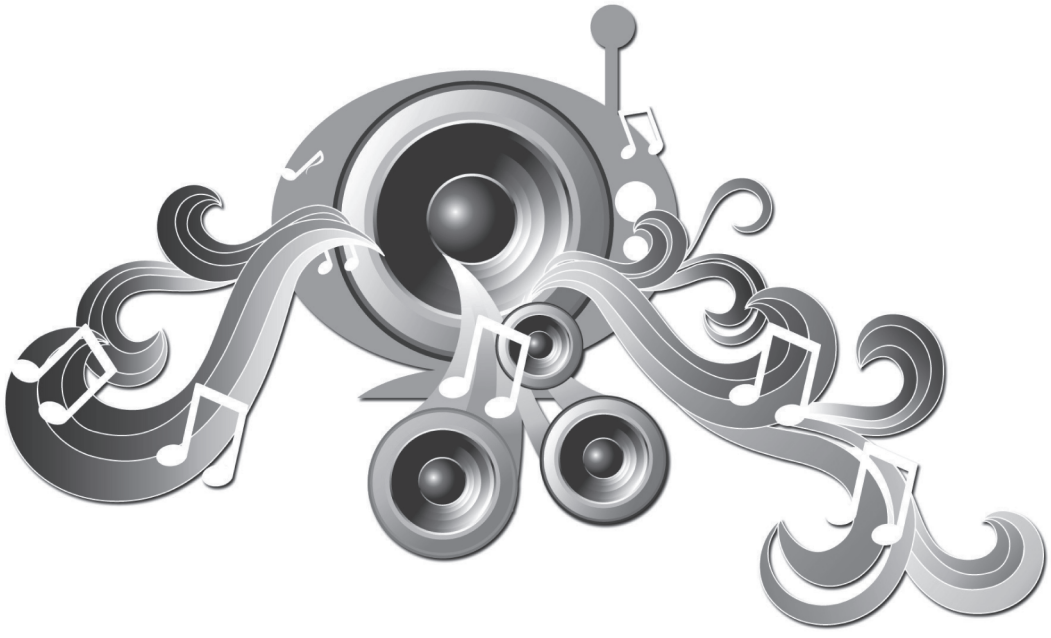
Activity Sheets

(I) Study the pop song titles presented in Column 1. Complete Column 2 and Column 3 of the table by indicating which part(s) of each underlined word represent(s) the onset(s) and which represent(s) the rime(s). For multi-syllabic words, which may contain more than one onset and one rime, write the onsets and rimes in separate rows. Then provide three additional song titles that contain alliterative and/or rhyming elements and identify the onset and rime of the component syllables.

Column 1	Column 2 – the 1st underlined word		Column 3 – the 2nd underlined word	
	Onset	Rime	Onset	Rime
1. Bad Boy (by Beyonce)				
2. Super Trouper (by Abba)				
3. Viva la Vida (by Coldplay)				
4. Love the Way You Lie (by Eminem feat. Rihanna)				
5. Man in the Mirror (by Michael Jackson)				
6. Bop to the Top (by the cast of High School Musical)				
7. Freaky Friday (by Aqua)				
8.				
9.				
10.				

(II) Study the onset(s) and rime(s) in each song title. Based on your teacher's explanation about alliteration and rhyme, complete the following table by putting the song titles into the appropriate columns.

Song titles that contain alliteration	**Song titles that contain rhyme**



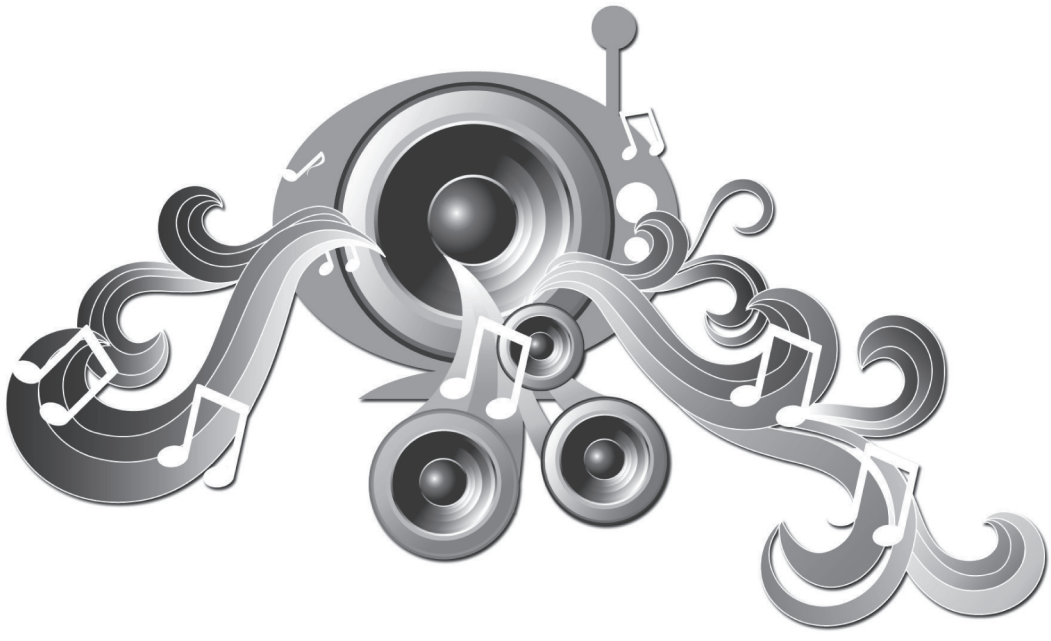
Answers

(I) Study the pop song titles presented in Column 1. Complete Column 2 and Column 3 of the table by indicating which part(s) of each underlined word represent(s) the onset(s) and which represent(s) the rime(s). For multi-syllabic words, which may contain more than one onset and one rime, write the onsets and rimes in separate rows. Then provide three additional song titles that contain alliterative and/or rhyming elements and identify the onset and rime of the component syllables.

Column 1	Column 2 – the 1st underlined word		Column 3 – the 2nd underlined word	
	Onset	Rime	Onset	Rime
1. **Bad Boy (by Beyonce)**	*B*	*ad*	*B*	*oy*
2. **Super Trouper (by Abba)**	*S*	*u*	*Tr*	*ou*
	p	*er*	*p*	*er*
3. **Viva la Vida (by Coldplay)**	*V*	*i*	*V*	*i*
	v	*a*	*d*	*a*
4. **Love the Way You Lie (by Eminem feat. Rihanna)**	*L*	*ove*	*L*	*ie*
5. **Man in the Mirror (by Michael Jackson)**	*M*	*an*	*M*	*ir*
			r	*or*
6. **Bop to the Top (by the cast of High School Musical)**	*B*	*op*	*T*	*op*
7. **Freaky Friday (by Aqua)**	*Fr*	*ea*	*Fr*	*i*
	k	*y*	*d*	*ay*
8.				
9.				
10.				

(II) Study the onset(s) and rime(s) in each song title. Based on your teacher's explanation about alliteration and rhyme, complete the following table by putting the song titles into the appropriate columns.

Song titles that contain alliteration	Song titles that contain rhyme
Bad Boy ***Viva la Vida*** ***Love the Way You Lie*** ***Man in the Mirror*** ***Freaky Friday***	***Super Trouper*** ***Viva la Vida*** ***Bop to the Top***



Guidelines for Group Presentation

Guidelines for the slogan presentation

1. Identify a school activity that you would like to promote (e.g. the school sports day, the English speaking day, the Student Union election).

2. Brainstorm slogans that may help promote the activity. The slogans may come from pop song titles or may be original creations. They must, however, contain alliterative and/or rhyming letter-sound patterns.

3. Discuss the merits of each of the suggestions, taking into account how easy it is to remember them because of the letter-sound patterns involved and how they can remind the students of the activity being promoted.

4. Choose the most suitable slogan for the activity.

5. Present the slogan to the class with reasons.

References

There is a wealth of pop culture-related Internet resources that can be tapped for the teaching of creative manipulation of onsets and rimes. Here are some examples of useful links:

Advertising slogans:	**AdSlogans** www.adslogans.co.uk/hof/index.html
Brand names:	**Wikipedia** en.wikipedia.org/wiki/List_of_company_name_etymologies
Film titles and names of characters:	**The Internet Movie Database** www.imdb.co.uk
News headlines:	**The Guardian** www.guardian.co.uk **The Independent** www.independent.co.uk **South China Morning Post** www.scmp.com
Song titles:	**Amazon** www.amazon.com **Billboard Magazine** www.billboard.com **Yahoo Music UK** new.uk.music.yahoo.com

2.2.2 Using a rhyme

Suggested Activities

Level: S3

Materials:
- The rhyme[7] *Little Red Riding Hood and the Wolf* written by Roald Dahl (from *Revolting Rhymes*[8]) (p.44)
- A character map (p.36)
- A plot diagram for the fairy tale *Little Red Riding Hood* (p.38)
- A plot diagram for the rhyme *Little Red Riding Hood and the Wolf* (p.40)
- Activity Sheet 1 (pp.41-42)
- Activity Sheet 2 (p.45)
- An audio clip of the rhyme *Little Red Riding Hood and the Wolf* (Track 5 on the CD-ROM)
- YouTube clips of other versions of *Little Red Riding Hood*

Objectives:

Language-arts-related
- Appreciating the use of rhyming words in a rhyme
- Understanding the development of plot and characters in a story
- Applying knowledge of "rime" in rewriting a specific part of a rhyme

Phonics-related
- Understanding the relationship between "rime" and "rhyming effects"

Summary of the activities: Teacher discusses with students the main characters and the key events of the fairy tale *Little Red Riding Hood* using a character map and a plot diagram. Students next complete and read aloud a part of the rhyme *Little Red Riding Hood and the Wolf* in groups and put it in the correct part of a plot diagram for the rhyme. They then describe the main characters in the rhyme using the character map. As an extension activity, students first compare the rhyme with the original fairy tale (i.e. *Little Red Riding Hood)* with reference to the completed plot diagram and character map. They then rewrite a specific part of the rhyme by applying their knowledge about rime with creativity.

---

[7] A rhyme is a form of rhyming poems.

[8] Dahl, R. (2008). *Revolting Rhymes.* London: Penguin Books Ltd.
This book is a collection of fractured fairy tales written in the form of rhyming poems by Roald Dahl. The fairy tales are retold with surprising and hilarious twists in the plot or characters.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Activating students' prior knowledge	
Step 2	Refer Ss to Part I of the character map (p.36) and the plot diagram (p.38). Ask Ss about the main characters and the key events of the fairy tale *Little Red Riding Hood* and help them organise their ideas using the character map and the plot diagram. Explain what a character map and a plot diagram are, if necessary.
Introducing the rhyme	
Step 3	Introduce the rhyme *Little Red Riding Hood and the Wolf* by Roald Dahl, which is a fractured fairy tale, by displaying pictures describing the development of the rhyme, and the beginning and ending of it, on another plot diagram (p.40).
Focusing on phonics	
Step 4	Introduce what rime and rhyming effects are by using the first part of the rhyme as an example: As soon as Wolf began to feel That he would like a decent meal, He went and knocked on Grandma's door. When Grandma opened it, she saw The sharp white teeth, the horrid grin, And Wolfie said, "May I come in?" Poor Grandma was terrified. "He's going to eat me up!" she cried. And she was absolutely right. He ate her up in one big bite. *Words with the same rime rhyme, e.g.* grin, in
Applying phonics	
Step 5	Divide the class into groups. Give out Activity Sheet 1 (pp.41-42). Tell each group to complete one part of the rhyme by filling in each blank with a suitable word which shares the same rime with the underlined word in the previous or the next line. (For less able Ss, provide options for them to choose from, if necessary.)
Step 6	Display on the blackboard an enlarged version of the plot diagram on p.40. Instruct each group to read out the completed part of the rhyme and display it in the correct part of the plot diagram.
Step 7	Give out the complete version of the rhyme (p.44). Play the recording of the rhyme on the CD-ROM (Track 5) and check answers by asking Ss to compare their completed parts with those in the rhyme.

Discussing the twisted elements of the rhyme	
Step 8	Refer Ss to Part II of the character map (p.36). Discuss with Ss the main characters and the key events in the rhyme *Little Red Riding Hood and the Wolf* using the character map.
Step 9	Discuss with Ss the twisted elements of the rhyme *Little Red Riding Hood and the Wolf* by comparing it with the original fairy tale using the completed character map (p.37) and plot diagrams (p.39, p.43), and explain to Ss what a fractured fairy tale is. Other versions of *Little Red Riding Hood* with a twist, e.g. http://www.youtube.com/watch?v=jafViPMDM6s, can be shown as alternative examples. Invite Ss to suggest what the twists are in these other versions of *Little Red Riding Hood*.
Applying Phonics	
Step 10	Give out Activity Sheet 2 (p.45). Tell Ss to rewrite with creativity one specific part of the rhyme by applying their knowledge about rime. Invite Ss to read aloud their own version to the class afterwards.
Reviewing progress	
Step 11	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

A Character Map

Part I: Think about the main characters and the key events of the fairy tale *Little Red Riding Hood* and record your ideas in the relevant columns of the character map below and in the plot diagram on the following page.

Part II: Think about the main characters and the key events described in the rhyme *Little Red Riding Hood and the Wolf* and compare them with those of the original fairy tale.

A Character Map	What does the character look like?		How does the character act?		What happens to the character?	
	Little Red Riding Hood	***Little Red Riding Hood and the Wolf***	***Little Red Riding Hood***	***Little Red Riding Hood and the Wolf***	***Little Red Riding Hood***	***Little Red Riding Hood and the Wolf***
Character 1 _____						
Character 2 _____						
Character 3 _____						

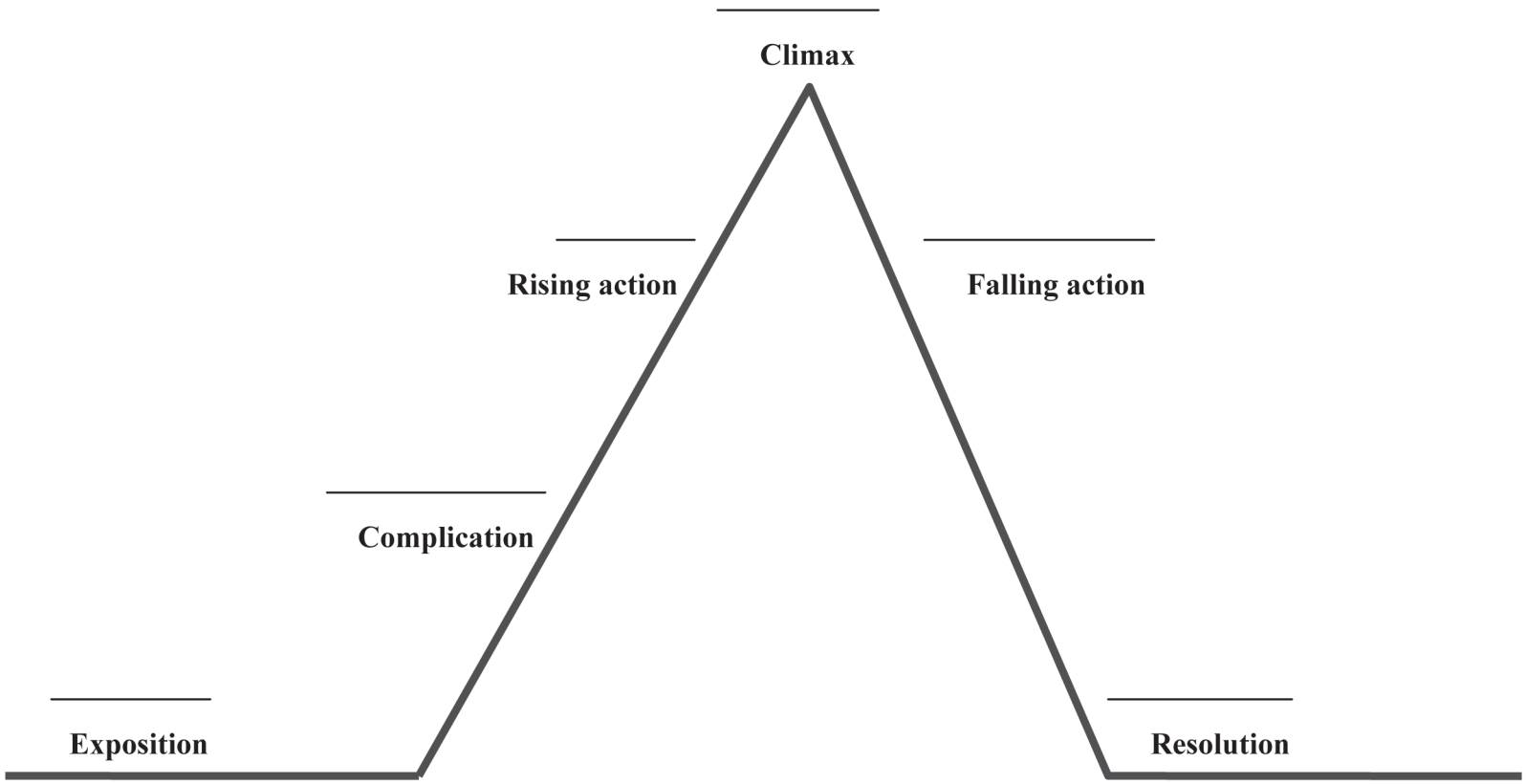
Suggested Answers

A Character Map

A Character Map	What does the character look like?		How does the character act?		What happened to the character?	
	Little Red Riding Hood	***Little Red Riding Hood and the Wolf***	***Little Red Riding Hood***	***Little Red Riding Hood and the Wolf***	***Little Red Riding Hood***	***Little Red Riding Hood and the Wolf***
Little Red Riding Hood	*a little girl wearing a red cape with a red hood*	*a little girl wearing a red cape with a red hood at the beginning of the rhyme but wearing a wolfskin coat and carrying a pistol near the end*	*lovely, innocent, trusting*	*tough, powerful, smart*	*visited her sick grandma; eaten by the wolf; saved by a hunter*	*visited her grandma; shot the wolf dead*
The Wolf	*a furry creature with big eyes, big ears, a big nose and big teeth*	*a furry creature with big eyes, big ears, a big nose and big, sharp teeth*	*hungry, cunning, greedy*	*hungry, cunning, greedy*	*ate grandma; pretended to be grandma; killed by a hunter*	*ate grandma; pretended to be grandma; shot dead by Little Red Riding Hood*
Grandma	*dressed in her cap, not feeling well*	*dressed in her cap*	*bed-ridden*	*terrified, crying out loud*	*got sick; eaten by the wolf; saved by a hunter*	*eaten by the wolf*

A Plot Diagram

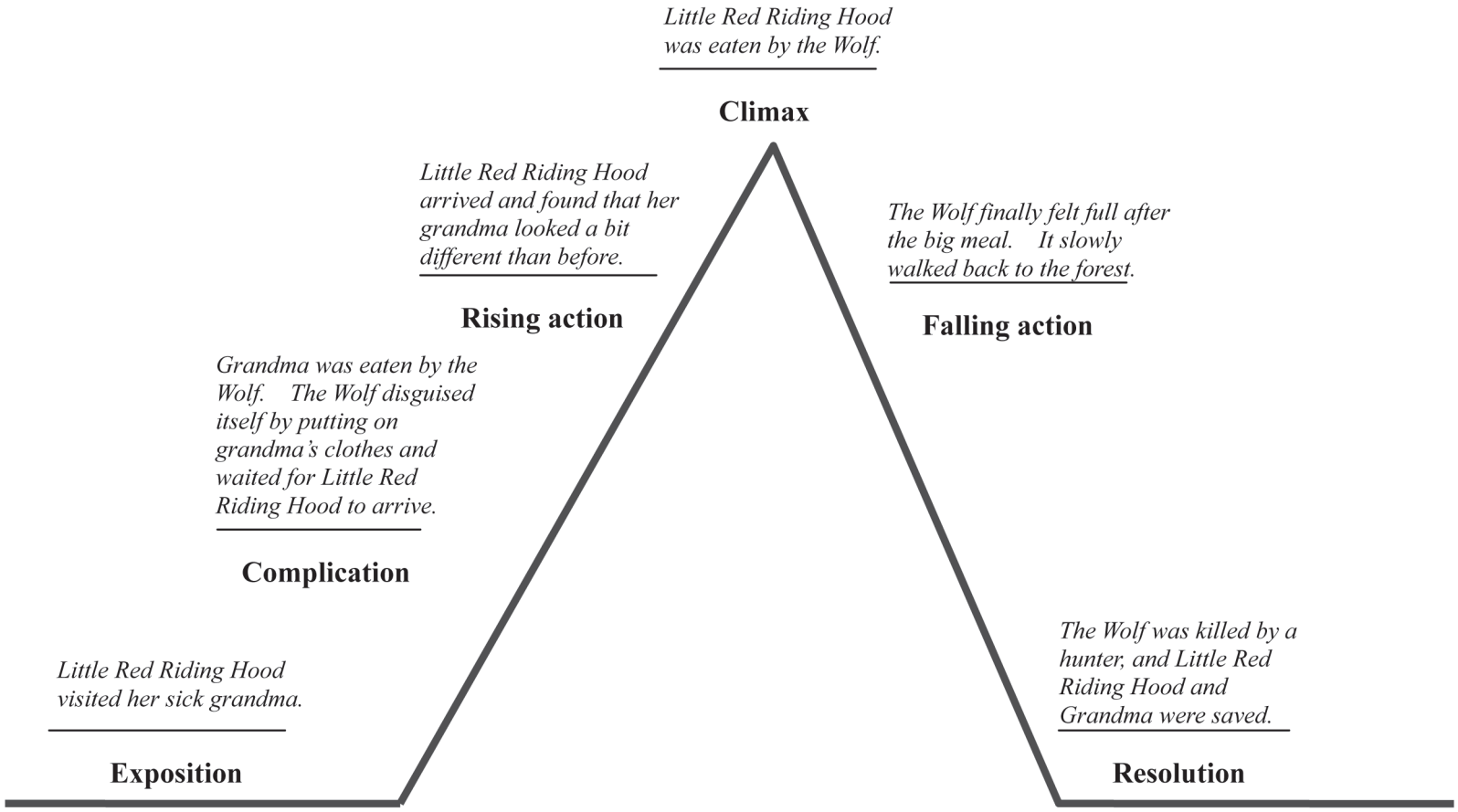
Title: ***Little Red Riding Hood***



Suggested Answers

A Plot Diagram

Title: ***Little Red Riding Hood***



A Plot Diagram

Title: (*Little Red Riding Hood and the Wolf***)**

Climax

Rising action

Falling action

Complication

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.
And she was absolutely right.
He ate her up in one big bite.

Exposition

But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry WOLFSKIN COAT."

Resolution

Activity Sheet 1

In groups, complete one part of the rhyme *Little Red Riding Hood & the Wolf* by filling in each blank with a suitable word which shares the same rime with the underlined word in the previous or the next line. Be prepared to read aloud the completed part and display it in the correct part of the plot diagram on the blackboard.

Rhyming rime (Group 1)

Fill in each blank with a suitable word which shares the same rime with the underlined word in the next line. Put the completed verse up onto the correct part of the plot diagram to form the whole rhyme.

He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).

He dressed himself in coat and (a) _____.
He put on shoes, and after that,
He even brushed and curled his (b) _____,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"*What great big ears you have, Grandma*."
"*All the better to hear you with*," the Wolf replied.
"*What great big eyes you have, Grandma*,"
said Little Red Riding Hood.
"*All the better to see you with*," the Wolf replied.

Rhyming rime (Group 2)

Fill in each blank with a suitable word which shares the same rime with the underlined word in the previous or the next line. Put the completed verse up onto the correct part of the plot diagram to form the whole rhyme.

But Grandmamma was small and (a) _____,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have another (b)_____!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the (c) _____."

Rhyming rime (Group 3)

Fill in each blank with a suitable word which shares the same rime with the underlined word in the previous or the next line. Put the completed verse up onto the correct part of the plot diagram to form the whole rhyme.

The small girl smiles. One eyelid flickers.
She whips a pistol from her (a) _____.
She aims it at the creature's (b) _____,
And *bang bang bang*, she shoots him dead.
A few weeks later, in the (c) _____,
I came across Miss Riding Hood.

Rhyming rime (Group 4)

Fill in each blank with a suitable word which shares the same rime with the underlined word in the next line. Put the completed verse up onto the correct part of the plot diagram to form the whole rhyme.

He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma,
She's going to taste like caviar.

Then Little Red Riding Hood said, "*But Grandma*,
what a lovely great big furry coat you have on."
"That's wrong!" cried Wolf.
"Have you (a) _____
To tell me what BIG TEETH I've got?
Ah well, no matter what you (b)_____,
I'm going to eat you anyway."

Suggested Answers

A Plot Diagram

Title: (*Little Red Riding Hood and the Wolf***)**

Group 1
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and **(a) hat**.
He put on shoes, and after that,
He even brushed and curled his **(b) hair**,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"What great big ears you have, Grandma."
"All the better to hear you with," the Wolf replied.
"What great big eyes you have, Grandma,"
said Little Red Riding Hood.
"All the better to see you with," the Wolf replied.

Group 2
But Grandmamma was small and **(a) tough**,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have another **(b) helping**!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the **(c) wood**."

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.
And she was absolutely right.
He ate her up in one big bite.

Exposition

Rising action

Complication

Climax

Group 4
He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma,
She's going to taste like caviar.

Then Little Red Riding Hood said, "*But Grandma, what a lovely great big furry coat you have on.*"
"That's wrong!" cried Wolf.
"Have you **(a) forgot**
To tell me what BIG TEETH I've got?
Ah well, no matter what you **(b) say**,
I'm going to eat you anyway."

Falling action

Group 3
The small girl smiles. One eyelid flickers.
She whips a pistol from her **(a) knickers**.
She aims it at the creature's **(b) head**,
And *bang bang bang*, she shoots him dead.
A few weeks later, in the **(c) wood**,
I came across Miss Riding Hood.

But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry WOLFSKIN COAT."

Resolution

The Complete Version of the Rhyme *Little Red Riding Hood and the Wolf*

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.
And she was absolutely right.
He ate her up in one big bite.

Group 2

But Grandmamma was small and **(a) tough**,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have another **(b) helping**!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the **(c) wood**."

Group 1

He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and **(a) hat**.
He put on shoes, and after that,
He even brushed and curled his **(b) hair**,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"*What great big ears you have, Grandma*."
"*All the better to hear you with*," the Wolf replied.
"*What great big eyes you have, Grandma*,"
said Little Red Riding Hood.
"*All the better to see you with*," the Wolf replied.

Group 4

He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma,
She's going to taste like caviar.

Then Little Red Riding Hood said, "*But Grandma, what a lovely great big furry coat you have on*."
"That's wrong!" cried Wolf.
"Have you **(a) forgot**
To tell me what BIG TEETH I've got?
Ah well, no matter what you **(b) say**,
I'm going to eat you anyway."

Group 3

The small girl smiles. One eyelid flickers.
She whips a pistol from her **(a) knickers**.
She aims it at the creature's **(b) head**,
And *bang bang bang*, she shoots him dead.
A few weeks later, in the **(c) wood**,
I came across Miss Riding Hood.

But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry WOLFSKIN COAT."

Roald Dahl

Source: Dahl, R. (2008). *Revolting Rhymes.* London: Penguin Books Ltd.

Activity Sheet 2

Rewrite a specific part of the rhyme *Little Red Riding Hood & the Wolf* with creativity. Fill in the blanks using your knowledge about rime if possible.

_____ and the Wolf

Finally, the Wolf decided to declare his love to his dream girl, _____. Hoping to draw her attention…

He quickly put on _____,

He dressed himself in _____.

He put on shoes, and after that,

He even _____,

Then sat himself in _____.

In came _____.

She stopped. She stared. And then she said,

"*What* _____ *you have, Wolfie*."

"*All the better to* _____," the Wolf replied.

"*What* _____ *you have, Wolfie*."

said _____.

"*All the better to* _____," the Wolf replied.

He sat there watching her and smiled.

He thought, "I'm going to _____."

Suggested Answers

Winnie and the Wolf

Finally, the Wolf decided to declare his love to his dream girl, ***Winnie***. Hoping to draw her attention…

He quickly put on ***hip-hop clothes*****,**

He dressed himself in ***jeans and hat***.

He put on shoes, and after that,

He even ***wears his brother's top***,

Then sat himself in ***coffee shop***.

In came ***his dream girlfriend in red***.

She stopped. She stared. And then she said,

"*What* ***big strong arms*** *you have, Wolfie*."

"*All the better to* ***hug you with***," the Wolf replied.

"*What* ***charming lips*** *you have, Wolfie*."

said ***Winnie***.

"*All the better to* ***kiss you with*****,**" the Wolf replied.

He sat there watching her and smiled.

He thought, "I'm going to ***ask her out***."

References

The rhyme used in the suggested activity is taken from Roald Dahl's *Revolting Rhymes,* which is a collection of his poems that reinterpret popular fairy tales, such as *Cinderella*, *Snow White and the Seven Dwarfs* and *Goldilocks*. All the poems in this collection can be profitably exploited to illustrate how rimes are manipulated for sometimes playful and humorous effects.

Apart from Roald Dahl's poems, rhyming poems with extensive rime repetitions can also offer good materials for the learning and teaching of rimes. The following websites provide examples of such poems:

Funny Poems
www.funny-poems-for-free.com/funny-rhyming-poems.html

Narrative Rhyming Poems
www.blackcatpoems.com/n/narrative_poems.html

Rhyming Poems
www.hyperborea.org/alenxa/rhyme.html#love

2.3. Using song lyrics and haiku to teach the structure of syllables

Notes on the Phonics Focus

- ***What are syllables?***

Syllables are chunks of sounds which consist of a vowel alone or a vowel and surrounding consonants. Thus the word "best" consists of one syllable, whereas the word "insist" consists of two syllables (i.e. in/sist).

Junior secondary students should be taught the strategies to:

- break up multi-syllabic words into one-syllable chunks (i.e. chunking);
- apply phonics knowledge related to onsets and rimes to blend individual letter sounds into syllables; and
- blend syllables into words to facilitate both decoding and encoding.

- ***What are the steps involved in breaking up a word into syllables?***

To develop students' skills in syllable recognition and blending, the teacher plays a critical role in familiarising them with the steps involved through demonstration.

For the multi-syllabic word "computer", the following steps can be demonstrated:

i. Identify the vowel letters in the word: "computer".

ii. Read aloud the word and count the number of syllables: 3 syllables.

iii. Break the word up into syllables and identify the stressed syllable:
"com / **PU** / ter"

iv. Blend letter sounds in each syllable.

v. Blend sounds across the three syllables.

- ***What is a suitable language arts context for the learning and teaching of syllables?***

- Pop song lyrics and haiku provide particularly good sources of materials for developing students' awareness of syllables.

- Pop songs are, by nature, characterised by repetitions of the melody. As the melody always imposes a constraint on how many syllables can fit into a line, melody repetition could lead to a recurring syllable distribution pattern which can be easily identifiable.

- Haiku, more than song lyrics, follow a regular principle of arrangement. A haiku, which is a Japanese lyric form that represents the poet's impression of a natural scene or object, is made up of 17 syllables in three lines, with 5 syllables in the first and third lines, and 7 in the second. With its highly predictable syllable pattern, as well as its brevity, a haiku can be conveniently used for both awareness-raising and production purposes.

2.3.1 *Using song lyrics*

Suggested Activities

Level: S2-S3

Materials:
- A PowerPoint slide that displays Verse 1 of the lyrics to the song *Butterfly* (PowerPoint file 2)
- Activity Sheets (pp.52-54), which include the lyrics to the song *Butterfly*
- An audio clip of the studio version of the song *Butterfly*, which is available on YouTube.

Objectives:

Language-arts-related
- Understanding how the lyrics to a song fits in with the melody
- Using knowledge of syllables to fill in the missing words in some parts of the lyrics to a song

Phonics-related
- Understanding what syllables are
- Understanding how a multi-syllabic word can be broken up into syllables
- Using knowledge of syllables to count the number of syllables in words and in a single line of the lyrics to a song

Summary of the activities: Students read and listen to Verse 1 of the lyrics to the song *Butterfly*, work out the number of syllables in each line and draw conclusion about the syllable distribution pattern of the first verse. They then read Verse 2 and the rest of the lyrics, provide the missing words, taking into account the number of syllables required for the line concerned, and check answers by listening to the relevant verses of the song. Under teacher guidance, they identify the differences in the number of syllables in Verse 1 and Verse 2, and discuss the effects such variations may achieve.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Presenting the lyrics	
Step 2	Display Verse 1 (i.e. Lines 1-15) of the lyrics to the song *Butterfly* (PowerPoint file 2). Ask Ss questions to familiarise them with the content and mood of this verse, e.g. – Where is the singer? – What has she found? – How does she feel about what she has found? – Who is "she" in Line 7? – Who is "you" in Line 10? – What are the singer's feelings towards "you"?
Focusing on phonics	
Step 3	Play the first verse of the song. Draw Ss' attention to the number of syllables in each of the 15 lines of this verse. Remind Ss what syllables are, if necessary, with examples available, e.g. "house" contains one syllable, "mother's" and "always" contain two syllables. Indicate syllable boundaries by using a syllable marker, e.g. "mo/ther's", "al/ways". Give out the Activity Sheets on pp.52-54. Refer Ss to Part I and have them count the number of syllables in each line of the verse. Tell Ss to insert syllable markers, where appropriate.
Step 4	Display the results of the syllable count on the blackboard and invite Ss to draw conclusion about the syllable distribution pattern of the first verse. Draw Ss' attention to Lines 1-4 and Lines 5-8, where the melody is identical. *(All lines in the first verse contain 5 syllables. The melody of Lines 1-4 is identical to that of Lines 5-8 and that could explain why there is a repetition of the syllable distribution pattern.)* If appropriate, discuss the effects achieved by having the same number of syllables in each line. *(To enhance the catchiness of the song, to make it easier to remember and hum)*
Reading the lyrics	
Step 5	Refer Ss to Part II of the Activity Sheets. Help Ss further their comprehension of the content of the song by asking questions, e.g. – In the first chorus, what are the singer's feelings towards her mother? Are these feelings consistent with the feelings she expresses in Verse 1? – In Verse 2, what is her mother's house compared to? Why does she make such a comparison? How would you describe the singer's relationship with her mother? How would you describe how the singer's mother brought her up?

Applying phonics and understanding of the lyrics	
Step 6	Focus Ss' attention on Verse 2. Tell Ss that Lines 24-27 and Lines 28-31 have an almost identical melody as Lines 1-4 and Lines 5-8 in Verse 1. Ask Ss to fill in the missing words in the lyrics, based on their prediction about the number of syllables required. If necessary, provide clues in terms of the part of speech of the word required.
Step 7	Invite Ss to share and justify their suggestions.
Step 8	Play Verse 2 of the song and ask Ss to do a syllable count and check if their suggestions are correct or not. Point out that the slight variation in the melody has resulted in a change in the number of syllables that are accommodated. *(There are 5 syllables in Line 24, 5 in Line 25, 6 in Line 26 and 5 in Line 27. There are 5 syllables in Line 28, 5 in Line 29, 6 in Line 30 and 6 in Line 31.)* Play Verses 1 & 2 again and ask Ss to identify where a variation in the melody occurs again. *(Lines 34-35 have a different melody from Line 11.)* Ask Ss to compare the number of syllables in Lines 34-35 and in Line 11. If appropriate, discuss why such slight variations are necessary. *(To make the song more interesting and slightly unpredictable)*
Extending understanding of the lyrics	
Step 9	Ask Ss to rewrite the lyrics so that the song becomes a tribute to fathers for all their love. Remind Ss to bear in mind the melody of the song. Encourage them to provide the lyrics with a good title. To make the task more manageable, Ss can be asked to replace selected words with words of their choice so that the lyrics become better suited for the new purpose.
Reviewing progress	
Step 10	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

Activity Sheets

Part I

Butterfly is a tune performed by the British singer-songwriter Corinne Bailey Rae, taken from her eponymous debut record in 2006. The song was, according to her, written with a member of her family in mind.

Read Verse 1 of the lyrics and do the following:

(i) Indicate in the second column how many syllables there are in each line. The number of syllables in Line 1 is provided as an example. (Please note that words that are made up of more than one syllable are underlined.)

(ii) Insert syllable markers where appropriate. Syllable markers are inserted in Lines 1-2 as an example.

Lyrics to *Butterfly* (by Corinne Bailey Rae)		No. of syllables
Verse 1	**In my mo/ther's house**	5
	There's a pho/to/graph	
	Of a day gone past	
	Always makes me laugh	
5	**There's a little girl**	
	Wary of the world	
	She's got much to learn	
	Get her fingers burnt	
	An affinity	
10	**Between you and me**	
	Was a family	
	Said that I'd be fine	
	Gave me all your time	
	And I left your side	
15	**Like a butterfly**	

Listen to the first verse of the song and check the answers.

Part II

(i) Read Verse 2 of the lyrics. Assuming that Verse 2 has an almost identical melody as Verse 1, fill in each blank with a word that suits the context of the song and that will make up the missing number of syllables in the line. Be prepared to explain your suggestions.

Chorus
Shower me with your love
Colour every day
You make the milk-gold sun
Shine on me again
Lift me up so high
Watch me fly away
And you give me life
Like a butterfly

Verse 2
In my mother's house
There was _____
I wrapped myself in it
Was my chrysalis

As my life _____
See a pattern through
Of you _____ me
And I _____ you

What was that you'd say
Make your own _____
And when you're grown
Make sure that you remain the same

Now I _____
What was on your mind
When I left your side
Like a butterfly

Chorus
Shower me with your love
Colour every day
You make the milk-gold sun
Shine on me again
Lift me up so high
Watch me fly away
And you give me life
Like a butterfly

	Chorus	**Shower me with your love**
		Colour every day
50		**You make the milk-gold sun**
		Shine on me again
		Lift me up so high
		Watch me fly away
		And you give me life
55		**Like a butterfly**

(ii) Listen to Verse 2 of the song and compare your suggestions with what you have heard in the recording. Then listen to it again. What have you noticed about the number of syllables in Lines 26 and 30?

(iii) Listen to Verse 1 again. How many syllables are there in Line 11? Then listen to Verse 2 again. How many syllables are there in Lines 34-35 in total? Are there the same number of syllables in Line 11 and in Lines 34-35? Does Line 11 have the same melody as Lines 34-35?

(iv) What would be the effects on the song of such variations in the melody and the number of syllables?

Suggested Answers

Part I

Words with at least one syllable marker are underlined.

		Lyrics to *Butterfly* (by Corinne Bailey Rae)	No. of syllables
	Verse 1	In my mo/ther's house	5
		There's a pho/to/graph	5
		Of a day gone past	5
		Al/ways makes me laugh	5
5		There's a lit/tle girl	5
		Wa/ry of the world	5
		She's got much to learn	5
		Get her fin/gers burnt	5
		An af/fi/ni/ty	5
10		Be/tween you and me	5
		Was a fa/mi/ly	5
		Said that I'd be fine	5
		Gave me all your time	5
		And I left your side	5
15		Like a but/ter/fly	5

Part II

(ii) *The number of syllables in Lines 26 and 30 is six.*

(iii) *In Line 11, there are altogether five syllables across a single line. In Lines 34-35, the syllables are spread across two lines, with four syllables in Line 34 and eight syllables in Line 35, making it a total of twelve syllables. Line 11 has a slightly different melody from Lines 34-35.*

(iv) *Such variations in both the melody and the number of syllables make the song less predictable and more interesting.*

The Complete Version of the Lyrics to *Butterfly*

Verse 1
In my mother's house
There's a photograph
Of a day gone past
Always makes me laugh

There's a little girl
Wary of the world
She's got much to learn
Get her fingers burnt

An affinity
Between you and me
Was a family

Said that I'd be fine
Gave me all your time
And I left your side
Like a butterfly

Chorus
Shower me with your love
Colour every day
You make the milk-gold sun
Shine on me again
Lift me up so high
Watch me fly away
And you give me life
Like a butterfly

Verse 2
In my mother's house
There was happiness
I wrapped myself in it
Was my chrysalis

As my life unfolds
See a pattern through
Of you protecting me
And I protecting you

What was that you'd say
Make your own mistakes
And when you're grown
Make sure that you remain the same

Now I realise
What was on your mind
When I left your side
Like a butterfly

Chorus
Shower me with your love
Colour every day
You make the milk-gold sun
Shine on me again
Lift me up so high
Watch me fly away
And you give me life
Like a butterfly

Chorus
Shower me with your love
Colour every day
You make the milk-gold sun
Shine on me again
Lift me up so high
Watch me fly away
And you give me life
Like a butterfly

Song Title: Butterfly
Written by: Corinne Bailey Rae and Rod Bowkett
Publishers: Global Talent Publishing, Fujipacific Music (S.E. Asia) Ltd., Universal Music Publishing MGB Hong Kong Ltd.

2.3.2 *Using haiku*

The following activity illustrates how haiku, another type of language arts text, can be used to consolidate students' skills in syllable recognition.

Suggested Activities

Level: S2-S3

Materials:
- Activity Sheets (pp.59-60), with six haiku written by Lyn Austin
- A PowerPoint slide showing a haiku (PowerPoint file 3)
- An audio clip of the six haiku (Track 6 on the CD-ROM)

Objectives:

Language-arts-related
- Understanding what a haiku is, including its formal structure
- Understanding the syllable requirements of haiku
- Using knowledge of syllables to replace words in a haiku with other words with the same number of syllables in order to modify the haiku meaning

Phonics-related
- Understanding what syllables are
- Understanding how a word can be broken up into syllables

Summary of the activities: Students read six haiku and learn about their defining characteristics in terms of their syllable patterns. They then rewrite these haiku by replacing selected words with words that have the same number of syllables.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Presenting and reading a haiku	
Step 2	Display Haiku 1 (PowerPoint file 3). Read it out. Ask Ss questions to help them understand the haiku better, e.g. – What colours of the sky can you see from the haiku? – What happens to the leaves? – What time of the year could the haiku describe? – How does the writer feel? (For more able students, mention what haiku are usually written about.)
Focusing on phonics and the meaning of the haiku	
Step 3	Revisit the concept of syllables using examples from Haiku 1. For example, show Ss that both "yellow" and "flutter" contain two syllables by inserting the syllable marker in the appropriate place, i.e. "yel/low", "flut/ter". Ask Ss to look for the third two-syllable word in the haiku. *("a/way")* Show and explain to Ss that each of the other 11 words in the haiku contains only one syllable.

Step 4	Tell Ss that all haiku have a unique sound pattern. Ask Ss to count the number of syllables in each line of Haiku 1. Have Ss work out what the sound pattern of haiku is, in terms of the number of lines, the number of syllables per line and the total number of syllables. *(A haiku is made up of three lines of a total 17 syllables, 5 in the first line, 7 in the second and 5 in the final line, i.e. the 5-7-5 syllable pattern.)*
Step 5	Have Ss read out Haiku 1 in chorus or listen to the recording of the haiku on the CD-ROM (Track 6). Remind them to pay attention to the multi-syllabic words in particular.
Step 6	Give out the Activity Sheets (pp.59-60). Focus Ss' attention on the multi-syllabic words in Haiku 1, i.e. "yellow", "flutter" and "away". Work with Ss to modify the meaning of the haiku by replacing these words with other words with the same number of syllables, e.g. – "yellow" can be replaced by "orange"; – "flutter" by "falling"; and – "away" by "crying".
Step 7	Tell Ss to form groups of four. Assign one of Haiku 2 to Haiku 6 to each group. (Assign Haiku 4 & 6 to more able groups.) Ask appropriate questions to help Ss understand the ideas expressed in the haiku, e.g. – What kind of noise is being described in this haiku? – What can you "see" from this haiku? Then ask them to identify the 5-7-5 syllable pattern in their haiku and insert a syllable marker wherever appropriate.
Step 8	Check if Ss can identify the 5-7-5 syllable pattern in their haiku by having them read them out or listen to the recording of the haiku on the CD-ROM (Track 6). Emphasise the syllable boundaries, if necessary.
Step 9	Tell Ss to modify the meaning of the haiku by replacing the underlined words with words carrying the same number of syllables.
Step 10	Check the revised haiku from each group by asking Ss to read it out.
Reviewing progress	
Step 11	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

Activity Sheets

In Part I, in groups of four, study the original version of the haiku assigned and identify its 5-7-5 syllable pattern. Then, in Part II, rewrite it by replacing the underlined words with one or two words that make up the same number of syllables. Make sure that the rewritten haiku still makes sense.

Part I

Haiku 1
Yellow sky turns grey
Leaves flutter down from the trees
My love is away.

Haiku 2
Pink dolphins jump high
Whales frolic in the water
Waves prance in delight.

Haiku 3
Rain thundering down
Trees arch away from the storm
Typhoon season starts.

Haiku 4
Cycling from Shatin
Feet pedalling steadily on,
A magpie wheels by.

Haiku 5
Evening in Sai Kung:
The sea blushing fuzzy pink
The sky a red gash.

Haiku 6
Rainy Monday night:
Bamboo creaking in the breeze
Frogs croaking loudly.

Lyn Austin

Reprinted courtesy of Lyn Austin

Part II

Haiku 1

_____ sky turns grey
Leaves _____ down from the trees
My love is _____.

Haiku 2

Pink _____ jump high
_____ in the water
Waves prance in _____.

Haiku 3

Rain _____ down
Trees arch away from the storm
_____ starts.

Haiku 4

_____ from _____
Feet _____ steadily on,
A _____ wheels by.

Haiku 5

_____ in Sai Kung:
The sea _____
The sky a red gash.

Haiku 6

_____ night:
_____ in the _____
_____ loudly.

Suggested Answers

Part II

Haiku 1
Orange sky turns grey
Leaves falling down from the trees
My love is crying.

Haiku 2
Pink salmon jump high
Frogs jumping in the water
Waves prance in great joy.

Haiku 3
Rain bucketing down
Trees arch away from the storm
Monsoon climate starts.

Haiku 4
Walking from North Point
Feet trundling steadily on,
A big bike wheels by.

Haiku 5
Morning in Sai Kung:
The sea sparkles darkly red
The sky a red gash.

Haiku 6
Stormy Friday night:
Shop-signs swinging in the winds
Cars hooting loudly.

References

For song lyrics, the following ad-free websites can be investigated:

Lyrics-bank.com
www.lyrics-bank.com/search/

For more haiku, the following websites can be visited:

Haiku For People
www.toyomasu.com/haiku/

Haiku from the Japanese Haiku Master Matsuo Basho
thegreenleaf.co.uk/hp/basho/00bashohaiku.htm

Haiku from an American Poet Richard Wright
www.terebess.hu/english/haiku/wright.html

UCLA Asia Institute – Haiku Examples
www.international.ucla.edu/shenzhen/2002ncta/cunningham/Webpage-HaikuPoems.htm

2.4 Using poems to teach prefixes and suffixes

Notes on the Phonics Focus

- ***What are prefixes and suffixes?***

An English word can consist of three parts: the stem, a prefix and a suffix. The stem is the part of the word that contains the basic meaning. Both prefixes and suffixes are word elements which change the meaning and, in some cases, the part of speech of the stem. Prefixes are placed in front of a stem whereas suffixes are placed after it.

- ***How do prefixes and suffixes help students tackle unfamiliar words?***

Prefixes and suffixes are always spelt the same in many English words and they have the same visual patterns, have the same pronunciation whatever words they are attached to and are usually syllables in their own right. For these reasons, it is important that students learn to recognise and respond quickly to these frequently occurring visual and audio patterns in English in order to develop an ever-improving capacity to unlock the sound, spelling and possibly meaning of unfamiliar words. For a list of frequently occurring prefixes and suffixes, please refer to the "Prefixes and suffixes" section of the *Useful Groups of Letter Sounds* card.

- ***What is a suitable language arts context for the learning and teaching of prefixes and suffixes?***

The following two activities are based on poems that involve the liberal use of suffixes, which make ideal materials for exposing students to the phonetic and visual similarity of words with the same suffix.

– The first activity (Section 2.4.1), based on a poem entitled *Ations* (written by Shel Silverstein), can be used for consolidating students' knowledge about the form and function of the conditional structure, "If (the simple present tense), (the simple present tense)", in addition to familiarising students with the use of the suffix "-ation" to form nouns.

– The second activity (Section 2.4.2) is based on a poem entitled *What a Wonderful Christmas!*. It can be used as an extension activity for any textbook units about festivals. The activity, which introduces the suffix "-ful" in words like "cheerful" and "beautiful", can, in fact, be easily adapted for other festivals (e.g. the Chinese New Year, Mid-Autumn Festival) or activities (e.g. the school sports day, the school picnic) focusing on different prefixes (e.g. "be-", "en-") or suffixes (e.g. "-ish", "-ment"). The activity design is particularly suitable for teachers who have difficulty finding rhymes specially written to introduce a specific prefix or suffix.

2.4.1 Ations

Suggested Activities

Level: S2

Materials:
- Activity Sheet (p.66), which contains an incomplete poem *Ations,* adapted from a poem of the same title written by Shel Silverstein
- An audio clip of the poem *Ations* (Track 7 on the CD-ROM)

Objectives:

Language-arts-related
- Adding lines to a poem by following the pattern that has been established in previous lines

Language-related
- Understanding the use of the conditional structure "If (the simple present tense), that's … " to present an explanation
- Understanding the use of the suffix "-ation" to form nouns

Phonics-related
- Identifying words that rhyme with "-ation"

Summary of the activities: Students read a poem entitled *Ations* and identify words that end with the suffix "-ation". They then work out the meanings of these words before they compose four lines following the language patterns used throughout the poem.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Introducing the subject	
Step 2	Write the title of the poem to be read (i.e. "Ations"). Invite Ss to make a guess on the meaning of "Ations". Tell Ss that the poem is about words that contain the suffix "-ation".
Focusing on vocabulary building and phonics	
Step 3	Give out the Activity Sheet on p.66, which contains the poem *Ations*. Ask Ss to underline all the words that end in "-ation". (*salutation, consideration, conversation, communication, altercation, reconciliation, cooperation, civilisation, exaggeration*)

Step 4	Have Ss work out the meaning of the underlined words using the available semantic clues. *(e.g. "salutation" means "saying 'hi' when meeting with someone"; "conversation" means "talking a while"; "reconciliation" means "apologising")*
Step 5	Introduce the conditional structure "If (the simple present tense) …, that is …" and elicit from students the function it performs in the context of this poem.
Step 6	Ask Ss to trace the stem of each of the underlined words. Tell them to confirm their answers with the help of a dictionary. *(salutation ← salute, consideration ← consider, conversation ← converse, communication ← communicate, reconciliation ← reconcile, cooperation ← cooperate, civilisation ← civilise, exaggeration ← exaggerate)* Explain the exception, "altercation", which does not have a verb form. Have them explain how the suffix "-ation" changes the part of speech of the words it is attached to. *("-ation" turns a verb into a noun)*
Step 7	Read out the poem or play the recording of the poem on the CD-ROM (Track 7). Highlight the regularity of the pronunciation of the suffix "-ation". Explain to Ss "-ation" is made up of the "long a" sound, the consonant-and-vowel digraph "-ti-", the schwa and the consonant "n".
Focusing on writing	
Step 8	Elicit from Ss other nouns that are suffixed with "-ation". Write Ss' suggestions on the blackboard. Have them explain the meaning of their suggested words. Demonstrate to Ss how the meanings of the words can be explained in the conditional structure introduced in Step 5.
Step 9	Tell Ss to add four lines to the poem in the designated space. Remind Ss that the four lines should follow the language pattern in other lines and the second and the fourth lines should end with a noun with the suffix "-ation".
Consolidating understanding of the suffix "-ation"	
Step 10	When Ss are ready, nominate a few students to read their lines out and ask them to pause just before they reach the word ending in "-ation". Have the class make guesses about what the nouns are.
Reviewing progress	
Step 11	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

Activity Sheet

Use your own ideas to complete the poem following the language patterns as in the other lines.

Ations

If we meet and I say, "Hi,"

That's a salutation.

If you ask me how I feel,

That's consideration.

If we stop and talk a while,

That's a conversation.

If we understand each other,

That's communication.

If we argue, scream and fight,

That's an altercation.

If later we apologise,

That's reconciliation.

If we help each other home,

That's cooperation.

_____,

_____.

_____,

_____.

And all these ations added up

Make civilisation.

(And if I say this is a wonderful poem,

Is that exaggeration?)

Adapted from: Silverstein, S. (1981). *A Light in the Attic*. New York: HarperCollins.

Suggested Answers

Ations

If we meet and I say, "Hi,"

That's a salutation.

If you ask me how I feel,

That's consideration.

If we stop and talk a while,

That's a conversation.

If we understand each other,

That's communication.

If we argue, scream and fight,

That's an altercation.

If later we apologise,

That's reconciliation.

If we help each other home,

That's cooperation.

If I don't have to go to school,

That's a vacation.

If you like this poem,

That's appreciation.

And all these ations added up

Make civilisation.

(And if I say this is a wonderful poem,

Is that exaggeration?)

2.4.2 What a Wonderful Christmas!

Suggested Activities

Level: S1

Materials:
- Activity Sheet (p.70), which contains an incomplete poem *What a Wonderful Christmas!*

Objectives:

Language-arts-related
- Using the target language pattern to continue a poem based on the given theme

Language-related
- Understanding the use of the conditional structure "If _____, _____ will _____" to express possible future situations
- Understanding the use of the suffix "-ful" to form adjectives

Phonics-related
- Understanding how the suffix "-ful" is a syllable in its own right
- Identifying words that share the same rime with the suffix "-ful"

Summary of the activities: Students read a poem entitled *What a Wonderful Christmas!* and complete four stanzas with adjectives that end with the suffix "-ful". They then compose two more stanzas based on the structure used in the other four stanzas.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Introducing the subject	
Step 2	Write the word "Christmas" on the blackboard and ask Ss to share what they want to happen for a happy, exciting or wonderful Christmas. Note down Ss' ideas.
Focusing on the target language structure	
Step 3	Pick a few ideas from Ss' contributions and rewrite them in the following pattern: *If* _____, _____ *will* _____. (e.g. If I have a party with my friends, that will be wonderful.)
Step 4	Invite Ss to explain what meaning the "If _____, _____ will _____" structure expresses and the form that the verbs take. Provide feedback whenever necessary.

Focusing on phonics	
Step 5	Draw Ss' attention to the adjective "wonderful". Check if Ss know what the stem is (i.e. wonder) and how the suffix (i.e. -ful) changes the part of speech of the word (i.e. from a noun to an adjective). Have Ss indicate where the syllable markers and the stress marker should be put (i.e. "'won/der/ful") to raise their awareness that the suffix is an unstressed syllable in its own right.
Step 6	Have Ss suggest other adjectives ending in "-ful" which can be used to describe Christmas. Write Ss' suggestions on the blackboard.
Practising the target language structure	
Step 7	Tell Ss to form groups of four. Give out the Activity Sheet on p.70, which includes the poem *What a Wonderful Christmas!*. Explain that the poem consists of sentences written in the pattern introduced in Step 3. Go through what Ss are expected to do in this activity. Ask Ss to complete Stanzas 1, 2, 3 and 6 using adjectives ending in "-ful". Encourage Ss to use their own ideas for Stanzas 4 & 5.
Step 8	Invite Ss to read out their poems after they have finished. Check if the adjectives provided by Ss are formed, spelt, used and pronounced correctly.
Reviewing progress	
Step 9	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

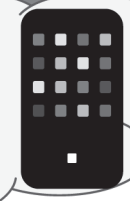
Activity Sheet

Look at the pictures in the thought bubbles and complete Stanzas 1, 2, 3 and 6 of the poem, using words ending in "-ful". Then use your own ideas and write Stanzas 4 and 5.

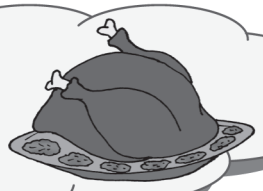
What a Wonderful Christmas!

Stanza 1
If all my friends
Come to my party,
I will be _____.

Stanza 2
If they can get an iphone
For the lucky draw,
That will be _____.



Stanza 3
If they can roast a turkey
For the Christmas feast,
I will be _____.



Stanza 4
If _____
_____,
_____.

Stanza 5
If _____
_____,
_____.

Stanza 6
But if nobody comes to my party
On the big day,
I will feel _____.

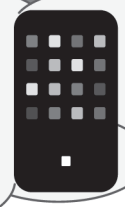
Suggested Answers

Look at the pictures in the thought bubbles and complete Stanzas 1, 2, 3 and 6 of the poem, using words ending in "-ful". Then use your own ideas and write Stanzas 4 and 5.

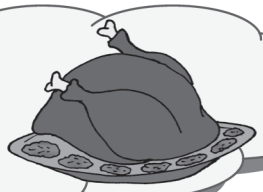
What a Wonderful Christmas!

Stanza 1
If all my friends
Come to my party,
I will be <u>grateful</u>.

Stanza 2
If they can get an iphone
For the lucky draw,
That will be <u>wonderful</u>.



Stanza 3
If they can roast a turkey
For the Christmas feast,
I will be <u>cheerful</u>.



Stanza 4
If <u>they can decorate my sitting room</u>
<u>With a Christmas tree,</u>
<u>That will be beautiful</u>.

Stanza 5
If <u>we can all sing Christmas carols</u>
<u>After the feast,</u>
<u>That will be joyful</u>.

Stanza 6
But if nobody comes to my party
On the big day,
I will feel <u>awful</u>.

2.5 *Using Reader's Theatre to teach the past tense inflectional endings "-d" and "-ed"*

Notes on the Phonics Focus

- ***Why should the past tense inflectional endings "-d" and "-ed" be taught?***

The past tense inflectional endings "-d" and "-ed" do not change the meaning of the words they are attached to. However, some students tend to find the pronunciations of these endings challenging. They have a habit of over-generalising their pronunciations. For instance, the "-ed" ending of the word "travelled" is commonly mispronounced as either "-ded", or not pronounced altogether.

Equipping students with phonics knowledge about the past tense inflectional endings not only raises their awareness of tenses when they are listening to English, but also enhances their ability to correctly pronounce inflected verbs during the production of spoken English.

- ***What is a suitable language arts context for the learning and teaching of the past tense inflectional endings?***

Reader's Theatre provides a good context for the learning and teaching of the past tense inflectional endings. The following teaching plan illustrates how the learning of the past tense inflectional endings "-d" and "-ed" can be incorporated into a lesson preparing students for taking part in a Reader's Theatre. Reader's Theatre is a style of theatre which allows students to hold scripts and read off their lines. It is an activity that lends itself particularly well to heightening students' awareness of the multiple pronunciations of some inflectional endings in English as students are required to pay attention to accurate pronunciation while reading out the script.

Suggested Activities

Level: S1-S2

Materials:
- The script for the Reader's Theatre *Nail Soup* (pp.75-76)
- Activity Sheet 1 (p.77)
- Activity Sheet 2 (p.78)
- An audio clip of the pronunciation of the past tense and past participle forms of verbs that end in either "-d" or "-ed" (Track 8 on the CD-ROM)

Objectives: Language-arts-related
- Understanding the function of the chorus in a play
- Creating an ending to the play
- Acting out the play with generally accurate pronunciation and line delivery

Phonics-related

- Understanding how the letter sound of the past tense inflectional endings "-d"/"-ed" varies depending on the letter sound preceding it

Prior knowledge:

- Ss have learnt the use of the simple past tense to present past events
- They have learnt how to form the past tense and past participle form of regular verbs.

Summary of the activities:

Students read a Reader's Theatre script entitled *Nail Soup* and understand the plot with the help of questions. They then focus on the Chorus part, consider the use of the simple past tense in this part of the script, identify the past tense form of verbs and group these verbs according to the letter sounds they correspond to. They finally continue the script with the help of prompts before they act out the extended part of the script in groups of four.

Sharing learning intentions	
Step 1	Go through the objectives of the activities.
Presenting and reading the play	
Step 2	Give out the first half of the script for the Reader's Theatre *Nail Soup* (p.75). Ask Ss the following questions: – What is your favourite soup? How does it taste? – What is "Nail Soup"? – How would "Nail Soup" taste? Briefly introduce what the play is about and what Reader's Theatre is.
Step 3	Ask Ss the following questions based on the list of characters and Lines 1 to 3 of the script: – Who are the characters in the play? *(The man, three wizards, the chorus)* – What do the chorus do? *(They narrate the story.)* – Which character has the "dirty nail"? *(The man)* – What do you think the man would do with his "dirty nail"? *(Accept any reasonable suggestions)*
Step 4	Ask Ss to read Lines 4 to 20 of the script to confirm if their answer to the last question in Step 3 is correct or not. Ask any other comprehension questions on the rest of the script, if necessary.

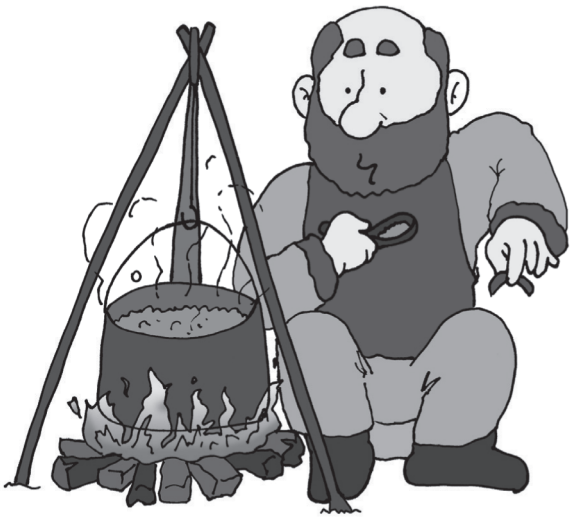
Focusing on phonics	
Step 5	Give out the second half of the script (p.76). Tell Ss to focus on the Chorus part of the script from Lines 5 to 69 and ask the following questions: – What tense is mainly used here? (The simple past tense) – Why is this tense used here? (The simple past tense is used to describe to the audience what happened.)
Step 6	Ask Ss to underline all the past tense verbs and the past participles that end in "-d" or "-ed".
Step 7	Check if Ss have identified all the past tense verbs and the past participles that end in "-d" or "-ed".
Step 8	Explain to Ss how the letter sound of the "-d"/"-ed" endings varies depending on the letter sound preceding it. Refer to the "-ed endings" section of the *Useful Groups of Letter Sounds* card for explanation, if necessary. Show the rules on a PowerPoint slide.
Step 9	Give out Activity Sheet 1 (p.77). Instruct Ss to group the underlined verbs according to the four letter sounds for the "-d"/"-ed" endings.
Step 10	Check answers. Read out those verbs to show how they are pronounced. Alternatively, play Track 8 on the CD-ROM and let Ss listen to the pronunciation of those verbs.
Applying phonics	
Step 11	Give out Activity Sheet 2 (p.78) and instruct Ss to form groups of four. Ask them to continue the script and provide an ending to the play. Remind Ss to use the past tense whenever appropriate.
Step 12	Tell Ss that they will act out the script in the following lesson(s). Remind them to practise their lines as a group, focusing on the accurate pronunciation of words and other relevant areas (e.g. pace, intonation, voice projection, body language).
Step 13	On the day of the performance, provide opportunities for Ss to offer feedback on others' performance.
Reviewing progress	
Step 14	Guide Ss to reflect on what they have learnt about the pronunciation of the past tense inflectional endings "-d" and "-ed".

The Script for the Reader's Theatre *Nail Soup*

LIST OF CHARACTERS

The Hungry Man
Three Mean Old Wizards
Chorus

Chorus: Long ago, a man was walking along a road.
The cold wind was blowing. He was very hungry.
He had no money in his pocket. But he had… A big dirty nail!
Man: I'm so hungry! I must find something to eat.
Chorus: When he entered a village, he knocked on the door of the first house…
He knocked and knocked. There were three mean old wizards behind the door.
Wizard 1: Good evening, Sir.
Man: I wonder if you have some food to eat.
Wizard 2: WHAT?
Man: Please…
Wizard 3: I've no food in the house. You can come in for a few minutes and warm yourself.
Chorus: And so the man entered the house. He warmed himself with the fire.
They said nothing. He said nothing.
After a while, the man took out the nail…
(The hungry man cleans the nail with his fingers.)
Man: Yesterday I made delicious soup with this nail.
Wizard 1: (*Laughing*) Nonsense! You can't make soup with a nail.
Man: If you had a big pot of water, I could prove it.



Wizard 2: OK. You'd better prove it, or else, I'm going to kick you out.
Man: Thank you, Sirs.
Chorus: The old wizards put a big pot on the fire. The man dropped in the nail. After waiting ten minutes, he picked up the spoon and tasted the water.
Man: Delicious. BUT, it will be great if you have pepper and salt.
Chorus: The old wizards opened a cupboard. The man put in the pepper and salt. He tasted the water again.
Man: Mmmm… It will be perfect if you have some onions.
(The old wizards chop a big onion, and drop it into the pot.)
Man: Mmmm ... But, maybe it needs a carrot or two, and a little meat if you have it.
(The old wizards hurry away again and come back with carrots and a piece of meat.)
(The man puts them into the pot.)
Man: Of course, potatoes go very well in this soup.
(The old wizards bring potatoes. The man drops them in and sits down by the fire.)
Chorus: After half an hour, after he had added all the vegetables and meat, he tasted the soup again.
Man: Not long now, and doesn't' it smell good?
Wizard 3: It smells great!
Man: That's perfect now. I hope, Sirs, you'll join me in eating this soup.
Wizard 1: (Smiling) Oh yes. That'll be great!
(The old wizards prepare the table.)
Chorus: The man poured the soup into big bowls. They sat down at the table.
(The man puts his spoon into the soup and then stops.)
Man: You've been so kind, I wish I had some wine for you to drink with the soup.
Wizard 2: I think I've a bottle somewhere.
(The old wizards soon come back with the wine and two glasses.)
Chorus: While the man and the old wizards ate the soup, and drank the wine, they talked and talked.
The old wizards brought out a loaf of bread, cheese, fruit and a big cake … They told each other stories, laughed a lot, and had a happy evening …
Wizard 3: It's getting late. I'll make up the bed for you. You'll be warm and comfortable there.
Man: That's very kind of you. Thank you so much.
(The old wizards laugh and leave the room.)
(The hungry man takes out the nail from the bottom of the soup pot, cleans it and puts it into his pocket.)
Chorus: Next morning, the man decided that it was time to leave and thanked the old wizards again.
Wizard 1: I'd never have believed you could make such a good soup with just an old nail.
Man: It's great, isn't it? *(Softly to himself)* It's what you add to it that makes all the difference.
Wizard 2: What did you say?
Man: Oh, nothing really. I've got to go now. Thank you once again, and goodbye.
Wizard 3: Goodbye. Take care. (*The old wizards exit.*)
Man: (T*o the audience, taking out the nail.*) I may need this again tonight.
(The man exits.)

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Activity Sheet 1

Study Lines 5 to 69 of the script for *Nail Soup.* Underline all the past tense and past participle forms of verbs that end in either "-d" or "-ed". Put these verbs into one of the four columns in the table below, based on how their endings are pronounced.

-t	-d	-ted	-ded

Answers

-t	-d	-ted	-ded
knocked (Line 5) ***dropped (Line 23)*** ***picked (Line 24)*** ***talked (Line 49)*** ***laughed (Line 51)***	***entered (Lines 5 & 14)*** ***warmed (Line 14)*** ***opened (Line 26)*** ***poured (Line 43)*** ***believed (Line 60)***	***tasted (Lines 24, 27 & 37)***	***added (Line 36)*** ***decided (Line 58)***

Activity Sheet 2

Nail Soup, Any More?

In the space provided below, continue the script of *Nail Soup* from Line 69 onwards in no less than 150 words. Include at least two new characters in the script. Act out this part of the script in front of the class when it is ready.

Tips for the task:

- Use the appropriate tenses when continuing the script and handling the dialogues between characters and the Chorus part.
- Pay attention to the pronunciation of the past tense inflectional endings "-d" and "-ed" when acting out the script.

Chorus:	**After the man thanked and said goodbye to the three mean old wizards, he continued his journey and reached an old village in the evening. He was hungry, again, so he thought it was time for his nail trick again.**
Chorus:	**Finally, the man…**

References

Scripts for Reader's Theatre are readily available on the Internet. Below are some websites which provide scripts suitable for junior secondary students. Please note that, in some of the scripts, the "Chorus" part is replaced by the "Narrator" part, which essentially serves the same function.

Reader's Theatre Editions
www.aaronshep.com/rt/RTE08.html

Reader's Theatre Links
www.evsd.org/curriculum/tech/k5tech/teacher/readerstheatreintro.htm

Reader's Theatre Scripts
bms.westport.k12.ct.us/mccormick/rt/rtscriphome.htm

Alternatively, excerpts from film/TV scripts can be used instead. Film/TV scripts should be carefully vetted for suitable themes and for adequate illustration of the target inflectional ending(s). The following websites provide scripts of popular films:

The Internet Movie Script Database
www.imsdb.com

Simply Scripts – Read Scripts Online (Movies)
www.simplyscripts.com/movie.html

Simply Scripts – Read Scripts Online (TV Shows)
www.simplyscripts.com/tv.html

2.6 Using film titles to teach the linking of sounds across words

Notes on the Phonics Focus

- ***What is linking of sounds across words?***

When we speak English naturally, we do not pronounce individual words separately. It is natural for linking of sounds across words to occur. In order to make speech flow smoothly, linking of sounds across words commonly happens when the rime of the final syllable of the first word ends with a consonant letter sound and the second word begins with a vowel letter sound or a syllable without an onset (i.e. consonant to vowel linking, e.g. get‿on, put‿on, not‿at‿all). This is an example of what is commonly known as "connected speech".

Equipping students with sound knowledge of onsets and rimes not only enhances their ability to link sounds in spoken English, but also raises their awareness of linking across words when listening to English, hence reducing the likelihood of comprehension problems.

- ***What is a suitable language arts context for the learning and teaching of linking of sounds across words?***

Popular culture offers a good source of language arts materials that provide a meaningful context to help students practise the linking of sounds across words. The suggested activities presented below can be incorporated into any language lessons about films. They, for instance, serve as an ideal extension of any activity focusing on categorising films into different genres and provide students with the opportunities to practise linking of sounds across words through meaningful use of film titles in a speech context.

Suggested Activities

Level: S2-S3

Materials:
- Film titles that contain the linking of sounds across words (p.84)
- Images of film posters
- Activity Sheet 1 (p.85)
- Activity Sheet 2 (pp.86-88)
- Activity Sheet 3 (pp.89-90)
- An audio clip of ten film titles that can be pronounced with linking of sounds across words (Track 9 on the CD-ROM)

Objectives: Language-arts-related
- Identifying alliterative and rhyming effects in film titles

Phonics-related

- Working out the rules governing consonant to vowel linking across words
- Heightening awareness of consonant to vowel linking across words
- Consolidating understanding of how consonant letter sounds can be manipulated to achieve alliterative effects

Prior knowledge:

- Ss have learnt the names of different genres in a textbook activity that involves categorising films into various genres.
- Ss have learnt the concepts of "onset" and "rime", and alliteration and rhyme.
- Ss have learnt the use of the present tenses to present the summary of film contents.

Summary of the activities:

Students study ten film titles and the accompanying poster images, and categorise the films into various genres. They then learn how the film titles should be pronounced when linking of sounds across words occurs. They next role-play a conversation about films they have seen, using the film titles introduced earlier as examples. They finally work on a School Film Festival task in which they discuss in groups of four which film they would like to choose for screening during the film festival, based on the information they gathered from a film database, and share with the class their choice before the whole class vote for the three films to be screened.

Sharing learning intentions	
Step 1	Introduce the objectives of the activities.
Presenting the film titles	
Step 2	Check if Ss have seen any films recently. Have them briefly talk about the plot of those films they have seen.
Step 3	Revise vocabulary relating to film genres (e.g. action, comedy, crime/thriller, horror, romance, drama, science fiction). Ask Ss to categorise the films they have talked about into the various genres, based on the poster images and/or what they know about them. Check the answers.
Step 4	Display some film titles (p.84) and the accompanying poster images. (Visit the Internet Movie Database website at http://www.imdb.co.uk for poster images.) Check if Ss have seen any of the displayed films. Ask Ss to categorise the films into the various genres, based on the poster images and/or what they know about them.

Focusing on phonics	
Step 5	Focus on how the film titles are pronounced. Choose three film titles from those on display to show Ss the differences between pronouncing them with and without linking of sounds across words. Play the relevant items in Track 9 on the CD-ROM, if necessary.
Step 6	Explain when linking of sounds across words occurs by referring to the rime of the first word and the zero onset of the second word. Let Ss work out the rules governing linking of sounds across words.
Step 7	Invite Ss to read out the remaining film titles. Remind them to pay attention to linking of sounds across words. Ask them to point out where linking occurs.
Step 8	Draw Ss' attention to other sound-pattern-related features that can be found in some of the film titles. Encourage Ss to point them out for revision purposes. *(e.g. Alliteration in "Pride and Prejudice")*
Applying phonics	
Step 9	Give out Activity Sheet 1 (p.85). Introduce a situation where two students are discussing the films they saw during the last school break. Have Ss complete the conversation in the Activity Sheet using the film titles introduced in Step 4.
Step 10	Invite some Ss to role-play the conversation in front of the class. Discuss Ss' speaking performance with the class, with the focus on the linking of sounds across words in the film titles.
Step 11	Instruct Ss to form groups of four. Give out Activity Sheet 2 (pp.86-88) and explain the School Film Festival task.
Step 12	Ask Ss to search the Hong Kong Education City film database (http://www.hkedcity.net/article/project_sba_eng/050902-004/) for the synopses of five films. Remind them to find films with titles that can be pronounced with linking sounds across words, if possible. Also tell them to mark on the film titles where linking is likely to occur and determine the genres these films belong to. Have Ss practise the pronunciation of the film titles to one another.
Step 13	Ask Ss to share within groups the information they have found from the film database. Tell them to select one film for screening during the School Film Festival and discuss the reasons for their selection.

Step 14	Give out Activity Sheet 3 (pp.89-90). Then ask Ss to share with the class their recommendation and the reasons for their choice. Remind Ss to jot notes about the films recommended by their classmates.
Step 15	Guide Ss to vote for the three films they would like to be screened during the festival.
Reviewing progress	
Step 16	Guide Ss to reflect on what they have learnt, with reference to the objectives of the activities.

Ten Film Titles that Can Be Pronounced with Linking of Sounds across Words

- **Bend It Like Beckham (2002)**
- **An Education (2009)**
- **Father of My Children (2009)**
- **The Kids Are All Right (2010)**
- **Pride and Prejudice (2005)**
- **The Secrets in Their Eyes (2009)**
- **Shutter Island (2010)**
- **State of Play (2009)**
- **Up in the Air (2009)**
- **Whip It (2009)**

Activity Sheet 1

Talking about Films

During the Easter vacation, you saw a number of films. You would like to share with your friend in Australia the details of your favourite film over the phone. Complete the conversation below and practise it with the classmate sitting next to you. Use the ten film titles introduced earlier.

You: Hi _____ *(name of your friend).* This is _____ *(your name)*.

Friend: Hey, _____ *(your name)*! How are you doing?

You: I'm good, really good, thanks! And your good self?

Friend: Not bad, not bad. What have you been up to recently?

You: You know, we had our Easter break last week. I saw quite a few films with my friends during the long weekend. Do you want to know what I saw?

Friend: Sure. Guess you saw something exciting?

You: Yes, indeed. The first one is _____ *(film title).* Can't remember quite clearly when exactly I saw the other three, but they include _____ *(film title)*, _____ *(film title)*, and _____ *(film title)*.

Friend: Wow, that's quite a lot! Some haven't got to Aussie theatres yet, by the way. Which one is your favourite then?

You: I like _____ most. I still remember its exciting storyline.

Friend: What kind of film is it?

You: I think it's a _____ because _____
_____
_____.

Friend: Now you've made me want to see it right now! Who is your favourite character in this film then?

You: _____
_____
_____.

Friend: I see. Can't wait to find out if it will be showing in Sydney soon.

You: I hope so…

Activity Sheet 2

School Film Festival – Preparation

The Film Club is organising a School Film Festival in order to promote film appreciation in the school. In groups of four, search the HKedCity's film database (http://www.hkedcity.net/article/project_ sba_eng/050902-004/) for the titles and synopses of five films. Jot down the relevant information in the information sheet provided, practise the pronunciation of the film titles and share the synopses. Then discuss which one of the five films should be selected for screening during the School Film Festival.

Reminders:

- Decide if any two adjacent words in the film titles can be linked orally by referring to the rime of the first word and the onset of the second word;
- Identify if there are any sound-pattern-related features, e.g. alliteration, rhyme, that can be found in the film titles;
- Explain the genre of the film with reference to its synopsis; and
- Use the present tenses to present the summary of the film contents.

Information Sheet

Film no.1	
Title	
Genre	
Summary of Content	

Film no.2	
Title	
Genre	
Summary of Content	

Film no.3	
Title	
Genre	
Summary of Content	

Film no.4	
Title	
Genre	
Summary of Content	

Film no.5	
Title	
Genre	
Summary of Content	

Activity Sheet 3

School Film Festival – The Final Three

In groups of four, jot notes on the note sheet provided about the films recommended by your classmates. (e.g. film titles, plots). During the voting stage, record the number of votes each film receives. Write down the titles of the three films with the highest vote count in the box at the bottom of the activity sheet.

Recommended films		
Film Titles	**Plots**	**Vote Count**

The three films to be screened in the School Film Festival are:

References

For a comprehensive bank of film titles and poster images, visit:

The Internet Movie Database
www.imdb.co.uk

PART III

GLOSSARY

Alliteration

Words are alliterative when they share a common onset, e.g. Lazy Lucy licks the lemon lollipop. Learners are sensitive to the alliteration in words that are close together when they have knowledge about onsets.

Blending

Blending is putting together sounds in words, so that they become a blended unit, e.g. g, ia, n, t → giant.

Chunking

Chunking is breaking up words according to the chunks of sounds or syllables, e.g. spiders → spi / ders.

Consonant blend

A consonant blend refers to the blended sound represented by two or three consonant letters, e.g. blend, strong.

Consonant digraph

A consonant digraph refers to a single sound which is represented by two consonant letters, e.g. although.

Consonant letter

The 21 consonant letters in the English alphabet are “b”, “c”, “d”, “f”, “g”, “h”, “j”, “k”, “l”, “m”, “n”, “p”, “q”, “r”, “s”, “t”, “v”, “w”, “x”, “y” and “z”.

Consonant sound

A consonant sound is a speech sound produced by a stoppage of breath, e.g. leave, sing.

Consonant trigraph

A consonant trigraph refers to a single sound which is represented by three consonant letters, e.g. watch.

Consonant-and-vowel digraph

A consonant-and-vowel digraph refers to a single sound which is represented by a consonant letter and a vowel letter, e.g. special, action.

Consonant-and-vowel trigraph

A consonant-and-vowel trigraph refers to a single sound which is usually represented by a consonant letter and two vowel letters, e.g. cheque, dialogue.

Haiku

Haiku is a Japanese lyric form that represents the poet's impression of a natural scene or object in 17 syllables in 3 lines. There are 5 syllables in the first and third lines; 7 in the second.

Inflectional ending

An inflectional ending is a letter or group of letters attached to the end of a word to express grammatical contrasts. For example, "-s" or "-es" attached to a noun can express the grammatical contrast between singular and plural; "-ed" attached to a verb can express the grammatical contrast between the present tense and the past tense.

Letter-sound relationship

Letter-sound relationship refers to the relationship between letters or combinations of letters and their sounds, e.g. the letter "a" is pronounced in different ways in "name" and "apple", the combination of letters "ei" is pronounced in different ways in "weight" and "height".

Linking

Linking is a way of joining the pronunciation of two words so that they are easy to say and flow together smoothly. This usually occurs when the rime of the final syllable of the first word ends with a consonant letter sound and the second word begins with a vowel letter sound or a syllable without an onset, e.g. get on.

Magic -e

The addition of a silent letter "e" after a vowel followed by a consonant changes a short vowel sound to a long vowel sound. It also makes the vowel letters "a", "e", "i", "o" and "u" say their own names, e.g. rid → ride.

Multi-syllabic word

A multi-syllabic word is a word consisting of more than one syllable, e.g. "fi/nish" includes two syllables; "e/le/phant" includes three syllables.

Onset

An onset is the opening unit of a syllable that comes before the vowel sound, e.g. hit. Words with the same onset are alliterative.

Phoneme

A phoneme is the smallest unit of speech sound that is represented by the letter or a combination of letters of the alphabet, e.g. f, or, m in “form”.

Phonetics

Phonetics is the study of speech sounds.

Phonics

Phonics includes the teaching of the basic letter-sound relationships and the application of such knowledge to facilitate reading and spelling.

Phonological awareness

Phonological awareness is the understanding of the relationships between letters or combinations of letters and their sounds or sound units. It is the knowledge about phonemes, onsets and rimes, and syllables.

Prefix

A prefix is a letter or group of letters attached to the beginning of a word to form a new word, e.g. “a-” + “shore” → ashore, “ab-” + “normal” → abnormal. It may or may not change the part of speech of the word it is attached to.

Rhyme

Words rhyme when they share a common rime (i.e. the ending unit of a mono-syllabic word or the ending unit of the final syllable of a multi-syllabic word), e.g. day, delay, Malay. Learners are sensitive to the rhyme in words when they have knowledge about rimes.

Rime

A rime is the ending unit of a syllable that includes the vowel and the following consonant sound(s), e.g. street. Words with the same rime rhyme.

Silent -e

The silent -e always occurs at the end of a word and is not pronounced. Unlike the magic -e, the silent -e does not lengthen the short vowel that it follows to a long vowel sound, e.g. com<u>e</u>, don<u>e</u>, som<u>e</u>.

Suffix

A suffix is a letter or group of letters attached to the end of a word to form a new word, e.g. “enquire” + “-y” → enquiry, “govern” + “-ment” → government. It may or may not change the part of speech of the word it is attached to.

Syllable

A syllable is a chunk of sounds. It contains a single vowel sound or a group of sounds with only one vowel sound. It can be part of a word that contains a single vowel sound that is pronounced as a unit, e.g. there is one syllable in “miss” and there are two syllables in “o/bese”.

Vowel letter

The 5 vowel letters in the English alphabet are “a”, “e”, “i”, “o” and “u”.

Vowel sound

A vowel sound is a speech sound made without audible stopping of the breath, e.g. n<u>o</u>t, f<u>a</u>t.