CHAPTER - IV

ANALYSIS AND INTERPRETATION OF DATA
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This being a qualitative research, using experimental research design (The pre-test post-test equivalent-groups design) where the emphasis is on the development of a programme to improve the English speaking skills, the comparison of two equivalent groups are done before and after treatment to study the effectiveness of the programme. For this purpose pre-test and post-test scores of experimental group and control group are collected with the help of oral test and is recorded on video cassettes.

After the data has been collected, the next step in the research process is analysis. Data consists of scores, frequencies, or some type of responses in the form of numbers. They usually have quantitative meaning of some sort, and the usual approach is to perform an appropriate type of statistical analysis which is done by Descriptive Statistics and Inference Statistics.

In the present research the descriptive statistics are used such as mean and standard deviation for the analysis of the collected data.

In inferential statistics, statistics are measures of the sample and parameters are the measures of the population. Inferences are made about the parameters from the statistics.
Thus the raw data collected for the study was treated, scored and analysed on computer using descriptive and inference statistics and presented in tabular form, interpreted and results drawn in this chapter.

The data was collected to obtain answers to the objectives and the related null-hypothesis identified for the study. They are re-stated in this chapter and the analysis and interpretation are presented objective-wise.

Objective No. 1

To identify the commonly occurring errors committed while speaking English by students of VIII standard.

Objective No. 2

To analyse the errors and categorise them according to different aspects of pronunciation.

Objective No. 3

To study the sex difference among students in control group before the traditional teaching.

The related Null-hypothesis to the objective is:

Null hypothesis No. 1

There is no significant difference between the scores on the pre-test of boys and girls in the control group.

Objective No. 4

To study the sex difference among students in experimental group before experimentation.

There is one null hypothesis for this objective.
Null hypothesis No. 2

There is no significant difference between the scores on the pre-test of boys and girls in the experimental group.

There is one null hypothesis for the comparison of the two groups before the experimentation.

Null-hypothesis No. 3

There is no significant difference between the scores of the pre-test of the experimental group and control group.

Objective No. 5

To prepare and administer the programme to improve their English speaking skill.

The programme of twenty lessons including lesson plans and explanation of materials prepared and administered to the experimental group. The programme is given for this objective.

Objective No. 6

To study the sex difference among the students in the control group after traditional teaching.

There is one null hypothesis to study this objective.

Null hypothesis No. 4

There is no significant difference between the scores on the post-test of boys and girls in the control group.
Objective No. 7

To study the sex difference among the students in the experimental group after the experimentation.

There is one null hypothesis for this objective.

Null hypothesis No. 5

There is no significant difference between the scores on the post-test of boys and girls in the experimental group.

Objective No. 8

To study the effectiveness of the programme.

There are two null hypotheses to study the effectiveness of the programme.

Null hypothesis No. 6

There is no significant difference between the scores on the pre-test and post-test of the experimental group.

Null hypothesis No. 7

There is no significant difference between the scores on the post-test of the experimental group and the control group.
OBJECTIVE-WISE ANALYSIS

Objective No. 1

To identify the commonly occurring errors committed while speaking English by the students of VIII standard.

The oral test prepared and administered to the students revealed that the commonly occurring errors committed while speaking English by the students comparing with R.P. (Received Pronunciation) were as follows:

DIFFICULTIES IN SOUNDS: PURE VOWELS

i. Pupils use one phoneme /ɔ/ corresponding to R.P. /ɔ/ and /ɔ:/

ii. Ours has only one phoneme /ə/ corresponding to R.P. /ʌ/, /ə/, /ə/.

iii. Corresponding to R.P. /ei, əu/ ours has the monophthongs /e:/, /ə:/.

iv. The qualities of some of our vowels are different from those in R.P.

v. The patterns of vowel length are different in the varieties of English (R.P. and ours).

vi. The distribution of vowels in ours is different from that in R.P.

For example,

1. A weak vowel /ə, i, u/ is not always used in unaccented syllables not even in unaccented prefixes and suffixes. Instead, the vowel indicated by the spelling is used e.g. watched, baskets.
2. Weak forms of common structural words are not always used even in unaccented positions.

3. Some pupils replace /e/ by the /e/ or /e:/ in words like chemical, special.

4. In words like 'reward', ours has /ɔr/ instead of /wɔː/. 

5. In words like board, course, four, more ours has /ɔ:z/ instead of /ɔ/. 

6. In words like serious, period, ours has /i:/ instead of /iə/ in the first syllable. Similarly ours has /e:/ instead of /eə/ in the first syllable of area, parents, various and /u:/ instead of /uə/ in during and tour.

7. Use of short /e/ for R.P. /ei/. 

8. /i:/ or /i/ for R.P. /i/ at the end of words and in their inflected forms.

9. /a:/ for R.P. /ɔ:/ in words spelt wa – (rewarding).

10. /u:/ or /u/ for R.P. /ɔ:/.

11. /ʊr/ or /ʊːr/ for R.P. /ɔː/.

12. /ɑː/ or /ɑːr/ for R.P. /ɔː/.
DIFFICULTIES IN SOUNDS : CONSONANTS

i. Pupils use one phone /w/ (realized as /v/ and /w/) corresponding to R.P. /v/ and /w/.

ii. Many pupils have no /ʒ/.

iii. The voiceless plosives /p, t, k/ are generally unaspirated in all positions.

iv. Corresponding to the R.P. fricatives /θ, ʃ/, we have the plosives /tʰ, d/.

v. /t, d/ are sometimes retroflex. ʧ ʤ ʒ ʃ

vi. /tʃ, dʒ, ʃ, ʒ/ are generally articulated with the front of the tongue in the post-alveolar region.

vii. /l/ is always 'clear'.

viii. The patterns of distribution are sometimes different in ours.

For example:

1. We have sometimes /d/ instead of /t/ in infectional suffixes e.g. asked, laughed, packed.

2. We have /f/ instead of /v/ in 'of'.

3. Ours has sometimes /v/ instead of /w/ in words like way, well, when and sometimes /w/ instead of /v/ in words like 'advance' and 'over'.

4. Ours has sometimes /s/ instead of /z/ in inflectional suffixes e.g. dogs, falls, keys.
5. Ours has sometimes /æn/ and /əl/ instead of syllabic /ʌ/ and /l/
e.g. button, person, sudden, apples, metal.

6. /j/ is often omitted in our English in words like ‘student’, ‘year’.

7. Medial /ŋ/ in ours is always followed by /k/ or /ɡ/, as in singer.

8. Many students pronounce /r/ even in pre-consonantal and final positions.

9. Pupils use /z/ for R.P. /s/ and sometimes /s/ for R.P. /z/ in
inflectional suffixes.

10. Some pupils have difficulty with certain initial and final
consonant clusters in English. As a result, one of the consonants
is omitted or a vowel is added.

DIFFICULTIES IN WORD-STRESS, SENTENCE-STRESS AND
INTONATION

1. Sometimes one or more syllables are elided altogether by our
students e.g. assistant, government.

2. A common fault among the pupils is the incorrect accentuation of
English words, that is, accenting them differently from the usual
native English pattern. e.g. about, educated, interesting.

3. The patterns of accent, rhythm and intonation in ours are often
different from those in native English.

4. Ours has a different pattern of accentuation and their rhythm is
also different from the stress-timed rhythm of native English.
5. Pupils sometimes omit the accent on words that are normally accented and place the accent on common structural words that should not be accented.

Example: I know what you mean.

Standard English: I know what you mean.

6. The patterns of intonation in ours sometimes show faulty division into tone groups, and faulty location of the intonation nucleus.

Example: Get me a cup of tea please.
Standard English: Get me a cup of tea please.

7. The sentence stress in ours is not always in accordance with the normal R.P. pattern, and the characteristic English rhythm is not maintained.

8. The division of speech into sense groups and tone groups is sometimes faulty, and pauses are made at wrong places.

9. The location of the intonation nucleus is not always at the place where it would be in normal English.

10. the rising tone sometimes used at the end of statements must sound unusual to the R.P. speaking listeners.

11. Weak forms are not always used in our English.

12. Words that are normally accented in Native English are sometimes left unaccented in our English.
Objective No. 2

To analyse the errors and categories them according to different aspects of pronunciation.

The commonly occurring errors committed while speaking English by the students identified for the first objective are analysed pertaining to the following points.

Difficult Sounds: Vowels and Consonants

Causes of Errors

DIFFICULT SOUNDS: VOWELS AND CONSONANTS

VOWELS: PURE VOWELS AND DIPHTHONGS

Acceptable equivalents of some of the English vowels are available in our language and therefore they do not pose much of a problem for our pupils at least so far as the articulation of individual sounds is concerned. But there are others which do not have such equivalents and hence they are to be learnt in order to maintain the required number of vowel contrasts in English.

Our pupils found it difficult to maintain the contrasts in the following pairs of vowels, because these contrasts are not used in our language. Since the other vowels should not pose any problem, discussion of individual vowel sounds will be confined to these problematic pairs only.
(i) /i/ and /i:/

Though both these vowels are described as close front vowels, /i/ is not as close as /i:/ . The colon in /i:/ indicates that it is long while /i/ is short. But in English no two vowels are distinguished by length alone (except perhaps the pair /æ:/ and /ə/). Here, too, the more important distinction between these two vowels is that while /i:/ is tense (i.e. the tongue is held tightly) /i/ is lax (i.e. relaxed). Example - it : eat

(ii) /i/ and /e/

Both these are short front vowels. In long words in English when both vowels are spert with the letter 'e', /i/ generally occurs in unstressed syllables and /e/ in stressed syllables.

The following differences between the two should be noted.

(a) /e/ is shown below the half-close position in the vowel diagram while /i/ is shown above it. This means, for /e/ the tongue is to be lowered further.

(b) Though both are pronounced with the front of the tongue /e/ is more forward than /i/.

(c) /i/ is nearer to /e/ than /i:/ . This means /i/ is more like /e/ than /i:/.

(d) In unstressed syllables /i/ becomes so short and weak that it is almost indistinguishable from /ə/ e.g. market /m :kit/, village /vilidz/, example /igzampl/.
(e) In our language /e/ occurs as a variation of /æ/ which is slightly more backward and lower than /æ/.

   For pupils the difficulty in these two vowels seems to arise from the fact that in English orthography /i/ in unstressed syllables is often spelt with 'e'. Example—pin: pen.

   (iii) /æ:/ and /ʌ/

   As the colon indicates /æ:/ is long while /ʌ/ is short. From the vowel diagram (The vowel diagram is given in the programme) the following may also be noted:

   (a) For /ʌ/ the tongue is held almost midway between the highest and lowest positions, while for /æ:/ it is lowered to the extreme open position.

   (b) In /ʌ/ the central part of the tongue is involved (a central vowel) and in /æ:/ the back part (a back vowels).

   Of these, the feature of length seems to be much more crucial than the others, because if one tries to lengthen /ʌ/, the tongue automatically tends to assume the more open position for /æ:/.

   In our language we have a vowel which is intermediate between these two (both in length and in the position of the tongue) and acceptable equivalents of these two vowels seem to occur as allophonic variations of that vowel. Therefore, it is not difficult for us to produce an acceptable /ʌ/ or /æ:/ by shortening or lengthening the vowel available
in our language, the difficulty arises in producing them as a matter of automatic habit. Example - hut:heart.

(iv) /ə:/ and /ə/

Both these are central vowels and the position of the tongue and the formation of the lips are neutral, i.e. they remain in their natural positions. But while /ə:/ is long and tense, /ə/ is short and lax.

/ə:/ does not occur in our language and as such it is perhaps the most difficult vowel for learners. Since this vowel is associated with the silent /r/ (as the common spellings suggest), the speakers who pronounce the /r/ in all positions do not use it. Instead, they use an appropriate short vowel, e.g. /i/, /e/, /ʌ/, or /u/, plus /r/. Therefore, if it has been decided to pronounce the /r/ in all positions (as suggested in next section of difficult consonants) it is not necessary to learn this difficult vowel. The syllables containing it may be pronounced with an appropriate short vowel plus the /r/.

But the situation regarding /ə/ is different because this vowel occupies a special place in English speech. As has already been indicated, all vowels in unstressed positions tend to assume the quality of this vowel, which makes it the most frequent vowel in English. This vowel is also the weakest sound in English and, as a matter of fact, it is impossible to say this vowel by itself; for any such attempt would result in a vowel which is at least a shade stronger than /ə/. It is sometimes
called an obscure vowel, a natural vowel or a murmur vowel. Example—madam : about : colour.

(v) /ɔ/ and /ɔ:/

In these pairs also, length is the crucial factor. Both are back vowels, but while /ɔ/ is nearly as open as /a:/ /o:/, like /ʌ/ is just below the half-open position /ɔ:/ can be practised by lengthening /ɔ/ which is available in our language. Example—shot : short.

(vi) /ei/

This vowel occurs not only in words like mail, sail, pain, etc. but also in male /meil/, sale /seil/, pane /pein/, etc. As a matter of fact the latter spelling ending with a silent ‘e’ (viz. a + consonant + e) seems to be much more common for this vowel. But our pupils, who are used spelling, pronunciation, usually replace this diphthong by the pure vowel /e/ in words that do not have an ‘i’ in the spelling. The articulation of this diphthong is not difficult; pupils can easily produce it if they have already learnt /e/. To practice it, they may first be asked to say a word with /e/, for instance, ‘pen’. They may then be instructed to add /i/ after the /e/, gliding smoothly from one vowel to the other and making the sound progressively weaker. This will result in the word /pein/ (Pain or pane). Example—get : gate - /get/ : /geit/. 
(vii) /au/ and /əu/

Of these two, the second type is replacing the first in RP and has become more general. Most pronouncing dictionaries nowadays give the pronunciation with /əu/ in place of the earlier /au/. It occurs in words like no /nəʊ/, go /gəʊ/, low /ləʊ/, goal /gəʊl/ etc.

In the case of this vowel also, the articulation as such is not difficult for our pupils. But, unlike /ei/, which is suggested by the spelling in many words, this vowel is not reflected in the spelling and as a result, pupils generally do not use it. Instead, they often use a pure vowel (the first element of /au/) which occurs in most of our languages.

To produce the diphthong in these words, the same technique as suggested for /ei/ above may be used. For example, to produce it in 'no', the pupils may first be made to say the syllable with the neutral vowel /na/. They may then be asked to lengthen it by adding a faint /u/ to it. However, if sufficient care is not taken they are likely to produce a weak version of /əu/. This may be avoided by asking them to raise the tongue a little higher. Example – now: no /nəʊ/: /nəʊ/

(viii) /əə/ and /uə/

Since our language has /i/ and /u/, the first element in these two diphthongs do not present much of a problem. The problem usually arises with the use of the second element and diphthongisation of the
sequence. If /ə/ has been practised well, pupils can add the two elements by following the technique suggested for /ei/, /ou/, /əu/.

However, some pupils usually add a weak form of /e/ after /i/ in /iə/. This can be avoided by making the second element more like /ʌ/, particularly at the end of a word.

/ua/ is also variously mispronounced as /ɔr/ (e.g. tour/tɔr/) /uɔr/ (e.g. poor /puɔr/), etc. depending upon the spelling. But here it is more a case of spelling-pronunciation than in inability to produce the sound. Pupils would be able to pronounce it if they know where to use it, and for this the teacher's correct pronunciation is the only remedy.

As has already been mentioned, /ua/ is becoming rare, and in many words (particularly where this sound occurs at the end) it may be replaced by /ɔː/. But for our pupils the diphthong seems easier than /ɔː/, and in any case they will have to use it in medial positions in words like jewel, fuel, cruel, etc. and even in final position in fewer, cure, etc.

Further, since all the words ending with the centring diphthongs have the linking /r/ at the end (as suggested by the spellings and since the silencing of the /r/ is no considered essential, pupils may sound the /r/ if it is found helpful. But in that case they should be warned against adding an extra syllable to the word in the process, e.g. sure /ʃuə/, becoming /ʃu-ər/.
The first element of this diphthong is the cardinal vowel and it does not occur as a pure vowel English. It is a front vowel and its tongue position is almost midway between English /e/ and /æ/. This means that to keep it apart from /e/ the tongue is to be slightly lowered.

But since this diphthong usually occurs in words spell with -air (e.g. air, pair, fair, etc.) Our pupils tend to raise their tongue for a following non-existent /i/ (suggested by the spelling) in saying its first element, and as a result produce a sound midway between /e/ and /ei/, for instance, pair would be pronounced some what like /peiær/. This is due to the influence of vowel harmony.

The problem for our pupils therefore is to make the first element more open than /e/ by resisting the tendency for vowel harmony included by the spelling, and to make the glide from /e/ to /a/ smooth and natural. The counteract the tendency to raise the tongue for the first element it is even advisable to practice using /æ/ as the starting point.

CONSONANTS

Many of the English consonantal phonemes have acceptable equivalents in our language and as such they do not present much difficulty so far as the articulation of these phonemes is concerned. On the other hand, there are a few phonemes which do not occur in our languages and hence they are likely to be difficult for our pupils.
The English phoneme which does not have an acceptable equivalent in the pupils' mothertongue usually constitutes a learning problem for them. In such cases they tend to substitute for the English sound a similar (at least to their ears) sound from their mothertongue.

There are some pairs of consonants seem to present some difficulty for the students.

(i) /p/ and /f/

/p/ is a 'voiceless bilabial plosive' while /f/ is a 'voiceless labiodental fricative'. /p/ is produced by completely stopping the air stream with the lips while for /f/ the air is allowed to escape through a narrow passage between the upper teeth and the lower lip. Since /p/ is plosive, the sudden release of the air results in an 'explosion' but in the case of /f/, which is a fricative, the air escapes in a continuous stream. This can be easily checked by holding a thin strip of paper in front of the mouth while saying the sounds. In the case of /p/ the strip will be violently pushed back by the gust of air from the mouth; in the case of /f/ there will be only gentle but continuous vibration of the strip.

The problem for the students is to produce the frictional noise that characterise the English fricatives, and to keep them apart from similar plosives in our languages. In the case of this pair, we have a separate phoneme in our language which is produced by fully aspirating the /p/ sound and which to untrained ears, sounds like English /f/. In English
the aspirated /p/, which occurs immediately before a stressed vowel is only an allophone and not a separate phoneme. In order to maintain the distinction between our aspirated phoneme /p/ and the English /f/ it should be remembered that in the production of our /p/ there is complete closure of the air passage with the lips while in /f/ the air is allowed to pass between the upper teeth and the lower lip. This can be practised by lightly placing the lower lip against the upper teeth and then trying to make a hissing sound. Example – pan: fan.

(ii) /s/ and /ʃ/

Both are voiceless fricatives. For /s/ the blade of the tongue is placed against the teeth ridge and for /ʃ/ it is raised to touch the hard palate, keeping the tip of the tongue level with the teeth ridge. For /s/ the lips remain in their normal position but for /ʃ/ they tend to get slightly rounded. Pupils can practise /ʃ/ by trying to imitate the sound of the escaping steam from a train engine.

In our language /ʃ/ occurs only as an allophonic variation of /s/, and that too in the speech of careful speakers familiar with Sanskrit pronunciation. The usual phonetic context for this allophonic /ʃ/ in these languages is /s/ followed by /j/. /ʃ/ is almost invariably rendered by the spelling –sh- in English (the notable exceptions being sugar and sure). Example – sea : she.
(iii) /ʃ/ and /tʃ/

/tʃ/ has been described as an affricate, the kind of consonant where a plosive is immediately followed by a fricative. Because of this composite nature, some phoneticians regard the affricates as consonant cluster and not as separate phonemes.

To produce the /tʃ/ sound, one has to stop the air passage by firmly placing the blade of the tongue on the teeth ridge in /t/ position, build up air pressure between the palate and the tongue, and then release the pressure by quickly bringing tongue to /ʃ/ position. The sound is comparable to the interjectory clicking sound with the tongue to express sympathy, sorrow etc., the only difference being that in the interjectory sounds we breathe in the air instead of breathing it out. By moving the tongue in the same manner as in these sounds and reversing the direction of the air stream, one can easily produce an acceptable /tʃ/ sound. Pupils can also practise this difficult sound by breaking it up into /t/ and /ʃ/ and assigning them to adjacent syllables. Pupils can then be made to say these syllables in quick succession, progressively bringing the two sounds closer. This technique is known as FORWARD CHAINING and can be effectively used to practise troublesome consonant clusters.

Like /ʃ/, this sound also occurs in our language as an allophonic variation of /s/, the usual phonetic environment being /t/ followed by /s/. Example — ship : chin
(iv) /z/ and /dʒ/

These two are the voiced counter-parts of /s/ and /tʃ/ respectively and can be produced similarly, the only difference being the addition of voice.

We find it difficult to keep these two sounds apart because in our language we use an intermediate sound resembling these two sounds, and tend to use that sound in place of the English sounds. Careful practice with minimal pairs like following should enable the pupils to maintain the contrast in these two sounds. (In writing, /z/ is usually rendered by 'z' or s(e) and /dʒ/ by 'j' or 'g' followed by one of e, i, y).

- Zoo : jew
- Buzz : budge
- Sins : singe etc.
- Tsar : Jar
- Seize : siege
- Zest : Jest
- Ways : wage

(v) /dʒ/ and /ʒ/

/ʒ/ is the voiced counter part of /ʃ/ and is a comparatively difficult sound for us. But fortunately it is a rare sound in English and generally it does not occur in crucial positions where incorrect pronunciation might lead to confusion. As such, if the pupils can pronounce /z/ and /dʒ/ correctly, no special attention need be given for the pronunciation of this sound.

/ʒ/ does not occur in the beginning of words and very rarely at the end (e.g. rouge). Some of the words where this sound occurs are: pleasure, measure, prestige, explosion, vision, soldier, etc.
(vi) /w/ and /v/

Both these sounds are voiced fricatives and their essential difference lies in the fact that in the case of /w/ the friction takes place between the two lips but in the case of /v/ it takes place between the upper teeth and the lower lip. Further in producing /w/ the lips are rounded and the friction is almost negligible (because of this some phoneticians call it SEMI-VOWEL), but in the case of /v/ the lips remain neutral and the friction is quite pronounced.

Since /v/ is the voiced version of /f/ it can be produced in the same way as /f/ by turning on the voice. Again, like /f/ we tend to substitute an aspirated plosive /ʊ/, which occurs in our language, for the English /v/. This can be avoided by consciously trying to produce the fricative sound. Example – west : vest.

(vii) /t/ and /θ/

/θ/ is a characteristically English sound and is very much unlike an aspirated /t/, the sound most pupils use for it. /θ/ is a fricative produced by partially obstructing the air passage by putting the tip of the tongue between the two rows of teeth. The best way to practise this sound is to begin exaggerating the process. This can be done by putting the blade of the tongue between the teeth as if one were to going to bite it. In the beginning the effort might look ridiculous and the pronunciation might sound affected, but with practice they would become easy and natural.
/θ/ is invariably rendered by -th- in writing. (But in some proper names like Thames, Thomas, Anthony the -th- stands for /t/).
Example - tin : thin.

(viii) /d/ and /ð/

/ð/ is the voiced version of /θ/ and can be produced in the same way by allowing the vocal cords to vibrate for the voiced sound. /ð/ occurs in crucial contrast with /d/ only a few words. In most cases the distinction between /d/ and /ð/ is only marginal and can be safely ignored.

(ix) /r/

The letter 'r' usually represents /r/ in English, but it is sounded by RP speakers only in certain phonetic contexts. The general rule is that an 'r' is to be sounded only when it is immediately followed by a vowel without any intervening pause. The vowel may be in the same word or in the following word. In the latter case, if the words are separated by a pause, the 'r' is not sounded. Thus 'r' is silent in are, our, arm, nearly, our goal, etc. but is sounded in arise, every, orange our aim etc.

This use of /r/ is known as LINKING /r/. In most pronouncing dictionaries it is indicated by an asterisk when it occurs at the end of the word.

However, it should be remembered that it is not a very important aspect of English pronunciation and can be safely ignored. In many
good varieties of English speech, the ‘r’ is regularly sounded in all positions. Therefore, if the silencing of the ‘r’ is found difficult or if it is likely to create confusion, it is advisable to sound it in all positions.

CAUSES OF ERRORS

Like the second language learners, our students commit errors because they try to construct sentences in the target language keeping in mind the knowledge of the mothertongue. Besides this, the learners over generalize rules and this leads them to errors. For example, most of the students say, “I am a Raju”. They use ‘a’ because of the over generalisation of the rules. Sometimes, ineffective teaching or lack of control may cause errors.

Let us very briefly try to know what psychologists have to say about errors. “The behaviourists view errors as a symptom of ineffective teaching or as evidence of failure. They also view it is being due largely to mother-tongue interference – interference that the teacher… has failed to predict and allow for. When errors do occur, they are to be remedied by a bombardment of correct forms. This bombardment is achieved by the use of intensive drilling or over-teaching (Peter Habbord et.al., 1983 : 144).

According to mentalists, errors arise from over generalisation of rules. The learners process the new data in their mind and come up with a succession of rules that produce new patterns in the target language.
The learners are constantly attempting to solve problems and make sense of the linguistic evidence around them. "Consequently, error is inevitable, it is in fact, an integral part of the learning process and developing competence. Students will produce errors because their hypotheses about the new language are wrong or incomplete. Errors are not, therefore, to be regarded as signs of failure, but as evidence that the student is working his way towards the correct rules. Nor are errors harmful to the learning process, as the behaviourists say. On the contrary, students learn by making errors and having them corrected."
(Peter Hubbard et. al., 1983 :144).

Some of the main causes of defective pronunciation of English in our students are as follows:

i. Substituting sounds from Mother-tongue: Sounds in Marathi language differ from the sound in English language. However, our students substitute their language sounds for the sounds of English words.

ii. Lack of Knowledge of Sound: Effective teaching of pronunciation is not possible without the teacher having equipped himself with some background knowledge of phonology and phonetics. This is not to impart this knowledge directly to students but to know what to teach them.

Phonology deals with the sound system and phonetics with the physical properties of sounds and their place and manner of
articulation in the vocal track. Pupils do not have knowledge of sounds of vowels and consonants, so while speaking they slur over words and pronounce 'which' as 'wich'.

iii. Lack of Knowledge of Intonation and Stress: If the earner is not given a proper knowledge of intonation and stress in English language his pronunciation is not likely to be effective.

iv. Teacher's Defective Pronunciation: Teachers do not pronounce correctly and this has its effective on the pronunciation of students who try to imitate the teacher considering him as ideal.

v. Mother-tongue Speech Habits: The mothertongue speech habits train the speech organs in a different way and because of this it becomes hard for the learner to adjust his speech organs to the new sounds. This is known as 'retroactive inhibition'.

vi. Lack of Speaking Opportunities: Our students do not get enough opportunities to speak English and this is also a cause for the retardation in pronunciation.

vii. No Firm Rules: As far as English language is concerned no firm rules are applicable in every sphere of pronunciation.

viii. Lack of Attention to English Pronunciation: Teachers generally lay more emphasis on spelling and ignore pronunciation.

ix. Physical Disability of the Child: Often the pronunciation defect may be due to some physical defect/disability of some speech organ of the learner.
x. Paucity of Books on Pronunciation: Books on pronunciation can help students as well as teachers but there is an acute shortage of such books.

xi. Lack of Motivation: Carelessness which is due to lack of motivation. The lack of motivation may be attributed to the teaching-learning materials or the style of the presentation.

xii. Over generalisation.

xiii. Material reduced errors: The pupils may not interpret the material presented to him in the way intended by the teacher or text book writer.

xiv. Language is creative.

xv. Translating from the first language can lead to difficulty where there are not exact parallels between the two languages.

xvi. Beginning with consonant phonemes of R.P. (English): The teaching of which should precede that of vowel phonemes, since other things being equal the former constitutes more towards intelligibility than the letter and has a greater degree of teachability. These present the greatest difficulty to most of our students.

xvii. Stress on the wrong syllable of a world.

xviii. Word ordinarily stressed in connected speech left unstressed.

xix. Unfamiliar proper names.

xx. Wrong usage.
xxi. Elision of one or syllables.

xxii. Immaturity: Inability to discriminate sounds accurately, Baby talk.

xxiii. Carelessness and home background – Poor articulation.

xxiv. Poor breathing habits – Physical defects – Excess nasality.

xxv. Emotional tension – improper breathing – Breathiness.

xxvi. Physical defects – emotional problem – Stuttering

xxvii. Feelings of inferiority – Physical defects – Stammering

xxviii. Self-consciousness, insecurity, fatigue, faulty hearing and sound, description - High pitch.

xxix. Poor social adjustment, home conditions, hearing defect, emotional stridency.

xxx. Low pitch – Physical defects, fatigue emotional problems.
Objective No. 3

To study the sex difference among the students in control group before the traditional teaching.

There is one null hypothesis to study the sex difference.

Null hypothesis No. 1

There is no significant difference between the scores on the pre-test of boys and girls in the control group.

**TABLE No. 12**

SEX-WISE MEAN SCORES ON PRE-TEST S.D. AND ‘t’ VALUE OF THE CONTROL GROUP:

<table>
<thead>
<tr>
<th>Sex</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>‘t’ value Table value</th>
<th>Calculated value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.05 level</td>
<td>0.01 level</td>
</tr>
<tr>
<td>Boys</td>
<td>5.17</td>
<td>± 0.92</td>
<td>34</td>
<td>2.04</td>
<td>2.75</td>
</tr>
<tr>
<td>Girls</td>
<td>5.72</td>
<td>± 1.13</td>
<td></td>
<td>1.62</td>
<td></td>
</tr>
</tbody>
</table>

Observation and Interpretation

Table No. 12 shows comparison of (mean, S.D. and ‘t’ value) of scores of pre-test of boys and girls in control group.

It is observed from Table No. 12 that mean scores of the pre-test of boys in control group was found 5.17 and S.D. was 0.92 and of girls in control group was found 5.72 and S.D. was 1.13.
Calculated 't' value between the scores of pre-test of boys and girls in control group was found to be 1.62 which is lower than table value 2.04 at 0.05 level of significance for df. 34. So the difference is not significant. It is therefore, concluded that the scores of pre-test of boys and girls in control group are not significant. Hence, the Null hypothesis No. 1 is accepted.
Objective No. 4

To study the sex difference among the students in experimental group before the experimentation.

There is one null hypothesis to study the sex difference.

Null Hypothesis No. 2

There is no significant difference between the scores on the pre-test of boys and girls in the experimental group.

**TABLE No. 13**

SEX-WISE MEAN SCORES ON PRE-TEST S.D. AND ‘t’ VALUE OF THE EXPERIMENTAL GROUP

<table>
<thead>
<tr>
<th>Sex</th>
<th>Mean</th>
<th>SD</th>
<th>df.</th>
<th>‘t’ value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Table value</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.05 level</td>
</tr>
<tr>
<td>Boys</td>
<td>5.50</td>
<td>± 1.42</td>
<td>34</td>
<td>2.04</td>
</tr>
<tr>
<td>Girls</td>
<td>5.39</td>
<td>± 0.78</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Observation and Interpretation

Table No. 13 shows comparison of (mean, SD and ‘t’ value) of scores of pre-test of boys and girls in experimental group.

It is observed from Table No.13 that mean scores of the pre-test of boys in experimental group was found 5.50 and S.D. was 1.42 and of girls in experimental group was found 5.39 and SD was 0.78.
Calculated ‘t’ value between the scores of pre-test of boys and girls in experimental group was found to be 1.97 which is lower than table value 2.04 at 0.05 level of significance for df 34. So the difference is not significant. It is therefore, concluded that the scores of pre-test of boys and girls in experimental group are not significant. Hence, the Null hypothesis No.2 is accepted.

Null Hypothesis No.3

There is no significant difference between the scores on the pre-test of the experimental group and control group.

**TABLE No. 14**

**MEAN SCORES ON PRE-TEST, S.D. AND ‘T’ VALUE OF THE EXPERIMENTAL GROUP AND CONTROL GROUP**

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>Table value</th>
<th>Calculated value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental Group</td>
<td>5.44</td>
<td>± 1.13</td>
<td>70</td>
<td>2.66</td>
<td>2.66</td>
</tr>
<tr>
<td>Control Group</td>
<td>5.44</td>
<td>± 1.05</td>
<td></td>
<td>2.00</td>
<td>0.05</td>
</tr>
</tbody>
</table>

**Observation and Interpretation**

Table No. 14 shows comparison of (mean, SD and ‘t’ value) of scores of pre-test of experimental group and control group.
It is observed from Table No. 14 that mean scores of the pre-test of experimental group was found 5.44 and S.D. was 1.13 and of control group was found 5.44 and SD 1.05.

Calculated 't' value between the scores of pre-test of the experimental group and control group was found to be 00. So the difference is not significant. It is therefore, concluded that the scores of pre-test of experimental group and control group are not significant. Hence, the Null hypothesis No.3 is accepted.
Objective No.5

To prepare and administer the programme to improve their English Speaking Skill.

The programme of twenty lessons prepared and administered to the experimental group.

THE PROGRAMME

With the help of the oral approach to language and strategies for developing speaking skills, ‘THE PROGRAMME’ developed by the researcher to improve the English speaking skills of Marathi Medium students of standard VIII is summarised in the table ahead, that followed by the lessons plans, the explanations, and descriptions of materials as per the lesson plan format given by SCERT, Pune.

TABLE No. 15
THE PROGRAMME OF ORAL ENGLISH SPEAKING SKILL

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Unit</th>
<th>Material</th>
<th>Periods</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>Basic – Sounds</td>
<td>Vowel- Sounds</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Two</td>
<td>Basic- Sounds</td>
<td>Consonant – Sounds</td>
<td>1</td>
<td>35 minutes</td>
</tr>
<tr>
<td>Three</td>
<td>Stress</td>
<td>Word- Stress</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Four</td>
<td>Stress</td>
<td>Sentence stress</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Five</td>
<td>Intonation</td>
<td>Intonation</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Six</td>
<td>Unit 1.1 Leaving home? : Enquiry</td>
<td>One dialogue: At the bus terminal</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Seven</td>
<td>Unit 1.1 Leaving home? : Enquiry</td>
<td>One dialogue: A telephone enquiry</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Lesson</td>
<td>Unit</td>
<td>Material</td>
<td>Periods</td>
<td>Time</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>----------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>Eight</td>
<td>Unit 1.3</td>
<td>Learning home? : Review</td>
<td>One dialogue : how to inform</td>
<td>1</td>
</tr>
<tr>
<td>Nine</td>
<td>Unit 2.1 Careers: preview</td>
<td>One dialogue : how to enquire</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Ten</td>
<td>Unit 2.3 Careers: Review</td>
<td>One dialogue : A message</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Eleven</td>
<td>Unit 2.3 Careers: Review</td>
<td>One dialogue: Directory enquiry</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Twelve</td>
<td>Unit 2.3 Careers: Review</td>
<td>One dialogue : Booking a trunk call</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Thirteen</td>
<td>Unit 3.1 At your best : preview</td>
<td>One dialogue : how to enquire</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Fourteen</td>
<td>Unit 3.3 At your best : Review</td>
<td>One dialogue : At a hospital</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Fifteen</td>
<td>Unit 4.1 Foreign Lands: Preview</td>
<td>One dialogue : Discussion</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Sixteen</td>
<td>Unit 4.3 Foreign Lands : Review</td>
<td>One dialogue : Direction</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Seventeen</td>
<td>Unit 5.1 Values : Preview</td>
<td>One dialogue : In the city library</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Eighteen</td>
<td>Unit 5.3 Values: Review</td>
<td>One dialogue: On a crowded bus</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Nineteen</td>
<td>Unit 6.1 The Language question: Preview</td>
<td>One dialogue : complaint</td>
<td>1</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Twenty</td>
<td>Unit 6.3 The language question : Review</td>
<td>One dialogue : A Farewell</td>
<td>1</td>
<td>30 minutes</td>
</tr>
</tbody>
</table>
LESSON PLAN ONE

TEACHING PLAN

Unit: Basic sounds

<table>
<thead>
<tr>
<th>Material</th>
<th>Speech mechanism and vowel sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity</td>
<td>Listening and repeating</td>
</tr>
<tr>
<td>Objectives</td>
<td>Enable the students to</td>
</tr>
<tr>
<td></td>
<td>1. Learn and know speech mechanism</td>
</tr>
<tr>
<td></td>
<td>2. Learn how vowel sounds are produced</td>
</tr>
<tr>
<td></td>
<td>3. Learn vowel sounds</td>
</tr>
<tr>
<td></td>
<td>4. Produce vowel sounds</td>
</tr>
<tr>
<td>Teacher’s role</td>
<td>Teaches them speech mechanism.</td>
</tr>
<tr>
<td></td>
<td>Makes them listen vowel sounds.</td>
</tr>
<tr>
<td></td>
<td>Makes them repeat vowel sounds</td>
</tr>
<tr>
<td></td>
<td>through words.</td>
</tr>
<tr>
<td></td>
<td>Demonstrates the pronunciation</td>
</tr>
<tr>
<td>Students’ response</td>
<td>1. Expected response: Students learn the speech mechanism. Students differentiate vowels and consonants. Students pay attention to vowel sounds and words. Students repeat vowel sounds. Students produce vowel sounds.</td>
</tr>
<tr>
<td></td>
<td>2. Better than expected: After 3-4 times repetition students learn the entire vowel sounds. Students produce the vowel sounds. Students enjoy pronouncing the vowel sounds.</td>
</tr>
<tr>
<td></td>
<td>3. Worse than expected: Students are unable to repeat the vowel sounds in a live at a stretch. Students can’t repeat a line of 5 to 6 words. Students give up repeating; less interested to participate in the activity.</td>
</tr>
</tbody>
</table>
Follow up action : 1. Teacher says the vowel sounds in chunks and makes them repeat.
2. Teacher encourages them to repeat the vowel sounds and more words by demonstrating how to pronounce them.

Parallel activities : Teacher introduces speech mechanism to produce vowel sounds properly. Students repeat the vowel sounds and learn them by heart.

Extension activities : Teacher asks the students to listen to the news and produce vowel sounds like the reader. Teacher asks the students to listen to the vowel sounds of each other and tell the errors to each other.

Explanation of material : Speech mechanism and vowel sounds

Speech mechanism : Already this is explained in the CHAPTER- I, Section II of this thesis

Vowel sounds : There are twenty vowel sounds in English. Of these twelve are pure vowels. When vowels are produced there is a free passage of airstream. To describe a vowel we must know the position of the tongue and the lips. These two organs can mould and change the shape of the vocal tract. It is the shape of the vocal tract that gives the distinctive quality of the sound of any vowel.

When we speak, the hump in the tongue moves up and down as well as forward and backward in the mouth. Vowels are also described in the relation to the highest point of the hump forward by the tongue.
To find the highest point and where it lies in the mouth, it must be fixed on two axes at the same time. The horizontal axis is from front to back of the mouth and the vertical one is from the floor to the roof of the mouth.

**FIGURE No. 13**

**VOWEL CHART**
(Classification of Tongue Position for Vowels)

![Chart](image)

(S. Venkateshwaran : 209)

On the horizontal axis we have three points name 'front', 'central' and 'back'. The horizontal axis tells us how far front or back the highest point is: front is beneath the hard palate, back is beneath the soft palate and central is beneath where the hard and soft palate meet. The four points on the vertical axis are close, half close, half-open and open. This axis shows how high the hump is. If it is high then it is close and if it is low it is open.
The position of the lips also helps us to describe a vowel sound. The two positions of the lips are rounded and unrounded. The position of the tongue, that is, the point up to which it raises and the lips, provide a three-term label for identifying vowels. When we want to describe a vowel, we must mention:

1. The position of the soft palate.
2. The position of lips (spread, neutral, open rounded, closed rounded, and neutral)
3. The part of the tongue which is raised (front, centre, back).
4. The height to which the tongue is raised (close, half-close, half-open, open).

**Cardinal vowel**: In teaching English, to speakers of other languages the teacher will find it convenient to be able to plot the vowels of the native language in relation to the second language on the vowel chart. To do this a common point of reference is required. Hence, a cardinal vowel system was devised by Daniel Jones. To establish this system a number of reference points of vowels were chosen and generally displayed as the vowel chart. There are eight primary cardinal vowels, and there are also eight secondary vowels. These eight primary vowels are the ones we need to discuss. The cardinal vowels are shown in Fig. 14. They are shown by using a black circles.
Description of the Vowels: The vowels in English can be classified as Front Vowels, Back Vowels and Central Vowels.

TABLE No. 16
TYPES OF VOWELS

<table>
<thead>
<tr>
<th>Types of vowels</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front</td>
<td>/i:/ /i/ /e/ /æ/</td>
</tr>
<tr>
<td>Back</td>
<td>/ɑ:/ /ɔ/ /o/ /u/ /u:/</td>
</tr>
<tr>
<td>Central</td>
<td>/ʌ/ /ə/ /ɜ:/</td>
</tr>
</tbody>
</table>
Front Vowels: Vowels in the production of which the highest part of the tongue is the front are called front vowels.

1. /i:/

Key words: see, bee, seat, easy, meet.

During the articulation of this vowel:

i. The front of the tongue is raised.

ii. It is raised in the direction of the hard palate almost to the close position.

iii. Vocal cords vibrate.

iv. The tongue is tense.

v. The lips are spread.
This sound can occur initially, medially and finally in words. e.g. eat, beat, tea.

Spelling:  
- ee - as in tree, seen,
- ea - tea, beat, teach, reach, leap
- e - be, these
- ie - field, piece

It is a Front Close Unrounded Vowel

**FIGURE No. 16**
TONGUE POSITION OF /i:/

2. /i/ or /I/

Key words: bit, it.

During the articulation of this vowel:

i. The rear part of the tongue is raised.

ii. It is raised in the direction of the hard palate just about half-close position.

iii. The tongue is loose.

iv. The lips are spread.

v. Vocal cords vibrate

(A. C. Gimson: 36)
Spelling:  
  i  -  sit, with, lip, pin, pink, ink.  
  e  -  become, begin, ticket, wicked  
  y  -  city, dirty, mystery  
  a  -  village, private  
  ie  -  cities, ladies, parties  

It is a centralised Front Unrounded Vowel between close and half-close.  

It can occur initially, medially in words and finally  
e.g.: it, pick, pitty.  

3.  /e/  

Key words:  bed, any, many, went  

During the articulation of this vowel:  

i. The front of the tongue is raised.  
ii. It is raised between half-close and half-open.  
iii. The lips are spread.  
iv. The vocal cords vibrate.  
v. The tongue is tense.  

Spelling:  
  e  -  bed, left, wet, get  
  a  -  any, many  
  ie  -  friend  
  ea  -  head, health, dead  

It is a Front Unrounded Vowel between half-close and half-open.  

It can occur only initially and medially in words. It does not  
occur finally.  

Eg.: any, went
4. /æ/

Key words: sat, hand, lamp, hat, mat, rack

During the articulation of this vowel:

i. The front of the tongue is raised.
ii. It is in the fully open position.
iii. The lips are loosely open.
iv. The tongue is tense.
v. The vocal cords vibrate.

Spelling: a - pan, mat, lamp, cat, rat

It is a Front Open Unrounded Vowel.

It can occur initially and medially but not finally in words.

Eg. : ass, sat.

Back Vowels: Those in which it is the back part of the tongue that is raised in the direction of the soft palate are called back vowels.

5. /ɑː/

Key words: pass, car, bar, calf

During the articulation of this vowel:

i. The back of the tongue is raised and in the fully open position.
ii. The lips are neutral.
iii. The vocal cords vibrate.

Spelling: a - pass, branch, car, bar, tar, father
         ar - hard, part, cart
         as - ask, task, fast
         ear - heart
         er - clerk
al - palm, calf, half
af - after
an - dance, branch
ath - path, bath
au - aunt, laugh

It is a Back Open Unrounded Vowel.
It can occur initially, medially and finally in words.

Eg.: art, cart, car

FIGURE No. 17
TONGUE POSITION OF /a:/

(A.C. Gimson: 36)

6. /ɔ/ or /ɒ/
Key words: job, wrong, cot, on.
During the articulation of this sound:

i. The back of the tongue is raised.
ii. It is in the fully open position.
iii. The vocal cords vibrate.
iv. The lips are slightly rounded.

Spelling: o - hot, dog, cot, got.
       a - watch, what.
       ou - cough.
       ow - knowledge.
au - because, Australia.
on - gone.
or - sorry, moral.

It is a Back Open Rounded Vowel.

It can occur only initially and medially but not finally in words.
Eg.: along, gone, office

7. /ɔː/ 

Key words : caught, daughter, door 

During the articulation of this vowel:

i. The back of the tongue is raised.

ii. It is raised between half-close and half-open position.

iii. The lips are rounded.

iv. The vocal cords vibrate.

Spelling: or - born, cord, corn, horse, or, nor
our - four, court
au - fault, daughter, caught, cause
ou - bought, ought, fought
ore - more, before
a - all, ball, tall, call
oor - door, floor
aw - law, saw
alk - chalk, talk, walk
ar - warm, quarter, war
oar - board

It is a Back Rounded Vowel between half-close and half-open vowel.

It can occur only initially, medially and finally in words.
Eg.: or, born, floor
8. /u/ or /u/

Key words: put, woman, could, foot, food

During the articulation of this vowel sound:

i. The back of the tongue is raised.

ii. It is between half-close and close position.

iii. The vocal cords vibrate.

iv. The tongue is lax.

v. The lips are round.

Spelling: u - put, full, push, pull, bush
          o - wolf, woman, to*
          oo - food, good, foot
          ou- could, should, would

It is a Back Rounded Vowel between half-close and close.

It cannot occur initially in words; can occur medially in worlds like good, woman, occurs finally in only the word* ‘to’ when it is not accented and when the word is followed by another word beginning with the vowel,

Eg. : I want to open this door.
     : good, woman, to

9. /u:/

Key words: fool, cool, tool

During the articulation of this vowel:

i. The back of the tongue is raised.

ii. It is raised in the direction of the soft palate to a fully close position

iii. The vowel cords vibrate.

iv. The lips are round.
Spelling:  oo - tool, cool, spoon, moon  
o - do, who  
ou - you, group  
ui - fruit, suit  
ew - dew, few, new  
oe - shoe  
wo - two  
eau - beauty

It is a Back Close Rounded Vowel.  
It can occur only initially, medially and finally in words.  
Eg.: ooze, tool, shoe, two

**Central Vowels:** Vowels in the production of which the central part of the tongue is raised are called central vowels.

**10. /ɔ/**
Key words: uncle, cut, but, mother, month  
During the articulation of this vowel:

i. The centre of the tongue is raised towards that part of the roof of the mouth which is between the hard palate and the soft palate.  
ii. It is raised between open and half-open.  
iii. The vocal cords vibrate.  
iv. The lips are neutral

Spelling:  u - sun, cut, but, bus, cup, run  
o - come, front, son, ton  
ou - country, couple, young  
oo - blood, flood  
oe - does

It is a Central Unrounded Vowel between open and half-open.
It occurs initially and medially but does not occur finally in words.

   Eg.: up, cup, hut, ugly, Monday.

11. /æː/ or /əː/

   Key words: girl, earn, fur, burn

   During the articulation of this vowel:

   i. The centre of the tongue is raised.
   ii. The tongue is raised between half-close and half-open.
   iii. The vocal cords vibrate.
   iv. The lips are neutral

   Spelling:

   ir - bird, girl
   ear - learn, earth, earn
   or - word, world, work.
   our - journey
   er - serve, term, her
   ur - turn, nurse

   It is a Central Rounded Vowel between half-close and half-open.

   It occurs only initially, medially and finally in words.

   Eg.: earn, burn, earth, her.

12. /ə/  

   Key words: ago, again, propose, father

   During the articulation of this vowel:

   i. The centre of the tongue is raised.
   ii. It is raised between half-close and half-open.
   iii. The vocal cords vibrate.
   iv. The lips are neutral
Spelling : a - about, among, ago
ar - particularly, forward, backward
e ' - pavement, Gentleman
er - father, mother, manner
o - method, factory
or - doctor, effort, actor
ou - famous, our, colour
oar - cupboard
u - suppose, success
ur - surprise, nature, picture
ar - beggar
re - centre, theatre

It is a Central Unrounded Vowel between half-close half-open.

It occurs initially, medially and finally in words.

Eg. : ago, again, propose, father, suppose

The following table will give you a summary of the pure vowel sounds in English.

**TABLE No. 17**

**PURE VOWEL SOUNDS AND THEIR CLASSIFICATION**

<table>
<thead>
<tr>
<th>Vowels</th>
<th>Three Term Label</th>
<th>Key words/ occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
</tr>
<tr>
<td>/i:/</td>
<td>Front close rounded vowel</td>
<td>east</td>
</tr>
<tr>
<td>/i/</td>
<td>Front unrounded vowel between close and half close</td>
<td>if</td>
</tr>
<tr>
<td>/e/</td>
<td>Front unrounded vowel between half-close and half-open</td>
<td>Any</td>
</tr>
<tr>
<td>/æ/</td>
<td>Front open rounded vowel</td>
<td>Ass</td>
</tr>
<tr>
<td>/ɑː/</td>
<td>Back open unrounded vowel</td>
<td>Are</td>
</tr>
<tr>
<td>/ɔ/</td>
<td>Back open rounded vowel</td>
<td>Orange</td>
</tr>
<tr>
<td>Vowels</td>
<td>Three Term Label</td>
<td>Key words/ occurrence</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>/o:/</td>
<td>Back rounded vowel between half-close and half-open</td>
<td>August</td>
</tr>
<tr>
<td>/u:/</td>
<td>Back rounded vowel between half close and close</td>
<td>-</td>
</tr>
<tr>
<td>/u:/</td>
<td>Back close rounded vowel</td>
<td>Ooze</td>
</tr>
<tr>
<td>/ʌ/</td>
<td>Central unrounded vowel between open and half-open</td>
<td>Uncle</td>
</tr>
<tr>
<td>/ə:/</td>
<td>Central unrounded vowel between half-close and half-open</td>
<td>earn</td>
</tr>
<tr>
<td>/æ/</td>
<td>Central unrounded vowel between half-close and half-open</td>
<td>ago</td>
</tr>
</tbody>
</table>

The 12 vowels given above are pure vowels and they are also called monothongs. There are eight dipthongs in Received Pronunciation (R.P.).

**Diphthongs**

Vowels of changing quality are called diphthongs. For e.g. In the words /how/ and /tear/ the final sounds are diphthongs, during the production of which the tongue first takes the position necessary for the articulation of a particular vowel and then quickly glides to the position required for the articulation of a different vowel. Diphthongs are also called vowel glides or complex vowels. There are eight diphthongs in R.P.
They are,
1. /ei/ - as in day, play
2. /ai/ - as in eye, buy, might
3. /ɔi/ - as in boy, oil, win
4. /əu/ - as in go, post, own
5. /iə/ - as in here, ear, fierce
6. /uə/ - as in tour, pure, during
7. /au/ - as in cow, out, loud
8. /eə/ - as in care, hare, hair, airy

Of these eight Diphthong /ei/, /ai/ and /ɔi/ glide towards the front vowel /i/, /əu/ and /au/ glide towards the back vowel /u/ and /iə/, /uə/ and /eə/ glide towards the central vowel /ə/. The diagrams below show the glides in English diphthongs.

FLOW CHART No. 5

(Peter Roach, 1998:20)
[The arrows indicate the movements of the tongue in producing the diphthongs.]

(T.C. Baruah :53)
Description of the Dipthongs

Closing diphthong

1. /ei/
   Key words: eight, wait, day
   During the articulation of the diphthong:
   The front of the tongue from the position of /e/ quickly glides to the position of /i/.
   This diphthong glides from a front unrounded vowel between half-close and half-open to a centralised front unrounded vowel between close and half-close. This can occur initially, medially and finally in words.
   Eg.: ate, paper, play

2. /ai/
   Key words: white, rise, like, kite.
   This is a glide from /a/ to /i/.
   This is from front open unrounded vowel to a front unrounded vowel between close and half-close /i/.
   This can occur initially, medially and finally in words.
   Eg.: white, lied, buy, eye

3. /ɔi/
   Key words: toy, annoy, noise
   This is a glide from /ɔ/ to /i/.
This is from a back rounded vowel between open and half-open
/ɔ/ to a front unrounded vowel between close and half-close /i/.
It occurs initially, medially and finally in words.
Eg. : boy, avoid, oil.

4. / au /

Key words : town, out, loud

This is a glide from /a/ to /u/.

During the articulation of this diphthong the back of the tongue is
in the full position and the lips are neutral, the back of the tongue
quickly changes into the position of /u/.

It is a glide from a back open unrounded vowel to a back rounded
vowel between close and half-close.
It can occur initially, medially and finally.
Eg. : now, cow, out, found

5. / au /

Key words : go, so, boat, snow

During the articulation of this diphthong, the centre of the tongue
is between the half close and half open position and the back of
the tongue glides to the position of /u/.

It is a glide from central unrounded vowel between half-close and
half-open to a back rounded vowel between close and half-close.
It occurs initially, medially and finally in words.
Eg. own, low, go, snow
Centring Diphthongs

6. /iə/
   Key words: here, ear, year

   This is a glide from /i/ to /ə/.

   It is a glide from a front unrounded vowel between close and half-close to a central unrounded vowel. Just below the half-open position.

   It occurs initially, medially and finally in words.

   Eg. real, ear, year, beard.

7. /uə/
   Key words: poor, sure, cure, pure.

   This is a glide from /u/ to /ə/.

   This is a glide from a back rounded vowel between close and half-close to central unrounded vowel just below half-open.

   It cannot occur initially in a word but can occur medially and finally in words.

   Eg. during, pure, tourist.

8. /eə/
   Key words: area, hair, bare, airy

   This is a glide from /e/ to /ə/.

   This is a glide from front half open unrounded vowel to a central unrounded vowel just below half-open.
It can occur initially, medially and finally in words.
Eg. : any, rarely, bare.

The following table will give you a summary of the diphthongs in English.

**TABLE No. 18**

DIPHTHONGS AND THEIR CLASSIFICATION

<table>
<thead>
<tr>
<th>Diphthong</th>
<th>Description</th>
<th>Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
</tr>
<tr>
<td>/ei/</td>
<td>A glide from a front unrounded vowel between half-close and half-open to a front unrounded vowel between close and half-open</td>
<td>aim</td>
</tr>
<tr>
<td>/ai/</td>
<td>A glide from a front open unrounded vowel to a front unrounded vowel between close and half-close</td>
<td>idea</td>
</tr>
<tr>
<td>/ɔi/</td>
<td>A glide from a back rounded vowel between open and half open to a front unrounded vowel between close and half close</td>
<td>oil</td>
</tr>
<tr>
<td>/au/</td>
<td>A glide from a black open unrounded vowel to a back rounded vowel between close and half close</td>
<td>out</td>
</tr>
<tr>
<td>Diphthong</td>
<td>Description</td>
<td>Occurrence</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>/au/</td>
<td>A glide from a central unrounded vowel between half-close and half-open to a back rounded vowel between close and half-close</td>
<td>own  boat  go</td>
</tr>
<tr>
<td>/ia/</td>
<td>A glide from a front unrounded vowel between close and half-close to a central unrounded vowel, just below half-open</td>
<td>ear  tear  here</td>
</tr>
<tr>
<td>/ua/</td>
<td>A glide from a back rounded vowel between close and half-close to a central unrounded vowel just below half-open</td>
<td>-    poorly Poor</td>
</tr>
<tr>
<td>/ea/</td>
<td>A glide from a front half open unrounded vowel to a central unrounded vowel just below half-open</td>
<td>air  careful Fair</td>
</tr>
</tbody>
</table>
**LESSON PLAN TWO**

**TEACHING PLAN**

Unit: Basic Sounds

<table>
<thead>
<tr>
<th>Material</th>
<th>Activity</th>
<th>Objectives</th>
<th>Teacher’s role</th>
<th>Students’ response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consonants</td>
<td>Listening and repeating</td>
<td>Enable the students to 1. Learn how consonant sounds are produced 2. Learn consonant sounds. 3. Produce consonant sounds. 4. Differentiate the sounds.</td>
<td>Teaches them speech mechanism. Demonstrates the pronunciation. Makes them listen consonant sounds. Pronounces the words. Makes them repeat them. Drills, Emphasises the peculiar sounds.</td>
<td>1. Expected Response: Students learn the speech mechanism. Students differentiate vowels and consonants. Students pay attention to consonant sounds and words. Students repeat consonant sounds. Students produce consonant sounds. Students try to pronounce the peculiar sounds correctly. 2. Better than expected: After 3-4 times repetition students learn the entire consonant sounds. Students produce consonant sounds. Students enjoy pronouncing the consonant sounds properly.</td>
</tr>
</tbody>
</table>
3. Worse than expected: Students are unable to repeat the consonant sounds in a live at a stretch. Students can’t repeat a line of 5 to 6 words. Students give up repeating; less interested to participate in the activity. Students find the sounds difficult to utter, unable to produce some of the sounds properly.

Follow up action:

1. Teacher says the consonant sounds in chunks and makes them repeat.
2. Teacher encourages them to repeat more words and the consonant sounds by demonstrating how to pronounce them.
3. Teacher gives more practice and revises the pronunciation of the sounds.

Parallel activities:
Teacher introduces speech mechanism to produce consonant sounds properly. Students repeat the consonant sounds and learn them by heart. Teacher makes a list of words with these consonant sounds and gives practice to the students (focuses on sounds).

Extension activities:
Teacher asks the students to listen the news and produce, the vowel sounds like the reader.

Teacher asks the students to listen to the commentary and produce some words in the classroom.

Teacher asks students to listen the sounds of other students and tell the errors to each other.
Explanation of material : Consonants.

Consonants : Consonant sounds are those speech sounds during the production of which, the air escapes through the mouth with friction. In other words, consonant sounds are produced by completely or partially obstructing the air being breathed out through the mouth. Consonants are those sounds segments of speech which are marked by the interruption of the air-stream.

Description of Consonants : While describing consonants we have to indicate-

i. the nature of the air-stream;
   a. whether it is pulmonic (set in motion by the lungs) or not.
   b. whether it is egressive (coming out) or ingressive.

ii. whether the sound is voiced or voiceless that is, whether the vocal cords vibrate or not.

iii. whether the soft palate is raised or lowered, that is, whether the air-stream passes
   a. through the mouth only (oral sounds)
   b. through nose (nasal sounds); or
   c. through both the mouth and the nose (nasalized sounds).

iv. the place of articulation, that is where the closure or narrowing takes place.
v. the manner of articulation, that is, the kind of closure or narrowing.

All English sounds are produced with the egressive lung air. Some English consonants are voiceless; these are /p, t, k, tf, f, θ, s, ʃ, h/. Others are voiced, namely, /b, d, g, dʒ, v, ɓ, z, ʒ, m, n, η, l, r, j, w/.

The following diagram presents the consonant sounds in English along with their phonetic symbols:

**FIGURE No. 20**

**ENGLISH CONSONANTS**

(S. Venkateshwaran, 1995:207)
Depending on the manner of articulation we label a consonant as a plosive or fricative or an affricate or a labial, or a nasal.

**Plosives or Stops:** In the case of some consonants there is complete closure of the air passage followed by sudden release which causes a sort of explosion. These consonants are called ‘Plosives’ or ‘Stops.’

**Bilabial Plosives:** /p/, /b/

The soft palate being raised and the nasal resonator shut off, the primary obstacle to the air-stream is provided by the closure of the lips. Lung air is compressed behind this closure, during which stage the vocal cords are held wide apart for /p/, but may vibrate for or part of the compression stage for /b/ according to its situation in the utterance. The air escapes with force when the lip closure is released.

**Keywords:** pin, bin, pan, ban, pipe, bite, lip, lib.

**FIGURE No. 21**

/p/, /b/

(A.C. Gimson:155)
Alveolar Plosives: /t/, /d/

The soft palate being raised and the nasal resonator shut off, the primary obstacle to the air-stream is formed by a closure made between the tip and rims of tongue and the upper alveolar ridge and side teeth. Lung air is compressed behind this closure, during which stage the vocal cords are wide apart for /t/, but may vibrate for all or part of the compression stage for /d/ according to its situation in the utterance. The lip position will be conditioned by that of the adjacent sounds:

Key Words: town, down, sat, sad, letter, leader.

FIGURE No. 22

/vt/, /dv/

Velar Plosives: /k/, /g/

The soft palate being raised and the nasal resonator shut off, the primary obstacle to the air-stream is formed by a closure made between the back of the tongue and the soft palate. Lung air is compressed behind this closure, during which stage the vocal cords are wide apart for /k/,
but may vibrate for all or part of the compression stage for /g/ according to its situation in the utterance. The lip position will be conditioned by that of adjacent sounds.

Key Words: class, glass, cap, gap, back, bag.

FIGURE No. 23
/k, g/+ /i:/

(A.C.Gimson:160)

FIGURE No. 24
/k, g/+ /ɔ/

(A.C.Gimson:160)

Affricates:

The term 'affricate' denotes a concept which is primarily of phonetic importance. Any plosive, whose release stage is performed so
slowly that considerable friction occurs approximately at the point where the plosive stop is made, may be called ‘affricative’. The friction present in an affricate is of shorter duration than that which characterize the fricatives proper.

If the articulator touches the point of articulation as in a stop, then comes away slowly and air passes through with friction, then the sounds produced are called affricates. In other words, an affricate is produced when a stop combines with a fricative.

**Palato-alveolar Affricates**: /tʃ/, /dʒ/

These are two affricates in English /tʃ/ is a voiceless alveolar affricate and /dʒ/ is a voiced alveolar affricate.

The soft palate being raised and the nasal resonator shut off, the obstacle to the air-stream is formed by a closure made between the tip, blade and rims if the tongue and the upper alveolar ridge and teeth. At the same time, the front of the tongue is raised towards the hard palate in readiness for the fricative release. The closure is released slowly, the air escaping in a diffuse manner over the whole of the central surface of the tongue with friction occurring between the blade/front region of the tongue and the alveolar/front palatal section of the roof of the mouth. During both stop and fricative stages, the vocal cords are wide apart for /tʃ/, but may be vibrating for all or part of /dʒ/ according to the situation.
in the utterance. The lip position will be conditioned by that of adjacent sounds.

Key Words: church, judge, chin, bridge, which, chess, teacher, danger.

FIGURE No. 25
STOP PHASE OF /tʃ/, /dʒ/

Fricatives:

In the articulation of a fricative consonant, two organs are brought and held sufficiently close together for the escaping air-stream to produce strong friction; fricatives are therefore, like plosives and affricates, characterized by a noise component. This friction may or may not be accompanied by voice. There is an on-or of glide in respect of an adjacent sound, most appreciable if the adjacent sound is a vowel.

If the articulator comes close and leaves a narrow opening, the air flows through with friction and the sound then produced is called a fricative. In other words fricatives are produced when the air stream is not completely stopped that passes through with friction or hissing sound. There are ten fricatives in English. They are /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/, /ɹ/ and /h/. Fricatives are classified as labio dental
fricatives, dental fricatives, alveolar fricatives, post alveolar fricatives, palatal fricatives and glottal fricatives.

**Labio-dental Fricatives : /f/, /v/**

The soft palate being raised and the nasal resonator shut off, the inner surface of the lower lip makes a light contact with the edge of the upper teeth, so that the escaping air produces friction. The actual point of contact will vary some what according to the adjacent sound, e.g. in the case of a back strongly rounded vowel or of a bilabial plosive (fool, roof), the contact on the lower lip tends to be more reacted than in the case of a front spread vowel (feel, leaf). For /f/, the friction is voiceless where as there may be some vocal cord vibration accompanying /v/, according to its situation. The tongue position of an adjacent vowel will persist or be anticipated during the labio-dental friction; in the case of intervocalic /f, v/, the tongue will articulate independently for the vowels or, if the vowels are similar, e.g. the stiffest, giving, will retain its position during the labio-dental friction.

Key Words : fan, van, leaf, leave, calf, wave

**FIGURE NO. 26**

/ʃ/, /v/

(A.C. Gimson: 176)
Dental Fricatives : /θ/, /ð/

The soft palate being raised and the nasal resonator shut off, the tip and rims of the tongue make a light contact with the edge and inner surface of the upper incisors and a firmer contact with the upper side teeth, so that the air escaping between the forward surface of the tongue and the incisors causes friction. For /θ/ the friction is voiceless, whereas for /ð/ there may be some vocal cord vibration according to its situation. The lip position will depend upon the adjacent vowel, e.g. being spread for thief, health, these etc., and somewhat rounded for thought, truth, smooth etc.

Key Words : think, this, mouth, then.

FIGURE No. 27

/s/, /z/.

Alveolar Fricatives : /s/, /z/.

The soft palate being raised and the nasal resonator shut off, the tip and blade of the tongue make a light contact with the upper alveolar ridge, and the side rims of the tongue a close contact with the upper side
teeth. The air-stream escapes by means of a narrow groove in the centre of the tongue and causes friction between the tongue and the alveolar ridge. There is very little opening between the teeth. With some speakers, the tongue-tip is in contact with the lower teeth, so that friction is produced between the blade of the tongue and the Alveolar ridge. For /s/ the friction is voiceless, whereas for /z/ there may be some vocal cord vibration, according to its situation. The lip position will depend upon the adjacent vowel, e.g. spread for see, zeal, piece, bees, etc. and somewhat rounded for soon, zoo, loose, lose, etc.

Key Words : seal, zeal, racer, razor, peace, peas.

FIGURE No. 28

/s/, /z/.

Palato- Alveolar Fricatives : /ʃ/, /ʒ/

The soft palate being raised and the nasal resonator shut off, the tip and blade of the tongue make a light contact with the alveolar ridge, the front of the tongue being raised at the same time in the direction of
the hard palate and the side rims of the tongue being in contact with the upper side teeth. The escape of air is diffuse (compared with that of /s, z/), the friction occurring between a more extensive area of the tongue and the root of the mouth. In the case of /ʃ/ the friction is voiceless, whereas for /ʒ/ there may be some vocal cord vibration according to its situation. Lip-rounding is an effect of the adjacent vowel, e.g. /ʃ/ of 'shoe' tends to be lip rounded whereas /ʒ/ of 'she' has neutral or spread lips.

Key Words: shop, wash, push, vision, measure.

**FIGURE No. 29**

/ʃ/, /ʒ/

(A.C. Gimson: 184)

**Glottal Fricative: /h/**

Since English /h/ occurs only in syllable initial, pre-vocalic positions, it may be regarded as a strong, voiceless onset of the vowel in question. The air is expelled from the lungs with considerable pressure, causing some friction throughout the vocal tract, the upper part of which
is shaped in readiness for the articulation of the following vowel (i.e. as regards the position of the tongue, lips, soft palate, and the configuration of the pharynx. Thus differing types of friction (patterns of resonance) will be heard for /h/ in the sequences /hi:/, /ha:/, and /hu:/ . The friction being, therefore, largely of the mouth cavity type associated with the nature of the following vowel, this syllable-marginal sound is considered by many writers to share notable characteristics with vowel (voiced) articulations and is interpreted phonemically as being in complementary distribution with the second element of the long vowels (a:,ɔ:,ə:) and the diphthongs /iə/, /eə/, /uə/.

The common feature of all types of pre-vocalic /h/ is the passage of a strong, voiceless air-stream through the open glottis, the sound is here referred to as a fortis, voiceless, glottal fricative. With the onset of the vocal cord vibration of the vowel, the air-pressure is reduced. There is no distinctive fortis/levis opposition such as characterizes the other English fricatives.

Key Words : hat, horse, harsh, who, behave.

Nasals

Nasal consonants resemble oral plosives in that a total closure is made within the mouth; they differ from such plosives in that the soft palate is in its lowered position, allowing an escape of air into the nasal cavity and giving the sound the special resonance provided by the nasopharyngeal cavity. Since the air stream may escape freely through the
nose, nasal consonants are continuants; they differ, however, from continuants such as fricatives in that no audible friction is produced and from the fact that they are usually voiced, without significant fortis/lenis or voiced/voiceless oppositions. In many respects, therefore, being normally frictionless continuant they resemble vowel-type sounds.

**Bilabial Nasal**: /m/

The lips form a closure as for /p, b/; the soft palate is lowered, adding the resonance of the nasal cavity to those of the pharynx and the mouth chamber closed by the lips; the tongue will generally anticipate or retain the position of the adjacent vowel or /l/. Except when partially devoiced by a preceding voiceless consonant e.g. initially smoke a medially-topmost, finally happen, /m/ is voiced.

The mouth passage is completely closed by the lips. The soft palate is lowered and the air comes out through the nose. The vocal cords are in vibration.

**Key Words**: man, summer, come, mouth.

**FIGURE No. 30**
Alveolar Nasal: /n/

The tongue forms a closure with the teeth ridge and upper side teeth as for /t, d/; the soft palate is lowered, adding the resonance of the nasal cavity to those of the pharynx and of that part of the mouth chamber behind alveolar closure; the lip position will depend upon that of adjacent vowels, e.g. spread lips in ‘neat’, ‘keen’; neutrally open lips in ‘barn’; some what rounded lips in ‘noon’, ‘soon’. Except when partially devoiced by a preceding voiceless consonant e.g. initially snug, medially- chutney, finally-cotton, /n/ is voiced.

Key Words: neat, not, know, snake, open, soon.

FIGURE No. 31

Velar Nasal: /ŋ/

A closure is formed in mouth between the back of the tongue and the velum as for /k, g/ (the point of closure will depend on the type of vowel preceding, the contact being more advanced in ‘sing’ than in ‘song’); the soft palate is lowered, adding the resonance of the nasal.
cavity to that of the pharynx and that small part of the mouth chamber behind the velar closure; the lip position will depend upon that of the preceding vowel, being somewhat spread in 'sing' and relatively open in 'song' /ŋ/ is normally voiced except for partial devoicing in the possible, though less common case of syllabic /ŋ/ in such words as 'bacon', chicken.)

Key Words: sing, song, angry, thing.

FIGURE No. 32

/ŋ /

(A.C. Gimson:193)

Laterals

A lateral consonant is articulated by means of a partial closure, on one or both sides of which the air-stream is able to escape through the mouth. In English, the tip of the tongue articulates normally with the centre of the upper teeth ridge, if the air escape is unilateral, an occlusion will also be made on one side between the rim of the tongue and the upper side teeth. English lateral sounds are usually voiced and friction
less, falling into the same category of voiced continuants as the nasals and /r/ and to a lesser extent, /j, w/.

The English Lateral Phoneme : /l/

The soft palate being in its raised position, shutting off the nasal resonator, the tip of the tongue is in contact with the upper teeth ridge, allowing the air to escape on both sides or, in case of a unilateral tongue-rim closure on the upper side teeth, on one side.

For clear /l/, the front of the tongue is raised in the direction of the hard palate at the same time as the tip contact is made thus giving a front vowel (or slightly palatalized) resonance to the consonant; this resonance is often of the /e/ type but may be closer of more open according to the following vowel, ‘leap’, ‘loop’.

For dark /ɾ/, the tip contact is again made on the teeth ridge, the front of the tongue being somewhat depressed and the back raised in the direction of the soft palate, giving a back vowel (or velarized) resonance.

The lips position is influenced by the nature of the adjacent vowel, ‘leap’, ‘feel’ (with spread lips), loop, pool (with somewhat rounded lips); in the case of /l/ always a tendency to lip-rounding. Both /l/ and /ɾ/ are voiced.

Key Words: /l/ light, loud, leave, select, fly, ugly, allow, ultra, /ɾ/ little, table, middle, health, salt, simple
Post-alveolar Frictionless Continuant: /r/

Most common allophone of RP /r/ is a voiced post-alveolar frictionless continuant. The soft palate being raised and the nasal resonator shut off, the tip of the tongue is held in a position near to, but not touching, the rear part of the upper teeth ridge; the back rims of the tongue are touching the upper molars; the central part of the tongue is...
lowered, with a general contraction of the tongue, so that the effect of the tongue position is one of hollowing and slight retroflexion of the tip. The air stream is thus allowed to escape freely, without friction, over the centre part of the tongue. The lip position is determined largely by that of the following vowel, e.g. ‘reach’ with neutral to spread lips ‘root’ with rounded lips. This allophone of the RP phoneme is, therefore, phonetically vowel-like, but, having a non-central situation in the ‘syllable, it functions as a consonant.

Key Words : red, carry, tree, try, write.

FIGURE No. 35

/s/  

Semi-vowels

A semi-vowel is a rapid vocalic glide on to a syllabic sound of greater steady duration. In English the semi-vowels / j / and / w / glide from position of approximately / i: / (with spread or neutral lips) and /u:/ (with rounded lips) respectively, e.g. in ‘year’, ‘west’.
Despite the fact that semi-vowels are, in phonetic terms, generally vocalic, they are treated within the consonant class, mainly because their ‘function’ is consonantal rather than vowel-like, i.e., they have a marginal rather than a central situation in the syllable /j/ and /w/ occur initially or in an initial cluster preceding a syllabic sound.

**Unrounded Palatal Semi-vowel: /j/**

The vocalic allophones of RP /j/ are articulated by the tongue assuming the position for a front half-close to close vowel (depending on the degree of openness of the following sound) and moving away immediately to the position of the following sounds, the lips are generally neutral or spread, but may anticipate the lip-rounding of the following vowel in such cases as ‘you, ‘yawn’ etc. When /j/ follows a fortis consonant, devoicing takes place; especially when /j/ follows accented /p, t, k, h/, the devoicing is complete, with the result that fortis voiceless palatal fricative /ʃ/ is produced. (In these latter cases, it is the friction rather than the glide which identifies the phoneme.)

RP /j/ presents little difficulty, provided that the starting point of the glide is not so close as to produce friction in those situations where /j/ should be purely vocalic; such incorrect friction is most likely to be used before relatively close front vowels, e.g. in ‘yeast’, ‘yes’.

Key Words: year, young, yoke, easier, India, you, tune, view, few.
Labio-Velar Semi-vowel: /w/

The vocalic allophones of RP /w/ are articulated by the tongue assuming the position for a back half-close to close vowel (depending upon the degree of openness of the following sound) and moving away immediately to the position of the following sound; the lips are rounded (more closely when followed by /u:, u/ or /ɔ:/ than when preceding a more open or front vowel- 'wood, war', with 'what', 'west', 'we' in those cases where /w/ precedes /u:/, the lip-rounding for /w/ is closer and more energetic than that associated with /u:/, permitting a distinction between such a pair as 'ooze, woos'). The soft palate is raised and the vocal cords vibrate.

Key Words: wet, week, language, quick, wood, swim, wear.
The Frequency of Occurrence of RP Consonants:

As a class, the alveolar phonemes emerges as those which occur most frequently in English this being a generalization which appears to be applicable to many languages. The following order of frequency of occurrence has been established by D.B. Fry -

(A.C. Gimson: 211)
TABLE No. 19
THE FREQUENCY OF OCCURRENCE OF R.P. CONSONANTS

<table>
<thead>
<tr>
<th></th>
<th>%</th>
<th></th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>/n/</td>
<td>-</td>
<td>7.58</td>
<td>/m/</td>
</tr>
<tr>
<td>/t/</td>
<td>-</td>
<td>6.42</td>
<td>/k/</td>
</tr>
<tr>
<td>/d/</td>
<td>-</td>
<td>5.14</td>
<td>/w/</td>
</tr>
<tr>
<td>/s/</td>
<td>-</td>
<td>4.81</td>
<td>/z/</td>
</tr>
<tr>
<td>/l/</td>
<td>-</td>
<td>3.66</td>
<td>/v/</td>
</tr>
<tr>
<td>/s/</td>
<td>-</td>
<td>3.56</td>
<td>/b/</td>
</tr>
<tr>
<td>/r/</td>
<td>-</td>
<td>3.51</td>
<td>/f/</td>
</tr>
<tr>
<td>/p/</td>
<td>-</td>
<td>1.78</td>
<td>/j/</td>
</tr>
<tr>
<td>/h/</td>
<td>-</td>
<td>1.46</td>
<td>/c/</td>
</tr>
<tr>
<td>/g/</td>
<td>-</td>
<td>1.05</td>
<td>/e/</td>
</tr>
<tr>
<td>/j/</td>
<td>-</td>
<td>0.96</td>
<td>/f/</td>
</tr>
</tbody>
</table>

In the original article, an error arose in the figures for /t/, /d/ and /t/, resulting in a total discrepancy of 1.19%. These figures have been corrected by Mr. G. Perren (British Council, London), and the total discrepancy reduced to 0.01%. The list quoted above includes the revised percentages for /t/, /d/, and /t/.

The following table will give us a summary of the consonants in English.
### TABLE No. 20
CONSONANTS AND THEIR CLASSIFICATION

<table>
<thead>
<tr>
<th>Mode of Production</th>
<th>Voiceless</th>
<th>Voiced</th>
<th>Place of Articulation</th>
<th>Key Words/Occurance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plosive or Stops</td>
<td>/p/</td>
<td>/b/</td>
<td>Bilabial</td>
<td>pin, super, lip, bin</td>
</tr>
<tr>
<td></td>
<td>/t/</td>
<td>/d/</td>
<td>Alveolar</td>
<td>tin, writer, ride</td>
</tr>
<tr>
<td></td>
<td>/k/</td>
<td>/g/</td>
<td>Velar</td>
<td>cap, looking, rock</td>
</tr>
<tr>
<td>Fricatives</td>
<td>/θ/</td>
<td>/v/</td>
<td>labio-dental</td>
<td>fan, suffer, leaf</td>
</tr>
<tr>
<td></td>
<td>/s/</td>
<td>/z/</td>
<td>dental</td>
<td>thin, author, path</td>
</tr>
<tr>
<td></td>
<td>/ʃ/</td>
<td>/ʒ/</td>
<td>alveolar</td>
<td>seal, pencil, ice</td>
</tr>
<tr>
<td></td>
<td>/ʃ/</td>
<td>/ʒ/</td>
<td>palato-alveolar</td>
<td>shop, machine, wash</td>
</tr>
<tr>
<td></td>
<td>/h/</td>
<td></td>
<td>glottal</td>
<td>hat, behave</td>
</tr>
<tr>
<td>Africates</td>
<td>/tʃ/</td>
<td>/dʒ/</td>
<td>palato-alveolar</td>
<td>cheat, butcher, teach</td>
</tr>
<tr>
<td></td>
<td>/m/</td>
<td></td>
<td>bilabial</td>
<td>jam, aged, judge</td>
</tr>
<tr>
<td></td>
<td>/n/</td>
<td></td>
<td>alveolar</td>
<td>man, simple, game</td>
</tr>
<tr>
<td></td>
<td>/ŋ/</td>
<td></td>
<td>velar</td>
<td>name, dinner, pen</td>
</tr>
<tr>
<td>Laterals</td>
<td>/l/</td>
<td></td>
<td>alveolar</td>
<td>look, yellow, feel</td>
</tr>
<tr>
<td>Continuant</td>
<td>/ɾ/</td>
<td></td>
<td>post-alveolar</td>
<td>ring, mirror</td>
</tr>
<tr>
<td>semi-vowels</td>
<td>/ʒ/</td>
<td></td>
<td>palatal/labio-velar</td>
<td>yes, layer</td>
</tr>
<tr>
<td></td>
<td>/w/</td>
<td></td>
<td>bilabial</td>
<td>wet, squash</td>
</tr>
</tbody>
</table>
LESSON PLAN THREE

TEACHING PLAN

Unit  : Stress
Material  : Word-stress
Activity  : Listening and repeating
Objectives  : Enable the students to

1. Get used to the sounds of English
2. Acquaint with word stress.
3. Pronounce to words with proper stress.
4. Listen the words attentively.
5. Repeat the words with proper stress.
6. Acquaint with rules for accentual patterns and rhythm.

Teacher's role  : Teaches them phone, phoneme, allophone, minimal pair and syllable.

Teaches them pause, juncture, accent, stress.

Teaches them stress patterns using 'da' or 'tum' for full stress and 'di' or 'ti' for weak stress.

Demonstrates the pronunciation.

Makes them listen the words attentively.

Pronounces the words with stress patterns and makes them to repeat them with rhythm.

Explains the rules for accentual patterns and rhythm.

Gives students individual practice.

Reads words slowly and distinctly.
Students' response


2. Better than expected: After 3-4 times repetition students learn the entire word stress. Students pronounce other words with proper stress that they have heard elsewhere. Students enjoy pronouncing words.

3. Worse than expected: Students are unable to repeat words with proper stress. Students can't repeat a line of 5 to 6 words. Students give up repeating; less interested to participate in the activity. Students find words and consonant cluster difficult to utter, unable to pronounce words with proper stress.

Follow up action

1. Finding that the students are interested, teacher gives them more listening practice for expected response.

2. Teacher provides more words for understanding stress for better than expected response.

3. Teacher tries to improve his/her own presentation of pronouncing words with proper stress for worse than expected response.

Parallel activities

1. Teacher reads news item on a subject familiar to the students or on current topics. Asks them to tell the words heard by them.

2. Says some other words in some of which some syllables are stressed as stress patterns.
3. Students repeat words with proper stress and learn them by heart.

**Extension activities**

Asks students to listen to news on T.V./Radio and tell him/her the words they heard, the next day with proper word-stress. Asks the students to listen to the news on other channels and compare it with the news read on DD.

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**Explanation of material : Word-stress**

**Word-Stress :**

Teaching the individual sounds is a comparatively easy job. The more challenging one is the teaching of the characteristic stress, rhythm and intonation patterns of English. These three aspects contribute much more to the overall meaning and the 'Englishness' of an utterance than correct articulation of individual sounds. The individual sounds can be described with a fair degree of accuracy, but stress, rhythm and intonation, which make up the stream of speech, do not lend themselves to such accurate description.

"Stress is a vital element in correct pronunciation and a great attention to it is essential." (Teaching English – A Handbook for teachers).

According to P. Christopherson, "A characteristic feature of English compared with many African languages is the use of stress."
Stress means emphasis. In case the sound is made with more energy it comes out with force and a sound made with less energy comes out with less force. It indicates the degree of stress.

The degree of force with which sound or a syllable or a word is uttered is stress. For knowing stress, we should know:

1. Sound-segments,
2. Supera-segmental phonemes.

1. Sound-Segments

When we speak, we produce a large number of sounds both vowels and consonants. In fact we do not produce individual sounds but rather produce a stream of sounds and say them in structured groups e.g.

FLOW CHART No. 6: SOUND SEGMENTS

```
This is a pen
  
This is a pen
  
This is a pen

This is a pen
  
This is a pen
  
This is a pen

Th i s i s a pen
Th i s a pen
Th i s a pen
```

You can see that there are only nine individual sounds. We cannot break the sounds up any further; they are the smallest members of the sound structure. But it must be noted that each of the nine sounds mentioned above will not be pronounced in the same way by all people.
In order to understand all this, we must know the following terms:

i. **Phone**

   'Phone' is a single sound (vowel or consonant) in speech.

ii. **Phoneme**

   'A Phoneme' is any one of the set of smallest distinctive speech sounds in a language that distinguishes one word from another. For instance, English has 24 phonemes. The /s/ in 'sip' and the 'z' in 'zip' represent two different phonemes. In other words, a phoneme is a bundle of distinctive sounds belonging closely together.

iii. **Allophone**

   'Allophones' are sounds comprising a phoneme. The sounds can be grouped into a single phoneme are called members of that phoneme, or allophones of that phoneme. Simply speaking if several sounds belong to a phoneme, they are known as allophones of that phoneme.

iv. **Minimal Pair**

   'Minimal Pair' are contrastive pairs of words like: tin/din, back/bag, hat/hut, bud/bird etc. where two words differ in only one sound. Minimal pairs help us in identifying the phonemes in a particular language. ‘Meat’ and ‘neat’ constitute a minimal pair in English and they differ from each other in the initial consonant.

v. **Syllable**

   'Syllable' is one of the units into which a word may be divided, usually consisting of a vowel-sound with a consonant before or after.
According to Prof. R. K. Bansal and J. B. Harrison, "One or more phonemes from the next higher unit are called the syllable." In each syllable there is one sound that is more prominent than the rest. Usually it is a vowel, e.g. /i:/ in beat /i:/, but in English it can also be a consonant, e.g. /n/ and /l/ in the second syllable of 'cotton' (R.P. /kɔtn/) and 'table' (R.P. /teibl/)

A syllable also corresponds to a chest-pulse, a muscular movement pushing the air out of the lungs.

The syllables in a language have their own patterns of structure. Vowels generally take the central position in the syllable, and consonants take the marginal positions.

2. Super-Segmental Phonemes

So far we have discussed the individual sounds and their sequencing. In addition to the segmental features, we have some other components in speech which make our speech a little more understandable and intelligible. This dynamic aspect of speech has four basic components which are as follows:

i. Pause  iii. Accent
ii. Juncture  iv. Stress

Since all these components can differentiate meaning, they are regarded as distinguishing features of the language as the phonemes. Therefore, we can say that "the features which relate to an utterance
longer than a sound segment are called 'super-segmental' or prosodic. These include length, stress and pitch.” (R.K. Bansal, 1983-14)

The term ‘length’ relates to duration; ‘stress’ relates to intensity muscular activity, or air-pressure and ‘pitch’ relates to the note of the voice as determined by the frequency of vibration of the vocal cords.

i. **Pause**: It is a temporary stop and often applied to speech. When we speak, we give pause for a comma, full stop, etc. In fact, pause is a significant feature of speech without which the entire meaning of a sentence will be changed. For example:

   Boys run fast.
   Boys, run fast.

ii. **Juncture**: The literal meaning of the word ‘juncture’ given by OALD is “at a particular, especially important stage in a series of event.” But in phonetics the word has got a different connotation. Therefore, this has to be comprehended properly.

When we speak, we produce sounds. We say words and sentences at a normal conversational speech. We never say two words very quickly because then listeners cannot understand us. Therefore, we tend to give pauses in between two words. What is ‘pause’ is described earlier.
A juncture is a short, a very short, pause given between two words. A juncture also indicates word boundaries e.g. as in Table No. 21.

**TABLE No. 21**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>a name</td>
<td>an aim</td>
</tr>
<tr>
<td>I scream</td>
<td>ice-cream</td>
</tr>
<tr>
<td>white shoes</td>
<td>Why choose</td>
</tr>
<tr>
<td>night-rate</td>
<td>nitrate</td>
</tr>
<tr>
<td>it swings</td>
<td>its wings</td>
</tr>
<tr>
<td>the waiter cut it</td>
<td>they way to cut it</td>
</tr>
</tbody>
</table>


Thus, the 'juncture' in speech may be compared to the blank space or the hyphen between two words in writing. The above pairs under A and B have the same phonemes, may have the same stress pattern and intonation, and yet can be kept apart by means of juncture.

The difference between 'pause' and 'juncture' is very subtle and of course very difficult to establish. We tend to pause for a comma, full stop, etc. but in juncture we are aware of word-boundaries which are vitally important from the semantic point of view.

A.C. Gimson rightly observes, "Junctural oppositions are, in fact, frequently neutralized in connected speech or may have such slight phonetic value as to be difficult for a listener to perceive; they may,
therefore, be said to be on a lower plane of relevance than the phonemic units conveyed by qualities and the various accentual patterns."

iii. Accent: Word accent is an important feature of English. In words of more than one syllable, not all the syllables are equally prominent. Those that are more prominent than others are said to receive the accent.

According to Prof. J. Sethi and Prof. P. V. Dhamija, “word-accent is thus the relative degree of prominence with which the different syllables of a word are pronounced. Therefore, monosyllable (one syllable) words said in isolation. (i.e. not in connected speech) can be said to have ‘no accent.’ That is why accent on monosyllabic words is not marked in dictionaries (1989:132).”

The prominence of a particular syllable in a word may occasionally be due to ‘stress’, i.e. greater breath effort, or greater muscular energy, expended on the articulation of this syllable than on the articulation of the other syllable in that word. But more often, it is not due to stress alone, but to any or all of the following four factors- the ‘stress’ and the ‘pitch-change’ on that syllable, and ‘length’ and the ‘quality’ of the vowel in that syllable. It is for this reason that the term ‘word-accent’ is sometimes preferred to ‘word-stress.’

iv. Stress: According to OALD, stress is the (result of) extra force used in speaking a particular word or syllable.
To T.C. Baruah, “Each English word consisting of more than one syllable has a fixed stress pattern. This pattern is fixed for each word like its spelling, and the syllable which carries the heaviest stress is indicated in the dictionaries by putting the stress mark (’ ) before or after it. This means that the particular syllable carries the potential stress and whenever the word occurs in a stressed context or is used in isolation, only this syllable will be stressed.” (1985:64).

‘Stress’ is one of the features of English which distinguishes it (English) from most Indian ‘speech’. Stress is giving greater prominence to some of the syllables of the words. The ‘stressed-syllable’ is said with greater vehemence and therefore, in effect it is louder than the others which are called ‘unstressed syllables.’

In English, stress, like the phoneme, is used to distinguish meaning, both at the level of the word and at the level of the sentence. There are, therefore, two kinds of stress: the ‘word-stress’ (also called syllable-stress) and the ‘sentence-stress.’

a) **Word-Stress**: It is the stress given to a particular syllable of a word. There are words which receive stress at two places. A word of more than two syllables may receive stress at two places in the same word. It may receive a heavy and a weak stress. The syllable of a word which receives the heaviest (tonic) stress is called the ‘primary-stress.’ The syllable which receives a weak stress is said to be the ‘secondary-
stress.' According to Daniel Jones, "When more than one syllable in a word is stressed, stresses other than the primary must be regarded as secondary." A secondary stress is marked with (') placed before the syllable.

b) Rules for Word-accent: Word-accent in English is free. It is not easy to place word-accent. It is can be anywhere from the first to the last syllable. Though there are no fixed rules for word-accent in English some regularities or generalizations help us a lot. Prof. J. Balsubramanian gives a list of such rules in his book which are as follows:

1. Rule I: All English words have some accent, primary or secondary, on the first or the second syllable.

2. Rule II: Words with weak prefixes always take the accent on the root. For example,
   
<table>
<thead>
<tr>
<th>Prefix</th>
<th>Example</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>a' lone</td>
<td>a' head</td>
<td></td>
</tr>
<tr>
<td>be' come</td>
<td>be' cause</td>
<td></td>
</tr>
<tr>
<td>be'l ow</td>
<td>be' neath</td>
<td></td>
</tr>
</tbody>
</table>

3. Rule III: The infixedinal suffixes -ed -es and -ing do not affect the accent. For example,

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Example</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ed</td>
<td>re' late</td>
<td>re' lated</td>
</tr>
<tr>
<td></td>
<td>sub'm it</td>
<td>sub'm itted</td>
</tr>
<tr>
<td>-es</td>
<td>suc' cess</td>
<td>suc' cesses</td>
</tr>
<tr>
<td></td>
<td>di's ease</td>
<td>di's eases</td>
</tr>
<tr>
<td>-ing</td>
<td>ad' vance</td>
<td>ad' vancing</td>
</tr>
<tr>
<td></td>
<td>com' mit</td>
<td>com' mitting</td>
</tr>
</tbody>
</table>
4. Rule IV: The derivational suffixes -age, -ance, -en, -ess, -ful, -hood, -ice, -ish, -less, -ment, -or, -ship, -ter, -ure and -zen do not normally affect the accent. For example,

- **-age**
  - carry
  - marry
  - carriage
  - marriage

- **-ance**
  - o'ccur
  - a'ppear
  - o'ccurance
  - a'ppearance

- **-en**
  - 'bright
  - 'light
  - 'brighten
  - 'lighten

- **-er**
  - be'gin
  - per'form
  - be'ginner
  - per'former

- **-ess**
  - 'actor
  - 'author
  - 'actress
  - 'authoress

- **-ful**
  - 'beauty
  - 'colour
  - 'beautiful
  - 'colourful

- **-hood**
  - 'brother
  - 'parent
  - 'brotherhood
  - 'parenthood

- **-ice**
  - 'coward
  - 'white
  - cowardice
  - 'whitish

- **-ish**
  - 'fever
  - at'tend
  - 'feverish
  - at'tentive

- **-ive**
  - a'buse
  - 'less
  - a'busive
  - 'mannerless

- **-ly**
  - 'certain
  - 'purpose
  - 'certainly
  - 'purposely
5. Rule V: Words ending in -ion take the primary accent on the penultimate syllable. For example,

\[
\begin{align*}
& \text{deco\textquoteleft ration} & \text{station} \\
& \text{exami\textquoteleft nation} & \text{prepa\textquoteleft ration} \\
& \text{appli\textquoteleft cation} & \text{nation}
\end{align*}
\]

6. Rule VI: Words ending in -ic, -ial, -ically, -ious, -ial and -ially take the primary accent on the syllable preceding the suffix. For example,

\[
\begin{align*}
& \text{pa\textquoteleft thetic} \\
& \text{sympa\textquoteleft thetic} \\
& \text{bio\textquoteright logical} \\
& \text{e\textquoteright lectrical} \\
& \text{eco\textquoteright nomically} \\
& \text{sta\textquoteright tistically} \\
& \text{no\textquoteright torious} \\
& \text{secrious}
\end{align*}
\]
7. Rule VII: Words ending in -ity take the accent on the antepenultimate syllable, or the third syllable from the end. For example,

-ability   -futility
-capacity   -nationality
-electricity -generosity

(c) Stress Change According to Function: There are a number of words of two syllables in which the accentual pattern depends on whether the word is used as a noun, and adjective or a verb. The accent is on the first syllable, when the word is a noun or an adjective and on the second syllable when it is a verb. For example,

-object (n)    object (v)
-perfect (adj) perfect (v)
-produce (n)   produce (v)
-progress (n)  progress (v)
-absent (n)    absent (v)
-conduct (n)   conduct (v)
-present (adj)+ (n) present (v)


d) Stress patterns using 'tum', 'ti', 'da', 'di': A few words and phrases have been presented to give practice in the stress patterns of
English. 'Tum' and 'da' indicates full stress while 'ti', 'di' indicates weak stress.

This is diagramatically represented as follows. Consider two parallel lines.

**FIGURE No. 38**
PARALLEL LINES

---

The top line indicates the highest pitch and the bottom represents the lowest pitch.

**FIGURE NO. 39**
STRESS SYMBOLS

---

The symbol ◆ indicates full stress while the symbol • indicates the weak stress.

It should noted that 'ti-ti-tum' and 'afternoon' have the same rhythm. These words and phrases are to be said aloud carefully noting where the accent falls. Each phrase or group of words must be spoken at one go. That is to say that the students do not pronounce 'promise me'
as two separate words (with perhaps, equal stress on each of the two words). The word 'only' is frequently mispronounced, stressing the second syllable. It is therefore necessary to drill the word properly. It would be amply clear that the words and phrases are not to be employed for spelling or translation work.

Exercises must be done with great care and proceed very slowly. Students should get plenty of practice, either individually or in groups.

1. tum-ti

   ●   ●

   'answer 'city 'party
   'apple 'doctor 'question
   'arrow 'daughter 'river
   'baby 'England 'station
   'brother 'father 'table
   'children 'mother 'water

2. tum-ti-ti

   ●   ●   ●

   'animal 'industry 'dangerous
   'colony 'officer 'favourite
   'elephant 'period 'national
   'family 'radio 'popular
   'history 'beautiful 'wonderful
3. **ti-tum**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ac'cept</td>
<td>de'cide</td>
</tr>
<tr>
<td>a'gree</td>
<td>de'gree</td>
</tr>
<tr>
<td>com'plete</td>
<td>ex'cuse</td>
</tr>
<tr>
<td>con'trol</td>
<td>ex'pect</td>
</tr>
</tbody>
</table>

4. **ti-tum-ti**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a'laming</td>
<td>en'joyment</td>
<td>to'morrow</td>
</tr>
<tr>
<td>a'mazing</td>
<td>fan'tastic</td>
<td>um'brella</td>
</tr>
<tr>
<td>en'gagement</td>
<td>re'member</td>
<td></td>
</tr>
</tbody>
</table>

5. **ti-ti-tum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>after'noon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>under'stand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>insin'cere</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6. **da-di-da**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>'try a'gain</td>
<td>'not e'nough</td>
<td></td>
</tr>
<tr>
<td>'not so 'fast</td>
<td>'run a'way</td>
<td></td>
</tr>
<tr>
<td>'go to 'sleep</td>
<td>'half past 'nine</td>
<td></td>
</tr>
</tbody>
</table>
7. di-da-di

I think so  I'd like to
he couldn't  as well as

8. di-da-di-di

a bucketful  it's possible
a little one  get rid of it

9. da-di-di-da

'quarter to 'tem  'ready for 'lunch
'see you to'morrow  'reading a'loud
LESSON PLAN FOUR

TEACHING PLAN

Unit : Stress
Material : Sentence stress
Activity : Listening and repeating
Objectives : Enable the student to

1. Get used to the sounds and word-stress.
2. Acquaint with sentence stress, weak forms and strong forms.
3. Pronounce the sentences with proper stress and forms.
4. Listen the sentences attentively.
5. Repeat the sentences with proper stress and forms.
6. Acquaint with rhythm in connected speech.
7. Differentiate the weak and strong forms.

Teacher’s role : Teaches them stress patterns using ‘da’, ‘di’. Teaches them rhythm in connected speech. Demonstrates the pronunciation.

Makes them listen the words and sentences attentively.

Pronounces sentences with proper stress and rhythm.

Explains strong and weak forms.

Gives students individual practice.

Reads sentences slowly and distinctly.
Students' response

1. Expected Response: Students learn stress patterns using 'da' and 'di'. Students learn rhythm in connected speech. Students pay attention to pronunciation, rhythm and strong and weak forms. Students pronounce sentences with proper stress, rhythm.

2. Better than expected: After 3-4 times repetition students learn the entire sentence stress. Students pronounce other sentences with proper stress and rhythm that they have heard elsewhere. Students enjoy pronouncing sentences.

3. Worse than expected: Students are unable to repeat sentences with proper stress and rhythm. Students cannot repeat a line of 5 to 6 words. Students give up repeating; less interested to participate in the activity. Students find difficult to pronounce words as weak, and strong forms, and are unable to pronounce sentences with proper stress and rhythm.

Follow-up action

1. Finding that the students are interested, teacher gives them more listening practice for the expected response.

2. Teacher provides more sentences for understanding stress and rhythm for better than expected response.

3. Teacher tries to improve his/her own presentation of pronouncing words and sentences with proper stress and rhythm and that of the students.

Parallel activities

1. Teacher reads news item on a subject familiar to the students or on current topics. Asks them to repeat the sentences heard by them.
2. Students repeat words and sentences with proper stress and rhythm and learn them by heart.

Extension activities:
Asks student to listen to news on T.V./radio and tell him/her the sentences they heard, the next day with proper stress and rhythm. Asks student to listen to the news on other channels and compare it with the news read on D.D.

Explanation of Material: Sentence stress

In an English sentence, the strong/prominent/accented/stressed syllables tend to occur at regular intervals of time, whatever may be the number of weak/unaccented/unstressed syllables between any two stressed syllables. Thus English has a stress-timed rhythm.

A) Rhythm in Connected Speech: According to Oxford Advanced Learner's Dictionary, "Rhythm is a pattern produced by emphasis and duration of notes in music or by stressed and unstressed syllables in words." Prof. J. Sethi and P. V. Dhamija are of the opinion that "Rhythm in language refers to the periodic recurrence of certain complexes or patterns of sound in utterances constituting a text." (1989:149).

Explaining the concept of connected speech Prof. T. Balasubramanian writers, "By connected speech we mean an utterance made up of several words. In English connected speech we can find
accentual features that are similar to the accentual features of polysyllabic words said in isolation" (1981; 142).

In a polysyllabic word said in isolation, one syllable stands out from the rest (as in be'come the second syllable is more prominent than the first: so we say that the second syllable of this word receives the accent) or it may happen that two syllables stand out from the rest, one carrying 'primary' or 'tonic' accent and the other carrying 'secondary' accent (as in compo'sition-the first syllable carries secondary accent and the third syllable carries primary accent). Similarly, in connected speech some words stand out from the rest. In the following examples the words that stand out form the rest are marked with a vertical bar:

1. She 'went.
2. I've 'found your 'book.
3. 'Rita and 'Sita are 'sisters.
4. 'This is the 'house that 'Jack 'built
5. 'Get me a 'glass of 'water.
6. 'Can you 'come to 'dinner to'morrow?
7. 'Yes, they 'will.
8. 'No, 'thanks.
9. 'Where are you 'going on 'Sunday?
10. He 'came 'late to the 'office.

B) **Sentence – Stress**: If we look at the above sentences carefully, we notice that generally some words are accented. Why is it so?
The answer to the question is very simple. In normal speech, content or lexical words are likely to receive accent than form or grammatical words. Content words (Lexical words) are as follows:

- nouns
- adjectives
- adverbs
- main verbs
- demonstrative pronouns
- interrogative pronouns.

Form-words (Grammatical words) are as follows:

- auxiliary/helping verbs.
- prepositions
- articles.
- conjunctions
- personal pronouns
- relative pronouns.

Lexical or content words have and convey their own meaning. Form or grammatical words do not have their own meaning. Form-words perform a grammatical function than carry meaning. Briefly speaking, in utterances said without any special emphasis, content words receive accent and form-words do not.

It would be very useful here to state the situation in which content words are not accented, and form words are accented. Prof. J. Sethi and Prof. P. V. Damija write, content words are not accentual in the following situating.
1. When they are repeated in a context as in:
   
   You 'want me to 'come?
   I 'won't come.

2. When the words in their neighbourhood are emphasized as in:
   
   Oh, I 'haven't got an 'idea.

3. When the rhythmic pattern of a sentence demands that these words be left unaccented as want in the following sentences:
   
   He 'doesn't want to 'come 'here.

Form words are accented in the following situations:

1. When they contrast as in:
   
   'My 'bicycle is 'nicer than 'yours

2. When they are polysyllabic prepositions occurring before pronouns as in:
   
   'Tell me something 'more 'about it.

3. When they are emphasized, e.g.
   
   (I don't think he will come)
   But he is coming I 'do need your 'help.

   (1989:146)

C) **Weak and Strong Forms**: Another important feature of English accentual patterns is that unaccented syllables between the accented syllables tend to become reduced. There are a number of words in English which have two or more qualitative and quantitative patterns depending upon whether they are accented or not. When these words are
accented or when they are pronounced in isolation, the 'strong forms' of these words are used; when they are unaccented, the 'weak forms' of these words are used.

The weak forms exhibit reductions of the length of sounds, weakening of the vowels in the (many of these words are pronounced with /i/, /u/ or /a/ in their weak forms) and also in the elision of vowels and constants. Examples as in Table No. 22.

**TABLE No. 22**

**WEAK FORMS**

<table>
<thead>
<tr>
<th>Words</th>
<th>Strong Form (emphatic)</th>
<th>Weak Form (usual)</th>
<th>Notes on the Weak Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjective</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>/ei/</td>
<td>/ə/</td>
<td></td>
</tr>
<tr>
<td>an</td>
<td>/æn/</td>
<td>/æn/</td>
<td></td>
</tr>
<tr>
<td>his</td>
<td>/hiz/</td>
<td>/iz/</td>
<td></td>
</tr>
<tr>
<td>our</td>
<td>/ɔuə(r)/</td>
<td>/ɑ:(r)/</td>
<td>Not used to begin a sentence</td>
</tr>
<tr>
<td>some</td>
<td>/səm/</td>
<td>/səm/</td>
<td></td>
</tr>
<tr>
<td>the</td>
<td>/ðiː/</td>
<td>/ðə/ /ði/</td>
<td></td>
</tr>
<tr>
<td>your</td>
<td>/jə(r)/</td>
<td>/jə(r)/</td>
<td></td>
</tr>
<tr>
<td>Conjunction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>/ænd/</td>
<td>/ən/</td>
<td></td>
</tr>
<tr>
<td>as</td>
<td>/æz/</td>
<td>/əz/</td>
<td></td>
</tr>
<tr>
<td>But</td>
<td>/bət/</td>
<td>/bət/</td>
<td></td>
</tr>
</tbody>
</table>

Some words such as 'the' and 'your' can also be pronounced with /ði/ before vowels.
<table>
<thead>
<tr>
<th>Words</th>
<th>Strong Form (emphatic)</th>
<th>Weak Form (usual)</th>
<th>Notes on the Weak Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preposition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>at</td>
<td>/ætt/</td>
<td>/æt/</td>
<td></td>
</tr>
<tr>
<td>for</td>
<td>/fɔː(r)/</td>
<td>/fa(r)/</td>
<td>/fr/ before vowels</td>
</tr>
<tr>
<td>from</td>
<td>/frɔm/</td>
<td>/ /</td>
<td></td>
</tr>
<tr>
<td>of</td>
<td>/ɔv/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to</td>
<td>/tuː/:</td>
<td>/tə/</td>
<td>Not used before vowels</td>
</tr>
<tr>
<td>Pronoun</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>he</td>
<td>/hiː:/</td>
<td>/iː/</td>
<td>Not used to begin a sentence</td>
</tr>
<tr>
<td>her</td>
<td>/hə(r)/</td>
<td>/ə(r)/</td>
<td>Not used to begin a sentence: /ə(r)/ in rapid speech.</td>
</tr>
<tr>
<td>him</td>
<td>/hɪm/</td>
<td>/ɪm/</td>
<td></td>
</tr>
<tr>
<td>them</td>
<td>/ðəm/</td>
<td>/əm/</td>
<td></td>
</tr>
<tr>
<td>us</td>
<td>/əs/</td>
<td>/əs/</td>
<td></td>
</tr>
<tr>
<td>Verb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>am</td>
<td>/æm/</td>
<td>/æm/</td>
<td></td>
</tr>
<tr>
<td>are</td>
<td>/ə(r)/</td>
<td>/ə(r)/</td>
<td></td>
</tr>
<tr>
<td>can</td>
<td>/kæn/</td>
<td>/kən/</td>
<td></td>
</tr>
<tr>
<td>do</td>
<td>/duː/</td>
<td>/də/</td>
<td>Not used before vowels</td>
</tr>
<tr>
<td>does</td>
<td>/dəz/</td>
<td>/dəz/</td>
<td></td>
</tr>
<tr>
<td>had</td>
<td>/hæd/</td>
<td>/hæd/, /əd/</td>
<td>/hæd/ used to begin a sentence</td>
</tr>
<tr>
<td>has</td>
<td>/hæz/</td>
<td>/hæz/, /əz/, /z/, /s/</td>
<td>/hæz/ used after the consonants /s, z, ʃ, tʃ, dʒ/; /hæz/ used to begin a sentence</td>
</tr>
<tr>
<td>have</td>
<td>/hæv/</td>
<td>/hæv/, /əv/</td>
<td>/hæv/ used to begin a sentence</td>
</tr>
<tr>
<td>Words</td>
<td>Strong Form (emphatic)</td>
<td>Weak Form (usual)</td>
<td>Notes on the Weak Form</td>
</tr>
<tr>
<td>-------</td>
<td>------------------------</td>
<td>-------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>is</td>
<td>/iz/</td>
<td>/z/, /s/</td>
<td>Not used to begin or end a sentence</td>
</tr>
<tr>
<td>must</td>
<td>/mæst/</td>
<td>/mæst/</td>
<td></td>
</tr>
<tr>
<td>shall</td>
<td>/ʃæl/</td>
<td>/ʃæl/</td>
<td></td>
</tr>
<tr>
<td>was</td>
<td>/wæz/</td>
<td>/wæz/</td>
<td></td>
</tr>
<tr>
<td>were</td>
<td>/wə: (r)/</td>
<td>/wə(r)/</td>
<td></td>
</tr>
<tr>
<td>will</td>
<td>/wil /</td>
<td>/əl/</td>
<td>Not used to begin or end a sentence</td>
</tr>
<tr>
<td>would</td>
<td>/wəd/</td>
<td>/əd/</td>
<td>Not used to begin or end a sentence</td>
</tr>
</tbody>
</table>

There are many words of this nature. You can look such words in a pronouncing dictionary. But please remember that the weak forms of prepositions are not used when they occur finally in a word.

d) Stress patterns using ‘da’, ‘di’: Exercises must be done with great care and proceed very slowly. Students should get plenty of practice, either individually or in groups.

1. di-da-di-di

| . | . | . | . | . |

It’s ‘possible
Let’s ‘write it up
She ‘came with us
He 'wanted it.
I 'studied it.
Get 'rid of it.
2. **da-di-di-da.**

- Send him a way
- What's the time?
- Give me a book
- Give him a ring.
- What can you see?
- See you again.
- See you tomorrow
- Switch off the light.

3. **di-da-di-di-di**

- I promised him to.
- I think it will be.
- He wanted us to.
- I gave it to her.
- It's necessary.

4. **di-da-di-da**

- I think he can.
- I want to know.
- It's quite all right.
- He had to go.
- She took it off.
- I think to it.

5. **di-da-di-di-da**

- I wanted to know.
- She asked me to go.
- We wanted to see.
- I've finished my work.
- It isn't allowed.
- I'm sorry I came.
- You promised to write.
LESSON PLAN FIVE
TEACHING PLAN

Unit : Intonation
Material : Intonation
Activity : Listening and repeating
Objectives : Enable the student to
1. Get used to the sentence stress and rhythm.
2. Aquaint with intonation.
3. Pronounce the sentences with proper tone.
4. Listen the sentences attentively
5. Repeat the sentences with proper tone.
6. Acquaint with rhythm and types of intonation.
7. Differentiate the sentences.

Teacher’s role. : Teachers them rhythm and intonation.
Teaches them types of intonation.
Demonstrates them the pronunciation.
Makes them listen the sentences attentively.
Pronounces the sentences with proper stress, rhythm and tone.
Explains the types of intonation.
Gives students individual practice.
Reads sentences slowly and distinctly.


2. Better than expected : After 3-4 times repetition students learn the entire intonation. Students pronounce other
Follow-up action

1. Finding that the students are interested, teacher gives them more listening practice.
2. Teacher provides more sentences for understanding intonation.
3. Teacher tries to improve his/her own pronunciation, presentation of pronouncing sentences with proper stress, rhythm and tone and that of the students.

Parallel activities

1. Teacher reads dialogues and news item on a subject familiar to the students or current topics. Asks them to repeat the sentences heard by them.
2. Students repeat sentences with proper stress, rhythm and tone and learn them by heart.

Extension activities

Asks students to listen to news, discussions on T.V./Radio and tell him/her the sentences they heard, the next day with proper stress, rhythm and tone.

Asks students to listen to the news, discussions on other channels and compare it with news and discussion on D.D.
**Explanation of Material : Intonation**

When we listen to someone speaking we can distinguish continual variations in the levels at which the voice is pitched. Prof. R. K. Bansal rightly says, "In this way the speaking voice to some extent resembles the singing voice."

The pitch of the voice is determined by the frequency (i.e., number of cycles per second) of vibration of the vocal cords. In normal speech, the pitch of the voice goes on changing all the time. Different pitches of the voice combine to form certain patterns of pitch variation, called ‘tones.’ The intonation of a given language refers to the tones it makes use of its utterances.

According to Prof. J. Sethi and Prof. P. V. Dhamija, “A stretch of speech over which one tone extends is called a ‘tone group syllable (the nucleus),’ which stands out from amongst the rest of the accented syllables in that tone-groups by initiating on itself a change in pitch direction. A tone-group is said to have falling tone, rising tone, etc., depending upon the kind of change, in pitch direction (that is, whether the pitch falls, rises etc.) initiated on its tonic syllable" (1989:166).

To Prof. R. K. Bansal, “These intonation patterns, as they are called, are different in different languages, but as the use of the word ‘pattern’ perhaps indicates, changes in vocal pitch are not haphazard. The factors that chiefly determine the choice of one pattern as against
another are both objective and subjective, objective in that the type of utterance (statements vs. questions, command vs. request, even simple vs. complex sentences) is important, and subjective in that the speaker’s mood and his attitude to what he is saying are also significant’ (183:87).

I. Types of Tones: Generally there are four types of tones (tunes) with are as follows:

A. Falling Tone (‘) : The falling tone is used for:
   i. Statements which are complete and definite:
      - She’s ‘just been pro`moted.
      - We didn’t ‘do it on `purpose.
      - The ‘water is `warm.

   ii. Wh- questions which are matter-of-fact and intended to be neither polite nor impolite:
      - ‘Where are you `going?
      - ‘Why did you `do it?
      - ‘How will they `get here
iii. Commands:
   'Do as I say.
   'Come here.
   'Don't make a noise.

iv. Invitations:
   'Come over for a cup of tea.
   'Why don't you come and drink with me?

v. Exclamations:
   'Good heavens!
   'How nice!

vi. Tag questions forcing the listener to agree with the speaker:
   You're going today/ aren't you?
   She can't help it/ can she?

B. Rising Tone ( ) : The rising tone is used with the following tone groups:
   i. Yes-no type questions:
      Aren't leaving for Madras today?
      Were you present yesterday?
   ii. Statement intended to be a question:
      You won't go?
      They aren't coming?
   iii. Non-terminal tone-group:
      If you don't come in time - (I'll leave).
      When ever she calls on us (She creates problems).
iii. Statement intended to be warning/ reproach, or to express concern:

You 'mustn't 'go like vthis (warning).
I 'saw you at the vcinema (reproaching).
You 'said you had to 'study vChemistry.

iv. Imperative meant to be a pleading request:

'Don't ,get on my ,nerves.
'Come as soon as you ,can.

v. Statement which shows a kind of reservation on the part of the speaker.

She's vgood (but I can’t trust her).
We can 'do it tomorrow (but not today).

D. Rising-falling Tone (\(\_\_\_\) )

i. Statement showing enthusiastic agreement:

(Do you agree?) \(\_\_\_\) Yes
Of \(\_\_\_\) course. It was \(\_\_\_\) frightful.

ii. Questions showing suspicion, indignation, incredulity, or mockery.

But is her \(\_\_\_\) son in the picture? (Suspicion)
Are you \(\_\_\_\) sure it will ,go? (Mocking)
How \(\_\_\_\) interesting? (sarcastic)

iii. Imperative expressing petulance, haughtiness:

'Go and 'break your \(\_\_\_\) head (Haughty)
'Come and 'face the \(\_\_\_\) music (Petulant)
iv. Exclamation expressing sarcasm, irony:

'How good for you! (Sarcasm)

Good Evening (Ironical)

(N.B. : The above notes are based on the chapter, "Intonation" in 'A Course in Phonetics and spoken English" by Prof. J. Sethi and Prof. P. V. Dhamija).

II. Intonation and some common phrases: There are some often used common phrases in English. We must learn when and how they are used for expressing politeness, pleasure, annoyance, etc.

i. Falling tone is used when meeting somebody:

'Good Morning.

'Good Evening.

'Good Afternoon.

ii. Rising tone is used when parting to imply pleasurable anticipation for future meeting:

'Good Morning. 'Good Afternoon.

'Good Evening. 'Good Bye.

'Good Night. 'Bye.

(It must be noted that the falling tone at parting is considered rude).

iii. Falling Tone is generally used in order to express real gratitude:

Thank you.

iv. Rising tone is used for requesting repetition:

'Yes, please. 'Sorry.

Ex'cuse me. I 'beg your 'pardon.
v. Falling tone is used to express apology:

I 'beg your pardon.


III. The General Framework Adopted for the Description of English Intonation pattern: This part follows the framework, for present purposes, provided by Halliday (1967). That is to be described in terms of:

A. Tonality
B. Tonicity
C. Tone

A. Tonality: Long utterances are normally divided into small tone groups, while speaking and pause may occur in the middle of an utterance. A tone group is the stretch of speech between any two pauses. The pause is indicated by an oblique bar. A sentence may have one or more tone group(s). For example:

They are good friends.
He sighed, /cried out/ and then died.
When she tells lies, / She smiles nicely.

Each group must be spoken with a specific intonation, forming a compact unit and may be defined as a ‘tone group’. These groups are also known as ‘breath groups’ because one needs to pause in the middle of an utterance in order to breathe, hence the primary object in the division of an utterance is physiological. These are also called ‘sense-
groups' since pauses cannot occur at arbitrary chosen places and pauses have to be formed according to the meaning of the sentences so that the sense of the utterances is not lost.

B. Tonicity : During the normal speech, choice of a syllable to initiate the pitch movement is the next step followed by the division of an utterance into tone group(s). The syllable on which a pitch movement is initiated is known as the 'tonic syllable' or the 'nucleus' of the tone group. Usually the choices of the tonic syllable depends upon the meaning the speaker wishes to convey.

1. 'Take the 'child for a 'walk in the 'park.

   (Park is the tonic syllable because it conveys the wish of the speaker – the speaker wants that the child should be taken only to the park nowhere else.)

2. 'Take the 'child for a `walk in the ,park.

   (Walk is the tonic syllable since the speaker insists that the other person should not make the child run.)

3. 'Take the `child for a ,walk in the ,park.

   (Child is the tonic syllable because the speaker wants to give special emphasis to child and he wants that only the child, and no one else, should be taken for a walk.)
iv. Terminal tone group said as an afterthought.

I'll 'not opp`ose him/ if you ,like.
You are 'going `away/ I suppose.

v. Requests:

'Pass me the salt ,please.
'Listen to me for a ,minute.

vi. Command intended to sound like a request:

'Close the ,door.
'Don’t be ,late.

vii. Wh-questions showing politeness, friendliness, warmth, personal interest:

'How is your ,son?
'What is your name, ,child?

viii. Repetition-question which repeats someone else’s question or wants him to repeat some information:

'What did I ,say?

C. Falling-rising Tone (\(^\uparrow\)\)

i. Incomplete statement leading to a following tone-group:

If you 'don’t be `have/ (I’ll punish you severely).

ii. Statement intended to be a ‘correction’ of the information received:

(She has three daughters) She has \(^\uparrow\)four.
(She can’t speak English) She 'can’t speak 'English 'very ,well.
C. Tone: Finally, after the division of a sentence (where necessary) into tone groups and the choice of the tonic syllable/ nucleus, a speaker needs to choose one of the following tones for the tonic syllable:

**TABLE No. 23**

**TYPES OF TONE**

<table>
<thead>
<tr>
<th>Tone</th>
<th>Sign to indicate Tone</th>
<th>The Type of Pitch-Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>High-fall</td>
<td>(´) e.g. Yes</td>
<td>The pitch falls from high to very low.</td>
</tr>
<tr>
<td>Low-fall</td>
<td>(,) e.g. Yes</td>
<td>The pitch falls from mid to very low.</td>
</tr>
<tr>
<td>High Rise</td>
<td>(’) e.g. Yes</td>
<td>The pitch rises from very low to very high.</td>
</tr>
<tr>
<td>Low Rise</td>
<td>(,) e.g. Yes</td>
<td>The pitch rises from low to mid.</td>
</tr>
<tr>
<td>Full Rise</td>
<td>(⌜) e.g. ⌝Yes</td>
<td>The pitch falls from about mid to low and then rises again to mid.</td>
</tr>
<tr>
<td>Rise fall</td>
<td>(⌜) e.g. ⌝Yes</td>
<td>The pitch rises from low to about mid and then falls again to low</td>
</tr>
</tbody>
</table>

A stressed syllable can be uttered with a changing pitch (when it is marked with one of the sign indicated above, depending upon the type of the sign indicated above, depending upon the type of pitch-change) and then it is said to have a kinetic tone. Or it can be spoken on a level tone, high or low (a high level tone is marked with a vertical bar above and before the syllable, e.g. 'yes and a low level tone is marked with the
same sign below and before the syllable, e.g. yes) and this syllable is said to have a static tone.

IV. Functions of Intonation: English intonation is different from the intonation of any other language. Hence it is essential to learn the 'shapes' and also the 'meanings' of the English tunes. Intonation can be used to convey information which is not overtly expressed by the words in the utterances. For instance, 'He's very pleasant' with a falling intonation means precisely what is said but the same sentence with a falling rising intonation probably means that he is not dependable although he may be pleasant. There is a chance of serious misunderstanding between the speaker and the listener (particularly when the listener does not share the linguistic background with the speaker) if a mistake is committed in the use of intonation. The meanings of English tones are important. English intonation serves Grammatical and Attitudinal functions.
LESSON PLAN SIX
TEACHING PLAN

Unit : 1.1 Leaving home? Pre-view : Enquiry : At the bus terminal
Activity : Enquiry : At the bus terminal
Role playing.
Objectives : Make students use greeting and polite expressions.
Make students familiar with different types of question patterns and patterns of answering and answering enquiry questions.
Demonstrate how an enquiry is made/ how to speak politely when one wants to enquire something.
Make them play roles and understand the seriousness of situation and consequent responses.
Enable students to converse through questions, answers and communicate with each other.
Enable students to use English out of the classroom- boldly and confidently.
Teacher’s role : Demonstrate the conversation with the help of the students.
Explain the dialogue and situation first and then drills it.
Creates the situation in the classroom and outside the classroom and on the road.
Makes students conduct the activity in pairs and in groups, makes them replace the words.
Corrects wrong pronunciation.
Appreciates correct responses.
Makes a number of students to take part in the activity.

Makes students play roles and speak without referring to the textbook.

**Students' response**

1. **Expected response**: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire. Play the roles. Use proper intonation pattern.

2. **Better than expected**: Gives proper responses to all the question patterns. Take interest in playing roles. Students talk in a proper manner and enjoy the activity. Practice the whole conversation in groups. Help the poor students in pronunciation. Use the dialogue to enquire.

3. **Worse than expected**: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

**Follow-up action**

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles in and out the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.
5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside it and demonstrates them.

Teacher takes other colleagues into confidence and ask the students to replace the words (provided for the conversation).

Extension activities: Asks students to use English outside the classroom.

Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue, some words for replacement. Conversation – how to enquire.

At the bus terminal

Person: 'Excuse me, I wanted to ask you about the bus routes.

Controller: 'Sure, Madam, What do you want to know?

Person: 'Well, I want to know which bus will take me to the University.

Controller: 'There are two buses to the University, 38 and 90. You can take either of the two.

Person: 'Their routes are the same?

Controller: 'No. 38 takes a shorter route and number 90 goes via Navin Colony. So it takes longer to reach the University from here.

Person: I see
Controller : And '38 leaves every 'ten minutes. In 'fact, there is 'one about to 'leave in a 'couple of 'minutes.

Person : 'And 'when is the next number 90 'expected?

Controller : 'Well, '90 is not so 'frequent. It 'leaves every one 'hour. The next 'one is due to 'leave at 5.30.

Person : 'Oh! It's a 'quarter past five already. I 'think I'll 'wait for the '90 and take the 'longer route. I am 'new 'to this 'city and I would like to look a 'round a bit.

'Thank you for the infor'mation

Controller : 'You're welcome, 'Madam

Words for replacement:

University : Market, railway station, civil hospital
38, 90 : (Use appropriate numbers).
Navin Colony : (Use appropriate place names)
LESSON PLAN SEVEN
TEACHING PLAN

Unit : 1.1 Leaving home? Pre-view : Enquiry : A telephone enquiry.
Material : One dialogue : Unit 1.1 (Page 3)
Activity : Enquiry : A telephone enquiry.

Teacher’s role
Objectives

Make students use greeting and polite expressions.
Make students familiar with different types of question patterns and patterns of answering and answering enquiry questions.
Demonstrate how an enquiry is made/ how to speak politely when one wants to enquire something.
Make them play roles and understand the seriousness of situation and consequent responses.
Enable students to converse through questions answers and communicate with each other through telephone.
Enable students to use English out of the classroom, on telephone – boldly and confidently.

Teacher’s role
Demonstrates the conversation with the help of the students.
Explains the dialogue and situation first and drills it.
Creates the situation in the classroom and outside the classroom.
Makes the students conduct the activity in pairs in groups, makes them replace the words.
Corrects wrong pronunciation.
Appreciates correct responses.
Makes a number of students to take part in the activity.
Students' response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire on telephone. Play the roles. Use proper intonation patterns.

2. Better than expected: Gives proper responses to all the question patterns. Take interest in playing roles. Students talk in a proper manner and enjoy the activity. Practise the whole conversation in groups. Help the poor students in pronunciation. Use the dialogue to enquire on telephone.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles in and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them. Teacher takes other colleagues into confidence and ask the students to replace the words (provided for the conversation)
Extension: Asks students to use English outside the activities classroom.

Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.

Conversation: how to enquire.

A telephone conversation: enquiry.

A telephone enquiry
(The telephone rings)

'Good morning, Railway Enquiry

'Hello, could you give me the exact time of the
'Mahalaxmi's arrival.

'Just a moment - yes, it's scheduled to arrive at 11.15, Sir.

And what time does it leave?

The departure is at 11.45.

So it will wait for half an hour. Do you think I can get a place to sit?

The train's not crowded these days. You can take a chance.

'You're sure I'll get a place to sit?

'I think so, Sir.

'OK, I'll take a chance. Thank you.

'You're welcome, Sir.
LESSON PLAN EIGHT

TEACHING PLAN

**Unit** : 1.3 Leaving home? Review : Information

**Material** : One dialogue  Unit 1.3 (Page 19).

**Activity** : Informing

**Objectives** :
- Make students use polite expressions.
- Enable students to give appropriate and polite responses.
- Enable students to communicate properly in everyday situations and unfamiliar situations.
- Demonstrate how to inform.
- Make them play roles and understand the seriousness of situation and consequent responses.
- Enable students to use English out of the classroom — boldly and confidently.
- Make them pronounce properly.

**Teacher's role** :
- Demonstrates the conversation with the help of the students.
- Explains the dialogue and the situation first and drills it.
- Creates the situation in the classroom and outside the classroom.
- Makes student conduct the activity in pairs and groups.
- Corrects wrong pronunciation.
- Makes a number of students to take part in the activity.
- Makes students play roles and speak with proper stress and intonation and without referring to the text-book.
Students' response:

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogues. Learn how to inform and communicate in unfamiliar situations. Play the roles. Use proper stress and intonation.

2. Better than expected: Take interest in playing roles. Talk in a proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help the poor students in pronunciation.

3. Worse than expected: Get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action:

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles in and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.
Teacher creates the situation on the road and makes the students to play the roles.

Extension activities: Asks students to use English outside the classroom. Teacher asks the students to use the responses from role playing inform the teacher and the reaction of the people.

Explanation of material: One dialogue.

Conversation: how to inform.

(At a fair. A girl of about thirteen approaches the policeman. There is a three-year old boy with her).

Girl: Excuse me, Sir. I found this boy crying near the giant wheel.

Policeman: Do you know him?

Girl: No. I just found him crying and calling his brother. But he was all alone. Nobody came when he called.

Policeman: I see. Can he tell his name? What's your name, child?

(Boy starts crying again)

Girl: Well, his name is Anand. But he cannot tell anything else. He is too scared.

Policeman: Yes, yes, poor kid. He must be afraid.

Girl: That's why I brought him to you.

Policeman: You did a good thing, Miss We'll help him find his brother. Don't worry.

Girl: May I go now? Otherwise my friends will get worried about me.

Policeman: Yes, you are right. Go ahead. We'll take care of him.
LESSON PLAN NINE
TEACHING PLAN

Unit : Unit 2.1 Careers: Pre-view
Material : One dialogue. Unit 2.1 (Page 29)
Activity : Enquiry: At the swimming pool.
Objectives : Make students use greeting and polite expressions. Make students familiar with different types of question patterns and patterns of answering and answering enquiry questions. Demonstrate how an enquiry is made/ how to speak politely when one wants to enquire something.

Teacher's role : Demonstrates the conversation with the help of the students. Explains the dialogue and situation first and drills it. Creates the situation in the classroom and outside the classroom. Makes students conduct the activity in pairs in groups, makes them replace the words. Corrects wrong pronunciation. Appreciates correct responses. Makes a number of students to take part in the activity. Makes students play roles and speak without referring to the text-book.
Students’ response:

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire. Play the roles. Use proper intonation patterns.

2. Better than expected: Gives proper responses to all the question patterns. Take interest in playing roles. Students talk in a proper manner and enjoy the activity. Practice the whole conversation in groups. Help the poor students in pronunciation. Use the dialogue to enquire.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action:

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the weaker students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities:

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.

Teacher takes other colleagues into confidences and ask the students to replace the words.

Teacher creates the situation outside the classroom and makes the students to play the roles.
Extension asks the students to use English outside the activities. Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.
Conversation: how to enquire.
Enquiry: At the swimming pool.

(At the swimming pool)

Girl: 'Good morning, Madam. I want to see the coach, please.
Coach: 'I am the coach. What can I do for you?
Girl: 'Madam, I want to train to be a good swimmer. Would you care to give me special coaching?
Coach: 'Well, I have already taken a few girls, but let's see. Do you know how to swim?
Girl: 'Not too well, Madam. But I want to learn. I want to enter the interschools competitions.
Coach: 'That requires a lot of practice and hard work. Can you manage that?
Girl: I'll try my best, Madam.
Coach: 'When do you want to start?
Girl: Tomorrow, if you say so, Madam.
Coach: 'OK. Let's give it a try for a week. Come tomorrow morning at 7.00 sharp.
Girl: 'Thank you so much, Madam.
Coach: Ask your parents to see me.
Girl: I'll do that, Madam.
Coach: 'Run along now and take care.
Girl: 'Thank you, Madam. Have a nice day!
LESSON PLAN TEN

TEACHING PLAN

Unit : 2.3 Careers : Review: A message
Material : One dialogue. Unit 2.3 (Page 49)
Conversation: how to send a message.
Activity : Sending a message on telephone.
Role playing
Objectives : Make students use greeting and polite expressions. Demonstrate how a message is sent/ how to speak politely when one wants to send message. Enable students give appropriate and polite responses. Enable students communicate properly in everyday situations and unfamiliar situations. Make them play roles and understand the seriousness of situation and consequent responses. Enable students to converse and communicate with each other through telephone. Enable students to use English out of the classroom, on telephone- boldly and confidently.
Teacher’s role : Demonstrates the conversation with the help of the students. Explains the dialogue and the situation first and drills it. Creates the situation in the classroom and outside the classroom. Makes students conduct the activity in pairs in groups. Corrects wrong pronunciation. Appreciates correct responses. Makes a number of students to take part in the activity.
Makes students play roles and speak with proper stress and intonation and without referring to the text-book.

Students' response:

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to speak on telephone and communicate in unfamiliar situations. Play the roles. Use proper stress and intonation.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help the poor students in pronunciation.

3. Worse than expected: Get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action:

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities:

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.
Teacher creates the situation on the road and makes the students to play the roles.

Extension activities:
Asks students to use English outside the classroom.

Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.
Conversation: how to send a message.
A message.

A Message

(The telephone rings)

'Hello. Is that the Sunrise Company Ltd.?'

'Yes. Who do you want?'

'I want to talk to Mrs. Rele, please.'

'She is busy in a meeting. Do you want to leave any message for her?'

'Umm, actually, ... well, I'm Ashwin Patil. My mother works in your office.'

'Oh, Mrs. Patil, the Chief Superintendent?'

'That's right. I called to say that she won't be able to attend the office today.'

'Any problem?'

'She is not feeling very well. I'm taking her to a doctor just now.'

'I see. Tell her not to worry. I'll pass on the message to the Manager.'
'That's very kind of you. May I know your name, please?

'I'm Vaijayanti. I'm the receptionist. I know Mrs. Patil well.

'I see. Thank you, Vaijayanti. Bye. I must hurry back to Mother now.

'Sure. Bye-bye.
## LESSON PLAN ELEVEN
### TEACHING PLAN

<table>
<thead>
<tr>
<th>Unit</th>
<th>2.3 Careers: Review: Directory enquiry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>One dialogue. Unit 2.3 (Page 50)</td>
</tr>
<tr>
<td></td>
<td>Conversation: how to enquire</td>
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<tr>
<td>Activity</td>
<td>Enquiry: Directory enquiry. Role playing</td>
</tr>
<tr>
<td>Objectives</td>
<td>Make students use greeting and polite expressions. Make students familiar with different types of question patterns and patterns of answering and answering enquiry questions. Demonstrate how an enquiry is made/ how to speak politely when one wants to enquire something. Make them play roles and understand the seriousness of situation and consequent responses. Enable the students to converse through questions, answers and communicate with each other through telephone. Enable students to use English out of the classroom, on telephone- boldly and confidently.</td>
</tr>
</tbody>
</table>

| Teacher's role | Demonstrates the conversation with the help of the students. Explains the dialogue and the situation first and drills it. Creates the situation in the classroom and outside the classroom. Makes the students conduct the activity in pairs in groups, makes them replace the words. Corrects wrong pronunciation. Appreciates correct responses. Makes a number of students to take part in the activity. Makes students play roles and speak without referring to the text-book. |
Students' response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire on telephone and communicate in unfamiliar situations. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help the poor students in pronunciation. Use the dialogue to enquire on telephone.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.

Teacher takes other colleagues into confidence and ask the students to replace the words.
Teacher creates the situation and makes the students to play the roles.

**Extension activities**

Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

**Explanation of material**

One dialogue.

Conversation: how to enquire.

A telephone conversation: Directory enquiry.

**Directory enquiry**

: 'Namaste.
: 'Namaste, I want Mr. Rawat's number.
: 'Could you give the initials, Sir?
: 'OK. Let me see. Could you give me the address, Sir? There are three T.T. Rawats.
: It's 376, Tilak Nagar.
: Tilak Nagar – the number is – three, three, zero, five.
: Three, three-zero, five, nine, five?
: That's right.
: Thank you.
LESSON PLAN TWELVE
TEACHING PLAN

Unit : 2.3 Careers : Review: Booking a trunk call
Material : One dialogue. Unit 2.3 (Page 50)
           Conversation : how to book a trunk call.
Activity : Booking a trunk call.
           Role playing.
Objectives : Make students use greeting and polite expressions.
             Make students familiar with different types of
             question patterns and patterns of answering.
             Demonstrate how a trunk call is booked/ how to
             speak politely.
             Makes them play roles and understand the
             seriousness of situation and consequent responses.
             Enable the students to converse through questions,
             answers and communicate with each other through
             telephone.
             Enable students to use English out of the
             classroom, boldly and confidently.
             Make them pronounce properly.
Teacher’s role : Demonstrates the conversation with the help of the
               students.
               Explains the dialogue and the situation first and
               drills it.
               Creates the situation in the classroom and outside
               the classroom.
               Makes the students conduct the activity in pairs in
               groups, makes them replace the words.
               Corrects wrong pronunciation.
               Appreciates correct responses.
Students' response


2. Better than expected: Take interest in playing roles. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help the poor students in pronunciation. Use the dialogue to book a trunk call.

3. Worse than expected: Get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.
Teacher takes other colleagues into confidence and asks the students to replace the words.
Teacher creates the situation and makes the students to play the roles.

Extension activities:
Asks the students to use English outside the classroom.
Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material:
One dialogue.
Conversation: how to book a trunk call.
A telephone conversation: Booking a trunk call.

Booking a trunk call:

: 'Namaste, 'Trunk 'Booking.
: I 'want to 'book a 'call to 'Aurangabad, ,please.
: 'What's your 'number, ,Sir?
: 'Seven, seven, 'eight, eight, 'two, two.
: 'Do you 'want to 'book an ordinary call or an urgent one?
: 'Ordinary.
: 'What's the 'number you want to 'call?
: 'It's 'nine, zero, 'one, two, ,five.
: 'Right. 'Nine, zero, 'one, two 'five.
: 'Do you 'want to 'call a particular 'person?
: 'Yes, it's Mr. A. A. ,Shahane.
: 'OK. 'We'll 'give you a ring, ,Sir.
: 'Your 'ticket 'number is 'T-50.
: 'T-50. 'All right. 'How long will it 'take?
: 'About an 'hour.
LESSON PLAN THIRTEEN
TEACHING PLAN

Unit: 3.1 At your best: Pre-view
Material: One dialogue. Unit 3,1 (Page 64)
Activity: Conversation: how to enquire.
Activity: Enquiry: About homework.
Objective: Role playing.
Objectives: Make students use greeting.
Demonstrate how an enquiry is made/ how to speak friendly with friends and colleagues.
Enable the students communicate properly in everyday situations and informal situations.
Make them play roles and understand the seriousness of situation and consequent responses.
Enable students to converse and communicate with each other in English.
Enable students to use English out of the classroom easily and confidently.
Teacher's role: Demonstrates the conversation with the help of the students.
Teacher's role: Explains the dialogue and situation first and drills it.
Teacher's role: Creates the situation in the classroom and outside the classroom.
Teacher's role: Makes the students conduct the activity in pairs in groups, makes them replace the words.
Teacher's role: Corrects wrong pronunciation.
Teacher's role: Appreciates correct responses.
Teacher's role: Makes a number of students to take part in the activity.
Teacher's role: Makes students play roles and speak with proper stress and intonation and without referring to the text-book.
Students' response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogues. Learn how to enquire and know the missing lessons. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing roles. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in familiar situation. Help the poor students in pronunciation.

3. Worse than expected: Get confused. Cannot respond properly, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.
Extension activities: Asks the students to use English outside the classroom.
Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.
Conversation: how to enquire.
Enquiry: About homework.

Shubha: 'Hello, 'Yogita, 'how are you?
Yogita: 'Hello, 'Shubha 'how are you? We're meeting after a whole 'week. 'Where were you all these days?
Shubha: 'I had 'gone to 'Indore.
Yogita: 'Anything 'special?
Shubha: I at 'tended a 'wedding 'there. My 'cousin got 'married.
Yogita: 'What fun! I 'enjoy 'weddings and 'ceremonies.
Shubha: 'Me, 'too. 'But now there's 'problem. I've 'missed quite a few 'lessons. And I have to 'catch up with my 'studies now.
Yogita: I 'don't think you have 'missed a lot. It's 'festival time and all the 'teachers are going 'slow this week, except 'Ms. Pawar.
Shubha: 'She's 'always like 'that.
Yogita: 'We did two 'chemistry chapters this 'week. 'And Ms. 'Pawar has given us an 'assignment, 'too.
Shubha : 'Oh, really! Do you think, with some help from you it would be possible for me to do the assignment?

Yogita : 'Sure. We can do it together if you like.

Shubha : That would be great. And may I borrow your class notes, too?

Yogita : Why not? What are there friends for?
## LESSON PLAN FOURTEEN

### TEACHING PLAN

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<td>One dialogue. Unit 3.3 (Page 80) Conversation: how to enquire.</td>
<td>Enquiry: At a hospital. Role playing.</td>
<td>Make students use greeting and polite expressions. Make students familiar with different types of question patterns and patterns of answering and answering enquiry questions and how to enquire patients at a hospital. Demonstrate how an enquiry is made at a hospital and how to speak politely when one wants to enquire something. Make them play roles and understand the seriousness of situation and consequent responses. Enable the students to converse through questions, answers and communicate with each other in English. Enable students to use English out of the classroom easily and confidently.</td>
<td>Demonstrates the conversation with the help of the students. Explains the dialogue and situation first and drills it. Creates the situation inside the classroom and outside the classroom. Makes the students conduct the activity in pairs in groups, makes them replace the words. Corrects wrong pronunciation. Appreciates correct responses.</td>
</tr>
</tbody>
</table>
Students' response

Follow-up action

<table>
<thead>
<tr>
<th>Students' response</th>
<th>Follow-up action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogues. Learn how to enquire the patients at a hospital. Play the roles. Use proper intonation patterns.</td>
<td>1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.</td>
</tr>
<tr>
<td>2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar and familiar situation. Help the poor students in pronunciation. Use the dialogue to enquire the patient at a hospital.</td>
<td>2. Makes students conduct the activity by pairs.</td>
</tr>
<tr>
<td>3. Worse than expected: Confused. Cannot respond properly, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.</td>
<td>3. Makes students play the roles inside and outside the classroom to make the activity meaningful.</td>
</tr>
</tbody>
</table>

Makes a number of students to take part in the activity.

 Makes students play roles and speak without referring to the text book and with proper stress and intonation.
Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the response from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.

Conversation: How to enquire.

Enquiry: At a hospital.

At a Hospital

(At the reception counter)

Yusuf: 'Excuse me, could you tell me Anand Patel’s room number?

Receptionist: Anand Patel? Which ward is he in? Do you know?

Yusuf: Umm, he has broken his leg...

Receptionist: Then he must be the Patel in the orthopedic ward. It’s on the third floor. Room Number 316.

Yusuf: How I go there?

Receptionist: Use the lift. It’s the last room on the left hand side once you step out of the lift.

Yusuf: Thank you.
(In Anand’s room)

Yusuf : ’How are you, Anand? ’How does it feel in the hospital?

Anand : ’Terrible. I’m confined to bed.

Yusuf : ’Take heart. ’Don’t think about it.

Anand : ’It’s all very well for you to say!

Yusuf : I ’know. ’We all miss you on the playground. ’Come back soon.

Anand : ’I will if I can.

Yusuf : ’Hey, ’do you know which is the longest word in English?

Anand : ’Do you think I ’know? And would I re’member it just now even if I did ’know it?

Yusuf : ’Hey, ’come on, ’give it a try.

Anand : ’’G-e-o-g-r-a-p-h-i-c-a-l-l-y?’

Yusuf : ’No

Anand : ’I ’give up.

Yusuf : ’Simple. It’s ’smiles’.

Anand : ’How come? It ’has only ’five letters.

Yusuf : ’Don’t you see? In this word, there’s a mile between the first letter and the last (Anand smiles)

Yusuf : ’Now that’s better. ’More like you. ’Any way, I ’think I will ’push off now.

Anand : ’Wait a little ’while longer.

Yusuf : ’No, you need ’rest. ’I’ll come ’again. ’OK? ’Get well soon. ’We are all ’waiting ’for you. ’Ta-ta.

Anand : ’Ta-ta.
# LESSON PLAN FIFTEEN

## TEACHING PLAN

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<td>Activity</td>
<td>Discussion : Going for the circus.</td>
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<td>Role playing.</td>
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<tr>
<td>Objectives</td>
<td>Make students use greeting.</td>
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<td></td>
<td>Make students familiar with different types of question patterns and patterns of answering and discussion.</td>
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<td></td>
<td>Demonstrate how a decision is taken/ how to speak friendly with friends and colleagues for discussion.</td>
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<td>Enable the students to communicate properly in everyday situation and informal situations.</td>
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<tr>
<td></td>
<td>Make them play roles and understand the seriousness of situation and consequent responses.</td>
</tr>
<tr>
<td></td>
<td>Enable the students to converse and communicate with each other in English.</td>
</tr>
<tr>
<td></td>
<td>Enable students to use English out of the classroom - easily and confidently.</td>
</tr>
</tbody>
</table>

<p>| Teacher's role | Demonstrates the conversation with the help of the students. |
|               | Explains the dialogue and situation first and drills it. |
|               | Creates the situation in the classroom and outside the classroom. |
|               | Makes the students conduct the activity in pairs in groups, makes them replace the words. |
|               | Corrects wrong pronunciation. |
|               | Appreciates correct responses. |</p>
<table>
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<tr>
<th>Students’ response</th>
<th>Follow-up action</th>
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<tbody>
<tr>
<td>Makes a number of students to take part in the activity.</td>
<td></td>
</tr>
<tr>
<td>Makes students play roles and speak with proper stress and intonation and without referring to the text-book.</td>
<td></td>
</tr>
</tbody>
</table>

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to discuss. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in familiar situation. Help the poor students in pronunciation. Use the dialogue to discuss.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.
Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the response from role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.

Conversation: How to discuss.

Discussion: Going for the circus.

Madhu: 'Hi,' Kedar.
Kedar: 'Hi,' Madhu. It feels so nice now that the exams are over. 'What are your plans now?
Madhu: We are planning to go for the circus show tomorrow. 'Would you like to join us?
Kedar: 'Who are you going with?
Madhu: 'I'm going with some of the friends in my building and two of my cousins. 'You know them 'all-'Deepa, Anil and 'others.
Kedar: I'd 'love to 'come. 'What 'time?
Madhu: 'We are going for the 'evening show at '6.30.
Kedar: 'Oh, no. 'My parents won't 'allow that.
Madhu: 'It's not a very 'long show. 'We should be 'back before '9.30. 'Nine-thirty is not that 'late.
Kedar: 'No, but then they might want my elder sister to go with us.

Madhu: 'Well, she is welcome, you know.

Kedar: 'What's the fun in going with friends, if there's someone watching over you all the time?

Madhu: 'Actually, the ground where they have put up the show is very close to our house. If your parents don't want you to travel alone after 9.30, you can stay the night with us.

Kedar: 'That's a better idea. I'll talk to Mother about it and let you know by this evening, OK?

Madhu: 'OK. 'See you then. 'So long -

Kedar: 'See you.
**LESSON PLAN SIXTEEN**

**TEACHING PLAN**

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<td>Material</td>
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<tr>
<td>Activity</td>
<td>Direction : Near the post office</td>
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<td></td>
<td>Role playing.</td>
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<tr>
<td>Objectives</td>
<td>Make students use greeting and polite expressions.</td>
</tr>
<tr>
<td></td>
<td>Make students familiar with different types of question patterns and patterns of answering and giving directions for going to a well known place in the town.</td>
</tr>
<tr>
<td></td>
<td>Demonstrate how an enquiry is made, a direction is given and how to speak and direct politely when one wants to enquire some thing.</td>
</tr>
<tr>
<td></td>
<td>Make them play roles and understand the seriousness of situation and consequent responses.</td>
</tr>
<tr>
<td></td>
<td>Enable the students to converse through questions and answers and communicate with stranger at unfamiliar places.</td>
</tr>
<tr>
<td></td>
<td>Enable students to use English out of the classroom – boldly and confidently.</td>
</tr>
<tr>
<td>Teacher's role</td>
<td>Demonstrates the conversation with the help of the students.</td>
</tr>
<tr>
<td></td>
<td>Explains the dialogue and situation first and drills it.</td>
</tr>
<tr>
<td></td>
<td>Creates the situation in the classroom and outside the classroom.</td>
</tr>
<tr>
<td></td>
<td>Makes the students conduct the activity in pairs in groups, makes them replace the words.</td>
</tr>
<tr>
<td></td>
<td>Corrects wrong pronunciation.</td>
</tr>
<tr>
<td></td>
<td>Appreciates correct responses.</td>
</tr>
<tr>
<td></td>
<td>Makes a number of students to take part in the activity.</td>
</tr>
</tbody>
</table>
Students' response:

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire and give directions to strangers for going to a well-known place in the town. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help poor students in pronunciation. Use the dialogue to enquire and give directions to strangers for going to well known place in the town.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action:

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the role inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.
Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from the role playing, inform the teacher and the reaction of the people.

Explanation of material: One dialogue.

Conversation: How to direct.

Direction: Near the post office.

(Near the Post Office)

: 'Excuse me, can you tell me the way to the post office, please?'

: 'Well, you just have to turn the corner and it's there right in front of you. You seem to be new here.'

: 'Yes, you are right. I've come here for the first time.'

: 'Where do you come from? Guwahati. I've come here on a transfer.'

: 'How do you like our city?'

: I'm getting used to it. I like the weather. And the people are very helpful. I feel I'll like it here.

: 'Nice to know that. May I help you in any way?'
If it's not too much trouble, would you help me send this by registered post? Sometimes I have problems filling in the forms and talking to the people in the office. I'm not too confident about my English. And they wouldn't know Assamese.

Yes, I agree. It's difficult to use languages other than your own. Especially when you find yourself in totally different surroundings. Come, let's go to the post office.

Thanks, friend.

My pleasure.
LESSON PLAN SEVENTEEN
TEACHING PLAN

Unit : 5.1 Values: Pre-view
Material : One dialogue. Unit 5.1 (Pager 126)
Activity : Enquiry: In the city library.

Objectives : Make students use greeting and polite expressions.
Make students familiar with different types of question patterns and patterns of answering.
Demonstrate how an enquiry is made/ how to speak politely when one wants to enquire something.
Make them play roles and understand the seriousness of situation and consequent responses.
Enable the students to converse through questions, answers and communicate with each other.
Enable students to use English out of the classroom – boldly and confidently.

Teacher's role : Demonstrates the conversation with the help of the students.
Explains the dialogue and situation first and drills it.
Creates the situation in the classroom and outside the classroom.
Makes the students conduct the activity in pairs, in groups, makes them replace the words.
Corrects wrong pronunciation.
Appreciates correct responses.
Students' response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to enquire in the library. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar and in formal situation. Help poor students in pronunciation. Use the dialogue to enquire.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the role inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.
Parallel activities: Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from the role playing, inform the teacher and the reaction of the people.

Explanation of the material: One dialogue.

Conversation: How to enquire.

Enquiry: In the city library.

(In the City Library)

Deepa: 'Good morning, Uncle.

Librarian: 'Good morning, Deepa. 'What brings you here today?

Deepa: 'Our class teacher told us that now your library has decided to accept young members, and you are even offering some concession in the membership fees to students. 'Is that true?

Librarian: 'Yes, Deepa. 'Your teacher is absolutely right. 'We do want to encourage young readers.

Deepa: 'How do I apply for the membership then?

Librarian: You just have to fill in a form and pay an annual fee of hundred rupees.

Deepa: 'I don't have the money just now, I'll bring it tomorrow.
'It's all right. You can take the form with you.

And how many books can I borrow at a time?

You can borrow one book and one magazine at a time, and return it within eight days. Otherwise we charge a fine of twenty-five paise per book, per day. You can see the rules displayed near the entrance.

I'll read them as I go out. Thank you, Uncle, Bye.

Come again, Deepa, Bye.
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<td>Conversation</td>
<td>how to request.</td>
</tr>
<tr>
<td>Activity</td>
<td>Request: On a crowded bus.</td>
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<tr>
<td></td>
<td>Role playing.</td>
</tr>
<tr>
<td>Objectives</td>
<td>Make students use greeting and polite expressions.</td>
</tr>
<tr>
<td></td>
<td>Make students familiar with requests and respects to the elders.</td>
</tr>
<tr>
<td></td>
<td>Demonstrate how a request is made/ how to speak politely, respectfully to the elders.</td>
</tr>
<tr>
<td></td>
<td>Make them play roles and understand the seriousness of situation and consequent responses.</td>
</tr>
<tr>
<td></td>
<td>Enable the students to converse and communicate with each other and elders, respectfully.</td>
</tr>
<tr>
<td></td>
<td>Enable students to use English out of the classroom – politely, respectfully and confidently.</td>
</tr>
</tbody>
</table>

**Teacher's role**

|          | Demonstrates the conversation with the help of the students. |
|          | Explains the dialogue and situation first and drills it. |
|          | Creates the situation in the classroom and outside the classroom. |
|          | Makes the students conduct the activity in pairs in groups, makes them replace the words. |
|          | Corrects wrong pronunciation. |
|          | Appreciates correct responses. |
Students’ response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to request and speak respectfully to elders. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar situation. Help the poor students in pronunciation. Use the dialogue to request and respect the elders.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day.

Makes a number of students to take part in the activity.

Make students play roles and speak with proper stress and intonation and without referring to the text-book.
Parallel activities: Teacher prepares another model of conversation activities for practice in the classroom and outside and demonstrate them.

Teacher takes other colleagues into confidence and asks the students to replace the words.

Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from the role playing, inform the teacher and the reaction of the people.

Explanation of the material: One dialogue.

Conversation: How to request.

Request: On a crowded bus.

(On a crowded bus)

(The Teacher boards the bus while a few students are sitting)

Student: 'Good evening, Sir.
Teacher: 'Good evening.
Student: 'Please come over to this side, Sir and take this seat.
Teacher: 'Don't bother, boys. I'm comfortable here. And I have to get down soon.
Student: 'Please, Sir, how can we let you stand while we sit comfortably?
Teacher: 'Well, if you insist (sits).
Student: 'May we carry the bundle of books, Sir?
Teacher: 'No, boys. These are important books and I must carry them myself. Thanks any way for the offer.
Student: 'It's our duty, Sir.
### LESSON PLAN NINETEEN
### TEACHING PLAN

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<td>Objectives</td>
<td>Make students familiar with complaining or reporting.</td>
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<td>Demonstrate how a complaint is made/ how to speak for complaining to someone.</td>
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<td>Make them play roles and understand the seriousness of situation and consequent responses.</td>
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<td>Enable the students to converse and communicate with each other on telephone.</td>
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<td>Enable students to use English out of the classroom – boldly and confidently.</td>
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<tr>
<td>Teacher’s role</td>
<td>Demonstrates the conversation with the help of the students.</td>
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<td>Explains the dialogue and situation first and drills it.</td>
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<td>Creates the situation in the classroom and outside the classroom.</td>
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<td></td>
<td>Makes the students conduct the activity in pairs in groups, makes them replace the words.</td>
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<tr>
<td></td>
<td>Corrects wrong pronunciation.</td>
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<tr>
<td></td>
<td>Appreciates correct responses.</td>
</tr>
<tr>
<td></td>
<td>Makes a number of students to take part in the activity.</td>
</tr>
<tr>
<td></td>
<td>Makes students play roles and speak with proper stress and intonation and without referring to the text-book.</td>
</tr>
</tbody>
</table>
Students’ response

1. Expected response: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to complain or report. Play the roles. Use proper intonation patterns.

2. Better than expected: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar and informal situation. Help the poor students in pronunciation. Use the dialogue to enquire.

3. Worse than expected: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.

Follow-up action

1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.

2. Makes students conduct the activity by pairs.

3. Makes students play the roles inside and outside the classroom to make the activity meaningful.

4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.

5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.

Parallel activities

Teacher prepares another model of conversation for practice in the classroom and outside and demonstrates them.

Teacher takes other colleagues into confidence and asks the students to replace the words.
Teacher creates the situation and makes the students to play the roles.

Extension activities: Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from the role playing, inform the teacher and the reaction of the people.

Explanation of the material: One dialogue.

Conversation: How to complaint/report.

Complaint: About volume.

(The telephone rings)

: 'Is it 421410?
: 'Yes?
: 'Is it 421410?
: 'Well, I can't hear you properly.
: 'Please speak up a bit.
: (loudly) 'Is that Mr. Kate's residence?
: 'Yes, yes, Kate speaking.
: 'I'm your neighbour Desai calling. No wonder you can't hear me on the telephone. The music is playing so loudly on your cassette player, we can't hear ourselves speak in this house.
: 'Louder please. I can't hear you.
: 'Why can't you turn down the volume of your cassette player a little, instead of forcing to shout?
: 'Eh, what? (stops the music). Could you repeat what you said?
Mr. Kate, I am your neighbour Desai speaking. I have two college-going kids who are taking an important examination next week. Will you be so kind as to play the music softly on your cassette player? They want to concentrate on their studies.

Don’t they like my cassettes?

That’s the problem. They like your cassettes but I don’t want them to keep listening to that music. I want them to study.

Oh! Studies. I get your point. But I have a problem too. My cassette player is stuck on full volume. Can you send me yours for a while? Then I’ll be able to play the music softly. And you want be needing it anyway for a few days!
## LESSON PLAN TWENTY

### TEACHING PLAN

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<td>Make students use greeting and polite expressions.</td>
</tr>
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<td></td>
<td>Conversation: How to deliver a speech.</td>
<td>Role playing.</td>
<td>Make students familiar with delivering speech.</td>
</tr>
<tr>
<td></td>
<td>Make them play roles and understand the seriousness of situation and consequent responses.</td>
<td></td>
<td>Demonstrate how a speech is delivered/how to speak politely while expressing thoughts.</td>
</tr>
<tr>
<td></td>
<td>Enable the students to speak in meetings, functions and express their thoughts.</td>
<td></td>
<td>Make the students conduct the activity in pairs, in groups, makes them replace the words.</td>
</tr>
<tr>
<td></td>
<td>Enable the students to use English out of the classroom—boldly, politely and confidently.</td>
<td></td>
<td>Corrects wrong pronunciation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Appreciates correct responses.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Makes a number of students to take part in the activity.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Makes students play roles and speak with proper stress and intonation and without referring to the text-book.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Teacher's role: Demonstrates the conversation with the help of the students.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Explains the dialogue and situation first and drills it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Creates the situation in the classroom and outside the classroom.</td>
</tr>
</tbody>
</table>

### Teacher's role:
- Demonstrates the conversation with the help of the students.
- Explains the dialogue and situation first and drills it.
- Creates the situation in the classroom and outside the classroom.
- Makes the students conduct the activity in pairs, in groups, makes them replace the words.
- Corrects wrong pronunciation.
- Appreciates correct responses.
- Makes a number of students to take part in the activity.
- Makes students play roles and speak with proper stress and intonation and without referring to the text-book.
<table>
<thead>
<tr>
<th>Students’ response</th>
<th>Follow-up action</th>
<th>Parallel activities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Expected response</strong>: Students observe the demonstration, listen attentively. Students understand the dialogue. Learn how to deliver speech. Play the roles. Use proper intonation patterns.</td>
<td><strong>1. Teacher explains the dialogue again by creating parallel situations, demonstrates with the help of brighter students and drills it.</strong></td>
<td>Teacher prepares another model of conversation for practice in the classroom and outside and demonstrate them.</td>
</tr>
<tr>
<td><strong>2. Better than expected</strong>: Take interest in playing role. Talk in proper manner and enjoy the activity. Practise the whole conversation in groups. Pronounce words and sentences with proper stress and intonation. Perform or enact the conversation neatly in unfamiliar and in formal situation. Help the poor students in pronunciation. Use the dialogue to enquire.</td>
<td><strong>2. Makes students conduct the activity by pairs.</strong></td>
<td>Teacher takes other colleagues into confidence and ask the students to replace the words.</td>
</tr>
<tr>
<td><strong>3. Worse than expected</strong>: Confused. Cannot respond properly, get confused, hesitate to come forward and play their roles. Students are unwilling to converse. Avoid role playing or take a lot of time for activity. Find it very difficult to use the dialogue.</td>
<td><strong>3. Makes students play the roles inside and outside the classroom to make the activity meaningful.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Follow-up action</strong></td>
<td><strong>4. Encourages the shy and timid students to participate in the activity and pairs them with brighter ones and repeats the activity.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.</strong></td>
<td><strong>5. Teacher asks the students to learn the dialogue by heart at home and demonstrate it next day in the classroom.</strong></td>
<td></td>
</tr>
</tbody>
</table>
Teacher creates the situation and makes the students to play the roles.

**Extension activities**

Asks the students to use English outside the classroom.

Teacher asks the students to use the responses from role playing, inform the teacher and the reaction of the people.

**Explanation of the material**

One dialogue.

Conversation: How to deliver a speech.

Delivery speech: A Farewell.

---

**A Farewell**

Yogita: Our respected teacher Mr. Shastri and all my friends belonging to Class VIII B, as you know well, we have arranged this short function to-day to say good-bye to our favourite teacher. First of all, I request Madhu to say a few words about him.

Madhu: Our favourite teacher, Mr. Shastri, and friends, I am really going to limit my speech to a few words. Four years ago, I never dreamt that I would be able to make a speech in English. It is only because of Mr. Shastri that I am able to do so today. He is a great teacher and we have enjoyed every minute of his classes. Next year, he will not be with us, because he is going to another school. But we will always remember him. And I hope— I am sure— he will be kind enough to remember us too. He has promised that he will come and visit us whenever he gets time— at least once in a month, and we look forward to his visits. He has also said that we can go and see him at his home, whenever we feel like. But life will not be the same here, without him.
Yogita: 'As a token of our love and respect, Shubha will offer his bouquet of flowers and a gift. Sir, we have prepared the bouquet and the gift ourselves. It may not look too good, but we know you will understand our feelings. May I request you now, Sir, to say a few words?

Mr. Shastri: 'Girls and boys, I am really overwhelmed. I am sorry to leave you, of course, but I am really proud of you. You have given me the best reward a teacher can ask for. The confidence with which you conducted this programme was really amazing. You have done equally well in all the other activities like the class magazines, the listening club, the poster competitions and the projects. I'm sure you all have a bright future ahead of you. I will you all, the very best in life.

Class: 'Thank you, Sir.
Objective No. 6

To study the sex difference among the students in the control group after the traditional teaching.

There is one null hypothesis to study the sex difference.

Null hypothesis No. 4

There is no significant difference between the scores on the post-test of boys and girls in control group.

**TABLE No. 24**

SEX-WISE MEAN SCORES ON POST-TEST S.D. AND 't' VALUE OF THE CONTROL GROUP

<table>
<thead>
<tr>
<th>Sex</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>'t' value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Table value</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.05 level</td>
</tr>
<tr>
<td>Boys</td>
<td>6.11</td>
<td>±0.68</td>
<td>34</td>
<td>2.04</td>
</tr>
<tr>
<td>Girls</td>
<td>6.33</td>
<td>±1.19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Observation and Interpretation**

Table No. 24 shows comparison of (mean, S.D. and 't' value) of scores of post-test of boys and girls in control group.

It is observed from Table No. 24 that mean scores of the post-test of boys in control group was found 6.11 and S.D. was 0.68 and of girls in control group was found 6.33 and S.D. was 1.19.
Calculated 't' value between the scores of post-test of boys and girls in control group was found to be 0.69, which is lower than table value 2.04 at 0.05 level of significance for df. 34. So the difference is not significant. It is therefore, concluded that the scores of post-test of boys and girls in control group are not significant. Hence, the Null hypothesis No. 4 is accepted.
Objective No. 7

To study the sex difference among the students in the experimental group after the experimentation.

There is one null hypothesis to study the sex difference.

Null hypothesis No. 5

There is no significant difference between the scores on the post-test of boys and girls in experimental group.

**TABLE No. 25**
SEX-WISE MEAN SCORES ON POST-TEST S.D. AND ‘t’ VALUE OF THE EXPERIMENTAL GROUP

<table>
<thead>
<tr>
<th>Sex</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>‘t’ value Table value</th>
<th>Calculated value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.05 level</td>
<td>0.01 level</td>
</tr>
<tr>
<td>Boys</td>
<td>9.56</td>
<td>±2.33</td>
<td>34</td>
<td>2.04</td>
<td>2.75</td>
</tr>
<tr>
<td>Girls</td>
<td>10.89</td>
<td>±1.68</td>
<td></td>
<td>1.97</td>
<td></td>
</tr>
</tbody>
</table>

Observation and Interpretation

Table No. 25 shows comparison of (mean, S.D. and ‘t’ value) of scores of post-test of boys and girls in experimental group.

It is observed from Table No. 25 that mean scores of the post-test of boys in experimental group was found 9.56 and S.D. was 2.33 and of girls in experimental group was found 10.89 and S.D. was 1.68.
Calculated ‘t’ value between the scores of post-test of boys and girls in experimental group was found to be 1.97, which is lower than table value 2.04 at 0.05 level of significance for df. 34. So the difference is not significant. It is therefore, concluded that the scores of post-test of boys and girls in experimental group are not significant. Hence, the Null hypothesis No. 5 is accepted.
Objective No. 8

To study the effectiveness of the programme.

There are two null hypotheses to study the effectiveness of the programme.

Null hypothesis No. 6

There is no significant difference between the scores on the pre-test and post-test of the experimental group.

**TABLE No. 26**

MEAN SCORES ON PRE-TEST AND POST-TEST S.D. AND ‘t’ VALUE OF THE EXPERIMENTAL GROUP

<table>
<thead>
<tr>
<th>Test</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>‘t’ value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Table value</td>
<td>Calculated value</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0.05 level</td>
<td>0.01 level</td>
<td>value</td>
<td></td>
</tr>
<tr>
<td>Pre-test</td>
<td>5.44 ± 1.13</td>
<td>35</td>
<td>2.02</td>
<td>2.70</td>
</tr>
<tr>
<td>Post-test</td>
<td>10.22 ± 2.11</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Observation and Interpretation

Table No. 26 shows comparison of (mean, S.D. and ‘t’ value) of scores of pre-test and post-test of experimental group.

It is observed from Table No. 26 that mean scores of the pre-test of experimental group was found 5.44 and S.D. was 1.13 and of the scores of the post-test was found 10.22 and S.D. was 2.11.

Calculated ‘t’ value between the scores of pre-test and the post-test of experimental group was found to be 15.60 which is higher than
table value 2.70 at 0.01 level of significance for df. 35. So the difference is significant. It is therefore concluded that the scores of the post-test are significantly higher than the scores of the pre-test. Hence, the Null hypothesis No. 6 is rejected.

**Null hypothesis No. 7**

There is no significant difference between the scores on the post-test of the experimental group and the control group.

**Table No. 27**

**MEAN SCORES ON POST-TEST S.D. AND 't' VALUE OF THE EXPERIMENTAL GROUP AND CONTROL GROUP**

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>'t' value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Table value</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0.05 level</td>
</tr>
<tr>
<td>Experimental</td>
<td>10.22</td>
<td>± 2.11</td>
<td>70</td>
<td>2.00</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control Group</td>
<td>6.22</td>
<td>± 0.96</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Observation and Interpretation**

Table No. 27 shows comparison of (mean, S.D. and 't' value) of scores of post-test of experimental group and the control group.

It is observed from Table No. 27 that mean scores of the post-test of experimental group was found 10.22 and S.D. was 2.11 and the control group was found 6.22 and S.D. was 0.96.
Calculated 't' value between the scores of the experimental group and the control group was found to be 10.34 which is higher than table value 2.66 at 0.01 level of significance for df. 70. So the difference is significant. It is therefore concluded that the scores of the post-test of the experimental group are significantly higher than the scores of the post-test of the control group. Hence, the Null hypothesis No. 7 is rejected.
RESULTS

1. There is no significant sex difference between the scores on the pre-test of the control group of Standard VIII. (Table No.12).

2. There is no significant sex difference between the scores on the pre-test of the experimental group of Standard VIII. (Table No.13).

3. There is no significant sex difference between the scores on the pre-test of experimental group and control group of Standard VIII. (Table No.14).

4. There is no significant sex difference between the scores on the post-test of the control group of Standard VIII. (Table No.24).

5. There is no significant sex difference between the scores on the post-test of the experimental group of Standard VIII. (Table No.25).

6. There is significant difference between the scores of the pre-test and post-test of experimental group of Standard VIII. (Table No.26).

7. There is significant difference between the scores on post-test of the experimental group and control group of Standard VIII. (Table No.27).