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Teaching Pronunciation As A Core Skill Using The Silent Way Approach

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TEACHING PRONUNCIATION AS A CORE SKILL
USING THE SILENT WAY APPROACH

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Submitted in partial fulfillment of the requirements for the Master of Arts in Teaching Degree at the School for International Training
Brattleboro, Vermont

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This project by Jordan Cael is accepted in its present form.

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ABSTRACT

These materials were developed as part of an exploration of how to interweave the study of pronunciation together with the study of the meaning and structure of the language in a way that makes pronunciation practice a central, present, and prominent part of every lesson. Within the framework of teaching pronunciation with the materials, techniques, and principles of the Silent Way Approach, the focus was placed on creating activities that would (1) help students to notice and practice the essential pronunciation elements of the language, known in the Silent Way as the ‘melody’ (i.e., intonation, stress, phrasing, rhythm, etc.), (2) to accurately produce individual sounds on a word level, and (3) to develop an inner criteria for what is intelligible.

ERIC DESCRIPTORS:

CLASS ACTIVITIES, CLASSROOM TECHNIQUES, DIALOGS (LANGUAGE), PRONUNCIATION INSTRUCTION, WRITING EXERCISES, TAPE RECORDINGS
“One small thing will illuminate the things around it.” Shakti Gattegno
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Introduction

Without meticulous and consistent attention to all aspects of pronunciation, is the idea communicated to students that the role of pronunciation in language learning is insignificant, and certain features are ignored because they are not important?

Theory Overview

Beyond teaching the core phonemic system of vowels and consonants, some researchers advocate that various aspects of pronunciation cannot be acquired in the classroom. They suggest that English will not be useful as an international language, used by non-native speakers to communicate with one another, if there is an insistence on preserving certain features of English that may be irrelevant to non-native speakers.

Teaching Pronunciation Using the Silent Way Approach

Caleb Gattegno, creator of the Silent Way Approach, believed that every language has a ‘spirit,’ and it is a language teacher’s responsibility to be true to the spirit of a language. Distinctive features of the language cannot be eliminated to accommodate alternative ways of pronouncing sounds by non-native speakers.

Developing a Thematic, Content-Based Materials Project with a Focus on Teaching Pronunciation

How can the ‘noticing’ and ‘practicing’ of the essential features of English (i.e., intonation, stress, phrasing, rhythm, etc.) become an integral part of language learning in the classroom? The materials in this paper were developed in response to that question.
Chapter One - Theory Overview

“...there are many more non-native users of English in the world than there are native speakers. In addition, there are many more non-native teachers than there are native-speaking teachers. Their needs and abilities can no longer be ignored.” (Jenner, 1996, p. 414)

Does accurate pronunciation have relevance for non-native speakers of English who only interact with other non-native speakers? Jenner (1996) questions what the appropriate pronunciation goals are for second language learners. He points out that although there has been a resurgence of interest in pronunciation, those in the field are uncertain whether native-like pronunciation is an appropriate or achievable goal for non-native speakers. English is used worldwide as a common language for conducting business, and many in the field agree that the most important goals are intelligibility and transactional effectiveness, not native-like pronunciation.

Jenkins (2000) observes that the goals of English Language Teaching (ELT) no longer serve the needs of most learners, who may not want to use English as a foreign language, but instead, as an international language to communicate with other non-native speakers. She suggests teacher training and English language courses should not assume that the goal is to prepare students for native speaker (NS) and non-native speaker (NNS) interaction.

Brumfit (1995) argues, “Not only has ‘English’ become international in the last half century, but scholarship about English has also become international: the ownership of an interest in English has become international. We are no longer a language community which is
associated with a national community or even with a family of nations such as the Commonwealth aspired to be. We are an international community.” (Quoted in Jenkins, 2000, p. 7.)

What phonological features must remain intact so that inaccuracies will not interfere with comprehension and communication? Jenkins (2000) categorized aspects of pronunciation as core or non-core/peripheral within the context of English as an International Language (EIL). This lingua franca criterion also distinguishes between the aspects of pronunciation that she considers teachable and learnable and those that must be acquired through exposure to language outside of the classroom. Jenkins identifies the following areas as essential for ensuring mutual intelligibility and for preventing problematic discourse: most consonant sounds, some consonant cluster simplification, vowel length distinctions, and nuclear stress. She rejects suprasegmental features as being unteachable, “Whereas the teaching of segmentals is straightforward, in the sense that we can for the most part provide learners with clear descriptions and generalizable rules, this is not the case with the suprasegmentals. Here, ‘the rules’ tend to be far more complex, and/or to operate largely at a subconscious level.” (Jenkins, 2000, p. 132) Dalton and Seidlhofer (1994) agree that intonation is difficult to teach and advise teachers not to interfere. Jenkins points out that those who advocate the teaching of suprasegmentals are thinking primarily of NS-NNs interactions (either in ESL in the United States or in EFL contexts) and have not done research to prove that teaching aspects of suprasegmentals contribute to intelligibility. Jenkins cautions against teaching learners the full range of segmentals as was popular in the 1970s unless the learners have explicitly requested it. The goal of Lingua Franca Core (LFC) is to teach a
balanced syllabus of segmentals and suprasegmentals with an emphasis on the elements that are teachable.

“For pedagogical purposes, it might in fact be helpful to think about the various aspects of pronunciation along a teachability-learnability scale. Some things...are fairly easy to describe and generalize – they are teachable. Other aspects, notably the attitudinal function of intonation, are extremely dependent on individual circumstances and therefore nearly impossible to isolate out for direct teaching...In other words, some aspects might better be left for learning without teacher intervention.” (Dalton & Seidlhofer, in Jenkins, 2000, p. 156)

**Features of Suprasegmentals**
(also referred to as Prosody and Intonation)

- **Connected speech - linked sounds**
  - *give it*: the final sound in the first word is a consonant. The word immediately following it begins with a vowel sound. The consonant is linked to the vowel sound, creating a smooth transition between the two words.
  - *laptop*: stop consonants (/p/, /b/, /t/, /d/, /g/, /k/) are not released if they are followed by a consonant. The tongue or lips touch the place of articulation, but instead of releasing the sound, the tongue or lips quickly change position by going to the place of articulation for the second consonant sound.
  - *black kite*: two identical consonants are linked by becoming one long consonant sound.
  - **Deletion of sounds**
    - *right field*: deletion of a final consonant sound when the following word begins with a consonant sound.
    - *bookcase*: deletion of consonants in compound words.
    - *softness*: deletion of consonants in words with suffixes.
- **Rhythm - unstressed words require less time to pronounce. The unstressed or reduced vowel sounds have a major impact on the distinctive rhythm of English. Most unstressed vowels are pronounced as the ‘schwa’ sound, the most common sound in English. It is represented by the following phonetic symbol: /ə/ Some words with the schwa sound are: about, support, atlas.
- **Word stress - a vowel sound in a syllable is pronounced longer, louder, or at a higher pitch.**
- **Intonation patterns - the change in pitch of the voice characterized by patterns of rising and falling over the length of a sentence. A sentence is divided into groups of words or**
sense groups. Each group of words within a sentence has a main fall or rise in pitch, usually happening on the word within the sense group that is stressed. These rising and falling intonation patterns communicate meaning.

- Pitch - is used for emphasis within intonation.

While some segmental features are considered necessary to ensure phonological intelligibility, others are viewed as an obstruction. The following is a brief explanation of why Jenkins chose some phonological features as core and rejected others as inessential for intelligible speech.

1. *Weak forms of connected speech*: if the important word receives adequate stress, there is no need to weaken the stress on a less important item. There’s no reason for L2 speakers to use weak forms because native speakers do if it doesn’t promote intelligibility. Weak forms are taught because they’re easy to teach: learners rarely acquire this pronunciation feature. Brazil (1994) suggests that it’s pedagogically unsound to focus attention on a pronunciation feature whose intrinsic quality demands that you don’t focus on it. Although it’s relatively easy to provide students with rules for weak forms, this aspect of pronunciation is unteachable inside the classroom, and inessential for intelligibility.

   Instead of teaching schwa as a weak sound (when it’s used in connected speech), students could be encouraged to keep the sound quality, but to shorten the length.

2. *Other features of connected speech*: assimilatory versus dissimilatory
   a. Assimilatory processes contribute to fluent speech:
      i. Elision (the omission of sounds as words flow together)
      ii. Assimilation (a sound becomes similar to an adjacent sound)
      iii. Catenation (linking)
      iv. linking of /r/
      v. intrusion of /j/, /w/, and in RP, also /r/

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1 RP – Received Pronunciation/Britain
   GA – General American
b. Dissimilatory processes - speaker articulates in a manner to help the listener, i.e. speaking slower or louder.

The objection to teaching both features is that 1) dissimilatory features don’t cause much of an intelligibility problem 2) to employ the features of assimilatory speech, there has to be a speed of around 350 syllables a minute. At slower speeds, speakers will possibly over articulate and become incomprehensible. Learners don’t increase their speed through using these processes; instead, the features are acquired when learners become more fluent.

c. Rhythm – English, as a so-called stress timed language, has stressed syllables that occur at regular intervals; the non-stressed syllables are reduced. Instead of looking at English as a stress-timed language, a more realistic viewpoint would be to see the connection between stress and syllable timing rather than seeing them in opposition. A language may have a tendency toward one or another, but it’s possible for a speaker to use both stress and syllable timing within the appropriate context. Rhythm is not a feature of the LFC, but students could practice with stress-timed activities within a framework of teaching some of the core features (i.e. pausing between word groups, lengthening stressed syllables, etc.) as long as it is clearly not the normal way to speak English.


Word stress seems to be highly important to NS, yet it seldom interferes with intelligibility between NNS. However, it often disrupts the proper application of nuclear stress. Students should be given some of the general rules (i.e. two
syllable nouns receive stress on the first syllable; two syllable verbs are stressed on the second syllable), should be informed that there are many exceptions and taught how to use the dictionary to check stressed syllables.

e. Intonation – 3 principal areas. From the standpoint of EIL, the first is irrelevant and the second is considered one of the core features:

i. Pitch movement – With exposure to the language, this could be acquired. There appears to be no validity to the claim that certain intonation patterns are used with certain sentence structures. McCarthy (1991) argues that there ‘is much evidence to suggest that there is no one-to-one relationship between sentence-type and tone.’ Many phonologists accept Brazil’s theory of ‘discourse intonation’ (Brazil et. al. 1980: Brazil 1996-1997) which describes the falling and rising intonation pattern to signal when information is new and when it was previously given. Although this theory is less complex than trying to interpret connections between tones and attitudes, it would be difficult to ascertain what’s new and what’s old without explicit contextual information. This may come naturally to native speakers, but not only is it not teachable; it’s unnecessary for intelligibility.

ii. Nuclear stress – “is crucial for intelligibility in ELT.” The majority of errors are either segmental or nuclear or contrastive stress errors.

iii. Division of speech stream into word groups / tone units – It’s difficult to explain the rules of nuclear stress without taking note of how words are
grouped together. There’s no evidence that mistakes related to grouping words cause significant problems, but it has the potential to interfere with correct nuclear stress.

Jenkins (1996) recommends new terminology for describing language proficiency:

Monolingual speakers of English (MSEs) could be used to describe those who are fluent only in English. Bilingual speakers of English (BSEs) for those who are fluent in English and at least one other language. Non-bilingual speakers of English (NBSEs) to describe speakers who do not speak English fluently. English as a lingua franca (ELF) as a replacement for English as a Foreign Language (EFL) to emphasize that the use of the language has changed. The priority for learning the language is not to share it with native speakers or to speak it like a native speaker, but to use it as a common language for communication with other non-native speakers. She advises English language teachers to reappraise their goals for pronunciation.

“What does accuracy of pronunciation ‘mean’ to non-native speakers – including students – of a language?” (Stevick, 1996, p. 142)

Learners have their own reasons, goals and expectations for learning a language and improving their pronunciation. Many students want to be fluent, accurate, and with the pronunciation skills that will help them communicate effectively on an international level. Stevick (1996) agrees that one of the most challenging areas of pronunciation is the acquisition of suprasegmental features (intonation, stress, pitch, and rhythm). “Non-natives may produce their utterances, their intonations and rhythms, their vowels and consonants, in ways that are not closely parallel to the patterns that are shared by native speakers” (p.143) He suggests various
factors that may prevent nonnative speakers (NNS) from acquiring accurate L2 pronunciation, principally concerns about identity. Many learners have no desire to sound like native speakers and may be unwilling to adapt phonemically accurate details of pronunciation or to use intonational patterns that would make them sound foreign and perhaps jeopardize their sociocultural status within their communities.

Stevick describes two views of pronunciation: (1) analytical/digital and (2) holistic. He states that (p. 143), “The analytical aspects of pronunciation (e.g., the distinction between u and ou in French) are much more accessible than the “subphonemic,” nondigital aspects (rhythm, voice quality, precise vowel quality, etc.).” Non-native speakers may make a conscious decision to retain elements of their L1 accent in order to preserve their identity. The interest in working on pronunciation may be limited to phonemic accuracy. Non-native speakers may view the acquisition of other phonological elements, such as stress and intonation, as an unnecessary merging with a culture that is not their own. This merging represents a loss of personal, social, and cultural identity.

Hahn (2004) states that despite the claims of pronunciation pedagogy that suprasegmentals contribute to greater comprehensibility of non-native speech, there is little empirical support for the inclusion of intonational features in pronunciation curricula. Her study investigated NSs reactions to an international teaching assistant’s speech when the primary or sentence stress was: a) correctly placed, b) incorrectly placed, c) completely lacking. The research indicated that the non-native teaching assistant was more intelligible when primary stress was accurately used (i.e. stressing new and contrastive information and unstressing
information that has already been given). Participants were also able to recall more of the content.

Hahn encourages researchers to conduct further studies to determine if teaching suprasegmentals helps learners develop communicative competence.
Chapter Two - The Silent Way Approach to Teaching Pronunciation

“The only thing that is educable in you is your awareness.” Caleb Gattegno (Stevick, 1998, p. 114)

The Silent Way Approach can be characterized by a specific set of teaching principles and the attention that is paid to the teaching of pronunciation. One of the most important Silent Way principles is that teaching should be subordinated to learning. In a brief summary of the basic principles of the Silent Way, Earl Stevick (2008) writes that the purpose of the educator is to help the learner to develop and strengthen his own inner resources. Learning requires the mobilization of the learner’s internal resources; it is not the “passive transmission of information from and by a teacher to a passive learner” (p. 123). Teaching does not automatically result in a learning outcome. Therefore, there is no cause and effect relationship. However, the teacher can facilitate the learning process in the following ways: (1) setting up a classroom climate where students can learn for themselves, (2) presenting the language in the form of an accessible challenge and then watching and listening to what students do with it, and (3) using the information gained from alertly observing the students at work and from listening to their feedback to decide whether to increase or decrease the level of the next language learning challenge. While the students are learning the language, the teacher is learning how each student learns. In this way, the teaching is guided by learning rather than the other way around.

The purpose of the Silent Way Approach is to let everyone have the opportunity to experience themselves as independent, responsible, and autonomous learners (Stevick, 2008). From the outset, it is acknowledged that students, having already learned one language, are
experienced language learners. Without formal instruction, they learned the language of their environment. Therefore, they come equipped with many of the inner resources that are needed to learn a language. In order to function as a learner, the student must mobilize the following inner resources:

- the ability to sort things out
- the ability to make sense of things
- the ability to retain and articulate
- the ability to integrate
- the ability to see patterns
- the ability to make connections
- self-awareness
- curiosity
- creativity
- imagination
- flexibility
- believing “I can do it”
- motivation
- risk-taking
- self-discipline
- perseverance
- will

While the student learns the language, he also learns how to learn. If the teacher allows students to function as learners by letting them learn how to learn, the students can perhaps turn their potential to learn into actual learning. This results in autonomy, independence, and the taking of responsibility for one’s own education. The teacher’s role is to help students stay on track without interfering with their learning. The teacher has to study the language and know how to make a clear presentation of its essential features, such as, the melody, the behavior or grammatical structures, and the functional vocabulary. The Silent Way Approach asks that teachers help students become aware of how native speakers use the language, establishing that the goal is to come closer to the native speaker’s usage of the language rather than adapting or
inventing a personal and individual way of using a language. From the initial stage of instruction, the Silent Way focuses the learner’s attention on accurately producing individual sounds, stress patterns, intonation, and aspects of connected speech (linking and pausing) in a way that approximates how English is actually spoken. Proponents of the Silent Way claim that this approach to teaching pronunciation helps the learner to develop his own inner criteria for correct production of the suprasegmental or melodic features of a language (Celce-Murcia, Brinton, & Goodwin, 1996).

Learning to Teach Pronunciation Using the Silent Way Teaching Principles and Materials

The creator of the Silent Way Approach, Dr. Caleb Gattegno, designed a specific set of materials and techniques for teaching pronunciation. Each phoneme is assigned a color, which is used consistently throughout in the following materials:

Fidel Sound Color Chart

- Size: 22 ½ x 16 ½.
- 58 small rectangles, of different colors, printed on a black background.
- Each vowel and consonant sound of the target language is represented by one of the small colored rectangles.
- A white line divides the chart into two parts:
  - Upper part of the chart: vowel sounds.
  - Lower half of the chart: consonant sounds.

Fidel Charts

- A series of eight charts that show the sound/spelling correspondence of 379 graphemes. The spelling or multiple spellings of each phoneme is shown on the charts.
- The colors on the Fidel Chart correspond to those used on the Fidel Sound Color Chart.
**Word Charts**

- A series of twelve charts.
- Word selection represents what is considered as ‘functional language.’ Also included are words that facilitate the use of the materials.
- Words are in color and correspond to the colors on the Fidel Sound Color Chart and the eight charts used for spelling.

**Rods**

- Small blocks of wood or plastic that come in a variety of colors and lengths. For example, all of the blue rods are 3 ½ “, all of the light green rods are 2”, etc.
- Using the rods, students can make a visual representation to show the following suprasegmental aspects of a sentence:
  - Place rods in a straight line. Use one rod to represent each word in the sentence. Include a small space between each word.
  - Show the phrasing by grouping rods that represent words in the phrase together so that all space divisions are eliminated.
  - Show the stress by placing the rod that represents the stressed word higher than the other rods that are in a straight line.

**Pointer**

- A metal pointer is used to point out information on the charts. The pointer diverts the learner’s attention away from the teacher, and instead, focuses the learner’s attention on learning the various linguistic combinations presented through the use of the materials.

**Teaching Journal Excerpt - #1**

I posted all of the Silent Way charts on the walls of my classroom and left them there for many months before I attempted to use them. I had observed skillful practitioners demonstrate how to work with the materials, imbuing the activities with a spirit of lightness and fun. However, watching and doing are usually two quite different things. After having worked with the materials for a while and feeling that progress was being made, I attended a Silent Way workshop conducted by Shakti Gattegno. After the workshop, I realized that I had made a philosophical error in my introduction of the sound system using the Fidel Sound Color Chart.
After indicating an individual sound on the color chart with the pointer and then pronouncing the sound, I would turn to the students and wait for them to repeat. While watching Shakti present a lesson in Hindi, I realized that by only asking the students to repeat one sound, I was not giving them the opportunity to use their powers of retention. There was no reason for students to mobilize their inner resources to retain information as they were only being asked to repeat an individual sound. When I mentioned my observation to Shakti during a conversation several weeks later, she pointed out that she had always presented the Fidel Sound Color Chart in the same way at every workshop. However, it took me a year to grasp the underlying principles of why the presentation of the sounds with the color chart were structured in a particular way:

- To allow the mind to use its ability to retain and to integrate.
- To allow the students to realize that they have to figure out how much and what kind of energy must be expended to accomplish a task.
- To allow the students the opportunity to experience themselves as learners.
- To allow the students to see that they can do it.
- To present something that students are familiar with.
- To offer varied practice (make sure students see the future of the sound color chart by quickly moving into words and sentences).

The next day I taught with a renewed commitment to understanding the connection between philosophy and application and looking for a way to make the two merge when teaching pronunciation.

**Teaching Journal Excerpt #2**

Six Week Course - Day 1

Observation objectives:

- Can students make associations between the sound and the color?
- Are the students engaged?
Do they try to say what they’ve heard?
Does the task present the minimum assistance and the maximum challenge?
What level of curiosity has been activated?
Who’s getting it and who’s not?

*SW principle:* Start with something the student already knows. Sounds are the most basic feature of all languages, and many overlap. Build on what the students know by going from the known to the unknown.

On the first day of class, I looked at the Fidel Sound Color Chart with the students to find out what they knew about it. I knew that some of the program’s continuing students had worked with the chart with their previous teachers. Others had seen the chart on the walls in their classroom, but it was not used, and the students had no experience with it. None of the new students had seen the chart before. I silently made a gesture that encompassed the whole chart as a way of letting the students know that each color was part of a whole system. I made two gestures to indicate: (1) no talking (2) use your eyes.

*SW principle:* Present the maximum challenge and observe what the students can do with it. Offer more rather than less. It’s always possible to reduce, and there’s always the student who can handle more content.

I put seven sounds into circulation by first pointing to an individual sound and then pronouncing it. Throughout this process, I looked at the chart and not the students to encourage students to pay attention to the task, not the teacher.
**SW principle:** Offer variation in practice so that practice does not become a drill.

T  (Points to and pronounces 5 to 7 sounds)
T  (Points to sounds)
S  (Pronounces)

T  (Pronounces a sound ands pointer to student)
T  (What are you going to show?)
S  (Pronounces sound)
S  (Finds sound on chart)
T  (Asks students to confirm accuracy of pronunciation and accuracy of sound/color correlation)

T  (Asks students to work in pairs to make one short word, no more than two syllables)
T  (Asks one student from each pair to show word on chart)
S  (Shows word on chart)
T  (Ask someone to pronounce what you have just shown)
S  (Pronounces the word shown)
T  (Is it correct?)
Ss  (Confirm accuracy or inaccuracy)

T  (Show me a sound or sounds that you know)
S  (Points and pronounces the sounds he knows)
S  (Another student (or more) comes up to show sounds they know)
S  (Another student comes up to find the sound(s) the first student showed and pronounced)

T  (Show me a sound that you don’t know)
S  (Takes pointer and taps a sound that is unknown to him)
T  (Does anyone know this sound?)
S  (Pronounces sound)
T  (What words have this sound?)
Ss  (Supply word/s)
T  (Writes words on the board)
T  (Hands pointer to student: Can you find one of the words?)
S  (No)
T  (Can you find part of the word?)
S  (Shows the sounds in the word that he knows)
T  (Can someone come up and help?)
S  (Shows student at the board where the other sounds are located)

T  (Can someone show a sound that they want to know?)
S  ( Comes up to show one consonant sound they want to know, e.g., /d/)

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T (Points to the upper part of the chart to show that the consonant sounds always need one vowel sound.)
T (Taps out the consonant sound with various syllables: C+V)
T (Reverses the order: V+C) (All students can accurately pronounce C+V, but some cannot accurately pronounce /d/ when it is in the final position. The /d/ becomes /t/).
T (Asks student’s permission to use her hand. T shapes the hand so that it resembles the mouth cavity and the front teeth. Indicates that the student’s bent fingers represent the teeth. T uses her fingertips to tap behind the student’s bent fingers. This action gives the student a somatic experience and demonstrates that the tip of the tongue has to quickly tap behind the upper front teeth.) (T asks students to place their hands on their throat, to feel the difference between /t/ and /d/: vibration versus no vibration.)

T (Points to an individual consonant sound and ask students to pronounce it. Tap out what the students say to show that a consonant sound was combined with a vowel sound. Help students to notice that without the vowel sound, you can only ‘prepare’ to say a consonant sound.)

Ss (Work together to practice pronouncing new words with the sound /d/ in the initial and final position of the word.
Ss (Listen to each other pronounce the words and work together to establish what is correct)
T (Reminds students how sound is made, with gestures, if they go off course)

T (Taps out a word with two syllables)
T (Hands pointer to student)
S (Shows sounds on the chart)
T (To whole class: Is that correct?)
S (No)
T (What should she do?)
S (Gives directions on where to find the sound)
T (Is that correct?)
Ss (Work together until everyone agrees on what’s correct)

After listening to a recorded text:

T (Are there any long words?) (Which ones?)
T: (Asks a student to write the words on the board)
T: (Asks students to come up and underline the vowel sounds in each word)
T: (Asks students to write the number of syllables next to each word)
T: (Verify that the number next to each word [which indicates the number of syllables] is correct)
T (Points to the first word on the list and holds up the number of fingers that correspond to the number of syllables in the word - Where is the stress?)
Ss (Practice alternating the stress until students decide which pronunciation sounds better)
T  (Pronounces the word and asks: How many syllables?)
T  (Hold up left hand. Tap out the syllables with the right finger. Ask students to do the same)
T  (Which syllable is stressed? Tap the finger of the stressed syllable slightly harder)
T  (What is stress?)
T  (Elicits: longer, louder, higher)

T  (Taps out a short sentence)
T  (Can someone show what they saw?)
S  (Taps out sentence)
T  (Is that correct?)
Ss  (No)
T  (What did she forget?)
Ss  (Offers suggestion)
T  (Is it correct?)
Ss  (Yes)
T  (Can someone say it?)
S  (Pronounces the sentence)
T  (Is that correct?)
Ss  (Can someone write it on the board?)
S  (Writes on board)
T  (Is that correct?)
Ss  (No)
T  (What does she need to change?)
Ss  (Offer suggestions. Writer makes changes)
   Continue until everyone agrees.)

T  (Are there any long words in the sentence?)
Ss  (Yes)
T  (How many?)
Ss  (One)
T  (Can someone say the word?)
S  (Pronounces the word)
T  (Is that pronunciation correct?)
Ss  (Everyone is silent)
T  (Where do you want to put the stress?)
Ss  (Tap second finger)

Work on all the multi-syllabic words in the sentence, establishing which syllable is stressed.

T  (Holds up hand: How many words in the sentence?)
T + Ss:
• Use fingers to show the number of words in the sentence. If the sentence is very long, use the rods.
• Using the rods or fingers, show which words belong in groups.
• Tap the rod or the appropriate finger to show which word in each ‘sense’ group is stressed.

Use the same gestures frequently to establish a classroom language.

During the six week cycle, students were given the opportunity (1) to improve their pronunciation of individual sounds, (2) to practice using phrasing (sense groupings), stress, and intonation patterns to convey meaning, and (3) to develop their own inner criteria for correct pronunciation. At the end, it seemed that students had become more aware and sensitive to the suprasegmental features of the language, and that they had also formulated some ideas as to how they wanted to sound when speaking English.
Chapter Three - Developing a Thematic, Content-Based Materials Project

Goals of Materials Development Project

- To prioritize the teaching of all aspects of pronunciation
- To teach pronunciation according to the principles of the Silent Way Approach

In this program, teachers are encouraged to use content-based instruction to integrate the teaching of subject matter and language skills. The preferred themes are of a universal nature such as civics, family care, health care, and things students will need to know about life in the United States. Although instructors have the freedom to develop their own curriculum and to practice their preferred methodology of teaching, content-based curricula is a requirement and very specific guidelines are given which describe what is considered to be effective curricula: It must: a) limit and clearly define objectives, content, and skills to be taught, b) build on prior knowledge, c) present knowledge in a logical sequence, d) teach the student how language works and provide lots of practice for each individual student at his or her own level, e) use a variety of types of texts, both for length and difficulty, and f) repeat activities so that ideas and skills are reinforced.

Staff developers and instructors work independently and collaboratively to create new curricula on an ongoing basis. Recently, the Mayor’s Office of Adult Education and the City University of New York (CUNY) produced a nine-episode series entitled We Are New York (WANY). Each half-hour episode features a different New York City neighborhood and follows the stories of a diverse immigrant cast as they adapt to life in their new country, meet and solve a variety of challenges, and work to improve their English language proficiency. Before the series
premiere, ESOL instructors from CUNY campuses attended screenings together and brainstormed for activities that could be used before, during and after viewing an episode or a segment of an episode. The Mayor’s Office strongly promotes the program, and teachers are encouraged to show the episodes in class and to use the self-study guides and scripts, along with the staff developed lesson sets and curricula. My participation in the WANY workshops resulted in the development of the following classroom activities and materials for the episode entitled No Smoking.

**Procedural Analysis**

These materials were developed as part of an exploration of how to interweave: (1) the study of pronunciation, (2) the study of the meaning and structure of the language, and (3) the study of content in a way that makes pronunciation practice a central, present, and prominent part of every lesson. The focus was placed on creating activities that would help students (1) to accurately produce individual sounds on a word level, (2) to *notice and practice* the essential pronunciation elements of the language: phrasing, stress, and intonation patterns, and (3) to develop an inner criteria for what is intelligible.

The underlying principles for the presentation of the activities are based on the Silent Way Approach. This procedural analysis also includes insights gained from my use of the materials.

The activities are meant to be assembled and adapted in a way that is appropriate to a particular group of students and modified according to their level and ability. The procedural steps should be guided by the teacher’s ongoing assessment of where the students are in their learning process at any given time. My choice of which activities to use and how to adapt them
developed as I assessed what the students could do, needed to learn to do, could learn to do, couldn’t learn to do (yet), etc.

The vocabulary previews, which consist of vocabulary words, definitions, and phonetic transcription, are meant to decrease the preparation time for the teacher and to establish a standard pronunciation for use in the classroom. The teacher can point out where his pronunciation may differ slightly and explain that some words have more than one pronunciation, but one pronunciation may be more common.

Teaching is guided by learning: the teacher watches and listens to the students in order to get feedback on what to do next.

The teacher gives the challenge and then makes decisions based on which phase of the three step learning process students are engaged in at the moment:

1. Experimentation and Elaboration (testing, making mistakes, working on mistakes, and correcting mistakes)
2. Consolidation (practice, gaining clarity)
3. Utilization (able to create his own sentences)

Teachers must observe and determine: Who has finished the elaboration phase? Who needs to move into the consolidation phase? Who is in a phase that is intertwined with another phase? Who needs a new challenge? What new groups should be formed so that students working in the same phase can work together?

Go from the known to the unknown

Start with something that students already know and start to build from there. One of the basic features shared by languages is the sounds. The teacher can start with building the student’s
knowledge of the pronunciation system of the target language. When previewing new vocabulary, pronounce each word for the students and then assess what they can hear:

- How many sounds did they hear?
- Can they identify the individual sounds? (Physicalize the identification of the sounds by having the students use one finger to tap out the sounds on the other hand.)
- Connect the sounds with something visual that demonstrates that sounds are separate and distinct from one another. If you are using the Silent Way Sound Color Chart: Can the students find the sounds on the chart? Allow students to show what they know and then help them to fill in the gaps. Eventually, students will learn phonetic transcription so that they can use the dictionary to find out how to pronounce a word.

The ability to use the dictionary as a resource for pronunciation strengthens the student’s autonomy as a learner. However, in the beginning, the colors are useful because they have no meaning. Students feel that symbols are telling them something. With the color chart, students have to go through the work of noticing the sounds.

- Can they identify the number of beats in a word (syllables)?
- Can they hear the louder or softer beats (stress)?

Once the student is able to pronounce the word intelligibly, put the word into context. Create a situation where the word is needed and the meaning can be demonstrated explicitly. Create cloze activities that use the new words along with thematic content from the articles, text from the add-in dialog scene descriptions, and scene summaries, etc. You can also show students a segment of the episode to assess what they can see, hear, and notice. Watch the segment once
and assess how they respond to the video. Did they understand the language or did they only get the meaning visually from the action? Find out the limit to what they can handle and learn.

**Give students one task at a time with one set of well-defined directions.**

Focus students’ attention on one task at a time. During vocabulary previews, let students know that they will first work on the pronunciation and then talk about the meaning, followed by practice, and then writing original sentences. Decide what kind of definition the learner needs (a gesture, an explanation, a vocabulary card, etc).

**Assessment**

The activities are not meant to be a list. One activity does not automatically follow another. You can start at different places. For example, have students listen to something first or watch a segment of the video. Start with your assessment of how the students respond to what they heard or saw. Can they tell you what’s going on? Were there too many words without meaning? Did they get the gist of the scene? If not, what do they need in order to get the gist? How much can they get from a listening or viewing? Before working on anything, find out what students can see, hear, and notice. Assess where they are before doing anything. The teacher will make the following decisions based that information:

- When can a segment of the episode be shown?
- How much of the episode can be shown?
- Should the script be distributed? If so, how much?
The first add-in dialog starts before Scene 1 in the script and is intended to provide background information about the main character, who is involved in raising money for the neighborhood children’s hospital. Students can prepare for the writing of the first add-in dialog, by writing charitable mission statements for a cause they feel strongly about. Prior to this pre-writing activity, students can review some personal and charitable mission statements and talk about the similarities and differences between the two kinds of statements. (There are nine charitable mission statements and four personal mission statements included in the sample lesson set for Add-in Dialog 1.) If sharing mission statements is too personal, students can write about the mission statement of an imaginary character or of one of the other characters in the episode. This prewriting activity and the writing of the add-in dialog can happen before or after viewing the first scene in the episode. Students of all levels can write add-in dialogs to develop the script scene by scene. More advanced students can be encouraged to generate their own ideas for scenes, followed by writing the scenes.

Prior to writing Add-in Dialog 1, students wrote mission statements. This writing project was more difficult than I had anticipated. Students grappled with the meaning of the vocabulary in the sample personal and charitable mission statements. The concept of ‘mission statement’ was difficult for many students to grasp. Although I knew what I wanted students to do, I had to modify the tasks to reflect what they could do. I observed how long it took students to work on each task: writing rough drafts of their mission statements, correcting and revising their statements in peer editing groups, producing a final draft, reading their statements with an objective in mind, working on the pronunciation of individual sounds, marking the ‘sense groups,’ finding the stressed word in each sense group, identifying major and minor stress on a
word level and on a sentence level, finding places where words could be linked, recording their
mission statements, listening to peer feedback, rerecording and making changes, etc. Writing the
dialog required the same kind of intensive work with the added tasks of confirming that the scene
contained objectives and actions for each line of dialog, a conflict, and a resolution. The detailed
description of the given circumstances, contained in the add-in dialog worksheet, allowed
students to focus on including the key components of the scene, objectives, conflict, and
resolution, instead of generating content.

The concepts of objectives, conflict, and resolution, which are listed on the add-in dialog
worksheets, may be difficult for students to grasp. It is worth the effort to give students time to
work together to learn to identify these components of a dramatic scene. If students do no more
than transfer the identical language contained on the worksheet to a dialog format, it will be
worthwhile if they are able to work together to identify the objectives of each line of dialog and
agree that their scene contains a conflict and a resolution.

**Working on the whole of the language: the melody or suprasegmentals**

Students can work on completed add-in dialogs and scenes from the script in the
following ways:

- Identify all the words with more than one syllable. Mark the stressed syllable.
- Use the pronunciation building chart to record individual words you want to
  practice. Underline the individual sounds that are problematic.
- Mark the sense groups.
• Mark the stressed word in each sense group.
• Mark connected speech.
• Use arrows to indicate pitch movement.
• Assign an action word to each line of dialog that explains what you want to do with the words (e.g., brag, complain, tease, show support, etc.)
• Practice reading the scene, as marked, with a small group or a partner.

**Student should take responsibility for their learning and work to develop an inner criteria of correctness.**

Ask students if things are correct rather than telling them. This will enable them to begin formulating criteria.

**Ongoing Assessment**

Give everyone an opportunity to pronounce some of the words in the vocabulary preview or in a piece of text so that you can assess what pronunciation work is needed.

**Student feedback can provide valuable information.**

Ask students to give feedback on their learning experience and have them describe what occurred during their practice. This kind of feedback has a positive benefit for students and teachers: Students start to become aware that they are responsible for their own learning. Teachers obtain information about how to plan the next lesson.
Chapter 4: Materials Development Project

Lesson Set with Core Pronunciation Activities
We Are New York

No Smoking

A lesson set of repeated activities focused on teaching pronunciation as a core skill developed for the Borough of Manhattan Community College, for the CUNY Adult Literacy Programs (Fall 2009).

**Class Level:** NRS 4-6+

**Length:** Approximately 30 hours +

**Lesson Objectives:**

*By the end of the lesson set, students will be able to:*

- Write add-in dialogs that include a conflict and a resolution.
- Analyze lines of dialog and determine: (1) What the character wants (objective) and (2) What the character will do to obtain the objective (action).
- Identify strategies and techniques for improving their pronunciation and speaking skills.
We Are New York

Episode: No Smoking
Part One: Sample Lesson Plans for Add-in Dialog 1

(All Sample Lesson Materials for Add-in Dialog 1 are at the end of the lesson in chronological order)

Activity: Introduction to Episode - Scene 1

Materials Needed
• TV
• No Smoking DVD

Teacher’s Objective:
• To find out what the students can get from a viewing of a segment of the episode.

Procedure

• Watch a segment of the video.
• Assess what students were able to get from the viewing.
• Whole group discussion:
  • How many characters are in the scene?
  • What are their names?
  • What are the relationships?
  • Who says: “I haven’t seen a doctor in 20 years.”
  • Do you think this statement was made by a healthy person?
  • Is there a problem here? If so, what is it?
  • How often do you visit your doctor or health care professional?
• Pair work: Ask students to interview each other and take notes. Topic: What do you do to stay healthy?
• Individual work: Ask students to use their notes to write about what their partner does to stay healthy.
Add-in Dialog #1 - “You know the rules.”

Scene:

Sasha attends the orientation for new members of the Coney Island Winter Swim Club. The purpose of the meeting is to review the mission statement and the rules of the club with the director. Sasha questions the rule that states, “Members will not be allowed to swim if they are exhibiting signs of being unwell.” Sasha explains that he has a chronic smoker’s cough, but that it doesn’t mean that he’s sick. The director points out that part of the club’s mission statement is the promotion of good health. Sasha wants to know if he can still swim on days when the cough is present.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 1, before the first scene

Related materials
Writing Samples: mission statements
Freedom Nicotine: Mission Statement (See References)

Suggested Prewriting Activities
Write a mission statement for the Coney Island Winter Swim Club.
Write a personal mission statement.
Write your own charitable mission statement.
Write the club’s members’ contract.
Procedure for Vocabulary Preview (Activity: Writing mission statements)

Materials
• Silent Way Fidel Sound Color Chart
• Vocabulary cards
• Dictionaries
• Newsprint and markers or chalk and blackboard

Objective
• Students will be able to use target vocabulary in sentences.

Vocabulary Preview
• mission
• statement
• operations
• priorities
• process
• purpose
• scope
• values
• define

Procedure
• Review the text and select five to eight words for pronunciation and vocabulary practice.
• Pronounce each word for students and then assess what they can hear and repeat. If you are not using the color chart, use the fingers to identify sounds that are missing (e.g., hold up four fingers and point to the third finger to show that the third sound was missing):
  • How many sounds did you hear?
  • Use one finger to tap out the sounds on the other hand (or) Find the sounds on the color chart.
  • Assess what sounds the students weren’t able to hear (or) Find the sounds that the students couldn’t hear on the color chart.
  • Practice pronouncing the individual sounds and syllables in the word.
  • How many beats in the word (syllables)?
  • What are the louder or softer beats (stress)?
  • Practice pronouncing the words with a partner.
  • Say the words for the whole group.
  • Discuss the meaning of each vocabulary word (whole group).
  • Review the definitions with your partner. Think of strategies for remembering the words that are new for you (make a drawing, act it out, etc.).
  • Share your strategies with the group.
• Options:
  • Make vocabulary cards.
    • On the front of the card, print the word in the center of the card.
    • On the back of the card, write the part of speech (use the abbreviation) and the definition.
    • If students have already learned phonetic transcription, have them write the transcription on the back of each vocabulary card in the upper right hand corner.
    • If they have not learned phonetic transcription, they can fill in this information after they have learned it. (Using colors to work on pronunciation will eventually lead to learning phonetic transcription, which will enable students to work independently to find the correct pronunciation of a word.).
  • Ask students to do a cloze activity by filling in the appropriate vocabulary word.
  • Expand the vocabulary list by teaching other forms of the words: definition, prioritize, state, operate, etc.
  • Pair work: Assign each pair one or two vocabulary words to use in sentences. Ask students to:
    • Write sample sentences on newsprint or 8 ½ x 11 paper.
    • Post sentences and share them with the whole group.
    • Correct sentences if necessary.
    • If you made vocabulary cards, copy all corrected sample sentences on the back of the card. If not, write the sample sentences in your notebook.
Activity: Review of Personal Mission Statements

Materials
• Nine personal statements printed on 8 ½ x 11 bond paper
• Tape
• Sound Color Chart

Objective
• Students will be able to use target vocabulary to discuss personal mission statements and to write personal mission statements of their own.

Procedure
• Follow: Procedure for Vocabulary Preview
• Post nine personal mission statements.
• Ask students to:
  • Walk around the room and read the nine personal mission statements. Make a list of the words you don’t know.
  • Write the words you want to know more about on the board. If you see your word on the board, don’t duplicate it.

(If the words on the board exceed eight in number, divide the list into two groups. Have students work on the first group of words in one class and the second group of words in another class.)
• Pronunciation work. See: Procedure for Vocabulary Preview.
• Ask students to:
  • Re-read personal mission statements that are still posted.
  • With a small group or whole group discuss and compare what all the statements have in common.
    • What kind of mission statements are posted? Identify categories. Put each mission statement under a category heading:
      • Educational
      • Work
      • Family
      • Health
      • Community
      • Business
  • Pick one category and write your own one sentence personal mission statement. Try to use one or two of the vocabulary words.
  • Read your mission statement to another student, a small group or to the whole group.
    • Option: Write your statement on 8 ½ x 11 paper. Post statement for peer review/peer editing.
    • Give and get feedback on how to make statements better.
    • Rewrite your mission statement if necessary.
Activity: Writing Charitable Mission Statements

Materials
• Four mission statements printed on 8 ½ x 11 bond paper
• Markers
• 8 ½ x 11 bond paper or newsprint

Objectives
• Students will be able to write their own charitable mission statements using target vocabulary.

Procedure
• Review the definitions and the pronunciation of your recently added vocabulary.
• Practice pronouncing the words with your partner.
• Read the 4 mission statements posted around the room and write down words you want to practice.
• Work with a partner to identify individual sounds, number of syllables, and stressed syllables in each word.
• Whole group: check the pronunciation of the practice words and discuss the meaning.
• Oral/Aural Practice:
  • Give students true and false statements about the definition of the practice words and have students give the answers.
  • Write the practice words on the board or on newsprint. Make cloze sentences and have students fill in the answers. (e.g., I want to make sure everyone in the world has clean drinking water. I call this my ------- ---------.) (Answer: mission statement)
• Create new sentences:
  • Individual or pair work: Ask students to:
    • Work in a small group to write sentences on newsprint (or bond paper) for all of the words. Everyone can write in their notebook, but designate one student as official writer.
    • Post your sentences for peer review / peer editing.
    • Work with the whole group and discuss ways to make your sentences better. Make changes if needed.
    • Record your group’s sentences in your notebook. Optional: Copy the sentences written by the other groups.
    • Practice reading the sentences with a partner or a small group.
    • Listen to your partner or group members: Is he grouping words together or taking long pauses between words? What words are stressed? Give the speaker some suggestions for saying it better. Decide which words could be grouped together and which words could be stressed so that the meaning is clearer and the sentence makes more sense. On your newsprint or in your notebook, put brackets around each ‘sense’ group. Mark the stressed word in each sense group.
• Practice reading the sentences with an awareness of how you grouped the words and marked stress.
• Read one of your sentences to the whole group.
• Listen to feedback from the group and say your sentence again with the suggested changes.
  • Option: Dictionary Work
    • Assign words to individual students or pairs.
    • Ask students to:
      • Write the definition, the part of speech, and the phonetic transcription of your vocabulary word on an 8 ½ by 11 sheet of bond paper.
      • Post work and share it with the group.
      • Confirm that the definition is the one used in the text.
      • Rewrite definition if it’s not the meaning that’s used in the text.
      • Record the information in your notebook on a three-column chart: Vocabulary word on the left, definition in the center, and the phonetic transcription in the third column or use the vocabulary card method (See Procedure for Vocabulary Preview).

Eliminate the recording of the phonetic transcription if students have not learned it yet.
Activity: Writing Personal Charitable Mission Statement

Materials
• Four mission statements printed on 8 ½ x 11 bond paper
• Markers
• Bond paper

Objectives
• Students will be able to write their own charitable mission statements using the target vocabulary.

Procedure
• Discuss what kind of information is contained in the four sample mission statements: What? Why? How?
• Ask students to:
  • Write a one-sentence mission statement that describes your future plans for charitable works. Include the following:
    • What are you going to do?
    • How are you going to do it?
    • Why are you going to do it?
  • Use the target vocabulary: 2 to 3 words.
  • Share your statement with other students who have finished writing their statements.
  • Check to see if each statement contains: What? How? Why?
  • Ask questions if you don’t understand a statement.
  • Correct your statement and give it to the teacher.

• The teacher will record student work as follows:
  • Make a one column table that includes each student’s mission statement followed by the student’s name.
  • Make four to five copies of this document for a peer editing activity to be done in the next class.
Activity: Revision of Mission Statements

Materials
• 4 to 5 strips containing drafts of each student’s mission statement
• Newsprint and markers or blackboard and chalk

Objectives
Students will be able to:
• Use proofreader symbols to identify and correct writing errors.
• Work collaboratively to produce final drafts of mission statements which will include two to three of the target vocabulary words.

Procedure
Teacher preparation: Record student work as follows: make a one column table that includes each student’s mission statement followed by the student’s name. Make four to five copies of this table. Cut the table into strips so that each student has three to five strips of his mission statement.

• Ask students to:
  • Work in your assigned peer editing groups.
  • Assign a number to each group member.

• The teacher will give Student #1 several strips, containing his mission statement. Ask student to:
  • Distribute a copy of your mission statement to each member of your group.
  • Revise your mission statement with your group. (The writer of the statement will be the assigned writer, but all students can write.)
  • Make sure your group members understand what you want to say. Answer their questions and listen to their feedback.
  • Write your revised draft on the board or on newsprint.
  • Ask the teacher to review your statement. (The teacher will use proofreader symbols to mark errors.)
  • Work with your group to correct errors if needed.
  • Copy your revised statement in your notebook.
  • Make a second copy and give it to the teacher.
  • Repeat this process until each group member has revised his charitable mission statement with his group.

• The teacher will compile all final drafts into a single document and distribute copies to the class.

• Option: Publish final draft on the class blog.
Activity: Analyzing and Learning Text

Materials
• Newsprint and markers
• Pencil

Objectives
• Students will be able to make choices on how to learn and effectively communicate a line of text.

Procedure

• Work with a partner or a small group to analyze your text as follows:
  • Write your lines on newsprint.
  • Assign an action word and an objective to each line of dialog.
  • Say your lines for your partner or group members and then record what they heard by making the following notations on the newsprint (use a pencil):
    • Use brackets/parentheses to divide the words into sense groups.
    • Draw a small circle above the words that received major stress.
    • Draw a smaller circle above the words that received minor stress.
    • Draw up and down arrows to indicate pitch changes.
  • Practice saying your lines. Make changes as needed.

• Choose a rehearsal technique for practicing and learning your text. (See Rehearsal Techniques)
• Ask yourself the following questions:
  • How much will I need to practice to feel confident that I’m:
    • saying all of the individual sounds correctly?
    • stressing the correct syllable in a word with more than one syllable?
    • grouping the words together in a way that they make sense?
    • placing stress on a word in each sense group?
    • using the words to ‘do’ something in order to obtain an objective?
    • using correct grammar?

• Homework: Learn your text. Write a reflection about your rehearsal technique(s) and share it in the next class.
Activity: Recording Text

Materials
• Digital recorder or other recording device
• Mini speakers or other audio equipment to increase volume
• Fidel Sound Color Chart
• Pronunciation Rubric

Objectives
• Students will be able to use their knowledge of pronunciation and their inner criteria of correctness to offer feedback.

Procedure

• Talk to several different partners and tell them how you learned your lines. Find out how they learned theirs.
• Give your text to a partner. Say your statement while your partner reads along.
• When you finish, listen to your partner’s feedback. Say your text again and try to make the suggested changes (if you agree with your partner’s assessment).
• Before recording, think about your objective(s) and action(s). Close your eyes and visualize the words, the stressed syllable in a word with two or more syllables, the sense groupings, the stressed words in each sense group, and the up and down arrows marking pitch changes.
• Record your text.

• Listeners:
  • Listen to the playback and tell the speaker what you heard:
    • What sounds were pronounced incorrectly?
    • What sounds could be said better?
    • What does the speaker need to do to improve his pronunciation?
  • Use one of the following ways to communicate with the speaker:
    • Sound Color Chart: Tap the color that corresponds to the sound that you heard and then tap the color that corresponds to the sound that should be said instead.
    • Pronunciation Rubric: Use the phonetic symbols to indicate the suggested change. For example:
      • In the first column above instead, write what you heard: /i/
      • In the first column below instead, write the suggested change: /i/
      • In the second column, write the word that had the mispronunciation. Underscore or circle the phoneme that was pronounced incorrectly.
      • In the third column, describe what the speaker needs to do to make the correction.
    • Oral correction: You need to say -------- instead of ---------.
• Speakers:
  • Work with your group and practice saying the words you have difficulty with.
  • Say your practice words for the whole group.
  • See if anyone has suggestions on what you need to do to produce the sound better.
  • Make notes of what you want to do to prepare for the next recording.
Activity: Write Mission Statement for the Coney Island Swim Club

Materials
• No Smoking video
• TV/DVD
• Newsprint and markers or chalk and blackboard

Objectives
• Students will be able to write a mission statement for the Coney Island Swim Club that answers the following questions:
  • What does the organization do?
  • How does the organization do it?
  • Why does the organization do it?

Procedure
• Watch the first scene of No Smoking.
• Answer the following questions:
  • What does the organization do?
  • How does it do it?
  • Why does it do it?

Ask students to:
• Write a short mission statement for the CISC.
• Let the other students read what you wrote. Read what the other students wrote. Does the statement include what, why, and how? Give feedback.
• Whole group share: Was your mission statement missing any information? Did you correct it?
• Volunteer to read your statement to the whole group.
• Work with the whole group to write a mission statement for the CISC. Make sure all the main ideas from individual students are included.
• Write the statement in your notebook.
• Work as a whole group to:
  • Assign an objective and an action word to the line of text.
  • Divide the text into sense groups.
  • Assign stress to one word in each sense group.
  • Assign minor stress if necessary.
• Practice saying the statement with a partner:
  • Speaker: Read the text.
  • Listener: Say what you heard. Give feedback on how to make it better.

• Whole group practice: Volunteers read the text. Listeners say what they heard. Student gets an opportunity to read the text again and make changes. Each student gets the opportunity to work in front of the class.
Activity: Dictation - Scene for Add-in Dialog 1

Materials
• Chalk and blackboard or dry erase markers and whiteboard
• Digital recorder (or other recording device)
• Speakers or other audio equipment to increase volume
• Recording of the scene description contained in Add-in Dialog 1

Objectives
• Students will be able to
  • Work collaboratively to complete a cloze activity that details the circumstances of Add-in Dialog 1.
  • Use proofreading symbols to indicate and correct errors.
  • Write a dialog that includes the given circumstances.
  • Use some of the recently learned vocabulary and grammatical structures.
  • Identify words that are mispronounced and work on making corrections.

Procedure
• Write a cloze activity on the board, which consists of three sentences (See Add-in Dialog 1). The first sentence has 14 blanks; the second has 20; and the third has 21. Each word is represented by a blank space. Blanks are in different sizes to indicate the length of the word. Punctuation and quotation marks are included.

  • Ask students to:
    • Copy the blanks into your notebook, double-spaced.
    • Listen to the recording and fill in the blanks. If you can’t hear a word, leave the space blank.
    • Listen to the tape as many times as necessary until you have completed the cloze.
    • Go up to the board and fill out words that you’re sure about (no more than four words). The text does not have to be filled in in order.

• Continue with different volunteers until all of the words are filled in.

• Teacher: Work with students to identify errors in the transcribed dictation. Use a different color marker or chalk to mark errors with proofreader symbols. Ask students to come up and make corrections.

  • Ask students to:
    • Listen to the second recording, which contains the rest of the given circumstances (or the situation) of the scene. There are three more sentences in the scene description: fourth sentence (17 words), fifth sentence (17 words), and the sixth sentence (16 words).
    • Repeat steps used to transcribe the first three sentences.
    • Work with a partner and take turns reading the text.
    • Give feedback and listen to feedback.

• Whole group practice: Volunteer to read the sentences.
• Listen to feedback from listeners, and make the following corrections as needed:
  • Correct pronunciation of individual sounds
  • Correct stress on a word level
  • Add sense groups
  • Add word stress to each sense group
  • Use connected speech

• Distribute Add-in Dialog 1 to each student.
Activity: Core Vocabulary for Add-in Dialogs

Materials
• Sound Color Chart
• Vocabulary cards
• Dictionaries

Objectives
• Students will be able to accurately use target vocabulary.

Vocabulary Preview
• character
• objective
• conflict
• resolution
• scene

Procedure

• Teacher pronounces the target vocabulary words: character, objective, conflict, resolution, scene.
• Working on one word at a time, assess what students heard.
• Ask students to use a finger on the right hand to tap out the following information on the left hand (or vice versa):
  • Number of syllables
  • Number of vowel sounds in each syllable
  • Stressed syllable
  • Number of individual sounds

• Ask students to:
  • Volunteer to find the sounds on the color chart.
  • Volunteer to write one of the words on the board.
  • Check with the class to confirm that the spelling is correct.
  • Practice pronunciation: (1) Pair work (2) Whole group work
  • Share ideas about the definitions of the vocabulary words.
  • Find a way to show the meaning of the word (gesture, drawing, acting it out, etc.)

• Options:
  • For students working with phonetic transcription: Make vocabulary cards. Include: Part of speech, definition, and phonetic transcription.
  • Pair work: Practice pronouncing the words and adding the plural /s/ to each word.
  • Use the vocabulary in a cloze activity.
• Expand the vocabulary: resolve, characterize, characteristic, conflicted, scenic, scenery, etc..
• Write sentences for vocabulary words.
Activity: Writing Add-in Dialog

Materials
• Worksheet for Add-in Dialog 1

Objectives
• Students will be able to
  • identify the components of their scenes using target vocabulary.
  • write a dialog that contains a conflict and a resolution.

Procedure
• Reread worksheet for Add-in Dialog 1, which contains the circumstances of the scene.
• Work with your group to discuss and brainstorm some ideas for the following:
  • Where does the scene take place?
  • Who are the characters?
  • What is the objective? (or: What does each character want?)
  • What does the character do to get what he wants?
  • What is the conflict?
  • What are some possible ways to resolve the conflict?
• Share your ideas with the whole group.
• With your group, write a dialog based on the situation described in Add-in Dialog 1.
• Assign a writer to record the ideas and lines of dialog.
• Make sure your dialog contains a conflict and a resolution.
• Write your dialog on newsprint.
• Post newsprint on the board for the class to read.
• Work with the whole group to verify that there is a conflict and a resolution and to correct any grammatical problems or inaccurate information.
• Return to your group and make corrections on your newsprint.
• Write the corrected draft in your notebook.
• Write an action and an objective for each line of dialog. Put this information on the newsprint in parentheses at the end of each line of dialog.
• Practice reading the dialog with your group.
• Present your dialog to the whole group as a first reading.
Activity: Adding Objectives and Actions

Materials
• Chalk and blackboard or newsprint and markers
• Scene 1 (only) of No Smoking

Objectives
• Students will be able to assign an objective and an action to each line of dialog.

Procedure

• Elicit a list of action words:
  Agree            Show sympathy
  Disagree         Reassure
  Make polite requests Make someone laugh
  Ask for information Inform
  Make complaints   Explain
  Give opinions    Complain
  Make suggestions Brag
  Show support     Threaten

• Whole group: Analyze script for an add-in dialog or Scene 1, No Smoking, and answer the following questions for each line of dialog:
  • What does the character want? (objective)
  • What does he do to get what he wants? (action word)
• Write the objective and the action word at the end of each line of dialog. Consider different possibilities and the overall meaning of the scene.
• Work with your group and practice saying the lines knowing what you want and what you will do to try and get it.
• Volunteer to read the role of one of the characters.
• Listen to feedback from other students. What did they hear in the words?
• Build on the rehearsal practice until you include:
  • Action
  • Objective
  • Sense Groupings
  • Stress
  • Pitch movement
• Practice reading the scene with other students and in front of the whole class.
Activity: Learning Lines

Materials
• Index cards
• Newsprint

Objectives
• Students will be able to work on learning dialog using specific techniques.

Vocabulary
• preview
• rehearsal
• technique
• off book
• present
• understudy

Procedure

• See procedural steps for ‘Vocabulary Preview.’
• Practice with a partner.
• Work with the whole group:
  • to pronounce individual sounds correctly.
  • to place stress on the correct syllable.
  • to make a short definition of each word.

• Options:
  • Make vocabulary/pronunciation cards for each word.
  • Discuss your strategies for learning text with a partner: What was the last piece of text you learned? How did you do it?
  • Share your strategy with the whole group.
  • Work with the whole group to brainstorm a list of rehearsal techniques.

Some possible ideas if class has difficulty generating a list:
• Read text several times.
• Work with a partner: Have your partner say your line and then you repeat it.
• Read text to a partner.
• Practice pronouncing the difficult words.
• Close your eyes and try to see the text and the grammar. Think about how all the words are pronounced.

Teacher writes strategies for learning lines on newsprint for future reference. Students record strategies in their notebooks.
• Ask students to:
  • Work with your group to learn the lines for the add-in dialog you wrote.
  • Try out one of the techniques for learning lines.
  • Keep a journal describing the effectiveness or lack of effectiveness of the rehearsal technique.
• Share your experience with your group members in the next class.
• Make notes on any new ideas you have for learning dialog.
Activity: Listening for Cues (Scene 1)

Materials
• Strips of dialog with cues

Objectives
• Students will be able to listen and ‘pick up’ cues.

Vocabulary Preview
• cue
• parentheses
• brackets
• dialog
• ignore
• to step on someone’s lines
• pause

Preparation of Materials
• Create a single row table. Type the lines of dialog for the scene sequentially on the table.
• Type the cue above the line of dialog and put it in parentheses. (The cue will be the three or four words that come before the line of dialog.)
• Decide how many lines of the dialog you want the students to work on.
• Count the number of characters in the portion of the scene you want students to work on (e.g., if there are four characters in the scene, make four copies of the table).
• Cut the table into strips and separate the lines of dialog into groups by character.
• Divide class into groups of 4 or pairs.
• Assign a character to each group or pair.
• Distribute strips of the same line(s) of dialog to each group member or pair. (Option: distribute one strip or strips to a small group or pair and have each student copy the text in their notebooks.)

Procedure

• Tap out the sounds on the color chart or write the following on the board: /kyu/
• Ask a volunteer to pronounce the word.
• Ask another volunteer to write the word on the board.
• Elicit the definition and write it on the board:
  • an action or event that is a signal for something else to happen.
  • a word or action that is a signal for someone to speak or act in a play, movie, etc.
• Ask students to give examples for when cues are needed (e.g., a yellow traffic light that comes before a red light)
• Divide students into groups that correspond to the number of characters in the scene. (For two character scenes, students can work in small groups of four.)
• Assign a character to each group.
• Distribute identical strips of the same line of dialog to each group. Each strip of dialog contains a cue in parentheses.

Ask students to:
• Review your line of dialog and learn your cues. If there are words that you want to know more about (e.g., the pronunciation or the meaning), check with your group or ask the teacher.
• Select a technique for learning your line(s).
• Rehearsal process:
  1. Individual practice.
  2. Small group practice: groups represent one character.

REFER TO EACH GROUP BY THEIR CHARACTER’S NAME)

• For scenes with more than two characters, ask students to:
  • Work in small groups made up of one character. Practice your lines together.
  • Prepare to work in groups with different characters: Assign numbers to each member of your group.
  • Make new groups which consist of #1s, #2s, #3s, and #4s.
  • With your new group, made up of different characters, practice picking up your cues and saying your lines.
  • Practice in front of the whole group.
  • Listen to feedback from the other students on how you can do it better at the next rehearsal.

• One character practice - For scenes with two characters, ask students to practice their lines with other students who have the same strips of dialog.
• Two character practice
  • Procedure 1
    • Give each Character #1 a blue rod. Give each Character #2 a green rod.
    • Ask students with blue rods to practice with someone who has a green rod.
    • Ask students to practice until they are asked to find a new partner.
  • Procedure 2
    • Ask the Character #1 group to stand or sit in one line. Ask the Character #2 group to stand or sit directly in front of someone in the Character #1 group.
    • Ask students to practice saying lines and picking up cues with the person across from them until it’s time to switch partners.

• Ways to switch partners for Procedure 2:
  • Character #1 and Character #2 are sitting or standing face to face.
  • Decide beforehand which row moves and in what direction.
  • Decide which part of the row is the top and which is the bottom.
• Ask the student at the top of the row to walk to the bottom of the row. This creates an empty space, and everyone moves down one place in the direction of the top of the row.

Give every student the opportunity to work in front of the whole group.
Activity: Listening for Cues for Add-in Dialog 1

Materials
• Add-in Dialog 1
• Highlighter
• Digital recorder with speaker system
• Recording of directions for activity

Objectives
• Students will be able to rehearse independently.

Procedures

• Listen to the recording and take notes on what to do:
  • Take out Add-in Dialog 1, which you wrote with your group.
  • Assign each group member a character.
  • Highlight or underline the cues for your character.
  • Learn your lines and cues.
  • Practice listening for your cues and saying your lines with your group.
  • Practice in front of the whole group.
  • Listen to feedback, and make changes if needed.
Activity: Casting

Materials
• Add-in dialog scripts or Scene from No Smoking script

Objectives
• Students will be able to assign roles to group members or cast the character using a student from another group.

Vocabulary Preview
• casting
• recasting
• characters
• gender specific
• role
• part

Procedure
• Reread Scene 1 from the script or from one of the add-in dialogs.
  • How many characters are in the scene?
  • Does any character have to be a man?
  • Does any character have to be a woman?
  • Could Sasha’s coach be male or female?
  • Could Sasha’s friend be male or female?
  • If the role is not gender specific, can anyone play the part?
• Organize groups according to the number of characters in the scene. Possible methods of group formation:
  • Ask students to count off by 4.
  • Make 4 groups beforehand by posting the names of four students under the name of each character in the scene.
• Determine if recasting is necessary (e.g., a group consists of four male students, and at least one female student is needed), and make the necessary adjustments.
Activity: Visiting Speaker

Materials
• Reading text (article related to the theme)
• Pronunciation and Grammar Rubric

Objectives
• Students will be able to:
  • discuss and explain the content of an article.
  • pronounce words in a way that is comprehensible to the listeners.

Procedure
• Each student or group will get a copy of one of the required readings, listed on the class syllabus.
• Ask students to:
  • Read the article.
  • Work with a partner or small group to write questions based on the content of the article.
  • Write questions on newsprint.
  • Post questions for peer review / peer edit.
  • Correct questions if necessary.
  • Assign questions to individual group members.
  • Write responses to your assigned questions.
  • Practice answering your questions with your group.
  • Give and get feedback.

• Assign a number to each group.
  • Groups 2, 3, 4, and 5 will sit in small circles with one extra chair for a member from Group 1 (Students from Group 1 play the role of visiting speaker).
  • Each student from Group 1 will visit Groups 2, 3, 4, and 5. Students from Group 1 will:
    • Distribute their questions to members of the host group.
    • Respond to questions posed by host group without referring to written answers.
    • Rotate clockwise to the next group at the end of the timed Q & A session.
    • Repeat process until each visiting speaker has visited each host group.

• Groups 2, 3, 4 and 5 will complete the same procedure. (Option: Give each group a different article.)
• Reconvene as whole group to tape responses.
• Each student records a response to a preselected question. Listening and feedback follow recording.
Activity: Rehearsal Reflection

1. What went well? Why?

2. What was difficult? Why?

3. If you could do it again, what would you do differently?

4. What do you need to work on (e.g., specific sounds)?
Part Two: Sample Lesson Materials (Add-in Dialog 1)

Scene 1 - “I haven’t seen a doctor in 20 years.”

(PRE) Discussion Quote: “I haven’t seen a doctor in 20 years.”

• Do you think this statement was made by a healthy person?
• How often do you visit your doctor or health care professional?
• What do you do to stay healthy?

(DURING) View the scene and answer the following questions:

• How many characters are in the scene?
• What are their names?
• What are the relationships?
• Is there a problem? If so, what is it?
• Who says: “I haven’t seen a doctor in 20 years.”

(POST) Prediction:

• What do you think will be the outcome of Sasha’s health problem?
Nine Mission Statements
1. Write in English at least twenty minutes a day so that I can improve my writing and advance to the Pre-GED Class.
2. Exercise my body a few times a week to become lean and fit so that I can improve my health and live a long, healthy life.
3. Get a part time job so that I can save money to pay for college expenses.
4. Make time every week to spend with my family and friends no matter how busy I am so that I can build strong relationships.
5. Provide unlimited love and support to my children so that they develop into strong, productive individuals.
6. Inspire the people in my neighborhood to make a difference in the lives of their neighbors by donating their time and talents to improve their community.
7. Sell shoes of the highest quality so every customer can find a pair of shoes they love to wear.
8. Provide educational services that help all children to discover what they’re good at and how they can contribute to their communities.
9. Grow market vegetables in a way that’s good for the earth and good for the table.
Four Mission Statements
A. The mission of the English Language Center is to provide intensive ESL (English as a Second Language) instruction that offers non-native speakers the opportunity to acquire the communicative competence necessary to meet academic, professional, social, and personal goals.
B. The mission of the program is to teach English to Speakers of Other Languages (ESOL) who are in need of intensive and part-time classes, to provide staff development for teachers in our profession, and to advocate on behalf of our students and our profession.
C. The purpose of the ESL curriculum is to provide instruction in reading, writing, and speaking to students whose main language is not English in order to enable them to enter courses that will lead to a certificate, a career or admittance to a college degree program.
D. The mission of the ESL Program at the Montgomery Academy is to promote individual growth and potential development for students whose first language is not English.
<table>
<thead>
<tr>
<th>Sound Error</th>
<th>Examples</th>
<th>Correction Techniques</th>
</tr>
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<tbody>
<tr>
<td>instead of</td>
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</tbody>
</table>
Vocabulary Preview

1. provide  
   - to give something to someone or make it available to them

2. intensive  
   - involving a lot of activity, effort

3. non-native  
   - not born in the place where you’re living

4. acquire  
   - to learn or develop knowledge or skills by your own efforts

5. communicative  
   - willing or able to talk or give information, especially in a foreign language

6. competence  
   - the ability and skill to do what’s needed

7. development  
   - to grow or change into something bigger
8. advocate  
   • someone who publicly supports a way of doing things; someone who acts or speaks on behalf of someone else

9. curriculum  
   • the subjects that are taught at a school

10. lead  
    • to go in the direction of something

11. admittance  
    • permission to enter a place

12. gain  
    • to get, to win

13. access  
    • the right to enter a place, use something, see something, etc.

14. lean  
    • thin in a healthy way
Writing Dialog / Worksheet

1. What is the character’s name?

2. What does the character want/need/desire?

3. What does the character do to try to get what he wants? (e.g., complain, brag, threaten, agree, disagree, etc.)

4. Who or what keeps the character from getting what he wants?
Welcome to the first meeting of the Coney Island Winter Swim Club’s new season! And we are happy! Because it’s freezing today!

(Coach)

(Anya)

(Sasha)

(Rishi)
**Cues: Scene 1 / Lines 5 to 9**

4 characters: Anya, Sasha, Anya, Rishi, and Coach

<table>
<thead>
<tr>
<th>(Cue: ... swim in this weather.)</th>
<th>My dear, Rishi, in our country ...</th>
<th>(Sasha)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Cue: ... in our country ...)</td>
<td>... this would be a summer day.</td>
<td>(Anya)</td>
</tr>
<tr>
<td>(Cue: ... a summer day.)</td>
<td>Tell me again, why do you do this?</td>
<td>(Rishi)</td>
</tr>
<tr>
<td>(Cue: ... why do you do this?)</td>
<td>For the money.</td>
<td>(Sasha)</td>
</tr>
<tr>
<td>(Cue: ... For the money.)</td>
<td>People pay you to swim in the winter? They are even crazier than you are.</td>
<td>(Rishi)</td>
</tr>
</tbody>
</table>
**Cues: Scene 1 / Lines 10 to 14**

4 characters: Anya, Sasha, Anya, Rishi, and Coach

<table>
<thead>
<tr>
<th>(Cue: ... crazier than you are.)</th>
<th>They are not crazy. It’s for the children. People give us money when we swim.</th>
<th>(Sasha)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Cue: ... when we swim.)</td>
<td>And we give the money to the hospital.</td>
<td>(Anya)</td>
</tr>
<tr>
<td>(Cue: ... money to the hospital.)</td>
<td>Lots of people will come to Brighton Beach to watch us swimming.</td>
<td>(Sasha)</td>
</tr>
<tr>
<td>(Cue: ... to watch us swimming.)</td>
<td>My Sasha is the best swimmer and champion money maker. See those medals?</td>
<td>(Anya)</td>
</tr>
<tr>
<td>(Cue: ... See those medals?)</td>
<td>Take off your jackets! Get into the water.</td>
<td>(Coach)</td>
</tr>
</tbody>
</table>
**Cues: Scene 1 / Lines 15 to 19**

4 characters: Rishi, Sasha and Coach

<table>
<thead>
<tr>
<th><strong>Cue:</strong> Get into the water.</th>
<th>Sasha, my friend, is that a cough I hear? Would you like my coat?</th>
<th>(Rishi)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cue:</strong> Would you like my coat?)</td>
<td>Oh, I can hold your coat while you go swimming.</td>
<td>(Sasha)</td>
</tr>
<tr>
<td><strong>Cue:</strong> . . . while you go swimming.)</td>
<td>You know, in my country, there is a great tradition. We only swim when it is warm!</td>
<td>(Rishi)</td>
</tr>
<tr>
<td><strong>Cue:</strong> We only swim when it is warm.)</td>
<td>Sasha, that cough sounds serious. You cannot swim today.</td>
<td>(Sasha)</td>
</tr>
<tr>
<td><strong>Cue:</strong> You cannot swim today.)</td>
<td>Not swim today? I’ve been waiting all summer for today.</td>
<td>(Sasha)</td>
</tr>
</tbody>
</table>
**Cues: Scene 1 / Lines 20 to 24**

4 characters: Rishi, Sasha and Coach

<table>
<thead>
<tr>
<th>(Cue: . . . waiting all summer for today.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>You know the rules. (Coach)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Cue: You know the rules.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’m not sick. It’s just a little cough. (Sasha)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Cue: It’s just a little cough.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>You’re not going in the water. You need to see a doctor. (Coach)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Cue: You need to see a doctor.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I haven’t seen a doctor in 20 years. (Sasha)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Cue: I haven’t seen a doctor in 20 years.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well, then it is time to make an appointment. Only six weeks before the big swim. We need you to be healthy. (Coach)</td>
</tr>
</tbody>
</table>
## Pronunciation and Grammar Rubric

Name of Presenter:

1. Made eye contact with audience
   - 4
   - 3
   - 2
   - 1

2. Spoke loud enough
   - 4
   - 3
   - 2
   - 1

3. English was clearly understood
   - 4
   - 3
   - 2
   - 1

<table>
<thead>
<tr>
<th>Pronunciation</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

Feedback by:
## MISSION STATEMENTS

<table>
<thead>
<tr>
<th>Mission Statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>To start a free ESL website for non-native speakers to help them acquire English and develop communicative competence. <em>(Sufei)</em></td>
</tr>
<tr>
<td>Aid my relatives by providing financial assistance for their urgent needs, so that I feel better about myself. <em>(Yasemin)</em></td>
</tr>
<tr>
<td>To feed and educate the children in undeveloped countries by giving $20.00 per month to the “Save the Children” organization. <em>(Norma)</em></td>
</tr>
<tr>
<td>To help my church’s membership grow bigger by supporting activities at the church that give people an opportunity to study the bible together and develop a strong community. <em>(King)</em></td>
</tr>
<tr>
<td>Establish a volunteer after school program for the children in my neighborhood, so they can get help with their homework. <em>(Alejandro)</em></td>
</tr>
<tr>
<td>To help to provide health insurance to the children in the Dominican Republic by donating money to the World Vision Foundation. <em>(Deborah)</em></td>
</tr>
<tr>
<td>To feed the poor by working in a no-profit organization that distributes food and gives emotional support. <em>(Martha)</em></td>
</tr>
<tr>
<td>MISSION STATEMENTS</td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td>To work as a volunteer translator between Chinese and English speakers in libraries and hospitals because Chinese immigrants need help in getting services and information. <strong>(Linda)</strong></td>
</tr>
<tr>
<td>To work with a charity group to collect winter clothes and distribute them to the homeless. <strong>(Lolita)</strong></td>
</tr>
<tr>
<td>To work with my Chinese acupuncture association to rebuild the infrastructure and private housing in the Shichuen Province of China in order to help them to recover from the earthquake of May 12, 2008. <strong>(John)</strong></td>
</tr>
<tr>
<td>To strengthen the Catholic faith of the children in my church by volunteer teaching at Sunday school and helping them to develop the inner resources that will help them to make better life choices and avoid a life of crime and violence. <strong>(Cristina)</strong></td>
</tr>
<tr>
<td>To organize events that provide opportunities for Cubans in the New York City area to meet, network, and brainstorm for ways to maintain their close-knit community through social gatherings that feature musical performances and to establish an annual Cuban Day Parade. <strong>(Nilda)</strong></td>
</tr>
</tbody>
</table>
| To help in the development of a close-knit Moslem community in my neighborhood by giving money to the mosque, so they can offer activities and form classes to attract old and new members.  
***(Borhan)*** |
| To help the children in the Arabic community to understand the Quran by starting weekend Arabic classes with volunteer teachers. **(Hoda)** |
MISSION STATEMENTS

To open an organization in Ethiopia that offers professional counseling and financial help to young women who are victims of domestic violence, rape, sexual harassment, and drug addiction. (Selamawit)

To create rehab programs that provide medical assistance and counseling for women who have suffered domestic abuse, children who have been abandoned by their parents, and for teenagers addicted to drugs. (Margot)

To create a burn unit to help children in the Vicente Corral Hospital in Ecuador. I will raise money for this project by organizing and charging admission for beauty pageants for little girls in New York. All proceeds will be donated to the hospital. (Sonia)

To help the poor and orphan children in the United States by donating money to an orphanage, so they can live a better life. (Zulfiqur)

To get international financial support to build a school for orphans in Bangladesh where they can get free room and board and education. (Shuhel)
MISSION STATEMENTS

To enable young people in Senegal to start their own businesses so they don’t have to leave their country to find jobs. This effort will be financed by exporting charitable donations of clothing from the United States to Senegal where a group of volunteers will sell the clothing at flea markets. The money from the sale of the clothing will be used to buy and operate a farm that will produce fruit and vegetables. As an investment in the young people in the community, ten young men and women will be given one truck each, which they will use to transport and sell food locally. *(Codou)*

To work with an organization that arranges for people to visit AIDS patients in hospitals in my country, the Ivory Coast. *(Lancine)*

To help children who have cancer by donating $10.00 a month to St. Jude Children’s Research Hospital to support their mission of finding cures and saving children. *(Alkafenny)*

To act in accordance with the beliefs of salvation in the Christian faith by donating money to ensure that all children have an education and the necessities in their lives. *(Yoonie)*
Student Scripts for Add-in Dialog 1
4 characters: Coach, Anya, Sasha, and Rishi

Group 1

(Sasha coughs. The Director turns to look at Sasha)

**Director:** Sasha, you can’t swim if you are exhibiting signs of being unwell.

**Sasha:** I have a chronic smoker’s cough, but it doesn’t mean that I’m sick.

**Director:** I’m sorry Sasha, but it’s a rule.

**Sasha:** I disagree with the rule because I can still swim.

**Director:** Go to the doctor for an examination, and bring me the doctor’s note that says everything is OK, and that you can still swim.

**Sasha:** OK my Director. Thank you and see you tomorrow.

*Writers:* Lancine, Sonia, and Alfakenny

Group 2

**Director:** The rule of the club is: Members who are sick can’t swim.

**Sasha:** I have a chronic smoker’s cough, but that doesn’t mean I’m sick.

**Director:** I have to point out that part of the club’s mission statement is the promotion of good health.

**Sasha:** Alright. I’m going to quit.

*Writers:* Sufe, John, Hoda, and Codou
Welcome to the orientation for new members of the Coney Island Winter Swim Club.

What is the purpose of the meeting?

The purpose is to review the mission statement and the rules of the club.

What about the rules?

Sasha, you should see a doctor.

I’m fine. It’s only a chronic smoker’s cough.

Part of the Club’s mission statement is to promote good health. You need to see a doctor.

(coughs) I hate to go to the doctor!

I’m sorry, but you really need to see the doctor. Sasha, it is time to immediately make an appointment.

Ok. I will call the doctor tomorrow.

Writers: Nilda, Yasemin, King, and Martha
Hi Sasha.

Hello Director. I have a question about one of the rules.

OK. Tell me so we can fix the problem.

I have a chronic smoker’s cough, but I want to know if I can swim.

Well, you know the rule states, “Members will not be allowed to swim if they are exhibiting signs of being unwell.” If we let you swim when you look sick, we are not doing our job because our mission is to promote health.

But I’m not really sick.

You need to see the doctor first, then we’ll talk about it later.

OK Director, you are the man!

Writers: Yoonie, Alejandro, Deborah, and Borhan
Sasha: Hello Director.

Director: Hello Sasha. You already know that we are having orientation to review our mission statement and the rules of the club, right?

Sasha: Yes, I know about it. I know the rules. I know that we can’t swim when we have symptoms of being unwell. But, I only have a chronic smoker’s cough. It doesn’t mean that I’m sick. So, can I still swim?

Director: No, you cannot swim Sasha. You have to see your doctor first.

Sasha: Why do I have to see my doctor? I already explained about my cough.

Director: You know our mission statement is the promotion of good health. We have to make sure you are in good health even though you say it’s only a chronic smoker’s cough.

Sasha: OK Director. I’ll see my doctor and let you know.

Writers: Norma, Zulfiqur, and Lolita
Director: Hello Everyone! Let’s review the mission statement and the rules of the club.

Sasha: I have a question. I have a chronic smoker’s cough, but it doesn’t mean that I’m sick. Can I still swim?

Director: You know the rules. Members will not be allowed to swim if they are exhibiting signs of being unsell.

Sasha: I am not sick. I just have a smoker’s cough.

Director: OK! I need a letter from your doctor.

Sasha: I am the best swimmer and champion money maker!

Director: All right! Bring a letter from your doctor. If your doctor approves, it’s OK. But, you need to get rid of that cough.

Writers: Margot, Cristina, Linda, and Selamawit
Add-in Dialog 1 - “You know the rules.”

Scene:

Sasha attends the orientation for new members of the Coney Island Winter Swim Club. The purpose of the meeting is to review the mission statement and the rules of the club with the director. Sasha questions the rule that states, “Members will not be allowed to swim if they are exhibiting signs of being unwell.” Sasha explains that he has a chronic smoker’s cough, but that it doesn’t mean that he’s sick. The director points out that part of the club’s mission statement is the promotion of good health. Sasha wants to know if he can still swim on days when the cough is present.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 1, before Scene 1

Related materials
Writing Samples: (a) mission statements
Freedom Nicotine: Mission Statement (See References)

Suggested Prewriting Activities
Write a mission statement for the Coney Island Winter Swim Club.
Write the club’s members contract.
Add-in Dialog 2 - Mrs. Shen and her daughter

Scene:

While waiting for his appointment, Sasha thumbs through a magazine and reads a brochure entitled Secondhand Smoke and Children. After his appointment, Sasha runs into his next door neighbor, Mrs. Shen. Mrs. Shen tells him that her daughter, Kim, suffers from chronic respiratory problems and that she is there to pick up a prescription refill.

Characters:

Objectives:

Conflict:

Resolution:

**Insert Point:** Page 3, end of Scene 2

**Related materials**
Secondhand Smoke and Children (See References)
Add-in Dialog 3 - Kim’s health problem

Scene:

Sasha is very fond of Kim and often spends time talking to her on the staircase and in front of the building after dinner. Sasha remembers that he is usually smoking during these conversations with Kim. Sasha tells Anya about his conversation with Mrs. Shen and wonders if he has contributed to Kim’s illness.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 3, after Add-in Dialog 2

Related materials
Smoking Cessation / Secondhand Smoke and Children (See References)

Suggested Prewriting Activities
Create a brochure listing 5 to 10 facts about secondhand smoke and children
Video: Segment of Mad Men (American Movie Classics [AMC] TV series) - Compare current views of smoking around children and in public places with those of the 1960s.
Add-in Dialog 4 - “I can quit any time.” (Part 1)

Scene:

Today is the first day that Sasha did not buy a pack of cigarettes. One of his favorite times to smoke is right after dinner. Sasha remembers that Nick, the manager at the corner coffee shop, smokes his brand. Sasha needs an excuse to leave the house, so he tells his wife that he needs to go out for a pack of gum. Anya tells Sasha that she has gum.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 3, after Add-in Dialog 3

Related materials
Gathering Supplies to Help You Quit Smoking (See References)
Add-in Dialog 5 - “I can quit any time.” (Part 2)

Scene:

Sasha is embarrassed to ask Nick for a cigarette. He offers Nick one dollar for one cigarette. Nick refuses the money and tells Sasha that he is welcome to have a cigarette any time.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 3, after Add-in Dialog 4

Related materials
Cigarette Prices Will Top $9 per Pack in New York City Tomorrow
Add-in Dialog 6 - “I can quit any time.” (Part 3)

Scene:

Five days later, Sasha goes out to get his evening cigarette from Nick. However, Nick has the night off. Sasha makes a joke and tells the manager on duty that he usually gets an ‘after dinner’ cigarette from Nick. The new manager tells Sasha that he doesn’t smoke. On the way out of the restaurant, Sasha decides to ask one of the diners if he can buy one of his cigarettes. The diner says that he only has one cigarette left. Sasha approaches another table with the same request. The manager sees what Sasha is doing and asks Sasha, in a very rude manner, to get out of the restaurant because he is disturbing the customers.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 3, after Add-in Dialog 5
Add-in Dialog 7 - “I can quit any time.” (Part 4)

Scene:

On the way home Sasha asks a stranger for a cigarette. Before Sasha can make the offer of the dollar payment, the stranger starts to yell at Sasha. The stranger points out the high cost of a pack of cigarettes and tells Sasha that he doesn’t understand the value of a dollar.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 3, after Add-in Dialog 6

Related Materials:
Cigarette Prices Will Top $9 per Pack in New York City Tomorrow. (See References)
Add-in Dialog 8 - Sasha explodes - in a dream.

Scene:

Sasha dreams that Anya finds a pack of cigarettes in his sock drawer. Anya explains that she has smelled cigarettes on him for a long time but did not want to mention it. Sasha explodes and tells Anya that he is not a child and that he does not need a lecture from her about anything. Anya threatens to leave Sasha if he does not quit smoking.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 4, before Section 5 (Hello 311)

Related Materials:
How to Deal with Nicotine Withdrawal (See References)
Add-in Dialog 9 - Anya makes plans.

Scene:

Anya explains to the attorney that she loves her husband and hopes that he is around for a long time, but she needs to be practical and wants to know if she needs a will. If so, what kind? What is a living will? What other documents should be prepared in advance?

Characters:

Objectives:

Conflict:

Solution:

Insert Point: Page 5, after scene 5

Related Materials (See References):
Making a Will
How a Living Will Works

Suggested Prewriting Activities
• Brainstorm a list of things to include in a will.
• Draft separate wills for Anya and Sasha.
Add-in Dialog 10 - 1 866-NY-QUITS

Scene:

Sasha explains to the intake person that he thought he could quit any time, but whenever he tries he feels sick and anxious. During this conversation Sasha realizes that he has a serious addiction and needs help.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 5, before Section 6 (Getting in Shape)
Add-in Dialog 11 - NYer of the Week

Scene:

Sasha receives a letter stating that he has been nominated as New Yorker of the Week by an anonymous person who has been inspired by his accomplishments and charitable works:

- Quitting smoking
- Donating the money saved from not buying cigarettes to the hospital
- Raising money for the hospital as a member of the Coney Island Winter Swim Club

Sasha thinks that this anonymous person sounds like someone who knows him very well.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 5, before Section 8: One Month Later: Let’s Go Swimming!

Related materials
- Parts of a Business Letter
- Business letter sample
- Envelope sample
- NYer of the Week - Transcript: Worker Cancer Patient Helps Cheer up Hospitals
- NYer of the Week - Video: http://www.ny1.com/ (Search: NYer of the Week)

Suggested Prewriting Activities
- Write a letter to NY1 describing Sasha’s qualifications to be NYer of the Week. Decide who nominates Sasha for the award.
- Write a letter to Sasha informing him that he has been chosen as NYer of the week.
Add-in Dialog 12 - Sasha tells his story

Scene:

Sasha insists that everyone who helped him to quit smoking participate in the interview.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 5, after Add-in Dialog 11

Related materials
• Article: First hand accounts from people who have quit smoking

Suggested Prewriting Activities
• Draft short monologues of personal stories of overcoming obstacles.
Add-in Dialog 13 - Public Service Announcement

Scene:

After the NYer of the week interview airs, Sasha is asked to participate in an anti-smoking public service announcement / commercial.

Characters:

Objectives:

Conflict:

Resolution:

Insert Point: Page 5, after Add-in Dialog 12

Related materials
• Article: First hand accounts from people who have quit smoking

Suggested Prewriting Activities
• Draft short monologues of personal stories of overcoming obstacles.
Chronological Order of Add-in Dialogs / Performance Outline

1. Add-in Dialog 1 – You know the rules. (Insert before Scene 1)
2. Summarize or perform:
   - Scene 1: The Coney Island Winter Swim Club (last line of summary: We need you to be healthy.)
3. Summarize or perform:
   - Scene 2: I can quit any time I want.
4. Add-in Dialog 2 – Mrs. Shen and her daughter (insert at the end of Scene 2)
5. Add-in Dialog 3 – Kim’s health problem (insert after Add-in Dialog 2)
6. Add-in Dialog 4 – “I can quit any time.” (Part 1) (insert after Add-in Dialog 3)
7. Add-in Dialog 5 – “I can quit any time.” (Part 2) (insert after Add-in Dialog 4)
8. Add-in Dialog 6 – “I can quit any time.” (Part 3) (insert after Add-in Dialog 5)
9. Add-in Dialog 7 – “I can quit any time.” (Part 4) (insert after Add-in Dialog 6)
10. Summarize or perform:
    - Scene 3: the Quit Buddy
11. Summarize or perform:
    - Scene 4: That Man Is My Father
12. Add-in Dialog 8 – Sasha explodes – in a dream (insert before Scene 5)
13. Summarize or perform:
    - Scene 5: Hello 311
14. Add-in Dialog 9 – Anya makes plans (insert after Scene 5)
15. Add-in Dialog 10 – 1 866-NY-QUITS (insert before Scene 6)
16. Summarize or perform:
    - Scene 6: Getting in Shape (Scenes of Sasha getting shape with Rishi’s help)
17. Summarize or perform:
    - Scene 7: Two Weeks Later
18. Add-in Dialog 11 – NYer of the Week (insert before Scene 8)
19. Add-in Dialog 12 – Sasha tells his story (insert after add-in dialog 11)
20. Add-in Dialog 13 – Public Service Announcement (insert after add-in dialog 12)
21. Summarize or perform:
    - Scene 8: One Month Later. Let’s Go Swimming
Scene 1 - “I haven’t seen a doctor in 20 years.”

(PRE) Discussion Quote: “I haven’t seen a doctor in 20 years.”

• Do you think this statement was made by a healthy person?
• How often do you visit your doctor or health care professional?
• What do you do to stay healthy?

(DURING) View the scene and answer the following questions:

• How many characters are in the scene?
• What are their names?
• What are the relationships?
• Is there a problem? If so, what is it?
• Who says: “I haven’t seen a doctor in 20 years.”

(POST) Prediction:

• What do you think will be the outcome of Sasha’s health problem?
Scene 2 - “I can quit smoking any time I want.”

(PRE) Discussion Quote: “I can quit smoking any time I want.”

• What is a habit?
• An article published by the Centers for Disease Control and Prevention (CDC) states that, “Quitting tobacco use is difficult and may require multiple attempts, as users often relapse because of withdrawal symptoms.” Why do you think the speaker is so confident about being able to quit at any time?

(DURING) View the scene and answer the following questions:

• What professional advice does Sasha get from his doctor?
• Does Sasha have any intention of changing his behavior? Why or why not?

(POST) Discussion questions:

• Have you ever had to change your behavior or break a habit?
• How did you accomplish your goal?
Scene 3 - The Quit Buddy

(PRE) Define the term: *The Quit Buddy*

• How can a ‘quit buddy’ help a friend to stop smoking?
• What other words and phrases could you use that mean the same as ‘quit buddy?’

(DURING) View the scene and answer the following questions:

• What advice does Rishi give to his friend Sasha to encourage him to quit smoking?
• What does Sasha think of Rishi’s advice?
• What does Sasha say that shows he is thinking about quitting but not yet ready to quit?

(POST) Discussion questions:

• Talk about a personal experience where someone helped you to achieve a goal. How did they help you?
• Talk about a personal experience where you helped someone to achieve his goal. What did you do to help them?
Scene 4 - “... why are you so worried about my health?”

(PRE) Discussion Quote: “... why are you so worried about my health?”

• How do you feel when people worry about you?
• How much interest or involvement in your life regarding health matters do you want from others? (e.g., Do you want friends to share personal experiences, recommend educational resources or medical professionals?)

(DURING) View the scene and answer the following questions:

• What ideas does Rishi have for distracting Sasha from smoking a cigarette?
• What does Rishi know about smoking?

(POST) Discussion questions:

• Do you learn from the personal experiences of others or is it necessary for you to experience things yourself?
• How do you respond to unsolicited advice?
Scene 5 - “Hello 311?”

(PRE) “Hello 311?”

• What is 311?

• What is it used for?

(DURING) View the scene and answer the following questions:

• What kind of information did Sasha get from 311?

(POST) Discussion questions:

• What kind of methods do people in your country use when they want to quit smoking?

• Do you have a number like 311 in your country that you can call for information?
Scene 6 - Getting in shape

(PRE) Define the term: “Getting in shape.”

• What does the expression ‘getting in shape’ imply?

• Brainstorm two lists of behaviors that could be categorized under the following two headings:
  • In shape
  • Out of shape

(DURING) View the scene and answer the following questions:

• Do you think Sasha has quit smoking?

• What’s he doing to get in shape?

(POST) Discussion questions:

• What do you know about quitting smoking?

• Is there any additional advice you could give Sasha?
Scene 7 - “. . . I’ve saved $300.00.”

(PRE) “. . . I’ve saved $300.00.”

• What can you deduce for the above statement?
• Did Sasha quit smoking to save money?

(DURING) View the scene and answer the following questions:

• What are some advantages of quitting smoking?
• Are there any disadvantages in quitting smoking?

(POST) Discussion questions:

• What was the last goal that you achieved?
• What challenges did you meet?
• What obstacles and setbacks did you overcome?
Scene 8 - “Without you, I could not have done it.”

(PRE) Discussion Quote: “Without you, I could not have done it.”

• Who helps you to define your goals?
• How do the people in your support network help you when things get difficult?

(DURING) View the scene and answer the following questions:

• What does Rishi give Sasha as a reward?
• What is the significance of the present?

(POST) Discussion questions:

• Changing habits are difficult. What can you do to prevent falling back into old patterns of behavior?
• What can you do if a relapse happens despite your best efforts?
Part Six: Introduction to the Sound System

Materials
Markers (two or three sets of markers: 5 different colors), newsprint, Handout: What’s in a name?, one box of colored rods

Objectives
Students will be able to identify key pronunciation features on a word level.

Vocabulary Preview: letter word vowel consonant syllable stress individual sound cluster

Procedure

Photo 1

• How do you spell Brooklyn?
• As students spell, place one rod on the table to represent each letter.
• Use the same kind of rod to represent all letters.
• How many letters are in the word Brooklyn?
Photo 2

• Pronounce the word. /Brook/ /lyn/
• Use one finger to tap out the syllables on the other hand.
• How many beats do you hear?
• Where is the word divided?
• Separate the rods into two groups (two syllables).
• Ask a student to pronounce the first syllable.
• How many vowel sounds in the first syllable? (one)
• Ask students to pronounce the vowel sound in the first syllable in isolation.
• Replace the rods representing the letters /o/ /o/ with a rod of a different color to represent the single vowel sound. /ʊ/
• Pronounce the second syllable.
• How many vowel sounds do you hear in the second syllable?
• Ask students to pronounce the vowel sound in isolation.
• Replace the rod representing the letter /y/ with a rod that represents a vowel sound (use the same kind of rod that was used for the vowel sound in the first syllable). /ɪ/

Point out to students: two letters (oo) can equal one vowel sound.

Replace the rods representing the letters: /B/ /r/ /k/ /l/ /n/ with a different rod to represent consonant sounds. (Use the same kind of rod to represent all consonant sounds.)

Photo 3
Photo 4

Review:

• Put the rods together to combine the syllables into one word.
• Where is the word divided? (k / l)
• Ask students to hold up the left hand.
• Show the consonant cluster the vowel sound, and the consonant in the first syllable: /Br/ /ʊ/ /k/
• Pronounce the syllable.

Photo 5

Photo 6

• Show the consonants and vowel sound in the second syllable: /l/ /ɪ/ /n/
Photo 7

• Hold up two fingers to show two syllables.
• Ask students to make one syllable longer or louder.
• Encourage students to say the word in various ways:
  • Make the first syllable longer or louder.
  • Do the same with the second syllable.
  • What’s the difference between the two pronunciations?
  • Which one sounds better
  • Longer or louder = stress

Photo 8

• Option: Place the rods in the stressed syllable higher than those in the second syllable to indicate stress.
Post newsprint with the following chart:

<table>
<thead>
<tr>
<th>Name</th>
<th>How many individual sounds do you hear?</th>
<th>How many vowel sounds do you hear?</th>
<th>How many consonant sounds are there?</th>
<th>How many syllables are there?</th>
<th>If there is more than one syllable, which syllable is stressed?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1st</td>
<td>2nd</td>
<td>3rd</td>
<td>4th</td>
<td>5th</td>
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</tbody>
</table>

• Write several more names on the board: Aaliyah, Michael, William, Faith, Maria.

• Work on one name at a time. Using their fingers, have students identify the number of:
  • individual sounds
  • vowel sounds
  • consonant sounds
  • number of syllables
  • stressed syllable, if the name has more than one syllable

• Ask for several volunteers to put their answers on the chart.
• Ask each volunteer student to check to see if the other students agree.
• Discuss and make any necessary changes.
Activity: Making a class roster on the first day of class

Materials
Index Cards
Handout: What’s in a name?

Objectives
Students will be able to identify some or all of the following on a word level: individual sounds, syllables, vowels, consonants, stressed syllable, and consonant clusters.

Note: Some students will have difficulty understanding or identifying vowels, consonants, syllables and stressed syllables. They will need the additional practice of working on the class roster as a whole group and then working with partners to fill out their own individual class roster.

Procedure
• Distribute index cards and markers of one color.
• Ask students to write their name on the card. (All students should use the same color to write their name and to identify the following: syllables, vowels, consonants, and stress.)
• Ask one student to come up with her index card.
• Post card on the board.
• Ask student to pronounce her name.
• Ask students the following questions:
  • How many beats/syllables/parts in the name do you hear?
  • If the name has more than one part: Where is the name divided?
  • Ask student to divide her name with a marker (blue)
  • How many vowel sounds? (Student underlines the vowel sounds in green.)
  • How many consonant sounds? (Student underlines the consonant sounds in purple.)
  • Which syllable is stressed? (Student marks the stress in red.)
• Collect the card.
• Repeat these steps with each student.
• Distribute the handout: What’s in a name?
• Ask students to talk to each student in the class, to listen again to the pronunciation of the name, and to then fill in their personal chart.
• Walk around to make sure students are practicing pronouncing and listening and not copying.
• Post the index cards so that students can check their work.

Note:
• Remind students to try to remember the names of each student.
• The index cards can be used to form groups for the duration of the course.
Option:
- Post class roster (two pieces of newsprint) and a color key.
- Two students at a time will:
  - Underline consonant sounds in their name in purple.
  - Underline vowel sounds in their name in green.
  - Divide their name into syllables with a blue line.
  - Mark the stressed syllable with red.
- Whole group: check answers, make corrections as needed.
- Distribute index cards. Have each student write his name on the card, and copy the information that is on the newsprint. Make sure students use the the markers in the same way.
- Collect cards, which will be used in future classes to make groups.

Whole Group discussion:

- Look at the names on the roster (newsprint or index cards). Can you identify a syllable that has a:
  - Vowel only
  - Consonant only (Establish that a consonant needs a vowel. Otherwise you can only prepare to say it.)
  - Consonant + vowel
  - Vowel + consonant
  - Consonant + vowel + consonant

- Does your name have anything in common with someone else’s name in the class? (e.g., same number of syllables, same number of letters, same name, same name but different country of origin, etc.)
- Does your name start with two consonant sounds at the beginning of the word (like Brooklyn)?
- Does your name end with two consonant sounds?
- What do you call two or more consonants that occur together? (consonant cluster)
- Does your language have consonant clusters?
- What sounds in your name do you have to pronounce differently to conform to an American English pronunciation?
- What sounds did you have difficulty pronouncing?
**What’s in a name?**

**Recognition of vowels, consonants, syllables, and stress**

Ask your partner to pronounce and spell his first name. Write down what you hear, and then answer the following questions. Use your fingers to count out the number of individual sounds, vowel sounds, consonant sounds, and syllables. If the name has more than one syllable, use the last column to indicate which syllable receives the stress.

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# Pronunciation Building Activity

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<tr>
<th>#</th>
<th>Word</th>
<th># of individual sounds</th>
<th># of vowel sounds</th>
<th># of consonant sounds</th>
<th># of syllables</th>
<th>If there is more than one syllable, which syllable is stressed?</th>
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</table>

125
Additional Materials
Rehearsal Technique: What emotion do you feel when you say your line?

Emotion + Action

- disgusted
- worried
- nervous
- hurt
- proud
- embarrassed
- excited
- frustrated
- relieved
- confused
- sick
- humiliated

Match an emotion to each line of dialogue.

* Write the emotion in the left hand column and the line of dialogue in the right hand column. Add additional ‘emotion’ words if needed.
Glossary

Definitions and Pronunciation

Vocabulary Preview

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Definition</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cue</td>
<td>Cues are the words that your partner says that trigger your lines. Usually your cues are the last few words of your partner's lines. What your partner says makes your character need to say something. In most scenes, your lines usually follow your partner's lines immediately, without huge pauses in between. If you memorize both your cues and your lines, your dialogue will sound like real people talking and responding to each other.</td>
<td>⟨Kywu⟩</td>
</tr>
<tr>
<td>Casting</td>
<td>The process of choosing the actors for a movie or a play</td>
<td>⟨Kæsting⟩</td>
</tr>
<tr>
<td>Recasting</td>
<td>To give parts in a play or movie to different actors</td>
<td>⟨riˈkeɪstɪŋ⟩</td>
</tr>
<tr>
<td>Parenthesis</td>
<td>( ) used in writing to separate the additional information for the main information</td>
<td>⟨ˌpærəˈneɪtɪs⟩</td>
</tr>
<tr>
<td>Dialogue</td>
<td>Conversation in a book, movie, or a play</td>
<td>⟨ˈdɔliɡˈeɪʃən⟩</td>
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<tr>
<td>Rehearsal</td>
<td>A period of time when all the people in a play, concert, etc. practice it before a public performance</td>
<td>⟨ˈriθərsəl⟩</td>
</tr>
<tr>
<td>Technique</td>
<td>A special skill or way of doing something, especially one that has to be learned</td>
<td>⟨ˈteknɪk⟩</td>
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<tr>
<td>Off book</td>
<td>No longer needing the script</td>
<td>⟨ˈɔf bək⟩</td>
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<tr>
<td>Cluster</td>
<td>A group of things of the same kind that are very close together</td>
<td>⟨ˈklʌstər⟩</td>
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<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>Consonant</td>
<td>(1) A speech sound that is made by partly or completely stopping the flow of air through the mouth (2) a letter of the English alphabet that represents one of these sounds</td>
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<tr>
<td>Individual</td>
<td>Considered separately from other people or things</td>
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<tr>
<td>Letter</td>
<td>Any of the signs in writing or printing that represent a speech sound</td>
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<tr>
<td>Sound</td>
<td>Something you can hear</td>
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<tr>
<td>Stress</td>
<td>Longer or louder</td>
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<tr>
<td>Syllable</td>
<td>A word or part of a word which contains a single vowel sound</td>
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<tr>
<td>Vowel</td>
<td>(1) one of the speech sounds that you make by letting breath flow out without closing any part of your mouth or throat (2) a letter of the alphabet used to represent a vowel. In English the vowels are a, e, i, o, u, and sometimes y.</td>
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<td>Mission</td>
<td>The purpose or the most important aim of an organization</td>
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<td>Statement</td>
<td>Something that you say or write publicly or officially to let people know your intentions or opinions, or to record the facts</td>
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<tr>
<td>Define</td>
<td>To explain the exact meaning of a particular word or idea</td>
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<td>Process</td>
<td>A series of actions that someone takes in order to achieve a particular result</td>
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<tr>
<td><strong>Purpose</strong></td>
<td>An intention or a plan</td>
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<td><strong>Scope</strong></td>
<td>The range of things that a subject, activity, etc. deals with</td>
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<td><strong>Values</strong></td>
<td>Your principles about what is right and wrong, or your ideas about what is important in life</td>
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<tr>
<td><strong>Priority</strong></td>
<td>The thing that you think is most important and that needs attention before anything else</td>
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<tr>
<td><strong>Operations</strong></td>
<td>The work or activities done by a business, organization, etc., or the process of doing this work</td>
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