|    | A  | B  | C | D | E | F  | G | H  | I | J |
|----|----|----|---|---|---|----|---|----|---|---|
| 1  |    |    |   |   |   |    |   |    |   |   |
| 2  |    |    |   |   |   |    |   | aʊ |   |   |
| 3  | p  | e  | n |   |   |    |   |    |   |   |
| 4  |    |    |   |   |   | h  | ʊ |    |   |   |
| 5  |    |    |   |   |   | e  |   |    |   |   |
| 6  |    | ð  |   |   |   | l  |   |    |   |   |
| 7  | tʃ | eə |   | s |   | əʊ |   |    |   |   |
| 8  |    |    |   |   |   |    | e |    |   |   |
| 9  |    |    |   |   |   |    |   |    |   |   |
| 10 | t  | ʃ  |   |   |   |    | θ |    |   |   |

The teacher can include a few strategically placed phonemes to help the game get off to a good start.

**'Phoneme and vocabulary exerciser'**
Choose a sound or sounds you want to concentrate on; for a multilingual class you could choose a suitable sound for each student, and for a monolingual class you might be able to choose a sound for the whole group of students.

Then choose various categories (see the table below). Students have to give at least one word per category which starts with the 'target' phoneme. You can vary the instructions (for example, the words might simply have to include the target sound rather than start with it), and the activity can be done as a race against the clock, as a collaborative exercise, individually, as a class, or in teams. The examples below have been produced by learners having difficulty with /p/. The activity might equally well be used for working with vowel sounds.

| Food | Place | Part of Body | Animal | Colour | Verb |
|------|-------|--------------|--------|--------|------|
| peas | Poland | pupil | pig | purple | press |

Do make sure, of course, that the task is achievable; try it out yourself, and see if you can think of a word for each category that you might reasonably expect your students to be able to offer in class! If not, then you will need to change the categories accordingly.

**'Sound race'**
This is similar to the above activity, but it gives students more freedom of choice over which words they can bring up. A 'difficult' sound (or consonant cluster) is written phonemically on the board. Teams or individuals compete to see how many words they can think of within a given time limit which include the target sound. To vary the degree of difficulty, instructions might

be that the words must be two syllables or more, or that the students have to provide a certain number of words with the sound at the beginning, middle and end.

**'Who am I? What's my line? What am I?'**
This is a version of an old party game, which can be adapted to practise particular sounds and items of lexis. Stick a piece of paper on students' backs or foreheads, with the name of a famous, modern or historical figure written in phonemic script on each one. Bear in mind the age, background etc. of your students in deciding which names to use. Students can ask questions in order to find out the name they have been given ('Am I a woman?', 'Am I an actor?', etc). When they think they know, ask them to write the name in phonemic script on the board, and see if it matches with what is on their sticker. Bear in mind if you use 'foreign' names, that your students might not pronounce *Leonardo da Vinci*, for example, in the same way that you do!

## Conclusions

In this chapter we have:
- considered the characteristics of the consonant sounds. Consonant sounds can be described in terms of the manner, place and force of articulation. Sounds may also be 'voiced' or 'unvoiced'. We have primarily thought about manner, place and the presence or absence of voicing.
- studied the characteristics of the consonant sounds and listed first languages whose speakers may have productive difficulties with these sounds in English.
- thought about some 'learner-friendly' ways of describing the consonants, and thought about some techniques to help individuals form consonants which they have difficulty with.
- considered ways of raising awareness of consonant sounds in the classroom, and been reminded again that teachers should always aim to integrate pronunciation work into their teaching.
- considered a variety of classroom activities for focusing on consonant sounds in the classroom.
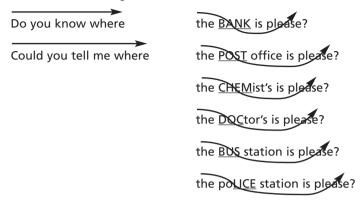
## Looking ahead

In Chapter 5 we will:
- consider how syllables may be stressed or unstressed, and the implications this can have for meaning.
- look at how stress and unstress can also affect the qualities of certain phonemes.
- introduce the idea of levels of stress.
- consider further the role of drilling.
- think about how to integrate work on stress into teaching, and look at some activities for working on stress in the classroom.
- start investigating the links between stress and intonation.

In Chapter 6 we will:
- look at intonation in more detail.

asks individuals to say the sentences. He then completes the question forms on the board, and draws arrows, as shown below. Tonic syllables are underlined, and in capitals.

Do you know where                          the BANK is please?

Could you tell me where                    the POST office is please?

                                           the CHEMist's is please?

                                           the DOCtor's is please?

                                           the BUS station is please?

                                           the poLICE station is please?

The pattern here is quite clear. While this is not to say that the sentences must be or will always be said in this way, the suggested intonation is at least appropriate. By pointing out such consistencies the teacher will help students both to recognise them and be more likely to remember and use them. The teacher can then either ask students to repeat the activity, or move on to other practice activities, as he feels is necessary.

### Lesson 8: Tone units (Advanced)

Type: Practice
Materials/Resources: Tape recorder, video camera and player, transcript of student's presentation

A teacher is working one-to-one with a student who needs to give a presentation at a conference. In rehearsing the presentation, the teacher notices that the intonation and tone units used by the student affect the quality of the presentation.

In this kind of situation, if the resources are available, the teacher could either tape-record, or better still video the student giving a trial run of the talk. Using a transcript of the talk, the teacher takes the student through some examples of tone units used, helping her to listen out for the falls and rises made. On a fresh transcript, the teacher helps the student to re-group the tone units, drilling and practising as necessary. Another recording can be made when the student feels confident enough to try the whole thing again; this recording can be listened to and compared with the original.

**How teachable is intonation?**

The fact that the same thing may be said in different ways, at different times and for different reasons, leads to a potentially bewildering range of choices for students. A part of the art of successful teaching is in helping students to narrow down the number of available options, and to make appropriate choices with the language they use. This should also be the teacher's aim when teaching intonation. We saw in Chapters 3 and 4 how phonemes