**BASIC 8**

WEEKLY LESSON PLAN – WEEK 7

Strand:	• Oral language (listening and speaking) • Grammar Usage • Writing • Literature	Sub-Strand:		• English Sounds • Vocabulary • Building and present knowledge • Prose, Drama, Poetry
Content Standard:	B8.1.3.1: Articulate English speech sounds to develop confidence and skills in listening and speaking B8.3.3.1: Demonstrate appropriate use of vocabulary in communication B8.4.3.1: Research to build and present knowledge B8.5.1.1: Demonstrate understanding of how various elements of literary genres contribute to meaning			
Indicator (s)	B8.1.3.1.2. Produce consonant sounds (fricatives) in context B8.3.3.1.1. Use vocabulary appropriately in speaking and writing B8.4.3.1.1. Use information from non-text sources (figures, tables graphs, and maps) to support ideas in writing B8.5.1.1.5. Analyze the sequence of events in film/media, narratives and play scripts (drama)			
Week Ending	11-08-2023			
Class	B.S.8	Class Size:		Duration:
Subject	English Language			
Reference	English Language Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook			
Teaching / Learning Resources	Poster, Chart, Picture, English Reading Textbook, Cockcrow.	Core Competencies:		• Ability to work with all group members to complete a task • Ability to combine information and ideas from several sources to reach a conclusion
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN		PHASE 3: REFLECTION

MONDAY	**Strand:** Oral Language	1. Assist learners to classify consonants into voice and voiceless sounds.	Through questions and answers, conclude the lesson.
	Sub-Strand; English Sounds	2. Discuss with Learners on classifying consonants by place and manner of articulation.	
		3. Learners brainstorm to identify examples of voiced and voiceless fricative sounds.	
	Learners brainstorm to differentiate between phonetics and phonology.	**Consonants**	
		Consonants are produced by pushing air up from the lungs and out through the mouth and/or nose. Airflow is disrupted by obstructions made by various combinations of vocal articulator movements, so that audible friction is produced.	
		They are described in terms of (1) voicing, (2) place of articulation and (3) manner of articulation.	
		Voicing	
		Voicing refers to the presence or absence of vocal vibration during speech sound production. In a **voiced** sound, there is vocal fold vibration and an audible 'buzzing' sound. In an **unvoiced** sound, there is no vocal fold vibration.	
		Compare the first consonant in *thimble* (represented by /θ/ with the first sound in *this (*represented by /ð/). Again, try placing your finger and thumb on your throat whilst producing the sound. In *thimble* the consonant /θ/ is unvoiced because there is an absence of vocal fold vibration. In *this*, the consonant /ð/ is voiced because there is a presence of vocal fold vibration.	
		Now take the following pairs of phonemes (you may need to look at your copy of the phonetic alphabet). In each pair, one sound is voiced and one sound is unvoiced. Which is which?	
		• /p/ and /b/ • /t/ and /d/ • /dʒ/ and /tʃ/ • /g/ and /k/ • /f/ and /v/ • /z/ and /s/ • /ʃ/ and /ʒ/	
		Place of articulation	

The place of articulation is the physical location in the vocal tract that a phoneme is produced in, and the kinds of articulatory movements that are involved in producing a sound. Here is a diagram of the vocal tract:
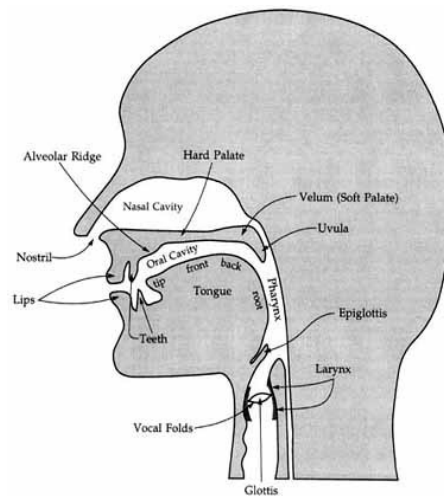
- Bilabial consonants are produced at the lips (e.g. /b/).
- Labio-dental consonants are produced with the lower lip and the upper teeth (e.g. /f/).
- Dental consonants are produced when the tongue is placed between the teeth (e.g. /θ/, /ð/).
- Alveolar consonants are produced with the tip of the tongue and the alveolar ridge (the hard, bony ridge behind the teeth) (e.g. /s/).
- Post-alveolar sounds are produced with the tip of the tongue and the roof of the mouth (specifically, the area in between the alveolar ridge and the soft palate). (e.g. /ʃ/, /ʒ/).
- Palatal sounds are produced between the tongue and the hard palate (e.g. /j/).
- Velar sounds are produced between the back of the tongue and the velum (e.g. /k/, /g/).

Manner of articulation

So far we have said that consonants can be defined by (1) their voicing, and (2) their place of articulation. Our final level of classification is to do with the manner or process of articulation. This is related to the degree of closure (complete closure → close approximation → open approximation).

- Plosives involve a complete closure, where the vocal articulators fully meet and air flow is stopped. This creates the 'explosion' of sound when the

closure is released, hence the name 'plosive'. The plosive sounds in English are: /p b t d k g/.

- Fricatives involve a close approximation, where the vocal articulators do not fully meet and air flow is forced through a narrow passage. This creates the friction sound, hence the name 'fricative'. The fricative sounds in English are: /f v s z θ ð ʃ ʒ/.
- Approximants involve an open approximation, where the vocal articulators are still close but not enough to create friction. The approximant sounds in English are: /j r w/.
- Nasal sounds are produced by air coming out through the nose and mouth. The nasal sounds in English are /m n ŋ/.

Bringing it all together

The table below shows us the three ways of defining vowel sounds. For each cell, voiceless sounds are on the left, and voiced sounds are on the right. The columns show the place of articulation and the rows show the manner of articulation. So, we can use the table and work out that /s/ is a voiceless alveolar fricative!

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar
Plosive	p b			t d			k g
Fricative		f v	θ ð	s z	ʃ ʒ		
Approximant				r		j	w
Nasal	m			n			ŋ
Affricate				tʃ dʒ			

WEDNESDAY	**Strand:** Grammar Usage	1. Assist Learners to analyze words with similar meanings. 2. Learners in small groups to discuss and report to the class on reasons why is vocabulary important for writing skills. 3. Engage Learners in activities that enhances vocabulary expansion. **Ways to Improve Your Vocabulary** Most of us have not spent much time learning new vocabulary since we were high school or college students. Thankfully you can always pick up where you left off. Here are some tips to help you start learning new vocabulary words:	Learners brainstorm to practice activities that enhances vocabulary expansion.
	Sub-Strand; Vocabulary Learners brainstorm to identify examples of		

words with similar denotations.	1. 1. **Develop a reading habit**. Vocabulary building is easiest when you encounter words in context. Seeing words appear in a novel or a newspaper article can be far more helpful than seeing them appear on vocabulary lists. Not only do you gain exposure to unfamiliar words; you also see how they're used.	
	2. 2. **Use the dictionary and thesaurus**. Online dictionaries and thesauruses are helpful resources if used properly. They can jog your memory about synonyms that would actually be better words in the context of what you're writing. A full dictionary definition can also educate you about antonyms, root words, and related words, which is another way to learn vocabulary.	
	3. 3. **Play word games**. Classic games like Scrabble and Boggle can function as a fun way to expand your English vocabulary. Crossword puzzles can as well. If you really want to be efficient, follow up rounds of these word games with a little note-taking. Keep a list of the different words you learned while playing the game, and then study that list from time to time.	
	4. 4. **Use flashcards**. A quick way to build a large vocabulary is to study a number of words via flashcards. In today's digital age, a wide array of smartphone apps make flashcards convenient and easy to organize. Aiming for one new word a day is reasonable. You can always go for more, but it may not be reasonable to assimilate dozens of English words every single day.	
	5. 5. **Subscribe to "word of the day" feeds**. Some web platforms will provide you with a word a day—either on a website, an app, or via email—to help you expand your vocabulary. You can add these words to running word lists.	
	6. 6. **Use mnemonics**. A mnemonic device is a form of word association that helps you remember words' definitions and proper uses. For instance think of the word *obsequious* which means "attempting to win favor from influential people by flattery." Break down that word into components: "obse" is the beginning of "obsessed," "qui" sounds like the French word for "yes" (oui), and "us" is like the word "us." So you can think of that big word *obsequious* as "obsessed with saying yes to us"—which is kind of what it means!	
	7. 7. **Practice using new words in conversation**. It's possible to amass a huge vocabulary without actually knowing how to use words. This means you have to take it upon yourself to put your personal dictionary into use. If you come across an interesting word in your reading, make a point of using it in conversation. By experimenting in low-stakes situations, you can practice the art of word choice and, with a little bit of trial and error, hone in on the right word for a particular context.	

THURSDAY	**Strand:** Writing	1. Assist Learners to use non-textual elements such as figures, tables and graphs to support key findings.	Reflect on rules of using non-textual elements in writing.
	Sub-Strand; Building and present knowledge	2. Discuss with Learners on the general rules about using non-textual elements in research papers.	
		3. Learners brainstorm to identify reasons for choosing to include a non-textual element in writing.	
	Review learners knowledge on the previous lesson.	**General rules about using non-textual elements in your research paper**	
		• using a box or frame to surround it.	
		• using a different text font to that used in the body of the work [e.g., Ariel vs. New Times Roman].	
		• using small caps when formatting headings.	
		• avoiding fancy fonts.	
		There are a variety of reasons for choosing to include a non-textual element in your paper. Among them are:	
		1. **A picture is worth a thousand words**. Embedding a chart, illustration, table, graph, map, photograph, or other non-textual element into your research paper can bring added clarity to a study because it provides a clean, concise way to report findings that would otherwise take several long [and boring] paragraphs to describe.	
		2. **Non-textual elements are useful tools for summarizing information**, especially when you have a great deal of data to present. Non-textual elements help the reader grasp a large amount of data quickly and in an orderly fashion.	
		3. **Non-textual elements help you highlight important pieces of information without breaking up the narrative flow of your paper.** Illustrations, photographs, maps, and the like can be used as a quick reference to information that helps to highlight key issues found in the text. For example, a street map can be used to show the distribution of health care facilities in a larger study documenting the struggles of poor families to find adequate health care.	
		4. **Non-textual elements are visually engaging.** Using a chart or photograph, for example, can help enhance the overall presentation of your research and provide a way to stimulate a reader's interest in the study.	

FRIDAY	**Strand:** Literature	1. Assist Learners to explain 4 types of narrative analysis.	Assist Learners to differentiate between a story and a narrative.
		2. Learners brainstorm to identify 5 methods of Analyzing a story.	
		3. Discuss with Learners on the techniques of story analysis.	
	Sub-Strand; Prose, Drama, Poetry	**The Two Overarching Approaches**	
		Generally speaking, there are **two approaches** that one can take to narrative analysis. Specifically, an **inductive** approach or a **deductive** approach. Each one will have a meaningful impact on how you interpret your data and the conclusions you can draw, so it's important that you understand the difference.	
	Discuss the narrative approach in film analysis with the Learners.		
		First up is the inductive approach to narrative analysis.	
		The inductive approach takes a **bottom-up view**, allowing the data to speak for itself, without the influence of any **preconceived notions**. With this approach, you begin by looking at the data and deriving **patterns** and **themes** that can be used to explain the story, as opposed to viewing the data through the lens of pre-existing hypotheses, theories or frameworks. In other words, the analysis is **led by the data.** For example, with an inductive approach, you might notice **patterns** or **themes** in the way an author presents their characters or develops their plot. You'd then observe these patterns, develop an interpretation of what they might reveal in the context of the story, and draw conclusions relative to the **aims** of your research.	
		Contrasted to this is the deductive approach.	
		With the deductive approach to narrative analysis, you begin by using **existing theories** that a narrative can be **tested against**. Here, the analysis adopts particular theoretical assumptions and/or provides hypotheses, and then looks for evidence in a story that will either **verify** or **disprove** them.	
		For example, your analysis might begin with a **theory** that wealthy authors only tell stories to get the sympathy of their readers. A deductive analysis might then look at the narratives of wealthy authors for evidence that will **substantiate** (or refute) the theory and then draw conclusions about its accuracy, and suggest explanations for why that might or might not be the case.	
		Which approach you should take depends on your research aims, objectives and research questions. If these are more **exploratory** in nature, you'll likely take an **inductive** approach. Conversely, if they are more **confirmatory** in nature, you'll likely opt for the **deductive** approach.	

Name of Teacher: *School:*   *District:*