

EaD Comprehensive Lesson Plans



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BASIC 7

WEEKLY LESSON PLAN – WEEK 7

Strand:	<ul style="list-style-type: none"> • Oral language (listening and speaking) • Grammar Usage • Writing • Literature 	Sub-Strand:	<ul style="list-style-type: none"> • English Sounds • Grammar • Text types and purposes • Narrative, drama and poetry
Content Standard:	B7.1.3.1: Articulate English speech sounds to develop confidence and skills in listening and speaking B7.3.1.7: Show understanding and use of question tags in communication B7.4.2.2: Apply writing skills to specific life situations B7.5.1.1: Demonstrate understanding of how various elements of literary genres contribute to meaning		
Indicator (s)	B7.1.3.1.3. Produce diphthongs in context (centering and closing) B7.3.1.7.1. Use question tags accurately B7.4.2.2.5. Create dialogues between two interlocutors on different themes B7.5.1.1.3. Use basic literary devices in texts (e.g. metaphor, simile, personification, alliteration, assonance, consonance, etc.)		
Week Ending			
Class	B.S.7	Class Size:	Duration:
Subject	English Language		
Reference	English Language Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook		
Teaching / Learning Resources	Reading Book, Poster, Pictures, Word Chart, Sentence Cards	Core Competencies:	<ul style="list-style-type: none"> • Communication and Presentation • Critical Thinking and Problem Solving • Personal Development and Leadership
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN	PHASE 3: REFLECTION
MONDAY	Strand: Oral Language Sub-Strand; English sounds Using a Poster or a Word Chart displaying the meaning of	1. Assist Learners to identify examples of diphthongs. 2. Discuss with Learners on the differences between centering diphthongs and closing diphthongs. 3. Learners brainstorm to use centering diphthongs sounds to produce words. 4. Assist Learners to produce words using closing diphthongs. Diphthongs;	Learners in small groups to discuss and distinguish between vowels and diphthongs in contexts. Exercise;

diphthongs, discuss the meaning of diphthongs with the Learners.

Diphthong is a sound formed by the conjunction of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another (as in rain, slow, and chair). Therefore diphthongs are also called gliding vowels.

There are 8 diphthongs sounds in common english pronunciation namely – /aɪ/ , /eɪ/ , /ɔɪ/ , /aʊ/ , /eʊ/ , /ɔʊ/ , /ʊə/ , /əʊ/.

The word “Diphthong” is basically derived from the Greek word Diphthongs. This word literally means “having two different sounds”. If you consider the diphthongs then every vowel has two sounds of its own – short vowel sound and long vowel sound. Therefore the diphthongs play a vital role in the pronunciation of various words.

They are used whenever the vowel makes a new or different sound. This happens because it is working with conjunctions and with another vowel. For example, The word “oil” has two different pronunciations. When you pronounce the word oil then you can notice two different vowels working side by side which creates different sounds. The vowel ‘i’ and ‘o’ produce sound that is different than anything ‘o’ and ‘i’ alone can produce. Now, this was just the basic example so that it helps you in understanding the sounds made by other vowels.

Note: Diphthongs will vary between dialects, languages and also continents.

Examples of Diphthongs with Words

Let’s have a look at all the symbols of diphthong sounds with their examples in a quick tabular form.

Vowel diphthongs	Examples
/aɪ/	Cry, My, Like, Bright, Lime
/eɪ/	Bake, rain, lay, eight, break

1. What are diphthongs?
2. State 3 examples of diphthongs.
3. Distinguish between Centering and closing diphthongs.

/ʊə/	Go, oh, slow, loan, though
/aʊ/	Bound, house
/eɪ/	Pair, lair, chair
/iə/	Career, fear
/ɔɪ/	Boy, coy, toy
/ʊə/	Fur, sure

In this list, you would find some diphthong have just one vowel. You would keep wondering as to why single vowels are listed in the diphthong list. This happens whenever there is a movement in your mouth while pronouncing the letters. It will help in making the long vowel sound and mimicking two vowels. Hence you would notice the “di” remains even if there is only one vowel. Let’s look at each diphthong in detail:

1. /aʊ/

/aʊ/ diphthong uses letters and letter combinations like /i/, igh, and /y/ to form sounds similar to “eye.” Let’s have a look at some of the examples

- **Cry** – What made you cry yesterday?
- **My** – I have kept my pen on the table.
- **Like** – You would like to listen to some good music.
- **Bright** – Today seems to be a bright, sunny day.
- **Lime** – Would you like to have some lime soda?

2. /eɪ/

/eɪ/ diphthong uses letters and letter combinations like /ey/, /ay/, /ai/ and /a/ to form sounds similar to “great.” Here are a few more examples:

- **Bake** – Can you bake a cake for me?

- **Rain** – I guess it will rain today.
- **Lay** – You must lay down on your back and rest.
- **Eight** – There were eight chocolates in the basket.
- **Break** – You must take regular breaks while working.

Related Blogs: [ai and ay sound words](#)

3. /oʊ/

/oʊ/ diphthong uses letters and letter combinations like /ow/, /oa/ and /o/ to form sounds similar to “boat.” Here are a few more examples:

- **Go**: You must not go inside the hidden cave.
- **Oh**: Oh! It is such great news.
- **Slow**: You should slow down while driving on the bumpers.
- **Loan**: Did you take an education loan to support your studies?
- **Though**: Though it was tasty but was very expensive.

You can study some more words with diphthong /oʊ/ – [Oa Sound Words](#)

4. /aʊ/

/aʊ/ diphthong uses letters and letter combinations like /ou/ and /ow/ to form sounds similar to “ow!” Here are a few more examples:

- **Bound** – You are bound to pay the money.
- **House** – The house looks really beautiful.

Learn more words with diphthong /aʊ/ – [Ou and Ow Sound Words](#)

5. /eɪ/

/eɪ/ diphthong uses letters and letter combinations like /ai/, /a/, and /ea/ to form sounds similar to “air.” Here are a few more examples:

- **Pair** – These are a nice pair of shoes.
- **Lair** – He is a liar.
- **Chair** – This is my new chair.

6. /??/

/??/ diphthong uses letters and letter combinations like ee, /ie/ and ea to form sounds similar to “ear.” Here are a few more examples:

- **Career** – What have you thought about your career?
- **Fear** – Fear is more greater than danger.
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7. /??/

/??/ diphthong uses letters and letter combinations like oy and oi to form sounds similar to “oil.” Here are a few more examples:

- **Boy** – The boy is very active.
- **Coy** – It seemed to be coy on the farm.
- **Toy** – I want to play with my toy.

8. /??/

/??/ diphthong uses letters and letter combinations like /oo/, /ou/, /u/, and ue to form sounds similar to “cure.” Here are a few more examples:

- **Fur** – The teddy bear has got good fur on the body.
- **Sure** – Yes, for sure. You would get all the things done.

We hope this guide on diphthongs gave you a good insight on how to use them. Stay tuned for more awesome content like this one.



Diphthongs	Examples
/aɪ/	Cry, My, Like, Bright, Time
/eɪ/	Bake, rain, lay, eight, break
/əʊ/	Go, oh, slow, loan, though
/aʊ/	Bound, house
/ɔɪ/	Pair, loir, choir
/ɪə/	Career, fear
/ɔɪ/	Boy, coy, toy
/ʊə/	Fur, sure

WEDNESDAY

Strand: Grammar Usage

Sub-Strand; Grammar

Review Learners knowledge on the previous lesson.

1. Learners brainstorm to explain the meaning of “question tag’.
 2. Assist Learners to read dialogues involving question tags.
 3. Discuss with Learners some examples of statements with question tags on sentence cards.
- Question Tags**

Question tags are short questions at the end of statements.

They are used when we want to:

- a) encourage a reply.
- b) confirm whether something is true or not.

In most cases, question tags are used when we're asking for agreement about something we already know (or think we know) the answer to.

Learners n small groups to discuss and produce statements with question tags.

Exercise;

1. What are Question tags?
2. Write 10 examples of question tags.

There are two main patterns for using question tags, depending upon whether the rest of the sentence is positive or negative.

Question Tag Examples

If the main part of the sentence is positive, the question tag should be negative. Here's an example:

- *You're a teacher, **aren't you?***

If the main part of the sentence is negative, the question tag should be positive. Here's an example:

- *You haven't been here before, **have you?***
- *You've finished, **haven't you?***
- *You haven't finished, **have you?***
- *He hates it, **doesn't he?***
- *He doesn't like it, **does he?***
- *He left, **didn't he?***
- *He didn't leave, **did he?***
- *They have arrived, **haven't they?***
- *They haven't been working, **have they?***
- *I can't go tomorrow, **can I?***
- *I must pay for this, **mustn't I?***
- *He is her husband, **isn't he?***
- *She isn't happy, **is she?***

		<p>8. <i>You have my address, haven't you?</i></p> <p>9. <i>You don't have my address, do you?</i></p>	
THURSDAY	<p>Strand: Writing</p> <p>Sub-Strand; Text types and purposes</p> <p>Review Learners knowledge on the previous lesson.</p>	<ol style="list-style-type: none"> 1. Compose dialogues of different lengths on given topics by using cut small talk when writing dialogue. 2. Assist Learners to keep their dialogues brief and impactful. 3. Learners brainstorm to use appropriate grammatical conventions and structures in dialogues. <div data-bbox="947 443 1524 779"> <p>Q1: how is the weather in Chicago Q2: how is it this weekend Q3: find me hotels in Chicago Q4: which one of these is the cheapest Q5: which one of these has at least 4 stars Q6: find me directions from the Chicago airport to number one</p> <p>User's dialogue with Cortana: (A) Task is "Finding a hotel in Chicago"</p> <p>Q1: find me a pharmacy nearby Q2: which of these is highly rated Q3: show more information about number 2 Q4: how long will it take me to get there thanks</p> <p>User's dialogue with Cortana: (B) Task is "Finding a pharmacy"</p> </div> <p>Examples of Dialogues;</p> <ol style="list-style-type: none"> i. "I don't want to go home," said Julia. ii. "I like it here at the zoo. The animals are all so funny." She began to cry and then wailed iii. "I didn't even get to see the elephants!" 	<p>Through questions and answers, conclude the lesson.</p> <p>Exercise;</p> <ol style="list-style-type: none"> 1. What are dialogues? 2. Write 5 examples of dialogues.
FRIDAY	<p>Strand: Literature</p> <p>Sub-Strand; Narrative, drama and poetry</p> <p>Assist Learners to read a selected in African Poem from the Cockcrow.</p>	<ol style="list-style-type: none"> 1. Learners brainstorm to identify literary devices used in the Poem. 2. Discuss the functions of literary devices used in the Poem. 3. Assist Learners to form sentences using examples of literary devices. <p>Example of Literary Devices in Poem</p> <p>By Dr Oliver Tearle (Loughborough University)</p> <p>Poetry is often full of examples of specific literary devices and techniques. Some of these, such as simile and metaphor, are well-known, and it's important to be familiar with the terminology used to describe poetic imagery. We'll come to that in time.</p>	<p>Learners brainstorm to answer questions on the Poem after reciting.</p>

But we're also interested in the features of a poem's *versification* (the things which make it a poem rather than a work of prose) and *language and syntax* (grammar, punctuation, and so on).

In other words, this post is concerned with the structural building-blocks of poetry: rhyme, metre, and the various other literary devices poets often employ to make their poems what they are.

So, let's take a look at fifteen of the most important literary devices you might encounter in poems.

✚ **Metre;** We'll begin with one of the most obvious and prevalent features of poetry: metre. This is often used synonymously with the term 'rhythm', and the two are broadly similar. The metre is the overall *ground-plan* for a poem's rhythm. For example, sonnets tend to be written using the same metre: [iambic pentameter](#). We can see that in this line from Christina Rossetti's 'Remember':

Remember me when I am gone away

Iambs are metrical feet comprising two syllables: the first is lightly stressed and the second is heavily stressed, as in 'Re-MEM-ber ME when I am GONE a-WAY'. Another common metrical foot is the trochee, which is the reverse of an iamb and contains a heavy stress followed by a light stress (present in, for instance, 'PO-em' or 'NOV-el' or 'PUP-py').

✚ **Rhyme;** Rhyme is an important part of many poems, although much poetry has done without it: the classical epic poetry of Homer and Virgil didn't rhyme, nor does Shakespearean blank verse (unrhymed iambic pentameter), nor does much modern poetry written as [free verse](#) (which also does without regular metre).

Rhyme is a way of bringing two words, and thus two ideas, together neatly, as in the following couplet from Alexander Pope:

*Words are like leaves, and where they most abound
Much fruit of sense beneath is rarely found.*

✚ **Pararhyme;** Sometimes, poets use something that is neither full rhyme (as we find in 'abound' and 'found') nor a total absence of rhyme. Sometimes they instead bring together two words whose sounds chime together but don't rhyme, as in these famous lines from Wilfred Owen's 'The Show':

*My soul looked down from a vague height with Death,
As unremembering how I rose or why,
And saw a sad land, weak with sweats of dearth,
Gray, cratered like the moon with hollow woe*

Obviously 'Death' and 'dearth' don't rhyme as such, but they are joined by the same consonant sounds at the beginnings and ends of words. This is sometimes known as *consonance*, but when it's found at the ends of verse lines it can also be called [pararhyme](#). The opposite is *assonance*: the repetition of specific vowel sounds.

✚ **Eye rhyme;** This is a kind of 'cousin' to full rhyme, whereby two or more words look as though they will rhyme, but when we speak them aloud, their sounds are different. For example, *most* and *lost* are pronounced differently, but on the page they look as though they'll rhyme perfectly. The same is true of *quay* and *bay*, or *prove* and *love*.

Eye rhyme can be used to suggest a disjunction between how things *seem* and how they *are*, just as the words which appear to rhyme turn out to have different sounds.

✚ **Alliteration;** After rhyme, one of the most important sound-effects a poet can draw upon is alliteration: the repetition of the initial sounds of adjacent (or near-adjacent) words. (Note that it's not just the letters: *George Gallop* is a name that contains the repetition of the same initial letter, but one is pronounced with a soft 'G' and the other with a hard 'G', so there's no repetition of sound.)

Sometimes, this can be used to suggest soft, lulling sounds, as in Ella Wheeler Wilcox's *Warm lip to lip and limb to limb*, but sometimes a repeated 's' sound is utilised to suggest either slow languid feeling or *something sinister and serpentine sliding along the slimy ground* (for instance). This example of 'S' alliteration is also known as *sibilance*.

✚ **End-stopping;** When a line of verse ends with punctuation, this is known as end-stopping. For instance, consider these lines from Alexander Pope:

*Hope springs eternal in the human breast;
Man never Is, but always To be blest.
The soul, uneasy, and confin'd from home,
Rests and expatiates in a life to come.*

Because these are rhyming couplets ending in punctuation, they're known as *closed couplets*.



Enjambment; But sometimes a line of verse doesn't end with punctuation, and instead we have to read onto the next line to finish the sentence or clause. Consider these lines from William Wordsworth's 'Lines Composed a Few Miles above Tintern Abbey':

*Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs ...*

Every line spills over into the next, or runs on over into the next; for this reason, these lines are sometimes known as *run-on lines*.



Caesura; You'll have noticed in the Wordsworth lines above that, although he doesn't punctuate the ends of his lines, there are some pretty decisive pauses in the middle of the line:

Of five long winters! and again I hear

This is one such example. Here's another:

With a soft inland murmur.—Once again

A mid-line pause – it might be a full stop or a (semi-)colon, a dash, or even just a comma – is known as a *caesura*. This can be used to surprise us, since we don't as readily expect to find a pause before the end of the line.



Simile; A simile is a literary device whereby you liken one thing to another, using the word *like* or *as*. Sometimes we use similes in everyday language: describing someone as being *as sick as a parrot*, for instance.



Metaphor; But sometimes a poet finds a simile too weak for their purposes. After all, by likening one thing to another thing using the actual term *like* (or *as*), you're also acknowledging that the two things are separate and different – otherwise you wouldn't need to draw them together via the simile.

A metaphor is more direct and does without such weak terms as *like* or *as*. Instead of saying someone's heart is *as hard and cold as a stone*, you could simply say they have a *heart of stone*. You can immediately see the difference: a metaphor acts as

		<p>though the two things are literally the same for literary or rhetorical effect.</p> <p>✚ Personification; Another form of imagery beloved of poets is <i>personification</i>, which involves giving nonhuman objects the qualities we associate with humans. For instance, death is not a person, but we often treat or address ‘him’ as such, as John Donne does in his famous sonnet which addresses ‘death’, beginning, ‘Death, be not proud’.</p> <p>✚ Antithesis; Poets sometimes like to compare and contrast two opposite things: good and evil, beauty and ugliness, and so on. In his <i>An Essay on Criticism</i>, Alexander Pope contrasts human error with a divine ability to forgive others’ mistakes:</p> <p><i>Good nature and good sense must ever join; To err is human; to forgive, divine.</i></p>	
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School:

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