


**LESSON PLAN #7**



**USING THE PPP MODEL**

This corresponds to the lesson plans offered on

**Max's English Corner**

This particular lesson plan is from an article showing how the PPP model works found in

**The PPP Model Explained**

It is an example of how lesson planning can be done, but without the accompanying materials.

<b>level:</b> advanced	<b>7</b>
<b>theme:</b> high school experiences	
<b>language focus:</b> pronunciation: connected speech	
<b>input:</b> listening (song)	

In today's class we are going to introduce the students to 3 aspects of connected speech.

A- some sounds change ex: Did you → Dijou (the 'd' and the 'y' change to 'j')

B- some sounds disappear ex: Sit down → Sidown (the 't' disappears when next to a strong 'd')

C- some sounds join together in perhaps unexpected ways ex: not at all → no ta tall (consonants join vowels)

<b>1</b>	<b>OBJECTIVES</b>
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By the end of the class, the students should have a greater awareness of how connected speech works, and can use connected speech on occasion in the context of speaking about their high school days.

<b>2</b>	<b>CONTEXT</b>
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This could be the same activity you used for the lower level (where students in pairs describe pictures and how those pictures might relate to one another). If there is no particular reason to have a different activity because it is the same song, and if the theme you're focussing on is the same, then by all means, save yourself some time and recycle some ideas and materials you have already worked out. Keep in mind your objectives and what your students may need to work on, as this might change the activity completely. Of course each level would have its respective expectations of contributions from the students (perhaps just chunks of words from a low level group and justifications to accompany statements at the higher level, for example).

You could also play with complexity in your approach to the same materials, making the activity more challenging such as each person in a group has a different picture and the others have to guess the contents of the pictures. After each student has had a turn, all the students in the group try to determine the theme they have in common.

<b>3</b>	<b>INTRODUCTION</b>
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No Introduction activity in this lesson plan

The song is not particularly difficult for this level and there is no real need to add a transitional activity between the Context and Input so there won't be an Introduction activity.

## 4 INPUT TASK 1: LISTENING FOR GIST

Tell the students that the song is about someone's perspectives about her high school days. Ask the students to listen to it once to determine if it was generally a good experience, a bad experience, or a mixture of the two.

## 5 INPUT TASK 2: LISTENING FOR SPECIFIC INFORMATION

Have 6 short answer questions, two for each of three verses.

For example: What were the names of the boys she dated? or What were the subjects she hated?

Students have to listen for the specific information to answer those questions. Play the song once, students compare answers, and if necessary, play again. Go over the answers as a class.

## 6 PRESENTATION

1- Write on the board: *Why did you do it?*

and ask the students to say it with full clear enunciation of each word. (You might say it first to show them what you expect.)

2- Ask the students if that is how the singer pronounces it. And ask them if they can say or sing it to you as the singer does.

3- Place the students in pairs to find as many differences as they can in how those two ways of pronouncing the same question are different. After a few minutes elicit what they came up with.

Here are some things you can try to get the students to notice and say...

The first version (careful pronunciation)

-- is easier to understand

-- is spoken more slowly

-- is pronounced more how you would expect it to be pronounced

-- sounds unnatural (unless you are very tired, angry or careful for some reason)

-- sounds very different as a whole

-- there are some sound changes in the second version (relaxed pronunciation) and students can point them out such as 'Why did you' 'Whyge ya'

If you like phonetic script you can translate the complete question as follows:

Careful pronunciation: /w aɪ / /d ɪ d/ /ju:/ /du: / / ɪ t/

Relaxed pronunciation: /w aɪ dʒ ə/ /du: ɪ t/

NOTE: For those of you who are not familiar with the IPA (International Phonetic Alphabet) symbols, I'd like to mention two things. Firstly, when you see two diagonal slashes with something between them, then they are referring to the sound or sounds, not the letters. So the 'p' in pen is the *grapheme* or the written (graphic) representation of the letter 'p'. There are no diagonal slashes. It just so happens that the symbol for the sound that we make when we say the 'p', also looks like 'p', but we know it's the sound we are referring to and not the letter when we place it between those slashes. The distinct sound we hear is the *phoneme* and how that sound is represented with a graphic symbol or letter is called a *grapheme*.

The letter 'p' is .....p (grapheme)

The sound of 'p' is.../p/ (phoneme)

These symbols don't always look what we might expect. In the word, 'you' there are 3 graphemes (y,o,u) and two phonemes or sounds /j/ and /u:/. The grapheme for the first the letter is 'y'. However the pronunciation of that letter is symbolized by /j/.

The letter 'y' is .....y (grapheme)

The sound of 'y' is.../j/ (phoneme)

One more thing. The sound of the letter 'j' in jazz and the sound of the letter 'g' in giraffe is the same sound (they have the same phoneme) but the sound is represented by different graphemes or letters. To show what that sound is, we use the symbol..... / dʒ /

Notice that the / dʒ / sound is not present in the careful pronunciation of that question, but magically appears when the last ‘d’ in did merges with the ‘y’ in you. That is one aspect of connected speech and it is very frustrating for students because it makes everything more complicated, especially in their understanding of pronunciation (when it is used and they have to listen to it, or when they are expected to say it in those ways).

NOTE: There is a website that allows you to type out those symbols (and it’s good for languages other than English): <https://ipa.typeit.org/>

This is another good site because it gives you many examples. Keep in mind it’s in the British RP Pronunciation dialect. <https://www.phon.ucl.ac.uk/home/wells/phoneticsymbolsforenglish.htm>

This site is basically the same as the previous one but has the American accent in mind:

<https://koreatesol.org/sites/default/files/E Clinic-%20Phonetic%20Symbols.pdf>

This information will be repeated and placed in A Few Thoughts so it will be easy for you to copy and paste the links.

As you probably already know, there isn’t only one British accent or one American accent, but it has been decided that these versions are to be used as a standard reference.

4- Some exploration to raise the students’ awareness of some aspects of connected speech:

a) Say the relaxed pronunciation of *Why did you do it?* and draw the students’ to the / dʒ / sound. Ask the students if they can find a ‘g’ or a ‘j’ written somewhere in that question. (They won’t be able to find one.)

b) Say the careful pronunciation version and ask the students if they can hear that / dʒ / sound. (They won’t be able to, because it’s not there.)

c) Ask the students where that / dʒ / sound comes from. (Get the students to speculate a little.)

Elicit or guide the students by giving them hints that the sound appears when the /d/ is the last sound of one word and it merges with the /j/ sound starting the next word. That fusion of the /d/ and /j/ often creates that / dʒ / sound. Ask the students if they know what this phenomenon is called. (connected speech). Elicit the term and write it on the board above the example of ‘Why did you do it?’.

d) Explain that this is a very typical aspect of the English spoken language. Ask them to repeat, “Where did you go?” and “What did you say?” using connected speech where the / dʒ / sound appears.

5- Write a new question on the board: *Why did you look at me like that?*

a) Ask the students to say it slowly so they carefully pronounce each word completely.

b) Then ask them to say it (or sing it) how the singer did. (You can model it yourself if it’s difficult for them.)

c) Ask them for any differences in the sounds between the careful and the relaxed ways of saying it. (They work it out in pairs and later report to the class.)

6- Make a T-table on the board below the question and in the left column write: **Why did you look at me like that?**

**A** some sounds change into new sounds

**B** some sounds disappear

**C** some sounds join together

a) Ask the students (in the same pairs) to find an example of each in the new question written on the board.

b) After the students try to work it out, elicit or provide them with the answers:

**A** some sounds change into new sounds     **‘did you’ changes:** /d ɪ d/ /ju:/ → / d ɪ dʒ ju: /

**B** some sounds disappear     **‘like that’ changes:** /l aɪ k/ / ð æ t/ → /l aɪ ð æ t /

One complication is that not all dialects and not all people make exactly the same sound changes. In this interpretation of this example, the /k/ sound disappears when the word ‘like’ merges with ‘that’.

**C** some sounds join together     **‘look at’ changes:** /l ʊ k / / æ t / → / l ʊ / / k æ t /

Another common change that happens in connected speech is when one word ends in a consonant and the next word begins with a vowel. In this case the /k/ leaves the word ‘look’ to unite with / æ t /. It’s like: loo kat.

7- Tell the students to look at the next three lines of the first verse and find another example of A (new sounds), B (sounds disappear) and C (sounds join in new ways). This time students do it individually, later check their answers with a student next to them, and then you go over it with them.

**PRACTICE 1**

Give a handout with a few written sentences and tell the students to circle examples of connected speech. Below the circle they are to write A, B or C to show how the changes are taking place. (the A,B & C is what you left on the board from the recent Presentation, indicating what kinds of changes are possible in these examples).

NOTE: If you think this might be too difficult, you could give them the sentences with the connected speech examples already circled and the students simply have to write the letter below them. In this way you focus just on those aspects and examples you wish to highlight.

Model by doing the first sentences as a class, eliciting as much as possible.

Students are placed into pairs and complete the exercise. (If they only have to label the provided circles, then they could work individually first.)

Correct their work.

**PRACTICE 2**

Give the students the lyrics to the song they listened to earlier and have them do the first verse in a similar manner (circling possible sound changes and labelling them A, B or C).

Depending on if it's the students' first time working with connected speech and the complexity of the exercise, and also considering the time restraints, you may want to circle those parts you want to draw the students' attention to, so all they have to do is identify which of the three actions is happening in each case. Do the chorus or the first verse together, then assign the students the next verse, correct it together, and continue with the next.

After correcting each verse, have the students say or sing it with you, with those connected speech patterns.

**PRACTICE 3**

**-optional-** Have the students sing or say the words to the whole song using connected speech, line by line without the music.

Then play the song again and have the students sing along using connected speech

**PRACTICE 4**

Bring the students' attention to 10 different examples of connected speech in the song.

Possible examples from song: Did you... (an example of connect speech pattern 'A')

Don't you.... (also an example of pattern 'A')

What did.... (an example of pattern 'B' because the 't' disappears)

Not at all (an example of pattern 'C' where the final 't' regroups with the following vowel)

These examples reflect the A, B & C ideas and each one is written on a separate paper. For example, on one paper the student will see written: not at all. Go through all 10 examples and check to make sure the students pronounce them well using connected speech.

Put the students into pairs and each pair gets a set of those 10 examples written on separate pieces of paper, placed face down. Each student picks up two papers so they know what they will have to say while they are speaking. Tell them they have to speak about different things that happened when they were in high school and work into that conversation one of those two examples written on their papers. If they use an example in their speaking, they can discard that prompt and pick up a new one. It's important that they try to have a normal conversation in a way that sounds natural, even when they are using those prompts. They continue the conversation until the teacher says it's time. If a group goes through all 10 examples before it's time, then they just continue speaking while trying to use those or other connected speech examples on occasion.

NOTE: It's a good idea to model first with another student, then have the students begin.

<b>8</b>	<b>PRODUCTION</b>
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Put the students into groups of three where the members haven't spoken together yet in the class. Tell them they are to compare their high school experiences. They should remember to use the relaxed pronunciation and connected speech while they are speaking. If it's a little difficult for them, tell them that they could use any of those examples they might remember from the last activity.

<b>9</b>	<b>FEEDBACK</b>
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As always, try to save some time at the end of the class to go over what was done. Here are some ideas of what you could do (choose one or many):

- Randomly ask different students comprehension check questions about various key points of what was being studied in today's class.
- Correct some mistakes that you heard during the Production activity.
- Ask the students to correct some mistakes that you brought to their attention in activities before Production.
- If you keep a list of new words on the board that come up during the class, elicit their meaning.
- If you keep a list of words on the board that are difficult to pronounce, elicit their pronunciation.
- Give some suggestions on how they could approach the last or other activities better.
- Tell the students what they did well during the Production activity and the class as a whole. Encourage them to both continue doing so and where appropriate, explore it even further.
- Get the students to tell you their perspectives on particular aspects of the class (like if they found a certain activity helpful, if they feel they have made some progress in today's class and in what way, suggestions for future activities / classes).