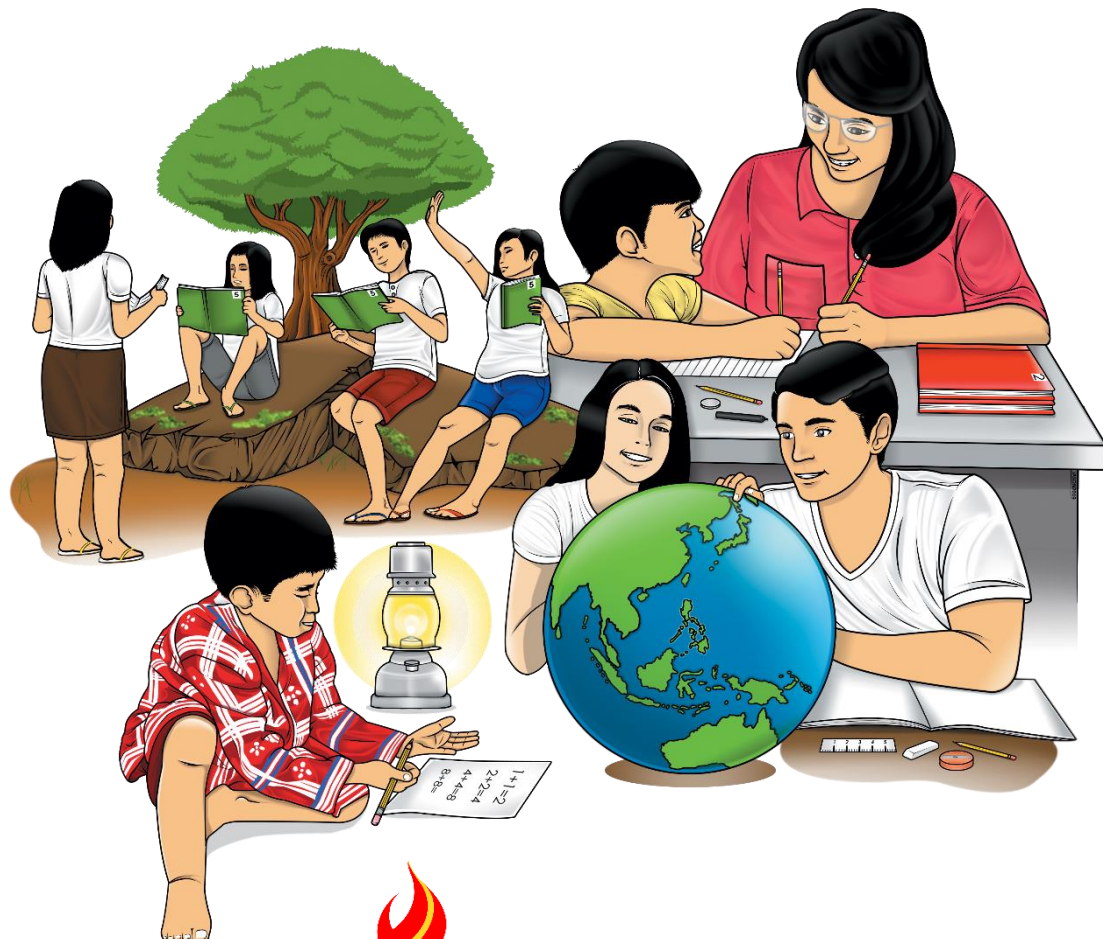


English

Quarter 4 Module 13

Produce the Sound of English Effectively When Delivering Lines in a Full-Length Play



English – Grade 9
Alternative Delivery Mode
Quarter 4, Module 13: Produce the Sound of English Effectively When Delivering Lines
in a Full-Length Play
First Edition, 2020

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English

Quarter 4 Module 13

Produce the Sound of English Effectively When Delivering Lines in a Full-Length Play

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

You are aware that the utterance has a great impact on how we deliver the words and how it is perceived by the listener. When words /sentences in lines in a play are delivered well, the success of the performance is almost certain. This module has exercises for you to do to tap your skill in communication by producing the sound of English Effectively in performing a play.

These activities will focus on a play where you can practice your tongue with the sound of English in delivering different lines.

At the end of this module, you should be able to:

1. Produce the Sound of English Effectively When Delivering Lines in a Full-Length Play.
Code: EN9F-Iva 3.11

After studying this module, you shall be able to:



What I Know (Pretest)

Before we start the lesson, let's find out how well you can answer the pre-test below:

A. Produce the sound for each number. Then, write the correct consonant on the space provided.

____ 1. /p/

____ 6. /b/

____ 2. /v/

____ 7. /l/

____ 3. /t/

____ 8. /r/

____ 4. /g/

____ 9. /k/

____ 5. /f/

____ 10. /n/

B. Produce the sound of each word. Then, write the symbol of the underlined vowel.

1. / / tap

2. / / dog

3. / / goose

4. / / put

5. / / set

Lesson

1

Produce the Sound of English Effectively When Delivering Lines in a Full-Length Play



What's In

Hello, everyone! In your previous lessons, you have read a lot of plays or even performed them in the class. Do you have a hard time saying the lines? Is there a problem with regards to your enunciation? Yes, the production of sound in English is very important because the success of the play lies on how your audience perceive your words. Let's have a short review.

Preliminary Activities:

Sound me

Vowel sounds			Consonant sounds		
No.	Symbol	Examples	No.	Symbol	Examples
1	/i:/	feet /fi:t/ leap /li:p/	1	/p/	pen /pen/ peep /pi:p/
2	/ɪ/	fit /fɪt/ lip /lɪp/	2	/b/	big /bɪg/ babe /beɪb/
3	/e/	men /men/ bed /bed/	3	/t/	ten /ten/ let /let/
4	/æ/	man /mæn/ bad /bæd/	4	/d/	den /den/ red /red/
5	/ʌ/	mud /mʌd/ nut /nʌt/	5	/k/	key /ki:/ cake /keɪk/
6	/ɑ:/	fast /fɑ:st/ pass /pɑ:s/	6	/g/	get /get/ leg /leg/
7	/ɒ/	top /tɒp/ rock /rɒk/	7	/s/	see /si:/ guess /ges/
8	/ɔ:/	fall /fɔ:l/ lord /lɔ:d/	8	/z/	zoo /zu:/ buzz /bʌz/
9	/ʊ/	book /bʊk/ foot /fʊt/	9	/ʃ/	shoe /ʃu:/ wish /wɪʃ/
10	/u:/	boot /bu:t/ food /fu:d/	10	/ʒ/	measure /'meɪʒə/ treasure /'treɪʒə/
11	/ɜ:/	girl /gɜ:l/ bird /bɜ:d/	11	/tʃ/	check /tʃek/ watch /wɒtʃ/
12	/ə/	a lot /ə'lɒt/ apart /ə'pɑ:t/	12	/dʒ/	jet /dʒet/ judge /dʒʌdʒ/
13	/eɪ/	mail /meɪl/ May /meɪ/	13	/f/	fan /fæn/ laugh /lɑ:f/
14	/aɪ/	fly /flaɪ/ buy /baɪ/	14	/v/	van /væn/ wave /weɪv/
15	/ɔɪ/	boy /bɔɪ/ boil /bɔɪl/	15	/w/	wet /wet/ wait /weɪt/
16	/aʊ/	cow /kaʊ/ house /haʊs/	16	/j/	yes /jes/ you /ju:/
17	/əʊ/	sold /səʊld/ low /ləʊ/	17	/h/	hen /hen/ hat /hæt/
18	/ɪə/	beer /bɪə/ dear /dɪə/	18	/θ/	thin /θɪn/ thought /θɔ:t/
19	/eə/	hair /heə/ rare /reə/	19	/ð/	then /ðen/ that /ðæt/
			20	/m/	men /men/ name /neɪm/
			21	/n/	no /nəʊ/ phone /fəʊn/
			22	/ŋ/	ring /rɪŋ/ sang /sæŋ/
			23	/l/	let /let/ tell /tel/
			24	/r/	rat /ræt/ read /ri:d/

<http://www2.vobs.at/ludescher/pdf%20files/Pronunciation%20exercises.pdf>

B. You may also open the following links to watch how vowel and consonant sounds are produced.

1. **vowels.** - <https://www.youtube.com/watch?v=c97xwLdSsXU>

2. **consonants-** https://www.youtube.com/watch?v=b_qcAuHhJ



What's New

You learned that the human speech communication involves not just the production of sounds should be given emphasis so you will be understood in following the thought pattern of each speech and the overall progression of the scene hence lines are part of the play they don't exist on their own.

How do I SOUND thee?

Vowels include the sounds we ordinarily represent as the letters, as well as a number of other sounds for which the ordinary alphabet has no unique symbols.

Vowels are distinguished from consonants in several ways. As we have seen, consonants are produced by constricting the airstream to various degrees as it flows through the oral tract. Vowels are produced with a smooth, unobstructed airflow through the oral tract.

Differences in vowel quality are produced by different shapes of the oral cavity. Characteristic vowel qualities are determined by

- (a) the height of the tongue in the mouth;
- (b) the part of the tongue raised (front, middle, or back);
- (c) the configuration of the lips; and
- (d) the tension of the muscles of the oral tract.

An articulatory description of a vowel must include all of these features.

Tongue height

Pronounce the words **eat** and **at**. Now, pronounce just the vowels of these two words. Notice that as you go from the vowel of **eat** to the vowel of **at**, your mouth opens. If this is not obvious to you just by playing with these two vowels, look in a mirror as you produce them. Alternate the words, and then just the two vowels.

Once you've become accustomed to the different degrees of openness of these two vowels, pronounce **ate** between **eat** and **at**. The degree of openness of its vowel falls between those of **eat** and **at**, so there is a continuous increase in mouth openness as you go from one vowel to another. These degrees distinguish high, mid, and low vowels. We will use the following symbols for this sequence of vowels:

eat [i] High

ate [e] Mid

at [æ] Low

Now compare the vowel of “beat” with that of “boot”. Alternate the words, and then just the vowels. It will be more difficult this time to monitor the activities of your tongue as you shift from one of these to the other, but try anyway.

You produce the [i] of **beat** with the front (blade) of your tongue raised toward your palate. If you draw in your breath as you make this vowel, you will feel the cold air against your palate. As you shift from [i] to [u], the vowel of boot, you will find yourself raising the back of your tongue. (You will also find yourself pursing (rounding) your lips, but disregard this for the moment.) Because of the relative positions at which these vowels are made in the mouth, phoneticians call [i] and the other vowels in **(1)** front vowels, and [u] a back vowel.

The back vowels, like the front ones, descend from high, through mid, to low, in a continuous sequence. You can observe this by pronouncing the words **coot**, **coat**, and **cot**, and then just their vowels. As you produce this series of vowel, you’ll find your mouth opening (monitor your lower jaw) as you go from **coot** to **coat** to **cot**. We use the following symbols for these back vowels: **(2)** **coot** [u] High **coat** [o] Mid **cot** [a] Low

We combine these two series of vowels in Table 4:

	front	back
high	i	u
mid	e	o
low	ε	a

Lip rounding

As you produced the [u] sound, you probably noticed that your lips changed shape. Your lips were rounded. Vowels and some consonants may be rounded. In English, examples of rounded vowels are [o] in “note,” [oo] in “look,” and [u] sound in “rule” and “boot”. On the other hand, the sound of [w] in “well” is an example of a rounded semivowel. In English, the only rounded vowels are back, though many languages, such as French and German, have rounded front vowels.

Intermediate vowels

First, pronounce the words meat, mitt, mate, met, and mat. Then pronounce just their vowels:

Meat, me	[i]
mitt	[ɪ]
mate, may	[e]
met	[ɛ]
mat	[æ]

The vowels we've just added, [i] and [ɛ], are intermediate in height between [ɪ] and [e], and [e] and [ɛ], respectively.

Voiced consonants are **consonant sounds** that are made by vibrating the vocal cords. They can be compared with **unvoiced consonants**

These are the voiced consonants: [b], [d], [g], [j], [l], [m], [n], [ŋ], [r], [z], [ð], [v], [ʒ], [dʒ]

Voiceless consonants do not use the vocal cords to produce their hard, percussive sounds. Instead, they're slack, allowing air to flow freely from the lungs to the mouth, where the tongue, teeth, and lips engage to modulate the sound. These are the **voiceless consonants**: [tʃ], [f], [k], [p], [s], [ʃ], [t], and [θ] (as in "thing")



What is It

You know that an important step in learning to read in English is to know what sounds the letters of the English alphabet make. Of course, this is not all that is involved in learning to read – teaching reading must be done with a focus on meaning.

The activity below is designed to help you keep focus on meaning as you sound it. Read the minimal pairs phonetic transcription.

Sounds Good!

Work on minimal pairs.

Minimal pairs are **pairs** of words or phrases in a particular language, spoken or signed, that differ in only one phonological element, such as a phoneme, toneme or chronemic, and have distinct meanings.

Phoneme	Initial	Medial	Final
/t/ /θ/	tin /tin/ thin /θɪn/	mats /mæts/ maths /mæθs/	tent /tɛnt/ tenth /tɛnθ/
/l/ /n/	line /laɪn/ nine /naɪn/	mild /maɪld/ mind /maɪnd/	meal /mi:l/ mean /mi:n/
/n/ /d/	nosh /nɒʃ/ dosh /dɒʃ/	bins /bɪns/ bids /bɪds/	bean /bi:n/ bead /bi:d/
/ʃ/ /tʃ/	sheer /ʃiə(r)/ cheer /tʃiə(r)/	cashier /kæʃiə(r)/ catcher /kætʃə(r)/	mash /mæʃ/ match /mætʃ/
/s/ /n/	same /seɪm/ name /neɪm/	test /test/ tent /tent/	bus /bʌs/ bun /bʌn/

Minimal Pairs

Two words with sounds that differ in only one element.

batter	barter	jot	yacht
cut	cat	cheese	she's
bit	beat	hack	hag
pin	bin	go	woe
not	note	especially	specially
ban	van	seep	sheep
cheap	jeep	sin	thin
den	then	said	zed
hard	heart	cab	cap
thin	thing	thing	think

1

word 1	word 2	IPA 1	IPA 2	note
pin	bin	/pɪn/	/bɪn/	initial consonant
rot	lot	/rɒt/	/lɒt/	
zeal	seal	/zi:l/	/si:l/	
bin	bean	/bɪn/	/bi:n/	vowel
pen	pan	/pɛn/	/pæn/	
hat	had	/hæt/	/hæd/	final consonant

English minimal pairs Reprd by UKT 090206 from http://en.wikipedia.org/wiki/Minimal_pair_090206

Minimal Pair	NT	ETP
sock - suck	sɔːk - sʌk	sak/sok-sak/suk
dunce - dance	dʌnˈs - dæns	dans/duns - dans
mess - mass	mes - mæs	mes-mas
curse - course	k ^ʰ ɜːs - k ^ʰ ɔːs	kɛrs - kors
were - where	wɜː - weə	gwer - gwer
will - wheel	wɪːl - wiːl	gwil - gwil
soot - suit	s ^w ʊt - s ^w uːt	s ^w ut - s ^w ut
don - dawn	dɔːn - dɔːn	dan/don - don/daun
sit - set	sɪt - sɛt	sit - set
caper - caber	k ^ʰ ɛpə - k ^ʰ ɛɪbə	'keiper - 'keiβer
mat - mad	mæt - mæd	mat - maθ/mað
letch - ledge	letʃ - leɪdʒ	letʃ - letʃ
lose - loose	l ^w uːz - l ^w uːs	l ^w us - l ^w us
luff - love	lʌf - lʌv	laf - laf
read - wreath	'riːd - riːð	riθ/rið - βrið/wrið
waiter - wader	'weɪə - 'weɪdə	gweiter - gweiðer
peck - peg	p ^h ɛk - p ^h ɛg	pek - pex/pek
sue - zoo	s ^w u - z ^w u	s ^w u - s ^w u
sun - shun	sʌn - ʃʌn	san - san
when - Gwen	wɛn - gweɪn	gwen - gwen



What's More

DIRECTIONS: Read an excerpt of the play entitled “While the Auto Waits” by O. Henry. Read it aloud so you can practice the pronunciation and gain confidence in speaking when recording your voice on the next activity. Then, work on the sound that is asked.

Characters: Girl, Young Man, Chauffeur

Time: 1920s

While the Auto Waits

In a quiet corner of the city park, a girl sits alone on a bench reading her book. When she turns the page, the book slips from her hand, and the young man has been hovering nearby pounces upon it. He returns it to her with a gallant and hopeful air. The girl told him to sit but the young man refused because she might be disturbed from her reading. The girl thanks the young man. The young man sits near the girl as she said. The young man said to the girl that she had an eye on her the day before. The young man's name is Parkenstacker and the girl did not tell her name 'cause she said that her name is on the paper that would be recognized immediately. She said that Parkenstacker should have seen the chauffeur staring at them. They talk about a wealthy life. The young man said that he works in the restaurant not as a waiter but as a cashier. The girl was confused and immediately consults her watch set in a bracelet of rich design. She tells Parkenstacker that she was late for an important engagement. Parkenstacker wants to walk with her because it's getting dark but the girl insists. Suddenly a waitress approaches and said to the girl that she is 15 minutes late for her work but the girl pretended that she doesn't know the waitress. Let the young man feels that the waitress is wrong. She excused them for her chauffeur is waiting but the waitress reacts that she doesn't even have an automobile. The waitress apologizes to Parkenstacker who is on the social pages and a very rich man. The girl rushes off close to the waitress and her book drop again. The young man picks it up and return it to the girl, but they are gone. The chauffeur approaches Parkenstacker and said that he had a dinner reservation.

A. Jot down the words in the play with the following sounds.

1. / ɪ /

/ i /

2. / æ /

/ ε /

B. Answer the following questions orally. You may ask your teacher or any members of your family/relatives/friends to check your answers.

1. Who met at the park?
2. What do you think are the intentions of the characters for not revealing their true status in life?
3. Would you consider the situations of the characters a “white lie”? Why or why not?
4. What do you think is the implication of the story to human lives?
5. What was the most striking part of the story? Why?



What I Have Learned

As you can hear, learning how to produce the sound of English effectively as you deliver the lines of a play will help you understand the play and you will be able to comprehend it well. Production of English sound is essential to communicating what you mean through with the lines in a play. Would you say now you have gained the confidence to produce the sounds accurately? Don't worry, you will have more activities to enhance your skills and knowledge.

Read the play below facing the mirror. See if you can deliver the lines well. You may ask your parents/siblings/friends to give feedback after your performance.

LOCATION: A Pandemic Land, far away in the 9200 Zip Code

CHARACTERS:

Stepmother – a self-involved woman of a certain age

Narrator: well-spoken and very formal

The Mirror: put upon, smart ass man in the mirror

Stepdaughter – young and very hot

Prince Charming – young and pompous

MIRROR MIRROR

The STEPMOTHER stands in front of a full-length mirror primping and admiring herself. The

NARRATOR stands on the other side of the stage reading from a large book that sits on a lectern. Between them is an upholstered chaise.)

NARRATOR: Once upon a time there lived a woman of a certain age...

STPMOTHER: Hold on there, narrator boy. I am not a woman of a certain age. I have never been a woman of a certain age and i will not be a woman of a certain age.

NARRATOR: Who believed that the only thing in life that mattered was physical beauty.

STPMOTHER: That's because it is the only thing in life that matters.

NARRATOR: Beauty, madame, is, after all, only skin deep.

STPMOTHER: And thank god for that.

NARRATOR: Each day the woman would stand in front of her mirror and ask...

STPMOTHER: Mirror, mirror on the wall...

(A man appears in the frame of the mirror)

MIRROR: That's me. The mirror on the wall. Talk about a lousy gig.

STPMOTHER: Who's the fairest of them all?

NARRATOR: And each day she would get the same answer.

MIRROR: Before or after the nose bob, the face lift, the tummy tuck and the boob job?

STPMOTHER: (sternly) Just answer the damn question.

MIRROR: **Fine...** You are the fairest of them all.

STPMOTHER: (Sweetly) That's better.

MIRROR: (under his breath) At least in this zip code.

NARRATOR: It was hard to argue with her belief in beauty as the be all and end all when it had brought her jewels, clothes, cars and castles. All provided by her second husband... a widower with a young daughter.

STPMOTHER: Which he never mentioned until after the wedding, I might add.

NARRATOR: Within months of making her Mrs. Frederick Hodgkins. Mr. Frederick Hodgkins died of food poisoning.

STPMOTHER: Allegedly died of food poisoning. No charges were ever filed.

NARRATOR: Leaving his widow with jewels, cars, clothes and castles on which she lavished her attention and a stepdaughter whom she completely ignored and mistreated.

STEPMOTHER: If I was ignoring her how could I mistreat her? You can't have it both ways.

NARRATOR: The woman became the archetypical wicked stepmother.

NARRATOR: You knew the Brothers Grimm, Madame?

STEPMOTHER: Knew them? I dated them.

NARRATOR: Day after day... Month after month... Year after year the woman would stand in front of her mirror and ask...

STEPMOTHER: Mirror, mirror on the wall, who's the fairest of them all?

MIRROR: Why couldn't have been Cameron Diaz's mirror? Talk about a great gig.

STEPMOTHER: Just say it and we'll be done.

MIRROR: Okay... But you ain't gonna like it.

STEPMOTHER: Of course, I will. One never tires of hearing that one is the fairest in the land.

MIRROR: Oh boy... Well, you see mistress, it's like this. You're not the fairest in the land.

STEPMOTHER: Don't be ridiculous. Of course, I am. Who on earth could be fairer, more attractive, more beautiful than... moi?

MIRROR: Your stepdaughter.

STEPMOTHER: My stepdaughter? My stepdaughter??? That pimply faced, frizzled hair, no hipped, flat chested...

(To the accompaniment of drum beats The Stepdaughter enters. She's all shoulders, legs and hips. She strides along the edge of stage like a modern pop star and strikes a pose, hand on hip)

STEPDAUGHTER: Hiya... Mom.

STEPMOTHER: (her jaw dropping to her knees) I told you never to call me that

NARRATOR: The woman had not only been replaced but rudely and abruptly shoved aside. Her beauty paling in comparison to that of her younger, prettier, firmer, tighter and (getting turned on) very, very, very hot stepdaughter.

STEPMOTHER: Oh yeah? No one replaces me. No one.

MIRROR: Face facts, mistress. Time and gravity march on.

STEPMOTHER: You forget who you're dealing with.

NARRATOR: Pushed to the breaking point, the woman produced a large needle which she used to prick her stepdaughter's finger.

(The Stepmother produces the needle and pricks the girl's finger)

STEPDAUGHTER: Like... owwwww.

(The girl passes out on the chaise)

(The play continues...)



What I Can Do

The ways in which we produce the sounds of any language is through articulation.

The vocal tract is made up of different sections, which play a pivotal role in the production of speech. In delivering the sounds of the play it is essential to be expert with the sounds. As you know, the voice, apart from the sound of each letter, carries the emotional load of the sound as well.

Directions: From the play “Mirror Mirror”, record your voice in any means of multimedia format and pass it to your teacher.

HEAR Me YEAH!

Oral Delivery (volume)	Oral Delivery (clarity)	Oral Delivery (Reads with Expression)	Oral Delivery (Reads in different character)	TOTAL
5 points	15 points	15 points	15 points	50 points

Summary

Let's Sum Up!

A good way to improve your pronunciation in English is to hear the sounds of English as much as possible. Try to listen to English on the radio. Even if you cannot understand everything that is spoken or sung, listen and try to say the sounds of English.

Speech sounds are produced when a stream of air is breathed out from the lungs, passing through the larynx into and through the pharynx, mouth and nose. ... Different sounds are made using the organs of speech and the body's physical system, e.g. diaphragm, lungs, throat, mouth, tongue, teeth, palate, nose and lips.

Speech, then, is produced by an air stream from the lungs, which goes through the trachea and the oral and nasal cavities. It involves four processes: Initiation, phonation, Oro-nasal process and articulation.

There are many parts of the body that help us produce speech. To speak, you use your stomach muscles, lungs, voice box, tongue, teeth, lips, and even your nose. Your brain coordinates it all. Speech actually starts in the stomach with the diaphragm.

Consonants in English are pulmonic. That is, their formation depends upon an egressive (outward-flowing) airstream initiating in the lungs. Pulmonic consonants are described according to three features:

- place of articulation;
- manner of articulation;
- whether the vocal cords vibrate in articulation that is if they are voiced.

The IPA is designed to capture the sounds of all varieties of English. Table 1 below shows the consonants to be found in the English spoken in England as they correspond to VPM descriptors.



Assessment (Post-Test)

Believe it or not!

A. Direction: Put a smile 😊 if the given sound symbol of the underlined letter is correct and frown ☹️ if it is not correct.

- _____ 1. climb - /aɪ/
_____ 2. staff - / f /
_____ 3. article - / k /
_____ 4. beautiful / b /
_____ 5. pandemic- / æ/

B. Directions: Deliver the excerpt of the radio play below from “Sorry, Wrong Number” by Lucille Fletcher. Make sure to pronounce the words correctly. Record your voice in any means of multimedia format and pass it to your teacher. You may add sound effects to make it more realistic.

Observe the following guidelines in delivering the dialogue.

Criteria		Excellent 10 – 8 points	Good/ Satisfactory 7 – 4 points	Needs Improvement 3 – 0 points	Marks
Oral Delivery	Volume	Consistency speaks loudly enough for audience to hear.	Usually speaks loudly enough for audience to hear, some inconsistency.	Speaks too softly, voice is inaudible.	
	Clarity / Pronunciation	Words are pronounced correctly and are easily understood.	Most words are pronounced correctly and are easily understood.	Many words are pronounced incorrectly, mumbles.	
	Reads with Expression	Consistently reads with appropriate expression; variety in volume, tone and pitch enhances character or situation.	Usually reads with interesting expression, some variety in volume, tone and pitch.	Reads with little or no expression, monotonous.	

MRS. STEVENSON. That—that click just now—in my own telephone? As though someone had lifted the receiver off the hook of the extension phone downstairs. . . .

WOMAN. I didn't hear it, madam. Now—about this . . .

MRS. STEVENSON (*scared*). But I *did*. There's someone in this house. Someone downstairs in the kitchen. And they're listening to me now. They're . . . (SCENE: *She puts hand over her mouth*). (*Hangs up phone*). (SCENE: *She sits there, in terror, frozen, listening*). (*In a suffocated voice*). I won't pick it up, I won't let them hear me. I'll be quiet—and they'll think . . . (*With growing terror*). But if I don't call someone now—while they're still down there—there'll be no time. . . . (*She picks up receiver. Bland buzzing signal. She dials operator. Ring twice*). (SCENE: *On second ring, spotlight goes on R. We see 5TH OPERATOR.*)

OPERATOR (*fat and lethargic*). Your call, please?

MRS. STEVENSON (*a desperate whisper*). Operator—I—I'm in desperate trouble . . . I—

OPERATOR. I cannot hear you, madam. Please speak louder.

MRS. STEVENSON (*still whispering*). I don't dare. I—there's someone listening. Can you hear me now?

OPERATOR. Your call, please? What number are you calling, madam?

MRS. STEVENSON (*desperately*). You've got to hear me. Oh—please. You've got to help me. There's someone in this house. Someone who's going to murder me. And you've got to get in touch with the . . . (*Click of receiver being put down on MRS. STEVENSON's line. Bursting out wildly*). Oh—there it is . . . he's put it down . . . he's coming . . . (*She screams.*) he's coming up the stairs . . . (SCENE: *She thrashes in bed, phone cord catching in lamp wire, lamp topples, goes out. Darkness*). (*Hoarsely*). Give me the Police Department. . . .



Answer Key

Post Test

A.

1. Ⓒ
2. Ⓒ
3. Ⓓ
4. Ⓒ
5. Ⓒ

B.

1. Mr. Parkenstacker and the girl
 2. She isn't revealing her true status because she isn't proud of being poor. She brags to others about how bored she is with her wealth, which is not true. He isn't revealing his true status because the girl said she was tired of being rich and wanted to marry someone who wasn't, so he pretended to be poor.
 3. Answers may vary.
 4. Answers may vary.
 5. Answers may vary.

What's More

A.

1

Reading	She	sits
	He	Slips
	Be	It
	even	Him
		Is
		Did
		Immediately
		Rich
		with
		Insists
		Automobile
		Rich
		picks
		dinner

/i:/

2

Tell	Hand
Said	Man
Them	Has
Wealthily	Gallant
Bracelet	Had
Design	That
Getting	have
waitress	
pretended	

/æ/

Pretest

A. Produce the sound of each word. Then, write the symbol of the underlined vowel.

1. /æ/
2. /c/
3. /u/
4. /v/
5. /e/

B. Produce the sound for each number. Then, write the correct consonant on the space provided.

1. p
2. v
3. t
4. g
5. f
6. b
7. l
8. r
9. k
10. n

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