<table>
<thead>
<tr>
<th>Title</th>
<th>Exploring the teaching of discourse intonation</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
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EXPLORING THE TEACHING OF DISCOURSE INTONATION

Abstract

The first part of this paper outlines a study conducted in Malaysia to investigate whether a systematic teaching of intonation would increase learners' awareness of its role in discourse. Two upper secondary classes of similar proficiency were selected for this purpose. The second part gives a detailed description of interesting intonation features in the data and discusses implications for teaching intonation in schools.

Introduction

Many language teachers regard intonation as a notoriously difficult area of phonology to teach in a secondary school setting. Yet it is just as important to use correct intonation as it is to produce other features of the sound system, if learners wish to 'sound right'. This paper is a report of an attempt to utilize David Brazil's system of discourse intonation in the classroom. It is divided into two parts. The first briefly outlines an experimental study of the effectiveness of teaching intonation in a systematic way. The second part refers to some of the recorded data in a discussion of various interesting features in the students' intonation patterns. It also outlines the implications for teaching intonation.

For readers unfamiliar with Brazil's description of intonation, a glossary is provided at the end of this paper. Further details and full data from the experimental study can be found in Goh (1992).

Background

In 1988, the Ministry of Education in Malaysia introduced a new syllabus for the English Language. One of the objectives for the skill of speaking was stated as follows:
“Speak using correct pronunciation and with correct intonation, word stress and sentence rhythm” (Sound System, 1.3 KBSM English Syllabus).

The syllabus specified that this aspect of speaking should be taught in context but it could be taught in isolation where necessary. The issue of teaching “correct intonation”, therefore, becomes an everyday concern for practising teachers in Malaysia.

Aim of Study

The aim of this study was to find out whether systematic teaching would help students understand the role of certain intonation features in communication and produce these correctly in context. It was hoped that the outcome of this study would highlight some implications for the teaching of discourse intonation at the secondary school level.

My teaching materials were based on the work of Brazil (1980, 1985). He interprets intonation as a discourse phenomenon directly related to the speakers’ perception of their relationship to the listener in the unfolding context of interaction. Intonation choices, therefore, are:

... to be thought of as an occasion for setting categories in the light of the speaker’s apprehension of how things presently stand between him and a putative hearer. (Brazil, 1985: 5)

Brazil identifies four significant intonation sub-systems: prominence, tone, key and termination. Only prominence and tone were examined in this study.

Method

I selected two groups of students aged between 16 and 17. The experimental group was formed by randomly selecting one third of the class which was to be taught intonation. This group consisted of eighteen students. The control group was similarly created from one third of another class that received no instruction. The first language of 90 percent of these students was Chinese.
The study was conducted over ten weeks. A pre-test was given to the experimental and the control groups on the first day of this period. The test had two parts, perception and production, and consisted of 100 items. Students were assessed in two ways. For the perception test, they were graded according to the number of correct answers they chose. For the production test, students' responses were recorded, transcribed and analysed.

Following the test, the experimental group was taught one 40-minute lesson each week for eight weeks. As groundwork, I taught three lessons on word stress, rhythm and weak forms. This was followed by five lessons specifically on intonation features.

The objectives of the lessons were to:

* develop students' perception of prominence and various tones in discourse;
* enhance students' understanding of the roles and use of prominence and various tones in discourse;
* provide opportunities for students to produce these intonation features in context.

At the end of the ten weeks, a post-test was administered. This test contained the same number of items as the pre-test. It was not identical to the latter, but rather a parallel form of it. The post-test was also administered to the control group.

The table below summarizes this programme.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Pre-test</td>
</tr>
<tr>
<td>2</td>
<td>Word Stress (As Potential Prominence)</td>
</tr>
<tr>
<td>3</td>
<td>Word Stress (As Potential Prominence)</td>
</tr>
<tr>
<td>4</td>
<td>Rhythm and Weak Forms</td>
</tr>
<tr>
<td>5</td>
<td>Prominence</td>
</tr>
<tr>
<td>6</td>
<td>Prominence</td>
</tr>
<tr>
<td>7</td>
<td>Tones (Falling and Rising Tones)</td>
</tr>
</tbody>
</table>
Results

Results of the post test showed a slight improvement in the performance of the experimental group, while that of the control group remained virtually unchanged. The pre-test mean of the experimental group was 67.33 points and its mean for the post test was 76.56 points, an increase of 9.33 points.

Even though the experimental group consisted of only eighteen students, this increase does suggest that the students were responsive to systematic instruction. It also suggests that intonation, which is generally regarded as a more complex area of pronunciation, can be taught and learnt and, thus, deserves a place in the English Language class at the secondary school level.

An important outcome of this study was the information it provided about the subjects' intonation patterns. Altogether, 1,680 utterances were transcribed for analysis. The rest of this paper describes these patterns as compared with the notion of correct intonation and the implications they have on teaching.

Interesting Features of the Subjects' Intonation Patterns

The Notion of Correct Intonation

Correct intonation is the result of speakers appropriately selecting prominence and tones. These choices reflect their understanding of the unfolding context during a conversation with the listener. This is based on the principle that

speech is produced in real time so that meanings are attached to words or groups of words on a moment by moment basis in an ever-changing context of interaction (Hewings 1990: 1,2).

Incorrect intonation is that combination of prominence and tones which is not sensitive or responsive to the context.
Here is an example of correct intonation from the data:

Teacher  Are you free on Thursday afternoon?
Student  // r+ THURSday afterNOON // p i have to SEE a Dentist //

The student correctly selected referring tone when mentioning information from earlier in the exchange. He adopted falling or proclaiming tone while uttering something which the teacher presumably did not know - "see a dentist". In addition, the appropriate words - see, dentist - were also assigned prominence.

I will now describe some interesting features of the experimental group's intonation patterns and, wherever possible, suggest reasons for their occurrence.

1. Prominence

1.1 Misplaced Stress in Prominent Words

Example 1

Teacher: What does Gopal do?
Student: He's a mechanic.

In this short exchange from the pre-test, all subjects highlighted the word "mechanic", but a third of them misplaced the stress in the word and produced this response:

// he's a MEchanic //

Example 2

Teacher: I didn't know you like classical music.
Student: Yes, I've always liked classical music.

In this exchange from the post-test, all subjects correctly identified the word "always" as the one to be made prominent, but three subjects made the mistake of misplacing the stress on the second syllable of the word: alWAYS. The problem of misplacing stress was also apparent where tones were tested.
This problem, however, was not as widespread as I had originally expected. Sometimes what sounded like wrong word stress was actually a result of the speakers adopting a level tone, giving the impression that the stress was on the final syllable. This point will be discussed further in Section 2.1 on tones.

1.2 Misplaced Prominence in Names of Place
This was most obvious in the guided interview, where the name “Jurong Bird Park” was mentioned by all subjects. Half of them assigned prominence to the word ‘park’ but the word ‘bird’ was not highlighted at all:

Example 3 // JUrong bird PARK //.

Two of the subjects highlighted all three words:

Example 4 // JUrong BIRD PARK //.

The same tendency occurred in the phrase “Singapore Science Centre”. More than half the subjects assigned prominence to the word “centre”.

1.3 Assigning Prominence to the Last Word of Sentences
Example 5
Teacher: Is Mr Sim from East Malaysia?
Student: // NO // he’s from west maLAYsia //
         // NO // he’s from WEST maLAYsia //

In this example from the pre-test, the word ‘Malaysia’ was repeated in the response and the sense selection was between the words ‘east’ and ‘west’. Almost half the subjects, however, made the word ‘Malaysia’ prominent.

In answer to the question: “Do you know the way to Jo’s house?”, the following patterns were common:

Examples 6-8
// SORry // i don’t KNOW the WAY THERE //
// SORry // i don’t KNOW the way THERE //
// SORry // i DON’T KNOW // the WAY THERE //
The word 'there' which would normally be non-prominent in this context was assigned prominence by more than half the subjects. Here are two other examples:

Example 9
Teacher: Did you do any sightseeing?
Student: // YES // i DID a lot of SIGHTseeing //

Example 10
Teacher: Did you do any shopping?
Student: // YES // i DID a lot of SHOPping //

This tendency, however, declined in the post-test, as the next example illustrates.

Example 11
Teacher: Shall we start at two?
Student: Let's make it half past two.

In the exchange above, less than a quarter of the subjects assigned prominence to the word 'two': // HALF past TWO //

In the following example where the sense selection was between the words 'next' and 'this', only one subject made the mistake of assigning prominence to the word 'Sunday':

Example 12
Teacher: Are you leaving next Sunday?
Student: // NO // i'm LEAVing this SUNday //

1.4 Fossilized Prominence
I found certain types of responses to be rather resistant to instruction. These were phrases and expressions which the subjects had probably learnt in childhood with a particular pattern of prominence.

Example 13
Teacher: How old is your brother?
Student: // he's TEN YEARS OLD //
Example 14
Teacher: What's John's height?
Student: // he's SIX FEET TALL //

Another marked response which appeared to have a 'set' prominence pattern was the very common expression: "May I join you?" About three quarters of the subjects produced this response:

Example 15 // may I join YOU //

Two subjects divided the utterance into two tone units, but still assigned prominence to the same words 'I' and 'you':

Example 16 // may I // join YOU //

The same tendency was observed in both the pre-test and post-test. This suggests that these patterns of expression have, to a large extent, become fossilized in the students' spoken English.

1.5 Overloading of Prominence in Tone Units
There were some instances in the responses where the tone unit contained three prominent words:

Example 17-21

// WHAT'S your FAvourite DRINK //
// i DON'T know the WAY THERE //
// we could GIVE HER a PEN //
// i DID a LOT of SHOPping //
// AND // i BOUGHT a LOT of NEW clothes //

(Note: Examples 13 and 14)

Overloading of prominence could have been a practice carried over from Chinese, a syllable-timed language. It is also possible that the subjects were having problems putting their speech together. They were organizing their speech in terms of individual words and not sets of words or complete phrases.
2. Tones

2.1 *High frequency of level tone*

Level tone in the data was found mainly in two types of situations: in short tone units, as a pause filler, and in the middle of an utterance where referring tone would normally be used. The former was mainly found in the guided interview:

Examples 22-26

// o i ALSO // o BOUGHT // o many SHOES // p and CLOTHES//
// o WEDnesday MORning... // p i have my CLASS PICnic //
// o in the EVEning.. // o i have to DO // o SOME of my // p school reVIsion //
// o i VISited // o the SINgapore SCIence centre // o and the BIRD //
// o JUrong ... // p BIRD park //

In utterances where an item already mentioned in an earlier part of the conversation was repeated in the first tone unit, the subject had characteristically adopted level tone in place of referring tone.

Example 27

Teacher: Where did you meet her?
Student: // o i MET her // p at the MARket //

Example 28

Teacher: What shall we give her?
Student: // o we could GIVE her // p a PEN //

In the pre-test on tone, 83 out of all 360 utterances produced by the subjects contained level tone. In the post-test, the count was 89. This is significant because it accounted for almost one-quarter of all utterances in each test. The other notable feature is that the frequency level was about the same in both tests and in each case about two-thirds of the utterances with level tone were found in the guided interview.
The presence of level tone in the subjects' utterances can be interpreted as a temporary problem in message organization and a general lack of fluency. This may not be the only reason because the level tone was also adopted by those subjects who were generally very fluent. As shown in examples 27 and 28, they were able to pause at the right places but they had used the level tone instead.

The most likely reason is that since level tone is a very common tone in Chinese, it had become deeply ingrained in the subjects' speech - even when they were speaking English. I have observed that many Chinese speakers who pause to think while saying something, typically use the expression 'hmm' with level tone: // o HMM //. It is possible that the same tone is automatically adopted when they pause before finishing a sentence in English.

The "syllable-timed" speech phenomenon, where every syllable appears to be stressed more or less equally, has been attributed to Malaysian and Singapore English (Platt et al, 1984: 136). While this may be largely due to a transfer of speech rhythm from the mother tongue, it could also have been the result of frequent adoption of level tone by speakers.

Example 28 illustrates my point. The subject highlighted the word 'give' in the first tone unit. However, the level tone adopted on this tonic word moved over to the word 'her', thus giving the impression that 'her' was also given equal stress. This pattern was quite common in the rest of the exchanges recorded during the study. The level tone when adopted over a number of adjoining tone units may contribute to the perception of this syllable-timed rhythm in longer discourse.

In the same way, the adoption of level tone could also partly explain what Malaysian and Singaporean speakers of English are notorious for - faulty word stress. Tongue (1974:30) has commented on this striking feature of the intonation of such speakers. He observes that there is a strong tendency "to place stress nearer to the end of the word than in RP, and often on the last syllable."

Nevertheless, I think it is also possible that in certain cases, what appears to be wrong word stress is actually the adoption of level tone over those particular words. In the data found in this study, many short tone units with level tone gave the impression that all the syllables in the
words were stressed. In some cases, the last words in the tone units were polysyllabic and when the level tone ended on this word, the stress appeared to be on this syllable. Some examples from the data are: visited, morning, evening, revision, supermarket, sorry, picnic.

In other words, what the data suggest is that level tone has a stronger influence on the speech of Malaysian and Singapore speakers of English than has previously been recognised.

2.2 The Use of Proclaiming Tone for Shared Knowledge

Information in an utterance that is not new is usually treated in two ways by competent speakers. They can choose not to assign any prominence to it or alternatively, adopt the referring tone. However, the data in the study show that given information was frequently spoken with proclaiming or falling tone. This is most common when the item that was repeated in an exchange appeared in the final tone unit of an utterance. In the example below from the pre-test, about half of the subjects used proclaiming tone on the word ‘yesterday’.

Example 29
Teacher: Where did you go yesterday?
Student: // p i WENT to the CIinema // p YESterday //

In an equivalent version of this exchange in the post-test, half of the subjects were found to have used the proclaiming tone for the last tone unit even though the information was not new.

Example 30
Teacher: Shall we meet for lunch on Sunday?
Student: // p I’m VIIsiting my AUNT // p on SUNday //

A possible reason for this feature is that the function of referring or rising tone in English is not quite similar to the subjects’ notion of it in their mother tongue. In Chinese, for example, rising tone appears to be most often associated with questioning or showing surprise.

2.3 The Use of Proclaiming Tone in Certain Adverbials.

There are some words which typically occur with referring tone. Some of these words, such as actually, usually, “serve principally to insinuate
a measure of generalized intimacy or solidarity into the speaker/hearer relationship" (Brazil, 1985:123). The pre-test data show that half of the subjects used proclaiming tone instead.

Example 31
Teacher: Where do you usually shop?
Student: // p in the SUpermarket // p Usually //

In an equivalent version in the post-test, a third of the subjects used proclaiming tone with the adverbial ‘normally’.

Example 32
Teacher: What do you normally have for breakfast?
Student: // p i have BREAD // p NORmally //

It is possible that the speakers adopted the falling or proclaiming tone because they had come to the end of a sentence.

2.4 Wrong Choice of Tonic Word or Syllable
In a number of exchanges, the subjects were able to use the appropriate tones, but the pitch movement was over the wrong words. This feature is directly linked to the problem of misplaced prominence discussed in 1.3.

Example 33
Teacher: Where did you go yesterday?
Student: // p i went to the CInema YESterday //

Example 34
Teacher: Did you do any shopping?
Student: // p YES // p i DID a lot of SHOpping //

Some utterances, on the other hand, had slightly unusual ‘tunes’ because in each case, the speaker had assigned prominence to the wrong syllable in the tonic word. In other words, there was a problem with word stress.

Example 35
Teacher: Where do you usually shop?
Student: // p in the SUperMARket // r+ Usually //
2.5 Difficulty in Perceiving and Producing Fall-Rise Tone

In the pre-test on tone production, 124 utterances by the subjects contained referring tone of which only 13 or one tenth of the total were said with fall-rise tone. In the post-test, there were 27 out of 105 utterances, or one quarter of the total.

One section of the tests wanted to find out if the subjects were able to tell the rising tone from the fall-rise tone. The results of the pre-and-post-tests indicate that the subjects experienced difficulty in this. In the pre-test, the mean score for this section was 2.8 points out of 10. In the post-test, the mean was 3.1.

For speakers to produce a tone correctly, they must first of all be able to perceive it and differentiate it from the other tones. The inability of the subjects to perceive and produce fall-rise tone accurately could have been due to the limited exposure they had had. Moreover, they might have found the mechanics of producing this tone rather delicate since in their mother tongue, the fall-rise tone is not as common as the rising tone.

3. Unusual Tone Unit Division

There were many instances when subjects paused in places which would be most unusual for competent speakers.

Example 37-42

// we could GIVE // HER a PEN //
// WHAT’S your // FAVourite // DRINK
// i ALso // BOUGHT // many SHOES // and CLOTHES //
// IT’S // on the THIRTY // FIRST of AUGust //
// i HAVE to // VISit // my AUNT MAry //

The most likely reason for this is the subjects’ lack of fluency. Another possible reason is that the subjects were assigning prominence to too
many words. The way the subjects handled this ‘overload’ was to break up the utterance into smaller, more manageable units.

Although the various intonation features described above were based on the data from the experimental group, similar patterns were also present in the control group. This strongly suggests that these patterns are quite typical of speakers with language background similar to the subjects in the study. Nevertheless, a more extensive research will be needed to confirm this.

Implications for Teaching Intonation

1. Objectives of Lessons

Some language syllabuses such as the Malaysian KBSM syllabus, require that students be taught to speak with correct intonation. Since the term “correct intonation” can be quite vague or at best wide-ranging, teachers will have to identify those aspects that constitute correct intonation in order to select and grade them for classroom teaching purposes.

The results of the study highlighted the importance of helping students with the following areas of intonation:

1. to correctly assign prominence in utterances.
2. to understand the roles of proclaiming and referring tones and to use them appropriately.
3. to be aware of the high frequency of level tone in their speech and to adopt proclaiming and referring tones as more accurate alternatives in most cases.
4. to pause at the correct places (appropriate tone unit division) in long utterances.

2. A Principled Approach

The approach I adopted during the study rested on two assumptions. The first was that a systematic approach was essential for students who had never been formally taught intonation. Intonation features were selected and graded, and separate pronunciation lessons were planned.
The second was that a valid way of teaching intonation was to allow students opportunities to make and test out their hypotheses about the intonational system. Teaching materials should be based on a sound linguistic description, such as Brazil's model. This should explain clearly the meaning of various intonational choices and at the same time provide a reliable framework for students to form and test out their hypotheses about such choices.

3. Preparation of Teaching Materials

Brazil's model necessarily demands a more communicative context for learners. One way of giving students a lot of opportunities to practise making meaningful intonational choices is through the use of short exchanges. These should be built around familiar and unambiguous contexts. The challenge, however, is in writing short exchanges that sound natural and at the same time provide sufficient contexts for practice.

4. Recycling and Consolidation

The test results demonstrate that students made the most improvement in prominence. The most probable reason is that this was the first intonation feature introduced and was constantly repeated and recycled in the subsequent lessons. Lessons on tones, for example, required the selection of tonic words.

Intonation patterns should not be one-off events. There should be constant consolidation of features introduced. This will help to ensure that whatever students learn in the classroom will become part of their communicative competence. Setting aside more time for lessons on intonation as well as integrating it with other skills wherever possible will help to achieve this.

5. The Importance of Groundwork

Before attending to intonation features, the class should first practise some related areas of speech: word stress, rhythm and weak forms. These are generally considered to be important groundwork for the teaching of intonation, especially in the areas of prominence and tones (Kenworthy, 1987 and Vaughan-Rees, 1990).
Summary

This study indicated that intonation can be systematically taught in secondary schools. Students can learn about the roles and use of certain intonation features. The greater challenge, however, is to ensure that whatever is learnt will find its way into the students’ everyday use of English.

The findings of the study also highlighted some of the major differences in the subjects’ intonation patterns and those of competent speakers. I have explored some likely reasons, but further research is needed. Some implications for teaching intonation have also been outlined. I hope that some of the findings and insights gathered during the course of this study can be applied to other similar teaching situations.
APPENDIX 1

Glossary
Relevant terms from Brazil’s (1980; 1985) model of discourse intonation are glossed below:

Tone Unit
A perceptible block or chunk of continuous speech which can be analysed in terms of pitch patterns. In transcriptions tone unit boundaries are marked with //.

Prominent Syllables
One or two syllables in a tone unit that a hearer recognises as being in some sense more emphatic than the others. Prominent syllables are identified by the use of upper case characters: ‘imPORtant’.

Prominence
Prominence is the highlighting of a word in context. Prominence is related to word stress in that a stressed syllable is potentially prominent.

Tone
Tone is a major pitch movement within a tone unit and it always begins on the last prominent syllable, the tonic syllable. Tone choice carries significant communicative value. It is not possible to attach any attitudinal labels to tones. In Brazil’s model there are five tone choices:

<table>
<thead>
<tr>
<th>Tone</th>
<th>Symbol</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Falling</td>
<td>\</td>
<td>(p)</td>
</tr>
<tr>
<td>Fall-rise</td>
<td>\</td>
<td>(r)</td>
</tr>
<tr>
<td>Rise-fall</td>
<td>\</td>
<td>(p+)</td>
</tr>
<tr>
<td>Rising</td>
<td>\</td>
<td>(r+)</td>
</tr>
<tr>
<td>Level</td>
<td>\</td>
<td>(o)</td>
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</tbody>
</table>

Speakers use falling tone to show that they are proclaiming new content matter in the conversation. Rising/fall-rise tones mark the content of the tone unit as part of the shared knowledge between the speakers and the listeners.

Speaker Orientation
Direct orientation is an orientation towards the hearer in the sense that a speaker makes assumptions about the hearer’s situation and knowledge
of the matter in play. Participants in a conversation typically take a direct orientation. The tone choices made here are normally between the referring and proclaiming tones.

Oblique orientation is the orientation toward the language of the utterance. The speaker simply says from a printed text or from memory words that are not his/her own. In showing that he is orienting towards the language and not the listeners, a speaker typically uses a neutral or level tone.
APPENDIX 2 (SAMPLE TEST ITEMS)

1. Prominence (Perception)

a. Listen carefully to each of these sentences. You will hear that one word is more noticeable than the rest. Listen and underline the word which is more noticeable.

1. Good morning. 3. I don’t like curry
2. I bought a book. 4. Julian saw Elly yesterday

b. You will hear a question followed by two responses: a and b. Listen carefully and decide which response is more appropriate. Put a tick [ / ] inside the box.

1. When is he leaving?
   He’s leaving in January. a [ ] b [ ]

2. Shall I inform the principal?
   No, I’ll inform him. a [ ] b [ ]

3. Whose baby is crying?
   Mrs Lim’s baby. a [ ] b [ ]

2. Tones (Perception)

a. Listen to the following utterances. Decide which of the questions, a or b, was the question to each reply.

1. I went to England last year.
   a. When did you go to England? [ ]
   b. Where did you go last year? [ ]

2. Mrs Chong teaches English.
   a. What does Mrs Chong teach?[ ]
   b. Who teaches English? [ ]
3. Richard sent me a card.
   a. Who sent you a card? [ ]
   b. What did Richard send you? [ ]

Listen carefully to the following sentences. Concentrate particularly on the words in CAPITAL LETTERS. Decide whether the speaker's voice rises [ ] or falls and then rises [ ]. Mark your answer with the appropriate arrow.

1. Please be PATIENT. [ ]
2. Not YET. [ ]
3. Are you TIRED? [ ]

3. **Prominence** (Production)

Say these conversations with your teacher. She is A and you are B.

1. A: Who gave you the present?
   B: John did.

2. A: What does Gopal do?
   B: He's a mechanic.

3. A: Where's your father?
   B: He's in the garden.

4. **Tones** (Production)

   a) Say these conversations with your teacher.

   1. A: Where do you usually shop?
      B: In the supermarket, usually.

   2. A: What shall we give Janet?
      B: We could give her a pen.

   3. A: When is his birthday?
      B: Fourth of June, I think.
b) Your friend is asking you to see a film during your mid-term break. The diary below shows all the activities and appointments you have that week. Refer to the diary and arrange for a day to meet.

<table>
<thead>
<tr>
<th>DAY</th>
<th>MORNING</th>
<th>AFTERNOON</th>
<th>EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>Visit Aunt Mary</td>
<td>Tennis</td>
<td>Revision</td>
</tr>
<tr>
<td>Monday</td>
<td>Extra Maths class</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday</td>
<td>Extra Maths class</td>
<td>Swimming</td>
<td>BM Tuition</td>
</tr>
<tr>
<td>Wednesday</td>
<td></td>
<td>Class Picnic</td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td></td>
<td>Dentist</td>
<td>BM Tuition</td>
</tr>
<tr>
<td>Friday</td>
<td>Tennis</td>
<td></td>
<td>Revision</td>
</tr>
<tr>
<td>Saturday</td>
<td>Shopping</td>
<td></td>
<td>Birthday Party</td>
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References


