PRONUNCIATION

A Handbook For English Department Undergraduate Students
Faculty of Letters and Humanities
UIN Sunan Ampel Surabaya

By

Siti Aminah, M. Pd.

Supported by:
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(IDB)

FOREWORDS
BY
THE RECTOR OF UIN SUNAN AMPEL

Based on the decree of Ministry of National Education (MoNE) No. 232/U/ 2000 about curriculum in higher education and evaluation, and No. 045/ U/ 2002 about the core curriculum in higher education, and No. 353 2004 about curriculum design in higher education, State Institute of Islamic Studies Sunan Ampel Surabaya publishes students' handbooks as a part of the effort to improve the profesionalism of the lecturers.

To publish high quality handbooks, Islamic State University (UIN) Sunan Ampel Surabaya in cooperation with the Goverment of Indonesia (GoI) and Islamic Development Bank (IDB) conducted training on textbook development and wokshop on textbook writing for the lecturers of UIN Sunan Ampel. The output of the training and workshop is that many books are produced by lecturers of 5 faculties in UIN Sunan Ampel.

PRONUNCIATION is one of the published books intended to be used in the early semester. We expect that after the publication of this book, the teaching and learning process is better, more efective, contextual, joyful and students become more actively involved. Hence, it can increase the quality of the students' competence.

To the Government of Indonesia (GOI) and Islamic Development Bank (IDB) which have given support, the facilitators and the writers who have done to the best of their effort to publish this book, we are very grateful. We hope that this textbook can help the students study Pragmatics more effectively and make UIN Sunan Ampel Surabaya have better academic quality.

Rector of UIN Sunan Ampel Surabaya

Prof. Dr. H. Abd. A'la, M.Ag.
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PREFACE

Firstly, I would like to express my gratitude to Allah for His blessing and mercies so that I can finish writing this textbook "Teaching Pronunciation" as one of the subjects in S1 program, in the Department of English Letters at the Faculty of Letters and Humanities of UIN Sunan Ampel Surabaya.

This textbook is intended to achieve several goals. The most important goal is to enable students to pronounce English words and sentences correctly. The contents of this textbook consist of: teaching pronunciation, approaches to pronunciation teaching, stress pattern, English consonants, English vowels, goals in learning pronunciation, strategies for teaching pronunciation, strategies for stress, sounds and practice, connected speech, spelling and pronunciation, and intelligibility.

I also express my deep gratitude to the Government of Indonesia (GOI) and Islamic Development Bank (IDB) because they have been supporting the process of publishing this textbook. Last but not least, my big thanks go to all of the lecturers who have contributed to make this handbook available.

Praise be to Allah, Lord of the Worlds.

Writer

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BASIC COURSE OUTLINE (BCO)

A. Identity

Subject	:	Pronunciation
Department	:	English Letters
Credit	:	2
Time	:	12 x 100 minutes
Subject Category	:	Main / Compulsory

B. Description

Pronunciation course serve students the explanation how English words and sentences are pronounced correctly.

C. Significance

This is a compulsory subject for the first semester students. The materials confirm students' understanding and strengthen their ability to pronounce English words and sentences in correct way.

D. Basic Competence and Indicators

No	Kompetensi Dasar	Indikator
1	Memahami pengertian pronunciation dan aspek-aspek pengajaran pronunciation	- Mahasiswa mampu menejelaskan pengertian/definisi pronunciation - Mahasiswa mampu menjelaskan pentingnya pronunciation - Mahsiswa mampu menjelaskan aspek-aspek pengajaran pronunciation
2	Memahami pendekatan-pendekatan dalam pengajaran pronunciation	- Mahasiswa mampu menjelaskan pendekatan-pendekatan dalam pengajaran pronunciation - Mahasiswa mampu menjelaskan pendekatan yang terbaik dalam pengajaran pronunciation - Mahasiswa mampu menjelaskan alasan mengapa pronunciation diintegrasikan dengan semua pembelajaran dikelas

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No	Kompetensi Dasar	Indikator
3	Memahami *stress pattern*	- Mahasiswa mampu menjelaskan apa itu stress pattern - Mahasiswa mampu menjelaskan syllable dalam pembelajaran pronunciation - Mahasiswa mampu menjelaskan penggunaan dari *stressed* dan *unstressed syllable*
4	Memahami *english consonants*	- Mahasiswa mampu menjelaskan apa itu *consonant* - Mahasiswa mampu menjelaskan apa itu *single consonants* - Mahasiswa mampu menjelaskan apa itu *consonant clusters*
5	Memahami *english vowels and diphthongs*	- Mahasiswa mampu menjelaskan apa itu *vowels* - Mahasiswa mampu menjelaskan apa itu *single vowels* - Mahsiswa mampu menjelaskan apa itu *diphthongs*
6	Memahami *goals* dalam pembelajaran pronunciation	- Mahasiswa mampu mengidentifikasi *goals* dalam pembelajaran pronunciation - Mahasiswa mampu menggunakan *pronunciation chart*
7	Memahami strategi-strategi dalam pengajaran pronunciation	- Mahasiswa mampu meng-highlight dan menerapkan *stress pattern* - Mahasiswa mampu meng-highlight *stress* dalam *spoken language (bahasa lisan)* - Mahasiswa mampu meng-highlight *sounds*
8	Memahami strategi-strategi untuk *stress*	- Mahasiswa mampu menjelaskan *stress* dalam kata-kata dan frasa-frasa pendek - Mahasiswa mampu menerapkan *stress* dalam kata-kata dan frasa-frasa pendek
9	Memahami *sounds* dalam penerapannya	- Mahasiswa mampu membedakan *sounds* - Mahasiswa mampu mendemonstrasikan *sounds* - Mahasiswa mampu membunyikan *sounds* - Mahasiswa mampu memfokuskan *sounds* pada akhir kata-kata
10	Memahami Connected Speech	- Mahasiswa mampu memahami apa itu *asimilasi* - Mahasiswa mampu memahami apa itu *elisión* - Mahasiswa mampu memahami apa itu *linking*
11	Memahami Spelling dan Pronunciation	- Mahasiswa mampu memahami the regular features of english spelling and pronunciation - Mahasiswa mampu memahami the common patterns of spelling and pronunciation
12	Memahami intelligibility	- Mahasiswa mampu menjelasksn definisi intelligibility - Mahasiswa mampu menjelaskan factor-faktor yang

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| | | mempengaruhi intelligibility |

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SATUAN ACARA PERKULIAHAN (SAP)
PRONUNCIATION

A. Pengantar Identitas

1. Data pribadi

Nama Dosen	:	Siti Aminah, M. Pd.
Pangkat/Gol.	:	-
Kantor	:	Fakultas Adab IAIN Sunan Ampel
		Jln. A.Yani 117 Surabaya.
Tempat konsultasi	:	Kantor Prodi Sastra Inggris
Jam konsultasi	:	Diluar jam kuliah sesuai dengan waktu yang disepakati
Alamat	:	Jl.Lidah Wetan Gg X no 63A Lakarsantri-Wiyung-Sby
		Jl. Cumpleng no 31 Pambon-Brondong-Lamongan 62263
Telp	:	085645290698

2.Mata Kuliah

Nama Mata kuliah	:	Pronunciation
Kode Mata Kuliah	:	BA310024
Jurusan	:	Sastra Inggris
Semester/Kelas.	:	
Bobot sks	:	2 sks
Jadwal kuliah	:	
Kelompok MK	:	Kompetensi Utama
Mata Kuliah Prasyarat	:	-

B. DESKRIPSI MATA KULIAH

Mata kuliah ini adalah mata kuliah yang menjelaskan bagaimana kata-kata dalam bahasa inggris itu dilafalkan.

C. STANDAR KOMPETENSI MATAKULIAH

Mahasiswa mampu memahami tema-tema yang ada dalam Pelafalan / Pronunciation.

D. KOMPETENSI DASAR DAN INDIKATOR

No	Kompetensi Dasar	Indikator
1	Memahami pengertian pronunciation dan aspek-aspek pengajaran pronunciation	- Mahasiswa mampu menejelaskan pengertian/definisi pronunciation - Mahasiswa mampu menjelaskan pentingnya pronunciation - Mahsiswa mampu menjelaskan model-model pronunciation dalam bahasa Inggris
2	Memahami pendekatan-pendekatan dalam pengajaran	- Mahasiswa mampu menjelaskan pendekatan-pendekatan dalam pengajaran pronunciation

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	pronunciation	- Mahasiswa mampu menjelaskan pendekatan yang terbaik dalam pengajaran pronunciation - Mahasiswa mampu menjelaskan alasan mengapa pronunciation diintegrasikan dengan semua pembelajaran dikelas
3	Memahami *stress pattern*	- Mahasiswa mampu menjelaskan masalah-masalah yang dihadapi dalam pembelajaran pronunciation - Mahasiswa mampu menjelaskan apa itu stress pattern - Mahasiswa mampu menjelaskan syllable dalam pembelajaran pronunciation - Mahasiswa mampu menjelaskan penggunaan dari *stressed* dan *unstressed syllable*
4	Memahami *english consonants*	- Mahasiswa mampu menjelaskan apa itu *consonant* - Mahasiswa mampu menjelaskan apa itu *single consonants* - Mahasiswa mampu menjelaskan apa itu *consonant clusters*
5	Memahami *english vowels and diphthongs*	- Mahasiswa mampu menjelaskan apa itu *vowels* - Mahasiswa mampu menjelaskan apa itu *single vowels* - Mahsiswa mampu menjelaskan apa itu *diphthongs*
6	Memahami *goals* dalam pembelajaran pronunciation	- Mahasiswa mampu mengidentifikasi *goals* dalam pembelajaran pronunciation - Mahasiswa mampu menggunakan *pronunciation chart*
7	Memahami strategi-strategi dalam pengajaran pronunciation	- Mahasiswa mampu meng-highlight dan menerapkan *stress pattern* - Mahasiswa mampu meng-highlight *stress* dalam *spoken language (bahasa lisan)* - Mahasiswa mampu memberi tanda *stress* dalam *written language* - Mahasiswa mampu meng-highlight *sounds* - Mahasiswa mampu menggunakan *phonemic symbol* - Mahasiswa mampu menerapkan *sounds* dalam *connected speech*
8	Memahami strategi-strategi untuk *stress*	- Mahasiswa mampu menjelaskan *stress* dalam kata-kata dan frasa-frasa pendek - Mahasiswa mampu menerapkan *stress* dalam kata-kata dan frasa-frasa pendek - Mahasiswa mampu menjelaskan *stress* dalam *connected speech* - Mahasiswa mampu menerapkan *stress* dalam *connected speech* - Mahasiswa mampu menjelaskan dan menerapkan *stress* untuk merubah arti
9	Memahami *sounds* dalam penerapannya	- Mahasiswa mampu menjelaskan *multilingual classes*

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		- Mahasiswa mampu menjelaskan *challenging sounds* - Mahasiswa mampu membedakan *sounds* - Mahasiswa mampu mendemonstrasikan *sounds* - Mahasiswa mampu membunyikan *sounds* - Mahasiswa mampu memfokuskan *sounds* pada akhir kata-kata - Mahasiswa mampu menerapkan *consonant clusters* - Mahasiswa mampu menerapkan *linking sounds*
10	Memahami masalah-masalah pronunciation dari latar belakang bahasa yang berbeda	- Mahasiswa mampu menjelaskan masalah-masalah english pronunciation dari latar belakang bahasa Mandarin - Mahasiswa mampu menjelaskan masalah-masalah english pronunciation dari latar belakang bahasa Arab - Mahasiswa mampu menjelaskan masalah-masalah english pronunciation dari latar belakang bahasa Vietnam - Mahasiswa mampu menjelaskan masalah-masalah english pronunciation dari latar belakang bahasa Thailand - Mahasiswa mampu menjelaskan masalah-masalah english pronunciation dari latar belakang bahasa Korea

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E. TIMELINE DAN KEGIATAN PEMBELAJARAN

No.	Tanggal	Materi	Strategi/Metode Pembelajaran	Kegiatan Pembelajaran	Sumber
1.		Pengertian pronunciation dan aspek-aspek pengajaran pronunciation (Aspects of teaching pronunciation)	1. Brainstorming 2. Presentasi 3. Ceramah 4. Tanya Jawab	1. Perkenalan 2. Menyampaikan tujuan pembelajaran 3. Mengadakan kontrak belajar 4. Menyampaikan materi Perkuliahan 5. Memberi pertanyaan kepada mahasiswa 6. Membuat kelompok diskusi 7. Membuat kesimpulan	1. Kenworthy, Joanne .1987.**Teaching English Pronunciation**. New York: Longman,Inc. 2. Lynda, Yates. & Beth,Zielinski. 2009. **Give it a go: teaching pronunciation to adults**. Australia: Commonwealth of Australia.
2.		Pendekatan-pendekatan dalam pengajaran pronunciation (Approaches to pronunciation teaching)	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	
3.		*Stress Pattern*	1. Brainstorming 2. Presentasi	1. Menuliskan Topik pembelajaran di papan tulis	Idem

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			3. Diskusi 4. Ceramah	atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topic 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	
4.		*English consonants*	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	idem
5.		*English vowels and diphthongs*	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan	Idem

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				diskusi kelas	
6.		*Goals* dalam pembelajaran pronunciation	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	Idem
7.		Mid –test	Mid- test	Mid- test	Mid- test
8.		Strategi-strategi dalam pengajaran pronunciation	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas.	

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9.		Strategi-strategi untuk *stress*	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	
10.		*Sounds* dalam penerapannya	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	Idem
11.		Masalah-masalah pronunciation dari latar belakang bahasa yang berbeda	1. Braistorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan	idem

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No.					
				diskusi kelas	
12.		Masalah-masalah pronunciation dari latar belakang bahasa yang berbeda	1. Brainstorming 2. Presentasi 3. Diskusi 4. Ceramah	1. Menuliskan Topik pembelajaran di papan tulis atau slide PPT 2. Menyampaikan tujuan pembelajaran 3. Mempresentasikan topik 4. Tanya jawab dalam forum 5. Kesimpulan kelompok diskusi 6. Dosen berperan sebagai fasilitator dan motivator mahasiswa dalam melakukan diskusi kelas	Idem
13.		Review	Review	Review	Review
14.		UAS	UAS	UAS	UAS

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F. EVALUASI

1. Bentuk

- Tugas+UTS : Mengerjakan soal (30%+20%)
  Tugas

  -clusters at the beginnings of words can have two consonants (eg, /pr/ as in pretty) or three consonants (eg, /str/ as in street)
  -clusters in the middle or at the ends of words can have two consonants (eg, /gr/ as in degree, /ft/ as in sift), three consonants (eg, /ntr/ as in entry, /sks/ as in asks), or four consonants (eg, /nstr/ in instrument, /mpst/ as in glimpsed).
  Please find 20 examples of each cluster above!

  Soal UTS
  Answer the questions correctly!
  1. What is pronunciation?
  2. Why is pronunciation important? Explain!
  3. What model of English should we use? Explain!
  4. When is an accent a problem? Explain!
  5. Why is pronunciation so challenging for adults?
  6. What do adults need in order to learn the pronunciation of English?
  7. What aspects of pronunciation are most important?
  8. Why integrate pronunciation in all classes?
  9. How many times do you think you would need to hear something in a new language before you could pronounce it yourself? Explain!
  10. *When together with my husband you know ... speak English.*
      What should the consonant cluster in the middle of husband be?

- UAS : Mengerjakan soal (30%)
  Soal UAS
  Answer the questions below!

  1. Now say these pairs of vowels out loud and change from one to the other a few times. Feel what happens with your tongue. In each pair, which one is made with the tongue high in the mouth and which one is made with the tongue low? Write each vowel in the column that describes it best. The tongue positions for the first pair of vowels have been entered as an example.

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	High	Low
/iː/ (as in see) /æ/ (as in man)	/iː/	/æ/
/ɪ/ (as in bin) /ʌ/ (as in fun)		
/uː/ (as in blue) /ɒ/ (as in hot)		

2. Once your learners are familiar with your system for marking stress, what other kinds of games or activities can you think of which will encourage them to think about stress in words, phrases, connected speech, and match the patterns to the words? Explain!
3. Do you ever use drills in your class? Why/why not?
4. Do you think learners like them? Explain!
5. What benefits/problems do you see to the use of drills?
6. How could you build a drill that did not rely simply on repetition?
7. Think about some learners you are familiar with. Are there some who would respond better to delayed feedback rather than immediate feedback? Why do you say this?
8. What kind of correction/feedback would you offer and when would you do it?
9. Think of a lesson plan that you like doing with a class!

- Performansi : Kehadiran, keaktifan diskusi dikelas, mind map, kepribadian, penyimpulan (20%)

- Lembar Observasi Performansi

No	Indikator	Penilaian				
		1	2	3	4	5
1.	Diskusi Kelas • Kemampuan menyampaikan ide • Kemampuan menyampaikan argumentasi pada saat menjawab pertanyaan • Sikap pada saat menyampaikan ide dan menjawab pertanyaan • Kerjasama antar anggota kelompok					
2.	Mind Map • Alur map sesuai dengan conten • Kejelasan Alur • Keakuratan dalam pendefenisian dan menjelaskan konsep					

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3.	Personality					
	• Kemampuan bernalar					
	• Kedisiplinan					
	• Cara berpakaian					
	• Refleksi akhir					
4.	Penyimpulan					
	• Simpulan sesuai dengan indikator pencapaian pembelajaran yang diinginkan					
	• Simpulan menggambarkan keseluruhan dari pembahasan					
	• Simpulan memiliki tata bahasa yang mudah dimengerti					
	Total nilai					

• Nilai akhir
Nilai performasi +Tugas+UTS+UAS

Total = (2xP)+ (3xT)+(2xUTS)+(3xUAS) : 10

F. REFERENSI
1. Kenworthy, Joanne .1987. **Teaching English Pronunciation**. New York: Longman,Inc.
2. Lynda, Yates. & Beth,Zielinski. 2009. **Give it a go: teaching pronunciation to adults**. Australia: Commonwealth of Australia.

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CHAPTER I

TEACHING PRONUNCIATION

Introduction

This chapter explains the definition of pronunciation and the aspects of teaching pronunciation. As we consider that pronunciation is an essential part of English component that should be learnt by teachers and students in order to achieve good communication. For example, there is a big difference in saying *a ship* and *a sheep*, *a pear* and *a peer*. This could be misunderstanding if those words are not pronounced well. Therefore, in teaching a foreign or second language, basic communication is the first goal to understand one's saying.

Teaching English pronunciation requires many practices or drills since it deals with speaking activity. If the someone continuously asks you with *"what?"*, *"huh?"* or *"could you repeat that"*, it means that your pronunciation needs improvement. Another difference from the first language is the inability to hear certain English sounds that the native language does not contain. As the examples above, many students are unable to distinguish the word *'ship'* and *'sheep,*. Hence, this problem is very crucial since the students can't produce a sound that they can't hear. Descriptions of the sound and stress can help students enhance their awareness of sound differences.

In gaining pleasant atmosphere in teaching English pronunciation, the lecturer is ready with the media, such as LCD, power point slides, books, board makers, and others. The lecturer gives explanation about the topics in this book and gives brainstorming about pronunciation.

By the end of this chapter, worksheets and summary are provided to make the students more understand.

1

Lesson Plan

Basic Competence:

The students understand the definition of pronunciation and the aspects of teaching pronunciation.

Indicators:

1. The students are able to explain the definition of pronunciation.
2. The students are able to explain the importance of pronunciation.
3. The students are able to explain the aspects of teaching pronunciation.

Time: 2 x 50 minutes

Detailed Materials

Teaching Pronunciation

Pronunciation refers to how the production of sound is used to make meaning in speaking. In another word, pronunciation means how a word is spoken in particular way. It involves consonants and vowels of a language (segments), aspects of speech, such as stress and sound of a language. Even though the discussions of these seem separated, they are actually working together. Hence, the difficulties of each may impact on someone's pronunciation. It is whether his/her pronunciation easy or difficult to understand.

In teaching pronunciation several factors that affect pronunciation accuracy are the native language, the age, amount of exposure, phonetic ability, motivation and concern for good pronunciation. Furthermore, it is obvious that learners cannot change their age or their phonetic ability. They can only enlarge exposure and motivation to a certain degree. Motivation and concern for good pronunciation can be increased with the following ways: a). Persuading learners the importance of good pronunciation to make communication easy. b) Giving emphasize to the learners that intelligibility and communicative efficiency are the goals of communication. c) Concerning on learners' pronunciation and their progress (Kenworthy , 1988 : 4-9). The third point is the most important point for the teacher's role.

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Besides discussing the teacher's role in teaching pronunciation, some aspects of pronunciation are also very essential to understand. The first aspect is *the sounds*. They include *vowels* and *consonants*. Vowels and consonants have different functions in the *syllable*. Vowels usually take place in the centre of a word, such as *desk* and *bat* while consonant usually places surround the vowels. It is also possible to have a syllable with one vowel, such as the word *a-ny*. The second aspect is *Word stress*. Once an English word consists of more than a syllable, it should be made stand out more than the other (s). One should say that syllable is a little bit louder, holding the vowel slightly longer, and pronouncing the consonants very clearly. This is done to give *stress* to a word. For example, 'table' and 'any', the first syllable is stressed.

The next aspect is *sentence stress*. When we want to know the sentence stress we have to investigate it in a conversational context, for instance:

A : There's plenty of sugar

B : There isn't any sugar on the table.

In that conversation, we can see that a word might be given less stress because it has been said already or it might be given more stress because the speaker wants to emphasize it. An extra stress to the word 'table' means 'there might be sugar, but it is pointed to you that 'there isn't any in a particular place- on the table.'

The last aspect is *intonation*. Intonation here means speech which has a melody. Speakers may modify the melody of their voice in higher or lower level as they will. They even may have sudden jump as singers do. The two basic melodies are rising and falling. These two melodies may happen suddenly, gradually or altogether in combination (rise-fall-rise, fall-rise-fall, etc). For example, If speaker A said, 'There isn't any sugar on the table', speaker B might have repeated the same sentence with gradually rising melody of pitch and this will make the effect of a message such as : ' Are you sure- I'm amazed- I was sure I put it there.'   On the other hand, speaker B might want to send the message 'There is sugar somewhere, but not on the table', in the case that he can do this by using a falling the rising pitch on the word 'table'. In this matter, someone may start his/her voice with a very high pitch and the change of pitch may be quite tremendous or

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vice versa in a certain circumstance. *Sentence stress* and *intonation* work together to help the speakers send the message of their speaking.

Teaching Procedures

1. **Pre-activity (15 minute)**
   a. Introduction about the course and the topics of the course.
   b. Delivering the objectives of the teaching learning process during the course.
   c. Making MoU with the students.

2. **Whilst-activities (55 Minute)**
   a. The lecturer gives brainstorming to the students by asking what pronunciation is.
   b. The students try to guess the definition of pronunciation.
   c. The students can discuss with their friends.
   d. In 10 minutes the students give their opinion about the topic.
   e. The other students give the response.
   f. The lecturer then gives explanation to make clear the discussion.
   g. The lecturer gives the students a chance to ask everything related with the topic.
   h. The lecturer gives the students exercises related to the topic.

3. **Post-activity (30 minute)**
   a. The lecturer concludes the day's discussion
   b. The lecturer motivates the students and makes reflection.

Summary

Pronunciation means how a word is spoken in particular way. Some factors that affect pronunciation accuracy are the native language, the age, amount of exposure, phonetic ability, motivation and concern for good pronunciation. Moreover, some aspects of pronunciation are also very important to understand. Those aspects are *the sounds, word stress, sentence stress, and intonation*.

Students' Worksheet

A. Answer the questions below!

1. What is pronunciation?
2. What factors can affect pronunciation accuracy?
3. Are motivation and concern for good pronunciation important in teaching pronunciation? If yes, why?
4. What are some aspects of pronunciation?
5. What are the sounds?
6. What is word stress?
7. What is sentence stress?
8. What is intonation?

B.   Listen carefully and do in pair!

1. Listen and repeat these words. (The stress is at the end).

tonight	Parade	exchange	put up	Chinese

2. Listen and repeat these words. (The stress is at the beginning).

lemon	Chicken	Tofu	noodles	mushrooms

3. Listen and repeat the words. Is the stress at the beginning or at the end? Write down the odd one.

degrees	New York	River	July	airport

4. Listen and repeat these words. The stress is at the beginning, but one word is different. Write down the odd one.

Graduate	Wimbledon	Hollywood	Promotion	Waterfall

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5. Listen and repeat these words. Do they begin with /t/ or /d/? Write each word in the correct column.

dark   tall   travel   transportation   die   deep

/d/	/t/
Dark	tall
_____	_____
_____	_____

http://www.onestopenglish.com/skills/pronunciation/pronunciation-exercises/pronunciation-exercises-pre-intermediate/146258.article

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CHAPTER II

APPROACHES TO PRONUNCIATION TEACHING

Introduction

Perception and production skills play a vital role in language use, language development and language learning. In the context of English language teaching (ELT), pronunciation is an integral aspect of communicative competence that can influence the desire to use the language as well as the quantity and quality of input received and output produced. This chapter provides a review of recommended pronunciation teaching approaches, techniques and activities.

The materials in this chapter are intended to support the students' activity to increase their ability to learn about the method how to teach pronunciation. In this topic, the students are expected to be able to understand and to use the approaches to pronunciation teaching such as top-down and bottom-up approaches, auditory reinforcement, phonetic transcription technique, and so on.

The roles of the teacher are to guide, monitor, support, and encourage learners to set and reach high standards. Thus, to create enjoyable and conducive situation in the class, the lecturer has to prepare all media, such as LCD, power point slides, papers, board makers, and others. The lecturer explains the topic and gives more examples about approach to pronunciation teaching and also conducts strategies and tricks which are effective for students to learn. By the end of this chapter, there are summary and practices for the students to enhance their pronunciation learning.

Lesson plan

Basic Competence

understanding the approaches in pronunciation teaching

Indicators

1. Students be able to explain the approaches used in pronunciation teaching

2. Students be able to explain the reason why pronunciation is integrated by all teaching learning process in class

Time Allocation   2x50 minutes

Detailed Material

Approaches To Pronunciation Teaching

Learners generally need attention on all aspects of pronunciation. It is important, however, to focus attention on pronunciation as early as possible, and to integrate it as much as possible with other areas of language learning, so that the gains are felt in spontaneous speech and not just in pronunciation exercises. There is certainly a place for the separate language clinic in which specific problems are addressed, but to rely only on remedial strategies is to leave it far too late: learners need proactive attention on how to speak the language intelligibly from the very beginning.

Pronunciation teaching should not be seen as 'fixing problems' but rather as 'teaching how to speak'. Learners who start with a focus on pronunciation at the beginner level also find they acquire a useful meta language – for example, terms such as 'stress' and 'unstress', 'weak form', 'rhythm', 'schwa' and so on. This helps them tackle pronunciation issues throughout their learning. In addition, an early acquaintance with the phonemic structure of English, however basic, can help learners realize that English is not a phonetic language, and this can help with writing and grammar development

The overt expectation that learners can, and will, produce intelligible speech is one of the most useful things a teacher can bring to pronunciation teaching and learning. If the teacher does not pay attention to whether or not a learner makes an effort to improve their pronunciation, then nobody else will. So, teacher has to know the approaches in pronunciation learning. It will be explained more below.

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Approaches In Pronunciation Learning

Top-down and bottom-up approaches

Pronunciation can be approached from the *top-down* (that is, starting with attention to larger chunks of language) or from the *bottom-up* (that is, with a focus on the smaller elements, such as phonemes first). If pronunciation teaching is to be strongly integrated with the rest of language teaching, then a *top-down* approach is often useful, because teachers can start with whole chunks of language and work with these. However, a *bottom-up* approach is also helpful, particularly where a certain sound or sound combinations need dedicated practice.

Morleys Approach

There are also comprehensive approaches that focus on oral proficiency as a function of pronunciation skills. In the program presented by Morley (1992), for example, pronunciation is viewed as a process of modifying pre-existing sound patterns toward increased speech intelligibility. Theories of speech production and comprehension support the idea that L2 production is dependent upon the learner's ability to establish corresponding categories in the brain (Best, 1995; Flege, 2003; Guenther, 2003; Kuhl, 2000; McAllister, 1999). It is posited that the phonological space must be segmented and restructured in order to accommodate novel input and the association of particular articulatory gestures with the production of L2 sounds and sequences of sounds.

Within Morley's (1992) program, training takes the form of controlled, rehearsed, and extemporaneous production activities that provide for the cognitive, psychological, and performative needs of adult learners. The method centers on the needs and capabilities of adult learners, addressing these in a manner that fosters intellectual stimulation as well as positive and active participation. The intention is to raise learner awareness and to create a learning environment in which learners establish their own goals and learn to monitor their performance, thereby becoming consciously aware of their progress.

The role of the teacher is to guide, monitor, support, and encourage learners to set and reach high standards. Learners progress from controlled production of selected features (individual segments □ stress □ rhythm □ intonation) to rehearsed speech practice (oral readings and pre-

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planned talks). The studied features are put to communicative use in partially planned and unplanned talks, presentations, and discussions as well as in question and answer sessions. The final stage is when skills and knowledge become internalized as the learned patterns are integrated into spontaneous production (extemporaneous speech practice). Throughout training, learners record themselves and assess their production, focusing on particular aspects consistent with each practice mode. Given the availability of audio software, recordings have become a viable means of providing practice, self-evaluation, and feedback (Aufderhaar, 2004; Celce-Murcia et al., 1996; Walker, 2005).

Critical Learning Approach

Fraser's (1999) Critical Listening approach also makes use of student recordings; their use is believed to be most suitable since it externalizes speech and provides a means of subsequent analysis and feedback. Critical Listening focuses on observation and analysis of interactions. This approach highlights the fact that there is a difference between what people think they are saying, what they actually produce, and how it is perceived by others. Therefore, prominence is placed on the instructor's insight into where the learners are coming from in order to lead them to new understanding (Fraser, 1999).

The instructor's job is to help the learner understand how listeners use speaker cues to interpret the message being communicated and the factors that lead to successful as well as unsuccessful exchanges. In her discussion, Fraser speaks of recordings of real-life interactions in which learners participate. These recordings are analyzed in the classroom where effective and ineffective strategies are identified and addressed with the assistance of the instructor and classmates. Fraser (2006) suggests that methods that work well "are based on the insight that pronunciation is a cognitive skill [and] involves both 'knowing' things (subconsciously) about language, and being able to do things physically with the body" . It is relevant to note that analysis of third party interactions and student group recordings can also serve as input for discussion and reflection.

Accent Addition Approach (prosody-based method)

Another approach is offered by Kjellin (1999). Accent Addition is a prosody-based method inspired by research in the fields of perception

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physiology and first language acquisition. Kjellin proposes that persistent training in prosody perception combined with exercises that stimulate retraining of the speech articulators is a mode of acquisition similar to that of a first language but adapted for the adult's cognitive and physical assets and constraints. Fossilization is viewed in this framework as preventable, arising from lack of instruction rather than any kind of biological, affective, or psychological constraints.

Training follows a strictly ordered three-step process. The first step in the process involves learners singularly identifying target phonemes and phonological structures. This stage very much depends on the aid of the instructor, who points out the salient features and then provides multiple repetitions of a sample phrase in order to exemplify the realizations (and its intra-speaker variation) of the target feature.

Next is the automatization phase, which entails the learners producing multiple chorus repetitions of the sample phrase and receiving immediate feedback, encouragement, and reassurance from the instructor. It is suggested that this kind of drilling helps train the speech organs and allows the learner to discover the category boundaries that yield permissible phonetic variability in target language speech.

The last step is that of transferring the newly acquired skills to novel utterances. Kjellin (1999) contends that it may take place instantaneously if learners are motivated and teachers are enthusiastic but is not specific in reference to instructional implementations. Of note, this kind of training lends itself well to the kind of lexical phrases that are often targets in commercial course books. It is feasible to consider spending part of the class engaging students in the first two stages as a way of reinforcing a chosen feature that is presented in the text.

Production Approach

Neufeld (1987) describes a delayed production approach to pronunciation training. In this case, learners are discouraged from vocalizing the L2 until appropriate acoustic imprints have been acquired. It is posited that inaccurate imprints will result in pronunciation divergences while accurate imprints will yield target-like productions. Since the imprint of the pronunciation of a language (its acoustic image) is established through experience and exposure to the language, students are discouraged from producing too early as their speech can upset the imprinting process.

The proposed method involves attentive listening to short phrases (1–8 syllables in length) composed of frequently occurring lexical items, audiovisual presentation of common intonation contours and rhythmic patterns, and auditory discrimination of phonemic contrasts. Of note, this training regime was part of a controlled experiment designed to test the hypothesis "that adults retain the potential for acquiring native like proficiency in a new language" (Neufeld, 1987, p. 323). The 18-hour treatment (15 hours of non-productive training, followed by 3 hours of productive training) yielded strikingly positive results. Subjects were in fact able to achieve native-like production (as based on native-speaker judgments) through limited contact with the language.

Few teachers are in the position to dedicate a full course to pronunciation. Generally, if instruction is to be provided, it has to be worked into other courses in the form of activities and techniques that target particular features. A look through referential texts (e.g., Celce-Murcia et al., 1996; Dalton and Seidlhofer, 1994) indicates that teachers do well raising student awareness regarding the target sound system and how its various elements impact communication. In what follows, first, the suprasegmental features and then the segmental features that have been identified as impacting intelligibility are addressed (Catford, 1987; Cutler, 1984; Field, 2005; Gilbert, 2006; Jenkins, 2000; Kashiwagi et al., 2006; Munro and Derwing, 2006; Suenobu, 1992; Tench, 2001)

Tench (2005/6) explains that any monologue or dialogue can be used to show how intonation "is relevant in all spoken language" (p. 51), supporting the observation with an overview of intonation in terms of its informational function (thought groups/intonation units, nuclear stress, prominence, contrastive pitch movements), its syntactic function (disambiguation of meaning), its textual function (organization of extended stretches of discourse, i.e. phonological paragraphs), and its genre-specific function (prosodic composition of different genres, news reports sound different than storytelling).

A selected text can serve as the basis for imitation, humming (kazoo), ear training, transformation, matching, discussion, noticing, prediction, recording, and self assessment activities which target the discourse functions of intonation (Tench 2005/6; Dalton and Seidlhofer, 1994). Aufderhaar (2004) conducted a study into discourse intonation-based pronunciation training. Findings showed that listening activities

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which exposed learners to intact and filtered samples (prosodic and phonemic information on separate tracks) of audio literature appeared to have a positive influence on production as measured by both subjective (raters' judgments) and objective (vowel duration) means. Consequently, Aufderhaar recommends exposure to and analysis of authentic audio literature such as radio shows, interviews, and poetry readings. Ramírez Verdugo (2005/6) suggests that combining a discourse intonation model and computer technology can make the "subconscious and elusive" nature of intonation easier to grasp. It is posited that comparison, analysis, and interpretation of pitch graphs of controlled and spontaneous speech provides concrete visual cues that highlight the role of intonation in speech.

Reading Aloud Approach

Reading aloud is another means of targeting suprasegmental features by providing exposure and practice with stress placement, linking, and other phonological processes that naturally occur in speech and contribute to the overall rhythm of the language (Gabrielatos, 2002; Gibson, 2008; Wrembel, 2001). Potential benefits of using this technique include reinforcing sound-spelling associations, providing a means of oral proofreading, and encouraging autonomous learning as a task students engage in on their own (Gabrielatos, 2002). Selected scenes from popular movies or television shows are potentially engaging and entertaining material from which to base reading aloud as well as drama reenactment activities.

Wrembel (2001) observes that the "emotional involvement and context provided by the dramatic situation foster communicative competence and lead to increased empathy and self-esteem" (p. 64) as well as increased expressiveness and fluency. This observation is supported by findings presented in Gibson (2008) which indicate that careful and sensitive implementation of reading aloud can have a positive influence on learning. Making students aware of the role of lexical and sentential stress can be approached in a variety of ways (in addition to those just mentioned).

Celce-Murcia et al. (1996) suggest that jokes and poetry can be used to model and practice appropriate stress placement. Similarly, attentive listening and discovery activities that encourage learners to

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deduce patterns from input are thought to be beneficial (Dalton and Seidlhofer, 1994). Attentive listening might involve audio cues paired with a reading in which the target feature is made visually obvious (e.g., via transcription, underlining, highlighting, etc.) to the learner; alternatively, learners can be charged with identifying a particular feature based on a listening task. Discovery activities might involve the presentation of a collection of language samples that illustrate a certain feature and subsequent observation, hypothesizing, and discussion (pair, group, or class) of the input. Chain-shifting drills, which illustrate how meaning changes depending on stress placement (Gilbert, 1993) as well as phrase expansion tasks can also be used to raise awareness.

Phrase expansion tasks involve building up complete utterances from a limited number of words (Dalton and Seidlhofer, 1994) and a variation on this activity might have students explain the meaning of a haiku poem or expand it into in a short story.

The identification and use of thought groups can be reinforced through audio and visual cues. Gilbert (2006) recommends listening discrimination activities and provides examples of exercises that make use of sentences (lexical and mathematical) in which pause placement alters interpretation. This kind of activity could easily be expanded to include productive practice by having students themselves provide the audio cues and further expanded by having the rest of the class transcribe what is heard rather than choose from written prompts (as originally suggested by Gilbert). Readings of short stories containing dialogues can also provide practice and exposure to the information function of thought grouping while at the same time raising awareness of genre-specific uses.

Beer (2005/6) provides an example of contextualized picture discrimination tasks designed to help students notice how thought groups can disambiguate meaning and, therefore, aid comprehension. Students listen to a story and choose the matching sequence of pictures. A variation of this activity can involve students creating their own picture sequences which can then serve as the basis for subsequent activities. This kind of activity lends itself to both receptive and productive exposure and practice. Celce-Murcia et al. (1996) suggest that chants and speed delivery activities can serve as opportunities for practicing alternating stress within thought groups.

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Discourse-Based Approach

        Cauldwell (www.speechinaction.com) presents a discourse-based approach to listening comprehension. Speech samples are presented through the use of tone units in order to facilitate awareness of how speakers use pitch, timing, and pause to organize their message and communicate meaning. Cauldwell (2002) explores misconceptions regarding timing in language and the inaccuracy of the stress- versus syllable-timed language distinction and proposes that timing is a tool which speakers modify depending on participants, context, and management techniques. It is proposed that learners will benefi t from being made aware that speech rhythms result from "decisions made by speakers concerning the lexical choices and how to package them into tone-units" (p. 16).

        There are many well-established techniques used to train students in segmental aspects of the sound system. The phonemic contrasts can be addressed through explicit instruction or contextualized within interaction (Celce-Murcia et al., 1996). Some learners may benefi t from specifi c and direct instruction in the articulation of sounds and how L2 articulation differs from that of the L1 (Gilner and Morales, 2000). Cruz-Ferreira (2006) proposes that vocal tract self-awareness is necessary in order to produce vowels or consonants which have no visible cues while Jenner (1992) focuses on the role of articulatory settings in production.

        There are also a range of less explicit activities that can be used. Using the vowel continuum, for example, is another way of making students aware of similarities and differences between the articulation of the L1 and L2 (Gilner and Morales, 2000). The influence of slight shifts in jaw, lips, and tongue can be demonstrated/ described/ discovered/ felt by gliding from one extreme of the oral cavity (high-front) to the other (high-back). Additionally, a schematic drawing of the vowel space can provide visual cues that pinpoint where in the continuum different vowels fall. Bilingual minimal pairs (orthographical similar forms) can also be used to raise awareness of the difference in articulation between two languages (Bowen and Marks, 1992). Minimal contrast sentence-answer pairs can be used to illustrate the communicative value of contrasts (Gilbert, 1993). Target segments can be reinforced through phonemic scrabble, which uses phonetic symbols rather than letters, as proposed in Taylor (1993). Hancock (2006) suggests that we not underestimate the potential of

language play (alliteration, tongue twisters, jokes, witticisms). The idea is that long-established activities that target segmental discrimination can be made into meaningful, entertaining, and challenging material as well as practice opportunities.

Catford (1987, 2001) proposes that silent articulation and introspection can lead to an awareness of articulatory movements and gestures that might be obscured when attention is focused on processing the sound itself. Catford and Pisoni (1970) found that direct and explicit training in the articulation of novel sounds resulted in significantly better performance when compared to auditory training alone. Scores – on both receptive and productive discrimination tests – indicate that subjects who had received explanations regarding the articulation of L2 sounds and had engaged in silent practice outperformed those who had received ear-training and had done mimicry drills. When it comes to consonant clusters, learners can benefit from seeing how clusters are realized in actual speech production. Listening discrimination tasks can provide a means of highlighting differences in interpretation due to presence/absence of grammatical morphemes (Gilbert, 2006). Dialogues that present contextualized use (and consequent modifi cation) can help students distinguish which kinds of simplification do and do not interfere with intelligibility. Celce-Murcia et al. (1996) also indicate that activities involving monthly schedules provide a means of practicing consonant clusters in ordinal numbers. Additionally, students can be encouraged to create word lists that illustrate a particular cluster and then to share their items with the class, either directly or indirectly, through short presentations.

Techniques For Teaching Pronunciation

Some techniques that can be helpful in encouraging and monitoring the learning of spoken Language are listed below:

Phonetic transcription

One of the long-used and known to all teachers technique is phonetic transcription, which is a code consisting of phonetic symbols. Each symbol describes a single sound, which is in fact different from a letter of the alphabet. True as it is, in order to use phonetic transcription one must learn the code and it takes time and effort. Although it is possible

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to learn the pronounciation without the code, many linguists believe it to be a valuable tool in learning the foreign sound system. One obvious advantage of learning the code is the ability to find the pronunciation of unfamiliar words in a dictionary. All good modern learners' dictionaries use phonetic symbols to indicate pronunciation, and learners must therefore be familiar with them'.

Auditory reinforcement

As A. Brown (1992) notes, there is a common assumption among teachers that perceptual and productive language skills such as listening and speaking are taught through the same medium, namely speaking and listening. As the result many of them use the traditional listen-and-repeat approach in spite of the present tendency for communicative language teaching. Techniques based on this method are often productionoriented and aim at improving students' spoken English. Many of such techniques employ minimal pairs, which are words that have different meaning and their pronunciation differs only in one sound. Minimal pair drills were introduced during the Audiolingual era and have still been used both in isolation - at a word-level and in context - at a sentence-level. The technique is useful for making learners aware of troublesome sounds through listening and discrimination practice.

Visual reinforcement

Visual reinforcement has been connected with pronunciation teaching since the time of Silent Way was the skill was taught through the use of word charts and colour rods. Since that time many other ways of visualizing pronunciation have been introduced. They may be especially useful for adult learners who undergo the process of fossilization. While children benefit from oral repetition, drills and taping themselves, adult learners find it difficult to learn the patterns of intonation, stress and rhythm. The reason may be that they simply do not know whether the patterns they produce are acceptable. Real time visual displays are to show learners the relationship between the patterns they produce and those they are required to repeat. One of the possible conventions for making the word stress visible is writing the stressed syllable in capital letters:
FAshion, SEssion, beHAVE

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Another common way of visualizing word stress is the use of dots. The large dots mark a stressed syllable in a word:

catwalk - • •

Tactile reinforcement

The use of the sense of touch is another frequently employed technique, though it is not discussed very often. In fact, some teachers might be taking advantage of it without even realizing this. Celce-Mauricia (1996) calls this mode a visual reinforcement. One of the forms of this reinforcement includes placing fingers on the throat in order to feel the vibration of the vocal cords, and it may be useful when teaching the distinction between voiced and voiceless consonants. A different form of tactile reinforcement incorporates simple tactile descriptions given to the students: 'When you pronounce /r/ your tongue feels liquid and your jaw is tight (Celce-Mauricia, 296).

Drama Voice Techniques

The focus of the above techniques has been generally on accuracy of sounds and stress at a word level. Nevertheless, we should bear in mind that both the ability to produce isolated sounds or recognizing suprasegmental features and fluency contribute to effective communication. Today's pronunciation curriculum which has communicative language teaching as its goal thus seeks to identify the most important features and integrate them in courses. The interactive aspect of pronunciation as well as other aspects of English can be emphasized by the use of drama techniques. In classes where these techniques are employed, they help to reduce the stress that accompanies oral production in a foreign language. They are fun, entertaining and relaxing. Moreover, they also increase learner confidence, because they help learners to speak clearer, louder and in a variety of tones. One means in which drama voice techniques can enter pronunciation classroom is for teachers to employ poetry, tongue twisters and raps.

Audio feedback

In traditional methods, which have been used for a long time now, teachers have taken the advantage of the audio medium, namely a tape recorder, for a dual purpose. First, for listening to the recorded native

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speaker discourse. And second, for taping students and replaying their own production. As a matter of fact, in today's pronunciation classroom audio feedback still plays a significant role. Most of all, learners are provided with authentic material and unlimited access to native-speaker's discourse. They can also record written passages and ask teachers for feedback. Multimedia enhancement One of the major developments in the field of linguistics following the audio medium are video recorders and the use of software. These are an advance over audio tapes in that they provide visual support, which is as important in pronunciation teaching as auditory. Celce-Mauricia (1996) lists also other advantages of multimedia enhancement (313):

1. access to a wide variety of native-speaker speech samplings
2. sheltered practice sessions in which the learner can take risks without stress and fear of error.
3. opportunity for self-pacing and self-monitoring of progress
4. one-on-one contact without a teachers' constant supervision
5. an entertaining, game like atmosphere for learning.

As for video recorders, they may serve both as a source of learning material and feedback. Students may not only view a native speakers' production of speech but can also see and hear themselves if videotaped. Another innovative technique, which is becoming more and more frequently used in pronunciation teaching, are computer displays. The advantages of this medium include: visual feedback, entertaining, game like quality of programs, a great amount of individual feedback and the opportunity to compare learner's own production of speech with a native-speaker model. The only limitation of this medium that learners and teachers may come across is the availability of software, since many schools are still not equipped with large enough computer labs to meet users need.

Drills

Drills went out of fashion with audiolingualism because they became associated with mindless and repetitive approaches to teaching. However, drills definitely do not have to be mindless, and they offer a welcome opportunity for learners to get their tongues around new language without the extra strain of trying to communicate. Most learners love them, as long as they are done confidently and do not dominate teaching. Choral

drills, in which the whole class repeats a clear model from the teacher, are useful for anonymous practice. Individual drills, in which the teacher selects a student to repeat the item individually after it has been practised in unison, allows the teacher to assess individual progress. *Remember that new learners need the opportunity to say items of vocabulary!*

Table 1: Some techniquesof drilling

To help	Techniques
practise sounds	Choral drilling, individual drills
highlight stress	Clapping, clicking, tapping, gesture, elastic bands, punches in the air, dots, underlining
correct and give feedback	A repertoire of gestures, empathy, sense of humour
encourage practice outside the classroom	Pronunciation homework

Marking stress

Unlike other languages, the word stress patterns of English are relatively unpredictable, and so stress must be marked when dealing with new vocabulary. Some teachers use big dots for stressed syllables and small dots for unstressed syllables in a single word. One set of dots is plenty for the teaching of word stress, although the smaller dots are useful for marking unstressed syllables within a sentence, as we shall see in the activities described below. For marking stress when speaking, claps, clicks, stamps or punching gestures can be used. If learners are having trouble with the concept of stress, try getting them to stretch an elastic band around their fingers. Get them to pull their fingers apart on stressed syllables, and release the pressure on unstressed syllables, so that they can 'feel' the stress physically as the elastic band stretches and relaxes on their fingers.

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Demonstrating how sounds are made

Although by far the best way of learning to say something is to listen carefully and to imitate, some learners find it helpful to be able to analyze how a sound is made, or to see how it may be different from a similar sound in their own language. A good example of where such illustrations can be useful is the practicing of the difference between /l/ and /r/. After learners have listened to these sounds in context and in isolation, they may find it helpful to be shown that a crucial difference between these two in English is that the tongue curls back and does not actually touch the roof of the mouth for /r/, but does touch it for /l/. You can demonstrate this by curling one hand to represent the roof of the mouth, and using the other to demonstrate the action of the tongue in each case assigned to whom. For example, perhaps a student 'Minh' in your class has a particular difficulty with word-final consonants and liaison. One day, you notice in class that she has problems with the phrase 'Can I pick it up?', and so you assign this utterance to her for extra practice, and then ask her to say it to you later in the week. Trigger questions or statements that lead on to the target utterance are useful devices to monitor progress in a light-hearted way. For example, you could say to Minh, 'Oh, I dropped it!', and this would be her cue to say her practice utterance. By keeping a record of the triggers and practice utterances for each member of the class, you can target particular issues with individuals in a way that sounds like natural speech.

Teaching procedures

1. **Pre-activities (15 minutes)**
   a. Brainstorming based on the slide.
   b. Explaining the purpose of the study
 2. **Whilst-activities (55 minutes)**
   a. The students are divided into 5 groups
   b. The lecturer gives the view of the material/ will present about the topic. Moreover, students have to conduct a discussion related on the topic.
   c. After 15 minutes, every group should give their opinion about the topic (question and answer discussion)

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d. The lecturer gives more detailed explanation to make sure the students understand the topic.

e. The lecturer gives the students a chance to ask everything related with the topic.

3. Post-activity (30 minute)

a. The lecturer concludes the day's discussion

b. The lecturer motivates the students and makes reflection.

Summary

Summing up, there exists a wide range of activities that target pronunciation skills. And, given how pronunciation impacts learning and language use, it is a competency that merits more attention than it currently receives. We must, however, recognize that effective instruction (in pronunciation as well as any other area) is directly related to a teacher's understanding of the subject matter and the student population. Students cannot receive proper and adequate pronunciation instruction unless teachers possess the expertise and knowhow which allows them to anticipate and recognize problem areas, identify and impart relevant information, and design and implement appropriate instruction; in other words, teachers need grounding in the phonetic/phonological systems of both the L1 and L2 as well as familiarity with teaching techniques (Brinton et al., 2005; Burgess and Spencer, 2000).

Students' Practice and Worksheet

Exercise 1.Practicing Stress In Words And Short Phrases

a. *Names/suburbs*

This activity works well in conjunction with a speaking activity in which the teacher and learners throw a cushion around the circle. The person holding the cushion must tell the class their name and where they live. (I'm _____ . I live in _____.) The teacher writes his/her name on a card and marks in the stress pattern, for example:

Jacky

• •

Then the students each take a card and write their names, work out the stress pattern and mark the pattern on their card, for example: When

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completed, the students find others with the same pattern and stand in a group with them. Then blue-tac the cards on a whiteboard under headings of stress patterns, eg • • / • • • and so on. Repeat the activity with the names of suburbs.

b. *Matching games*

Once your class is familiar with how you mark stress (eg with a series of dots, or with a series of small and big claps), there are a number of activities and games that you can organise to help them practise the stress patterns of words or short phrases. A simple activity involves having students match the stress pattern they hear (or see) to the corresponding phrase or word with that pattern. For example, below is a brief list of useful phrases and their stress patterns:

I've finished
I'd love to • • •
Don't worry
Keep quiet •••
See you later
Come and see us • • • •
Don't forget!
Yes, of course! • • •
It's possible • • • •
It's not allowed • • • •
Ashenge • • •

Learners can match the phrase to the pattern clapped out by the teacher, or they can do this in groups, with one student doing the clapping and the others matching the pattern to the words. In pairs, they can sort a series of words/phrases into the right pattern, and then 'test' their answers by trying to say the words/phrases with the correct stress pattern while other groups check their answers. It is useful to have the phrases and stress patterns on separate cards, as these can be used as the basis of a variety of matching games, including the old favourite 'Snap'. Vocabulary-building activities (for example, matching goods to the shops where they can be bought) can also have an added 'match the stress pattern' activity added to them.

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1. Practising Sentence Stress
a. Telegrams/mobile phones

Learners will usually need some specific focus on sentence stress, particularly if they come from a language background with very different L1 sentence stress patterns. The basic concept they need to grasp is that some words are more important than others in an utterance, and that these will be stressed, while relatively unimportant words will be unstressed.

Stepping out

Stepping out is a useful fun activity that can be used with any utterance to give learners a physical sense of rhythm in English. Take any utterance, or get learners to choose one (the longer the utterance, the more challenging the activity). In small groups of three to five, get them to work out where the major stresses would be, for example: **I'd love to come to the party but I'm working**
● ● ● ● ● ● ● ● ● ● ● ●
on Sunday
● ● ●

Learners then hold hands in their groups and 'step out' the utterance that is, they walk forward as they say it. However, they are only allowed to take a step on a stressed syllable – that is, as they say 'love', 'part', 'work' and 'Sun' in the above example.

2. Practising Stress And Unstress

I went shopping and I bought …
Learners often have more difficulty with unstressed syllables than with the stressed ones, since unstressed syllables can be rather tricky to focus on as they are not salient in the discourse, and when you start to focus on them you tend to stress them! However, they can be illustrated in everyday language

Weak form cloze and fast dictation
Another way of focusing on unstressed words, particularly those with a grammatical function, is the 'weak form cloze'. Using any spoken text that the class has worked with, simply remove the unstressed grammatical

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words from the written transcript of the text. Then get learners to fill in the gaps as they listen. Pair work during this activity can produce some interesting discussions. Dictations done at fast speed can also help learners understand how weak forms are used in spoken language.

3. Practising Intonation

As with other aspects of pronunciation, particularly suprasegmental aspects, it is important to practice intonation in context. This means that there should be some sort of focus on intonation in any dialogue work. Two specific dialogue activities are outlined below.

Friends?
You can draw learners' attention to the importance of intonation by playing them two versions of the same dialogue, both with exactly the same words but with differences in intonation. In the first version, speaker B is interested in starting a conversation and uses a wider pitch range to communicate this. In the second version, speaker B is not at all interested, and communicates this lack of enthusiasm through a flat intonation which is low in pitch.
A: Are you going to Melbourne?
B: Yes, I am.
A: Oh! I'm going there, too!
B: Are you?
A: Do you come from there?
B: Yes.
A: So do I. I live in Richmond.
B: Really.

The listener
It is also useful to practise the use of intonation in specific situations. The dialogue below is an example of how a particular function can be practised, in this case the use of a *fall-rise* for encouraging continuation of a story, and the use of a *rise-fall* for strong feelings (see *AMEP Fact sheet – Pronunciation 1*). The word 'Yes' is said by speaker B with a *fall-rise* tone throughout to encourage speaker A to keep going all the way through the dialogue until the story is finished.

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B's final turn, however, is said with a *rise-fall* tone to show strong interest.

A: You know the new student in our class?

B: Yes.

A: Well, you know she's got a sister?

B: Yes.

A: And the sister was on *Neighbours* last week?

B: Yes.

A: Well, she's going to marry my brother!

B: Wow!

Shock dictations

Short shock dictations of phrases such as 'good on you', 'be a sport', 'go on', 'slow and steady' can be a useful way of raising awareness of how we link words in everyday speech. Getting learners to count syllables, mark stress and pick out the liaison on utterances such as 'I couldn't have', 'You shouldn't have' and 'What did you do that for?' can be quite illuminating!

Students Worksheet

Answer these following questions!

1. Do you really believe pronunciation can be taught? Explain your answer!
2. How many approaches that you know in teaching pronunciation?
3. Which of the approaches that you consider as the best approach in pronunciation teaching? Give your reason!
4. How can we know which methods and materials are best to use in pronunciation learning?
5. List how many techniques that we know to teach pronunciation?
6. What is the difference between technique and approach in learning pronunciation?
7. Which of the techniques that you consider as the best one in pronunciation teaching? Give your reason!
8. Try to make a lesson plan that use one of the approaches and techniques mentioned above!

CHAPTER III

STRESS PATTERNS

Introduction

The discussion of this chapter is about stress patterns. In reality, Stress patterns are essential in learning English. People notice the number of syllables and the pattern of stressed and unstressed syllables to understand a person's saying. If there is something wrong in a person's syllable stress pattern of a word or words, the difficulty of understanding to what he/she is trying to say may come up. Furthermore, the amount of syllables in a word or a group of words is the number of vowels in the words. Words with two or more syllables, one syllable is always stronger than the others or *stressed*. Those with stressed syllables tend to be stronger, so they might be louder, longer, or be with a different pitch (higher or lower) from unstressed syllables around them. The words also have full, clear vowels, while in *unstressed* syllables the vowel is usually shortened or pronounced as a neutral vowel (Yates, L & Beth ,Z. , 2009:25).

In addition, words with more than one syllable contain a fixed stress pattern. As the example, *electric, relation*, and *presenting,* they all have the same stress pattern because they are in the same *number* of syllables (they all have three), they have the same *pattern* of stressed and unstressed syllables (the second syllable is stressed). In dictionary Stress patterns are usually marked by a mark before the stressed syllable, such as in the words: *e'lectric*, *re'lation*, and *pre'senting* (Yates, L & Beth, Z., 2009:25). In books and teaching resources, occasionally, capital letters are used to show stressed syllables and lower case for unstressed syllables (*eLECtric, reLAtion, preSENting*).

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Another way to write stress patterns for teaching purposes is by using different sized dots to be a symbol of stressed and unstressed syllables and placing the dots under the vowel in each syllable, such as:

e lec tric   re la tion   re la tion □□   pre sen ting   pre sen ting □□

o   □O □   o □ O □   o □ O □

o   □□□   o   □□□□   o   □□□

Notes :

O   refers to primary stress

o   □ refers to secondary stress

Lesson Plan

Basic Competence:

The students are able to understand stress patterns in English and differentiate stressed and unstressed syllable of English.

Indicators:
1. The students enable to explain S*tress patterns.*
2. The students enable to explain *syllable* in learning pronunciation.
3. The students enable to explain the use of *stressed and unstressed syllable*.

Time: 2 x 50 minutes

Detailed Materials

Word Stress

What is word stress?

When we speak multi-syllable words, the stress comes on one of the syllables while the other syllables are usually spoken quickly. For example, we have the words *qualify, banana, understand.* These words have three identifiable syllables, and one of the syllables in each word will sound louder than the others. Then, they will be written as *QUAlify, baNAna*, and *underSTAND*. The syllables written in capitals are the stressed syllables. In a word in isolation, each stressed syllable changes in the pitch and the vowel sound on that syllable is lengthened.

Stress may be on the first, middle, or last syllables of words, as the following examples:

Table 2. The examples of the use of stress

Ooo	oOo	ooO
SYLlabus	Engagement	ushe**RETTE**
SUBstitute	Banana	kanga**ROO**
TECHnical	Phonetic	under**STAND**

We can recognize where the stress falls by trying these ideas:
1. Put this word in the end of a short sentence, and say it over a few times: for example, It's in the *syllabus*; He had *a prior engagement; I don't understand.*
2. *Say this word as though you have been surprise: for example, SYLlabus? baNAna? kangaROO?*

In dictionaries we take a note of the stress with help of a mark before the stressed syllable. They are written like these; **/bə'nɑ.nə/, /ɪn'geɪdʒ.mənt/, /' ʌn.də'stænd/.**

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Rules of word stress:

Core Vocabularies: Many everyday nouns and adjectives of two-syllable length are stressed on the first syllables. Examples are: sister, brother, mother, water, paper, table, coffee, lovely, etc.

Prefixes and suffixes: These are not usually in English. Consider: QUIetly, oRIGInally, deFECtive, and so on. (None the exception, though among prefixes, like Bicycle, DISclose.)

Compound words: Words formed from a combination of two words tend to be stressed on the first element. Examples are: POSTman, NEWSpaper, TEApot, and CROSSword.

Words having a dual role: In the case of words which can be used as either a noun or a verb, the noun will tend to be a stressed on the first syllable (in line with the core vocabulary rule above), and the verb on the last syllable (in line with the prefix rule). Examples are: IMport (N), imPORT (V); REbel (N), reBEL (V); and INcrease (N), inCREASE (V).

What is unstressed?

In recognizing one syllable as *stressed*, the syllables around is *unstressed*. In the word **SYLLABUS**, we noticed that the first syllable is stressed. This indicates that the final two are unstressed. Moreover, in the word **BANANA**, the first and third syllables are unstressed, and the middle one is stressed. We can advance our pronunciation by focusing on pronouncing the stressed syllable undoubtedly.

On the subject of unstressed syllables, there are a variety of things to notice. The phoneme known as schwa, or the sound of /ə/ can be heard in the first syllable of *about*, in the second syllable of *paper*, and also in the third syllable of *intricate*.

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The table below shows the use of /ə/ with the corresponding written vowels underlined.

Table 3. The use of /ə/

Ooo	oOo	OoO
SYLL<u>a</u>b<u>us</u>	EnGAGEm<u>e</u>nt	Ush<u>e</u>RETTE
SUBstitute	B<u>a</u>NAn<u>a</u>	Kang<u>a</u>ROO
TECHnic<u>a</u>l	Ph<u>o</u>NEtic	Und<u>er</u>STAND

From table 3, we know that sound /ə/ is the most regularly occurring vowel sound in English. It never appears within a stressed syllable. Schwa is by an unstressed sound. If you try to stress any syllable which naturally contains /ə/, you change its properties, and another phoneme is produced.

As it can be seen from the words in the following table, /ə/ can be represented through spelling in a variety of ways. Here are some spellings, with the use of /ə/ underlined.

Table 4. The use of some spelling with the use of /ə/

	As in *<u>a</u>rise, syll<u>a</u>ble, b<u>a</u>nana*
	As in ph<u>e</u>nom<u>e</u>non, exc<u>e</u>llent, and vow<u>e</u>l
	As in pup<u>i</u>l, exper<u>i</u>ment, commun<u>i</u>cate
	As in t<u>o</u>morrow, butt<u>o</u>n, and devel<u>o</u>p
	As in s<u>u</u>pport, bog<u>u</u>s, and diffic<u>u</u>lt

Sometimes whole syllables or word endings might be reduced to /ə/, as in butt<u>er</u>, thor<u>ough</u>, facilitat<u>o</u>r, and pol<u>a</u>r. This is common among British English accents, however not so common in US English.

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Furthermore, /ə/ is a central sound in syllable, and several written vowels may represent the sound; this is very common in words ending in –ous (like conscious and fictitious). It also occurs commonly in –al endings (like spatial, capital, and topical), in –ion words (like session, pronunciation, and attention), and –ate endings (like accurate, private, and delicate). You will notice that there is one word in the table on the previous page in which /ə/ does not occur (substitute). It is important to remember that not all unstressed syllables contain /ə/, but it is our most common vowel sound.

Sentence Stress

In a discussion about stress, there are ways where a speaker wants to give information about the certain message to the listener. One of the ways is to write or utter stress on the words which carry the information. When words are set together in a sentence or utterance, certain syllables will be stressed in order to express the most important information. For listeners, it is important that they enable to focus on the utterances. While for the speakers, they have to give highlight in their important information or message. Otherwise the listeners will get difficulty in interpreting or understanding the utterances or sentences they are listening.

The teaching of sentence stress is more effective if the teacher can select the 'important' message of the context. It is simply that our speaking or our utterances is emphasized to the most important words. But how can we know or choose the most important one? Because it seems that every word is important. It is to remember that our utterances is not tied to sentences. When we are doing conversation, we often use incomplete sentences, phrases which would be considered ungrammatical if written down, interrupt each other, and so on. Nevertheless, a study of stress within complete sentences provides 'a user-friendly' way of drawing attention to the main aspects of how we use stress in speech.

Generally, we give stress to content words: nouns, verbs, adjectives, and adverbs, and we do not give stress to the structural or functional words, such as articles, prepositions, auxiliary verbs, conjunctions, and so on. Those structural or functional words unstressed in sentences are usually pronounced in weak forms of pronunciation.

Teaching Procedures

1. **Pre-activity (15 minute)**
   a. Brainstorming: before the lesson starts, the lecturer provides some examples of the topic of the day.
   b. The students try to share their idea.

2. **Whilst-activities (55 Minute)**
   a. The lecturer divides the students into some groups and chooses the leader for each group.
   b. The lecturer gives some example of words in a paper and asked the group to answer.
   c. The students conduct discussion.
   d. After 15 minutes, every group should give their opinion about the given examples
   e. The other groups give response
   f. The lecturer gives more detailed explanation to make the students understand.
   g. The lecturer gives the students a chance to question then the lecturer answer the students' questions.
   h. The lecturer gives the students exercises.

3. **Post-activity (30 minute)**
   a. The lecturer concludes the day's discussion
   b. The lecturer motivates the students and makes reflection.

Summary

After reading the detail explanation about stress pattern, we can conclude that stress patterns are really essential. In learning English, we often account for how many syllables are available and the pattern of stressed and unstressed syllables in order to understand someone's utterance or sentence. If there is something that is not quite right about a learner's syllable stress pattern in a word or across a series of words in connected speech, we might find them difficult to understand and might even hear something completely different to what they are trying to say.

In words that have two or more syllables (multisyllabic words), one syllable is always stronger than the others, or *stressed*. Stressed syllables tend to have more force, so they might sound louder, longer, or have a different pitch (higher or lower) from unstressed syllables around them. They also have full, clear vowels, while in *unstressed* syllables the vowel is usually shortened or pronounced as a neutral vowel

Students' Worksheet

Exercise 1: Listen to the teacher and decide on which syllable the words are stressed, and then write them!

Advertise	impact	salutary	area	interest
Interesting	vegetable	criticize	policy	criticism
Advantage	efficient	majority	appropriate	machinery
Police	develop	idea	development	machine
Action	mention	distribution	explanation	education
Ability	credibility	possibility	reality	reliability
Dynamic	scientific	academic	realistic	fantastic

Exercises 2: Underline the words which are stressed in the following sentences!

1. I thought we would watch a movie or video.

2. We are having our neighbors over for dinner.

3. I want to sleep for as long as possible.

4. I'd like to go hiking or camp at the beach.

5. I need to catch up on our work I didn't get done this week.

6. I have a list of a mile long of things to do.

7. I have got to get ready for a math exam.

8. There is a new exhibit at the art museum I would like to see.

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CHAPTER IV
ENGLISH CONSONANTS

Introduction

This chapter is focused on English consonants. As we know, consonants are formed by interrupting, restricting or diverting the airflow in a variety ways. There are three ways of describing the consonant sounds, they are voicing, the manner and place of articulation.

In this session, we will discuss about voicing, the manner of articulation; plosive, affricate, fricative, nasal, lateral, and approximant. Besides, it wil be completed by the explanation of place of articulation; bilabial, alveolar, velar, palato-alveolar, labio-dental, dental, glottal, lateral, palatal .

Before learning process, lecturer shows the slide, then asks the students according to their knowledge about consonants. After the students give response, the lecturer explains it. In this process, the lecturer and the students need media such as laptop, LCD to support their activity.

Lesson plan

Basic Competence

The purpose of the learning is students are able to explain English consonants

Indicator

1. Students are able to explain what is consonant

2. Students are able to explain the manner of articulation

3. Students are able to explain the place of articulation

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Time Allocation   2x50 minutes

Detailed Material

Consonants

In contrast to the 'open' sounds of vowels, consonants are **closed sounds.** This means that there is some type of obstruction to the airflow from the lungs by parts of the mouth coming into contact with each other, or very nearly contacting, thus closing off the free flow of air. For example, the lips could come together for the sound 'b' as in _ball_, or the tongue tip could almost contact the gum ridge just behind the upper incisors for the sound 's' as in _sun_. These contacts, and near contacts, impede the free flow of air through the vocal apparatus. It is this kind of closure that characterizes consonant sounds.

The Consonants of English

Voicing

Voicing refers to whether or not the vocal folds are vibrating during the production of the consonant. If they are not vibrating the sound is **voiceless** and if they are vibrating then the sound is **voiced**. Consonant can be voiced or unvoiced. In addition to the presence or absence of voicing, consonants can be described in terms of the manner and place of articulation.

Manner Of Articulation

In the manner of articulation, the vocal tract may be completely closed so that the air is temporarily unable to pass through. Alternatively there may be a closing movement of the lips, tongue or throat. As in the case of nasal sounds, the air is diverted through the nasal passages. The various terms used are explained in the following table:

Table 5. The various terms in the manner of articulation

Plosive	sounds that cannot be sustained and which have a 'popping' quality. In the other word, it occurs when a complete closure is made somewhere in the vocal tract.

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	Air pressure increases behind the closure, and is then released 'explosively'. Plossive sounds are also sometimes referred to a stops e.g. 'p' as in *pea* and 'b' as in *boy*
Affricate	these are 'combination' sounds that begin with a complete obstruction formed by the tongue tip contacting the gum ridge, just behind the upper incisors, before the air is released slowly with friction, e.g. 'ch' as in *chop* and 'j' as in *jam*
Fricative	as air exits through the mouth it forces its way through a narrowed gap (for example, by the tongue tip very nearly touching the gum ridge just behind the upper incisors) this creates turbulence or friction, e.g. 's' as in *so* and 'f' as in *fit*
Nasal	sounds in which the escaping air passes through the nasal cavity, e.g. 'm' as in *map* and 'n' as in *nap*
Lateral	A partial closure is made by the blade of the tongue against the alveolar ridge. Air is able to flow around the sides of the tongue,. E.g. /l/
Aproximant	it occur when one articulator moves close to another, but not close enough to cause friction or to stop the airflow. A group of four sustainable sounds – 'w' as in *we*, 'r' as in *red*, 'l' as in *let* and 'y' as in *you*

However, as well as the above six main divisions, consonants can be further described in terms of their voicing, place of articulation and manner of articulation:

Place of Articulation

Table 6. The place of articulation

Bilabial	Using closing movement of both lips, e.g. /p/ and /m/

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Labio-dental	Using the lower lip and the upper teeth, e.g. /f/ and /v/
Dental	The tongue tip is used either between the teeth or close to the upper teeth, e.g. /θ/ and /δ/
Alveolar	The blade of the tongue is used closed to the alveolar ridge, e.g. /t/ and /s/
Palato-alveolar	The blade (or tip) of the tongue is used just behind the alveolar ridge, e.g /ʧ/ and /ʤ/
Palatal	The front of the tingue is raised close to the palate, e.g. /j/
Velar	The back of the tongue is used against the soft palate, e.g. /k/ and /ŋ/
Glottal	The gap between the vocal cords is used to make audible friction, e.g. /h/

Voicing, manner and place of articulation are together summarize in the following table:

manner	place of articulation							
	bilabial	labio-dental	dental	alveolar	post-alveolar	palatal	velar	glottal
plosive	p b			t d			k g	
nasal	m			n			ng	
fricative		f v	th th	s z	sh zh			h
affricate					ch j			
approximant	w			r/l	y			

Additional

(/l/ = lateral and alveolar)

Voiced phonemes   : b, m, v, δ, d, z, n, l, ʤ, ʒ, r, j, g, w, ŋ

Unvoiced phonemes   : p, f, θ, t, s, ʃ, k, h

1 Labial
2 Dental
3 Alveolar
4 Postalveolar
5 Palatal
6 Velar
7 Uvular
8 Pharyngeal
9 Sublaminal
   (retroflex)

Nasal cavity
Naso-pharynx
Velo-pharyngeal opening
Velum
Uvula
Oral cavity
Tongue blade
Tongue tip
Incisors
Tongue root
Dorsum of the tongue
Epiglottis
Hyoid bone
Trachea
Mandible
Laryngo-pharynx
Glottis
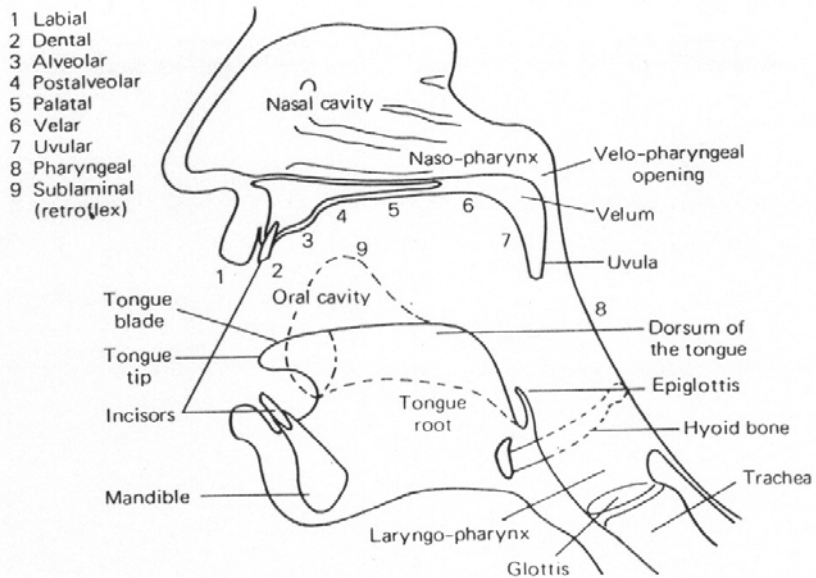
FIGURE 6.9.1   Mid-sagittal oral vocal tract showing major areas of articulation
Adapted from: Minifie, Hixon and Williams 1973, p. 173.

Source: Clark & Yallop (1994). An Introduction to Phonetics and Phonology. Blackwell. p.198

Figure 1 : Major areas of articulation

bilabial 1.0   labiodental 0.95   dental 0.9   alveolar 0.85   retroflex 0.8

palato-alveolar 0.75   palatal 0.7   velar 0.6   uvular 0.5
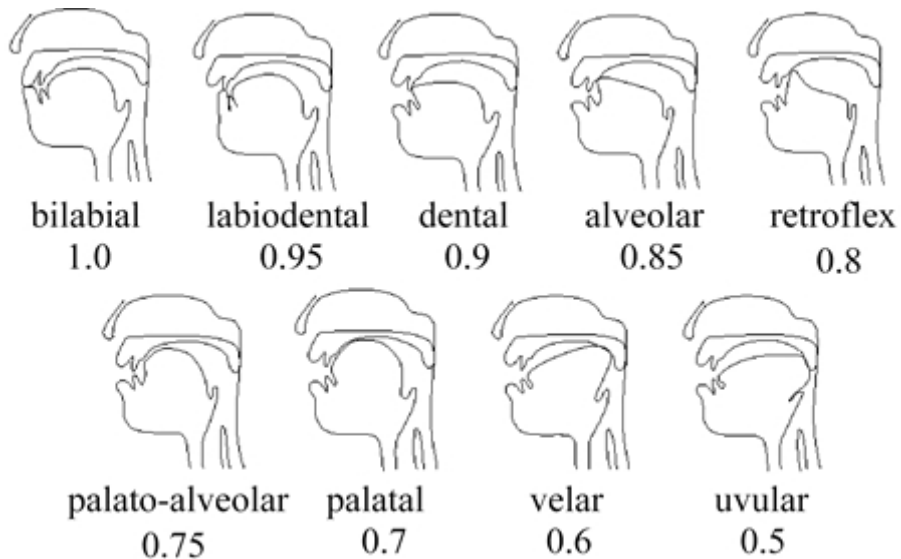
Figure 2: picture of the tongue

According to the picture of the position of the tongue, it can be described:

Plosives

/p/ and /b/   : plosives
Bilabial sounds : total closure is made using both lips. The soft palate is raised. /p/ is unvoiced and /b/ is voiced. Ex : pin/bin, cap/cab, happen/ cabbage

/t/ and /d/   : alveolar sounds. Closure is made by the tongue blade against the alveolar ridge. The soft palate is raised. / t/ is unvoiced and /d/ is voiced
e.g : tall, hit, dark, head

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| /k/and /g/ | : velar sounds. Closure is made by the back of the tongue. Against the soft palate. /k/ is unvoiced and /g/ is voiced. |
| | e.g :cab, lack/ good, tag |

Affricates

| /ch/and/dj/ | : palato-alveolar sounds. The tongue tip,blade and rims close against the alveolar ridgeand side teeth. The front of the tongue is raised, and when the air is released, there is audible friction. The soft-palate is also raised. /t/ is unvoiced and/dj/ is voiced |
| | e.g: cherry, match judge, january |

Fricatives

| /f/ and /v/ | : labio-dental sounds. The lower lips makes light contact with the upper teeth. The soft- palate is raised. /f/ is unvoiced and /v/ is voiced. |
| | e.g: very, above, fine, wife |

| /θ/ and /ð/ | : dental sounds. The tongue tip makes light contact with the back of the top, front teeth. Or tongue tip may protrude between upper and lower teeth. The soft palate is raised. /θ/ is unvoiced and /ð/ is voiced |
| | e.g. thing, both, this, father |

| /s/ and /z/ | : alveolar sounds. The tongue blade makes light contact with alveolar ridge. The soft-palate is raised. /s/ is voiceless and /z/ is voiced. |
| | e.g : saw, house, zap, goes |

| /ʃ/ and /ʒ/ | : palato-alveolar sounds. The tongue blade makes light contact with the alveolar ridge, and the front of the tongue is raised. The soft palate is also raised. /ʃ/ is unvoiced and /ʒ/ voiced. |
| | e.g :shape, push pleasure, beige |

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/h/	: a glottal sound. Air passes from the lungs through the open glottis, causing audible friction. Tongue and lip position is that of the following vowel sound. The soft-palate is raised. /h/ is voiceless. e.g : her, ahead

Nasals

/m/	:a bilabial sound. Total closure is made by both lips. If followed by /f/ or /v/, the osure may be labio-dental. The soft-palate is lowered, and air passes out through the nasal cavity. /m/ is voiced e.g : man, team
/n/	: an alveolar sound. The tongue blade closes against the alveolar ridge, and the rims of the tongue against the side teeth. The soft palate is lowered, and air passes out through the nasal cavity. /n/ is voiced. e.g : no, on, know
/ŋ/	: a velar sound. The back of the tongue closes against the soft palate. The soft palate is lowered, and air passes out through the nasal cavity. It is voiced. e.g : ring, singer

Lateral

/l/	:A lateral sound. A partial closure is made by the blade of the tongue against the alveolar ridge. Air is able to flow around the sides of the tongue. The soft palate is raised. /l/ is voiced. e.g : let, tall

Aproximants

/r/	: a post-alveolar sounds, as the tongue tip is held just behind (not touching) the alveolar ridge. The soft-palate is raised. e.g :right, scary

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/w/ : a labio-velar semi-vowel. The tongue is in the position of a close back vowel. The soft-palate is raised. The sounds glides quickly to the following vowel. It is voiced.
E.g :wet, away

/j/ : a palatal semi-vowel. The tongue is in the position of a close front vowel. The soft palate is raised. The sounds glides quickly to the following vowel. /j/ is voiced.

e.g: you, soya
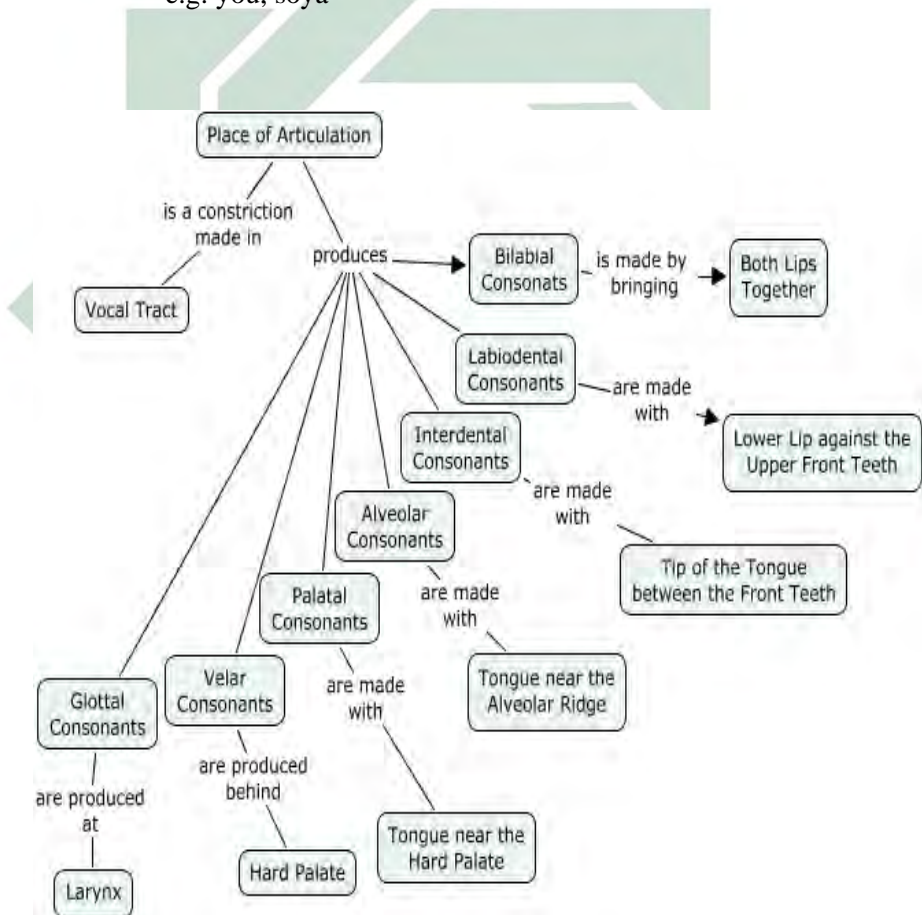
Diagram 1. Characteristics of consonants

Teaching procedures

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1. **Pre-activity (15minute)**
   a. Write the topic in the white board or slide PPT

   b. Explaining the goal of learning

2. **Whilst-activities (55 minutes)**

   a. The students are divided into 5 groups

   b. The lecturer gives the view of the material/ will present about the topic. Moreover, students have to conduct a discussion related on the topic.

   c. After 15 minutes, every group should give their opinion about the topic (question and answer discussion)

   d. The lecturer gives more detailed explanation to make sure the students understand the topic.

   e. The lecturer gives the students a chance to ask everything related with the topic.

3. **Post-activity (30 minutes)**

   a. The lecturer concludes the day's discussion
   b. The lecturer motivates the students and makes reflection.

Summary

In this chapter we have :

- Considered the characteristics of the consonant sounds. Consonant sounds can be described in terms of the manner, place and force of articulation. Sounds may also be 'voiced' and 'unvoiced'. We have primarily thought about manner, place and the presence or absence of voicing.

- Considered variety of classrom activities for focusing on consonant sounds in the classroom.

Students Practice /Further Activities

1. **Sound Chain**

   This activity is useful for working on initial clustersof two or more consonants. Starting with a given word (which can be suggested either by the teacher or by the first student in the chain), student think of a word which includes, in its own initial cluster, one of the sounds which appears in the previous word.

   For Example : green /gri:n/ brick/ brik/ blu:/ play /plei/ flower /flauə/

2. **Tongue Twisters**

   This activity can be used on difficult consonant phonemes. Well known examples are things like : she see a ship on the sea shore, she sells sea shells on the sea shore (useful for practicing s and might be used for contrasting the articulation of /s/ and /ʃ/)

3. **Phoneme and Vocabulary Exerciser**

   Choose a sound or sounds you want to concentrate on. Then choose various strategies. Student have to give at least one word per category which start with the 'target' phoneme. You can vary the instructions (for example, the words might simply have to include the target sound rather than start with it), and the activity can be done as a race against the clock, as a collaborative exercise, individually as a class, or in teams. The example below have been produced by learners having difficulty with ?p?. the activity might equally well be used for working with vowel sounds

Food	Place	Part of body	Animal	Colour	Verb
Peas	Poland	Pupil	Pig	Purple	Press

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Students Task

Make a group of 5 and make an explanation of consonants sound (including manner, place and the position of the tongue) in a slide. Besides make a game/ quiz that can test or improve the ability of the students

Students Worksheet

Exercise 1. Answer these following questions!

1. How many number of English consonants?

2. How many place and manner of articulation found in English consonants? Mention it!

3. Describe the situation when we call that the consonant is voiced or voiceless!

4. Give the symbol of the consonant in the bold !

CONSONANTS	
	Church
	Judge
	Think
	The
	She
	Vision
	yellow

5. make three example of words that contain the consonant below

Consonant	Words	Consonant	Words
P		l	
T		r	
K		J	

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B		w	
d		h	
g		m	
ʧ		s	
ʤ		z	
F		ʒ	
Δ		ŋ	
Θ		ʃ	

6. Choose at least ten consonant to be explained the manner and place of articulation

7. Hidden Word Search
   Collect as many as words in the grid below. (the phonetic and the word)

J	S	W	I:	t	K	ɔː	N
ə	aʊ	L	f	I	L	ɒ	K
T	ʊ	K	s	p	R	aʊ	T

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ə	K	Æ	r	ə	T	n	aʊ
M	K	B	v	n	ɜ:	b	R
ɑ:	H	I	z	ʊ	N	i:	P
T	B	ʤ	f	i:	I	n	F
əʊ	T	Ei	t	ə	P	z	ə

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CHAPTER V

ENGLISH VOWELS

Introduction

This chapter discusses vowel. We know that vowel is used to recognize words in English. It is important to pronounce vowels in stressed syllables. But then, when we come to the question *"How many vowel sounds do you think there are in English?"*. It is little bit easy: the answer is NOT five. It is right that there are five vowel letters but there are rather more than five vowel sounds in English. It is also important to note that *letters* and *sounds* are different. The difficulty is that there are only five vowel letters in Roman alphabet which is not enough to symbolize all the vowel sounds of English. Therefore, all of the letters double up to symbolize more than one sound. For example, the letter 'a', which is pronounced in a different way in the following words: *man, made, many, vary, father, fall, was*. Even though not every person produces seven different vowel sounds for the 'a' in these words, all speakers of English differentiate at least some of them. So, let's come back to the original question: *how many vowel sounds are there in English*?. Unfortunately, the answer is not straightforward.

Lesson Plan

Basic Competence:

The students understand vowels and diphthongs.

Indicators:
1. The students are able to explain what vowels are.
2. The students are able to explain what single vowels are.
3. The students are able to explain what diphthongs are.

Time: 2 x 50 minutes

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Detailed Materials

A vowel refers to a speech sound which is created by allowing breath to flow out of the mouth, without closing any part of the mouth or throat (although the lips may move to create the correct sound, as in creating the sound "o"). Some of the English alphabet letters that symbolize vowels are: a, e, i, o, u, and sometimes y. The other expert said that a vowel is a sound which can be produced without the assistance of any other. In English there are 20 vowel sounds which are divided into 12 single vowels and 8 diphthongs. Two vowel sounds said close together. Furthermore, both vowels and diphthongs are represented by a phonemic symbol (see the tables). The phonemic symbols generally used in dictionaries and teaching resources that represent the 20 English vowels are: **Single Vowels and Diphthong** (Yates, L & Beth, Z., 2009:53).

Table 7. English vowels and Diphthongs

Single Vowels		Diphthongs
Short	Long	eɪ - play
ɪ - bin	iː - see	aɪ - buy
e - pen	ɑː - heart	ɔɪ - boy
æ - man	ɔː - four	əʊ - phone
ʌ - fun	uː - blue	aʊ - loud
ɒ - hot	ɜː - bird	ɪ ə - cheer
ʊ - look		eə - hair
ə - about		ʊə - cure

From the previous table, we know that single vowels are divided into two; short and long. While diphthongs are the combination of two vowels sounds. The pictures below will show you where vowels are produced.
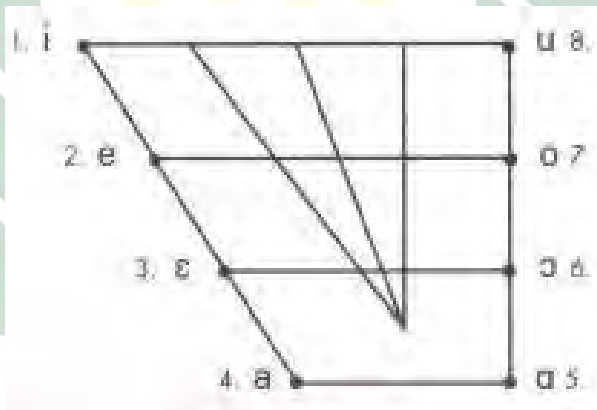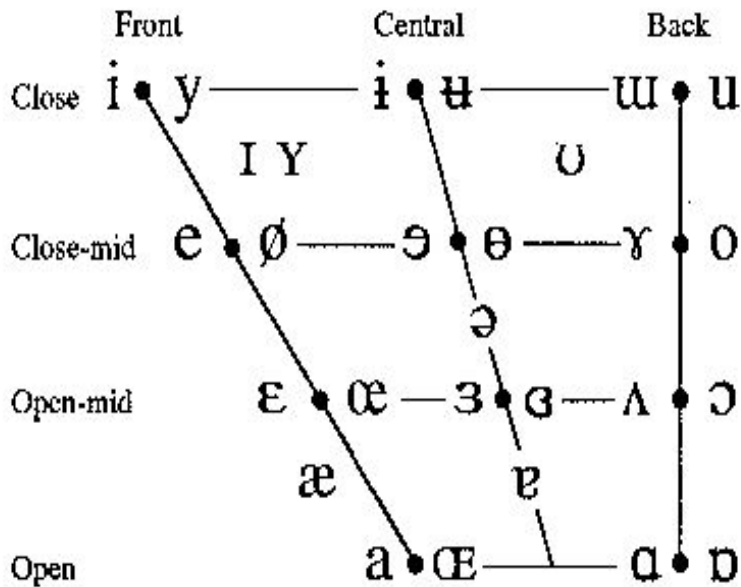
50

Figure 3

http://202.121.48.120/f1753ebb-5c5c-4786-adbd-b425...

Figure 4

http://202.121.48.120/f1753ebb-5c5c-4786-adbd-b425...

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VOWELS

Figure 5
http://202.121.48.120/f1753ebb-5c5c-4786-adbd-b425...

The chart is a symbol of the 'vowel space' in the centre of the mouth where vowel sounds are articulated.

- □'Close', 'Close-mid', 'Open-mid' and 'Mid' refer to the distance between the tongue and the roof of the mouth.
- □'Front', 'Centre' and 'Back' and their corresponding 'vertical' lines refer to the part of the tongue.
- □The position of each phoneme represents the height of the tongue, and also the part of the tongue which is raised.

In short, vowels in English are usually described and classified differently form consonants. The basic categories of vowels relate to **tongue position**, **lip posture** and **length**:

a. Tongue position – the tongue can be *high* in the mouth as for /i:/, / ɪ /, / ʊ /, /u: /, or *low* in the mouth as for /æ /, /ʌ /, /ɑ: /, /ɒ/, or intermediate

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between these as for the *mid* vowels /e /, /ɜ: /, /ə /, /ɔ: /; the tongue can also be towards the *front* of the mouth as for /i:/, /ɪ /, /e /, /æ / or towards the *back* as for /ɑ: /, /ɒ/, /ɔ: /, /ʊ /, /u: /, or intermediate between these as for the *central* vowel /ɜ: /, /ə /, /ʌ /.

b. Lip posture – the lips can be *spread* as for /i:/, *rounded* as for / u: /, or *neutral* as for /ɜ: /. In English, all the front vowels and the central vowels are unrounded vowels, i.e., without rounding the lips, and all the back vowels except /ɑ: / are rounded vowels.

Rounded	Spread	Neutral

Figure 6

http://202.121.48.120/f1753ebb-5c5c-4786-adbd-b425...
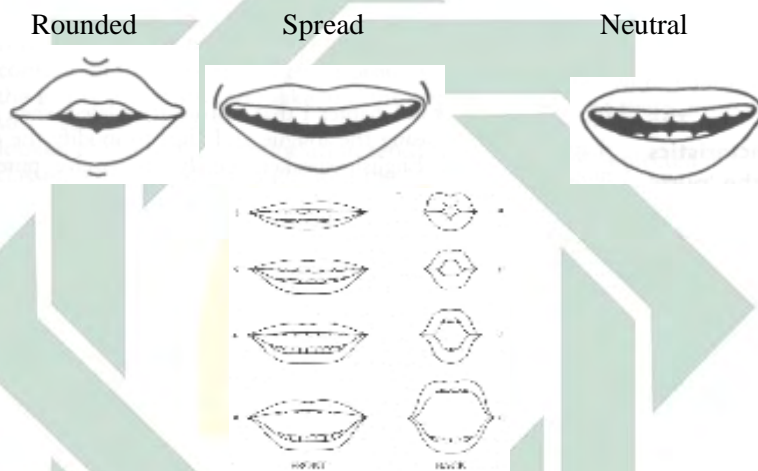
Rounded: the lips are pushed forward into the shape of a circle. Example sound: **/ʊ /**

Spread: the corners of the lips are moved away from each other, as when smiling. Example sound: **/i:/**

Neutral: the lips are not noticeably rounded or spread. Example sound: / ə/.

c. Length – vowels can be *long*/ tense as in the English vowels /i:/ 'heat', /ɑ: / 'heart', /u: / 'hoot', /ɜ: / 'hurt', or *short* as in the English vowel /ɪ / 'hit, /e / head', /æ / 'hat', /ʊ / 'put', /ɒ / 'hot'.

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After applying the three criteria, we can now appropriately describe some of the English vowels. For example, the vowel /e / can be described as mid, front, and unrounded, but the feature "unrounded" is usually omitted since all front vowels in English are unrounded. Thus, the description of each vowel is as follows:

/i:/	**high front long/tense vowel**
/ ɪ /	**high front short/lax vowel**
/e /	**mid front vowel**
/ æ /	**low front vowel**
/ɑ: /	**low back unrounded vowel**
/ɒ/	**low back rounded vowel**
/ɔ: /	**mid back rounded vowel**
/ʊ /	**high back short/lax vowel**
/u: /	**high back long/tense vowel**
/ʌ /	**low central vowel**
/ɜ: /	**mid central long/tense vowel**
/ə /	**mid central short/lax vowel**

Tongue Twisters

Learners might need to build up unused muscles in their mouths and create the habit of making sounds properly in order to advance pronunciation. Tongue twisters in which difficult sounds are repeated or contrasted are the exercises of practicing pronunciation (*http://www.eltmedia.heinle.com/.../0618144013_33012.pdf*).

Directions: Please choose the tongue twisters below. Repeat them as many as possible everyday. Say them slowly at the beginning and as your pronunciation develops, speak them more quickly.

Tongue Twisters for Vowels

Practice with many vowel sounds /e/, /ɒ/, / ə/, / ɔ:/, /I/, / æ /
Betty Botter bought some butter, but she said "This butter's bitter.
"If I put it in my batter, it will make my batter bitter."
So, she bought some better butter, better than the bitter butter.

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When she put it in her batter, the butter made her batter better.

Practice with many vowel sounds / æ /, / ɒ /, / aʊ /, / ɔ: /, / ə /, / aɪ/
Gnats are not now gnawing on the nuts at night.

Practice with / i: / and /I/
The sheep on the ship slipped on the sheet of sleet.
The keen king kissed the quick queen on her green ring.

Practice with diphthongs / aɪ /, / ɔɪ /, and / əʊ /

/ aɪ / Quite nice white mice

/ əʊ / How now brown cow

/ ɔɪ / The spoiled boy foiled the coy boy's joy by purloining his toy.

Practice with /əʊ /
Joe told a joke he wrote on his own.
I know that's not the note that Noel wrote.
The coat from the coast cost more than most.

Practice with /u:/, /ʊ/, and /ə/
Make some fun, funky food and with some luck
You can bake a kooky cookie or stew a stupid duck
You can look it all up in a cool cook book
Or you can find a good excuse why you shouldn't have to cook.

Practice with / u:/
There was a rude dude in the mood for food.
Whenever he chewed we all viewed his food.
The better the food, the more he chewed,
So I served crude food to this rude dude.
Practice with / ʊ/
How much wood could a woodchuck could chuck wood? If a woodchuck could chuck wood in a truck, would a woodchuck cluck while the wood was chucked?

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Practice with long and short vowels

Put the bad bat back in the bag.

It didn't faze the thief to thieve in my face.

He let himself be led to the place for the plays.

The man in the cap had a hat and a cap.

Teaching Procedures

1. **Pre-activity (15 minute)**
   a. Brainstorming: before the lesson starts, the lecturer gives an illustration and an example of topic that will be discussed.
   b. The students try to share and guess the topic.

2. **Whilst-activities (55 Minute)**
   a. The students are divided into 5 groups and choose the leader for each group.
   b. The lecturer gives the view of the material.
   c. Students conduct discussion.
   d. After 15 minutes, every group should give their opinion about the topic,
   e. The other groups give response
   f. The lecturer gives more detailed explanation to make sure the students understand the topic.
   g. The lecturer gives the students a chance to ask everything related to the topic.
   h. The lecturer gives the students tongue twister exercises in order that the students use muscles in their mouths and create the habit of making sounds properly in order to advance pronunciation.
   i. The lecturer gives more exercise in dictation so that the students try to understand and write what the lecturer says.

3. **Post-activity (30 minute)**
   a. The lecturer gives the conclusion from the students' discussion.
   b. The lecturer gives motivation and suggestion to the students.
   c. The students make reflection.
   d. The lecturer gives exercises to the students to do at home.

Summary

After reading the detailed materials, we can say that vowel is a speech sound which is formed by allowing breath to flow out of the mouth, without closing any part of the mouth or throat. The symbols of vowels are: a, e, i, o, u, and sometimes y. There are 20 vowel sounds which are divided into 12 single vowels and 8 diphthongs In English. Two vowel sounds said close together. In addition, both vowels and diphthongs are symbolized by a phonemic symbol. The phonemic symbols generally used in dictionaries and teaching resources that represent the 20 English vowels are: *Single Vowels and Diphthong*.

Students' Worksheet

Exercises
VOWEL+R

Part One: Listen and repeat from left to right.

bar	bare	beer	burr	bore	boor
par	pear	peer	purr	pour	poor
far	fare	fear	fur	for	

Part Two: Word Missing
Listen and write in the missing words.
1. Did he go to the _____ mission?
2. Did he go to the _____ mission?
3. He bought four _____ at the fair.
4. He bought four _____ at the fair.
5. Barb really didn't want see the _____.
6. Barb really didn't want see the _____.
7. Larry and Laura _____ their carvings last night.
8. Larry and Laura _____ their carvings last night.
9. The four girls waited for _____.
10. The four girls waited for _____.

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Pair Dictation

Directions: Work with a partner. Stand on the opposite side of the room from your partner.
Read, practice, and remember the first sentence from the dictation. Then, walk over to your partner, and tell your partner the sentence. When your partner has written it correctly, go back to this page, and read, practice and remember the next sentence. Finish the dictation in this way.

Hairy Harold

There was a guy named Harold who rarely arranged an appointment at the barber. Harold also rarely used a razor. So Harold was really hairy. His dark hair covered his ears, his throat, and his fingers. Hairy Harold dreamed of marrying Fair Laurie, the daughter of a reckless car racer. Hairy Harold discovered, however, that Fair Laurie researched bear fur, which Harold was allergic to.

_____
_____
_____
_____
_____

CHAPTER VI

GOALS IN PRONUNCIATION LEARNING

Introduction

The topic of this chapter is goal in pronunciation learning. In this section, we will discuss that most people agree intelligibility is the most appropriate goal for learners, although different learners may have different specific goals. Thus the aim of some learners is simply to be understood in ordinary conversation, while others may aim for greater proximity to native speaker models.

However, while ESL teachers may be sympathetic to accent differences, others may be less able or willing to understand certain types of heavily accented speech. Teachers should aim to help learners become both intelligible and relatively easy to understand. The model to be used depends on what our students want to use and what we are able to provide as teachers. Whatever their accent, the teacher's role is vital in providing a good model of spoken English, and every student should have the opportunity to listen to a range of accents in order to prepare them for life outside the classroom. All of the cases that make us conclude the goal of learning pronunciation will be discussed here.

Before the learning process begins, lecturer shows slides then asks the students according to their knowledge about verb phrase. After the students give response, the lecturer explains it. In this process, the lecturer and the students need media such as laptop, LCD to support their activity.

Lesson plan

Basic Competence

understanding goals in pronunciation learning

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Indicators

1. students are be able to identify their goals in pronunciation learning
2. students are be able to understan the main features of pronunciation

Time Allocation   2x50 minutes

Detailed Material

Goals in Teaching English Pronunciation

Aims in language teaching

The current debate about the phonology of English as an international language (EIL) should encourage us to think about our aims in language teaching, and specifically in the teaching of English pronunciation in the context of English for speakers of other languages. Some of the questions we need to address are as follows.

Are we teaching EFL, ESL or EIL? That is, do we intend our students to use English as a foreign language, as a second language, or as an international language? Now the mere formulation of this question exposes its absurdity. English in Poland may not currently have any role as a second language in the sense of a role such as it plays in India, Nigeria or Singapore; but Polish learners of English will surely want to be able to apply their learning of English both in an EFL context and in an EIL context. They want to be able to apply their acquired knowledge of English by participating wherever English is used. It is not realistic to ask for a choice between EFL and EIL: our students need both.

Do you and your students want to be able to interact with native speakers? or only with non-native speakers? Will they interact with the British, the Americans, the Australians, the Irish, the English-speaking West Indians and the Canadians? Or will they interact with those whose L1 is not English, for example with the Japanese, the Scandinavians, and the Arabs? Or indeed with those who will shortly be your partners in the European Union – the Italians, the Spanish, the Austrians – to the extent that they will be speaking English with them rather than French, German or some other EU language? Clearly, Polish learners will want to be able to

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interact with both native speakers (NSs) and non-native speakers (NNSs).

The teaching of English to speakers of other languages may indeed have different aims in, for example, Britain, Nigeria, and Japan respectively. In teaching English to immigrants in Britain, the main aim is clearly to enable learners to interact with British people, native speakers. In Nigerian primary schools, it is to enable them to participate in the public life of their country by interacting with other Nigerians. In Japan a main focus might indeed be the use of English to communicate with the Chinese or the Latin Americans.

What are the student's personal aims and aspirations in language learning? Different students in the same class of school or university may well have rather different aims. Some just want enough English to communicate at a basic level, or indeed just enough to pass some examination. Others aim to achieve the best they possibly can. We must cater for both types and for those who fall somewhere between. Speaking personally, I must say that my own aspiration in learning languages is NS-like proficiency. I acknowledge that I may be unlikely to attain it. But that doesn't stop me aiming for it. I try to inspire my students with the same high ideal. If it were suggested that I should not even aim so high, I should feel short-changed.

Which is most important for the learner?

Authors such as Pennington (1996: 157) argue that the segmental aspects of pronunciation build upon other, more fundamental aspects, and she proposes a hierarchy in which the breath and the voice setting are the foundation of good pronunciation:

Consonants, Vowels, Word stress, Rhythm, Intonation, Voice (quality) setting, Breath.

Where time is limited, she proposes that teachers start at the bottom of the hierarchy with the fundamentals of pronunciation such as breath, voice setting, intonation and rhythm, before focusing on aspects of pronunciation that depend on these, such as individual sounds.

However, the extent to which these different aspects of pronunciation interfere with intelligibility for a particular speaker will vary, and in deciding what to start on first, the teacher has to take other factors into consideration. These include the composition of the class, what

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is teachable in the circumstances, and whether a global or segmental approach is favoured. Many other authors also recommend a more global approach, which starts with the larger units of prosody from the **top-down**, rather than with individual segments, or **bottom-up**. This approach fits in well with an integrated, discourse-oriented and communicative approach to language teaching in general. Because of its centrality in making meaning, its relevance to learners from all backgroundsand levels, and its teachability, stress has been suggested as a useful starting point (Dalton and Seidlhofer 1994; Chela-Flores 2001).

The Main Feature Of Pronunciation

In order to study how something works it is often useful to break it down into constituent parts. The following diagram shows a breakdown of the main features of pronunciation

Diagram 2: Features of Pronunciation
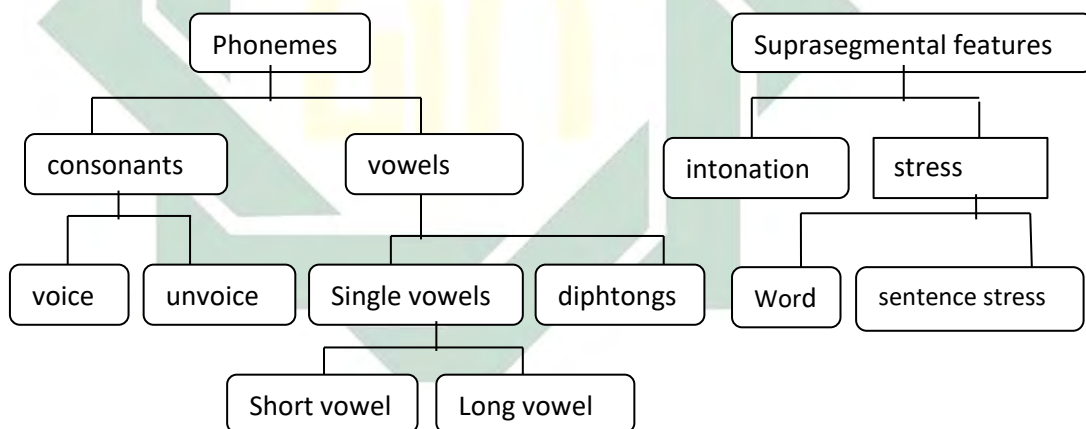
Phonemes

phonemes are the different sounds within a language. Although there are slight differences in how individuals articulate sounds, we can still describe reasonably accurately how each sound is produced. When considering meaning, we see how using one sound rather than another can change the meaning of the word. It is this principle which gives us the total number of phonemes in particular language.

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For example: the word 'rat' has the phonemes /ræt/ . if we change the middle phoneme, we get /rɒt/ rot, a different word. If you or I pronounce /r/ in a slightly different way, the word doesn't change, and we still understand that we mean the same thing. To make an analogy, our individual perceptions of colours may theoritically vary, but intiutively we know that we are likely to be thinking about moreor less the same thing. We can both look at a green traffic lightand understand its significance, and how it differs from a red one.

Sounds may be voiced or unvoiced (voiceless). Voiced sounds occur when the vocal cords in the larynx are vibrated. It is easy to tell whether a sound is voiced or not by placing one or two fingers on your Adam's apple. If you are producing an voiced sound, you will feel vibration; if you are producing an unvoiced sound, you will not. The difference between /f/ and /v/, for example can be heard by putting your top teeth on your bottom lip, breathing out in a continous stream to produce /f/ , then adding your voice to make /v/. Hold your adam's apple while doing this, and youwill feel the vibration.

The set of phonemes consists of two categories: vowel sounds and consonant sounds. However, these do not necessarily correspond to the vowels and consonants we are familiar with in the alphabet. Vowel souns are all voiced, and may be single (like /e/, as in let), or a combination involving a movement from one vowel sound to another (like /ei/ , as in /late/); such combinationare known as diphtongs.single vowel sounds may be short (like /I/, as in hit) or long (like /i:/, as in heat): the symbol /:/ denotes a long sound.

Consonant sounds may be voiced or unvoiced. It is possible to identify many pairs of consonants which are essentiallythe same except for the element of voicing (for example /f/ as in fan, and /v/ as in /van/). The following table lists of English phonemes, giving an example of a word in which each appears.

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Table 8. List of English phonemes

VOW ELS ELS		DIPHTHO NGS		CONSONA NTS			
i:	Bead	eI	Cake	P	Pin	s	Sue
I	Hit	ɔI	Toy	B	Bin	z	zero
ʊ	Book	aI	High	T	To	∫	Shot
u:	Food	Iə	Beer	D	Do	ʒ	Pleasure
E	Left	ʊə	Fewer	K	Cot	h	Hot
ə	About	eə	Where	G	Got	m	Mental
ɜ:	Shirt	əʊ	Go	ʧ	Church	n	Nose
ɔ:	Call	aʊ	House	ʤ	Judge	Ɲ	Sing
æ	Hat		family	F	Fan	l	Lamp
Λ	Run		vanity	V	Van	r	Rose
ɑ:	Far		think	Θ	Think	j	Yellow
ɒ	Dog		The	Δ	the	w	Woman

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Suprasegmental Features

Phonemes, as we have seen, are units of sound which we can analyse. They are also known as **segments. Suprasegmental features,** as the name implies, are features of speech which generally apply to groups of segments, or phonemes. The features which are important in English are stress, intonation, and how sounds change in connected speech.

With regard to individual words, we can identify and teach word stress. usually one syllable in a word will sound more prominent than the others, as in Paper, or Bottle. The stresses in words are usually indicated in dictionaries.

With regard to utterances, we can analyze and teach intonation as well as stress, although the features they can at times be quite hard to consciouslyrecognise and to describe. Stress gives rhythm to speech. One or more words within each utterances are selected by the speakeras worthy of stressing, and thus made prominent of the listener. Intonation, n the other hand is the way in which the pitch of the voice goes up and down in the course of an utterance

Utterance stress and intonation patterns are often linked to the communicationof meaning. For example, in the following utterance the speaker is asking a question for the first time. In this particular instance as you can hear on the CD, the pitch of her voice starts reatively high and falls at the end, finishing relatively low. This intonation pattern is shown here using an arrow.

1. **Where do you live?**

if the speaker should ask the question for a second time (having already been given the information, but having forgotten it), then the voice falls on the word 'where' and rises again towards the end of the question. this indicates to the listener that the speaker is aware that they should know the answer.

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2. **Where do you live?**

The nestt example s display how stress can have an equal significant role to play in the communication of meaning. The most stressed syllables within the utterances are in capitals. Changes to which syllable is stressed in the same sentence changes the meaning of the utterance in various subtle ways. The implied meaning is given in brackets after each utterance.

I'd like a cup of herbal TEA (A simple request)

I'd like a cup of HERbal tea (Not any other sort of tea)

I'd like a CUP of herbal tea (Not a mug)

The first example is like the default choice , a first time request, while in the other two examples there is an apparent attemt to clear up some misunderstanding between the speaker and the listener.

Teaching procedures

1. **Pre-activity (15 minute)**
   a. Stating the topic by wrting it down in white board or in PPT slide
   b. Showing the learning goal
2. **Whilst-activities (55 minute)**
   a. The students are divided into 5 groups
   b. The lecturer gives the view of the material/ will present about the topic. Moreover, students have to conduct a discussion related on the topic.
   c. After 15 minutes, every group should give their opinion about the topic (question and answer discussion)
   d. The lecturer gives more detailed explanation to make sure the students understand the topic.
   e. The lecturer gives the students a chance to ask everything related with the topic.

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3. **Post-activity (30 minute)**
   a. The lecturer concludes the day's discussion
   b. The lecturer motivates the students and makes reflection.

Summary
In this chapter we have:
- Define the goal of pronunciation teaching in shaping the way of communication
- Introduced the main features of pronunciation, and distinguished between phonemes and suprasegmental features

Student's Practice and Worksheet
1. Listening Activities
The outcome of language teaching is for students to be more able to understand and use the language outside the classroom. listening comprehension exercises are designed to sound as realistic as possible, with the participants talking at a normal speed and using a natural language. These can play a key role in helping students to notice the existence of a pronunciation feature.

2. Drilling
One of the main ways in which pronunciation is practiced in the classroom is through drilling. In its most basic form, drilling simply involves the teacher saying a word or structure, and getting the class to repeat it. being able to drill properly is a basic and fundamental language teaching skill. It aims to help students achieve better pronunciaton of language items.

3. Reading Activities
When text is read aloud either by the teacher or by the students, pronunciation work can be integrated. Such text as poems, rhymes, extracts from plays, song lyric, etc can be used creatively in the classroom and can offer plenty of scope for pronunciation work.
Reading aloud is a classromm activity which has fallen in and out of favour with teachers at various times. Spelling can clearly affect pronunciation performance adversely. But reading aloud offers opportunities for the study of the links between words in connected speech; all of these can be highlighted and investigated further in fun and interesting ways through reading aloud.

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Student's Worksheet

Answer these following questions!

1. What is the goal of language/ pronunciation teaching?
2. What is the meaning of intelligibility?
3. How is the condition when the speaker is called intelligible in the way she/ he speak?
4. Mention the aspect of pronunciation that speaker must know in order that they can learn and understanding the pronunciation goal!
5. What are the main feature of pronunciation?
6. What is the meaning of phonemes and give the example of phonemes!
7. What is the meaning of segment and suprasegmental features?

CHAPTER VII

STRATEGIES FOR TEACHING PRONUNCIATION

Introduction

When we are learning new language, we have to concentrate or focus on how each word is pronounced. We are doing this in order to understand what we are saying. Appropriate pronunciation of words is the key to get accurate communication. Though appropriate pronunciation of new words are challenging for the beginners, there are creative ways to teach pronunciation that will help students learn and have fun. The ways that can be developed by teachers and students are preparing pronunciation, developing strategies for stress and putting sounds into practice. Those materials will be elaborated in the discussion of detailed materials.

In this part, some pictures for guiding the students in practicing their pronunciation are available. Therefore, in the end of the course students are expected to be able to pronounce English better.

Lesson Plan

Basic Competence:
The students are able to understand the strategies in teaching pronunciation.

Indicators:
1. The students are able to highlight and apply *stress pattern*
2. The students are able to highlight *stress* in *spoken language (bahasa lisan)*
3. The students are able to highlight *sounds*

Time: 2 x 50 minutes

Detailed Materials

Strategies for Teaching Pronunciation

Yates&Beth (2009:76-85) state that every individual has different thought in picking up on the sounds and patterns of a language. It can be a challenge for some learners, while some will see this threatening. Therefore, teaching pronunciation might be for sensitivity, patience and a sense of humor with the faith that learners' ability in pronunciation is improving step by step. It is also essential that teachers provide some ways to enlarge learners' awareness of what they need to do and how to do it.

Regarding the statements above, there are some techniques that base on the ability to listen carefully, that is, techniques that deal with the *auditory*, techniques that deal with the *visual* and *kinaesthetic* as well. For example, when the teacher is presenting the stress pattern of a word, if she/he is just saying the word and asking the learner to repeat it may not work properly. But when she/he is saying the word and presenting which syllable is stressed by stretching a rubber as teacher says the stressed syllable would give the learner with visual information about what it is the teacher wants the learners to do.

Furthermore, some of the different techniques that teachers may use and the modes they use as they sequence activities in this way to teach a particular feature of pronunciation, such as stress patterns in words. Teachers can use these and other techniques to develop a culture of attention to pronunciation in the classroom. The table will show the example of the techniques.

Table 9. Techniques in teaching pronunciation

Area of development	Technique	Mode
Listening	**Learners listen** to some words. They might discuss with the teacher what stress is and where it is placed in the	Auditory

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		different words and then listen to some more examples.	
Awareness	**Teacher uses actions** to correspond with stressed syllables in words. For example, stretching a rubber band, hand gestures, punches in the air, stepping out.	Visual
	Teacher uses actions with sound to correspond with stressed syllables in words. For example, clapping, clicking and tapping.	Auditory/Visual
	Teacher marks stressed syllables without the written form. For example, Cuisenaire rods.	Visual
	Teacher marks stressed syllables in words written on the board or in handouts. For example, underlining,	

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	drawing dots underneath or above.	
	Teacher uses non-meaningful vocalisation to demonstrate stress pattern. For example, di da di	Auditory
Control	Learners use actions to show stressed syllables as they say words.	Visual/Kinaesthetic
	Learners use actions with sound to show the stressed syllables as they say words.	Auditory/Visual/Kinaesthetic
	Learners look at marked stressed syllables with or without the written form as they say words.	Visual
	Learners point to marked stressed syllables with or without the written form as they say words.	Visual/Kinaesthetic
Practice	Learners practise using the words in context. At first, stressed syllables	Auditory/Visual/Kinaesthetic

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	might be marked or accompanied by actions (as described above) but this marking might decrease as the learners progress.	
Extension	Learners use the words in less structured activities in which they must also focus on other aspects of language, such as dialogue or role play. The teacher might utilise various modes to provide feedback for the learners if they have difficulty with stress patterns in particular words. The learners might also utilise various modes to reinforce the stress patterns for themselves as they say particular words.	

Highlighting and practicing stress patterns

It is important for learners to know the stress pattern for *every* new word. Whenever a learner finds a new word or an unfamiliar word, it

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should be practiced along with its stress pattern, and the learners should do this orally, NOT by reading silently from the board or a workbook! .Therefore, teachers need a way of highlighting in which the strong stresses are, both as they are speaking and teaching spoken language.

Highlighting stress in spoken language

In practicing the spoken language there is a range of ways where teachers can demonstrate where the strong stresses are. It can be done by clapping, clicking, stamping or punching the air on the stressed syllables. Teachers may help learners by hearing and seeing which syllables are stressed. Then, learners can follow the teachers by clicking, clapping or stamping as they try a new word or the stress pattern of a word as a cue to themselves.

Moreover, Cuisenaire rods also can be used to improve learners' awareness of how stress is used by demonstrating it visually. In teaching mathematics small rods (or colored paper cut into the shape of rods) in different colors and sizes often used. While larger rods of one color is used to symbolize stressed syllables, and shorter ones of another to symbolize unstressed syllables. The rods is used to supply a visual support of the stress pattern which helps learners relate the pattern they see with the stress pattern of a word or phrase. After the teacher has demonstrated this kind of presentation, learners can have the rods in front of them all the time and use them to support stress patterns of words, phrases, and even longer sentences.

If we take for example is the word *beautiful.* It is symbolized as:

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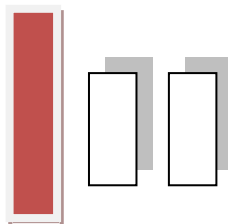
The phrase *good morning* is symbolized as:
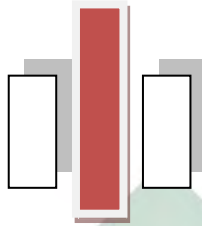
Highlighting sounds

Hand gestures

Hand gestures are used to strengthen characteristics of certain sounds. Learners may think that it is useful for analyzing how a sound is made, or seeing how it may be different from a similar sound in their own language. Hand gestures can be useful when the learners want to practice the difference between /I/ and /r/. After they have listened context and in isolation of the sounds, they might get it helpful to be known that an essential difference between these two in English is that the tongue locks back and does not actually touch the roof of the mouth for /r/, but does touch it for /I/. We can highlight this characteristic of these sounds by using hand gestures to symbolize the position of the tongue, as they can be shown in the following pictures.

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It is the same when a learner is getting difficulty distinguishing between /n/ and /I/. For example, the word *night* might sound like *light* and vice versa. The difference between them can be highlighted by placing the fingers on the nose for /n/ and taking them away for /I/, to show that the air goes into the nose for /n/ but does not for /I/. It can also happen when learners place their fingers on their nose they should also be able to *feel* the difference between the two sounds because there should be some vibration with /n/ but none with /I/. As it is shown in the picture.

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These kinds of systems of gestures were calculated to reflect in which a sound is created and how it is created. As we take the example, for the letter /p/ the thumb and index finger are held together close to the mouth and as the lips separate to create the sound, the fingers separate to simulate the air being released. In contrast, for /f/ the index finger is positioned horizontally just below the bottom lip.

After the sound is created, the finger places in the same horizontal position but is moved steadily downwards and forwards to copy the continuous air flow. Hand gestures can also be used to indicate the length of a vowel and these can be strengthened by stretching a rubber band.

Teaching Procedures

1. Pre-activity (15 minute)
   a. Brainstorming: before the lesson starts, the lecturer gives an illustration and an example of topic that will be discussed.
   b. The students try to share and guess the topic.

2. Whilst-activities (55 Minute)
   a. The students are divided into 5 groups and choose the leader for each group.
   b. The lecturer gives the view of the material.
   c. Students conduct discussion.
   d. After 15 minutes, every group should give their opinion about the topic,
   e. The other groups give response
   f. The lecturer gives more detailed explanation to make sure the students understand the topic.
   g. The lecturer gives the students some pictures to make them more understand about related to the topic.
   h. The lecturer gives students some listening exercises.

3. Post-activity (30 minute)
   a. The lecturer gives the conclusion from the students' discussion.
   b. The lecturer gives motivation and suggestion to the students.
   c. The students make reflection.
   d. The lecturer gives exercises to the students.

Summary

There are three points that have been discussed in this chapter. The first point is about highlighting and applying *stress pattern.* The second point is about highlighting *stress* in *spoken language (bahasa lisan).* And the last point is about highlighting *sounds.* This chapter is meant to stimulate thought or discussion on personal experiences in the classroom.

The first discussion is about highlighting and applying stress pattern. In this part, the stress pattern is essential for *every* new word. Every time a learner gets a new word or an unfamiliar word, it should be practiced along with its stress pattern, and the learners should do this orally, NOT by other ways .Thus, teachers it is necessity to highlight where the strong stresses are, both as they are speaking and teaching spoken language.

The second discussion is about highlighting *stress* in *spoken language (bahasa lisan).* There is a variety of ways in which teachers can demonstrate where the strong stresses are in spoken activity. Teachers can clap, click, stamp or punch the air on the stressed syllables. Teachers can help learners by listening and seeing which syllables are stressed. Then, learners can follow the teachers by clicking, clapping or stamping as they try a new word or the stress pattern of a word as a cue to themselves. Moreover, Cuisenaire rods also can be used to improve learners' awareness of how stress is used by demonstrating it visually.

The last point is about highlighting *sounds.* In this section hand gestures are used to reinforce characteristics of certain sounds. This way may be useful for analyzing how a sound is created, or seeing how it may be different from a similar sound in L1 (learners' language). Hand gestures can be used to symbolize the position of the tongue.

Students' worksheet

1. Listen to the following words from your teacher and repeat them.

vest	navel	west	wood
vine	drive	once	wagon
vivid	several	worry	narrow

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| verb | arrive | few | were |
| vote | carve | twelve | twine |

2. Listen to your teacher. You will hear the sentences below, but only one word will be spoken. Circle the word which you hear.
   a. My friends had a lot of *wines/vines* in their basement.
   b. His poetry is becoming *worse/verse*.
   c. Her story was disturbed by a *wail/veil*.
   d. A *wiper/viper* was used in the experiment.
   e. The cows were *mooing/moving* in the pasture.
   f. The teacher used the *wiser/visor* of the two students.

PAIRED DISTINCTION
DIRECTIONS

Work with a partner. First, repeat the words below. Your partner will write down the word which sounds different. Then, your partner will read his/her words. Write down the word which sounds different.

1. vest   west   vest   _____
2. few   view   view   _____
3. groove   grew   groove   _____
4. viper   viper   wiper   _____
5. wail   veil   wail   _____
6. west   rest   rest   _____
7. Rhine   Rhine   wine   _____
8. vine   fine   vine   _____
9. won   fun   fun   _____
10.best   vest   vest   _____

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CHAPTER VIII

STRATEGIES FOR STRESS

Introduction

The topic of this chapter will talk about strategies for stress. Word and sentence stress is one of the pronunciation problems should be tackled roughly. It implies that the most important thing to teach is stress, and indeed the key to teaching both prosody and phonemes is helping learners understand stress.

Understanding of **stress** is fundamental to both segmental and prosodic aspects of pronunciation. We have also seen that for speakers from many language backgrounds it is difficult to produce English stress – because they cannot hear and conceptualise it appropriately.

In this section, we go into a little more detail on the practicalities of teaching stress.These points will be suitable either for beginners or for learners whose overall knowledge of English is more advanced, but whose pronunciation still remains very weak.

Before the learning process begins, lecturer shows slides then asks the students according to their knowledge about verb phrase. After the students give response, the lecturer explains it. In this process, the lecturer and the students need media such as laptop, LCD to support their activity.

Lesson plan

Basic Competence

understanding the stategics for stress

Indicator

1. students are be able to explain word and sentence stress
2. students are be able to explain the rule of stress
3. students are be able to explain the level of stress (explain and apply the rule of stress in short phrase and connected speech)

Time Allocation   2x50 minutes

Detailed Material

In the communicative approach, the order in which pronunciation needs are addressed is based on the needs of the people who will be listening to the learners (ie. Ordinary native speakers of English), and the curriculum involves helping learners acquire the concepts most relevant to making themselves understood in English. In other words, the 'curriculum' for pronunciation is based on the relative importance of different aspects of pronunciation in terms of how they affect listener comprehension.

Much psycholinguistic research shows that English listeners respond to stress patterns much more than to individual vowels and consonants. If the stress pattern of a phrase is correct the phrase can be comprehended in context even though some other aspects are incorrect. However, even if the consonant pronunciation is perfect, the overall meaning of the message will be missed if the stress pattern and vowel characteristics are not given correctly. Since our goal is to help students to acquire functional oral communication, we start with aspects of pronunciation that most affect listener comprehension. Once they can manage functional oral communication, they can certainly go on to improve the details of their pronunciation. If we start with the details, they may never achieve functional oral communication.

Teaching stress

Understanding of **stress** is fundamental to both segmental and prosodic aspects of pronunciation. We have also seen that for speakers from many language backgrounds it is difficult to produce English stress – because they cannot hear and conceptualise it appropriately.

In this section, we go into a little more detail on the practicalities of teaching stress.These points will be suitable either for beginners or for learners whose overall knowledge of English is more advanced, but whose pronunciation still remains very weak.

It is necessary to teach both word stress and sentence stress, but there are no hard and fast rules as to which comes first. Depending on the needs of learners, you may have to work on either or both.

As for when to teach stress, it is likely that most learners will need some work on it, so it is worth starting with stress for all learners. Those who have an aptitude for it, or whose native language uses stress in a way

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similar to English, will move through the sessions quite quickly. Others may need more intensive work. As a rule of thumb, if you have a learner whose English you find generally difficult to understand, even if you can't diagnose precisely the errors they are making, it is likely they will benefit from general work on stress.

Teaching word stress

- Start with two syllable words, and try to choose words with simple phonemes that are not likely to distract learners' attention or undermine their confidence.

- Ask learners to identify the stressed syllable from your pronunciation of the word. Make sure they are not using higher level knowledge based on the spelling of the word. If you think this is happening, as it may with learners who have had previous book-learning of English, try using some nonsense words.

- Write the words on the board, and ask learners to copy them into their books. Then say the word several times and ask them to underline the stressed syllable.

- Underline the stressed syllable on the board and check their answers.

- Discuss any errors, then ask the learners, all together then one at a time, to repeat the words back to you. In judging their production, focus on stress pattern rather than phonemes, but do correct any glaring phoneme errors.

- Comment throughout on the fact that one of the syllables of each word is **louder** than the other. It is true that stressed syllables are also usually longer and at higher pitch than other syllables, but getting into that can confuse learners, because we also talk about length in relation to vowel length, and about pitch in relation to intonation. So use these concepts with caution.

- When you find they are doing well, try giving some more tricky exercises, such as saying some words with stress on the wrong syllable and asking them to judge if you have said them correctly or incorrectly. If you feel they are up to it, try getting them to say the stress on the wrong syllable.

- When all this is mastered well, move on to words of three syllable and more. When learners are performing well with these, give more

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complex exercises such as asking them to group words into stress pattern families.

-        In general, you shouldn't worry too much about the unstressed vowel schwa at this stage, though you may want to point it out if it comes up and you feel they can understand the idea. Schwa is by nature an unstressed sound. Be wary though in case it confuses or distracts learners. The most important thing at this stage is that they understand and use stress. Lack of stress, which needs to be understood for schwa, is by definition a later concept that requires understanding of stress.

-        Schwa is not unique to the English language, but its most frequent sound. For example : /ə/ is the most commonly occuring vowel sound in English. It never appears within a stressed syllable. If we try to stress any syllable which naturally contain /ə/, you change its properties, and another phoneme is produced.

a.   Levels of Stress

Different commentators have outlined up to five different levels of stress in a single word : Daniel Jones, in *An Outline of English Phonetics* cites the word *opportunity*, which has five levels of stress as seen below. '1' indicates the greatest level of stress, and '5' the least.

2 4   1 5 3
/pə'tju:nIti:/

Jones qualified this , however, by saying that he thought that this viewpoint needed 'modification' , and that here stress was affected by' subtle degrees of vowel and consonant length, and by intonation' (1960:247). However, the existence of different levels of stress is well documented and evidenced.

Many commentators settle on a three level distinction between primary stress, secondary stress and unstress, as seen in the following examples.

o . O . .   O . o   O . o
Opportunity   telephone   substitute

In practical terms, a two level division (stressed or unstressed) is usually adequate for teaching purposes. Many people (including many teachers) will have difficulty in perceiving more than two levels of stress with any confidence. Two levels of stress are enough to attune learners' ears and attention to how stress acts within words and utterances.

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Sentence stress and word stress are closely linked, in the sense that they are both about one syllable being louder than others, and they both depend on learners being able to hear and conceptualize that relative loudness before they can use it appropriately.

Sentence stress is quite different, though, in the role it plays in language: word stress is fixed, as an essential part of the word it attaches to sentence stress is variable, and controlled by the speaker as part of the meaning of the sentence. There are no hard and fast rules about sentence stress to match rules like 'The word monster is stressed on the first syllable'.

Therefore it is useful to teach sentence stress in terms of the **important** word(s) in a sentence receiving the stress, rather than in terms of words in particular grammatical categories (content words, for example) receiving the stress. It is true that the word 'important' is subjective, but stress is subjective – you stress the words you want your listener, on that occasion, to think are important in your message. For example, it is quite possible to stress a function word like 'to' if it is important on that occasion (eg. 'I'm going to the shops').

Also the concept of 'importance' is easy for learners to understand: they don't have to think, 'Is this word a content word or a function word?'; they just have to think, 'Is this word important to my message?'.

The use of stress in speech help us both deliver and understand maning in longer utterances and it is closely linked with **intonation.**
Consider the following sentence:

He LIVES in the HOUSE on the CORner

The above example sentence conveys there different ideas : he resides in a particular dwelling; that dwelling is what the people involved in the conversation would consider to be a house, as opposed to a flat or a bungalow; the precise location of the house is at the junction of two or more streets, this junction being either familiar or obvious to the hearer. This gives us three **content words** (lives, house, and corner) which convey the most important ideas in the sentence. the rest of the utterance consists of **function words**, which we need in order to make our language hold

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together. The word 'corner' has two syllables, the first one being stressed, and the second one unstressed, as follows : *CORner.*

Regarding on sentence stress, we can outline a three-stage process which enables us to say the same thing in different ways :

1. When we say words more than one syllable in isolation wewill stress one of the syllables.
2. When words are arranged together in a sentence or utterance, certain syllables will be stressed in order to convet the most important new information.
3. **Intonation is used to give further subtleties of meaning to the syllables we have choosen to stress.**

Teaching procedures

1. **Pre-activity (15 minute)**
   a. stating the topic in a white board or PPT slide
   b. delivering the goal of learning

2. **Whilst-activities (55 minute)**
a. The students are divided into 5 groups
b. The lecturer gives the view of the material/ will present about the topic. Moreover, students have to conduct a discussion related on the topic.
c. After 15 minutes, every group should give their opinion about the topic (question and answer discussion)
d. The lecturer gives more detailed explanation to make sure the students understand the topic.
e. The lecturer gives the students a chance to ask everything related with the topic.

3. **Post-activity (30 minute)**
   a. The lecturer concludes the day's discussion
   b. The lecturer motivates the students and makes reflection.

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Summary

In this chapter we have:
- Considered the different level of stress
- Considered both word stress and sentence stress
- Considered the role that stress plays in highlighting significant information within sentences and utterances
- Thought how to integrate stress into teaching, and how to raise students' awareness of the role it plays

Students' Practice And Worksheet

In this section are some classroom activities which will help to focus atention on word and sentence stress.

Lesson 1: Find a partner: Stress patterns (All Level)

Material: sentence and word cards

The teacher gives half of the students a card each with a word on, and the other half a card with a sentence on. Each word card has a sentence card match, the word and sentence both having the same stress pattern. Students mingle, saying their words or sentences out loud., and, through listening, trying to find their partner. When they think they have found a partner, they check with the teacher, and if they are indeed a pair, they can sit down. Once all of the students are paired up the pairs read out their word and sentence to the other students, who write down the stress pattern, using a small circle to represent unstressed syllables, and a large one to represent a stressed syllable, as in the following example:

Politician   oo0o

It's important   oo0o

No meaning relationship is implied through the pairs having the same pattern; it is simply an exercise to help students to notice the difference between stressed and unstressed syllables. Sample cards (using some ob-related words) might be as follows:

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Politician / it's important
Policeman/ He's English
Electrician / Can I help you?
Photographer / You idiot !
Interior designer / I want to go to London

Lesson 2: Listening and transcribing: Stress placement in a short monologue (All Level)

Materials : A tape recorded monologue (the recording is optional)

Transcript of the monologue

Listening exercise provide a useful opportunity for sentence stress recognition practice. The teacher plays or reads the monologue. It is important for student to hear the whole pasage first, to get a feel from the content. The students are then given a transcript , and mark the stresses on their transcript when it is played or read again.

Lesson 3: Reading Aloud

It can be used to deal with pronunciation alongside the study of particular lexis and areas of grammar. Whatever is being read out, students should be encouraged to pay attention to the ways in which stress (and intonation) affect the message overall, and how variations in stress can change, or indeed confuse, the meaning of utterances.

Examples of the types of the text which might be used include :

- Short biographies of welll-known people
- Text about students' own countries or home towns
- Accounts of places that students have visited
- Short dramaticc piees
- Poetry

Lesson 4 : Drama, and acting out rehearsed scenes

Drama provides a perfect opportunity for working on language generally, and pronunciation in particular. Careful study of the script is necessary

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before performance of it, and in particular, the ways in which stress placement contributes to the meaning of the lines.

Worksheet

Exercise 1. Answer these questions below

1. Wha is the meaning of teaching stress?
2. There are some stages to teach word stress. mention it!
3. There are three-stage process which enables us to say the same thing in different ways, mention and explain it!
4. To understanding the strategic of mastering stress, we have to know the rule of stress. tell us about the rules of stress!

Exercise 2. Listen to the teacher say each word and then underline

1. Mother	**6. Machine**	**11. afraid**
2. America	**7. Answer**	**12. another**
3. Computer	**8. Introduce**	**13. telephone**
4. Guarantee	**9. Visitor**	**14. between**
5. Paper	**10. About**	**15. hairdresser**

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CHAPTER IX

SOUNDS AND PRACTICE

Introduction

In this chapter, some activities are targeted to deal with consonants and vowels that are usually becoming issues for learners. Some suggestions for how the activities could be integrated into work on other skills and themes so that they become a way of practicing and revising other aspects of language are also available in this discussion. This is necessary so that learners understand that pronunciation is not some kind of extra add-on to language, but is the way to get authentic communication outside the classroom.

Lesson Plan

Basic Competence
The students are able to understand *sounds* in practice.

Indicators:
1. The students are able to dishtinguish *sounds*.
2. The students are able to demonstrate *sounds*.
3. The students are able to make *sounds*.
4. The students are able to focus *sounds* in the end of the word.

Time: 2 x 50 minutes
Detailed Materials

Yates, L & Beth, Z (2009: 101-114) suggest some activities are used to introduce and practice some sounds or sound combinations that learners think difficult. The activities are adapted for a range of learners for both individual and whole class practice. A range of techniques such auditory, visual and kinesthetic can be applied when representing the way a sound is pronounced, or when providing feedback to learners on how they might need to change their pronunciation of a sound in some way.

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Here are some activities that can be applied.

Table 10: Activities in learning pronunciation

Focus	Activities
1. Introducing challenging sounds	Sounds of the week Distinguishing sounds Demonstrating sounds
2. Practising sounds	Pronunciation bingo What's for dinner? When is your birthday?
3. Focusing on sounds at the ends of words	Rhyming pairs The dream
4. Practising consonant clusters	Rhyming pairs Who owns what? What can I see? Past tense game
5. Linking sounds in connected speech	Shock dictations
6. Individualising sound practice	Response triggers Pronunciation homework

1. Introducing challenging sounds

Sound of the week

Teachers can start with sounds that are not too problematic for most learners, and work on the way towards sounds that are more challenging as

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the course progresses. Teachers can get learners to focus on the 'sound of the week' in a variety of ways. For example, teachers can:

1. Make the learners aware of the sound by saying a group of words with one sound in common and ask the class to work out what it is. Learners can then think of their own words containing this sound. Remember that they will need plenty of opportunity to listen to the sound being said before you can expect them to say it accurately either on its own or in a word. However, if other class members cannot work out the words a learner is trying to say, it certainly raises that learner's awareness of the importance of working on their pronunciation.
2. Put learners into groups and ask them to brainstorm as many words as they can in two minutes with the sound(s) of the week (for example, /æ/ and /eɪ/). Groups get one point for each word and bonus points for words containing both sounds. Learners can then write them up on the whiteboard, and the class can go through to check they know the meanings of the words and how to say them. As learners tackle each sound, they can colour it in on their chart.
3. To reinforce sounds you have already covered, have the learners compare this week's sound(s) of the week with previous sounds covered.
4. Put learners into groups and give each group a set of written words that have similar spellings but where there are differences in the ways they are pronounced. Learners have to choose the odd word out and explain why. For example, the words *Sunday*, *son*, and *sugar* all start with the letter 's', but one has a different sound. Another example using vowels could involve the words *bread*, *beat*, and *sea*. They all contain the letter combination 'ea' but these do not represent the same vowel sound.

Distinguishing sounds

Although distinguishing sounds can be difficult, there is no reason for it to be a trial. There are many activities that can make this more like play than work. Some of these involve the preparation of cards with different target sounds or words containing those sounds on them. Here are some examples:

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1. To provide focused listening at the individual word level, learners should listen to pairs of words that focus on particular sound contrasts. Ask them to make two cards, one for each of the two sounds that are the focus of the activity. For example, for the contrast between /l/ and /r/, they should put /l/ on one and /r/ on the other. Then say a number of words where the only difference is /l/ or /r/ at the beginning of the word. They have to hold up the /l/ card if that is the sound they hear and /r/ if that is the sound they hear. The class can compare the cards they are holding up, and then a learner can take over the role of the teacher in calling out words. It is quite helpful if you can have some lists of relevant words at the right level handy.

2. To provide focused listening for words in short sentences, have the learners answer 'questions' where they have to hear the contrast between particular sounds to answer the question correctly.

   For example, for the contrast between /ʃ/ and /ʧ/ the 'questions' might be as follows:

   a. Why do mothers need to watch (or wash) children?

   b. Where is your chin (or shin)?

   c. How does your teacher spell cheap (or sheep)?

   For the contrast between /æ/ and /e/ the questions might be:

   d. What is a paddle (or pedal)?

   e. How do you spell man (or men)?

   f. How would you use a pan (or pen)?

3. Both of the above activities can also be used to get learners to practice pronouncing the contrasts clearly. Instead of listening to the teacher, they can take over the role of reading out the words and asking the questions for the class to respond to.

4. The teacher can tell a story in which there are words containing one or other of the two target sounds. The words can be written on separate cards and as the learners listen to the story, they sort them into two piles, one for each sound. They will need to listen several times. This

can be done in pairs or groups to stimulate discussion and the trying out of the sounds.

5. The learners who are most confident with the target sounds can then make up and perform their own stories for the rest of the class to use as practice. This can be a good way to involve learners for whom the distinction you are focusing on does not really cause any problem.

6. Another variation of this activity if you do not have the words on cards, is to ask learners to come up and write them on the board in one or other of two lists. They should say them as they write them up, of course!

Demonstrating sounds

If learners are finding a sound or the distinction between sounds difficult, it can be very useful to use your hands to demonstrate how a sound is made in the mouth. Here is a tip to make hand signals a little more impressive!

a. When you are using your hands and fingers to demonstrate how sounds are made, wear a red rubber glove on the hand you are using to show the mouth. Cut the tips of the fingers off, and wear it on the hand you use to make your the shape of the roof of the mouth rather like the way we do if we are making a shadow puppet of a swan. The gloved part of your hand now shows the mouth and gums, while the exposed tips of your fingers are your teeth. You can now use your other hand to demonstrate where your tongue is.

This activity can be very useful in helping adults to visualize what should be happening to their tongue when they make sounds that are very close and often confused, for example:

/l/ tip on the teeth ridge and flattened at the sides

/r/ tip curled back and not touching the roof of the mouth, sides raised

/s/ tip on teeth ridge

/ʃ/ tongue slightly pulled back and higher in the mouth

b. Sometimes learners find it difficult to coordinate the use of a newly-learned sound at the precise moment they need to. For example, if they have learned that they need to put their top teeth on their bottom lip to

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pronounce /v/, they might leave their mouth in this position for the entire word when /v/ only occurs at the beginning, or they might 'get ready' too early to pronounce /v/ at the end of the words. Hand gestures can be very useful to demonstrate *where* movements need to occur in a word, as the gesture can be made at the moment the sound needs to be pronounced.

2. Practising sounds

Pronunciation bingo

There is a whole variety of bingo-type games that can be played to help learners attend to sounds and sound differences. Bingo cards that include aspects of pronunciation that require practice – for example, numbers 18/80 or words with pairs of sounds that learners find difficult (pin/pen etc.) and so on. While in the first game the teacher can call the bingo items, in subsequent games, a learner can be the caller (but check the accuracy of both the caller and the winner). This can be a useful way to make use of members of a multilingual class who have less difficulty in pronouncing or distinguishing the target sounds than others.

What's for dinner?

This activity is adapted from one in Hancock (1995). It offers learners practice in thinking through what sounds there are in a single word and making a distinction between the way it is said and the way it is written. The version described below has been developed around the theme of food, but you could make up your own activity on almost any theme, which makes this a good activity for revision!

Learners have to work out what's for dinner by solving all the clues. The clues are groups of foods which have one sound in common, as in the example below:

1	2	3	4
Biscuit	Orange	Kiwi fruit	Salmon
Cake	Rice	Chee	Milk

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		se	
Bakery	**Curry**	**Pizza**	**Cucumber**
Cabbage	**Carrot**	**Meat**	**Ham**

Write the sound that is common to each group of foods beside the right number.

For dinner we are going to have

1._____2. _____3. _____ 4. _____

Now write down this word in normal spelling:

_____

In groups/pairs, learners have to work out which sound is common to all the words in the first group. This then gives them the first sound in the word they are trying to find – what's on the menu for dinner. They then have to work out which sound is found in all the words in the second group. When they have worked this out, then they have the second sound in the word they are trying to find out and so on. Once they have found the sound common to all the words in each group, they have all the sounds in the word.

When is your birthday?
This activity can be used to practise /θ/ in a controlled way in structured connected speech where the learners know the words they are going to say. It also gives useful practice in giving (and receiving) personal information. It can be done as a kind of drill across the class and then lead onto some sort of extended practice or form-filling activity.

Learner A asks Learner B the question, 'When is your birthday?'. B must answer saying only the date, not the month. Learner A then prompts, 'What month?' as in the dialogue below:

A: When is your birthday?

B: The 31th

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> *A: What month?*
>
> *B: October*

If Learner A says a date which does not end in the sound /θ/ (for example, 21st June), then they have to take over as questioner. They must then choose someone in the class to ask about their birthday, and so on. A variation on this would be if A asks B for their date of birth rather than their birthday etc. Other sounds can be used as a focus for the questions. For example, the question, 'What is your favourite...' will practise /v/ in the middle of the word *favourite*; or 'What do you usually do on ……..?' to practise /ʒ/ in the middle of the word *usually* 'Do you like…? Why? Why not?' to practise the diphthong /aɪ/.

3. Focusing on sounds at the ends of words

Rhyming games

One way to get learners to focus on the sounds at the ends of words is to get them to listen for rhymes. Simple rhymes can help, but you can also practise rhyming with everyday language by making rhyme cards that you make yourself or you can search on the internet. Rhyme cards can be used for a variety of matching games and activities:

1. Learners can play 'Snap', either as a class or in groups. Make sure that learners say aloud any pairs of words that they match during these games, and that they only win the card if they say them appropriately and intelligibly.

2. Learners can play 'Concentration' in small groups. Each learner gets to turn over two cards. If the cards match (according to the consonant pronounced at the end of the word) they keep the pair. If they don't, they turn the cards back over and the next person has their turn. Again, make sure they say the words out loud and only keep a matching pair if they say the ends of the words correctly.

3. Learners play 'Fish' in pairs. Each learner has five cards in their hand and there is a pile of spare cards on the table. The object is to have no cards left in their hand and players get rid of cards by finding rhyming pairs for each one. One learner asks the other, 'Have you got ... ?' If the other has the card, they must give a fixed

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response which includes the target word, such as, 'Yes, I have got ... ' and gives it to the learner who asked for it. The pair of cards can then be put on the table in front of them. If they don't have it, they say, 'No, I haven't got ... ' and the other learner takes a card from the pile on the table. The game is over when one of the learners has no cards left in their hand. This activity can be used to practise the social language of asking for repetition by changing the response to '……….., did you say? Yes, I have.' or '………did you say? No, I haven't.' Note the consonant cluster practice if they haven't got the right card!

The dream

This is a version of 'The house that Jack built'. One person thinks of something they dreamed about and starts, 'Last night I dreamed I saw a hat'. The next person has to add to the list an item that starts with the final sound from the previous item, in this case /t/. They would therefore say something like 'Last night I dreamed I saw a hat and a tiger'. The third person would then add an item starting with schwa, and say, 'Last night I dreamed I saw a hat, a tiger and an echidna', and so on. Each person must say all of the items correctly, and if you would like to turn this into a competition, teams can be organised and points awarded.

This activity is also useful for practising how we run sounds together in speech (see the section on linking below). Notice how we run together the /d/ (or /n/ in fast colloquial speech) at the end of 'and' the following word 'a'. Note also, that this is good practice of the unstressed vowel in both words.

4. Practising Consonant clusters

Because many learners deal with the difficulty they have with clusters by adding an extra syllable, a good way to work on clusters is to work on stress in words and connected speech. Ideas for pronunciation work on stress were given in the previous chapter. In this chapter we suggest some other activities for practising clusters.

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Rhyming pairs

The rhyming games suggested above can also be used to contrast different consonant clusters. For example, if you want to work with learners who reduce consonant clusters at the ends of words, you can design cards with pairs of words or phrases that are differentiated from each other only by the final consonant or cluster, such as: fine/find, line/lines, lamb/lamp, ball/bald, worse/worst, when/went etc.

Who owns what?

This activity focuses on developing awareness and control of the pronunciation of the 'grammatical' consonant clusters that are formed when we mark plurals and possessives. It can be introduced as a listening activity to make sure the learners can hear the markers, and also practise saying the clusters. This can be done on the board with the whole class, or in groups where the learners take turns to say the different phrases.

You need a list of names with possessive markers on one side and a list of objects (singular and plural) on the other. These could be the names of some of the class members and teachers whom they know:

Beth's	coat
Beth's	coats
Ahmed's	leg
Ahmed's	legs
John's	dog
John's	dogs
Wan's	cake
Wan's	cakes
Huang's	lip
Huang's	lips

The teacher makes a phrase by choosing a word from each side, such as 'Beth's cakes'. The learners must listen and draw a line connecting the two on the board. As a practice activity, the learners might take turns to make a phrase and the rest of the class listens and then draws the line to

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connect the right word from each side of the board. The learner has to pay special attention to make sure that everyone can hear the grammatical cluster at the end of each word – and they get immediate feedback!

What can I see

In this activity, learners can work in pairs or groups. One is designated the 'instructor' and can see a diagram that the others cannot. The 'instructor' gives instructions to the other learners in the group on how to draw the diagram. They therefore have to draw it by listening to instructions. The diagram can be designed so that the learner gets practice pronouncing consonant clusters. For example, it could include things like a square, straight lines, curved lines, small dots, and these might be next to or under a number of different shapes. The learner will need to say things like, 'First you need to draw a ... ', 'Next, you need to draw a ... '. When all of the instructions have been given, the drawers can show what they have drawn and maybe talk about where they went wrong. To do this they will have to say some of the words that the instructor used.

Past tense game

This is a combined pronunciation and grammar practice activity that helps learners understand how past tense is marked in speech and gives them practice in hearing and making the consonant clusters that often result. Because they have often not been explicitly taught the pronunciation of the past tense endings or how they differ, you may need to introduce these differences through a sequence of listening and awareness-raising activities before you organize any controlled or extended practice.

The rule in English is that when 'ed' is added to verbs ending in an unvoiced consonant it is pronounced /t/ and when it is added to a voiced sound (vowel or consonant) it is pronounced /d/. When it is added to a consonant made in the same place (that is /t/ or /d/), this results in an extra syllable, which is pronounced as /Id/ or /əd/, depending on the variety of English spoken.

One way of introducing this is to say aloud a number of different past tense forms and get the learners to sort them into three categories according to whether they end in an unvoiced consonant or a voiced consonant. This can be used as a revision of irregular verbs, or verbs on a particular topic to fit in with what the class is doing at the time. Once they

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have sorted them into these two groups, then they can try to work out the rule. If this is likely to be too challenging, you can first work on helping them to recognise which consonants are voiced and which are not.

An alternative is to give them the rule first, and then get them to listen to the past tense forms to put them in the 'right' list, that is, under the heading /t/ or /d/ or /Id/ depending on the final sound or syllable. Some examples are provided below.

/t/	/d/	/Id/ (/əd/)
Pushed	Rubbed	Faded
Kissed	Tried	Skated

To practice applying this rule themselves, you can organize a drill based on the phrase 'Yesterday/On the weekend …' Learners sit in a circle if possible. The teacher hands out picture/word cards containing a verb (in the form *to + stem*) and an illustration of activity. Learners then say a sentence starting, 'Yesterday/On the weekend …' and finish using the verb illustrated on the card, taking care to make the ending voiced, voiceless or with an extra syllable as required. The group listens carefully and then decides which cards go in each list and then Blu Tack them onto the board.

5. Practising linking sounds

Shock dictations
Short shock dictations of phrases such as 'good on you', 'be a sport', 'go on', 'slow and steady' can be a useful way of raising awareness of how we link words in everyday speech. Getting learners to count syllables, mark stress and pick out the way words link together in utterances *as they would be said in natural connected speech*. For example, 'Did you enjoy it?' might sound like 'gin joy it' in natural connected speech. Common phrases such as, 'I couldn't have', 'Why did you do that?' and 'What did you do that for?' might be quite useful.

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Getting learners to listen to and then practise the natural pronunciation of questions such as, 'Won't you have to ... ?', 'Would you like to ... ', or 'Did you have a good weekend?' can also be fun.

6. Individualizing pronunciation

Response triggers

One way of keeping tabs on an individual's needs and progress in pronunciation is to assign practice utterances to individual students and keep a running record of what you have assigned to whom. For example, perhaps a student, 'Minh', in your class has a particular difficulty with word-final consonants and linking. One day, you notice in class that she has problems with the phrase 'Can I pick it up?', and so you assign this utterance to her for extra practice, and then ask her to say it to you later in the week.

Trigger-questions or statements that lead on to the target utterance are useful devices to monitor progress in a light-hearted way. For example, you could say to Minh, 'Oh, I dropped it!', and this would be her cue to say her practice utterance. By keeping a record of the triggers and practice utterances for each member of the class, you can target particular issues with individuals in a way that sounds like natural speech.

Pronunciation homework

You can have your learners practise their utterances for homework, and use your trigger questions to check up on whether they have made progress. Far from feeling hounded, most learners really appreciate this personal attention from the teacher.

We hope that you will be able to adapt these activities in ways that will fit into your favourite lesson plans and meet the specific needs of your learners. Most of all, we hope that both you and your learners have a lot of fun trying them out!

Teaching Procedures
1. Pre-activity (5 minute)

Brainstorming: before the lesson starts, the lecturer gives an explanation that the students are going to have game activities.

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2. **Whilst-activities (65 Minute)**
   a. The students are divided into 5 groups and choose the leader for each group.
   b. The lecturer gives the view of the material.
   c. The lecturer gives students some games.
   d. The students follow the lecturer's instruction and the games' rules.

3. **Post-activity (20 minute)**
   a. The lecturer gives the conclusion from the games.
   b. The lecturer gives motivation and suggestion to the students.
   c. The students make reflection.

Summary

In introducing and practicing some sounds or sound combinations that learners find hard, there are some activities that were adapted from Yates, L & Beth ,Z (2009: 101-114). The activities can be used for individual activity or group activities. The lecturer can use or choose any techniques that she/he thinks it will be applicable in the class. The techniques might be auditory, visual and kinesthetic.

Here there are fifteen activities which focus on six parts. *The first* part focuses on introducing challenging sounds. This part takes sound Sounds of the week, distinguishing sounds, and demonstrating sounds as the activities. The second part is about practicing sounds. Applying activities are pronunciation bingo, what's for dinner?, and when is your birthday?. The third part takes focusing on sounds at the ends of words. The activities suggested are rhyming pairs and the dream. The next focus is practicing consonant clusters. The activities can be rhyming pairs, who owns what?, what can I see?, and past tense game. The fifth focus takes linking sounds in connected speech. It can be with shock dictations as the activity. The last part is individualizing sound practice. The activities are Response triggers and pronunciation homework. Among those activities, the lecturer can apply any activity that is needed or suitable for the class.

CHAPTER X

CONNECTED SPEECH

Introduction

In the previous chapter, we have aleady learnt on the individual sounds or phonemes which we use when speaking. Now, this chapter is going to help students understand and produce not just individual sounds, but the strings of phonemes which make up utterances.

If the studying of sentence stress and intonation can help students to have better understanding in spoken english, so the aspects of connected speech not only will complete all the knowledge for being able speaking in a better english, but also in many cases, the awareness of those can enable students to have better understanding of the language they hear. These features of connected speech should be taught to students in a productive capacity, since not to do so will leave students sounding overly formal.

The roles of the teacher are to guide, monitor, support, and encourage learners to set and reach high standards. Thus, to create enjoyable and conducive situation in the class, the lecturer has to prepare all media, such as LCD, power point slides, papers, board makers, and others. The lecturer explains the topic and gives more examples about approach to pronunciation teaching and also conducts strategies and tricks which are effective for students to learn. By the end of this chapter, there are summary and practices for the students to enhance their pronunciation learning.

Lesson Plan

Basic Competence
The students are able to understand the aspects of connected speech.

Indicators:
1. The students are able to understand assimilation
2. The students are able to understand elision

3.   The students are able to understand linking

Time: 2 x 50 minutes

Detailed Materials

Aspects of Connected Speech

Connected speech /kə'nektɪd 'spi:ʧ/, also commonly referred to as reduced speech or sandhi-variation, involves the contracted forms, elisions, assimilation, linking and intrusion used y native speakers in their oral speech. Some researchers clasify connected speech as something that occurs in 'fast' 'informal' 'relaxed' or casual speech (Henrichsen,1984; Hill & Beebe, 1980; Norris, 1995;Rogerseon, 2006; Weinstein;2001)   others characterize connected speech as'naturally occuring talk' or 'real' spoken English.

In the english written, there are many words which are combined by two or three consonants.. E.g : 'mo<u>st p</u>eople'. Its difficumlt to pronounce three consonants together, moreover two of them are plosives. English speakers have a solution for this kind of pronunciation problem. They simply omit the difficult consonant, and say 'mospeople'.

So, in this case we are going to look at the types of PROBLEMS we find when we pronounce English words and syllables together, and what solution we have in each case. The problems are difficult sequence of sounds, and the corresponding solution tend to be simplifications. As we have just seen that the sequence of three consonants in 'most people' which is difficult to pronounce is simplified by omitting the consonant in the middle /t/.

In English, as in all languages, sounds are influenced by other sounds in their environment. There are two main reasons for most of the adjustments, they are: 1) to facilitate the transition between sounds when people pronounce English. 2) English has particular rhythm, syllables are squeezed between stressed elements so that regular timing can be maintained. The things that happen in connected speech also facilitate the natural English rhythm

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1. **Assimilation**

The term assimilation describes how sounds modify each other when they meet. If we consider the words *that* and book, and look at the phonemes involved, we get /ðæt/ and /bʊk/. If then place the words into a sentence (for example, can you see that boy over there? We notice that the /t/ phoneme at the end of that question become absorbed to the word 'boy'. The phoneme /t/ is an alveolar and the phoneme of /b/ is billabial. if we try saying the sentence, we will notice that the phoneme /t/ will be lost and replaced by the word /b/.

Types of Assimilation

In assimilation, a sound (the assimilated sound,or AS) takes on characteristics of another sound (the conditioning sond or CS). There are two types of assimilation:

a. progressive assimilation   (CS   AS)

It occurs in plural and past tense endings, since the voiced or voiceless quality of the verb   stem 'conditions' the morphological ending :

Eg: bite + -s   =   - /bayts/ = voiceless /t/ vl. ending /s/

b. Regressive assimilation   (AS   CS)

It occus when the following consonant influences thr preceding one, for example the word 'is' is pronounced /ɪz/ and the word **she** is pronunced m.

Regressive assimilation helps explain the form of the negative prefix : in (–im, -ir, - il)

e.g :   insignificant; indecent, invalid

         impossible, irreplaceable, illogical.

Final nasal consonants are often conditioned by the following consonant :

In pain (m) ; in Canada; on guard

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Some Rules for Assimilation

Assimilation of Place

The most common form involves the movement of place of articulation of the alveolar stops /t/,/d/ and /n/ to a position closer to the following sound.

For instance, in the phrases fun kiss, the /n/ will usually be articulated in a alveolar position, /fʌn kɪz/ so that the tongue will be ready to produce the following velar sound /k/. Similarly, in *fun boys,* the /n/ will be produced in a bilabial position, /fum bɔɪz/ to prepare for the articulation of the bilabial /b/.

1. Before a Velar (/k/, /g/) = /n/ → /ŋ/   eg : bank /bæŋk/

                          /d/ → / g/   eg : good girl /gʊg 'gɜ:l/

                          /t/ → /k/   eg: that kid /ðæk kɪd/

2. The phonemes /t/, /d/, and /n/ often become bilabial before bilabial consonants /p/, /b/ and /m/ :
   She looks the cat burned (/t/ assimilates to /b/)
   My brother is a good boy (/d/ assimilates to /b/)
         It's a fun mistake in the class (/n/ assimilates to /m/)
3. /t/ assimilates to /k/ or /g/. /d/ assimilates to /g/ before /k/ or /g/
         My brother's daughter is a fat girl? (/t/ assimilates to /k/)
         Don't be a bad guy! (/d/ assimilates to /g/)

4. /n/ can assimilate to /ŋ/ before /g/ or /k/:
         The sun goes down
         That man cried out
5. /s/ can assimilate to /ʃ/ before /ʃ/
         I am afraid with this shiny globular body of spider
6. /z/ can assimilate to /ʒ/ before /ʃ/
         I am waiting for the bus show up
7. /t/ and /j/ coalesce to form /tʃ/
         You went to Bali last year, didn't you?
8. /d/ and /j/ coalesce to form /dʒ/
         Could you please open the door

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2. Elision

Elision is the process whereby a sound disappears or is not clearly articulated in certain contexts. A process in connected speech by which a sound is left out in order to make the articulation easier.

Elision is extremely common in spoken English. Examples:

Full Form	**Contracted Form**
• I have gone mad	I've gone mad

The auxiliary have s unstressed because it is a function word. Unstressed parts of th spoken message tend to be reduced or deleted altogether:

/aɪ həv gɒn 'mæd/ → /aɪ v gɒn 'mæd/

When a sound (consonat or vowel) is left out, that's a case of elision. Elision is a very clever way to save time and effort when you pronounce English.

A. Elision of Vowels

- Unstressed vowels tend to be very weak and reduced in English.

Strong stressed Vowels   weak unstressed vowels

Because unstressed vowels are weak, they are sometimes left out when people speak English; they undergo what is known as elision. when are weak vowels left out? In the following cases:

- Unstressed vowel following a stressed syllable (syncope)

In words where the unstressed /ə/ or /ɪ/ follow a stressed syllable, the unstressed vowel tends to be left out.

Examples :	SLOW SPEED	NORMAL SPEED
Int/e/resting	/ 'ɪn te rəstɪn /	/'ɪntrəstɪn/
Med/i/cine	/'m e dɪ sən/	/ 'medsən/

In these words, it is very frequent that the vowel between square brackets / / is omitted. Very frequently this vowel is the vowel /ə/ or /ɪ/. The loss of stress, and thus affects the vowel quality and changes it into a weak vowel, less prone to be prominent.

1. Loss of unstressed initial vowel/ syllable (aphesis)

In very informal, colloquial English the initial vowel or syllable of a word may be omitted if it is unstressed. Examples:

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'because'   becomes   'cause'   /bɪ 'kɒz/   /kɒz/
'about'   becomes   'bout'   /ə'baʊt/   /baʊt/

Therefore it can be concluded that /ə/ can disappear in unstressed syllables
>I think we should call the police. (/ə/ can disappear in the first syllable of police)
>I'll love you forever, promise. Well, perhaps. (/ə/ can disappear)

B. Elision of Consonants

1. Loss of /t/ and /d/

This is the most common eision in English. they appear within a consonant cluster. When these consonants are in the middle of a cluster of three consonants in a word, they are normally lost.

Examples :

'windmill'   becomes   'winmill'   /'wɪndmɪl/
We arrived the next day   (/t/ elided between /ks/ and /d/)

The term of elision describes the disappearance of a sound. For example, in the utterance *He leaves next week,* speakers would generally elide (leave out) the /t/ in *next* saying /neks wi:k/.
Complex consonant clusters are simplified
>**She acts like she owns the place! (/ækts/ can be simplified to /æks/)**

3. Linking

Linking is the connection of the final sound (vowel or consonat) of one word or syllable to the initial sound of the next wordor syllable.

The ability to speak English 'fluently and smoothly" to pronounce words or syllables that are appropriately connected entails the use of inking. Linking is the connection of the final sound of one word or syllable to the initial sound of the next word or syllable. If there is no pause between two words, they should be linked together so that they sound like one word. Linking means that words should be joined

smoothly to each other . when English people speak, they generally do not pause between each word, but move smoothly from one word to the next. There are special ways of doing this:

a) **Linking of vowel to vowel**

When a word or syllable ends in /i:/ /ɪ/, /eɪ/, /aɪ/,or /ɔɪ/ and the following word or syllable begins with a vowel, there is a linking glide represented with the phonetic symbol /j/. Examples:

'Say it' /seɪjɪt/   'my own' /maɪjəʊn/

Similarly, when a word or syllable ends in /u:/, /əʊ/, or /aʊ/ and the following word or syllable begins with a vowel, there is a linking glide represented with the phonetic symbol (w). Example :

'blue ink' /bluwɪnk/   'how is' /haʊwɪz/

b) **Linking of consonant to consonant (gemination)**

When we link two consonants that are the same, do not say the sound twice. Say the consonant once, but make it longer. Examples:

'big girls'   'nice summer'   'with thanks'

In a phonetic transcription, we will represent it with the length mark /:/. This phonetic symbol means 'long sound', and is the same we used to represent lengthened vowels. In transcription:

'big girls'   'nice summer'   ' with thanks'

/bɪ'g: ɜ: lz/   /naɪ's:mə/   /wɪ'θ:ænks/

Remember that when a plosive is followed by another plosive, affricate, lateral or nasal, the first plosive is unreleased. This is as a matter of fact another case of consonant to consonant linking.

c) **Linking : Consonant to Vowel (resyllabification/ phonetic resyllabification)**

If a word endsin a consonant and the next word begins with a vowel, use the consonant to begin the syllable of the following word. Example:

'down and out' 'rush out'   'back up'

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If a word ends in a consonant cluster (more than one consonant), and the next word begins with a vowel, do the same. Examples:

'left arm'   'pushed up'   'rest area'

In VC + V linking sequences, the consonant "straddles" both syllables or words

- Keep out   kee   p   out
- Dream on   drea   m   on
- Bend over   ben   d   over
- Drag on   dra   g   on

In CC + V linking sequences, resyllabification typically occurs :

- Fi**nd o**ut   /fayn dawt/
     CC V   C **CV**
- Pu**lled o**ver   / p l dowv /
     CC V   C **CV**
- Ju**mp u**p   /d m p p/
     CC V   C C V

d. Linking /r/

Some accents of English are described as **rhotic** /ˈrəʊtɪk/, which means that when the letter *r* appears in the written word after a vowel (as in *car* or *carve*), the /r/ phonemes is used in the pronunciation of the word (as in /kɑːr/ and /kɑːrv/) Examples are most dialectd of American English. Other aspects are **non-rhotic,** and do not pronounce the /r/, wo we get /kɑː/ and /kɑːv/. RP (Received Pronunciation) is non-rhotic. When, however, there is a written *r* at the end of a word and it occurs between two vowel sounds, speakers with non-rhotic accents often use the phoneme /r/ to link the preceding vowel to a following one.

Her English is excellent. (/r/ is pronounced)

Her German is bad. (/r/ is not pronounced)

My brother lives in Surabaya (/r/ is not pronounced)

Her brother always take a pity on the cat (/r/ is pronounced)

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e. Linking /j/

When a word ends in /i:/, or a diphtong which finishes with /ɪ/, speakers often introduce a /j/ to ease the transition to a following vowel sound :

<u>I a</u>gree with you (aɪjə)

<u>I ought</u> to know him (aɪjɔ:t)

Th<u>ey are</u> my friends (δeɪjɑ:)

This happens because in order to form /i:/ and /ɪ/, the mouth is in more or less less the same position as it is for the start of the semi vowel j/

Insertion of a /y/ glide following /iy/, /ey/, /ay/, and /y/, either word internally or between words :

1.   Word internally

 Being; staying; crying, toying

2.   Between words

be able; stay up; try out

f. Linking /w/ glide

When a words end in /u:/, or a diphtong which finishes with /ʊ/, speakers often introduce a /w/ to ease the transition to a following vowel sound: Go in /gəʊwɪn/

Are you inside /ju:ɪn/

The lesser of <u>two evils</u> / two weevils/

This happen because in order to form /u:/ and /ʊ/, the mouth is in more or less the same position as it is for the start.

Insertion of a /w/ glide following /uw/, /ow/, and /aw/, either word internally or between words.

1. Word internally

Blueish; going; however

2. Between words

Do it; go away; now is

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Teaching Procedures

1. Pre-activity (15 minute)
 a. Brainstorming: before the lesson starts, the lecturer gives an illustration and an example of topic that will be discussed.
 b. The students try to share and guess the topic.

2. Whilst-activities (55 Minute)
 a. The students are divided into 5 groups and choose the leader for each group.
 b. The lecturer gives the view of the material on each groups.
 c. Students conduct discussion.
 d. After 15 minutes, every group should give their opinion about the topic,
 e. The other groups give response
 f. The lecturer gives more detailed explanation to make sure the students understand the topic.
 g. The lecturer gives students some exercises.

3. Post-activity (30 minute)
 1. The lecturer gives the conclusion from the students' discussion.
 2. The lecturer gives motivation and suggestion to the students.
 3. The students make reflection.

Summary

The language outside of the classroom seem unfamiliar and fast. students are unable to decipher word boundaries or recognize words or phrases. Students who do not receive instruction or exposure to authentic discourse are going to have very difficulty in understanding the native speech in natural communicative situations. Connected speech helps explain why written english is so different from spoken english. So that the knowledge of connected speech hopefully can help to make better understanding in listening In this chapter we have learn about the meaning and rule of:

 1. Assimilation or the ways in which sounds can affect or modify each other when they meet.

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2. Elision, or how phonemes can disappear

3. Linking, or the ways in which sounds can be joined, and how other sounds are used to ease the movement from one sound to another.

Student Worksheet

Exercise 1 : Practice with the following examples in informal colloquial style:

   a. How do yo do

   b. I'm gonna buy it

   c. Right you are

   d. What did he do?

   e. I'm glad

   f. I should think so

   g. How are you folks?

   h. It happened once

Exercise 2 : work in pairs. First find out what kind of asimilation each phrase or sentence belongs to and read them aloud.

Would yu / could you/ did you/ this year/ miss you/ space ship/ question/ immediate/ associate/ education/ newspaper/ hankerchief/ absorption/ measure

there are ten girls in our class

beg your pardon

shut your eyes

I should take it if I were you

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We miss you very much

I thought you would come

Could you tell me the way to the post office?

Woul you mind if I open the window

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CHAPTER XI

SPELLING AND PRONUNCIATION

Introduction

For many English learners, the sound/ spelling system of the language appears so difficut. The difficulties involved in spelling correctly and pronouncing accurately can make the task frustating. However teacher and studnts should not give up in despair. There are some ways of helping learners find a certain order.

Many teachers have found that by introducing students to the sound of English and the phonetic symbols used to represent them, they can not only encourag thelearners to keep much more useful records of new language., but also open doors to more effective error corection and self access dictionary work.

Here, there will be an explanation of the regular features of english spelling and pronunciation and then the common patterns of spelling and pronunciation that will help us to be a better speaker.

Lesson Plan

Basic Competence
The students are able to understand the spelling and pronuncition

Indicators:
1. The students are able to understand the regular features of english spelling and pronunciation
2. The students are able to understand common patterns of spelling and pronunciation

Time: 2 x 50 minutes

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Detailed Materials

Pronunciation and Spelling

A. **Regular Features Of English Spelling and Pronunciation**

   Here, the explanation about spelling and pronunciation will be given in a table.

   Table 11: 'Simple' Consonants

   The following consonants have one main sound association

Letter	sound	Examples
B	/b/	Banana
D	/d/	Done
F	/f/	Famous
H	/h/	High
J	/ʤ/	January
K	/k/	Kick
L	/l/	Long
M	/m/	Fame
N	/n/	Nature
R	/r/	Risk
S	/s/	Song
T	/t/	Time
V	/v/	Very, leave
W	/w/	Wonderful
Z	/z/	Zipper

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Table 2 'silent' consonants

The following letters appear in spelling where they are not actually pronounced

Letter	Silent in
/b/	Subtle, doubt, climb
/c/	Scissors, scenery
/d/	Wednesday
/g/	Enough, tough
/h/	Honest, hour
/k/	Knife, knowledge
/l/	Walk
/n/	Column
/p/	Physiology
/r/	Car, seminar, (In non rhotic accecnts)
/s/	Island
/t/	Listen
/w/	Write, wrong

Table 12: consonant with diferent 'flavor'

Some consonants can be pronounced in different ways. (there are exceptions to the rules here, but the following examples illustrate the most common alternative pronunciations)

Letter		Alternative pronunciation
/c/	/k/	Cross
	/s/	When followed by e, i, or y : cent, cinema, cycle

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	/ʃ/	Before certain suffixes : delicious, prejudicial
/g/	/g/	Go
	/ʤ/	When followed by e, i, or, y : gentle, gin, gym, refrigerate (some exceptions are very common words : get, give and girl)
	/ʒ/	Before a suffix : contagious, prestigious
	/s/	In certain originally borrowed words : prestige, mirage
/s/	/s/	Sun, sleep, loss
	/z/	When between two vowels : preent, losing At the end of a word, after voiced consonant (hands, minds) or after a vowel (loses, houses)
	/ʃ/	Between a consonant and a following i : *mansion, pension*
	/ʒ/	Between two vowels : vision, measure
/t/	/t/	Cat, too
	/ʃ/	When followed by a letter i in many suffixed words : information, substantial, ambitious
	/ʧ/	In words ending in –ure (picture, furniture) and when followed by the sound /u:/ (Tuesday, tumoltuos?

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/x/	/ks/	Fix, mix, mixture
	/gz/	Between vowels : exam, , exact
	/z/	At the beginning of words like xenophobe
	/j/	At the beginning of words like yes, yellow
	I/	Between consonants : gym, bicycle
	/i:/	At the end of words : city, busy (in connected speech this can be pronounced as /I/)
	/aɪ/	In short words (why, my, by) and in stressed final syllable (apply, deny)
	/aɪ/	In words, ending in –fy (satisfy, beautify)

Table 13 : Double Consonants

Most doubled consonants do not change from their single sound value (e.g. rub, fat, thin). The following doubles, however, can undergo the changes described below

Cc	/ks/	When followed by e or i : success, accident, succinct
	/ʧ/	In borrowed Italian word : cappucino
Gg	/dʒ/	When followed by e or i : suggest
Ss	/ʃ/	When followed –ion (passion, permission) and –ure
Zz	/ʧ/	In some borrowed Italian words : pizza, mozarella

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Table 14: Consonant diagraph/ other combinations

Diagraphs are two letters which represent one sound in a word. Some diagraphs have more than one sound value.

Ck	/k/	Pick
Ch	/ʧ/	Chip, change
	/k/	Character, technique
	/ʃ/	Machine
Gh	/g/	Ghost,
	/f/	Tough, cough
Ng	/n/	Sing
Ph	/f/	Phone, graphology
Qu	/kw/	Queen, quiz
	/k/	In a word ending in –que (antique)
Sh	/ʃ/	Ship, sheep
Tch	/ʧ/	Watch, catch
Th	/θ/	Theatre
	/ẟ/	This
Wh	/w/	What, where
	/h/	Who

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Table 15 : The 'basic menu' of vowel letters

The five vowel letters may be seen to have their most basic sounds when they they occur in very short words, between two single consonant letters, some dialects of English may have other variations to the ones listed here

Letter	Pronounced as	
A	/æ/	Cat
	/a/	In RP, and Southern British before some two-consonant letter combination : bath, grass, but not before others : bank, mass
E	/e/	Let, met, set
I	/I/	Sit, lit, kit
O	/ /	Hot, got, lot
U	//	Cup, bus, hut

Table 16 : Vowel diagraphs/ other combination

English has a number of vowel diagraphs where two vowel letters 'take the name' of the first letter, e.g. ai is pronounced /ei/ like the letter A. Most vowel diagraphs have more than one sound associated with them some have many more than one

Letter	Pronounced as			
Ai	/eI/	Raid, train		
	/i:/	Dream,	/ e	Bear,

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		neat	ə /	tear
	/ei/	Break, great	/Iə/	Near, tear
	/ e /	Dead, ready	/a:/	Heart
	/ɜ: /	Learn, heard		
Ee	/i:/	Tree, need	/I /	Weak form as in / bIn/
Ei	/i:/ /ai/	Seize, either, receive	/eI /	Eight, reign
Ie	/ai/ /e/	Die, pie,cried Friend	/i:/ /Iə/	Piece, believe Pierce
Oa	/əʊ/	Coat, goal	/ /	Abroad
Ou	/əu/ /aʊ/ //	Soul House Double	/u: / / / / / / / /	Soup, routine Cough Bought

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Ue	/u:/	Blue, due, sue	/ju:/	Sue, value, queue
Ui	/u:/ /ju:/	Fruit, suit, juice For some speakers : suit	/i/ /ai/	Building, biscuit Guide

B. The Common Pattern of Spelling and Pronunciation

1. The sound of /ə/

The sound /ə/ is very common in English and is spelt in many different ways. However, as a vowel sound on its own, it is never found in stressed syllables. Eg **bet**ter /ˈbetə/, a**muse / ə'mju:z/, Sa**turday /ˈsætədeɪ/

2. The sound of /ou/

Many students commonly mispronounce words containing /ou/. There are several different ways this sound is represented in the written forms. The letter 'o' for example in many common words is pronounced /ou/, causing problems for the learners. Students can be encouraged by giving some poems or marking the sound /ou/ in other common words.

Poems and songs, of course, have enormous potential to motivate many students, and can be used to help them acquire a greater awareness of the spelling of words which rhyme. A well-known technique is to blank out the final words from each line, jumble them up and set the students the task of pairing them according to the sounds before inserting thrm back into the poem or lyrics.

A possible practice activity involves groups preparing short news reports using as many words in the list as possible, and these can be subsequently be recorded, thereby practising spelling and pronunciation

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3. The sound of /i:/

The sound /i:/ can be spelt in many ways. The easiest to remember are

ee (e.g sheep succeed)

ea (eg: cream cheap)

but there are also other ways to spell /i:/ :

e + consonant +e (e.g. scene complete)

i + consonant +e (e.g. chlorine elite)

ie (eg: thief niece handkerchief)

ei (eg: ceiling conceit receipt)

trying to remember whether to use ie or ei to spell /i:/ gives everyone problems, but there is a simple rule:

i before e

except after c

4. The pronunciation of final 'y'

In one-syllable words where y follows a consonant, it is pronounced:

/aɪ/ (eg: why   fly)

In multi-syllable words where y follows f, it is also pronounced:

/aɪ/ (eg: modify simplify)

And in the following common words:

Deny   reply   rely   apply   supply   july multiply

In other multi-syllable words, y following a consonant is normally pronounced:

/i:/   (eg: many equality)

After a vowel y is pronounced according to the sound it follows:

/eɪ/   (eg: pay   display)

/ɔɪ/   (eg: boy   annoy)

/i:/   (eg: key   money)

/aɪ/   (eg: buy)

5. Initial U

When you starts a word, it is usually pronounced :

// (eg: uncle   umbrella   until   unable unimportant)

When the root of the word is *uni,* meaning single, complete or one,

'u' is pronounced:

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/ju:/ (eg: universe United Kingdom unit university)

It also pronounced /ju:/ when the root of the word is use:

/ju:/ (eg: usual useful utilise)

6. **The Spelling and Pronunciation of 'ough'**

The combination of 'ough' has many different pronunciations:

/ɔf/ (eg: cough)

/f/ (eg: enough tough rough)

/u:/ (eg: through)

/aʊ/ (eg: bough plough)

/ə/ (eg: thorough borough)

/ɔ:/ (eg: brought bought thought ought)

/əʊ/ (eg: although dough)

Teaching Procedures

1. **Pre-activity (15 minute)**
   a. Brainstorming: before the lesson starts, the lecturer gives an illustration and an example of topic that will be discussed.
   b. The students try to share and guess the topic.

2. **Whilst-activities (55 Minute)**
   a. The students are divided into 5 groups and choose the leader for each group.
   b. The lecturer gives the view of the material on each groups.
   c. Students conduct discussion.
   d. After 15 minutes, every group should give their opinion about the topic,
   e. The other groups give response
   f. The lecturer gives more detailed explanation to make sure the students understand the topic.
   g. The lecturer gives students some exercises.

3. **` Post-activity (30 minute)**
   a. The lecturer gives the conclusion from the students' discussion.
   b. The lecturer gives motivation and suggestion to the students.
   c. The students make reflection.

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Summary

In this chapter, the students are:

- able to understand the regular features of English spelling and pronunciation. There are seven tables that explain about vowel diagraphs, The 'basic menu' of vowel letters, Consonant diagraph, Double Consonants, consonant with diferent 'flavor' ', silent' consonants, and 'Simple' Consonants

- able to understand common patterns of spelling and pronunciation The Spelling and Pronunciation of 'ough' Initial U The pronunciation of final 'y' The sound of /i:/ and /ɪ/ The sound of /ʌ/ The sound of /ə/

Student's Worksheet

Exercise 1: Pronounce the following words!

Back	mad	bar
Bare	rare	scare
Ask	alarm	cast
Dead	head	threat
Dear	shear	spear
Block	knock	cloth

Exercise 2: Underline the syllables which contain the sound /ə/ in the words below. List the ways you found to spell /ə/

Afraid	data	tonight
Sugar	father	mirror
Statement	important	centre
Employment	nation	dignity

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Exercise 3: Choose one of the best answer

a. Row the _____ across the river   a. Now /aʊ/   b. boat /əʊ/

b. We mustn't have a row ___in front of the children

   - They don't like us arguing.

c. When you _____ your watch, you'll need to wind it up

   a. Find /aɪ/ b. thinned /ɪ/

d. The strong wind _____ his hair

e. You must take _____ not to tear that dress   a. Near
   /ɪə/   b. care /eə/

f. When she cried, a tear fell_____ his hand

Exercise 4: Read the following dialogue in pairs

Woman   **:** Do you have any plans this weekend?

Man   **:** there's so much to choose from on campus that I'm not sure what I'm going to do

Woman   : the football game's on Saturday night, and I'm going with a group of friends. Do you want to go with us?

Man   : of course I'd like to go to the football game; it's the biggst game of the season, and it sounds like fun to go with a large group of people.

Woman   : good. We'll be meeting at the cafetaria for dinner at six o'clock on Saturday night, and then we'll go on to the game together.

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CHAPTER XII

INTELLIGIBILITY

Introduction

This chapter elaborates intelligibility in pronunciation. As we know that many teachers state that learners often hear desirable or different pronunciation from a native speaker. They often get difficulty in understanding what native speakers say. As an alternative, intelligibility becomes sensible goals. But then, what is intelligibility? The answer is that it is the same as 'understandability'. When a particular speaker said the more words a listener is able to identify accurately, the more intelligible that speaker is. If the foreign speaker changes a sound in a particular word, but the word can be understood, then the speech is intelligible.

Lesson Plan

Basic Competence
The students understand the definition of intelligibility and factors affecting intelligibility.

Indicators:

1. The students are able to explain the definition of intelligibility.
2. The students are able to explain factors affecting intelligibility.

Time: 2 x 50 minutes
Detailed Materials

Intelligibility
Kenworthty (1988: 13-15) state that intelligibility means being understood by a listener at a given time in a given situation. It is the same as understandability. In view of the fact that words are made up of sounds, it can be said that what people are talking about is the issue of equivalence sounds. For example, if the foreign speaker changes one

sound of pronunciation for another and the listener hears a different word or phrase from the one the speaker was aiming to say, it can be said that the foreigner's speech is unintelligible. Similarly, if the foreign speaker changes a sound in a particular word, but the word is understandable, it means that the speech is intelligible.

The actual matter of intelligibility is 'counts of sameness'. This process can be compared with the way English-speaking adults listen and understand the speech of young children who are learning English as the mother tongue. For instance, a three-year-old child or four might get difficulty in pronouncing the /r/ sound, as in *'run',* and may use a /w/-like sound as in 'win'. The child may say: 'I see a wabbit'. The parents will understand that the child has seen a furry animal with long ears, because they know that /w/ counts as /r/ for their child.

Besides 'counts of sameness', the other aspects of speech can influence someone's intelligibility. For example, listeners will be likely to find what he or she says difficult to follow if a learner's makes full of self-corrections, hesitations, and grammatical restructurings in his or her speech. Here is an example :

My grandparents….has…I has…have……three elder brothers.

As we have seen from the example, people can have a lot of pronunciation problems if they hesitate much in their speaking. It is linked between pauses and hesitation and lack of pronunciation confidence. Therefore, this makes the listeners do not understand the saying. People also can have problem if they speak too quickly. The listeners will get misunderstanding or even do not understand what is saying. When a speaker is speaking too quickly, it seems that the listeners can't pick out the most important words. See this sentence:

We **need** to **buy** some **paint**

Just pretend that you were listening to someone, and you could only catch the words in bold type without listening completely, it means that you still could 'get the message'. If listeners get easy in catching the important words, then intelligibility problems less occur in this sentence. Furthermore, in highlighting the important bits of a message, word and sentence stress, rhythm, and intonation are very essential.

Intelligibility presupposes participants. It means that intelligibility has something to do with the listener and the speaker as well. In this

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matter, there is something called 'listeners factors' which are very essential. First factor is that the listener's familiarity with the foreign accent. Second factor is that the listener's ability to use contextual clues when listening.

Familiarity and exposure affect a person's ability to understand a particular type of accent. The more opportunities you get to listen to a particular type of English, the more easily intelligible that accent is to you. These two factors can be separated each other. For instance, if you know a foreign speaker personally, then it is possible that you understand him or her better than a stranger who speaks with the same type of accent. It can be compared with the case of the parents; they will be able to understand their child very easily rather than other adults. In addition, the other factor is skillful way in which listeners can use clues from the other parts of the sentence to figure out a particular word.

Teaching Procedures

1. **Pre-activity** (**15 minute**)
   a. Brainstorming: before the lesson starts, the lecturer gives an illustration and an example of topic that will be discussed.
   b. Explaining the purpose of the study.

2. **Whilst-activities** (**55 Minute**)
   a. The lecturer gives the view of the material.
   b. Students conduct discussion and take time for understanding the material.
   c. The lecturer gives more detailed explanation to make sure the students understand the topic.
   d. The lecturer gives the students a chance to ask everything related to the topic.

3. **Post-activity** (**30 minute**)
   a. The lecturer gives the conclusion from the students' discussion.
   b. The lecturer gives motivation and suggestion to the students.
   c. The students make reflection.

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Summary

Learners may come up with a false estimate of their intelligibility. It is because they have spoken English with their fellow countrymen or with others who have the same accent. They might be aware that they make problems with other listeners such as strangers or native speakers. The exercises such as dictation or one of tape-recording activities may result improvement in pronunciation when teacher's remarks take no effect. This kind of task can ease the anxiety of a learner who is exaggeratedly self-conscious about pronunciation.

Students' Worksheet
Answer the questions below!

1. What is intelligibility?
2. Give 2 examples of intelligibility!
3. What aspects of speech can influence intelligibility?
4. In what case if someone's saying is called unintelligible?
5. What factors do affect intelligibility?

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SISTEM PENILAIAN

A. Proses Penilaian Perkuliahan

Pengambilan nilai dalam mata kuliah Teaching Pronunciation ini menggunakan Sistem Evaluasi Penilaian sebagaimana dalam Buku Panduan Penyelenggaraan Pendidikan IAIN Sunan Ampel Tahun 2012 yang terdiri atas 4 macam penilaian:

1. Ujian Tengah Semester (UTS)

   UTS dapat dilaksanakan setelah mahasiswa menguasai minimal 6 paket I bahan perkuliahan (paket 1–6) . Materi UTS diambil dari pencapaian indikator pada tiap-tiap paket. Bentuk soal dapat berupa pilihan ganda, essay, atau perpaduan antara keduanya. Waktu ujian 1 jam perkuliahan (100 menit). Komponen dan jumlah soal diserahkan kepada Dosen pengampu matakuliah dengan skor maksimal 100.

2. Tugas

   Tugas merupakan produk (hasil kreatifitas) mahasiswa dari keunggulan potensi utama yang ada dalam dirinya. Hasil kreatifitas dapat disusun secara individual atau kelompok yang bersifat *futuristik* dan memberi manfaat bagi orang lain (bangsa dan negara). Petunjuk cara mengerjakan tugas secara lebih rinci diserahkan kepada Dosen pengampu. Skor tugas mahasiswa maksimal 100.

3. Ujian Akhir Semester (UAS)

   UAS dapat dilaksanakan setelah mahasiswa menguasai minimal 6 paket II bahan perkuliahan (paket 7–12). Materi UAS diambil dari pencapaian indikator pada tiap-tiap paket. Bentuk soal dapat berupa pilihan ganda, essay, atau perpaduan antara keduanya. Waktu ujian 1 jam perkuliahan (100 menit). Komponen dan jumlah soal diserahkan kepada Dosen pengampu matakuliah dengan skor maksimal 100.

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4. *Performance*

   Performance, merupakan catatan-catatan keaktifan mahasiswa dalam mengikuti perkuliahan mulai pertemuan pertama hingga pertemuan terakhir antara 14–16 pertemuan. Dosen dapat memberi catatan pada setiap proses perkuliahan kepada masing-masing mahasiswa dengan mengamati: (1) ketepatan waktu kehadiran dalam perkuliahan, (2) penguasaan materi (3) kualitas ide/respon terhadap materi yang dikaji, dan lain-lain (Dosen dapat menambah hal-hal lain yang perlu diamati).

   Dosen merekap seluruh catatan selama perkuliahan, dan memberi penilaian performance pada masing-masing mahasiswa dengan skor maksimal 100.

   Dosen dapat mengcopy absen perkuliahan, untuk memberi catatan-catatan penilaian *performance* atau membuat format sendiri. Catatan penilaian *performance* tidak diperkenankan langsung di dalam absen perkuliahan mahasiswa.

B. Nilai Matakuliah Akhir Semester

Nilai matakuliah akhir semester adalah perpaduan antara Ujian Tengah Semester (UTS) 20%, Tugas 30 %, Ujian Akhir Semester (UAS) 40 %, dan Performance 10 %.

Nilai matakuliah akhir semester dinyatakan dengan angka yang mempunyai status tertentu, sebagaimana dalam tabel berikut.

Angka Interval Skor (skala 100)	Skor (skala 4)	Huruf	Keterangan
91 – 100	4,00	A+	Lulus
86 – 90	3,75	A	Lulus
81 – 85	3,50	A-	Lulus

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76 – 80	3,25	B+	Lulus
71 – 75	3,00	B	Lulus
66 – 70	2,75	B-	Lulus
61 – 65	2,50	C+	Lulus
56 – 60	2,25	C	Lulus
51 – 55	2,00	C-	Tidak Lulus
40 – 50	1,75	D	Tidak Lulus
< 39	0	E	Tidak Lulus

Keterangan:

a. Nilai huruf C- dan D pada matakuliah akhir semester harus diulang dengan memprogram kembali pada semester berikutnya

b. Nilai huruf C dan C+ boleh diperbaiki dengan ketentuan harus memprogram ulang dan nilai huruf semula dinyatakan hangus/gugur

c. Rumus menghitung nilai matakuliah (NMK) akhir semester:

$$NMK = \frac{(NUTS \times 20)+(NT \times 30)+(NUAS \times 40)+(NP \times 10)}{100}$$

NMK = Nilai Matakuliah
NUTS = Nilai Ujian Tengah Semester
NT = Nilai Tugas
NUAS = Nilai Ujian Akhir Semester
NP = Nilai Performance

d. NMK bisa dihitung apabila terdiri dari empat komponen SKS, yaitu: UTS, Tugas, UAS, dan performance. Apabila salah satu kosong (tidak diikuti oleh mahasiswa), maka nilai

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akhir tidak bisa diperoleh, kecuali salah satunya mendapat nol (mahasiswa mengikuti proses penilaian akan tetapi nilainya nol), maka nilai akhir bisa diperoleh.

e. Nilai akhir matakuliah, ditulis nilai bulat ditambah 2 angka di belakang koma. Contoh: 3,21. 2,80, dst.

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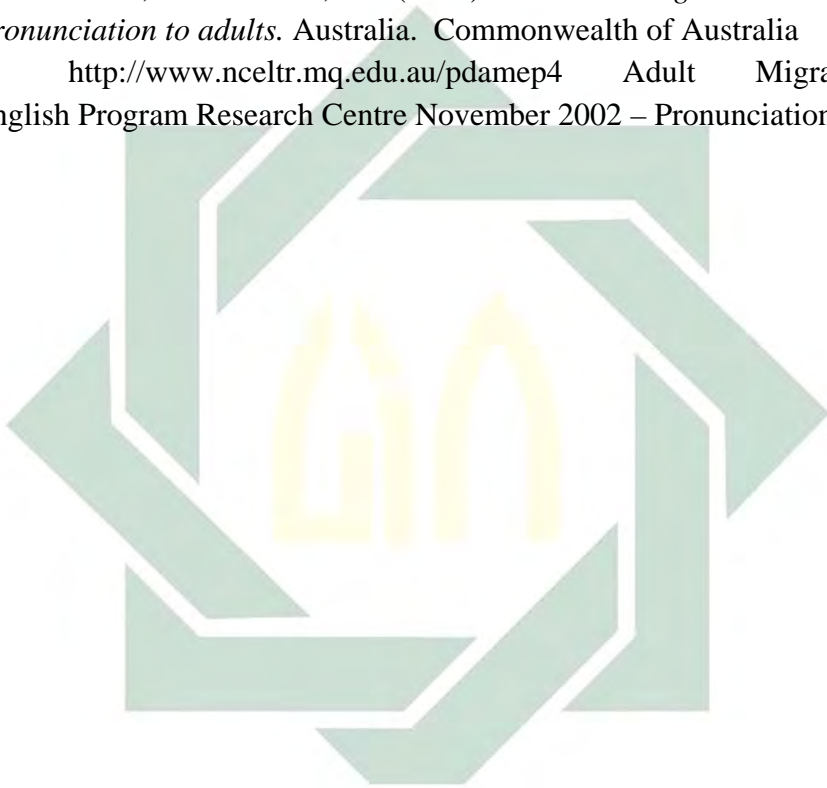
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