

CONTENTS

Foreword	<i>Judy B. Gilbert</i>	v
Introduction	The Gap Between the Integration of Pronunciation and Real Teaching Contexts	xi
Chapter 1	Integrating Pronunciation with Vocabulary Skills <i>Kay Ahmad</i>	1
Chapter 2	Anchoring Academic Vocabulary With a “Hard-Hitting” Haptic Pronunciation Teaching Technique <i>Michael Burri, Amanda Baker, and William Acton</i>	17
Chapter 3	Integrating Pronunciation Into Listening/Speaking Classes <i>Greta Muller Levis and John Levis</i>	27
Chapter 4	Integrating Pronunciation With Presentation Skills <i>Veronica G. Sardegna, Fu-Hao William Chiang, and Mimi Ghosh</i>	43
Chapter 5	Pronunciation, Thought Grouping, and General Listening Skills <i>John Murphy</i>	57
Chapter 6	Pronunciation, Stress and Intonation, and Communicative Listening Skills <i>Marnie Reed</i>	75
Chapter 7	Taking the Fear Factor Out of Integrating Pronunciation and Beginning Grammar <i>Sue F. Miller and Tamara Jones</i>	89
Chapter 8	The Integration of Pronunciation and Intermediate Grammar Instruction <i>Monika Floyd</i>	103
Chapter 9	Integrating Pronunciation With Advanced Grammar <i>Wayne Rimmer</i>	115
Chapter 10	The Pronunciation-Reading Connection <i>Minah Woo and Rebecca Price</i>	129
Chapter 11	Integrating Pronunciation Instruction With Passage-Level Reading Instruction <i>Feifei Han</i>	143
Chapter 12	Integrating Pronunciation With Spelling and Punctuation <i>Adam Brown</i>	154
Conclusion	The Integration of Pronunciation and Real Teaching Contexts	169

FOREWORD

Judy B. Gilbert

Why Is Pronunciation Important?

When I was at university, I asked my Spanish teacher, a native speaker of the language, how I could improve my spoken Spanish. She answered, “If all you’re interested in is the spoken language, go to a country where they speak it.” Practical advice, but I never forgot the beginning of that remark. It seemed to assume that the spoken language was somehow less prestigious or important than the written. The fact is that most of our students *do* want to be able to use the language they are studying to speak with other people. Poor intelligibility and its likely companion, poor listening comprehension, can be socially inhibiting and damaging to a learner’s ability to cope effectively in an English-speaking environment.

A Brief History of Pronunciation Teaching

Speech goes back to human beginnings; writing is relatively recent. So language teaching must have been mostly oral for thousands of years. But when Guttenberg invented movable type, this shifted language teaching to print for hundreds of years.

Then, in the late 19th century, serious scholars such as Henry Sweet began to study the spoken language itself. This brought speech back to a central place in language teaching. Robins (1967), in a history of linguistics, wrote:

Descriptive phonetics . . . received powerful reinforcement from the . . . emphasis on living languages and on the inadequacy of the letters of dead languages in giving information on their actual pronunciation. Never again could there be an excuse for confusing written letters with spoken sound. (p. 186)

A major development occurred in 1918. Daniel Jones, who was the model for George Bernard Shaw’s character Henry Higgins (Collins & Mees, 1999), published

An Outline of English Phonetics. This was the first such description of the standard pronunciation of any language.

It is safe to say that no single individual has ever had such a profound influence upon methods of language learning as Daniel Jones. Unlike many of his contemporaries in early days, he believed that it was not enough to be able to read a foreign language and that it was of tremendous importance how one spoke it. It was this conviction that led him to develop methods of teaching . . . which eventually revolutionized the learning of languages and particularly the study of pronunciation and intonation. (Fry, 1968, p. 198)

However, in the 1960s there was a major shift in language teaching theory to a communicative approach. In the process—perhaps as a reaction to overreliance on meaning-free minimal pair drilling—pronunciation as a whole was dumped overboard. This caused phonetic research and the teaching of the spoken language to become disconnected, resulting in decades in which pronunciation has been an orphan in teacher training (Deng et al., 2009; Derwing & Munro, 2005; Gilbert, 2010; Macdonald, 2002; Murphy, 1997; Rossiter, Derwing, Manantim, & Thomson, 2010). Kelly (1969) referred to spoken language as the Cinderella of foreign language teaching.

The picture began to change in the 1990s. Samuda (1993) described the confusion in curriculum of the time, as programs tried to fit pronunciation in somewhere: either as a separate component, a series of self-paced, individualized modules, or integrated throughout the curriculum. As these alternatives were debated, she wrote that

many of us quietly go about our work erroneously assuming that someone else is taking care of pronunciation. One reason we have been willing to overlook pronunciation instruction may stem, not so much from uncertainty about where it belongs in the curriculum, but from a basic uncertainty about how to teach it. (p. 757)

The Times They Are a-Changin' (Dylan, 1964)

In the 21st century, research and teacher training have begun to come together again, with a new recognition of the importance of the spoken language. Because there is always a shortage of time (and energy) and because teaching too much is generally counterproductive, the essential question is priorities: What elements of speech really need to be taught first? Any extra time can be used for other aspects of speech, but the central importance of prosody (rhythm and melody) must come first.

Why Is Prosody Central?

Listeners use prosodic cues to confirm if an item is new or one that they are already aware of, to track important information, and to predict when one topic is ending and another is beginning. (Kang & Pickering, 2011, p. 6)

All languages must have a way to signal these elements, but English depends on the prosody. Here are two examples of the way other languages signal an “important word”:

English/Japanese (post-word particle *-ga*)

THIS is my bag.

Kore-ga watashino kaban-desu.

English/Spanish (grammatical construction: mainly word order)

No, it's HIS fault.

Al contrario, la culpa la tiene él.

Because English depends mainly on the prosodic signals, speaking without these cues is baffling for the listener. Also, inability to notice these cues leads to poor listening comprehension. Speaking and listening are two sides of the same coin.

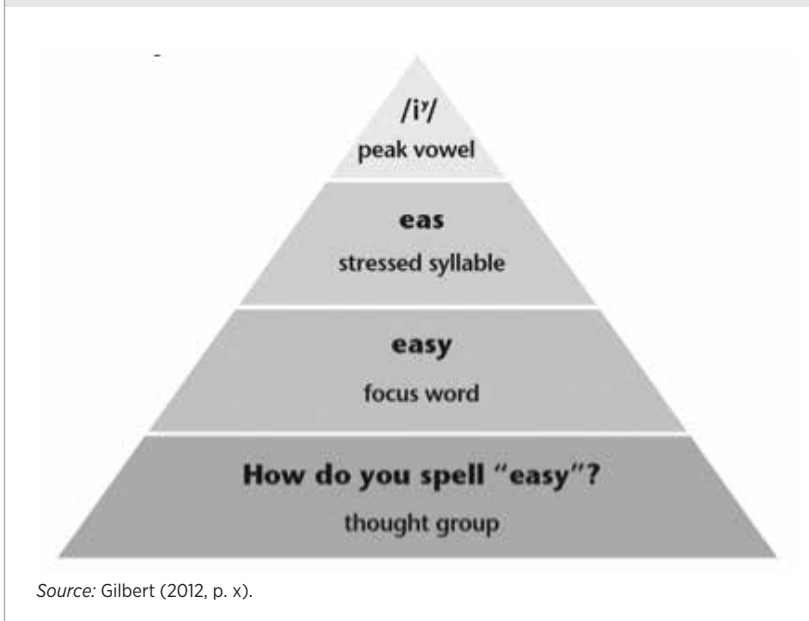
Whereas, phonemic interference involves the identification of meaning-bearing linguistic units, a necessary step in the decoding of the message, prosodic interference inhibits the transmission of meaning itself, often negating or contradicting the intentions of the speaker. (Nash, 1971, p. 138)

Allen (1971) urged that intonation should be given primary attention. She wrote that instruction would be more effective if it

(1) directs attention to a very few major patterns, (2) alerts the student to specific differences between the punctuation system and the intonation system, (3) distinguishes between the intonation of isolated sentences and the intonation of extended discourse, and (4) *teaches the student to think in terms of the speaker's intention in any given speech situation.* (p. 73, emphasis added)

Virginia Allen was a founding member of TESOL, and the above paragraph was the beginning of my own approach to teaching pronunciation.

Figure 1 The Prosody Pyramid



After many years of trying to make English intonation/suprasegmentals/prosody easier to teach, I began to use the image in Figure 1. The foundation of the pyramid is the thought group (a short sentence, clause, or phrase). Each thought group has one focus word, and each focus word has one primary stressed syllable. The vowel at the energy peak of this syllable is the peak of information.

Where Should Pronunciation Fit?

In the following Introduction, Tamara Jones explains specifically what students need to know about pronunciation. Programs rarely have the luxury of stand-alone pronunciation classes, but once a teacher understands what elements are highest priority, they will be readily apparent in regular class content. These elements help bring clarity to text, and the following examples are easy to spot once you are looking for them: vowel clarity and lengthening (in crucial syllables), consonants that signal grammar cues (spelled with final letter D or S), word stress (helping identify the word), contrastive sentence emphasis (showing coherence—what goes with what), thought grouping (helping clarify grammatical divisions), and linking (helping tie thought groups together). Ways of promoting attention to crucial pronunciation of these elements in the regular classroom is the purpose of this book.

And finally, a statement about the importance of prosody: “It don’t mean a thing if it ain’t got that swing” (Ellington, 1931).

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INTRODUCTION

The Gap Between the Integration of Pronunciation and Real Teaching Contexts

Where Are We Now?

For many years, I taught English in a variety of contexts without having a clear idea of how to teach pronunciation. I found the IPA intimidating and, never having been trained to teach pronunciation, I avoided bringing it up in class except to offer awkward correction when students mispronounced the /r/ sound. It wasn't until I was asked to take over an intermediate pronunciation class when a popular teacher left the program where I was an adjunct that I realized that, in fact, teaching pronunciation wasn't as scary as I had thought. On the contrary, it was fun, and the students really appreciated whatever help they could get. In fact, I started to realize that it wasn't just the students in my pronunciation class who would benefit from this instruction; students in many of my other classes needed it, too.

Sadly, I suspect that many other ESL and EFL teachers might have the same concerns about teaching pronunciation as I had in the beginning. Research conducted by Murphy (1997, 2014), Breitzkreutz, Derwing, and Rossiter (2001), and Baker (2011) suggests that, by and large, teachers feel ill prepared to teach pronunciation. "One recurring theme [in the research] was that many teachers are hesitant when it comes to teaching pronunciation due to inexperience, lack of specialized training, lack of resources and/or lack of institutional support" (Murphy, 2014, p. 205). In my case, it was almost a perfect storm of all of these factors that had caused me to feel anxious about teaching pronunciation and avoid all but the very minimal instruction in my lessons.

In addition to the reality that pronunciation is underrepresented in teacher education, systematic pronunciation instruction takes a further hit because few ESL and EFL programs offer pronunciation-specific classes. As a result, educators are forced to integrate it into already overfilled curricula in other skill areas. Foote, Holtby, and Derwing (2011) found that the majority of teachers in adult ESL programs they

surveyed devote only 6% of their class time to teaching pronunciation and correcting pronunciation-related errors, and Foote, Trofimovich, Collins, and Urzúa (2013) determined that much of this time is spent focusing on segmentals.

These results are dismaying when one considers the importance of pronunciation in communication. While a listener may be able to navigate a sentence littered with grammar errors, a breakdown in pronunciation can stop a conversation in its tracks. So why do we as teachers spend so much more time on things like grammar in our lessons? According to Kanellou (2009), one of the main reasons may be the fact that the texts we use often give scant consideration to pronunciation. Grant (2014a) points out that,

when pronunciation is routinely relegated to token “listen and repeat” exercises at the end of chapters, students and teachers are apt to develop a simplistic view of pronunciation teaching and learning or to perceive pronunciation as incidental to oral proficiency. (p. ix)

It is no wonder I had avoided teaching pronunciation for so many years. If it is true that “the English sound system cannot be learned (and thus should not be taught) in a vacuum” (Celce-Murcia, Brinton, & Goodwin, 2010, p. 365), the real issue that teachers currently contend with is that of integration, of figuring out how to incorporate pronunciation seamlessly into their lesson plans. It is precisely with this issue in mind that this handbook for teachers was created.

What Do Teachers Need to Know?

When I cracked open the course book for my very first pronunciation class, I felt as though I had to learn a whole new language in order to teach the material. While this was slightly intimidating, I also found it thrilling, like I was learning the passwords that let me into a secret world. In order to fully access the suggestions in the following chapters, it is necessary for readers to understand that English pronunciation is often divided into two categories: segmentals and suprasegmentals.

Segmentals

Several years ago, I was lying on the table in my osteopath’s office in Brussels listening to him talking about a professional workshop he had attended. As he described the course, he kept mentioning a breathing program he had participated in. It was not until a few minutes later that I realized that, in fact, he meant a *breathing* program, but he had substituted /d/ for /ð/. This is an example of sound functioning in *contrastive distribution*, “as minimally distinctive units of sound that can alter the meaning of

a word" (Celce-Murcia et al., 2010, p. 51). The term *segmentals* describes phonemes (sounds), many of which can cause misunderstandings when mispronounced and which so intimidated me when I first started teaching. Segmentals are divided into consonant and vowel sounds.

CONSONANT SOUNDS. In order to raise money for my local scuba club, I once volunteered to sell hot dogs and hamburgers with some of the other club members. One of the volunteers was from France, and he started the day asking people if they wanted an 'otdog or an 'amburger. He became aware of his mistake and worked through the afternoon, not only selling food, but also pronouncing the initial /h/ sound on both words. Consonant sounds are distinguished by whether they are voiced or not (think of the contrast between /f/ and /v/), where they are formed in the mouth (think about how you stick your tongue between your teeth to make the /ð/ and /θ/ sounds), and how the airflow is affected (think about how the air is stopped when you say /p/ but not /m/). Learners not only substitute sounds erroneously, as my osteopath did, and omit sounds, as the scuba club member did, but they may also add sounds, as in "eschool" (/ɜsku:l/) instead of "school" if the speaker has difficulty navigating *consonant clusters*, when two or more consonants appear together, like /sk/. These errors may depend on the L1 of the learner; however, "contrary to popular belief, not all segmental difficulties are language-specific" (Grant, 2014b, p. 20).

VOWEL SOUNDS. Just the other day, one of my students asked me for a pink pepper. As she stood in front of my desk with scissors in her hand, I immediately understood that, in fact, she wanted some pink paper. She had inadvertently substituted the vowel /eɪ/ with /ɛ/. Vowel sounds "are produced by a freely flowing airstream. Essentially, we create different vowel sounds by using the mouth as a resonance cavity and changing its size and shape" (Grant, 2014b, p. 21). Experts categorize vowel sounds as *simple vowels* (those without a glide movement, such as the /ɛ/ in "pepper"), *glide vowels* (those that have an accompanying /y/ or /w/, like the /eɪ/ in "paper"), and *diphthongs* (two vowel sounds in the same syllable, such as /ɔɪ/ as in "boy"). There are also distinctions commonly made between *rounded* versus *spread* vowels (in terms of lip position) and *tense* versus *lax* vowels (in terms of muscle tension).

SCHWA. Recently, when I was helping students learn vocabulary for their math lessons, I heard a student say she wanted to make sure the line. I waited for her to finish her sentence. Make sure the line . . . what? Was straight? Was long enough? Actually, she had wanted to "measure" the line. In other words, she had attempted to clearly pronounce both of the vowel sounds in "measure," which resulted in a misunderstanding. While vowel sounds are notoriously difficult for students to master,

the most significant challenge for students lies in the fact that the pronunciation of a vowel changes depending on where it is in a word or sentence. In other words, when a vowel appears in an unstressed syllable, like the second syllable of “mea-sure,” it is generally reduced to the schwa sound, or /ə/. “Vowel reduction is particularly baffling for students whose L1 [first language] never reduces vowels, such as Spanish and Japanese. Learning to hear the difference between clear and reduced vowels is therefore a challenging but essential task” (Gilbert, 2008, p. 17).

Suprasegmentals

Also known as *prosody*, the term *suprasegmentals* refers to the “features of pronunciation that stretch over more than one sound or segment” (Grant, 2014b, p. 16). In other words, suprasegmentals encompass everything beyond individual sounds. Miller (2011) refers to suprasegmentals as *core pronunciation features* because they are so vital to communication. Many experts feel that “while segmental instruction may still be important for accent reduction in the long run, it is essential to give priority to prosody in pronunciation since it results in better comprehensibility in the short run” (Celce-Murcia et al., 2010, p. 33). In many pronunciation textbooks on the market, suprasegmentals are divided into word stress, rhythm, prominence, thought groups, linking, and final intonation.

WORD STRESS. I was recently on a hike in Malaysia, and our guide was trying to explain the reason he was unable to give us the passes for the mountain. He apologized and said that the “mission” wasn’t working. After a few moments, I understood that, in fact, the “machine” used for printing was broken. The breakdown occurred simply because the guide said “MACHINE” instead of “maCHINE.” A syllable has a vowel sound at its core and possibly consonant sounds on either side of it. The word “machine” has two syllables, /mə/ and /ʃin/. Problems can arise for students who add additional syllables to a word (“church” becomes “church-ee”) or cut syllables from a word (“tofu” become “tof”) because of interference from the speaker’s L1. In polysyllabic words, the vowel sounds of the *stressed syllables*, which Gilbert (2008) refers to as *peak vowels*, are often pronounced more clearly, that is, longer, louder, and higher in pitch. When a speaker stresses the wrong syllable, breakdowns can occur because proficient English speakers mentally “store words under stress patterns . . . and we find it difficult to interpret an utterance in which a word is pronounced with the wrong stress pattern—we begin to ‘look up’ possible words under this wrong stress pattern” (Brown, 1990, p. 51).

RHYTHM. Many years ago, when I was an undergrad, I had a professor whose lectures had a sedative effect on me. It wasn’t that the subject matter was particularly dull; my tendency to nod off resulted because when he spoke, he read every single word in a monotone. In order to “maintain the interest of the listener” (Cauldwell,

2007), the professor shouldn't have read directly from his notes, as his delivery eliminated all traces of rhythm from his speech. Many pronunciation texts refer to rhythm as *sentence stress* to describe the tendency in English to stress content words and reduce function words. In other words, content words, including nouns, main verbs, adjectives, adverbs, question words, demonstrative and possessive pronouns, long conjunctions, negative words, and the prepositions in phrasal verbs, "usually receive stress because of their semantic as well as syntactic salience" (Celce-Murcia et al., 2010, p. 210). However, function words, such as articles, auxiliary verbs and the copula *to be*, short conjunctions, prepositions, and pronouns, are usually unstressed. Due to an emphasis on written grammar in many ESL and EFL programs,

it is common for students to emphasize every word when they are anxious to be understood. This gives the appearance of agitation or insistence that they may not intend, and it certainly diminishes the effectiveness of the prosodic "road signs" that the listener needs. (Gilbert, 2008, p. 14)

PROMINENCE. "The name is Bond. James Bond." This might very well be one of the most famous lines to ever come out of Hollywood, but it is also a great example of the use of prominence, or focus. While many languages use grammar or syntax to highlight important information, English does this largely through pitch contours. In other words, when those of us who are proficient English speakers want listeners to pay attention to key information in a thought group, we change the pitch of the stressed syllable of the word, lengthen the vowel sound of the stressed syllable, and make that vowel sound clearer while reducing the other vowel sounds, often to /ə/. We do this to contrast between old information and new information, as in "**BOND**. JAMES Bond." In the first sentence, "Bond" is the new information and so receives the stress. In the second sentence, "James" is the new information and "Bond" is old information, so "James" is said with more stress. We also use prominence to both agree enthusiastically ("you **DO** LIKE ICE CREAM!") and correct or contrast ("my **FIRST** NAME is TAMara"). Students who struggle to hear focus, as well as those who hear it but don't ascribe any significance to it, may be missing out on valuable information that is communicated through these pitch contours.

THOUGHT GROUPS. When I was working on my doctoral research, I had to read many texts about the philosophy of language. I noticed that whenever I would encounter a long, complicated sentence, I often read the sentence aloud to make sense of it. By breaking the sentences, which could take up as much as half a page, into manageable chunks, it was easier to make sense of the authors' arguments. Simply put, thought groups, also known as *speech groups*, are groups of words that go together syntactically and grammatically and are bound on either side by brief

pauses. Miller (2011) refers to this chunking as *auditory punctuation*. If speakers do not break down their longer utterances, their message may be very difficult to understand, just as a paragraph without punctuation would be difficult to decipher.

LINKING. Several years ago, a student complained of being in a fast food restaurant and ordering a meal, only to be faced with the bewildering response “Latbefrererdogo?” Of course, he had absolutely no idea that the server had been asking him if he wanted his meal to eat there or to go. Proficient English speakers, like the McDonald’s worker in my student’s story, tend to run words together, often creating new sounds and deleting others. As Celce-Murcia et al. (2010) point out,

the ability to speak English “smoothly,” to utter words or syllables that are appropriately connected, entails the use of linking (or liaison), which is the connection of the final sound of one word to the initial sound of the next. (p. 165)

Speakers often link words when the consonant sounds are the same or similar, as in “some money”; when the last sound of a word is a consonant sound and the first sound of the following word is a vowel sound, as in “get into”; and when the last sound of a word is a vowel and the first sound of the following word is a vowel, as in “go(w)away” and “high(y)and.” Unfamiliarity with linking is one of the biggest barriers to listening comprehension (Field, 2003), and if students don’t apply linking to their own speech, it can sound choppy and lack fluency.

FINAL INTONATION. I used to have a great dry cleaner from Korea. Whenever I would leave his shop, he would say, “Thank you very much. Please come again.” While his words communicated a friendly message, he applied a Korean intonation pattern to them, so he actually sounded quite the opposite. This was because the pitch of his voice fell more deeply and fell in a different place than a proficient English speaker’s would have when uttering the same sentences. In fact, intonation “has the power to reinforce, mitigate, or even undermine the words spoken” (Wichmann, 2005, p. 229). Simply put, intonation is the rise and fall in the pitch of the voice within a thought group. Usually, when making a statement or expressing certainty, a speaker will fall after the focus word. When asking a yes/no question or expressing uncertainty, a speaker will rise after the focus word. Finally, when a speaker has more to say, he or she will communicate this by using a flat pitch, except when listing. However, many experts, including Rogerson-Revell (2012), contend that intonation can be an extremely difficult skill to both teach and master. Perhaps this is because the rules associated with pitch levels are baffling to many educators and the relationship between pitch and attitude can be difficult to explain and because, as researchers such as Stibbard (2001) argue, the connection between attitude and intonation is context-specific.

How Can We Integrate Pronunciation Into All Our Lessons?

It is rare that teachers have the opportunity, as I did, to teach a stand-alone pronunciation class (Foote, Holtby, & Derwing, 2011) and really learn about English prosody instruction. More commonly,

teachers must balance the needs of their students within a somewhat fixed curriculum. If this is the case, pronunciation is not always explicitly included even in a speaking course, and teachers need to find ways to integrate pronunciation into existing curriculum and textbook materials. (Celce-Murcia, Brinton, & Goodwin, 2010, p. 381)

Nonetheless, instructors do, by and large, agree that pronunciation is an important component of an ESL, EFL, or English as a lingua franca curriculum, and we tend to generally believe that the pronunciation instruction we incorporate into our lessons can be effective (Foote et al., 2011). The question this book aims to answer is: What are the best ways to do this?

To begin, as Ahmad and Burri, Baker, and Acton point out in Chapters 1 and 2, words are the building blocks of language. After all, “while without grammar very little can be conveyed, without vocabulary nothing can be conveyed” (Wilkins, 1972, p. 111). Learning about word stress serves two important purposes for students: It helps them hear the words when they are used in a conversation, and it helps them use the words comprehensibly themselves. Moreover, pronunciation instruction creates the potential for multiple passes over new vocabulary, something that is essential for a language learner to take genuine ownership of new words (Nation, 2001). For these reasons, we are doing our students no favors if we introduce new vocabulary without simultaneously integrating pronunciation instruction.

Pronunciation is also an integral part of oral communication, so it is a natural fit for speaking and listening classes. In Chapters 3, 4, 5, and 6, the authors stress the importance of including prosodic features, specifically prominence, intonation, and thought groups, into classes that emphasize listening and speaking skill development. In Chapter 3, Muller Levis and Levis describe a series of interactive activities that provide students with practice applying the intonation patterns (both final and prominent) expected by North American English speakers. In Chapter 4, Sardegna, Chiang, and Ghosh discuss the connection between pronunciation, specifically prominence, and presentation skills. They suggest several activities that help students move toward greater comprehensibility and autonomy in their public speaking. Thought groups and prominence also feature significantly in Murphy’s discussion in Chapter 5 about integrating pronunciation into listening lessons. Key to comprehension and memory (Harley, 2000) as well as turn taking, thought groups are an

essential aspect of listening instruction. In addition, exposing students to strategies for dealing with compressed speech is a priority for teachers of listening, as learners are often hindered by “arguably the commonest perceptual cause of breakdown of understanding: namely, lexical segmentation, the identification of words in connected speech” (Field, 2003, p. 327). In Chapter 6, Reed focuses on the important role that prominence plays in the illocutionary force of an utterance. Unfortunately, learners may neither hear the pitch contour nor be aware that it carries meaning; thus, they may be missing out on important information other listeners have heard. Clearly, intelligible pronunciation is crucial to both speaking and listening. However, oral communications teachers “often address pronunciation unsystematically, applying it primarily as a corrective measure when errors are too prominent to be ignored” (Levis & Grant, 2003, p. 13). These chapters suggest a more systematic approach for incorporating pronunciation into the listening and speaking curriculum.

The authors of Chapters 7, 8, and 9 contend that pronunciation merges remarkably easily into grammar lessons. Perhaps this is because when the target grammar is incorporated into pronunciation exercises, it is “mutually reinforcing: practicing pronunciation with similar grammar and vocabulary activities as those found in the course should help to fix lexical and syntactic aspects” (Chela-Flores, 2001, p. 87). In Chapter 7, Miller and Jones advocate for the inclusion of pronunciation into beginning-level grammar classes. Beginners benefit from exposure to pronunciation norms in the form of a prosody package, as “it makes little sense to immerse beginning learners into the grammar and vocabulary of English but then leave them to struggle on their own with the pronunciation” (Zielinski & Yates, 2014, p. 59). In Chapter 8, Floyd suggests a variety of activities that teachers can use when integrating intermediate grammar and pronunciation, both segmental and suprasegmental. In Chapter 9, Rimmer points out that since many ESL and EFL syllabi are organized around grammar skills (Foote et al., 2011), it makes sense for the existing curricula to absorb pronunciation practice rather than vice versa. Although the same pronunciation skills may be recycled level after level, the “development of speaking skills is not a hierarchically determined process” (Keys, 2000, p. 97). Therefore, the recycling of pronunciation skills with progressively more difficult target structures reinforces both the grammar and the pronunciation.

Finally, Chapters 10, 11, and 12 make a strong case for the integration of pronunciation into lessons that focus on reading and spelling. Although at first light reading may not seem to be an obvious match for pronunciation, in Chapter 10 Woo and Price demonstrate the benefits of incorporating phonics instruction into reading lessons from the very start. They argue that in order for students to become skilled readers, they need “knowledge of phonemic segmentation, letter-sound correspondences, and spelling patterns to bond the complete spellings of specific words

to their pronunciations and meanings in memory” (Ehri, 2003, p. 2). In Chapter 11 Han also argues in favor of including pronunciation instruction in the reading curriculum, though at the passage level. She presents activities that help students develop strategies for three major types of passage-level reading: extensive reading, speed reading, and repeated reading. Finally, in Chapter 11, Brown describes how pronunciation can enhance instruction in spelling and punctuation.

It is important for ESL and EFL teachers to understand the correspondences between English phonology and English orthography so that they can teach their learners (1) how to predict the pronunciation of a word given its spelling and (2) how to come up with a plausible spelling for a word given its pronunciation. (Celce-Murcia et al., 2010, p. 419)

The activities suggested by Brown can help students master both of these goals, as well as highlight a valuable connection between prosody and punctuation.

Who Is a Pronunciation Teacher?

Although pronunciation skills are separated into tidy categories for the sake of clarity, they are, in reality, a much messier pile of overlapping concepts. Just as it would be difficult to teach writing without having students learn about grammar and spelling, it is impossible for students to apply prominence, for example, if they haven’t been exposed to thought groups, speech rhythm, word stress, and peak vowels. Therefore, it makes much more sense for teachers to integrate pronunciation into lessons on a consistent basis. Just like we teach elements of grammar and then spend months, if not years, revising them, so should we touch on these core pronunciation features again and again. Furthermore, pronunciation should not be confined to classes specifically designated as such. Students need to be able to communicate in all of their subjects, and “intelligible pronunciation is an essential component of communicative competence” (Morley, 1991, p. 488).

However, I know many of you may be hesitant to introduce pronunciation into your lessons, as I once was. If you are a nonnative English speaker, you may feel even more apprehensive due to insecurity about your own pronunciation. Interestingly, however, many experts argue that nonnative-English-speaking teachers make excellent teachers of pronunciation because they can provide an attainable model for students and their personal experiences with learning English can inform their teaching. In addition, whether you are a native or nonnative English speaker, perhaps you worry, as I did, that you are not prepared to teach pronunciation as “most training and degree programs have been doing a less-than-adequate job of preparing ESL and EFL teachers in this area” (Murphy, 2014, p. 204). I hope that by reading this book

you get some useful and practical ideas that you can implement straight away, no matter what classes you teach.

Therefore, I would argue that regardless of specific courses taught, first language, or educational background, *all* ESL and EFL teachers are pronunciation teachers.

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