PUTTING PROSODY FIRST:

TEACHING AND ASSESSING THE PROSODY OF ENGLISH FOR FRENCH LEARNERS

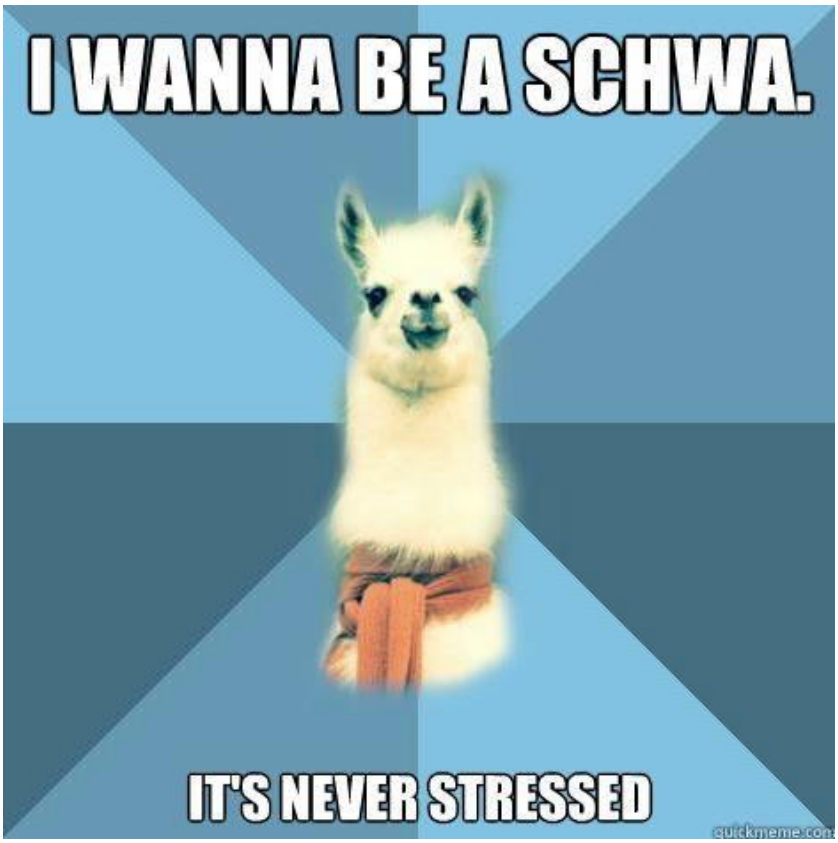
(A GUIDE FOR TEACHERS)

- *This guide is intended for teachers of English to French learners*
- *Another document is available for learners (in French & English)*
- *Ideally, this document would accompany a training session, but we hope it will be useful on its own for those teachers who are unable to attend a workshop*
- *It contains three parts and appendices:*

.1. *An explanation of why it is so important to work on prosody*

.2. *A guide on how to use the prosody descriptors (including audio & video recordings to practise and 2 short feedback questionnaires – one for teachers, one for learners)*

.3. *A selection of ideas, resources and activities to use with learners*
(The appendices contain all the photocopiable resources and activities which are mentioned in the guide)



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But most importantly of all, I'd like to thank my colleagues, teachers, trainee teachers, and students, for all their help and enthusiasm and work in developing and refining these ideas and activities. I hope they continue to bring you insight into the way English and French work and most of all – that you continue having fun with this stuff ☺

Introduction

The problem

I'm sure you'll have noticed that the French have real problems with spoken English. I don't mean plucking up the courage to speak up in class, although that's probably part of it. About two-thirds of English vocabulary and a lot of our grammar come from French, either directly or from the same Latin and / or Greek sources, so here's the question:

- Why do French learners of English, even after 8 or more years of English at school and often classes at university and elsewhere find it really difficult to understand English when it's spoken at normal speed by native speakers?
- And why are speaking and interaction also so problematical?

The idea of this approach is to work on pronunciation to improve intelligibility, but especially comprehension by:

- **Assessing learner skills oral production in prosody and prosody-related issues**
- **Raising awareness to particular issues**
- **Setting objectives for learning and teaching**
- **Using resources and activities based on prosody**

The prosody descriptors (see appendix) are the result of many years of research and experience in the field and are an attempt to address this problem in a methodical way. The approach is based on raising awareness through self-assessment and assessment by teachers, combined of course with resources and activities to improve learners' performance in some of the key areas of oral skills.

This guide is in three main parts:

1. An explanation of some of **the factors underlying the problem**
2. A presentation of **the prosody descriptors** and an explanation of each of the categories
3. Some **ideas, resources and activities** to improve learners' prosody and oral skills.

There is also a **references and further reading** section and **appendixes**.

We know that most English teachers have little or no formal training in how to teach pronunciation, in France and indeed all over Europe (Henderson et al. 2011),. teachers often treat pronunciation "as it comes up", using explanations like "that's just the way it's pronounced", etc. Which is true, but it doesn't help us to construct lessons and syllabi around pronunciation and I believe we should be doing this. Especially in France. The notions involved are sometimes complex, some of the concepts may be new to some teachers, and we will try not to get too technical here – this is not a research paper, but a document aimed at teachers, few of whom have specialist knowledge in this field. But it is essential, if as teachers we are to help our learners to make progress in oral English, that we understand why they have these problems before we can set about trying to fix them.

All of the materials and methods presented here have been tried and tested by us and by many of our colleagues – we *know* they make a difference to French learners' oral production, comprehension and interaction and that this has a positive impact on motivation.

1. The factors underlying the problem

1.1. What is prosody?

There is a lot of jargon and a lot of debate in this area. And there always will be, because it's a complex set of phenomena. We'll try and keep it simple and maybe demystify a couple of things along the way…

Put quite simply, **"prosody" is the music of a language.** The term comes from Ancient Greek *προσῳδία* (prosōidía) and refers to the laws governing rhythm in songs and poetry.

In the science of phonetics (the study of speech sounds) or phonology (the study of speech sounds and how they relate to meaning), we generally separate speech phenomena into two distinct areas:

1. Segmental features
2. Suprasegmental features

Segmental features are the segments of speech, i.e. phonemes (vowels, consonants, syllables, etc.) and suprasegmental features are the features which go beyond the segments, which may exist over several segments, such as voice quality (pauses, whispering, creaky voice, etc.) and prosody. So prosodic features are a subset (and not a synonym) of suprasegmental features. Prosody is basically composed of two areas:

Prosody = stress + intonation

These are really hard things to pin down and define properly, because like all spoken phenomena, they depend on what is conventionally "correct", what is actually produced and what is perceived by the listener. For this reason, many linguists prefer to make a difference between two concepts, "linguistic stress" and "accent": Linguistic stress is the concept of stress at an abstract level, i.e. a syllable is *potentially* stressed or not, before being spoken. "Accent" however, refers to the surface reality, i.e. a syllable is stressed or not in an actual spoken utterance. And finally, as we are dealing with oral communication, for a syllable to be stressed, the listener must *perceive* it as stressed.

To keep things simple, we will just talk about stress and stressed or unstressed syllables, as do most teachers.

Stress and intonation exist to a greater of lesser degree in all languages. In some languages, stress has a very important role and may change the meaning of words, as in Spanish, Italian and English. In some languages, it is rarely used, such as in French. In some languages, intonation is very important and pitch rises and falls are large and important to meaning, such as English and many Scandinavian languages, whereas some languages are fairly flat, such as French.

The place of prosody in the scheme of things can be summed up by this diagram:

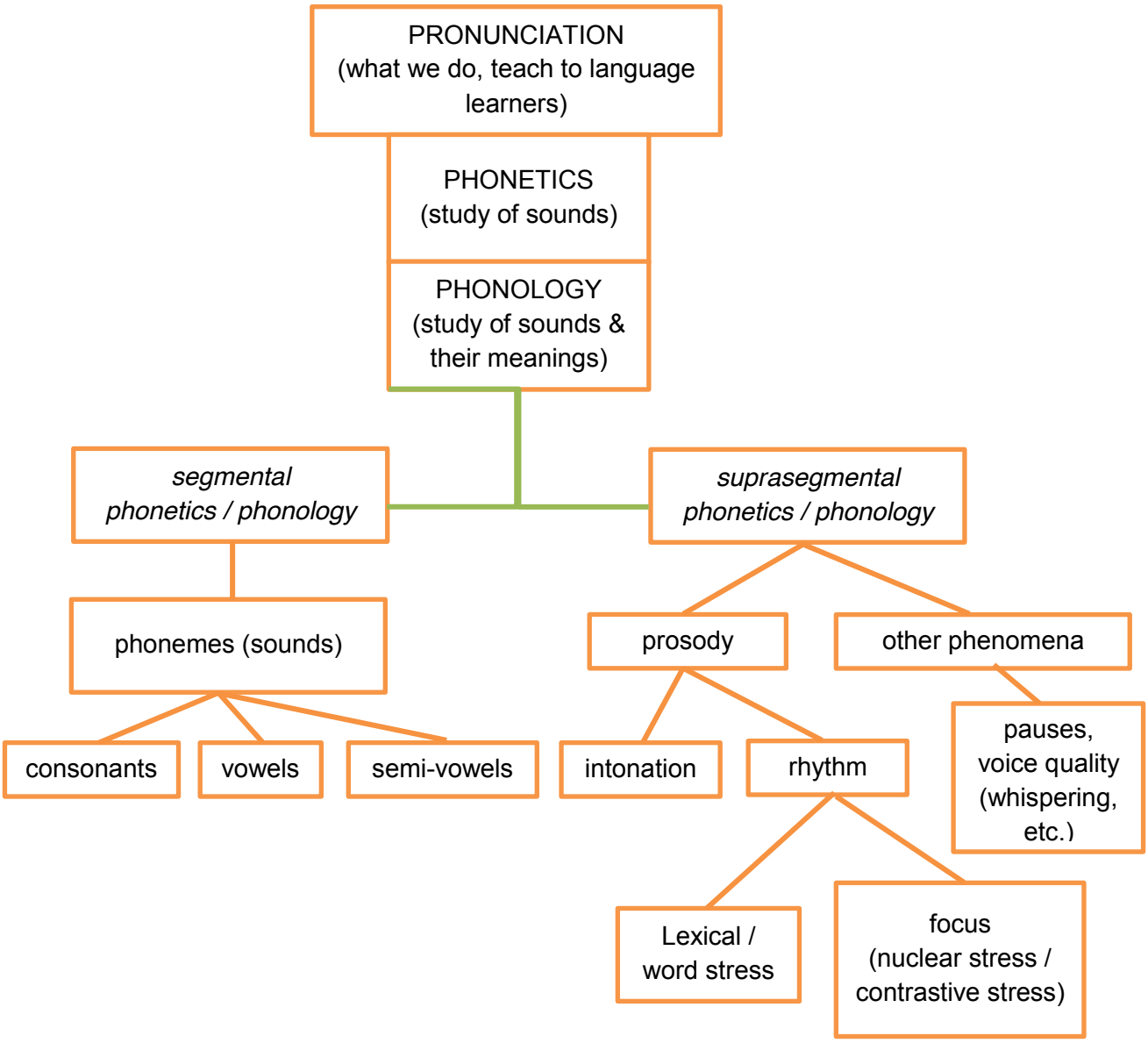


Figure 1. The place of prosody in pronunciation teaching (or phonetics / phonology

1.1. What is stress?

Stress is a relative phenomenon, i.e. a stressed syllable is more stressed than the syllables around it. Or to put it another way, a syllable which is stressed may be more stressed than average, but other syllables may be less stressed than average. This alternation between more or less stressed syllables is very important in English and very difficult for learners of English, especially the French and we shall come back to this. There are often said to be four variables, known sometimes as cues of stress. These are acoustic realities which are perceived (or not) by the listener. So…

A stressed syllable is:

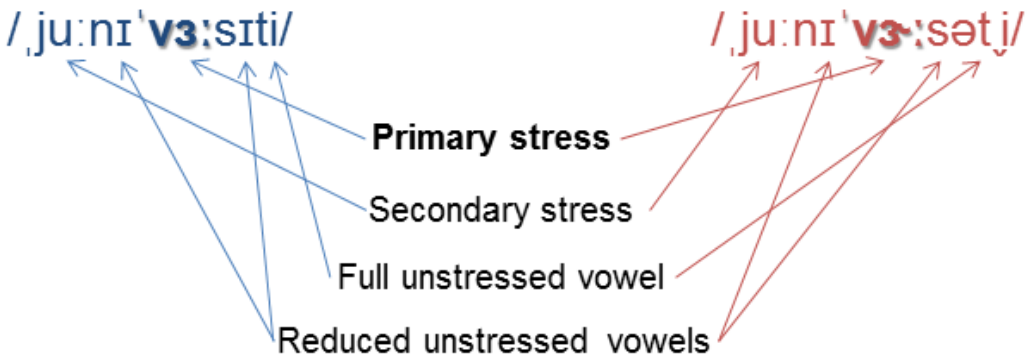
1. **Longer**
2. **Louder**
3. **Higher (or lower) but is marked by a change in pitch**
4. **Pronounced "correctly" (i.e. with a full, unreduced vowel)**

In English, we generally talk about two different types of stress, stress at the word level and stress at the "sentence" level. Of course, both "words" and "sentences" are easy to define when we are writing, but not so easy when we are speaking; we do not speak with pauses in between words or full stops at the end of sentences, and often "words" sort of blend together. More on that later. Stress in English exists in the following forms:

Stress in English

- **Word stress (AKA lexical stress)**
- **Focus:**
  - **Nuclear stress (AKA sentence stress / tonic stress)**
  - **Contrastive stress**

Word stress is about how syllables are stressed in a word of two or more syllables. In longer words, one syllable bears primary stress, there may also be a syllable bearing secondary stress. The other syllables are unstressed and may or may not be reduced or even disappear altogether. Here is an example, using the word "university" (British on the left in blue, American on the right in red):



Most of the contexts in which you teach will only require you to differentiate between "stressed" i.e. primary stress) and "unstressed" (i.e. the rest).

Focus (nuclear stress and contrastive stress) will be dealt with more fully in section 3, but we here is a brief explanation. Focus is often referred to as "sentence stress" (a misleading term, as we write sentences, and stress is something we do when we speak). Focus is basically which syllable receives the most stress in a given "tone unit" (TU). TUs are the longer prosodic units, chunks which are often referred to as "thought groups", "breath groups", etc. They are separated in writing by punctuation and they have distinct intonation patterns. Within each TU, one syllable is more stressed than the others, and this is known as the nucleus, or the syllable which bears the nuclear stress. In English, it is usually the stressed syllable of the last content word of the TU. For example:

*"I'm a ge**o**graphy st**u**dent at a French uni**ve**rsity.* (The syllables which would usually bear stress are underlined, the nuclear stressed syllable is in bold and underlined)

Of course the speaker can choose to put the focus where he or she wants – to move the nucleus. This is known as contrastive stress.

Tone units, nuclear stress and intonation are all very complex phenomenon but they are also linked. It is hard to know which is best to teach when. I generally start with word stress, and when I introduce focus, I deal with tone units and this leads into intonation. This usually works for me, but if intonation is important for teaching polite expressions, for example, that could be another way in. Every learning situation is different. Tone units, focus and intonation are explained in more detail in section 3.

1.2. The importance of prosody

Prosody was there at the beginning of human language and at the beginning of our language as individuals. The first sound uttered by the first hominid – before there were phonemes, necessarily had pitch and then rhythm. The first sound a baby utters has pitch and pretty soon, rhythm too. It is uniquely wired to the rhythms of our body (breathing, heartbeat, walking, etc.) and it is essential to conveying meaning, both intentionally and unintentionally. No wonder it is so hard for learners to get to grips with. The fact that it is so neglected by teachers and teacher-trainers doesn't help…

Prosody is the one area of human speech where the definition of human language as "an arbitrary set of signs" doesn't hold true (you may have learnt about Saussure's definitions of sign, signifier and signified). It is true that the actual phonemes used in spoken language and the actual letters used in written language bear no actual relation to the objects or concepts they define. Why should the spoken utterance /ˈteɪbɬ/ and the written word "table" be used to refer to the same object as the French /tabl/ (*table*), the Spanish /ˈmesa/ (*mesa*) or the German / tɪʃ / (*Tisch*)? Apart from onomatopoeia, it's pretty arbitrary. However with prosody, it's different. Take stress, for example: the more articulatory effort a speaker puts into something (a syllable, a word, whatever), the more important it must be. So we can say that stress is iconic, not arbitrary. The golden rule which many of us teach our learners is:

Stress corresponds to new and important information

Which is true – but it's only part of the story…

Prosody enables us to learn all the rest of our speech when we are infants. It is essential for segmenting running speech into chunks – syllables usually – which we can then reconstruct in our minds into words and longer chunks of language in order to understand them. When we are speaking, we do not insert pauses between "words" as we do when we write most languages. A language we do not speak at all just often sounds to us like a long indecipherable chain of noise which we are unable to sort out into syllables, words, or whatever.

Prosody is also the first aspect of our mother tongue (L1) we acquire. We learn the prosody of our L1 in the three months before we're born; the womb and amniotic fluid are a low-pass filter letting through the music of the language, not the higher frequency consonants and even making vowels hard to distinguish. This is why new-borns recognise their L1 and can even recognise legitimate syllable breaks and rhythmic units in their L1. So two-day-old infants are capable of using prosodic features to segment their native language into chunks which can then be processed. Which is more than many of our learners can do…

1.1. Isochrony

English is often referred to as a "stress-timed" language and French as a "syllable-timed" language. This is a simplification, but even in natural speech, for many "chunks" (idioms, fixed expressions, clichés, etc.) this distinction is valid. All spoken language is structured into chunks with distinct intonation patterns between pauses, i.e. the tone units mentioned above. In French, most syllables are similar in length, with a lengthening on the final syllable as breath runs out at the end of a tone unit. In English however, syllables are stressed to varying degrees. The syllables that are stressed the most tend to be spaced at regular intervals in time. Between these primary stressed syllables, there may be one, two, three or even four unstressed syllables. Or none.

1.2. L2 transfer and pronunciation

L1 transfer, more commonly known as "interference" is perhaps the main challenge we face as language teachers, no matter which aspects of a language we choose to focus on. L1 transfer is particularly noticeable in pronunciation, as nearly all learners, especially those who have started learning later in life, have a "foreign accent" when they speak, even if their grammatical and lexical control are excellent.

We must remember however that L1 transfer is a factor in comprehension and not just production. Trubetzkoy, and the Prague school coined terms like "phonological filter" and Dupoux *et al.* talked of "stress deafness" (Dupoux *et al.* 2001). And we know that Chomsky's "critical period" or Lenneberg's "sensitive period" ends with puberty.

So, it is very useful for language teachers to do a contrastive analysis of the learners' L1 and the target language (especially is the group share the same L1). As Fred Eckman has been pointing out for years (Eckman 2008), the more different a marked feature is in a learner's L2 from his/her L1, the harder it is to learn. The more we are aware of these differences as teachers, the more we can adapt our content, style and expectations accordingly.

1.3. Some key differences between English and French

English and French are about as different as two languages could be when it comes to pronunciation and especially prosody (see Frost 2011 for a detailed comparison). The following table (Frost and O'Donnell in press) sums up the main differences between English and French

		ENGLISH	FRENCH
Prosody	Rhythm & stress	• Lexical (word) stress • Pitch an important cue • + stress-timed • Strongly marked nuclear stress • Final lengthening if nuclear stress is final	• No lexical stress • Pitch a less important cue • + syllable-timed • Weakly marked nuclear stress • Evident final lengthening
		• Large range	• Narrow range

	Intonation	• Smooth and varied contours throughout TUs	• Step up / step down changes more frequent
Segmental	Syllables	• Very frequent reductions (mainly /ə/)	• Reductions are rare
	Vowels	• + lax • complex (short and long simple vowels, diphthongs, triphthongs)	• + tense • Simple vowels only
	Consonants	• Deletion, assimilation, etc. very frequent	• Deletion, assimilation, etc. less frequent

Table 1. The main differences between English and French pronunciation regarding prosody.

You will notice that of the five categories, "rhythm and stress" is first. This is because it is the most important for teaching English to French speakers. Basically, English stresses some syllables more than others and this creates the rhythm which is unique to English. As we saw above, English has word stress and focus (nuclear stress and sometimes contrastive stress). Syllables which are not stressed are often reduced (e.g. university), and some may disappear altogether e.g. chocolate /ˈtʃɒklət/, vegetable /ˈvedʒtəbɬ/, etc. French, on the other hand, has no lexical stress and no nucleus as such (although of course contrastive stress does exist, as in all languages). French traditionally tends to lengthen the last syllable of each tone unit or "breath group", but this is just an articulatory phenomena as the breath is running out (and is not as noticeable as it was a generation or two ago). Apart from that, syllables in French generally differ little in terms of the four variables mentioned above (duration, pitch, loudness and timbre).

So it is sometimes said that in terms of isochrony, English is "stress-timed" and French is "syllable-timed". Of course, if you measure the distance between stressed syllables over real spontaneous speech in any language it isn't regular; so many researchers have argued that the syllable-timed / stress-timed distinction is nonsense. But, and this is an important point, much research shows that over shorter tone units, especially fixed expressions, proverbs, etc. and of course in poetry, nursery rhymes, etc., English is in fact stress-timed.

1.4. The rhythm of English

I often remind my learners and that English is the best language in the world and I am serious. Of course, we have more words than anyone else and that is great. We have a very powerful grammar system and very generative morphology and that is great. But one thing really makes English the best language in the world for human beings to speak and that is its rhythm. So why?

The rhythm of English is complex. If we were to talk in terms of "beats", like in music, instead of having a series of beats of equal measure (0 0 0, or "dum, dum, dum", , it has equally spaced beats (stressed syllables), usually with one, two or even three unstressed syllables between these "beats".

It is the alternation of strong and weak syllables which characterises the rhythm of English

For example:

1. O O O (**TUM TUM TUM**, e.g. **BBC**)
2. Oo Oo Oo (tee **TUM** tee **TUM** tee TUM, e.g. *The* **way** *to* **win** *the* **war**)
3. Ooo Ooo Ooo. (**TUM** tiddy **TUM** tiddy **TUM** tiddy", e.g. ***What*** *is the* ***shape*** *of the* ***u****niverse?)*

4. Oooo Oooo Oooo (**TUM** tiddely **TUM** tiddely **TUM** tiddely", e.g. ***Jo****nathan was* ***ne****ver a co****lla****borator).*
5. You may have more unstressed syllables in a row between stressed syllables, such as in discourse with lots of long words (Arleo 2013)[1].

Children's verse, nursery rhymes, etc. are fine examples of the most common speech patterns in English. Take Winnie the Pooh for example: "The more it **snows**, tiddely **pom**, the more it **goes**, tiddely **pom** on **snow**ing". Or nursery rhymes, such as "**This** is the **house** that **Jack built**", or limericks, such as "There **was** a young **la**dy from **Ea**ling…". Even native English speaking children take a while to get the rhythm right, so these poems and rhymes are all attempts to expose our own children to the rhythm of English and let them practise – often with gestures, stepping in time and other uses of the body – but more on that later…

So why is this rhythm better than that of other languages? (This is, of course, a provocative statement and, at least I find, a good way of stimulating learner interest and lively discussion…)

Because of the natural rhythms of our bodies. We all have three main rhythms because of the way our bodies are made:

1. Breathing
2. Heartbeat
3. Footsteps

All human language is limited by breathing – the pauses between tone units are often used to breathe in. The average adult heart beats at 73 beats per minute – and astonishingly (or not), over the more regular tone units, there are about 70-75 stressed syllables per minute in English. And it also turns out that the average speed of an adult walking is about the same speed.

We know that as mankind moved northwards from Africa hundreds of thousands of years ago, those nomadic groups of early humans talked to each other: they exchanged important information to survive, but also songs and stories. The mothers carrying the infants will have made reassuring sounds – proto-lullabies. The children will have played games with language - proto-nursery rhymes. And so the rhythm of our language and of or bodies are inescapably intertwined. .

And English is of course a Creole based on the pidginization of many languages, but especially those of the early Anglo-saxon settlers and the Viking settlers later on. Of course the Romans and the Normans invaded us too, but we took from them mainly vocabulary – the rhythms of English remain essentially unchanged by the contact with French.

To sum up, English stresses some syllables, reduces others and some syllables disappear altogether and this can change meaning at all levels, from the word to the sentence. It is the reduction or deletion of unstressed syllables which is the crux of the problem for French learners: how can they hear syllables which is not pronounced by a fast-speaking British or American person? These are, after all, syllables which are pronounced by learners with a French accent. This question is dealt with more fully by the prosody descriptors in section 2 and also in the activities in section 3.

[1] It may be useful, for those teachers with knowledge of poetry, especially if working with English literature, to use the metrical terms from Greek poetry applied to English poetry and metrical "feet". For example, the famous Shakespearian "iambic pentameter" is simply a poem with 5 beats per line of ten syllables, the pattern being composed of *iambs*, i.e. oO oO oO oO oO. I do not generally find this knowledge helps my learners, so I will not go into it in this guide.

The fact of the matter is however, if you are a native French speaker, you have not been exposed to this on-off rhythm this since before you were born and this makes learning English very difficult. Which brings us to the next point…

1.5. Intelligibility and comprehension

Most teachers of English and a foreign or second language agree today that the most important and realistic goals for teaching language, especially in terms of pronunciation, are intelligibility and comprehension – in other words, effective communication.

Of course, if you are learning English at a higher level, say as a main subject at university, or to become an English teacher or a diplomat or an international business leader, then the closer your production must be to that of the native speakers in question and the more you will be taken seriously by others. But for the vast majority of French learners of English we will work with, our job as language teachers is to improve their comprehension and production of English to aid communication.

It is therefore very important to understand the links. Current research in neuro-imagery tends to support the active comprehension theories of the 1950s, i.e. the same parts of the brain are used when we perceive language as when we produce it. Or to put it another way, when we listen to a speech signal, we generate an internal speech signal almost simultaneously – the closer these two signals are, the better we will understand what is being said. So if a French learner speaks English with a strong French accent and stresses every syllable, when he or she hears a native English speaker at normal speed and they reduce some syllables or do not pronounce some syllables, the external and internal signals do not match and they have difficulty understanding.

So what should we, as teachers, teacher trainers and resource-developers, focus on, in order to improve French learners' comprehension and pronunciation?

2. The prosody descriptors – part of the solution[2]

2.1. A presentation of the "prosody descriptors"

The previous section explained why prosody must be a priority in teaching English, especially to French learners. This section presents and explains part of the solution – a way of measuring learners" use of prosody when they speak English.

The descriptors are a way of addressing the questions of:

- What features of pronunciation should we be assessing as teachers and learners?
- Which features of pronunciation should we be working on as teachers and learners?

These two questions are of course linked, and we hope that there will be a positive wash-back effect from using these descriptors, i.e. they will not only constitute features to assess, but also learning objectives. If you are familiar with the Common European Framework for Reference in Languages (CEFR) descriptors[3], or indeed any other descriptors (such as the Cambridge certificates or IELTS), then the format of the prosody descriptors will be familiar to you.

The prosody descriptors are comprised of two documents, both A4 (landscape) and both with a similar layout:

- A reference document (explanations and examples of each feature: appendix 1)
- An assessment sheet (a blank sheet for grading each learner: appendix 2)

The descriptors are laid out as a grid, or table, just like the CEFR descriptors. On the left-hand side are the CEFR levels, from A1 – C2. Each column of the grid is for one of the five features which make up prosody which are mentioned in table 1 in the previous section:

- Stress
- Reduced syllables
- Stressed and unreduced vowels
- Connected speech (phonotactics)
- Intonation

Each column begins with an explanation and some examples for each feature.

The descriptors were calibrated using real French learners whose levels of spoken English had already been measured using the CEFR oral production descriptors. Three tasks were used:

- A reading task ("the Mallory text")
- A speaking task (describing a TV advertisement)
- An interaction task (chatting about mobile phones)

Please have a quick look at the prosody descriptors reference document and make sure you understand the layout. The content of each column may look complicated, but after you've used them a couple of times, they become quite easy to use.

[2] I developped tehse descriptors over a period of several years, and calibrated them and arrived at the current version in collaboration with Jean O'Donnell. How we did so is explained in Frost & O'Donnell 2017 (see bibliography)
[3] https://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf

2.2. Using the prosody descriptors – the theory

Now have a quick look at the assessment sheet (appendix 2). You will see that it is the same layout as the reference document and that it also contains explanations and examples of each feature at the top of each column. Each column is split into three columns:

- A box to tick for the level (A1-C2)
- Some space to note a few features the learner can produce (+)
- Some space to note a few features the learner can't produce / has trouble with (-)

Once you have ticked a box for each column, you have to decide on an overall level for the learner and write that in the top right-hand corner of the assessment sheet ("*level:* "). There is also space at the bottom of the sheet for extra comments.

As with all descriptors, you need to practise using them a few times…

2.3. Using the prosody descriptors – practice

So you really need to practise using the descriptors a few times now. Accompanying this guide, there are four recordings:

- Two one-minute recordings as samples for reference:
  - A native speaker reading "the Mallory text"
  - A learner reading "the Mallory text"
- Two recordings of learners, so you can practise using the descriptors:
  - A learner describing the "football ad"
  - A learner describing "elephant ad".

The appendices contain two text versions of "the Mallory text", one annotated for prosody and one non-annotated.

Video recordings of the two advertisements also accompany this guide.

- Print out a copy of the descriptors reference document (appendix 1)
- Print out a few copies of the assessment sheet (appendix 2)
- Watch the two advertisements (so you know what the learners are talking about)
- Listen to each of the two recordings and assess them

You will need to listen to each recording a couple of times, probably pausing the recording to make a few notes. Once you have ticked a box in each column, you will be able to make a decision about the overall level of each learner.

After you have practiced using the descriptors with the two recordings, please fill in the teacher questionnaire and ask your learners to fill in the learner questionnaire which accompanied this guide. Your feedback is essential, as it will help improve these resources.

- Teacher questionnaire
  - https://goo.gl/forms/FYT7VpRN64w1mL5Q2
- Learner questionnaire
  - https://goo.gl/forms/aWJw3cLAjPvls07x2

Thank you.

3. Some ideas and activities

In this final part, you will find a selection of ideas, resources and activities that have been tested in many different contexts. The activities are not listed according to level – usually most French-speakers will need to work on their prosody in English, no matter what level they are.

These activities are simply suggestions – it really doesn't matter *how* you work on these things, the important thing is to work on them in whatever way you and your learners feel happy with. There are lots of resource books on teaching pronunciation which are full of great activities (some of which are in the references section of this guide) – you just need to pick out the prosody activities…

3.1. A prosody-centred approach to oral comprehension and production

For the reasons explained in the first part of this guide, it is essential to work intensively and extensively on prosody to improve oral production and comprehension, particularly with French learners of English. There is one golden rule to remember:

Anything you do is better than nothing!

As with anything you wish to teach, it makes sense to plan your lessons and curricula around a progression in three stages:

1. **Presenting** (to raise awareness)
2. **Practising** (controlled practice with correction)
3. **Producing** (activities with more emphasis on fluency than correction)

This model, often referred to as the "PPP model", can be applied in many different contexts, with many different activities and in many different forms. Of course, as with all things in language teaching, just because you've done something once with your learners, does not mean they have learnt it – in fact, prosody and prosody-related features are some of the hardest things to learn in a foreign language, especially with older learners…

It is also important that older learners understand *why* they are working on prosody, so by explaining some of the content of the first part of this guide, you can explain why prosody:

- **Is so important in human communication**
- **Is so different between English and French**
- **Is possible to improve in a relatively short time**
- **Will make a huge difference to their oral production and comprehension**

Concerning prosody, indeed all work on pronunciation, it is important to remember that these phenomena are first and foremost ***articulatory phenomena***. This means that before you

start working on the voice, you have to work on the body. So before looking at prosody as such, here are some ideas and activities to free up the voice[4] by working on the body.

3.2. The body

By working on the body, we prepare for the changes that must happen to the way learners *make* sounds in order to improve pronunciation, but it is also a great way to improve the atmosphere in a class, relax, break the ice, etc. In fact, we should all start all of our language classes with this sort of thing…

> The voice is the chief way we express ourselves. The body is very important for expression, and it is also a very private and personal thing. Most learners will not be used to playing with their bodies, lips, tongues, etc. in public and many will feel uncomfortable with it. Keep the atmosphere gentle and relaxed, but be firm about the necessity to do these things. You cannot speak English or understand English properly if you persist in doing so with a body which behaves like a French speaker!

The following categories and the next six parts correspond to the following six areas of the body which need to be worked on. Most of the exercises are fairly quick and all six points can be worked on in 10-15 minutes:

1. Posture
2. Breathing
3. The jaw
4. The lips
5. The tongue
6. The epiglottis / soft palate

> Before you start, get all of the learners to stand up in the centre of the room in a circle. Push back the tables and chairs if necessary. Be part of the circle yourself. For all of the exercises, it is up to you, the teacher, to demonstrate, encourage, motivate, etc.

3.2.1. Posture

Correct posture is essential mainly for two reasons: using the lungs, diaphragm and inter-costal muscles efficiently (important for producing stressed syllables) and to deliver and "place" the voice correctly (for example, if our shoulders are hunched and our head is bowed, our voice will not "carry" and will sound nasal).

- Everyone should be standing with feet slightly less than shoulder-width apart. Arms by sides, no hands in pockets, no arms folded. Relax, drop the shoulders. Talk them through

[4] This term and many of these techniques are borrowed from Chris Mitchell, a voice coach, English teacher and proponent of the use of theatre and theatre techniques in language classes.

visualising their head, shoulders, arms, hands, fingers. Ask them to imagine a string attached to the top of their head pulling them upwards, feel their spine straightening, etc.

To wake people up a bit at this stage, it's good to do some simple interaction activities, and after each one, come back to the ideal posture. For example:

- Passing a "**ball of energy**" (like an imaginary rugby ball) to other people in the circle, making eye contact with the person you pass it to, who must catch it and pass it on.
- Passing a "**verbal ball of energy**" around: someone shouts and looks at someone, that person shouts and looks at someone else, etc. Make the shout noises, not words and put lots of energy into the noises!

3.2.2. Breathing

It helps learners to improve their prosody if they aware of the different ways of breathing with different parts of the body. The breathing exercises can be done immediately after / while working on posture.

- Start with **basic pulmonary breathing** – in through the nose, out through the mouth, count of four each time: "Breathe in through the nose, 2, 3, 4, breathe out through the mouth, 2, 3, 4", etc. Repeat a few times but using more chest or more stomach. Encourage learners to watch themselves or a partner to see chest and stomach movements. Some teachers like their learners to lie on a table to see the chest / stomach rise.
- For the **diaphragm**, hold your hand on your stomach and **pant like a dog** repeatedly – feel the muscles in the stomach and diaphragm tense as you expel air. Repeat the exercise, but with **giggling** – the effect on the diaphragm and stomach is the same. These muscles constitute the equipment behind the physical mechanics of stress…

3.2.3. The jaw

Quite simply, many French speakers don't open their mouths enough (or lower their bottom jaw enough) to produce the open sounds in English, especially /æ/, /ʌ/ and /ɑː/ but also /əʊ/ and /aʊ/. It is not (usually) a physiological problem, and some learners must get used to opening their mouth more.

- **Feel the extremities of your jaw positions**: Close your jaws (clench your teeth hard) as much as possible. Open your mouth as far as possible. Gently move your open jaw as far left and as far right as possible.
- **Imagine you're chewing a piece of chewing gum**. It gradually gets bigger and bigger. Keep chewing. You try to keep your mouth closed, as the ball grows and grows and grows until you can no longer keep your mouth closed.

3.2.4. The lips & cheek muscles

The positions of the lips are very different in English and French. As a rule, English vowels are more lax and French vowels more tense. French vowels are also constant, whereas English vowels contain a lot of movement (tongue and lips, such as the diphthongs, but also the long vowels, particularly /i:/ and /u:/. Some native speakers in either language move their lips very little, but as a rule, when we're learning, learners should exaggerate the movements. When learners can make the sounds of English well enough (for the targets agreed on), then they can begin to reduce the movements.

- **Massage your cheeks** with your fingertips in small circular movements to relax the muscles. After the jaw exercises, this feels really good…
- **Spread the lips as much as possible** (smile) **then round the lips as much as possible**. Be careful! Notice how rounding in English involves projecting the lips out much more than French, sort of like a chimpanzee face, not a small, tense rounding as in French. Alternate from one to the other several times.
- Do a **voiceless bilabial trill** (teeth together, blow gently, let the lips vibrate and bounce together). Then the same noise but with the vocal chords vibrating. Continue each one as long as possible. Try alternating the two without stopping the sound.

3.2.5. The tongue

The tongue is probably the most important of the articulators, essential for many consonants and all vowels. Most people have no idea where their tongue is or what it is capable of. Learners must become aware of it and *feel* its position in the mouth.

- **Stick out your tongue as far as possible** – who has the longest tongue in the group?
- **Make your tongue as fat/wide as possible**. Alternate wide and long a few times.
- See who **can roll their tongue**. Most people can, a third of people can't, it's genetic and they probably know that. Poke gentle fun at them anyway, it helps break the ice…
- Try **turning your tongue upside down**, one side, then the other.
- Some people can make **other interesting shapes** with their tongues – see if anyone in the group can do this…

We will come back to the lips and tongue when we do activities for the vowels, of course…

3.2.6. The epiglottis / soft palate

The epiglottis is the small dangly thing at the back of the mouth which you see in cartoons when someone screams very loudly. It's like a small trap-door that opens or closes to let air come out of the nose, the mouth, or both. This is particularly important as French has nasalised vowels and English does not. Many French speakers do not close their epiglottis completely and this results in some of their vowels having a nasal quality. Learners must learn what an open nasal cavity is and the role of the epiglottis and soft palate in controlling this.

- **Feel where the soft palate** is – if you use the top of your tongue and travel back from your teeth, over the alveolar ridge, down the hard palate and onto the soft palate, you can feel this easily. If you touch your soft palate with your finger, you will gag unpleasantly…
- Try doing a **uvular trill** (voiced is easier). This is the variety of French /r/ sound that Edith Piaf was so good at – the epiglottis actually bounces off the soft palate.
- **Yawn** a few times. Yawning opens our mouths extra wide, especially at the back, so the epi-glottis is in super-open position.
- Open your mouths, **say a long /a:/ sound and alternate with /ŋ/** a few times. You will feel the back of your tongue, the soft palate and the epiglottis converging to let the air flow either through the nose *or* through the mouth alternately.

Once everyone in a class knows these exercises, to do them before every lesson when pronunciation is focused on, or maybe every lesson – it only takes ten minutes or so. Learners should also be encouraged to do this at home. You would never do sport seriously without warming up first…

3.3. Stress

See also part 1.1. Some of the contents can and probably should be shared with your learners. Firstly, stress is a relative phenomenon, so a syllable is more or less stressed compared to the syllables around it. Some of these unstressed or destressed syllables will be very reduced. It is therefore difficult and a little bit artificial to concentrate only on stress and not reduced syllables, but you have to start somewhere…

Any work you do on stress (or indeed any pronunciation) should involve
- Much repetition (choral & individual)
- Whenever possible, associate work on stress and rhythm with gesture (clapping, clicking fingers, moving your hand like a metronome, tapping the table, walking, jumping, etc.)

3.3.1. Raising awareness of stress

- Start by **acknowledging the existence of a stressed syllable** with a target word, e.g. “university”. This is a good one, because it is transparent for French learners. Write the word in French and English. How many syllables? Is one more important that the others? Pronounced more? Which one? What do we call this? Elicit / use as many terms as you can think of for stress, in English and in French (*accentuation, accent, accent de mots, accent tonique*, stress, emphasis, accent, etc.)
- Explore the nature of stress, by **eliciting the four cues of stress onto the whiteboard** and play with them with a target word, such as “university”. As we saw in 1.1, a stressed syllable is :
    1. Longer
    2. Louder

3. Higher (or lower) but is marked by a change in pitch
4. Pronounced “correctly” (i.e. with a full, unreduced vowel)

- **Isolate each cue**, i.e. take a word such as “university” & try to make the stressed syllable “**ver**” longer, without making it higher, or louder. This is possible, but it’s a lot harder to just isolate pitch or volume – try anyway…

From now on, for all the vocabulary that you write on the board and all new vocabulary they copy into their books / folders / laptops, etc.:
always underline the stressed syllable(s) in words of two or more syllables.

3.3.1.2. Isochrony activity - "ten pens"

Appendix: "ten pens – unnanotated" and "ten pens – annotated" and "ten pens whiteboard photo".
Time: 20 minutes+.
Preparation & materials: none / whiteboard.
Instructions:

- **This is the single most useful activity on rhythm – if you only do one thing, do this!** It is designed to raise learners' awareness to the stress-timed rhythm of English and what must happen to unstressed syllables in order to respect that rhythm.
- Write the first line of the10-line text on the whiteboard and…
    - …elicit the number of syllables (only 2 for now, but it will go up by two each line) and write the figure after in brackets, and…
    - elicit the stressed syllable (it's both words for the moment, the number and the noun) and underline them (see annotated version)
    - The learners must say line "ten pens" respecting the rhythm on the stressed syllables
- Then simply repeat the process for the other lines 1 and 2, then 1, 2 & 3, etc.
- As the lines get longer, you point out the problem of reduced syllables and connected speech phenomenon :
    - "The problem is, you guys all speak too well", you tell them. "You must stop respecting the sounds and the syllables, and respect the rhythm", etc.
        - Elicit and chorally repeat "twenty" without the /t/
        - Elicit "seventy" without the /t/ and maybe in only 2 syllables
        - Elicit "elements" and demonstrate / explain the schwa in "-ments"
        - Etc.
- **Choral repetitions, but together with you, not after you. Wherever possible, move away from "listen and repeat", to "say with me". It works much better, really.**[5]
- **Clap your hands, move your feet, use a metronome, get the students to stand, clap, move their feet, etc. Associate body and voice, prosody and movement, always ☺**
- N.B. You can and probably should use other words – use words depending on the specialist field of your learners – I was teaching lots of scientists in a university setting at the time I chose these words…

3.3.2. Some word stress activities

The activities are presented in a fairly logical order for teaching, i.e. the order in which I believe it makes most sense to introduce and work on these things. Where hand-outs are necessary, they are provided in the appendices. Please feel free to adapt the activities as you see fit depending on your context. And of course there are lots and lots of activities to help learners with word stress – these are just a few suggestions that work for me. If you have any others that you like, use them. Remember that *anything* you do is better than nothing ☺

[5] This is something I discovered with Olle Kjellin at a conference he gave (EPIP5 in Caen https://epip5.sciencesconf.org/). See articles on his website for more on this. http://olle-kjellin.com/SpeechDoctor/

3.3.2.1. Stress matching / stress dating

Time: 5-10 minutes.
Appendix: hand-out.
Preparation: hand-out must be cut into strips (on cardboard and laminated if possible).
Instructions:

- You will need a bit of space to do this.
- Split the class into A's and B's. Ask all the learners to stand up, A's on one side of the room, B's on the other.
- Give the "A" learners a word each and the "B" learners one of the corresponding stress patterns each. Check that the "A" learners can all identify the stressed syllable and pronounce the word correctly.
- The learners must then circulate in the room, with the "A" learners saying only their word and the "B" learners saying only "dadaDAda", etc.
- When they find their partner, they come and check with the teacher, then sit down again.

3.3.2.2. Word stress patterns (blank table for learners to fill in)

Time: 30-45 minutes at least…
Appendix: table (landscape document) and list of word stress patterns
Preparation: either photocopy and hand out the table in the appendix ("word stress patterns – blank table") or draw it on the whiteboard and ask learners to copy it out into their folders or books.
Instructions:

- Draw the table on the board or project it with a TBI / projector.
- Demo and choral repeat the stress patterns for each column without phonemes, i.e. DAda, daDA or LAla, laLA, etc.
- Briefly explain what the table is for and demo with a couple of words:
    - First, ask for a word a few syllables long, then:
        - Elicit the correct number of syllables.
        - Elicit the stressed syllable…
        - … and write the word in the correct column.
- Give the learners 10 or 15 minutes to fill in as many words as they can in the correct column **in pencil** (they will make mistakes) and to underline the stressed syllable.
    - Underlining the stressed syllable is an essential habit for learners to get into – all new vocabulary should be written with the primary stressed syllable underlined and chorally repeated a few times. Always. Really.
- N.B. They will find this difficult, both knowing the correct number of syllables and which one carries the primary stress. Monitor and help and encourage lots!
- This is a document which learners should keep and add to regularly.
- The next stage is to elicit the word stress patterns based on the examples the learners have come up with:
    - Ask learners to call out words and write them in. Cheat a little, and preselect words you know will help exemplify the patterns you are introducing.
    - Draw their attention to the following:

- Two-syllable words are usually stressed on the first syllable (take that pattern further if the group level allows it – word pairs such as REcord / reCORD, etc.).
- Stress falls on the syllable preceding strong endings (esp. *–ion, -ic,*and their derivatives).
- And maybe one or two other patterns. Then you may want to distribute the hand-out of word stress patterns. Please don't call them rules. Instead of referring to rules, why not refer to patterns based on usage. Learners think they want rules, but there is little evidence to show that there are rules as such in language or that rules help us to learn languages.

3.3.2.3. Noun/verb stress bingo

Time: 20 minutes for a couple of rounds, more if they like it ☺
Appendix: 10 bingo cards (3 pages).
Preparation: Photocopy and cut up the cards. Like all bingo sets, ideally you would laminate them and have plastic counters, but of course you can just hand out photocopies and learners cross out the items as they're called.
Instructions:

- It's just bingo. A few bits of advice though:
  - This should be done *after* work on word stress pairs (see the preceding activity) and they must understand the pattern.
  - Because the stressed syllables are not underlined on the cards, they just have "(n)" or "(v)" for "noun" or "verb".
  - You be the caller, unless you have a native / near-native in the class – the caller is the model.
  - Read out a few word pairs first, to make sure they don't just think that they've got one as soon as you say something which sounds about right.
  - Wherever possible, use chances to repeat individually / chorally, for example checking the winner's card should be done orally, etc.

3.3.2.4. Word stress ladder (I hear, you say / hearsay)

Time: 15-20 minutes.
Appendix: 2 versions of the A4 landscape doc with 3 tables:

- *With stressed syllables marked (for A1 – B1 classes).*
- *With stressed syllables unmarked (for B2+).*

Preparation: Photocopy the A4 sheet, then either:

- *Cut it into 3 parts and laminate them.*
- *Fold the cards so that either A, B or C is showing (the learners can keep the whole thing that way).*

Instructions:

- N.B if they've never done a pronunciation ladder, then they will need time to understand the principle. Explain carefully, demonstrate using the quickest learners and there may be a false start or two the first time they try this activity – it's pretty hard.
- (CF. 3.6.3 – the same activity but for /i:/ and /ɪ/).

- Put the learners in groups of 3 (A,B,C).
- Give out the cards / photocopies.
- Each learner must only be able to see his / her "ladder" (marked A, B or C).
- The idea is that when someone hears a word in the "hear" column, they must say the word next to it in the "say" column. When **all** the words on all 3 ladders have been said, then that group is the winner – it's a sort of race.
- The activity starts when the teacher says "start".
    - Person A says "thirteen", person C hears "thirteen" and says "project", etc.
    - Until person B says "finish".
    - Of course there must be no short circuits / breakdowns, etc.

3.3.2.5. Word stress pairwork

Time: 10-15 minutes.
Appendix: A4 photocopy of A and B's version of the activity.
Preparation: Photocopy the A4 sheet, then cut in into halves.
Instructions:

- It's a standard information gap / dictation pairwork activity, so it can be done as a whispering / shouting / messenger dictation, etc.
- A couple of tips:
    - Make sure the words on the lists have been practised in class first
    - After the activity, use when checking that the words have been written properly, use this as an opportunity to…
        - …do some repetition of the correct stressing, reducing, etc.
        - …elicit the patterns exhibited by the words in the activity.
    - To make this (or any pairwork / speaking activity more difficult / realistic, you can try opening a window to let in traffic noise, putting on some music, etc.

3.3.3. Some focus (nuclear & contrastive) stress activities

This is a problem for all learners of English, especially French learners. It is generally what separates the B1 / B2 learners from the C1 / C2 learners. It is one of the last prosodic features of English to be mastered. Frankly, the main problem is getting learners to feel where the **tone units** are, to place the nuclear stress accordingly, and to practice saying them. For this reason, when you write sentences on the board, or when learners read sentences out loud, mark them for tone unites first and double underline the nucleus (or whole focus word) of the tone unit. Single underline the other stressed syllables (the "beats"). For example:

| | *I'm a geography student in a French university.* | *I'm studying English right now.* | |

Marking these three things (tone units, stressed syllables, focus word) is the beginning of prosodic annotation, which will be developed in more detail at the end of this section on activities.

- Tone units (TUs) may be shorter or longer depending on the speaker, rate of speech, etc.,
- They generally correspond to punctuation, pauses, etc.
- In French, they are often referred to as breath groups (*groups de souffle*) for this reason.
- They are also referred to as "thought groups".
- The nucleus is usually the stressed syllable of the last content word of the tone group, (noun / verb / adjective / adverb)…
- … but you can use contrastive stress to make any word the focus word

Contrastive stress is a language universal, so it's pretty instinctive, and they will be able to do it to some degree. In fact, it may be the best thing to start with – sometimes I use it as an entry point to the whole subject of stress and rhythm. Whatever works for you is what works. It is, however, worth practising contrastive stress a little, as it allows you to play with intonation, and more importantly, get them used to moving nuclear stress around, putting the focus where the message is, etc. Here is a fairly simple activity:

3.3.3.1. Whose pen is this?

Time/ 10-20 minutes.
Appendix: For reference - white board / projector only.
Preparation: None.
Instructions:

- It's more of an introduction / presentation and practice session, than a real activity, but it's a good place to start.
- Write the Question "Whose pen is this?" on the board.
- Elicit the sentence "This is my pen" and write that on the board too.
- Now ask the learners how they would reply, if you asked the following questions:
    - "I'm sorry, ***whose*** pen is this?" "Is this ***your*** pen?"
        - Notice that here you are demonstrating contrastive stress.
    - You want the answer "This is ***my*** pen", of course.
    - Use appropriate questions to elicit the correct stress on the correct word:
        - "Is ***that*** your pen or is ***this*** your pen?" > "***This*** is my pen"
        - "***Is*** this your pen, or ***isn't*** it?" > "This ***is*** my pen"
        - "Is that ***your*** pen or ***my*** pen?" > "This is ***my*** pen"
        - "Is that your ***pen*** or is that your ***pencil***?" > "This is my ***pen***"
- Do plenty of individual and choral repetition, then ask the questions at random…
- Finally, put the learners in pairs or threes and ask them to ask the questions at random to each other to elicit the correct responses.

Focus and intonation are intrinsically linked, so…

- Contrastive stress is also a good way to introduce intonation
- focus at tone unit level is the same as word stress at word level

3.4. Reduced vowels

- This is the crux of the difficulties that learners, in particular the French, have with English. As I said in the intro, French is a syllable-timed language, English a stress-timed language (a pedagogically useful simplification). Remember that syllables are rarely if ever reduced in French, and certainly not to the same extent or for the same reasons as in English. So… **French learners will find this really hard**.
- But even the A1 / A2 learners do manage to reduce a few vowels, mainly function words ("the" and "a" for example) and some two syllable nouns they've learnt correctly from the beginning (for example "teacher", etc.). However, with these words, the schwa is often not a real schwa, more of a short French /ø/).

Practise reduced vowels every chance you get!

- Elicit the vowels / syllables which are unstressed and reduced.
- Mark them when you write words on the board (cross out the vowels, write in schwa, etc.).
- Encourage learners to do the same when they write new vocabulary.
- Remind them that it is necessary to reduce those vowels to understand the words when real English is spoken at speed.

- Schwa is the best place to start, primarily as it accounts for about a third of all spoken vowels in English. Afterwards, you need to work on /ɪ/ for /iː/, syllabic /n/ in words like "button", and the 'horribly difficult to get right' /ɬ/, the velarized syllabic "dark L" in words like "bottle", etc.
- There are some differences between US and UK English. The main difficulty is the fact that schwa in US English in words where there is the letter "r" in the word are pronounced with an r-coloured retroflex schwa /ɚ/. There are also a few words where schwa is used in UK but not US English (the adjective "mobile" for example).

3.4.1. Names

Time: 10-20 minutes.
Appendix: A4 hand-out (actually two A5 hand-outs).
Preparation: Photocopy and cut up hand-outs. Or you could use a projector or a whiteboard.
Instructions:

- Introduce the problem of transparent names that are incomprehensible for native English speakers when pronounced *à la française* and vice versa. Use a few celebrity names, for example Kenneth Brannagh (/ˈkenɪθ ˈbrænə/ not / kenet bʀanag/!).
- Give out the hand-outs / show them the list on the board.
- The learners, in pairs or on their own, have to do 4 things in the following order:
  - Say whether each name is masculine, feminine or both in English.
  - Count the number of syllables for each name and write in 1, 2, 3, etc.
  - Underline the stressed syllable.
  - Cross out the vowels in the reduced syllables.

        - With more advanced groups, ask them to write in / ə/ or / ə˞/ or / ɪ/ as necessary.
- When checking the answers, do as much individual and choral repetition as possible (with you not after you). They will over-articulate vowels and will need help relaxing and reducing, in other words resisting the temptation to read *à la française*.

3.4.2. Silent syllables dialogue

Time: 10-20 minutes.
Appendix: A4 hand-out (two A5 hand-outs really).
Preparation: Photocopy and cut up hand-outs. Or use a projector or a whiteboard.
Instructions:

- This is simply a dialogue where the learners must:
    - Count the syllables in the words.
    - Underline the stressed syllables.
    - Cross out the syllables which disappear in running speech at normal speed.
    - Read the dialogue out loud.
- You can encourage them to write their own dialogues using these and/or other words if you like.

3.5. Stressed and/or unreduced vowels

- This is the part where you work on “ordinary” vowels, not schwa, i.e. stressed vowels.
- **It is of course a deliberate choice to work on these phonemes after working on stress**, basically for two main reasons:
    - Firstly, none of your learners is A0 in English, so they will all have some idea about English vowels.
    - Secondly, as your time with your learners is limited, the priority is prosody, and that means lots of work on reduced syllables, not full syllables and stressed vowels.
- Do not attempt to work on all vowels – at least not in detail – be selective…
    - …The French have particular problems with:
        - /ɪ/ and /iː/.
        - Back rounded vowels, in particular the UK English /ɒ/ sound.
        - The front open, spread /æ/, the central open /ʌ/ and the back open unrounded /ɑː/.
        - The central vowel /ɜː/ (which is basically a long schwa).
        - Diphthongs /əʊ/ and /aʊ/.

3.6.1. The use of the International Phonetic Alphabet (IPA)

- *Time: Depends on you and them...*
- *Appendix: 2 x A4 hand-outs*
- *Preparation: 2 photocopied handouts. Or you could use a projector or a whiteboard.*
- *Instructions:*
- *(N.B. I used to start with phonemes, but now I start with prosody, then "do" vowels. and only introduce the consonants when I start teaching connected speech phenomenon.)*
- This is not really an activity as such, but you may find that is useful to use the IAP to present new sounds. It is by no means an obligation; it depends on you and your learning situation. I find that with some groups of learners in certain situations, the use of the IPA helps, but of course, as with all of this, only use what you feel is relevant to your learners' needs and what you feel comfortable with. We are not all phonetics nerds and too much information can sometimes kill the whole thing…
- I have included two documents in the appendices which may be useful:
    - An overview of UK (RP) vowels and US (GA) vowels.
    - A hand-out for learners which presents the trapezium, the vowel descriptors and has each phoneme integrated into a picture to help remember the transcriptions.

3.6.2. Vowel journeys (the trapezium)

Time: 10-20 minutes.
Appendix: A4 hand-out (two A5 hand-outs really).
Preparation: Photocopy and cut up hand-outs. Or use a projector or a whiteboard.
Instructions:

- Personally, I transcribe the simple vowels on a trapezium, I transcribe diphthongs, use vowel descriptors (long / short; open / close; spread / rounded; front / back, etc.) all of that nerdy stuff**. This does not mean you have to use the IPA!** Don't do anything you feel uncomfortable with, if you have something that works better! So for the "vowel journeys", either:
    - Introduce the trapezium and play with it, lots of listening and repeating (with you not after you).
    - Just work on the vowels for each journey in whichever way you feel comfortable doing so.
- A "vowel journey" is a continuous vowel which starts at one vowel and goes through all the intermediate vowels (some of which don't exist in English and can sound pretty weird) until you get to another vowel.
- It is an exercise to increase awareness of the articulators: the tongue and lips in particular. Exaggerate, make it loud, pull silly faces, ham it up, have fun with it ☺
- Journeys which work well go from the corners of the trapezium to the opposite corners, either along the edges of via the middle (schwa), for example:
    - **/iː/ to /æ/** and back (all front, spread and getting more open).
    - **/iː/ to /uː/** and back (all closed, moving back and from spread to rounded - some weird sounds in the middle...).
    - **/uː/ to /ɑ/** (unrounded /ɑ/ for US English) and back (all back and rounded, getting more and more open).

- **/æ/ to /ɑ:/** and back (be sure to keep the mouth open for /ʌ/).
- **/i:/ to /ɑ:/** and back (moving through /ɜ:/, which is a sort of long schwa).
- **/u:/ to /æ/** and back (again, through /ɜ:/ in the middle).

Over-articulate and exaggerate when teaching vowels…
- …and as the learners get better, you can start to rein it in…
  - …this happens naturally as speech speeds up anyway

3.6.3. Rubber faces

Time: 5-10 minutes.
Appendix: No documents.
Preparation: None.
Instructions:

- This activity takes the idea of over articulation to its extreme – which is useful for several reasons:
  - It helps learners understand what and where their articulators are
  - It helps them to visualise.
  - It activates those mirror neurons that scientists love arguing about.
  - It's fun and silly and gets people relaxed ☺.
- After doing some of the warm-ups mentioned in the sections on the articulators (3.2.3 – 3.2.6), the learners should already be quite relaxed and ready for this, both physically and mentally.
- The "sounds" must be made in complete silence – not even whispering. Nothing.
- Demonstrate what a "rubber face" is (it's fairly obvious – just exaggerate as much as your face will let you!) and get the learners to do it with you (not after, with!). Run through a few plosives and fricatives for fun first - /p/ and /θ/ of course -, but it's the vowels we're really interested in.
- Then it's guessing games – first they guess what you're doing, then they pair up – keep it moving, 1 or two minutes for each round:
  - Start with vowels…
  - Then try fruits…
  - Then vegetables…
  - Then animals, countries, capital cities, types of cars, whatever you like.
- You can integrate this as a warm-up activity and play it regularly before working on pronunciation, or as a filler, or whatever.

3.6.4. Pronunciation ladder (I hear, you say / hearsay) - /i:/ and /ɪ/)

Time: 15-20 minutes.
Appendix: 2 versions of the A4 landscape doc with 3 tables:

- *With stressed syllables marked (for A1 – B1 classes).*
- *With stressed syllables unmarked (for B2+).*

Preparation: Photocopy the A4 sheet, then either:

- *Cut it into 3 parts and laminate them.*

- *Fold the cards so that either A, B or C is showing (the learners can keep the whole thing that way).*

Instructions:

- NB (CF 3.3.2.4 – the same activity but for word stress) If they've never done a pronunciation ladder, then they will need a while to understand the principle. Explain carefully, demonstrate using the quickest learners and accept that there may be a false start or two the first time they try this activity – it's pretty hard.
- Put the learners in groups of 3 (A,B,C).
- Give out the cards / photocopies.
- Each learner must only be able to see his / her "ladder" (marked A, B or C).
- The idea is that when someone hears a word in the "hear" column, they must say the word next to it in the "say" column. When **all** the words on all 3 ladders have been said, then that group is the winner – it's a sort of race…
- This one is a bit longer and harder than the last one…
- The activity starts when the person who has "start" says "start"…
    - …person B hears "start" and says "did", person C hears "did" and says "lead", etc…
    - …until person B says "finish"…
    - …and again, there must be no short circuits / short cuts. This one is really hard. Practise all the words first and encourage them to do it really slowly, over-articulating. Try doing it as rubber faces, why not…

3.7. Connected speech phenomena (phonotactics)

- This is when I use the IPA chart (see appendix) and run through the consonants with them. I pay special attention to:
    - /r/, /w/ and /j/ as they are important for linking.
    - /n/ and /ɬ/ (the dark "L") as they are important for syllabic consonants.
    - So what about /θ/ and /ð/ - the "-TH" sound? I just explain that my Irish friends all say /t/ and /d/, many if not most urban under 25 year-olds all say /f/ and /v/ and yet we understand them. Frankly, if learners don't want to put their tongue between their teeth, it will probably not impede communication. It may help higher level learners be taken more seriously if they are destined for teaching or a career in international business, but in most acts of communication, it's not an issue. It's all about prosody…

3.7.1. Pairwork – deletions and assimilation

Time: 15-20 minutes.

Appendix: Student handout

Preparation: Photocopy the A4 sheet, either cut it in half for As and Bs or fold it over so each learner can only see one half.

Instructions:

- *(I thank one of my Master's students and a trainee teacher, Branwen, for this one)*
- This is a basic pairwork activity, , but it will only work if you:

- Separate learners into two groups, As and Bs.
- Take the As to one side of the classroom and help them with the pronunciation, of their pictures.
- Go over to the Bs and help them with their pronunciation of their pictures
- Sit the students back down, an A with a B, in pairs.
- They must say the words as quickly and unintelligibly as they can, and only slow down if, after 5 attempts, their partner has no idea…
- As with most pairwork, I generally put music on / open a window, etc.

- After the activity, ask the learners to explain what connected speech phenomena is at work each time – use the board and maybe even the IPA…

3.8. Intonation

- I personally don't spend long on intonation activities as such, but work on this with nuclear stress whenever the occasion presents itself.
- The following activity is how I present the topic of intonation, and I regularly come back to it.
- Most linguists agreed there were seven basic intonation patterns in English, but more recently an 8th has become very frequent, particularly in younger speakers of both US and UK English – the famous HRT (High Rising Tone, often referred to in the press as "upspeak".

The main things French learners must understand are:
1. Intonation in English is **more extreme than in French** – higher highs in particular.
2. There are **more glides than steps.**
3. It's all about centring the big movement (up or down) on the **nucleus.**

3.8.1. Guessing the intonation pattern

Time: 10-20 minutes.
Appendix: Student hand-out (and useful reference document for teachers)
Preparation: Photocopy the student hand-out.
Instructions:

- I use this activity to present and practise intonation patterns, and then refer back to them regularly, as for the contrastive stress activity ("whose pen…?").
- Be careful – this is really hard. Often, the more you think about it, the harder it gets! And even native speakers are not always good at this…
- Introduce the patterns one by one, with much choral and individual repetition using both dadaDAda / mmmmMMMmmm, etc. and the actual words & give out the handout / use the projector to show the patterns.
- Say a few statements / questions that are more relevant to your learners and ask the learners to guess which pattern you are using each time.
- Put the learners in pairs or threes
- Ask them to write two short statements and two short questions
- The learners then read a sentence / question at random choosing one of the intonation patterns and their partner(s) must guess which one it is.

3.9. Mixed prosody activities

- Of course, you will be working on prosody whenever you get the chance – a few seconds to draw their attention to a word stress pattern, an intonation pattern on a polite formula, a reduction here, an assimilation there…
- But here are two activities I often use to draw attention to the following:
    - Word stress
    - Tonic stress
    - The complex rhythm of English:
    - Intonation
    - Reduced syllables
        - schwa, syllabic /n/, syllabic dark “L”, etc.
        - Syllables which « disappear »
    - Connected speech phenomena, especially
        - Deletion of final /t/, /d/, etc.
        - Linking, especially with /j/, /w/ and /r/
        - Assimilation

3.9.1. Poems

Time: 10-20 minutes.
Appendix: Student hand-out
Preparation: You can make photocopies or do this on the whiteboard / video-projector
Instructions:

- I am sure most of you use poems sometimes. I have colleagues who get their learners to write limericks, and some of them are even quite good. Other colleagues have organised slam competitions, and all sorts of poetry events.
- Poetry is a great halfway house between songs and real speech – it is neither one nor the other, but it is a great place to practice stress, rhythm and reductions, etc.
- I have chosen a couple of short Poems by Spike Milligan, from *Silly Verse for Kids*, because they’re only 4 lines long (so they are easy to remember), they have a regular rhythm and they are fun and silly ☺.
- First, show the poem (whiteboard / hand-out / projector).
- Then the learners read it silently.
- Then you elicit the stressed syllables.
- Then elicit the reductions (especially the schwas), the linking, etc. and annotate the poem simply together.
- Then read it, you, them, individuals, whatever (all together is good, though the tempo usually slows).
- Then do the same thing with a metronome and/or clapping, and / or stepping from foot to foot, etc.
    - This last stage is really important – body and voice, wherever possible ☺

3.9.2. Prosody annnotation

- This is not an activity as such, but something which you must do and probably do anyway to some degree. The question is how much *do* you / *should* you annotate prosody.
- I would say the minimum would be **underlining the stressed syllable**
    - This is something you and your learners must do consistently for all new vocabulary. Do not ever take it for granted that learners – especially French ones – will know. Even after they have heard you say the word and even repeated it themselves…
- Annotate what you like, how you like and when you like, but annotate. Use colours, capital letters, arrows, circles, whatever you think works. Just do it please ☺.
- These are the features I annotate. The code I adopted for annotating prosody in print and with EdTech annotation is shown in appendix 1, on the Mallory text. This is by no means the best way to annotate text in a classroom situation; it just worked for us in this context.

- **Annotate some / all of the following, depending on the learning situation:**
    - Word stress
    - Tone unit boundaries
    - Focus (nuclear / sentence stress)
    - Intonation
    - Reduced syllables
        - schwa, syllabic /n/, syllabic dark “L”, etc.
        - Syllables which « disappear »
    - Connected speech phenomena, especially
        - Deletion of final /t/, /d/, etc.
        - Linking, especially with /j/, /w/ and /r/
        - Assimilation

Conclusion

20 years of teaching and research in France have convinced me beyond all reasonable doubt that the most difficult thing for the French – the root of all their problems when trying to understand and speak English – is the prosody. That is not to say that it is the most important thing to work on – clearly if learners don’t know any words, they will find English difficult. There is even a place for teaching grammar. But pronunciation teaching is sorely neglected in France, teacher training in pronunciation is usually poor and often non-existent, and the elephant in the room is prosody.

I hope you – and more importantly your learners - have found this interesting, useful and fun, and that your learners now realise the importance of prosody, and of using the body and the voice together.

I have spent exploring the last few years this aspect of language teaching, and it has changed the way I teach and learn, and the way I see and hear the world. Perhaps it will for you and your learners too.

Thank you.

References & further reading

Academic books on pronunciation and prosody in particular

- **Cruttenden, Alan.** 2008 Gimson's pronunciation of English. (7th edition.) London: Arnold.

- **Grant, Linda, Donna M. Brinton, Tracey Derwing and Murray J. Munro, John Field, Judy Gilbert, John Murphy, Ron Thomson, Beth Zielinski & Lynda Yates.** 2014. *Pronunciation Myths. Applying Second Language Research to Classroom Teaching*. Michegan: Michegan ELT.

- **Hardcastle, William & Laver, John** (eds.). 1997. *The Handbook of Phonetic Sciences.* Oxford: Blackwell.

- **Isaacs, Talia & Pavel Tromovich.** 2017. Second Language Pronunciation Assessment. Interdisciplinary Perspectives. Bristol: Multilingual Matters.

- **Ladd, Robert.** 2008. *Intonational Phonology* (2nd ed.). Cambrindge: CUP.

- **Pennington, Martha (ed.).** 2007. *Phonology in Context.* Basingstoke: Palgrave Macmillan.

- **Roach, Peter**. 2002. *A Little Encyclopaedia of Phonetics.*
    - http://www.cambridge.org/elt/peterroach ("resources" -> "glossary")
    - I was thinking of making a glossary myself, but Pr Roach has done such a thorough job…

Books of resources and activities for teaching

This is a very non-exhaustive list - it just contains some of the books I've used and think are useful, i.e. the activities go down well with my learners.

- **Cauldwell, Richard**. 2013. *Phonology for Listening: Teaching the Stream of Speech*. Amazon.
    - Theory & practice, very useful stuff.

- **Celce-Murcia, Maria, Brinton, Donna & Goodwin, Janet.** 1997/2007. *Teaching pronunciation: A reference for teachers of English to speakers of other languages.* Cambridge: Cambridge University Press.
    - A weighty tome, but the Bible as far as teaching English pronunciation goes. Theory and practice. More US than UK English, but good for both.

- **Gilbert, Judy**. 2008. *Teaching Pronunciation Using the Prosody Pyramid*. Cambridge University Press: Cambridge. https://pronsig.iatefl.org/Info/Gilbert-Teaching-Pronunciation.pdf
    - A lovely little book, very readable, very practical.

- **Hancock, Mark.** *English Pronuciation in Use – Intermediate*

    - Probably the most useful for what most of you will be doing. With activities and 4 CDs. Brilliant.

- **Hancock, Mark**. *English Pronunciation in Use (elementary)*
    - A more basic version of the same book.

- **Hewings, Martin**. *English Pronunciation in Use (advanced)*
    - A more advanced version – this one contains more prosody work.

- **Hancock, Mark.** *Pronunciation Games.*
    - A4 photocopiable activities. Also brilliant.

- **Marks, Jonathan.** *The Pronunciation Book.*
    - **Recently re-**edited – the old version is just as good. All tried and tested activities with a little bit of light theory first.

- **Marks, Jonathan.** *The Book of Pronunciation.*
    - The same only different

- **Roach, Peter**. 2002. *A Little Encyclopaedia of Phonetics.*
    - http://www.cambridge.org/elt/peterroach ("resources" -> "glossary")
    - I was thinking of making a glossary myself, but Pr Roach has done such a thorough job…

- **Wells, John.** 2000. *Longman Pronunciation Dictionary. Second edition.* Harlow: Pearson Education Limited.
    - The only pronunciation dictionary worth having. By *the* professor.

References – academic articles, book chapters, etc. cited

Arleo, A. 2013. Trying to Make It Real: Harnessing Foreign Language Teaching to Children's Folklore, Formulaic Language and Rhythm"
http://www.crini.univ-nantes.fr/94999702/0/fiche___pagelibre/

Dupoux, E., Peperkamp, S. & Nuria, S-G. 2001. "A robust method to study stress-deafness", *Journal of the Acoustical Society of America, 110*(3), Pt. 1: 1606-1618.

Eckman, F. 2008. "Typological Markedness and Second Language Phonology" in Jette Edwards and Mary Zampini (eds.) *Phonology and Second Language Acquisition*. Philadelphia: John Benjamins.

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Frost, D. et Guy, R. 2016**.** « L'innovation est le ton qui fait la chanson dans le secteur LANSAD : musique et prosodie dans le projet Innovalangues ». *Recherche et pratiques pédagogiques en langues de spécialité – Cahiers de l'APLIUT 35*(1). http://apliut.revues.org/5526

Frost, D. and O'Donnell, J. 2017. "Pronunciation or English as a Foreign or Second Language. Evaluating the essentials, the place of prosody in oral production". In Volin, J. (in press) (ed.), *The Pronunciation of English as a Foreign or Second Language.*

Frost, D. & J. O'Donnell. 2015**.** "Success: B2 or not B2, that is the question (the *ELLO* project - *Etude Longitudinale sur la Langue Orale*)". *Recherche et pratiques pédagogiques en langues de spécialité – Cahiers de l'APLIUT, 34*(2). http://apliut.revues.org/4348

Frost, D. & F. Picavet. 2014. "Putting prosody first – some practical solutions to a perennial problem: the Innovalangues project". *Research in Language 12*(3): 1-11.

Frost, D. & J. O'Donnell. 2013**.** "Combatting the "can't do mentality": expert, peer & self-assessment in a French university context." In J. Colpaert, M. Simons, A. Aerts & M. Oberhofer (Eds.). *Proceedings of the 2nd International Conference "Language Testing in Europe: Time for a New Framework?" May 2012*. University of Antwerp: 104-109.

Frost, D. & A. Henderson. 2013**.** « Les résultats du sondage EPTiES (English Pronunciation Teaching in Europe Survey): l'enseignement de la prononciation dans plusieurs pays européens vu par les enseignants ». *Recherche et pratiques pédagogiques en langues de spécialité – Cahiers de l'APLIUT, 32*(1): 92-113. http://apliut.revues.org/3586

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Frost, D. 2010b**.** « La surdité accentuelle : d'où vient-elle et peut-on la guérir ? ». *Les Cahiers de l'APLIUT*, *24*(2): 25-43. http://apliut.revues.org/684

Henderson, A, D. Frost, E. Tergujeff, A. Kautzsch, D. Murphy, A. Kirkova-Naskova, E. Waniek-Klimczak, D. Levey, U. Cunningham & L. Curnick. 2012. "The English Pronunciation Teaching in Europe Survey: Selected Results". *Research in Language*, *10*(1/2): 5-28.

Appendix 1: useful documents (contents)

Due to the size of some of these documents and the requirements of page-setting, you only have a table of contents of the appendices here, and the appendices themselves are not titled.

- Prosody descriptors (reference document)
- Prosody descriptors (reference document) with most important details higlighted in yellow
- Prosody descriptors (blank assessment sheet for grading oral performance)
- Mallory text for reading task (non-annotated learner's copy)
- Mallory text (annotated for prosody)

Level	RHYTHM & STRESS	SOUNDS			INTONATION
	Is the correct syllable stressed & marked correctly? *(word stress & focus, i.e. nuclear and contrastive stress)* *The stressed syllable should be:* • *higher (there is some pitch change)* • *louder* • *longer* • *pronounced more clearly / "correctly"*	**Reduced syllables** *Reduced syllables are usually:* • *less high* • *less loud* • *shorter* • *pronounced less clearly / "correctly"* *E.g. schwa /ə/, (**doc**tor); /ɪ/, short final /i/, etc. (**ha**ppy); syllabic /n/ & /l/ (**bu**tton, **bo**ttle). 30-35% of all vowels should be schwa!*	**Stressed & unreduced vowels** • *Are the stressed & unreduced vowels closer to English or closer to the speaker's native language?*	**Connected speech (phonotactics)** • *Contractions ('ll, it's, gonna etc.)* • *Linking (e.g. an egg)* • *Linking with /j/ & /w/ (e.g. go-/w/-away)* • *Deletion of final /t/ & /d/, etc., (e.g. first question)* • *Assimilation (e.g. Breaking Bad > Breakimbad)* • *Geminates (e.g. keep playing)* • *Etc.* *Note: Higher level speakers will pause between sentences and tone units. Lower level speakers hesitate more often, disrupting the flow.*	**Intonation** • *Are the intonation patterns varied and appropriate to the speaker's intentions?* • *Is the range clearly marked or is the intonation flat?* *Note 1: Monologues may not provide opportunities for different patterns.* *Note 2: Some younger native speakers use almost exclusively HRT (High rising Terminal). This is also true of learners exposed to lots of recent English, including film & TV series.*
C2	Can place and mark word stress & nuclear stress at will using all 4 cues without disrupting flow. Errors are extremely rare.	Can reduce the full range of forms, including syllabic /n/ & /l/, etc. resulting in a natural-sounding alternation of strong & weak syllables.	Can produce all / nearly all vowels in a stable and consistent accent close to e.g. US, GB.	Can produce native speaker level connected speech phenomena making for a smooth and natural sounding flow. Can use more or fewer connected speech phenomena according to register, speed, etc.	Can produce native level & natural-sounding intonation patterns appropriately, including for attitudes, emotions, humour, etc.
C1	Can almost always correctly place word stress and nuclear stress. Can clearly mark stress with all 4 cues. Errors are rare.	Can reduce nearly the full range of forms. Strong & weak syllable alternation is evident most of the time.	Can produce nearly the full range of English vowels with a stable accent often close to e.g. US, GB.	Can produce mainly smooth and natural-sounding connected speech. Nearly the full range of phenomena, etc., but the occasional missed opportunity, especially in longer sentences. Hesitations are rare.	Can produce nearly all natural-sounding intonation patterns appropriately, even for attitudes, emotions, humour, etc.
B2	Can correctly place both word stress and nuclear stress nearly all of the time using all 4 cues to varying degrees.	Can partially or fully reduce most possible reductions. Strong & weak alternation is often evident.	Can produce nearly all vowels, but L1 transfer is noticeable on many vowels.	Can produce a variety of phenomena, including assimilation & deletion well over half of the time, especially in shorter sentences without many hesitations. Can produce fluent stretches of less "staccato-sounding" speech with lots of contractions.	Can produce a wide variety of appropriate patterns, including some attitudes, emotions, humour, etc. Can often produce a good range between high and low tones.
B1	Can use the 4 cues but not consistently. Can correctly place word stress most of the time. Can correctly place nuclear stress most of the time, especially in shorter sentences.	Can partially reduce half of all reduced syllables. Some full reductions, especially schwa. Strong & weak alternation is evident on shorter sentences.	Can produce most vowels but L1 interference is evident on most vowels, but rarely causes comprehension problems.	Can produce about half of all possible linking phenomena, including deleted /t/ and /d/, assimilations, etc., but hesitations are fairly frequent in longer sentences.	Can produce a variety of appropriate patterns, including the more obvious attitudes, emotions, etc., Can sometimes produce higher tones.
A2	Can usually place word stress correctly. Nuclear stress is placed correctly some of the time. Occasionally uses all 4 cues together.	Can produce a few partially reduced syllables, mainly schwas.	Can differentiate between tense & lax vowels & diphthongs, but L1 interference very evident on all / most vowels.	Can occasionally produce contractions (*'ll*, *'d*, *gonna*, *wanna*, etc.) Can link between words less than half the time with word-final consonants and some /j/ & /w/ between words (e.g. *go out*). Frequent hesitations.	Can produce some appropriate patterns, especially on shorter sentences. Range between low and high is minimal.
A1	Can audibly place stress on isolated words or short sentences only. Limited control of the cues which mark stress so the stressed syllable is usually difficult for the listener to identify.	Can rarely if ever reduce syllables; reduced syllables are usually pronounced the same as stressed syllables.	Can produce a limited number of English vowels on isolated words & expressions. L1 vowels in place of target vowels on almost all / all vowels.	Can produce basic and isolated contractions (e.g. *I'm*, *it's*, *gonna*, etc. Can produce word internal /j/ & /w/ linking (*going*). Occasional linking between words when a word-final consonant is followed by an initial vowel (e.g. *An-egg*). Very frequent & long hesitations.	Can occasionally produce appropriate intonation patterns on short learnt phrases (e.g. greetings). Range between low and high is minimal.

Level	RHYTHM & STRESS	SOUNDS			INTONATION
	Is the correct syllable stressed & marked correctly? *(word stress & focus, i.e. nuclear and contrastive stress)* *The stressed syllable should be:* • *higher (there is some pitch change)* • *louder* • *longer* • *pronounced more clearly / "correctly"*	**Reduced syllables** *Reduced syllables are usually:* • *less high* • *less loud* • *shorter* • *pronounced less clearly / "correctly"* *E.g. schwa /ə/, (**doc**tor); /ɪ/, short final /i/, etc. (**ha**ppy); syllabic /n/ & /l/ (**bu**tton, **bo**ttle). 30-35% of all vowels should be schwa!*	**Stressed & unreduced vowels** • *Are the stressed & unreduced vowels closer to English or closer to the speaker's native language?*	**Connected speech (phonotactics)** • *Contractions ('ll, it's, gonna etc.)* • *Linking (e.g. an egg)* • *Linking with /j/ & /w/ (e.g. go-/w/-away)* • *Deletion of final /t/ & /d/, etc., (e.g. first question)* • *Assimilation (e.g. Breaking Bad > Breakimbad)* • *Geminates (e.g. keep playing)* • *Etc.* *Note: Higher level speakers will pause between sentences and tone units. Lower level speakers hesitate more often, disrupting the flow.*	**Intonation** • *Are the intonation patterns varied and appropriate to the speaker's intentions?* • *Is the range clearly marked or is the intonation flat?* *Note 1: Monologues may not provide opportunities for different patterns.* *Note 2: Some younger native speakers use almost exclusively HRT (High rising Terminal). This is also true of learners exposed to lots of recent English, including film & TV series.*
C2	Can place and mark word stress & nuclear stress at will using all 4 cues without disrupting flow. Errors are extremely rare.	Can reduce the full range of forms, including syllabic /n/ & /l/, etc. resulting in a natural-sounding alternation of strong & weak syllables.	Can produce all / nearly all vowels in a stable and consistent accent close to e.g. US, GB.	Can produce native speaker level connected speech phenomena making for a smooth and natural sounding flow. Can use more or fewer connected speech phenomena according to register, speed, etc.	Can produce native level & natural-sounding intonation patterns appropriately, including for attitudes, emotions, humour, etc.
C1	Can almost always correctly place word stress and nuclear stress. Can clearly mark stress with all 4 cues. Errors are rare.	Can reduce nearly the full range of forms. Strong & weak syllable alternation is evident most of the time.	Can produce nearly the full range of English vowels with a stable accent often close to e.g. US, GB.	Can produce mainly smooth and natural-sounding connected speech. Nearly the full range of phenomena, etc., but the occasional missed opportunity, especially in longer sentences. Hesitations are rare.	Can produce nearly all natural-sounding intonation patterns appropriately, even for attitudes, emotions, humour, etc.
B2	Can correctly place both word stress and nuclear stress nearly all of the time using all 4 cues to varying degrees.	Can partially or fully reduce most possible reductions. Strong & weak alternation is often evident.	Can produce nearly all vowels, but L1 transfer is noticeable on many vowels.	Can produce a variety of phenomena, including assimilation & deletion well over half of the time, especially in shorter sentences without many hesitations. Can produce fluent stretches of less "staccato-sounding" speech with lots of contractions.	Can produce a wide variety of appropriate patterns, including some attitudes, emotions, humour, etc. Can often produce a good range between high and low tones.
B1	Can use the 4 cues but not consistently. Can correctly place word stress most of the time. Can correctly place nuclear stress most of the time, especially in shorter sentences.	Can partially reduce half of all reduced syllables. Some full reductions, especially schwa. Strong & weak alternation is evident on shorter sentences.	Can produce most vowels but L1 interference is evident on most vowels, but rarely causes comprehension problems.	Can produce about half of all possible linking phenomena, including deleted /t/ and /d/, assimilations, etc., but hesitations are fairly frequent in longer sentences.	Can produce a variety of appropriate patterns, including the more obvious attitudes, emotions, etc., Can sometimes produce higher tones.
A2	Can usually place word stress correctly. Nuclear stress is placed correctly some of the time. Occasionally uses all 4 cues together.	Can produce a few partially reduced syllables, mainly schwas.	Can differentiate between tense & lax vowels & diphthongs, but L1 interference very evident on all / most vowels.	Can occasionally produce contractions (*'ll, 'd, gonna, wanna*, etc.) Can link between words less than half the time with word-final consonants and some /j/ & /w/ between words (e.g. *go out*). Frequent hesitations.	Can produce some appropriate patterns, especially on shorter sentences. Range between low and high is minimal.
A1	Can audibly place stress on isolated words or short sentences only. Limited control of the cues which mark stress so the stressed syllable is usually difficult for the listener to identify.	Can rarely if ever reduce syllables; reduced syllables are usually pronounced the same as stressed syllables.	Can produce a limited number of English vowels on isolated words & expressions. L1 vowels in place of target vowels on almost all / all vowels.	Can produce basic and isolated contractions (e.g. *I'm, it's, gonna*, etc. Can produce word internal /j/ & /w/ linking (*going*). Occasional linking between words when a word-final consonant is followed by an initial vowel (e.g. *An-egg*). Very frequent & long hesitations.	Can occasionally produce appropriate intonation patterns on short learnt phrases (e.g. greetings). Range between low and high is minimal.

Level	RHYTHM & STRESS			SOUNDS									INTONATION		
	Is the correct syllable stressed & marked correctly? *(word stress & focus, i.e. nuclear and contrastive stress)* *The stressed syllable should be:* • *higher (there is some pitch change)* • *louder* • *longer* • *pronounced more clearly / "correctly"*			**Reduced syllables** *Reduced syllables are usually:* • *less high* • *less loud* • *shorter* • *pronounced less clearly / "correctly"* *E.g. schwa /ə/, (**doc**tor); /ɪ/, short final /i/, etc. (**ha**ppy); syllabic /n/ & /l/ (**bu**tton, **bo**ttle).* *Note: 30-35% of all vowels should be schwa!*			**Stressed & unreduced vowels** • *Are the stressed & unreduced vowels closer to English or closer to the speaker's native language?*			**Connected speech (phonotactics)** • *Contractions ('ll, it's, gonna etc.)* • *Linking (e.g. an egg)* • *Linking with /j/ & /w/ (e.g. go-/w/-away)* • *Deletion of final /t/ & /d/, etc., (e.g. first question)* • *Assimilation (e.g. Breaking Bad > Breakimbad)* • *Geminates (e.g. keep playing)* • *Etc.* *Note: Higher level speakers will pause between sentences and tone units. Lower level speakers hesitate more often, disrupting the flow.*			**Intonation** • *Are the intonation patterns varied and appropriate to the speaker's intentions?* • *Is the range clearly marked or is the intonation flat?* *Note 1: Monologues may not provide opportunities for different patterns.* *Note 2: Some younger native speakers use almost only HRT (High rising Terminal). This is also true of learners exposed to lots of recent English, including film & TV series.*		
		+	**-**		**+**	**-**		**+**	**-**		**+**	**-**		**+**	**-**
C2	☐			☐			☐			☐			☐		
C1	☐			☐			☐			☐			☐		
B2	☐			☐			☐			☐			☐		
B1	☐			☐			☐			☐			☐		
A2	☐			☐			☐			☐			☐		
A1	☐			☐			☐			☐			☐		

Comments:

— George Mallory, Climbing Everest: The Complete Writings of George Mallory.

“The first question which you will ask, and which I must try to answer, is this: 'What is the use of climbing Mount Everest?' and my answer must at once be, 'It is no use. 'There is not the slightest prospect of any gain whatsoever. Oh, we may learn a little about the behaviour of the human body at high altitudes, and possibly medical men may turn our observation to some account for the purposes of aviation. But otherwise nothing will come of it. We shall not bring back a single bit of gold or silver, not a gem, nor any coal or iron. We shall not find a single foot of earth that can be planted with crops to raise food. So it is no use. If you cannot understand that there is something in man which responds to the challenge of this mountain and goes out to meet it, that the struggle is the struggle of life itself upward and forever upward, then you won't see why we go. What we get from this adventure is just sheer joy. And joy, after all, is the end of life. We don’t live to eat and make money. We eat and make money to be able to live. That is what life means and what life is for.”

Mallory text annotated for prosody and potential phonotactic phenomena

- End of tone unit (TU) or pause: hard return
- Primary stressed syllable (*beat*): blue larger text
- Reduced syllable (vowel only or syllabic /l/ or /n/): orange smaller text
- Nuclear (sentence) stress (whole word) : underlined
- Phonotactic phenomena (linking, deletion, assmilation, etc.): highlighted in yellow
- Intonation: LF = low fall, LR = low rise, RF = rise fall

- *LF* The first question which you will ask, *(suppression /t/, coalescent assimiliation)*

- *LR* and which I must try to answer, (deletion of /d/, *geminate /t/, linking "ch?"?, linking /w/)*

- *LF* is this:

- *LF* 'What is the use of climbing Mount Everest?' *(linking /t/, linking /j, devoiced /v, linking /t/)*

- *LR* and my answer must at once be, *(unreleased /d/, linking /j/, linking /t/, unreleased /t/)*

- *LF* 'It is no use. *(linking /t/)*

- *LF* 'There is not the slightest prospect of any gain whatsoever. *(linking /r, unreleased /t, unreleleased/t, linking /v/)*

- *FR* Oh, we may learn a little about the behaviour of the human body at high altitudes, *(linking /n/, linking dark /l/, unreleased /t/, linking /r/, linking /j/, linking /j/)*

- *LR* and possibly medical men may turn our observation to some account for the purposes of aviation. ? *(unreleased /d/, linking /n/, linking /r/, linking /m/, linking /z/, linking /v/)*

- *LF* But otherwise nothing will come of it. *(linking /t/, linking /m/, linking /v/)*

- *LR* We shall not bring back a single bit of gold or silver, *(unreleased /t/, linking /k/, linking /t/, linking /d/)*

- *LR* not a gem, (*linking /t/)*

- *LR* nor any coal or iron. *(linking /r/, linking /l/, linking /r/)*

- *LR* We shall not find a single foot of earth that can be planted with crops to raise food. *(unreleased /t/,linking /d/, linking /t/, geminate & regressive assimilation /θ, unreleased /t/)*

- *RF* So it is no use. (*linking /w/, linking /t/)*

- *LF* If you cannot understand that there is something in man which responds to the challenge of this mountain and goes out to meet it, *(linking /t/, unreleased /d/, unreleased /t/, linking /r/, geminate & regressive assimilation /s/, linking /ŋ/linking /ʒ/, linking /n/, unreleased /d/, linking /z/, geminate /t/, linking /t/) – **NB quite likely this long TU may be 3 TUs***

- *LR* that the struggle is the struggle of life itself upward and forever upward, */unreleased /t/, linking /l/ - so not dark, linking /l/ - so not dark, linking /f/, linking /f/, linking /d/, unreleased /d/, linking /r/)*

- *LF* then you won't see why we go. *(unreleased /t/)*

- *LF* What we get from this adventure is just sheer joy. *(unreleased /t/, unreleased /t/, linking /s/, linking /r/, unreleased /t/)*

- *LR* And joy, *(unreleased /d/)*

- *LR* after all, (*linking /r/)*

- *LF* is the end of life. *(linking /j/, linking /d/)*

- *LR* We don't live to eat and make money. *(unreleased /t/, linking /w/, unreleased /d/, unreleased /k/)*

- *RF* We eat and make money to be able to live. */linking /j/, linking /t/, unreleased /d/, unreleased k/, linking /j/)*

- *RF* That is what life means and what life is for." *(linking /t/, unreleased /t/, linking / z/, deletion of /d/, unreleased /t/, unreleased /f/)*

Appendix 2: Activities (contents)

As for appendix 1, due to the size of some of these documents and the requirements of page-setting, you only have a table of contents of the appendices here, and the appendices themselves are not titled.

Isochrony (rhythm)

Ten pens

Word stress

- Stress matching / dating / find your partner
- Word stress patterns (blank table for learners to fill in)
- Noun / verb bingo
- Word stress ladder (I hear, you say, hearsay)
- Word stress pairwork

Focus / nuclear stress / contrastive stress

- Whose pen is this?

Reduced vowels

- Names
- Silent syllables dialogue

Stressed and/or unreduced vowels

- English & French vowels
- Phonemic transcriptions hand-out (UK & US English) with pictures
- Vowels (English and French) – the trapeziums, etc. – teacher's notes
- The IPA, vowel trapezium, etc. – hand-out for learners
- Pronunciation ladder (I hear, you say, hearsay) - /ɪ/ & /iː/
- Deletion and assimilation pairwork

Intonation

- The 7+1 intonation patterns – practising intonation (learner hand-out)

Mixed prosody activities

- Two short poems by Spike Milligan (for rhythm)

“TEN PENS” (non-annotated version)

ten	pens
twenty	pencils
seventy	elements
twenty-seven	experiments
seventy-seven	universities

“TEN PENS” (annotated version)

ten	pens		(2)	
twenty	pencils	(4)		
seventy	elements	(6)	(/t/ deletion; linking /j/)	*possibility of syllabic /n/ in “seventy”*
twenty-seven	experiments	(8)	(/t/ deletion)	*possibility of syllabic /n/ in “seven”*
seventy-seven	universities	(10)	(/t/ deletion)	*possibility of syllabic /n/ in “seventy” & “seven”*

N.B. I have used the same annotation conventions as in the Mallory text, but when you annotate this on the whiteboard, use different colour pens to underline, cross out deleted “letters”, etc.

Word stress matching / dating game

ELECTRICITY	ooOoo
VIDEOPROJECTOR	Oooooo
EPISODE	Ooo
ALLERGIC	oOo
EVENT	oO
ELEVATOR	Oooo
PROPAGANDA	ooOo
EMERGENCY	oOoo
TRANSFER (verb)	Oo

English Word Stress – examples of words of 2 – 6+ syllables								
Oo	oO	Ooo	oOo	ooO	Oooo	oOoo	ooOo	oooO
Ooooo	oOooo	ooOoo	oooOo	ooooO	6-syllabes or more			

Where to place word stress - some very basic patterns

Remember - a stressed syllable is:

1.	**longer**	U ni veeeeeeerrrrrrrrr si ty
2.	**louder**	u ni VVEEEEERRRR si ty
3.	**higher** (some **pitch** change)	u ni ver si ty
4.	pronounced "**correctly**"	U ni "ver" si ty

(You should learn these examples, practise saying them out loud and add more examples of your own)

1. **Pattern 1. 2-syllable words**
   a. **Most: Oo,** e.g. ***tea****cher*

   _____

   b. **Prefixed words: oO** e.g. *for****get***

   _____

   c. **Word pairs (noun Oo -verb oO)** e.g. ***rec****ord* (n) – *re****cord*** (v)

   _____

2. **Pattern 2. Strong endings: Stress = preceding syllable**
   a. e.g. *demon****stra****tion*; *e****lec****tric*

   _____

3. **Pattern 3. French-type endings: Stress = ending**
   a. e.g. *lemo****nade***

   _____

4. **Pattern 4. Italian-type words: Stress = penultimate syllable**
   a. e.g. *spa****ghe****tti*

   _____

5. **Pattern 5. Compound nouns: Stress = 1st element**
   a. e.g. ***White*** *House*; ***wal****king stick*

   _____

6. **Pattern 6. Words of Greek origin:**
   a. 2-syllable element (*-tele, techno, photo,* etc.)
   b. 1-syllable elements (*-graph, -crat, log*, etc.)
   c. + Weak endings (*-al, -y, -ist, er*), etc.

   A (2-syll) + B (1-syll) = Ooo,
   e.g. ***pho****tograph*

   _____

   A (2-syll) + B (1-syll) + (C) weak ending = oOoo
   e.g. *pho****to****grapher*

   _____

   Strong endings win!
   e.g. *photo****gra****phic*

   _____

Present (n)	Rebel (n)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Suspect (vb)

Present (vb)	Rebel (n)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (vb)	Suspect (vb)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Suspect (n)

Present (vb)	Rebel (n)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (vb)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	insult(n)

Present (n)	Rebel (n)	Insult (vb)	Escort (vb)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
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Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
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Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Escort (vb)

Present (n)	Rebel (n)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Suspect (vb)

Produce (vb)	Rebel (vb)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Suspect (vb)

Present (n)	Rebel (n)	Insult (vb)	Survey (n)
Desert (vb)	Increase (vb)	Produce (n)	Suspect (n)
Insult (n)	Present (vb)	Desert (n)	Conflict (n)
Conflict (vb)	Survey (vb)	Escort (n)	Suspect (vb)

A	
I hear…	*I say…*
Start!!!	thir**teen**
six**teen**	pro**ject** (verb)
four**teen**	**sus**pect (noun)
insult (noun)	**six**ty

B	
I hear…	*I say…*
project (noun)	**in**sult (noun)
thirty	six**teen**
sus**pect** (verb)	in**sult** (verb)
suspect (noun)	*Finish!!!*

C	
I hear…	*I say…*
pro**ject** (verb)	Sus**pect** (verb)
thir**teen**	**pro**ject (noun)
sixty	**thir**ty
in**sult** (verb)	four**teen**

A	
I hear…	*I say…*
Start!!!	thirteen
sixteen	project (verb)
fourteen	suspect (noun)
insult (noun)	sixty

B	
I hear…	*I say…*
project (noun)	insult (noun)
thirty	sixteen
suspect (verb)	insult (verb)
suspect (noun)	*Finish!!!*

C	
I hear…	*I say…*
pro**ject** (verb)	Sus**pect** (verb)
thir**teen**	**pro**ject (noun)
sixty	**thir**ty
in**sult** (verb)	four**teen**

A **Pairwork (Word Stress)**

Take it in turns to read the underlined words and sentences to your partner so he / she can fill in the missing words. Your partner will read out your missing words too.
*Hint: Think about where the word stress is **before** you read, then read the words and sentences **quickly**!*

Words on their own

1. sixteen
2. _____
3. transfer (*verb*)
4. _____
5. photographer
6. _____
7. international
8. _____

Words in context

1. She's nineteen next month
2. _____
3. We need to export seriously
4. _____
5. It's a blackbird (*compound noun*!)
6. _____
7. It costs £70 315
8. _____

Pairwork (Word Stress)

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*Hint: Think about where the word stress is **before** you read, then read the words and sentences **quickly**!*

Words on their own

1. _____
2. eighty
3. _____
4. unconsciously
5. _____
6. present (*noun*)
7. _____
8. electrician

Words in context

1. _____
2. We need two imports seriously
3. _____
4. We stayed for fourteen nights
5. _____
6. I paid €13.70
7. _____
8. I saw a black bird (*not a compound noun*!)

Example sentences for focus (contrastive stress) "Whose pen is this?"

- *Nuclear stress usually falls on the last content word (noun, verb, adjective, adverb)of the tone unit.*
- *Normal nuclear stress is therefore marked on the word "pen" by writing it in capitals in the first example*
- *…but in examples 2 – 5, the focus of the tone unit, i.e. the nuclear stress, is moved by using contrastive stress – this is shown by the use of bold print.*
- *When you do this on the whiteboard, use different coloured pens to underline / double underline, etc.*
- *You may want to use this to introduce intonation, which is why I have drawn in the intonation curves.*

1. Normal stress:
   - "*Is that your PEN?*"
2. As opposed to my pen:
   - *"Is that **YOUR** pen?"*
3. As opposed to this pen:
   - *"Is **THAT** your pen?"*
4. Repeating the question with insistence:
   - *"**IS** that your pen?"*
5. Questioning the nature / validity of the writing implement:
   - *"Is that your **PEN**?"*

- "*Is that your PEN?*"

- *"Is that **YOUR** pen?"*

- *"Is **THAT** your pen?"*

- *"**IS** that your pen?"*

- *"Is that your **PEN**?"*

Names

- *On your own or with a partner, look at the following English names and:*
    - *Decide which are male, which are female and which are both.*
    - *Count the syllables.*
    - *Identify the stressed syllable.*
    - *Identify the schwas:* /ə/.

- Rebecca
- Richard
- Florence
- Robert
- Elizabeth
- Alexandra
- Jordan
- Daniel
- Stephanie
- Oscar
- Jeremy
- Vivian
- Roberta
- Henrietta
- Anthony
- Alexander
- Morgan
- Isabella
- Jessica
- Margaret
- Lawrence
- William

Names

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    - *Decide which are male, which are female and which are both.*
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- Jordan
- Daniel
- Stephanie
- Oscar
- Jeremy
- Vivian
- Roberta
- Henrietta
- Anthony
- Alexander
- Morgan
- Isabella
- Jessica
- Margaret
- Lawrence
- William

Silent syllables

1. *How many syllables are there in the following words?*
2. *Which syllable is stressed in each word? Listen & repeat a few times.*
3. *Underline the stressed syllables.*
4. *Listen and repeat a few times and notice what happens to some of the syllables.*
5. *Delete the ones that disappear.*
6. *Read the dialogue with a partner at what you think would be a natural speed for a native English speaker – swap roles and read it again. Listen carefully to each other and help each other.*

usually vegetables family history chocolate different restaurants reasonable comfortable mystery interesting laboratories every generally favourite

- A: Chocolate is one of my favourite food.
- B: Don't you like vegetables?
- A: It's different.
- B: I try to eat vegetables for every meal, but my family doesn't really like that.
- A: I prefer not to cook at weekends, we usually go to restaurants.
- B: It doesn't sound reasonable to go and eat in restaurants. I generally prefer eating at home, watching the history channel on my nice comfortable sofa.
- A: The mystery channel is more interesting! You see people working in strange laboratories.

Silent syllables

1. *How many syllablesare there in the following words?*
2. *Which syllable is stressed in each word? Listen & repeat a few times.*
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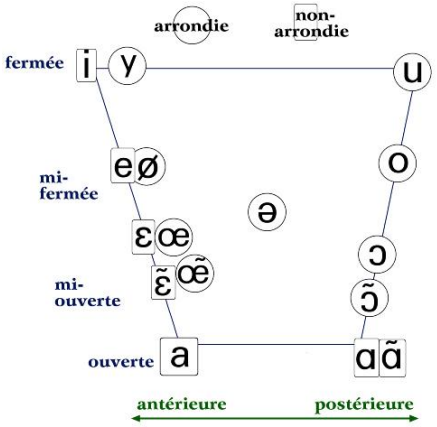
usually vegetables family history chocolate different restaurants reasonable comfortable mystery interesting laboratories every generally favourite

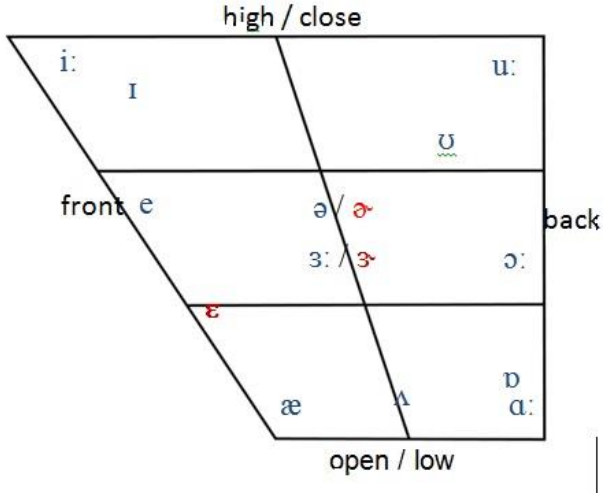
- A: Chocolate is one of my favourite food.
- B: Don't you like vegetables?
- A: It's different.
- B: I try to eat vegetables for every meal, but my family doesn't really like that.
- A: I prefer not to cook at weekends, we usually go to restaurants.
- B: It doesn't sound reasonable to go and eat in restaurants. I generally prefer eating at home, watching the history channel on my nice comfortable sofa.
- A: The mystery channel is more interesting! You see people working in strange laboratories.

The English and French vowel systems (to help teachers explain, illustrate, etc.):

French vowels:



English vowels (UK vowels in black, US vowels in red)



12 monophthongs

5 long vowels		**6 short vowels**		**1 unstressed vowel (schwa)**	
/i:/	ch**ee**se	/i/	r**i**ch	/ə/	camer**a**
/ɑ:/	c**ar**	/e/	**e**lephant		
/ɔ:/	d**oo**r	/æ/	f**a**t		
/u:/	b**oo**t	/ʌ/	h**u**t		
/ɜ:/	b**ir**d	/ɒ/	l**o**ck		
		/ʊ/	b**oo**k		

8 diphthongs

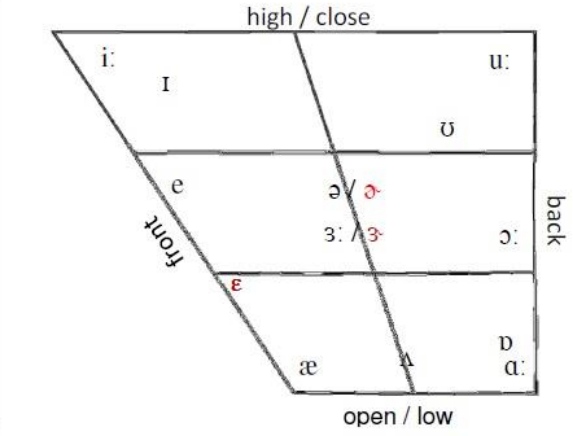
closing (→ /ɪ/)		**closing (→ /ʊ/)**		**Centering (→ /ə/)**	
/eɪ/	r**a**dio	/əʊ/	ph**o**ne	/ɪə/	**ear**
/aɪ/	kn**i**fe	/aʊ/	c**ow**	/eə/	h**air**
/ɔi/	b**oy**			/ʊə/	c**ur e**

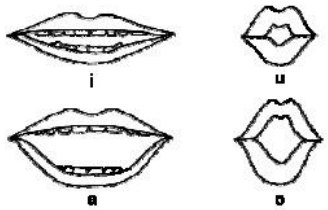
5 triphthongs

/eɪə/	pl**ayer**
/aɪə/	h**igher**
/ɔiə/	l**awyer**
/əʊə/	sl**ower**
/aʊə/	h**our**

The Sounds of Standard English — PHONEMIC CHART — RP (Received Pronunciation) GA (General American)

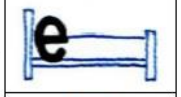
vowels






/tʃiːz/
cheese


/rɪtʃ/
rich


/bed/
bed


/kæt/
cat


/ˈdmə/ /ˈdmə˞/
dinner


/bɜːd/ /bɜ˞d/
Bird


/hʌt/
Hut


/buːt/
boot

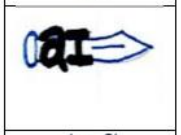

/bʊk/
book


/sɔːd/ /sɔ˞d/
sword

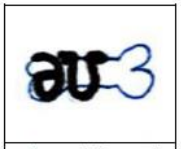

/lɒk/ /lɑːk/
lock


/kɑː/ /kɑ˞/
car


/seɪl/
sail

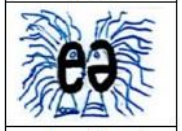

/naɪf/
knife


/bɔɪ/
boy


/bəʊn/ /boʊn/
bone


/kaʊ/
cow


/bɪə/ /bɪr/
beer


/heə/ /hɛr/
hair


/kjʊə/ /kjʊr/
cure

consonants


/pɒt/ /pɑːt/
pot


/ˈbɒtl/ /ˈbɑːtl/
bottle


/ˈteɪbl/
table


/dɔː/ /dɔ˞/
door


/kiː/
key


/gəʊst/ /goʊst/
ghost


[ˈlaɪʔə]
lighter

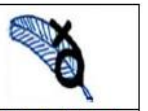

/tʃɜːtʃ/ /tʃɝtʃ/
church


/dʒiːp/
jeep


/ˈflaʊə/ /ˈflaʊə˞/
flower


/væn/
van


/θʌm/
thumb


/ˈfeðə/ /ˈfeðə˞/
feather


/sneɪk/
snake


/nəʊz/ /noʊz/
nose


/ʃaʊə/ /ʃaʊə˞/
shower


/ˈeɪʒə/
Asia


/haʊs/
house


/maʊs/
mouse


/pleɪn/
plane


/sɪŋ/
sing


/wet/
wet


/rɪŋ/
ring


/laɪt/
light


/jɒt/
yacht


[beɫ]
bell

A

I HEAR	I SAY
***	START
DEED	PIT
MEAD	PEAT
SHIP	LID
KEYED	EEL
HEAT	BEAD
HIT	SHEEP
ILL	FEEL
BEAT	BITCH

B

I HEAR	I SAY
START	DID
PEAT	LEAVE
BITCH	KID
LEAD	BID
LID	LIVE
SHEEP	DEED
MID	BEACH
BEAD	BIT
FEEL	FINISH!

C

I HEAR	I SAY
DID	LEAD
LIVE	HEAT
EEL	HIT
BIT	ILL
BID	KEYED
PIT	MID
LEAVE	BEAT
BEACH	MEAD
KID	SHIP

Student A: You will fill in the empty boxes on your sheet with a word or a drawing. Take turns to ask your partner what they have in each box. Listen carefully to your partner's pronunciation to make sure they are linking the correct sounds.

1 	2	3 	4 
5	6	7 	8

✂----------

Student B : You will fill in the empty boxes on your sheet, with a word or a drawing. Take turns to ask your partner what they have in each box. Listen carefully to your partner's pronunciation to make sure they are linking the correct sounds.

1	2 	3	4
5 	6 	7	8 

For the teacher – *prepare all the As then all the Bs. Then let them do the activity*

A :

- Handbag /ˈ**hæmbag/** - deletion of /d/, /n/ becomes /m/
- fat cat **/faʔkæt/** - deletion of /t/, or it's unreleased, or it becomes a glottal stop.
- cheese and tomato sandwich **/tʃiːzntəˈmɑːtəʊ ˈsæmwɪtʃ/** - deletion of /d/; deletion of /d/ & /n/ > /m/
- Crying girl /ˈ**krajɪŋgɜːl/** - geminate /g/ (it sounds like one long /g/)

B :

- grandparents /ˈ**græmparəns/** - deletion of /d/, /n/ becomes /m/
- cup of tea /ˈ**kʌpəti**ː/ - deletion of /v/
- inkpen /ˈ**ɪŋʔpen/** - - deletion of /k/, or it's unreleased, or it becomes a glottal stop.
- horseshoe /ː**hɔːʃu**ː/

Practising intonation patterns

- Here are the 7 (+1) intonation patterns in English (Cruttenden 1986)
- They are associated with various grammatical functions (e.g. questions), discourse functions (e.g. confirming, listing, etc.), and attitudes, emotions, etc. (e.g. disbelief, etc.)
- Don't try and learn the associations, but practise playing with the patterns. Above all, ***vary range and patterns.***

Pattern	Tones	Example
1. (Level (-)	1. H / M / L	1. "yes"
2. Low fall (LF)	2. M>L	2. "What's that?"
3. High fall (HF)	3. H>L	3. "My homework"
4. Rise fall (RF)	4. M>H>L	4. "I'm not sure"
5. Low rise (LR)	5. L>M	5. "How many?"
6. High rise (HR)	6. M>H	6. "Seriously?"
7. Fall rise (FR)	7. H>L>M	7. "Carry on, please"
8. High rising terminal (HRT)	8. L>H	8. "And then he was like no way"

Spike Milligan poems (*Silly Verse for Kids*) for rhythm, etc.

Rain

There are holes in the sky
Where the rain gets in
But they're ever so small
That's why the rain is thin.

Rain

There are holes in the sky
Where the rain gets in
But they're ever so small
That's why the rain is thin.

The General

Said the general of the army
“I think that war is barmy”
So he threw away his gun
Now he’s having much more fun

The General

Said the general of the army
“I think that war is barmy”
So he threw away his gun
Now he’s having much more fun