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# A Teacher's Pronunciation Manual

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A Teacher's Pronunciation Manual

Nancy Iglehart Foote

MAT V

"Submitted in partial fulfillment of the requirements for  
the Master of Arts in Teaching degree at the School for  
International Training, Brattleboro, Vermont."

June, 1974

This project by Nancy Iglehart Foote is  
accepted in its present form.

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### Abstract

A Teacher's Pronunciation Manual is a compilation of various techniques, games and technical information to aid the teacher in his work on pronunciation in the classroom. There are several methods for minimal pair drills, sample tongue twisters, diagnostic pronunciation tests and advice on making pronunciation tapes. Each sound in English has a discussion of its production, various minimal pairs, sample sentences and exercises and one or more techniques for the classroom. A bibliography is included for further reference.

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## Introduction

A Teacher's Pronunciation Manual is designed to aid both the beginning and experienced teacher. For the beginning teacher there are discussions about sound production, minimal pair listings and methods, techniques, and a checklist for contrasting languages. For the experienced teacher there are diagnostic tests, sample tongue twisters, a listing of languages with particular problems and advice on making a pronunciation tape. A bibliography has been supplied so that either the beginning teacher or experienced teacher can explore further.

On the next page is "A Pronunciation Lesson" which illustrates an approach to teaching pronunciation. All too often pronunciation is taught in this manner. It is hoped that the teacher after exploring the following pages will be able to make his or her pronunciation "lesson" in the classroom fun, interesting and effective.

"Good morning, class. It is time for our pronunciation lesson. Remember pronunciation is a very difficult thing. I have noticed that most of you do very bad things with English words. You must realize in the word "pitch", the /I/ is not /i/. Both of these sounds are made with minimum audible friction. But in I the tongue is not as tense as it is in /i/. Now repeat after me, /I, I, i, I, I, I, i, i/. And do not be tense! Now we will take five minutes to practice the /s, ʃ/ and five minutes more for the contrast between /I/ and /i/."

It would be interesting to test a number of students who had been taught pronunciation in this way. If rules of learning have any validity, students taught with such lessons would make very little progress during a semester. One often hears teachers say at the end of the semester, "I worked on pronunciation every day but the students did not pick it up." If the work was similar to this brief lesson one does not have to look far for the reasons why they "did not pick it up."

The following are some questions for discussion if readers can not identify what is wrong with the lesson:

1. What does "minimum audible friction" mean to a student that has not studied linguistics?
2. Do you think it is effective to teach sounds in isolation?
3. "It is time for our pronunciation lesson," indicates that pronunciation only takes place at one point in the lesson. Do you agree with this?
4. How does a sentence such as "Remember, pronunciation is a very difficult thing" affect the attitude of students?

The following three diagnostic tests can be used in a number of ways. At the beginning of a course they can be used to discover what if any problems exist. They can be used for review testing during the course, and can be used as a follow-up when the course has been completed.

A tape recorder and possibly a student assistant can enhance the above tests. Particularly if the classes are small, the teacher can tape each student, consequently then be able to listen to the tapes at any time.

Actually any short paragraph, which is somewhat controlled as to content and structure, will do as a reading passage. Usually the paragraph should be read over silently for content first, before reading out loud. The teacher should not be looking at the student while he is reading, relying on ears only. Also if there is time, the passage could be read several times (self-confidence being an important factor for the student). If the student stumbles over a word, the teacher should encourage him to continue, making note of the word, and discussing it when the passage is finished. The passage could be read several times, the first to look for pronunciation errors, the second for stress and pausing patterns that are irregular, and the third for pitch and rhythm problems.

When the passage has been read orally one or more times and the teacher wishes to discover what knowledge of grammar and content the student has, the teacher can ask the student to read again the passage silently, telling him to think about meaning. Then a discussion can ensue, talking about both what the student knows (paraphrasing or summaries are good tools) and what the student has trouble with, with possible solutions for improvement.



# DIAGNOSTIC PRONUNCIATION TEST

4

Read the following selection silently to get the thought. Then read it aloud. Your instructor will fill out the evaluation form that follows and discuss your problems in pronunciation with you.

## George's Great-Grandfather

(Two boys are talking. Let's listen to them.)

SAM: Joe, what is George's great-grandfather like?

JOE: Well, he's especially young and spry. His usual job is to mend old shoes, you know. But if it's a beautiful day, he slips away with his dog Vernon and hunts and fishes. When he's tired, he builds a fire and cooks flapjacks and then sits on a log and plays his mouth organ.

There isn't a thing he wouldn't do for the children in the block and they love him dearly. Each evening he helps the big boys repair their bicycles, or he plays cops and robbers with the little ones. If they're little girls, Gramp kisses them. Or should I tell that?

## Pronunciation Evaluation Form

### Segmental Phonemes

Front vowels /i/, /ɪ/, /e/, /æ/ \_\_\_\_\_

Problem sounds: \_\_\_\_\_

Central vowels /a/, /ə/, /ɑ:/ \_\_\_\_\_

Using stressed vowels instead of /ə/ or /ɪ/ \_\_\_\_\_

Intrusive /ə/ (as in *United States*) \_\_\_\_\_

Other difficulties: \_\_\_\_\_

Back vowels /ɔ/, /o/, /u/, /ʊ/ \_\_\_\_\_

Problem sounds: \_\_\_\_\_

Diphthongs /aɪ/, /aʊ/, /ɔɪ/ \_\_\_\_\_

Problem sounds: \_\_\_\_\_

### Consonants

Problems of voicing: /p/b/, /t/d/, /k/g/, /s/z/, /f/v/, /ʃ/ʒ/, /tʃ/dʒ/ \_\_\_\_\_

/l/, /r/ \_\_\_\_\_

/θ/, /ð/ \_\_\_\_\_

/s/, /z/, /ʃ/, /ʒ/, /tʃ/, /dʒ/ \_\_\_\_\_

Intrusive /k/ or /g/ \_\_\_\_\_

Final -ed \_\_\_\_\_

Final -s (-es) \_\_\_\_\_

### Stress

Word stress \_\_\_\_\_

Sentence stress \_\_\_\_\_

### Intonation

Final \_\_\_\_\_

Internal \_\_\_\_\_

### Rhythm Units

Other Difficulties: \_\_\_\_\_

1. Doty, Gladys G., Janet Ross, Language and Life in the U.S.A. New York, Harper & Row, 1960, page 19.

STUDENT'S NAME \_\_\_\_\_

COURSE AND SECTION \_\_\_\_\_

DATE OF RECORDING \_\_\_\_\_

## Accent Inventory

### To the Student

This "Inventory" is to be used, preferably at the very beginning of the English course, so that you may have constantly at hand a diagnosis of the elements of foreign "accent" in your own individual speech. First, your voice will be recorded as you read the "Diagnostic Passage" on the next page. The reading should be done at normal speed, in a matter-of-fact tone, without unusual care in pronunciation; in other words, it should sound as much like natural conversation as possible. Then the instructor will listen to the recording many times, and make an analysis, on the following pages, of your speech difficulties. These pages will serve as a guide to the sections of the *Manual* which are of most importance to you, and show just what phases of English pronunciation should be of most concern to you.

The "Inventory" may be used again at the end of the course to measure the progress you have made.

### KEY TO CORRECTIONS

Phonetic symbols immediately under word: what you should have said.  
Second line of phonetic symbols under word: mispronunciation in your speech.

' over a syllable or word: you left this unstressed; it should be stressed.  
(') over a syllable or word: you stressed this; it should be unstressed.

Black line: normal intonation.

Colored line: your incorrect intonation.

/ unnatural pause you made.

**Diagnostic Passage**

1. Let me tell you, my friend, that when students from other countries come to study in the United States, their classes are certainly not their only job—are they.
2. For a little while the problems of adjustment to the new environment may make it impossible to devote very much thought to school work.
3. The recently arrived student must find out for himself the answers to many questions.
4. Shall he change the customs he has always followed in eating his three full meals each day?
5. What clothing should he choose?

6. Ought he to wear those wretched blue jeans the boys here have, or should he cling to the coats and ties he had usually preferred at home? 7. He is inclined to feel admiration for the scale of living, the big yards, the well-kept houses, and the good educational equipment. 8. But he doesn't understand how everyone can be in such a hurry, as if time were a god to be worshiped.

**Check List of Errors****I. STRESS AND RHYTHM**

- A. ——— Stress on wrong syllable of words of more than one syllable. See Lesson 3, Section III of *Manual*.
- B. ——— Improper sentence stress. L. 4, S. II.
- C. ——— Improper division of sentences into thought groups. L. 4, S. IV.
- D. ——— Failure to blend well, to make smooth transitions between words or syllables.
  - 1. ——— Improper insertion of [ə] to break up difficult combinations of consonants. L. 8, S. III.
  - 2. ——— Insertion of [ə] before initial s followed by a consonant. L. 8, S. IV.
  - 3. ——— Unnatural insertion of glottal stop. L. 4, S. IV.

**II. INTONATION**

- A. ——— Unnatural intonation at end of statements. L. 5, S. II.
- B. ——— In special questions. L. 5, S. II.
- C. ——— In general questions. L. 6, S. I.
- D. ——— In general questions with two alternatives. L. 6, S. II.
- E. ——— In direct address. L. 6, S. II.
- F. ——— In reiterative endings. L. 6, S. II.
- G. ——— In series. L. 6, S. II.
- H. ——— In other cases.

**III. VOWELS**

- A. ——— Failure to obscure unstressed vowels in words of more than one syllable. L. 3.
- B. ——— Failure to obscure the vowels of unstressed words. L. 4, S. II and III.
- C. ——— Failure to lengthen stressed vowels before final voiced consonants. L. 8, S. II.
- D. ——— Substitution of an incorrect vowel sound. L. 2, 10, 11, 12, and 13.
  - 1. ——— for [i].                      2. ——— for [ɪ].                      3. ——— for [e].
  - 4. ——— for [ɛ].                      5. ——— for [æ].                      6. ——— for [a].
  - 7. ——— for [ə].                      8. ——— for [o].                      9. ——— for [ʊ].

- |                 |                 |                 |
|-----------------|-----------------|-----------------|
| 10. — for [u].  | 11. — for [ɔ].  | 12. — for [ər]. |
| 13. — for [ia]. | 14. — for [ɪə]. | 15. — for [eə]. |
| 16. — for [ɛə]. | 17. — for [æə]. | 18. — for [aɪ]. |
| 19. — for [aʊ]. | 20. — for [ɔɪ]. | 21. — for [yʊ]. |

#### IV. CONSONANTS

##### A. — Substitutions due to improper voicing. L. 7, S. I.

- |                      |                   |                   |
|----------------------|-------------------|-------------------|
| 1. — [p] for [b].    | 2. — [t] for [d]. | 3. — [k] for [g]. |
| 4. — [θ] for [ð].    | 5. — [ð] for [θ]. | 6. — [f] for [v]. |
| 7. — [s] for [z].    | 8. — [z] for [s]. | 9. — [ʃ] for [ʒ]. |
| 10. — [tʃ] for [dʒ]. | 11. — Others.     |                   |

##### B. — Substitutions due to other causes, especially improper point of articulation. L. 7, S. III; L. 9, S. I; L. 14 and 15.

- |                                    |                                    |
|------------------------------------|------------------------------------|
| 1. — [r] for [l], L. 9, S. I.      | 2. — [l] for [r], L. 9, S. I.      |
| 3. — [ŋ] for [n], L. 15, S. II.    | 4. — [n] for [ŋ], L. 15, S. II.    |
| 5. — [ð] for [d], L. 14, S. II.    | 6. — [d] for [ð], L. 14, S. II.    |
| 7. — [z] for [ð], L. 14, S. II.    | 8. — [t] for [θ], L. 14, S. II.    |
| 9. — [s] for [θ], L. 14, S. II.    | 10. — [dʒ] for [y], L. 14, S. III. |
| 11. — [y] for [dʒ], L. 14, S. III. | 12. — [ʒ] for [dʒ], L. 14, S. III. |
| 13. — [ʃ] for [tʃ], L. 14, S. IV.  | 14. — [v] for [b], L. 15, S. I.    |
| 15. — [b] for [v], L. 15, S. I.    | 16. — [w] for [v], L. 15, S. I.    |
| 17. — [v] for [w], L. 15, S. I.    | 18. — [v] for [hw], L. 15, S. I.   |
| 19. — [w] for [hw], L. 15, S. I.   | 20. — Others.                      |

##### C. — Improper point of articulation resulting in abnormal sound but not substitution.

- |                         |                         |
|-------------------------|-------------------------|
| 1. — [d]. L. 7, S. III. | 2. — [t]. L. 7, S. III. |
| 3. — [r]. L. 9, S. I.   | 4. — Others.            |

##### D. — Insufficient aspiration of initial voiceless consonants. L. 8, S. I.

##### E. — Excessive aspiration of final stops and voiced continuants. L. 8, S. III.

##### F. — Excessive aspiration of "d-like" medial [t]. L. 8, S. I.

##### G. — Improper addition of a consonant.

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| 1. — [ŋk] for [ŋ]. L. 15, S. II.  | 2. — [gw] for [w]. L. 15, S. I. |
| 3. — [h] inserted. L. 15, S. III. | 4. — Others.                    |

II. — Slighting or omission of a consonant.

1. — [h]. L. 15, S. III.

2. — [s]. L. 7, S. V.

3. — [z]. L. 7, S. V.

4. — [t]. L. 7, S. IV.

5. — [d]. L. 7, S. IV.

6. — Others.

V. VOWELS AND CONSONANTS

A. — Confusion between the three usual ways of pronouncing the -ed ending. L. 7, S. IV.

B. — Confusion between the three usual ways of pronouncing the -s ending. L. 7, S. V.

C. — Syllabic consonants, L. 9, S. III.

1. — Failure to pronounce the preceding consonant (e.g., [wʊnt] for [wʊdnt]).

2. — Insertion of [ə] (e.g., [wʊdənt] for [wʊdnt]).

D. — Failure to insert [ə] between a front vowel and [l] or [r]. L. 9, S. II.

VI. GENERAL COMMENTS

INFORMAL PHONICS TEST

Directions for making an Informal Phonics Test:

1. Write all the consonants and consonant digraphs at the top of a paper.

<del>b</del>	<del>c</del>	<del>d</del>	<del>f</del>	<del>g</del>	h
j	<del>k</del>	<del>l</del>	<del>m</del>	<del>n</del>	p
q	<del>r</del>	s	t	<del>v</del>	w
x	y	z	wh	<del>th</del>	ch
qu	ph				

2. Under the list of consonants write the short vowels.

<del>a</del>	<del>e</del>	<del>i</del>	<del>o</del>	<del>u</del>
--------------	--------------	--------------	--------------	--------------

3. Using the consonants and short vowels make nonsense words crossing off each consonant as it is being used.

baf	lok
dem	ren
cav	etc
gith	

4. These nonsense words may be either read by the individual child or dictated as nonsense words to the class.

5. To check the long vowel and final e concept the long vowels could be substituted for short vowels in a like manner.

6. For a more advanced test the vowel digraphs could be used to make nonsense words: au, aw, ou, ow, oi, oy, oo, oo, or, ur, er, ir, or.

7. Other variant spellings may also be checked in the same manner: ea, eigh, ay, ai, y, oa, ew.

8. To check the ability to read syllables combine 2 nonsense syllables together as:

bafdem  
lokdem  
etc.

9. When the test you have constructed is dictated to the class, a record for each child should be kept. The same test could be given several times and marked in different colored pencil for 2 reasons.

(1) To see the child's progress and (2) Find out what is necessary to be taught again.



PHONICS DIAGNOSTIC TEST  
Grade 2 - 3

12

Name \_\_\_\_\_

Dictate the word list. Record the errors on this sheet.

TEST WORDS	WORDS INCORRECT	VOWEL ERRORS	CONSONANT		LETTER REVERSALS
			INITIAL	FINAL	
1. Poke		o-e	p		k
2. Mash		a	m		sh
3. Teeth		ee	t		th
4. Hop		o	h		p
5. Gum		u	g		m
6. Whim		i	wh		m
7. Rich		i	r		ch
8. Wire		i	w		r
9. Fez		e	f		z
10. Thin		i	th		n
11. Kite		i-e	k		t
12. Vex		e	v		x
13. Lag		a	l		g
14. Safe		a-e	s		f
15. Bus		u	b		s
16. Shine		i-e	sh		n
17. Zest		e	z		t
18. Yell		e	y		l
19. Job		o	j		b
20. Nod		o	n		d
21. Choke		o-e	ch		k
22. Dive		i-e	d		v
23. Wig		i	w		g
TOTAL ERRORS					

Circle first test in red \_\_\_\_\_

Circle second test in blue \_\_\_\_\_

Circle third test in green \_\_\_\_\_

Minimal Pair  
Procedure  
#1

13

A. Presentation

1. Arrange pairs in two columns, designated columns 1 and 2.

1	2
sheep	ship
leave	live
beat	bit
leaps	lips

2. Model pronunciation and give explanations. First, give models down the columns (same sounds) and second, give models across the columns (contrasting sounds). Be careful to maintain constant intonation.

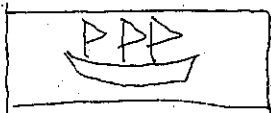
B. Practice

1. Discrimination Practice. When pronouncing the words, tell students to identify the sound as sound 1 or sound 2 (corresponding to the columns above). Go from choral to individual responses. The practice can be made more difficult by not allowing the students to watch the teacher's mouth.
2. Repetition Practice. Have students repeat the sounds. First, go down the columns. Second, go across the columns. Don't forget to check individuals.
3. Production Practice. Point to the sound and have the students produce it.

C. Use

1. Minimal sentences may be used to give students an opportunity to hear and produce the critical sounds within a longer sequence of speech. An example is: "I heard a wail/whale."

- A. The teacher shows 2 pictures:



T: "Please repeat":

"This is a ship."

"This is a sheep."

S: Students repeat the same sentences.

- B. The teacher writes on the board two columns of words (see page 13) or has a series of pictures illustrating the words.

- C. The teacher reads down column 1 and then down column 2, a word at a time. The students repeat after the teacher each word. The teacher then reads across the columns with the students repeating.

- D. Teacher: "Close your eyes. Raise one finger if you hear a sound from column one. Raise two fingers if you hear a sound from column two."

Teacher: "ship" (students raise two fingers)

"leaps" (students raise one finger)

The teacher corrects the wrong responses by moving around the room and physically correcting the students' finger responses.

- E. Teacher: "I'll say three words. Tell me which are the same."

T: ship, ship, sheep. S: one and two.

T: leap, lip, leap. S: one and three.

- F. Procedure 'E' can be repeated with sentences as in:

T: "It's a sheep. It's a ship. It's a ship."

S: two and three.

- G. The teacher shows pictures: ships, sheep, man beating dog, dog biting man, woman leaping and lips. The students repeat sentences as "The man is

beating the dog." on the teacher's nonverbal clue.

- H. The teacher asks questions while showing appropriate pictures. For example, while showing a picture of a dog biting a man, she might ask: "What's he doing?"

Minimal Pair  
Procedure  
#3

A. Listening

Method: The teacher says a series of words to the class, for example the two columns of words on page 13.

B. Testing

Method: The teacher says two words (one from each column) and asks the students if the vowel sound is the same or different.

T: sheep sheep                      Class: the same.

T: sheep ship                      Class: different.

C. Description and further testing

Method: The teacher demonstrates the difference between the two sounds (for ideas and techniques see the sound production worksheets), and explains how the sounds are made (a picture of the mouth or a mirror are useful techniques). The teacher writes symbols for the sounds on the blackboard and assigns numbers to them.

ex.    1 - /i/                      2 - /I/

Then the teacher gives a word and asks the students what column it would go in, or the teacher reads three words and asks students to identify which ones are the same and which are different (see E. on page 14 for example).

D. Production (developing the ability to produce the sound).

1. Mimicry or imitation

Method: students repeat the same words after the teacher.

2. Students give contrasting sounds

Method: T: sheep      S: ship

3. The teacher can write words on the board and the students merely reproduce them from the teacher's pointing to the word.

E. Meaningful use (up to this point students' production of the sounds have been mechanical. Now concentrating on the same sounds, students will be asked to use them in sentences).

Method: Using pictures (see page 14), the teacher can ask very simple questions, for example, "What's this?" The students then answer "It's a ship."

Minimal Pair  
Procedure  
#4

A. Introduction of primary minimal pair

- Method:
- a. The teacher repeats the two words (BEAT/BIT), asking for no response. Her forefinger is straight up for BEAT and parallel to the floor for BIT. She moves her finger as she says each word.
  - b. After a few seconds to establish finger movement to sound, she asks the students to do the finger movement with her (but she is the only one speaking)
  - c. She next repeats the words one after the other but without the hand movement. Students follow with their hands without speaking.

- d. She then starts mixing up the two words, students still following with their hands but not speaking. To make sure they can hear the sound difference, she can ask them to follow her voice without looking at her.

#### B. Vocal Production

Method: a. (when students can completely follow the teacher's voice with only the verbal clue) The teacher asks for the two words first chorally and then individually. She can use other students to aid a student who is having difficulty.

- b. In pairs, student A says the two words in any order, and student B follows using only finger movement. Students switch when they want.

#### C. Reinforcement

Method: a. Additional pairs can be written on the board or used as flashcards (see sound production worksheets)

- b. A game can be played having unpaired words on small cards, as "sheep, meat, wheat/slip, fit, pit". On the word "go", students have 15 seconds to get all the words of each sound in separate groups.

- c. Sentences or exercises can be written and placed on flashcards, or keyed to pictures (for examples of sentences and exercises see sound production worksheets).

The following format is used for the consonant and vowel sound production worksheets:

- a. Outline of the parts of the mouth utilized when producing a sound including a visual diagram.
- b. (Optional) technique for correcting a pronunciation problem.
- c. Primary minimal pair.
- d. Additional pairs for reinforcement.
- e. Unpaired additional words.
- f. Sentences for further practice.
- g. (Optional) exercises for further practice.
- h. Additional techniques and games.

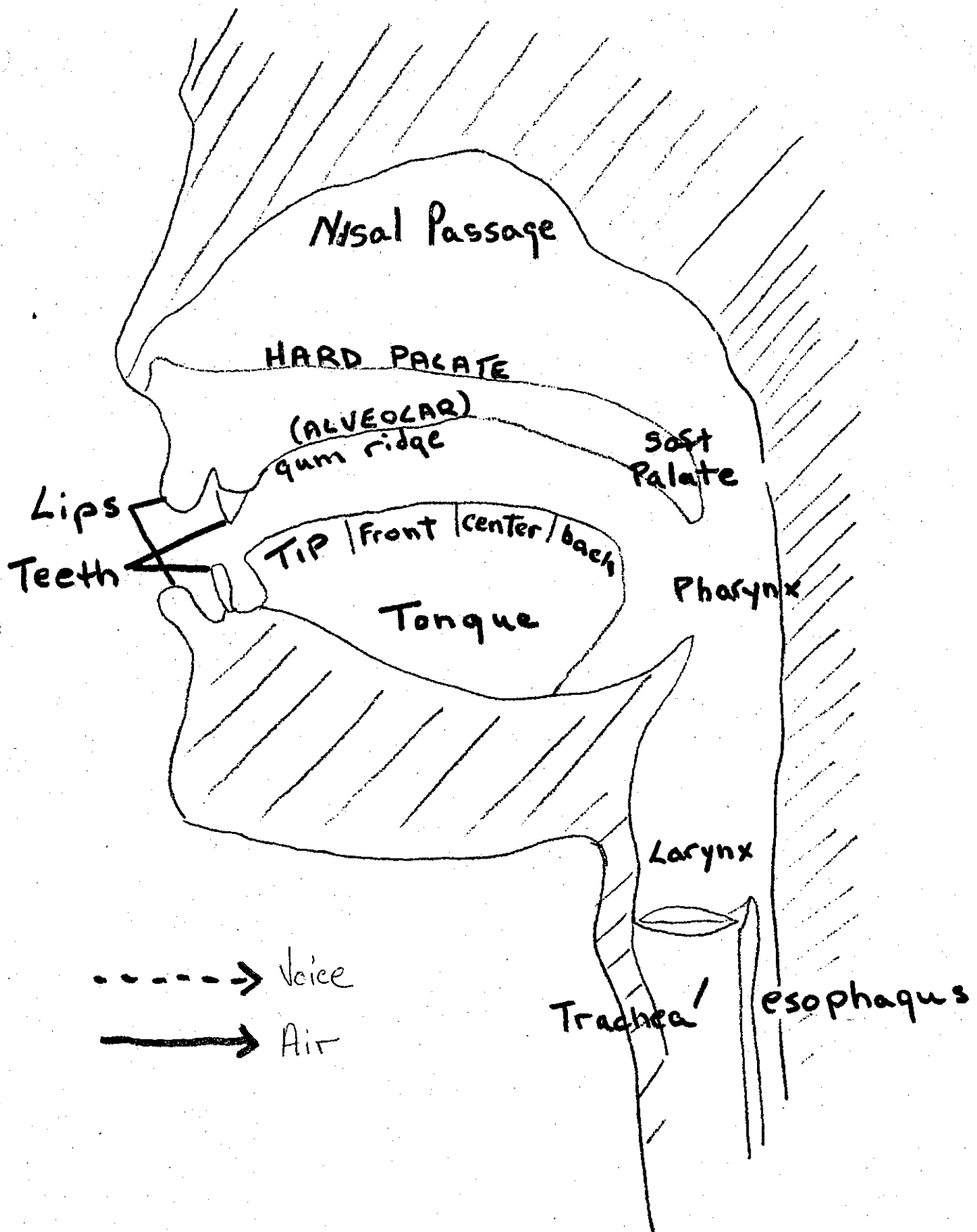
Some of the techniques and games are specifically geared to a particular sound, while others can be used for any sound.

The worksheets on sound production can serve as a resource tool to help the teacher become aware of his own knowledge about a particular sound, can sharpen the teacher's sensitivity towards pronunciation problems; and can place at the teacher's fingertips possible alternatives in terms of techniques and games to allow pronunciation lessons to become interesting and effective.

<u>Consonants</u>	<u>Page</u>	<u>Vowels</u>	<u>Page</u>
/p/ _____ as in PAT	21	/i/ _____ as in BEAT	38
/b/ _____ as in BAT		/I/ _____ as in BIT	
/t/ _____ as in TO	22	/e/ _____ as in BAIT	39
/d/ _____ as in DO		/ɛ/ _____ as in BET	
/k/ _____ as in COAT	23	/æ/ _____ as in BAT	40
/g/ _____ as in GOAT			
/f/ _____ as in FAT	24	/ə/ _____ as in BUM	41
/v/ _____ as in VAT		/a/ _____ as in BOMB	
/θ/ _____ as in THIN	25	/ʊ/ _____ as in BUT	42
/ð/ _____ as in THAT		/ɔ/ _____ as in BOUGHT	
/s/ _____ as in SUE	26	/ə/ _____ as in BUT	43
/z/ _____ as in ZOO		/o/ _____ as in BOAT	
/ʃ/ _____ as in SHOES	27	/ʊ/ _____ as in BOOK	44
/tʃ/ _____ as in CHOSE		/u/ _____ as in BOOT	
/ʒ/ _____ as in USUAL	28		
/dʒ/ _____ as in JUDGE			
/h/ _____ as in HAT	29		
/m/ _____ as in HAM	30		
/ŋ/ _____ as in HANG			
/n/ _____ as in SIN	31		
/ŋ/ _____ as in SING			
/l/ _____ as in LICE	32		
/r/ _____ as in RICE			
/w/ _____ as in WEAR	33		
/hw/ _____ as in WHERE			
/y/ _____ as in YET	34		
/dʒ/ _____ as in JET			

Page 35, 36 and 37 are diagrams of vowels.





/p/

1. Lips together.
2. Voiceless.
3. a. Push lips together.  
b. Build up air pressure.  
c. Release.

/b/ 4. Final /p/ is not always aspirated.

1. Lips together.
2. Voiced.
3. Produced like /p/.
4. Final /b/ -lengthen vowel before it and keep /b/ voiced.

Technique /p/ :

Have students hold their lips together tightly. Then have them release a steady flow of air into their mouths but keeping their lips closed. When there is enough pressure, pull their hands away.

Primary Minimal Pair: PAT / BAT

Additional Pairs for Reinforcement:

pack_____	back	cap_____	cab
pill_____	bill	lap_____	lab
pull_____	bull	cup_____	cub
pear_____	bear	rip_____	rib

Unpaired Additional Words:

pick	top	be	job
pet	hip	big	rib
palm	nap	barn	rob
poor	soup	about	rub
people	September	able	bill
purple	sleep	back	by

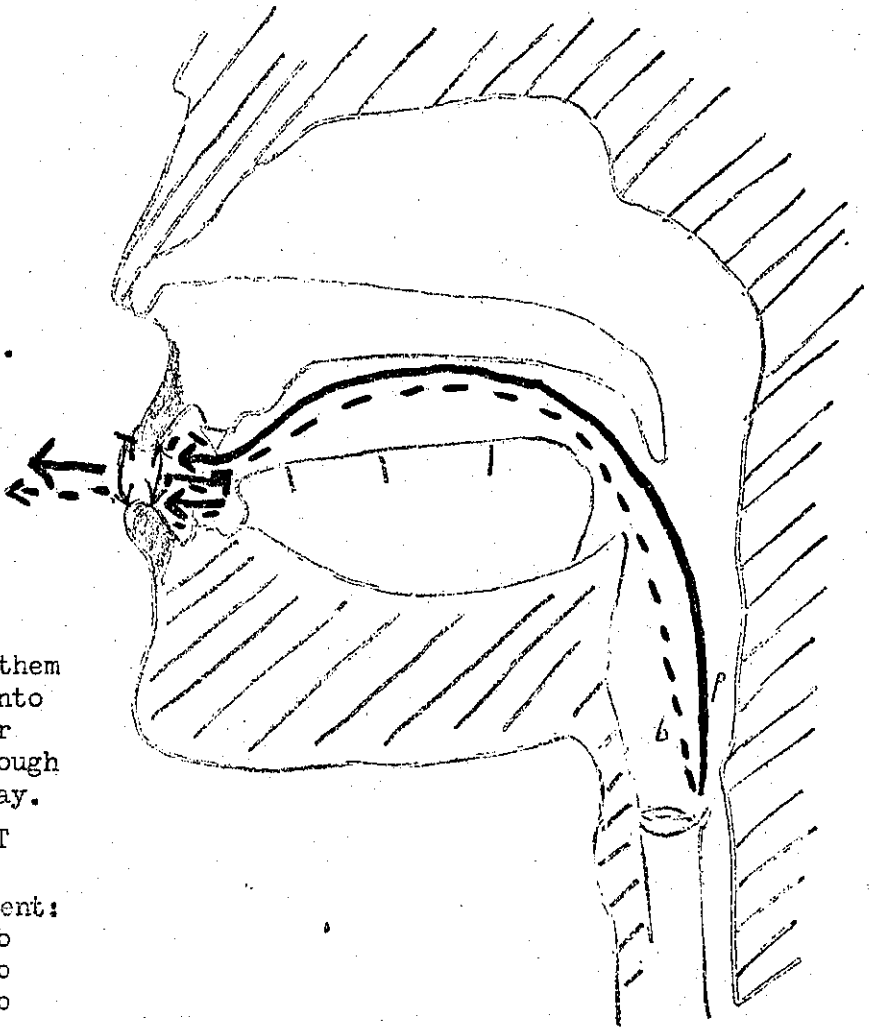
Sentences: 1. It's a pill.  
2. He's back.

Exercises:

Write the correct word in the blank:

1. He dropped the \_\_\_\_\_. (pack, back)
2. His \_\_\_\_\_ hurt. (rib, rip)

Tongue Twisters: Peter Piper picked a peck of pickled peppers.  
Peggy Babcock packs bags.



Technique:

- Insufficient aspiration (also for t and k)
- Strike a match and say a word. 'Peter'. The match should go out.
  - Hold a piece of paper in front of the student's mouth. When he says 'Peter' the paper should move.
  - Tear up a piece of paper into small pieces and put them in the student's hand. When he says 'Peter' correctly the pieces should go all over the room.

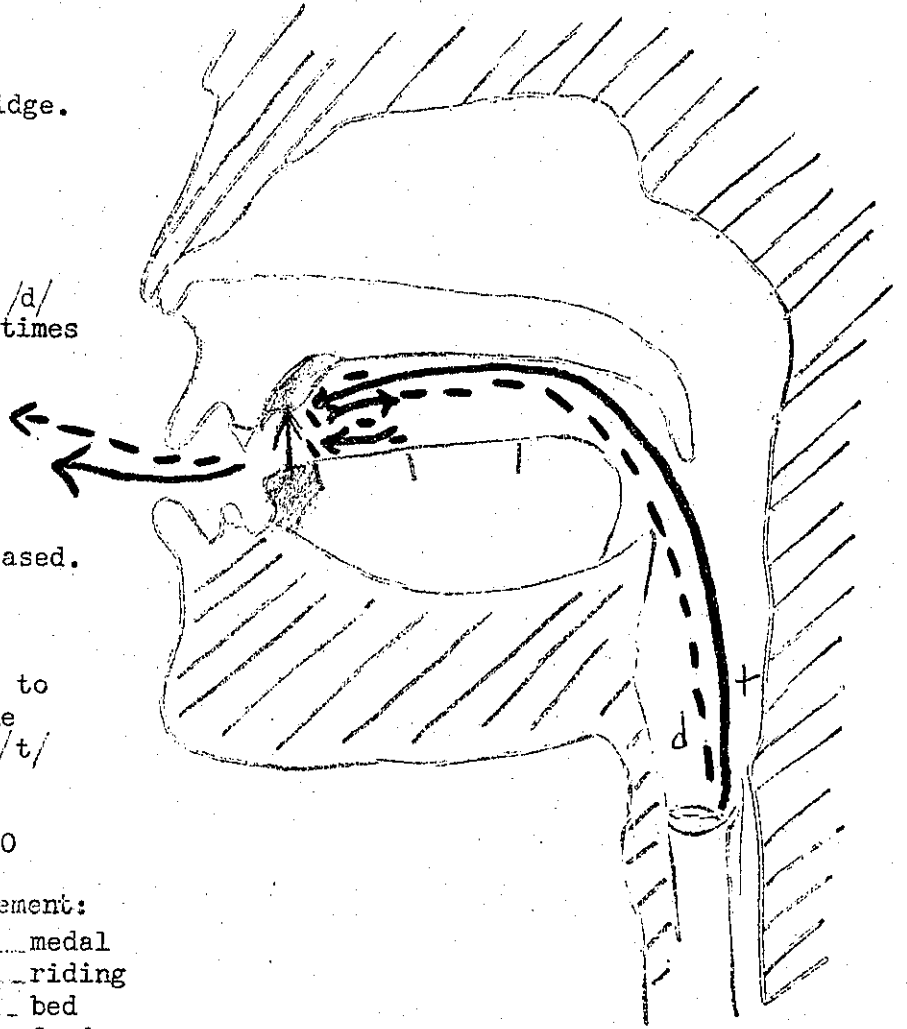
## Sound Production

/t/

1. Tongue tip against gum ridge.
2. Voiceless
3. a. Place tongue (1)  
b. Build up air pressure  
c. Release.
4. Initial /t/ -aspirated.  
Middle /t/ -voiced like /d/  
Final /t/ -silent, sometimes aspirated.

/d/

1. Same as /t/ .
2. Voiced.
3. Same as /t/ . Voice is released when air is released.



## Technique:

Put the student's hand close to your mouth so he can feel the release of air when you say /t/ or /d/ .

Primary Minimal Pair: TO / DO

## Additional Pairs for Reinforcement:

time_____dime	metal_____medal
tore_____door	writing_____riding
tip_____dip	bet_____bed
die_____die	feet_____feed
town_____down	latter_____ladder

## Unpaired Additional Words:

tea	but	day	find
too	foot	door	good
ten	fast	dog	had
teacher	get	dad	hand
table	eat	today	head
butter	little	under	ready

- Sentences:
1. The time is fast.
  2. It's a dirty dog.
  3. The toad is dead.

## Exercises:

Write the correct word:

1. He \_\_\_\_\_ his shirt. (door, tore)
2. It's a big \_\_\_\_\_. (town, down)

## Technique:

In words like 'ladder', the dd often comes out like v or th. Have students try to make a small explosion with the dd. This is also good for g and b sounds found in the middle of a word.

## Sound Production

/k/

1. Back of tongue against soft palate.
2. Voiceless.
3. a. Place back of tongue.  
b. Build up air pressure.  
c. Release explosively.
4. Initial /k/ -aspirated.  
Middle /k/ -silent.  
Final /k/ -silent, sometimes aspirated.

/g/

1. Same as /k/.
2. Voiced.
3. Same as /k/.  
Voiced is released with air.
4. The vowel before final /g/ is held longer than normal.

## Technique:

A balloon demonstrates three-dimensionally the release of air in an explosive manner.

Primary Minimal Pair: COAT / GOAT

## Additional Pairs for Reinforcement:

come_____gum	coast_____ghost
back_____bag	rack_____rag
pick_____pig	duck_____dug
cold_____gold	tack_____tag

## Unpaired Additional Words:

cat	kite	good	big
kin	kiss	go	egg
kind	kit	got	leg
cop	school	game	finger
call	look	girl	flag
come	like	again	hog
can	make	gone	mug
	walk		

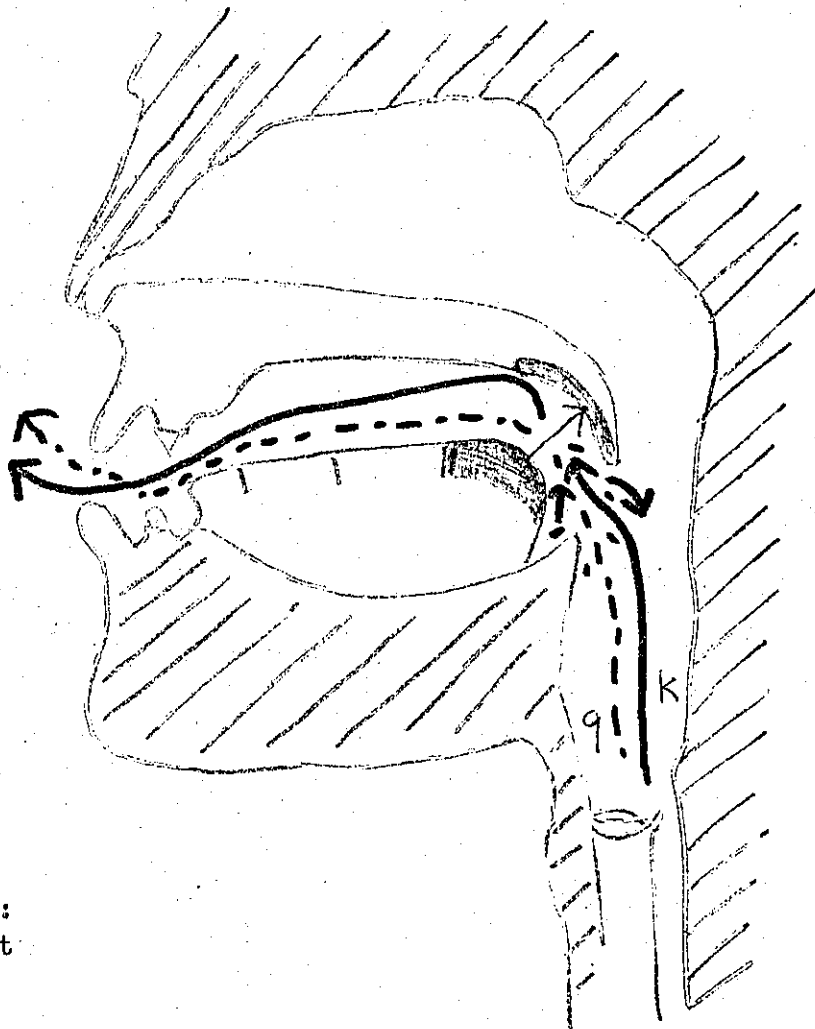
## Sentences:

1. Come here.
2. It's a goat (coat).
3. Don't pick a fight.

## Exercises:

Write the correct word:

1. The\_\_\_\_\_was sticky. (come, gum).
2. \_\_\_\_\_here. (come, gum)



## Technique:

Students stand in a circle. One student in the center. Center Student throws a bean-bag or ball to a student in the circle saying 1/2 of a minimal pair. Student catching the ball gives other half or ends up in the center.

/f/

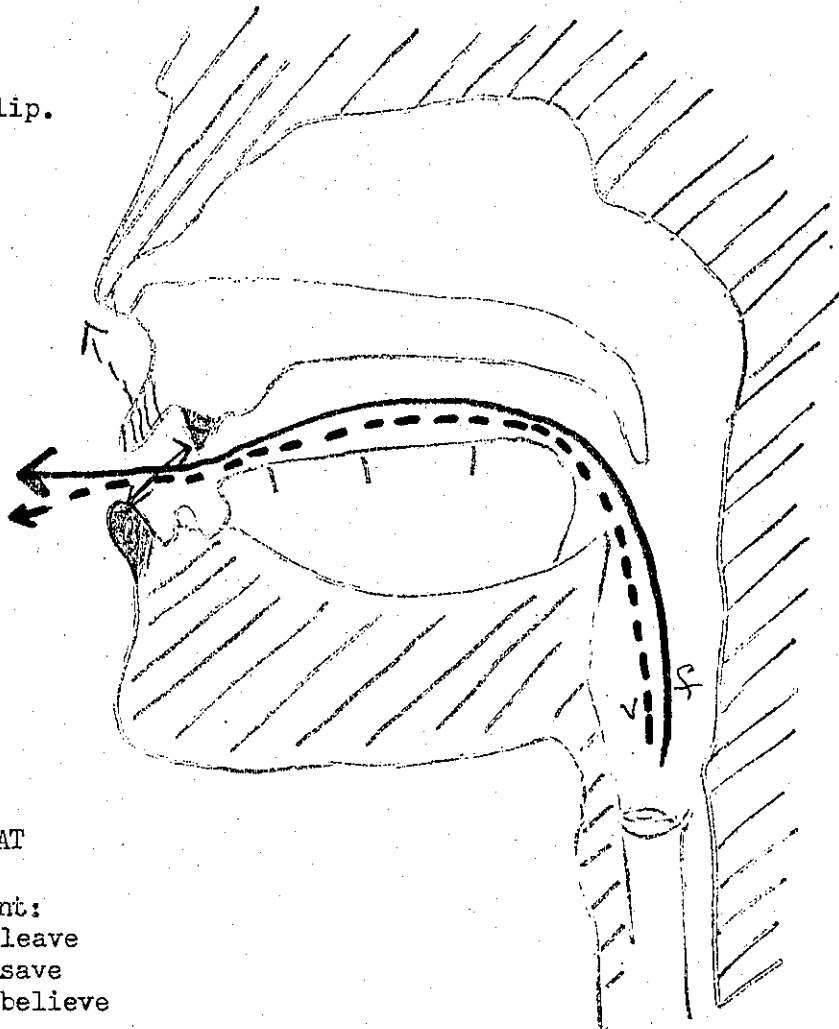
1. Upper teeth against bottom lip.
2. Voicless.
3. Air is forced steadily through teeth and bottom lip.

/v/

1. Same as /f/ .
2. Voiced.
3. Same as /f/ .
4. Vowels before final /v/ are held longer than normal.

## Technique:

Have students try to bite lower lip to get position.



Primary Minimal Pair: FAT / VAT

## Additional Pairs for Reinforcement:

fine_____vine	leaf_____leave
half_____have	safe_____save
proof_____prove	belief_____believe

## Unpaired Additional Words:

for	enough	very	love
fifty	five	value	give
often	fine	vote	cover
first	fit	never	above
roof	tough	live	vine
fist	fan	vet	van

## Technique:

-Student uses finger to push upper lip towards nose so both lips are not used.  
 -Say the word "believe" quickly several times (to raise upper lip)  
 -Try not to let the student's lower lip push out as he says /f/ or /v/ .

- Sentences:
1. It's a (bow, vow).
  2. Fifty fat cows are enough.
  3. I live in New York.

## Exercises:

Write in the correct word?

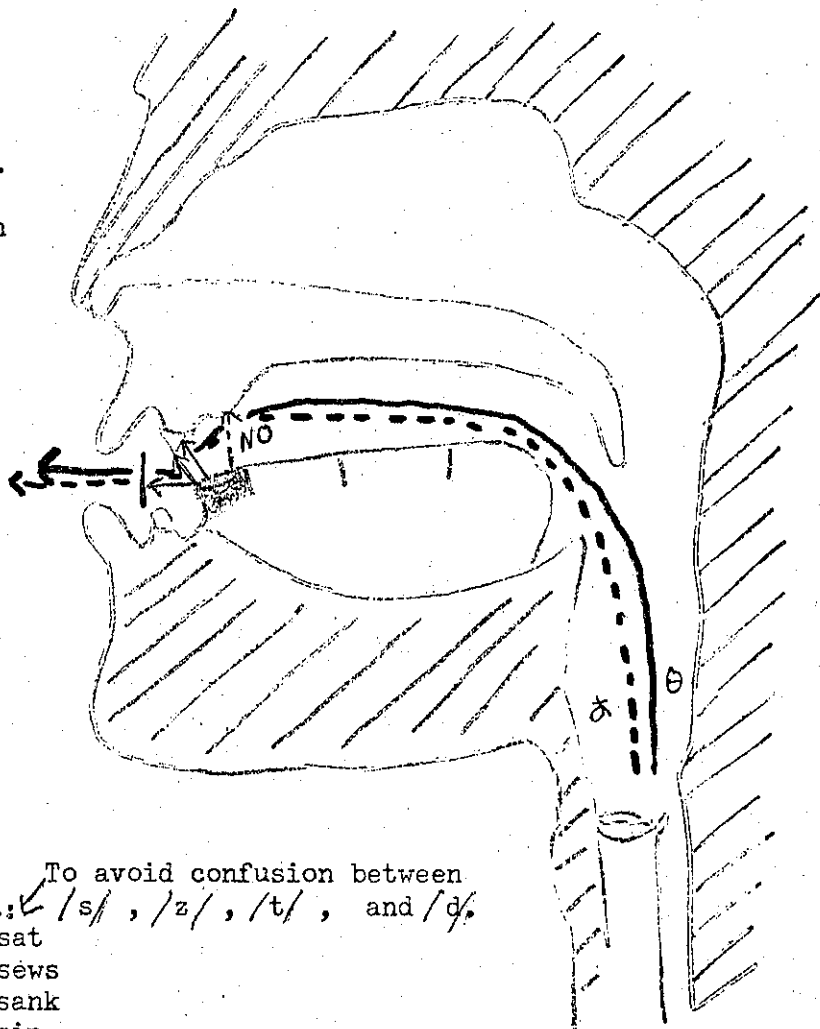
1. The \_\_\_\_\_ is enough. (proof, prove)
2. Let's \_\_\_\_\_ the people (safe, save).

Tongue Twister: Fat Freddy farmer farms fertile farmland.

## Sound Production

/θ/

1. Tongue tip between teeth; or lightly touching edge of upper teeth, or their backs.
2. Voiceless.
3. Air is forced steadily between the tongue tip and teeth.



/ð/

1. Same as /θ/.
2. Voiced.
3. Same as /θ/.
4. Vowels before final /ð/ are held longer than normal.

## Technique:

To avoid saying /t/ and /d/ make contact with teeth very light.  
To avoid saying /s/ and /z/ make sure teeth and tongue touch.  
The tongue stays flat.

Primary Minimal Pair: THIN / THAT

Additional Pairs for Reinforcement:

To avoid confusion between /s/, /z/, /t/, and /d/.

thank — tank	that — sat
thin — tin	those — sews
thought — taught	thank — sank
they — day	thin — sin
their — dare	thing — sing

## Unpaired Additional Words:

three	thousand	the	there
mouth	bath	this	that
myth	thin	these	those
thing	Thursday	mother	father
thank	both	brother	with
birthday	earth	neither	bother

Sentences: 1. Take a bath.  
2. Love is a myth.  
3. Happy birthday!

## Exercises:

Write a sentence for each word:

- beat — He beat the dog.  
bit — The dog bit him.

## Technique:

-Game. "Put out your tongues; the doctor wants to see them." Now blow air. Now say "I'm thick." Now put your tongues back inside and say "I'm sick."  
-Have students hold their tongues with their hands to say "thank."  
-Teacher should stick out her tongue equally as much to help overcome student embarrassment.  
\*\*\*These maybe culturally inappropriate and should be used with caution, watching for any student resistance.

## Sound Production

/s/ (Varies individually)

1. Sides of tongue against upper teeth.  
Tongue tip touching backs of lower teeth, or not touching at all.
2. Voiceless.
3. Air goes through narrow channel between tongue and gum ridge.
4. Don't let tongue tip get too high or a whistle results. Keep tongue tense and channel narrow.

/z/

1. Same as /s/ .
2. Voiced.
3. Same as /s/ .
4. Vowel before /z/ is longer than normal.

## Technique:

Teach students to whistle and then lower tongue.

Primary Minimal Pair: SUE / ZOO

## Additional Pairs for Reinforcement:

sip	zip	price	prize
ice	eyes	peace	peas
rice	rise	place	plays
loose	lose	pace	pays

## Unpaired Additional Words:

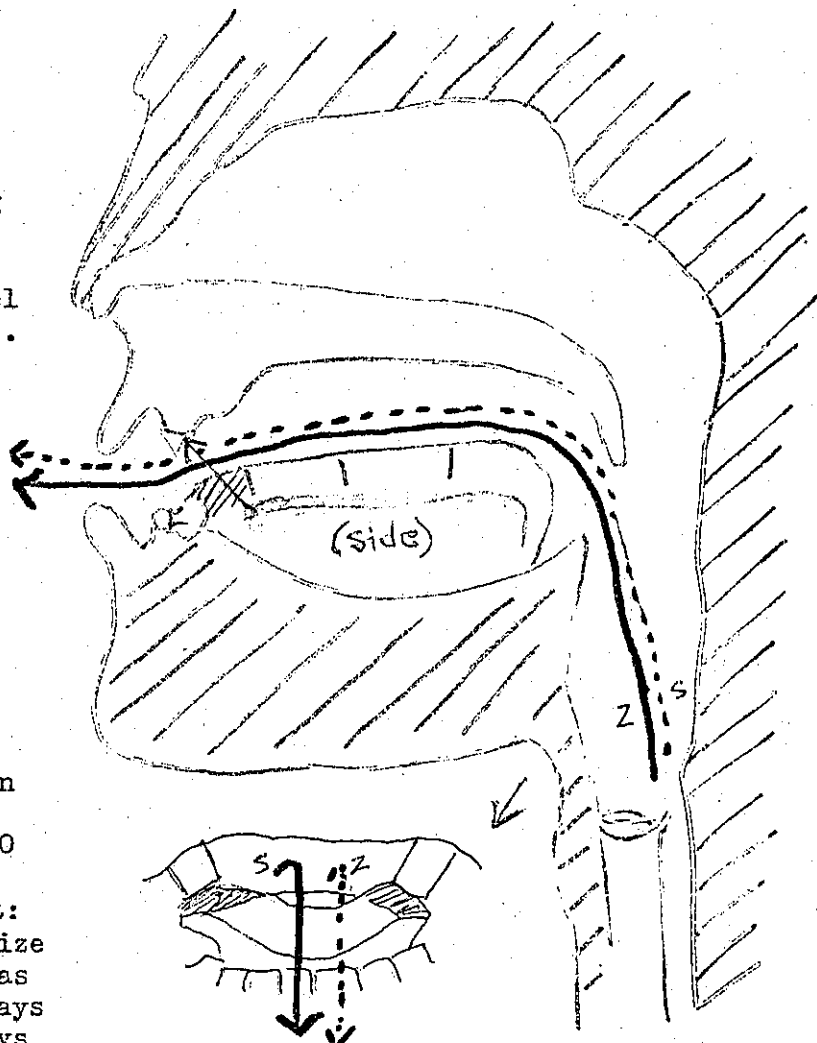
seat	sister	zero	as
same	mister	lazy	zinc
saw	pass	was	nose
see	face	rise	lies
sell	dress	does	fuzz
listen	house	museum	learns

- Sentences:
1. He seated himself on the seat.
  2. Mr. Smith dresses well.
  3. My nose is red.

## Exercises:

Write a sentence for each word:

- price - Prices are going up.  
prize - I won the prize!



## Technique:

Gestures-the hand movement like a snake for /s/ .

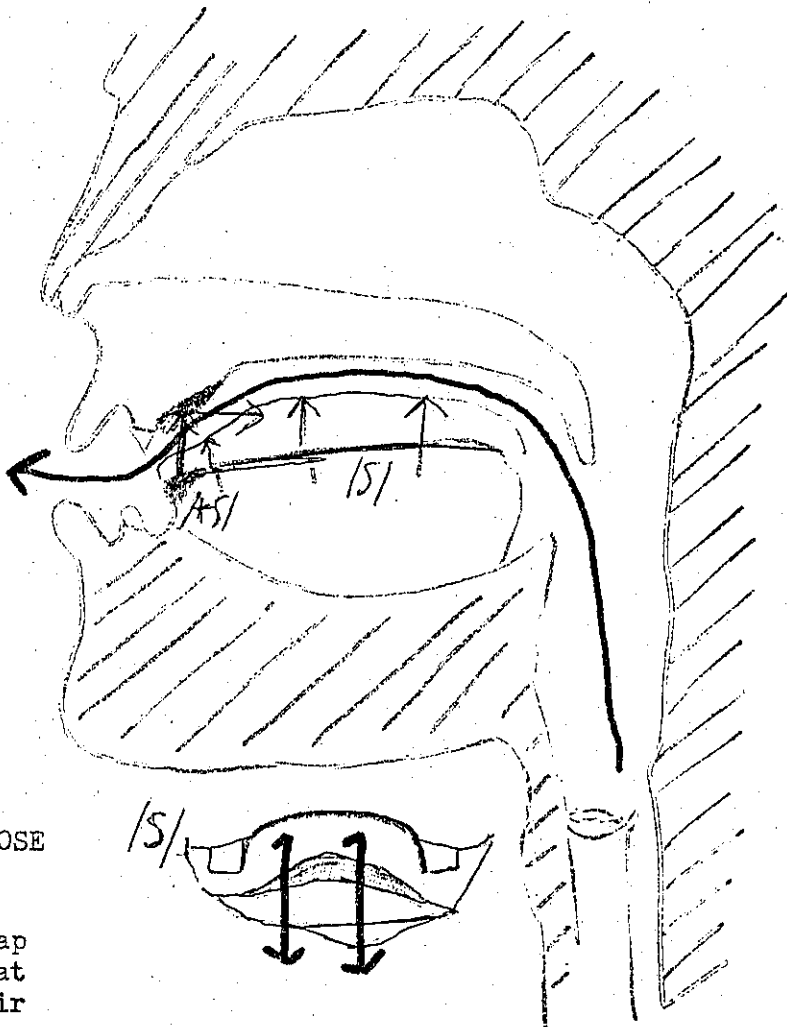
Put your head on your hands like you're going to sleep and say /z/ . These can serve as nonverbal cues.

(make sure students understand very clearly the meaning, as the sounds you make when sleeping or the sound of a snake vary by cultures)

## Sound Production

- /s/
1. Tongue pulled further into the mouth than /t/.
  2. Voiceless.
  3. Tongue is spread so that air is forced out on a broad sheet not a narrow channel.

- /ts/
1. a. Initial-tongue is same position as for /t/.
  - b. Second-tongue moves to same position as for /s/.
  2. Voiceless.
  3. Place tongue for /t/ and say /s/.
  4. Be sure to have beginning stop.



Primary Minimal Pair: SHOES / CHOSE

## Additional Pairs for Reinforcement:

shoe — chew	sheep — cheap
shin — chin	sheet — cheat
wash — watch	share — chair
mash — match	shop — chop

## Unpaired Additional Words:

shop	wish	chess	reach
she	dish	choice	teacher
shall	wash	natural	lunch
shoulder	push	child	peach
ship	cash	chip	patch
shot	lash	chin	which

## Technique:

-Game. On flashcards are a set of words for one sound. There can be 3 or more sets mixed up together. The student tries to find all the words to any one set.

Sentences: 1. The dog chewed the shoe.  
2. He paid cash.  
3. His chin hit my shoulder.

## Exercises:

Practice the following sets of words:

sin	shin	chin
sue	shoe	chew
seat	sheet	cheat
was	wash	watch

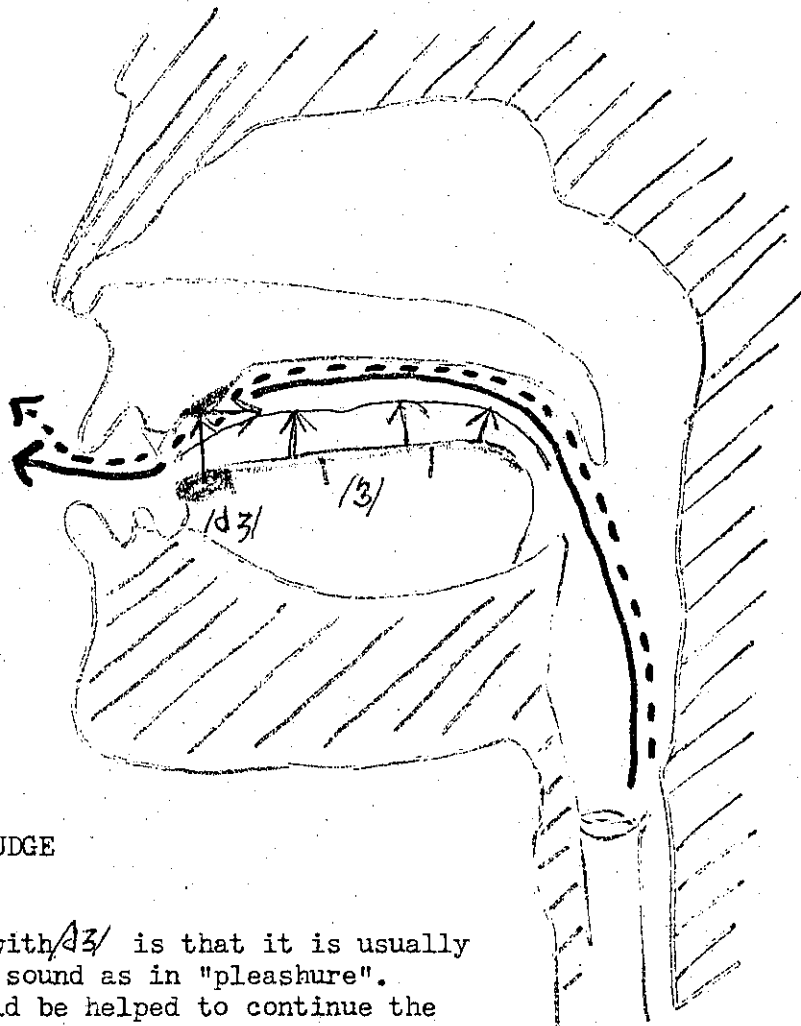


- /ʒ/**
1. Same as for /ʃ/.
  2. Voiced.
  3. Same as for /ʃ/.
  4. Hold vowel before /ʒ/ longer than normal.

- /dʒ/**
1. a. Initial-tongue is same position as for /d/ .  
b. Second-tongue moves to same position as for /ʒ/ .
  2. Voiced.
  3. Place tongue for /d/ and say /ʒ/ .

Note:

/ʃ/ and /ʒ/ can be taught together as can /tʃ/ and /dʒ/ .



Primary Minimal Pair: USUAL / JUDGE

Additional Pairs for Reinforcement:

joke — choke	The problem with /dʒ/ is that it is usually said as a sh sound as in "pleashure". Students should be helped to continue the flow of sound through the word.
jeep — cheap	
gin — chin	
jet — yet	
jot — yacht	

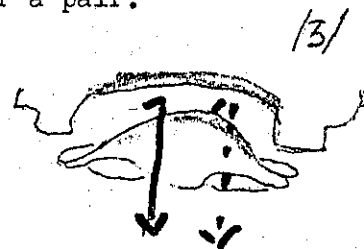
Unpaired Additional Words:

pleasure	jail	wage
decision	joke	page
usual	Japan	stage
measure	joy	major
treasure	jaw	Jack
confusion	John	Jesus
conclusion	juice	generous

Technique:

Card Game. This can be for any set of sounds. There should be at least 3 minimal pairs for each "suit" - beat, seat, feet. Students deal the cards and try to get a matching set, or a pair.

- Sentences:
1. The judge was judicious.
  2. The sheep are a pleasure to touch.
  3. The shock caused confusion.

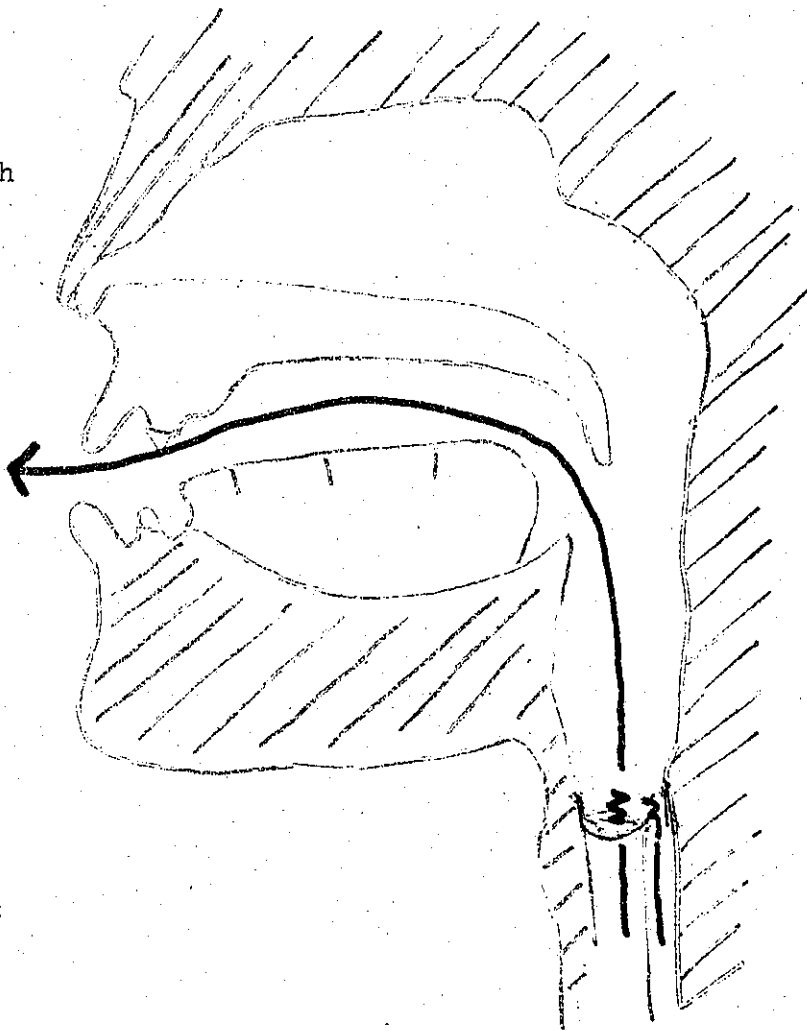


/h/

1. Glottis.
2. Voiceless.
3. Vocal folds are together enough to produce friction in sound.

**Technique:**

Have students pant as if you have been running hard. Actually have the student run hard if this is necessary.



Primary Minimal Pair: HAT / AT

**Additional Pairs for Reinforcement:**

hear	ear	hair	air
hand	and	hot	ought
hit	it	heat	eat
his	is	hall	all

**Unpaired Additional Words:**

heat	him	how
have	her	hello
hat	his	behind
has	hers	heart
head	who	heat

**Technique:**

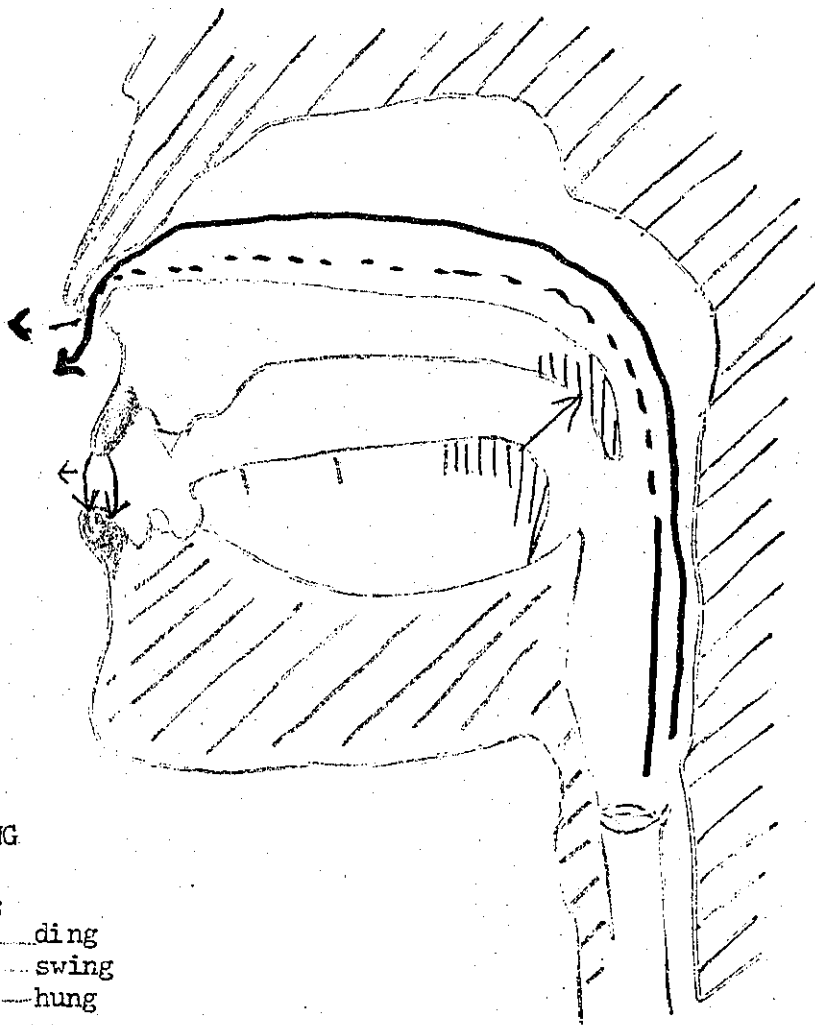
Have flashcards with words like "ear", "air" etc., and an "h" card. Flash the first card and after the student has said it, flash both cards together:

[H] + [air]

- Sentences:
1. His hand is an odd shape.
  2. My ears can't hear.
  3. He hit it.

- /m/
1. lips together.
  2. Voiced.
  3. Air goes out nose.

- /ŋ/
1. Back of tongue against soft palate.
  2. Voiced.
  3. Same as for /m/
  4. To avoid saying /k/ or /g/ after /ŋ/ relax the soft palate before closing the nasal passage with the soft palate.



Primary Minimal Pair: HAM / HANG

Additional Pairs for Reinforcement:

rimming	ringing	dim	ding
brimming	bringing	swim	swing
swimmer	swinger	hum	hung
clam	clang	rum	rung
slam	slang	ram	rang

Unpaired Additional Words:

man	my	sing	English
woman	some	long	strong
men	home	ring	writing
women	time	thing	tongue
may	arm	going	king
me	almost	coming	language
mine	summer	singing	speaking

Technique:

-put a minimal pair on the board. Have students try to make up others. When writing these on the board, have students spell them out.

Sentences:

1. Get the hammer from the hanger.
2. The swimmer swam quickly.
3. The swinger hummed a tune.

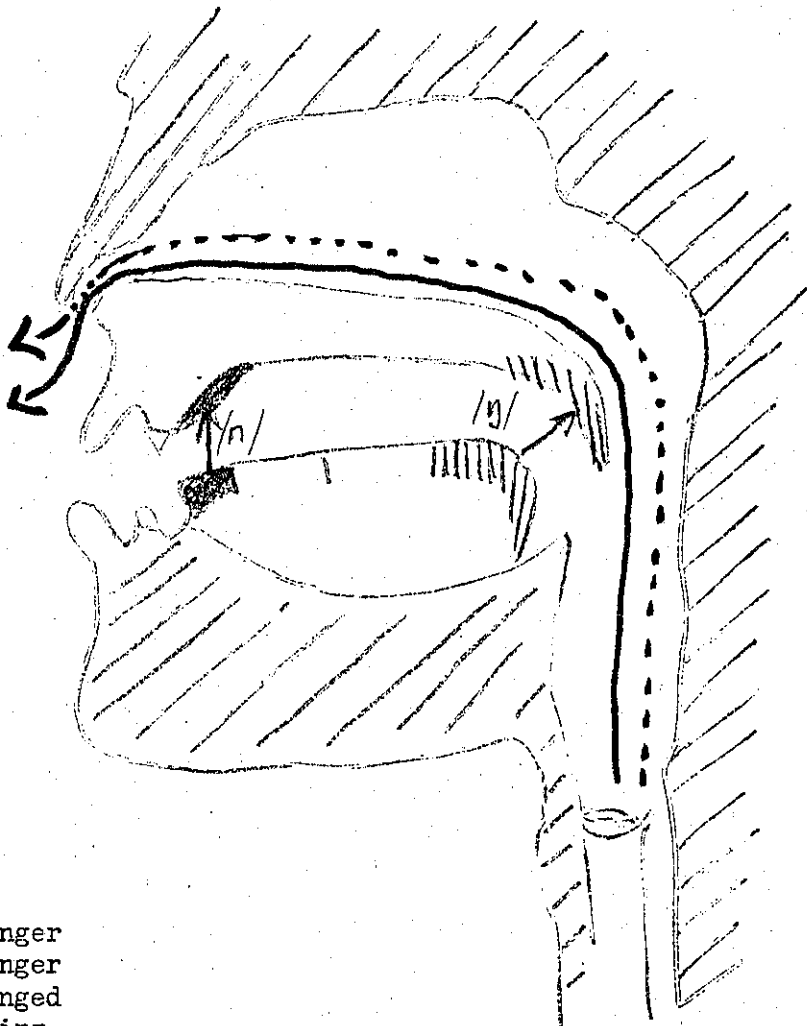
## Sound Production

/n/

1. Tongue tip against gum ridge.
2. Voiced.
3. Air goes out nose.

/ŋ/

1. Back of tongue against soft palate.
2. Voiced.
3. Same as for /n/.
4. To avoid saying /k/ or /g/ after /ŋ/ relax the tongue before closing the nasal passage with the soft palate.



Primary Minimal Pair: SIN / SING

Additional Pairs for Reinforcement:

done_____dung	sinner_____singer
ran_____rang	banner_____banger
ban_____bang	wind_____winged
tan_____tang	thin_____thing
ton_____tongue	kin_____king

Unpaired Additional Words:

no	noon	sing	English
name	moon	long	strong
not	morning	ring	writing
only	man	thing	tongue
into	men	going	king
green	woman	coming	language
down	women	singing	speaking

Sentences:

1. He is a sinner/singer.
2. He is our kin/king.
3. We knew it was Ron/wrong.

Technique:

-From various sounds worked on previously, pick words with the same sound (words they know). Point to one word and have them find the other matching words. This can be done on the board. The teacher can also isolate the vowel or consonant in the words with his hands to help students isolate the sound in the words.

no	king	language
green	woman	going
thing	man	name

- /L/**
1. /L/ beginning of words  
Tongue tip touches gum ridge.  
Sides of tongue don't touch teeth.  
Lips apart a little.  
/L/ at end, or between consonants, same as above, but back of tongue raised a little.
  2. Voiced.
  3. Air over sides of tongue.

- /r/**
1. Sides of tongue against back teeth and soft palate.  
Tip of tongue pulled back or raised a little and curved back.  
Lips tensed and slightly apart.
  2. Voiced.
  3. After vowel /r/ move tongue backwards.

Primary Minimal Pair: LICE / RICE

Additional Pairs for Reinforcement:

lack	rack	file	fire
laid	raid	tile	tire
lake	rake	stole	store
loot	root	bill	beer
low	row	foal	fore
lust	rust	clamp	cramp

Unpaired Additional Words:

left	little	run	direction
lip	light	red	read
hello	like	tree	ring
long	all	very	right
girl	will	marry	rod
tell	let	Mary	pretty
life	shall	story	price

Sentences:

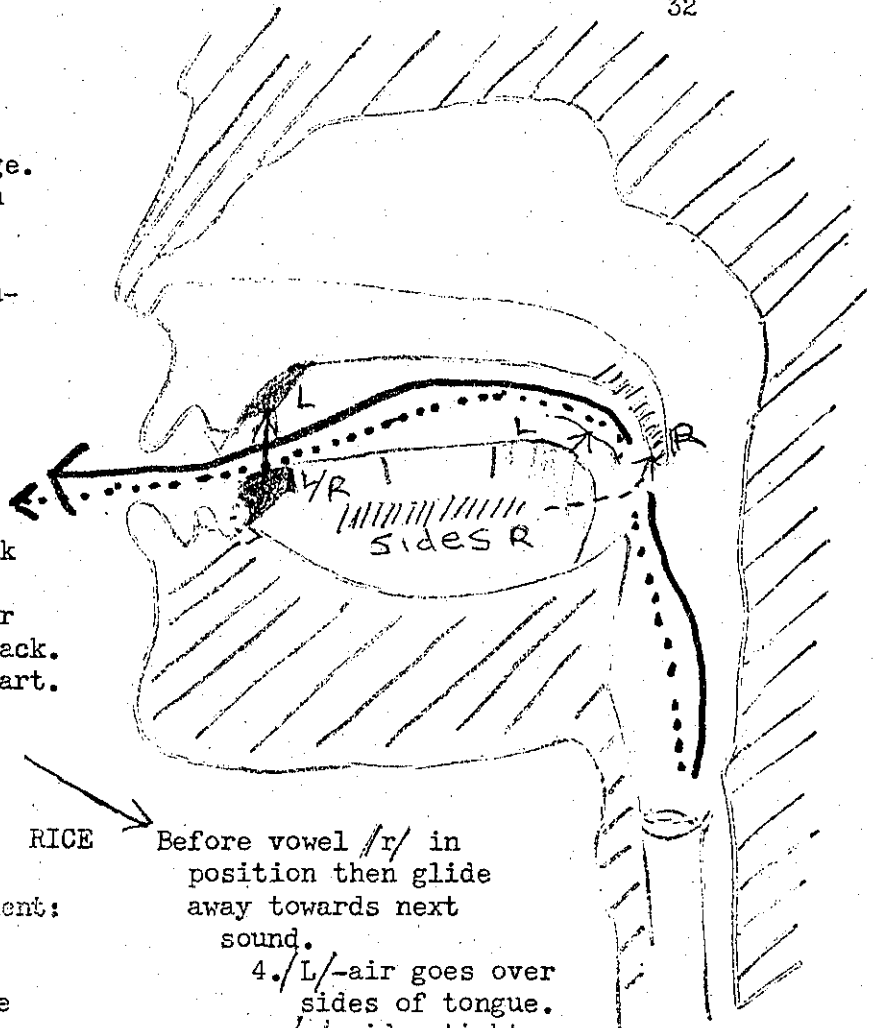
1. There is a light on the right.
2. Bowling is boring.
3. Collect/correct the papers.

Exercises:

Number your paper from 1 to 10. Listen to the following words.

When a word ends with /L/ write L. When it ends with /r/ write r.

- |         |         |         |         |          |
|---------|---------|---------|---------|----------|
| 1. toll | 2. tore | 3. toll | 4. toll | 5. tile  |
| 6. tile | 7. tire | 8. tire | 9. toll | 10. tore |



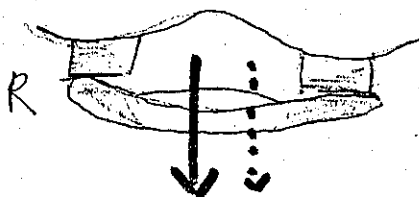
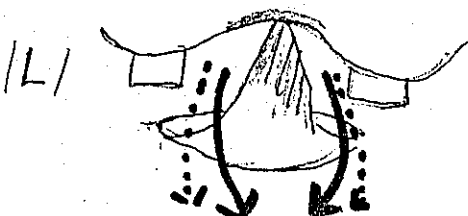
Before vowel /r/ in position then glide away towards next sound.

4. /L/-air goes over sides of tongue.  
/r/-sides tight.  
air down front.

(see below)

Techniques:

- have a student place a pencil in his mouth to prevent the tongue from touching when saying /r/.
- have students put tongues in proper position for /L/ and then have them vocalize without moving their tongue.



## Sound Production

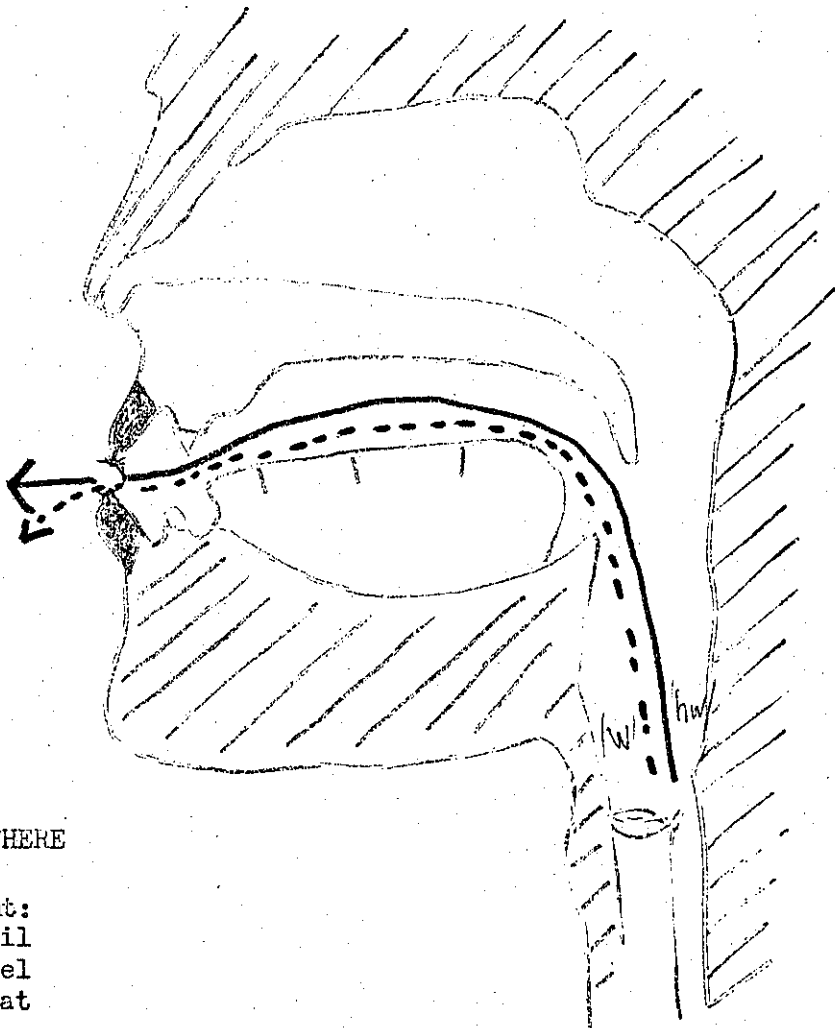
/w/

1. Lips in /u/ position.
2. Voiced.
3. Move quickly to next sound.
4. Consider /w/ as a short and vigorous version of /u/.

/hw/

1. Same as /w/.
2. Voiceless.
3. Air is released as in /h/ through the lips like /w/.

Not all dialects have both /hw/ and /w/ as separate sounds. Some have only /w/ for both sets of words.



Primary Minimal Pair: WEAR / WHERE

Additional Pairs for Reinforcement:

wail_____whale	whale_____hail
wig_____whig	wheel_____heel
wine_____whine	wheat_____heat
witch_____which	whip_____hip
wish_____whish	when_____hen
Y_____why	why_____hi

Unpaired Additional Words:

west	work	which	where
walk	weather	why	when
went	warm	what	white
wind	twenty	whiskey	whether
twelve	between	nowhere	somewhere
won	worse	anywhere	somewhat

Technique:

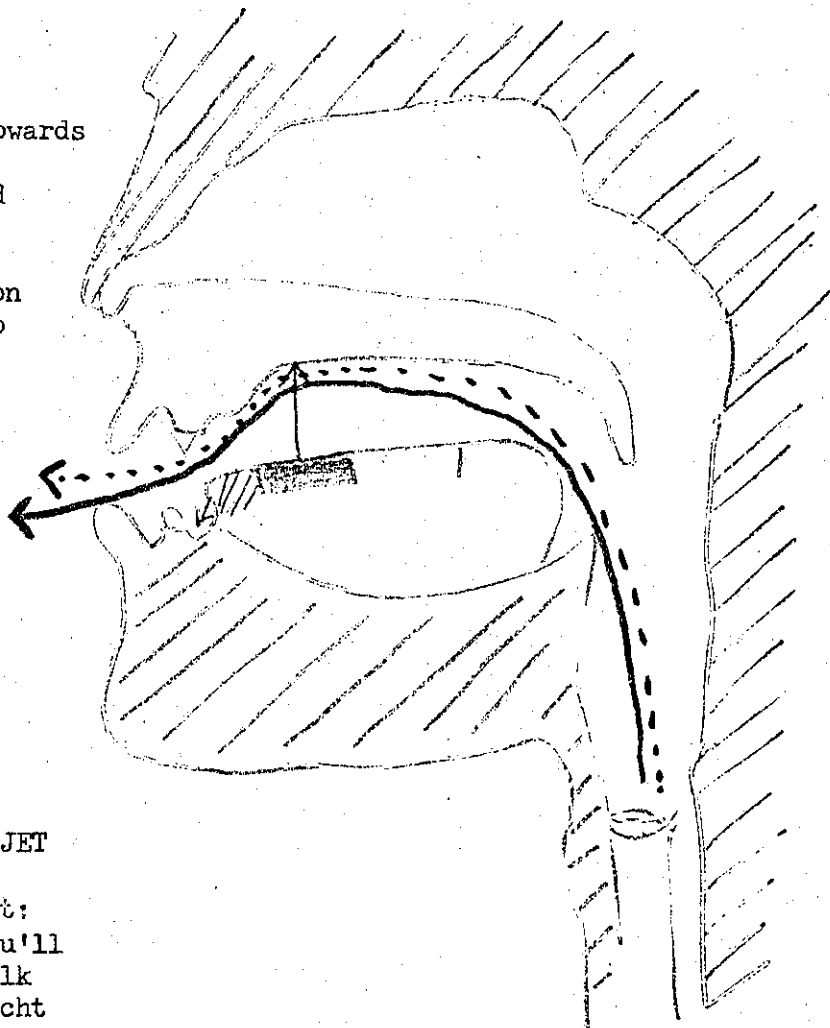
-Have students say wail, whale, and hail in front of a candle, or with pieces of paper in their hands. When they say whale, the candle flame should flicker or the pieces of paper should be blown about.

Sentences: 1. I heard a wail/whale.  
 2. Just which is a witch?  
 3. I don't know whether we'll have good weather.

## Sound Production

/y/

1. Front of tongue is raised towards hard palate.  
Tongue tip is relaxed behind lower front teeth.
2. Voiced.
3. Start with tongue in position for /i/. Raise towards top of mouth.
4. The English /y/ is not formed with as much tension as the Spanish /y/.



Primary Minimal Pair: YET / JET

Additional Pairs for Reinforcement:

juice_____use	jewel_____you'll
ledge_____lay	joke_____yolk
fridge_____free	jot_____yacht
hedge_____hay	jeer_____year

Unpaired Additional Words:

yes	year
you	yet
young	lawyer
yesterday	opinion
Italian	Spaniard
use	my
million	high

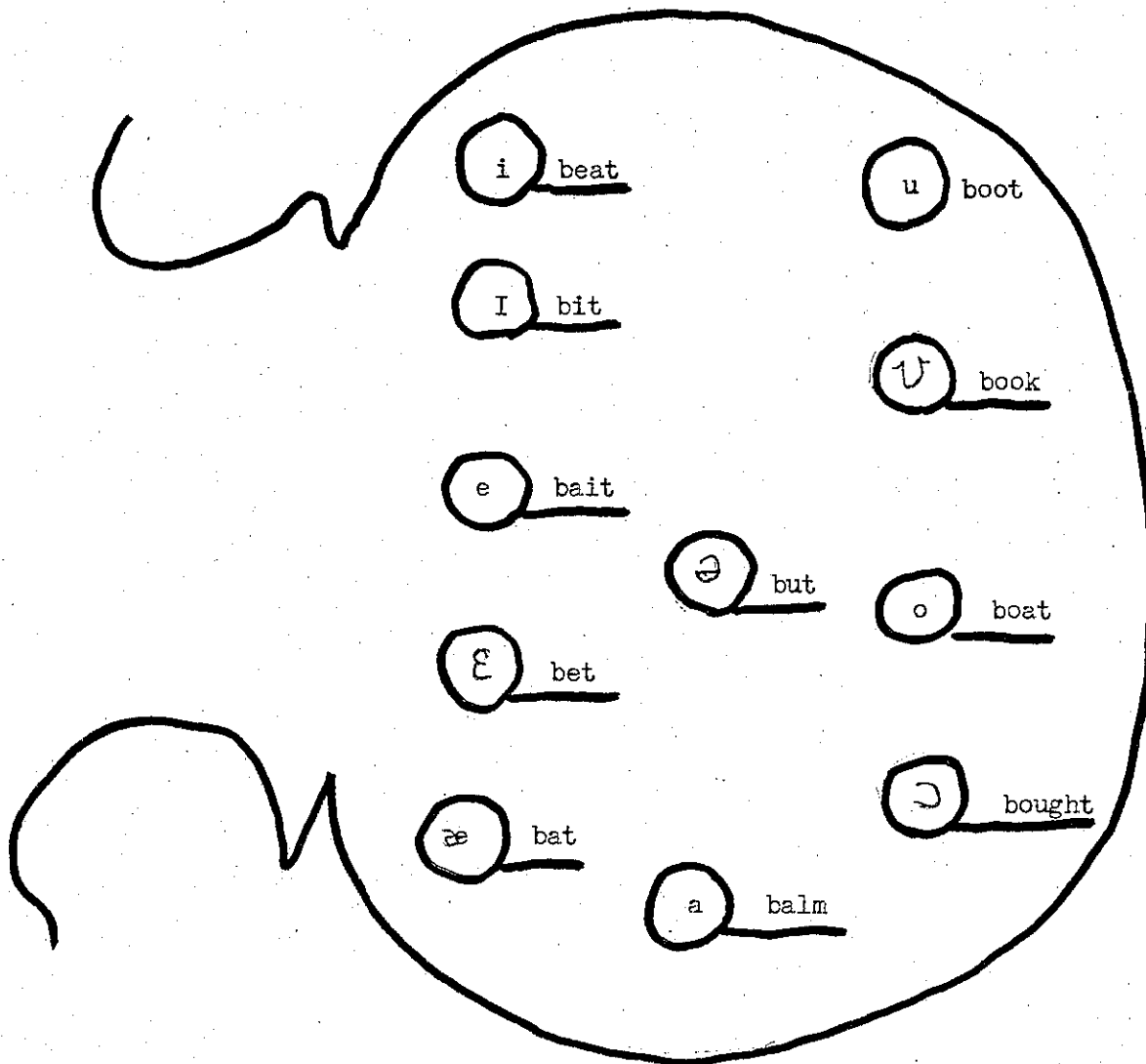
Sentences:

1. Jello/yellow is my favorite.
2. I like sweet jams/yams.
3. Is the jet here yet?

Technique:

-Divide students into teams. Each team sends one student to the board. The teacher (or student acting for the teacher) says a word like 'jet'. The first student at the board to write the word correctly gets 1 point for his team. The team with the most points "wins". The teacher should make sure the students are familiar with the words used.

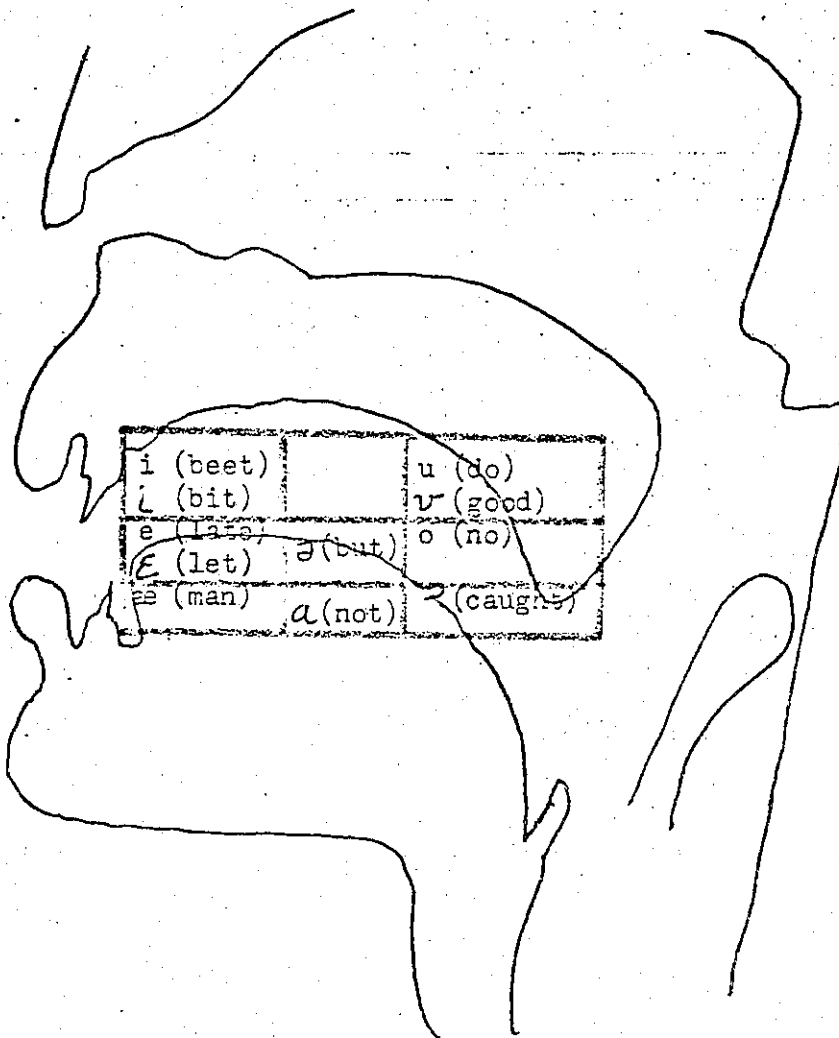
## Tongue Positions for English Vowels\*



\* Mary Elizabeth Lee, Ph.D



## ARTICULATORY POSITIONS OF ENGLISH VOWELS



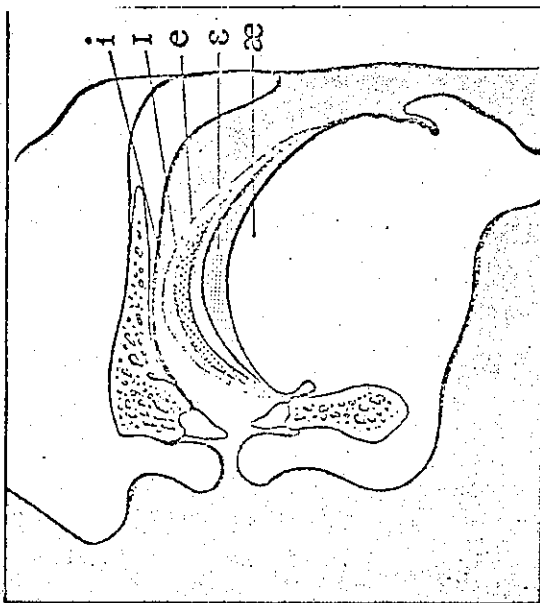


FIG. 4. Articulation adjustments for the front vowels.

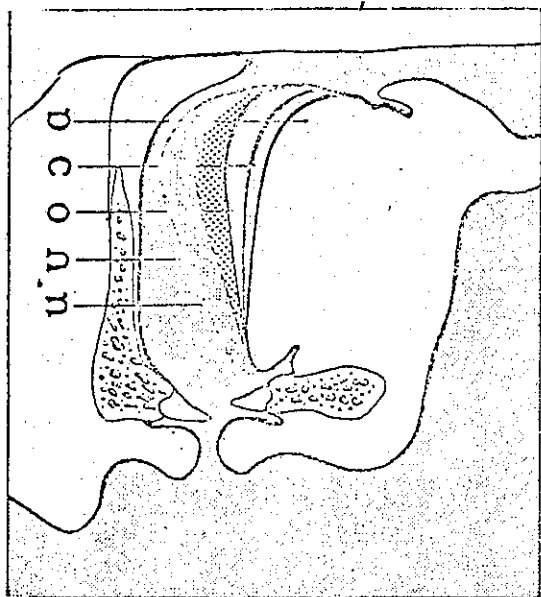


FIG. 5. Articulation adjustments for the back vowels.

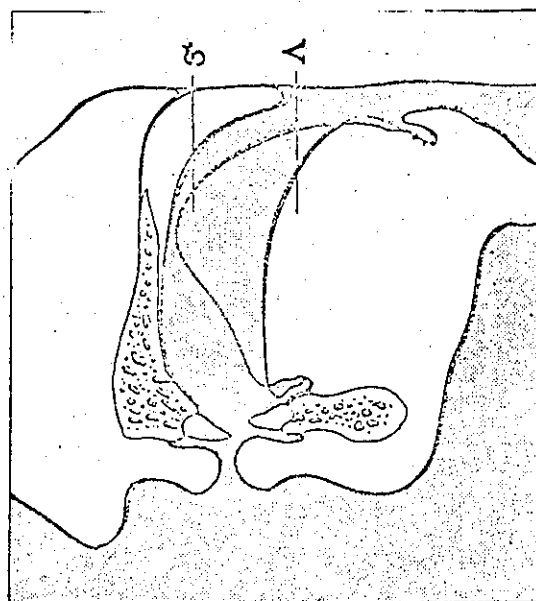


FIG. 6. Articulation adjustments for the central vowels.

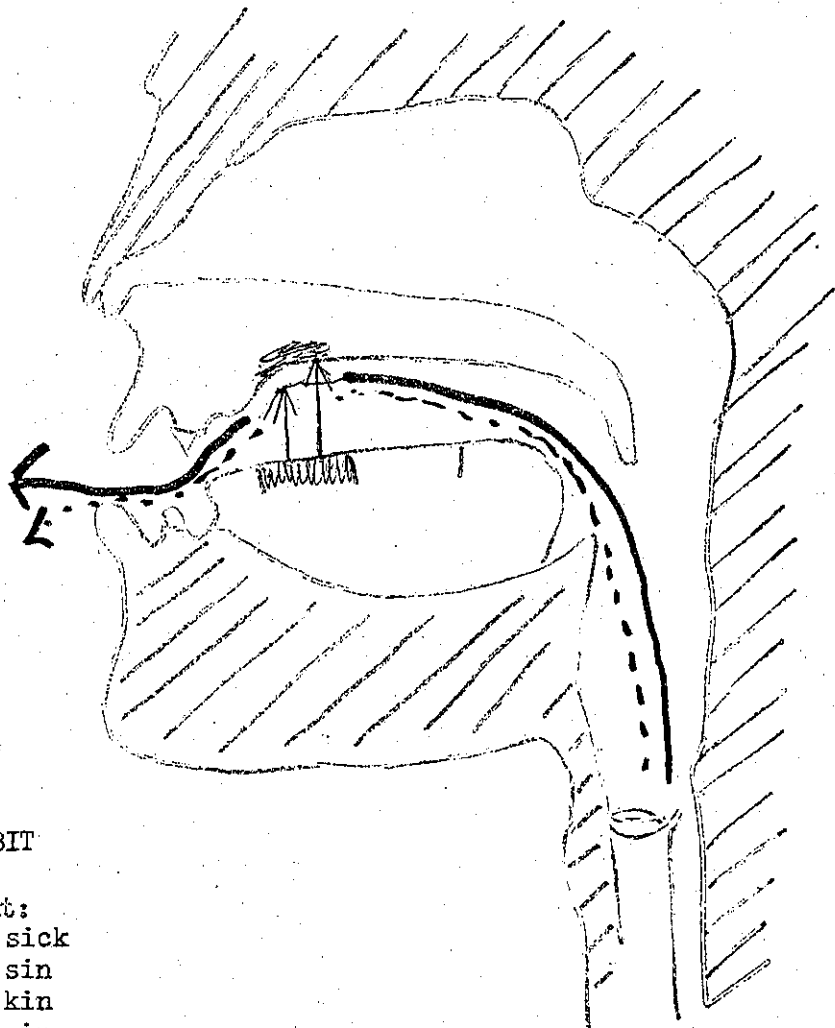
## Sound Production

/i/

1. Front part of tongue.  
Tongue height-high.  
Tongue tense.
2. Voiced.
3. Lips spread forcefully.  
Jaws almost together.

/I/

1. Front part of tongue.
2. Tongue lower than /i/.  
Tongue relaxed.
2. Voiced.
3. Lips spread not  
forcefully.  
Jaw relaxed and slightly  
dropped.



Primary Minimal Pair: BEAT / BIT

Additional Pairs for Reinforcement:

eat	it	seek	sick
seat	sit	seen	sin
feet	fit	keen	kin
feel	fill	wean	win
leak	lick	bead	bid
sleep	slip	lead	lid

Unpaired Additional Words:

eat	feed	ship	is
meat	team	give	his
week	these	tin	hill
evening	real	if	English
we	he	in	into
me	she	pin	fin

## Technique:

Many times students do not make this distinction in their own language. Say BEAT tightening up all the muscles especially the hands and face, telling the students to push their tongues against the tops of their mouths as hard as they can. For BIT, the teacher looks very relaxed, stressing the relaxation of the tongue. Students often relax too much. Emphasize that the tongue is lowered only a little.

- Sentences:
1. Eat meat.
  2. Sit in the seat.
  3. They ship sheep.
  4. I feel it is better to give it to me.

## Exercises:

Write the correct word in the blank space:

1. Miss Stead's kitten \_\_\_\_\_ me. (bit, beat)
2. Timmy has gone to \_\_\_\_\_. (sleep, slip)

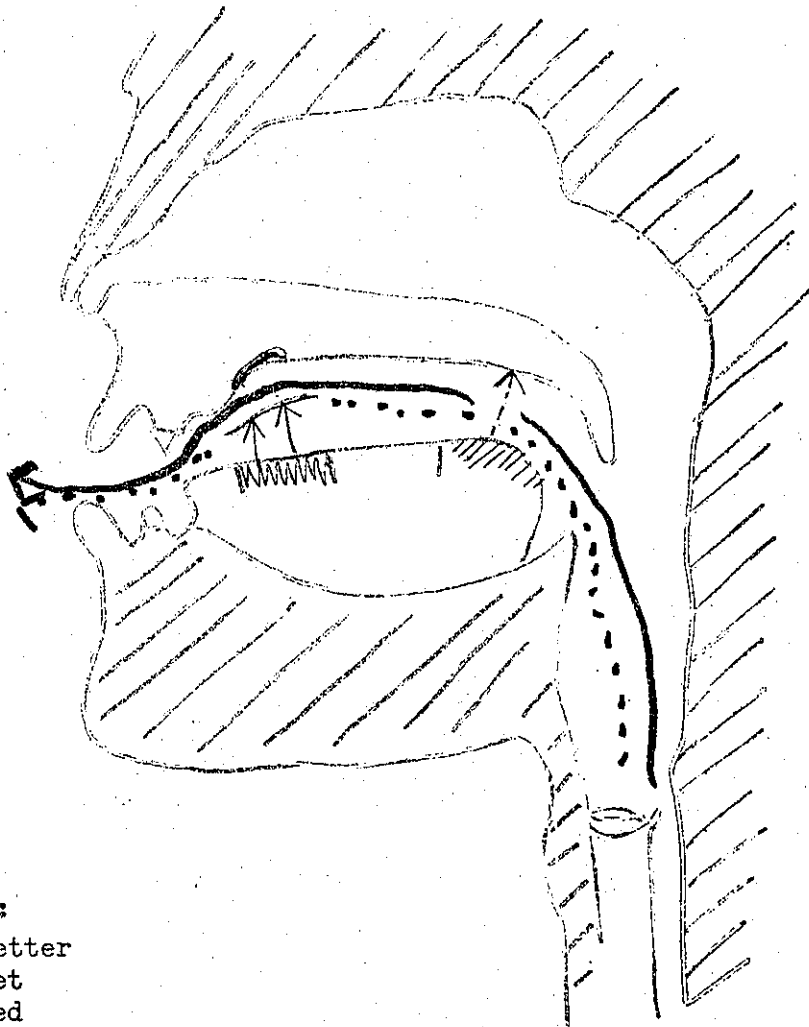
## Sound Production

/e/

1. Front part of tongue.  
Tongue height-middle.  
Tongue tense.
2. Voiced.
3. Lips open or spread  
and relaxed.  
Jaw relaxed and dropped  
more than /i/.
4. Back of tongue slightly  
against molars. Tongue  
tip lightly against  
lower front teeth.

/ɛ/

1. Front part of tongue.  
Tongue height-middle.  
Tongue relaxed.
2. Voiced.
3. Same as /e/ .  
Jaw dropped more than /e/ .
4. Same as /e/ .



Primary Minimal Pair: BAIT / BET

Additional Pairs for Reinforcement:

late_____let	later_____letter
wait_____wet	gate_____get
pain_____pen	laid_____led
main_____men	date_____debt

Unpaired Additional Words:

age	paper	end	set
able	day	else	met
aim	May	excellent	beg
eight	say	any	peg
ate	they	egg	men
table	way	edge	send
same	fate	envelope	dress

Contrast BEAT/PIT/BAIT/BET

greet	great
seem	same
mean	main
pin	pen
sit	set
mit	met

- Sentences:
1. It's a set of chess.
  2. Let it go.
  3. This is late.
  4. It's May.

Technique:  
BAIT can be tight.  
BET can be relaxed.

Exercises:

Practice the following phrases until you can say them clearly:

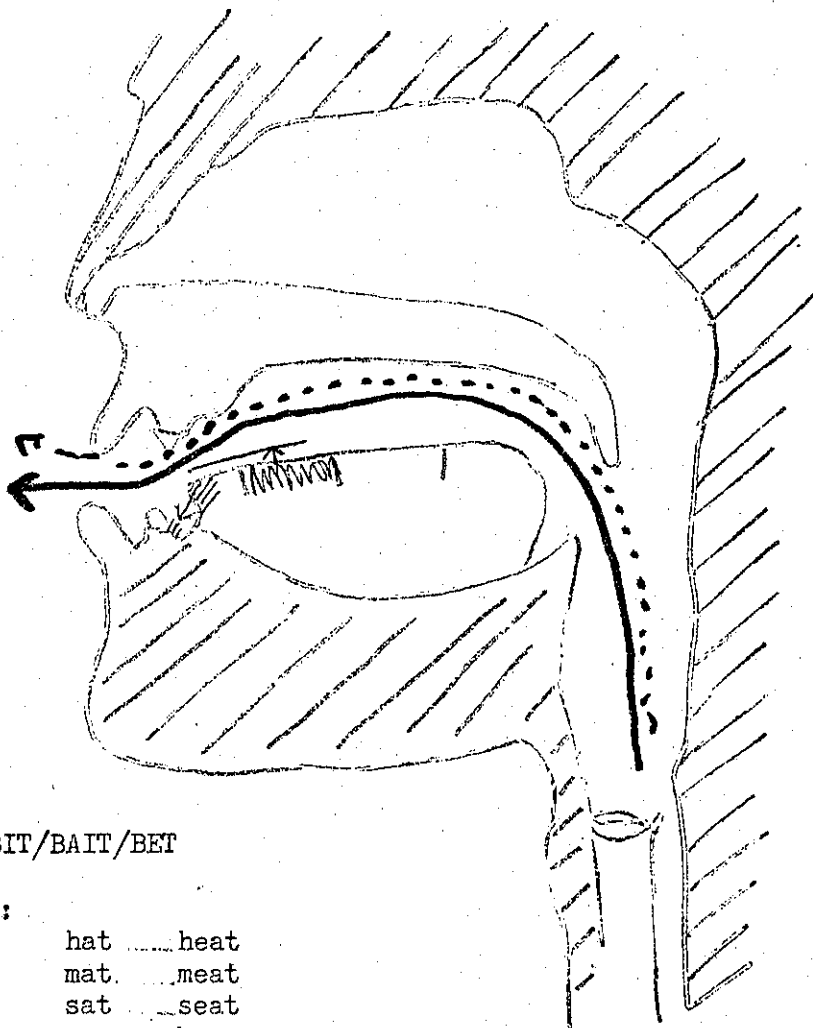
Meet him.	She's the same.	It's a pen.
It's late.	It's easy.	It's a bill.
I mean him.	It's a pin.	It's a hill.

Write the correct word in the blank space:

1. What \_\_\_\_\_ did you get? (letter, later)
2. Which piece of \_\_\_\_\_ do you like? (paper, pepper)

/æ/

1. Front part of tongue.  
Tongue height-low.  
Tongue relaxed.
2. Voiced.
3. Lips relaxed.  
Jaw is dropped more than /E/.
4. Tongue tip lightly on lower teeth.



Primary Minimal Pair: BAT // BEAT/BIT/BAIT/BET

Additional Pairs for Reinforcement:

bat_____bet	lake_____lack	hat_____heat
sad_____said	mate_____mat	mat_____meat
lad_____led	fate_____fat	sat_____seat
land_____lend	take_____tack	cap_____keep

Unpaired Additional Words:

aunt	ran
apple	man
at	had
angry	laugh
ask	example
bad	bath

Technique:

Give the worksheet to groups of 3 or 4 students. One student says one of the words and the others point out which word he means. The student speaking can use only his voice to indicate a word.

- Sentences:
1. It's a bat.
  2. The man sat down.
  3. The man laughed.

Exercises:

Write the correct answer:

1. The \_\_\_\_\_ broke. (bet, bat)
2. The \_\_\_\_\_ is beautiful. (land, lend)

beat	fat	sit	bat
fret	seat	bet	fit
set	bit	fate	sat
bait	feet	snake	

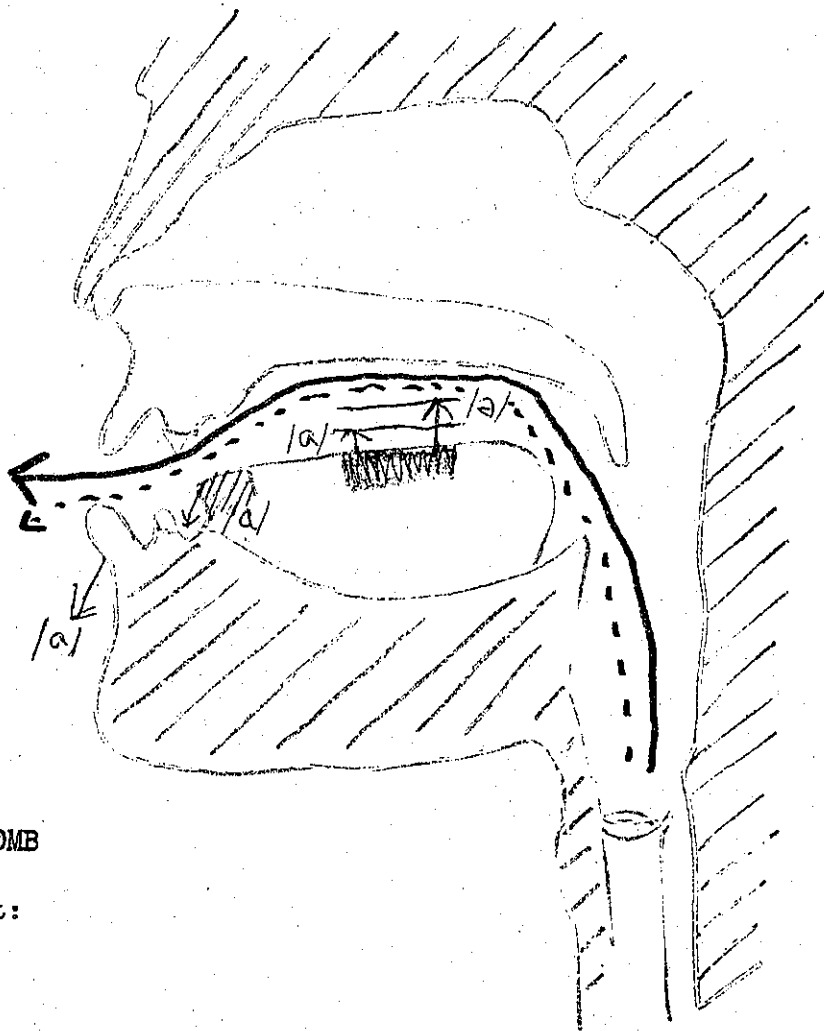
## Sound Production

/ə/

1. Center part of tongue.  
Tongue height-middle.  
Tongue relaxed.
2. Voiced.
3. Tongue sides and tip touch nothing.  
Lips almost closed.  
Jaw slightly dropped.

/a/

1. Center part of tongue  
Tongue height-low.  
Tongue relaxed.
2. Voiced.
3. Tongue sides do not touch.  
Tongue tip is low on the floor of the mouth.  
Lips are relaxed.  
Jaw is dropped and relaxed.



Primary Minimal Pair: BUM / BOMB

## Additional Pairs for Reinforcement:

cub	cob	dull	doll
rub	rob	cut	cot
sub	sob	hut	hot
fund	fond	nut	not
come	calm	pup	pot
luck	lock	hug	hog

## Unpaired Additional Words:

us	under	arm	art
up	much	are	army
love	son	not	shot
done	enough	far	politics
fun	run	cop	chocolate
some	country	ahh!	garden

## Sentences:

1. I hope it's hot a nut.
2. Is that a duck next to the dock?
3. She gave me a hug/hog.

## Technique:

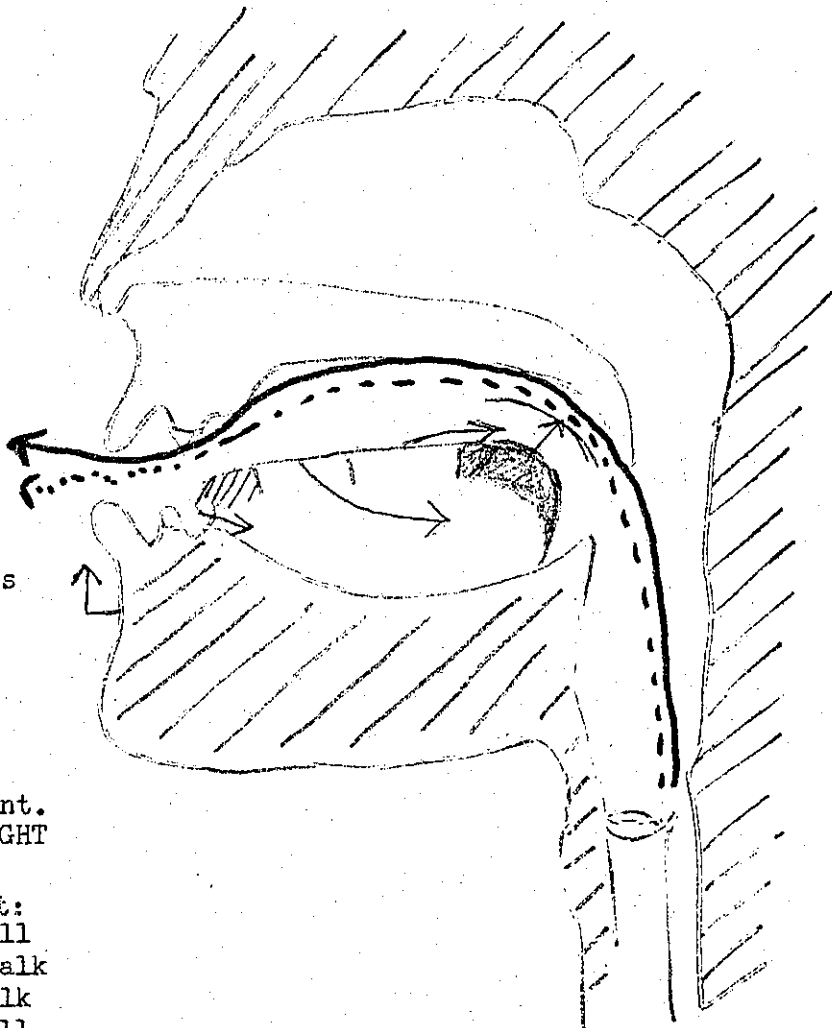
-Verbal Charades (good for straight vocabulary as well)  
Students sit in two lines facing each other. Each pair going down the rows is a team. Give the word to the first student in row A who has to give verbal clues to the corresponding student in row B. The student with the word can not say the word or use it as part of another word as "use" in "useful". The student in row B has 30 seconds to guess the word. The next student in row A gets the other half of the minimal pair.

	X	----->	X
	X	----->	X
rob	X	----->	X
rub	X	----->	X
cob	X	----->	X
cub	X	----->	X
	A		B



/ɔ/

1. Back part of tongue.  
Tongue height-Middle.  
Tongue relaxed.
2. Voiced.
3. Tongue tip is more retracted  
than for /a/ .  
Tongue is bunched towards  
the back of the mouth.
4. Lips are rounded.  
Jaw is raised somewhat from  
/a/ .



Many people from the United States do not make a sound difference between BOMB and BOUGHT. If this sound difference is not part of your own dialect, you can make your students aware of the sound but should not try to actually teach the sounds as being different.  
Primary Minimal Pair: BUT / BOUGHT

#### Additional Pairs for Reinforcement:

flood	flawed	gull	gall
thud	thawed	chuck	chalk
done	dawn	tuck	talk
lung	long	hull	hall
sung	song	dull	doll
dug	dog	lust	lost

#### Unpaired Additional Words:

almost	ball
small	call
law	hall
also	fall
taught	law
saw	always

#### Sentences:

1. They were both cut/caught.
2. It was dug up by the dog.
3. My gun is gone.

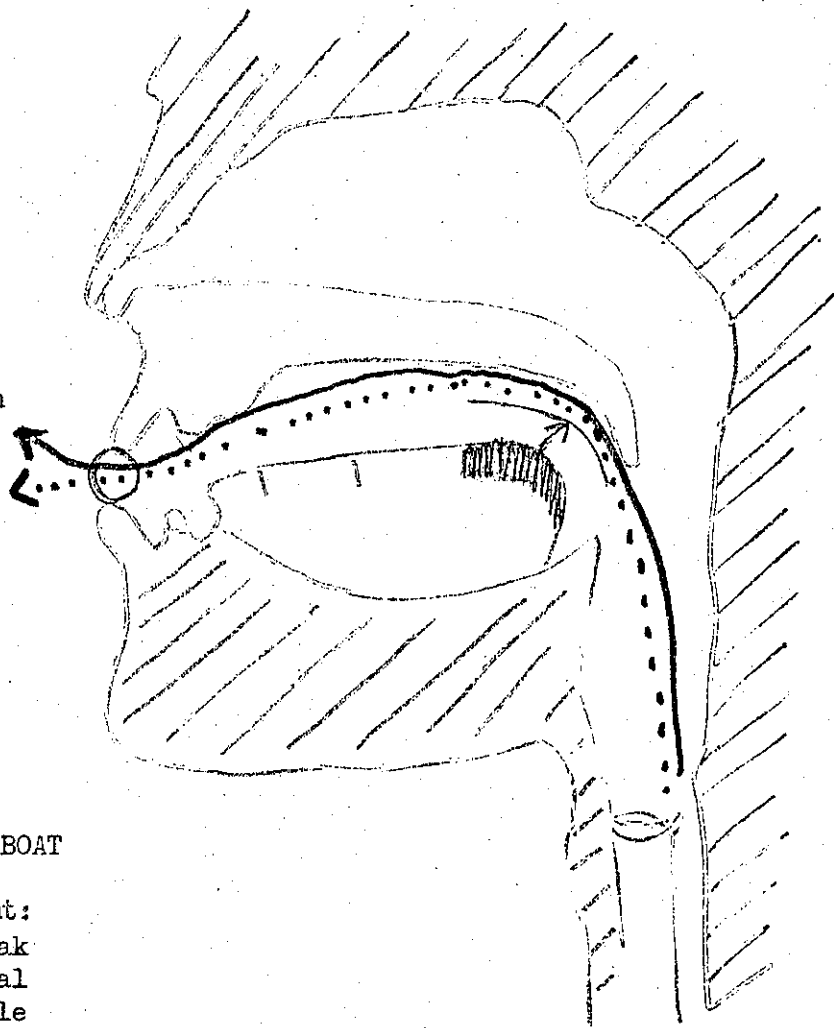
#### Technique:

-When there is plenty of room in the classroom to move around in, put several minimal pairs up on cards around the room. Have a student say one of the words, and see who can get to the right word first. Score can be kept if desired.

## Sound Production

/o/

1. Back part of tongue.  
Tongue height-Middle.  
Tongue tense.
2. Voiced.
3. Tongue tip doesn't  
touch floor of mouth.
4. Lips form an o-shape, may  
even protrude.  
Jaw is raised more than when  
producing ɔ/.



Primary Minimal Pair: BUT / BOAT

Additional Pairs for Reinforcement:

rub_____robe	suck_____soak
mud_____mode	gull_____goal
come_____comb	hull_____hole
none_____known	hum_____home
chuck_____choke	cut_____coat

Unpaired Additional Words:

over	those
open	home
only	cold
ocean	so
don't	go
wrote	know
phone	snow

Sentences:

1. He must have the most.
2. He was given a nut/note.
3. It was an ugly cut/coat.

Technique:

-The teacher can make a pocket chart with the various sentences on the left. Where one half of a minimal pair would go, the teacher makes a pocket and the student tries to put the correct half in the pocket.

He (must) have the (most).

(1.)



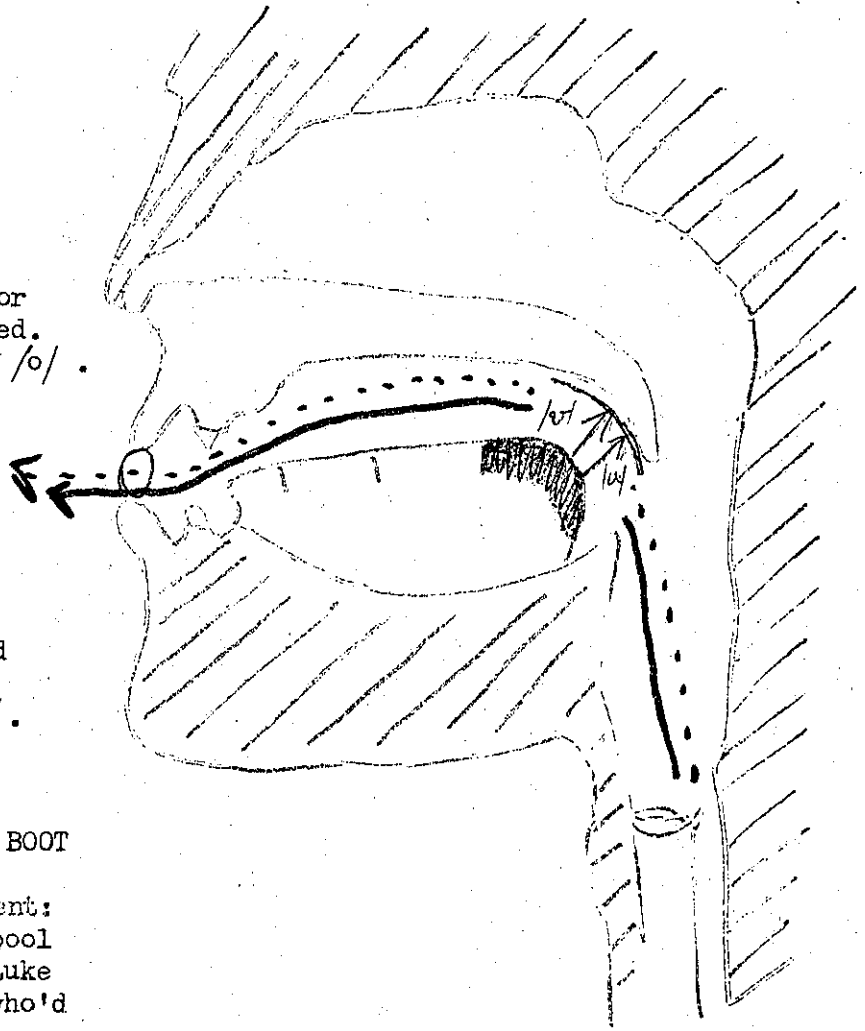
## Sound Production

/v/

1. Back part of tongue.  
Tongue height-High.  
Tongue relaxed.
2. Voiced.
3. Tongue tip touches nothing.
4. Lips are more spread than for /o/ and somewhat less rounded.  
Jaw is less raised than for /o/.

/u/

1. Back part of tongue.  
Tongue height-High.  
Tongue tense.
2. Voiced.
3. Same as /v/.
4. Lips are tightly rounded and protruding.  
Jaws are the same as for /v/.



Primary Minimal Pair: BOOK / BOOT

Additional Pairs for Reinforcement:

could	cooed	pull	pool
should	shoed	look	Luke
full	fool	hood	who'd

Unpaired Additional Words:

good	sugar	soon	soup
would	woman	chew	blew
wood	could	movie	tooth
look	push	food	school
put	bull	new	group
stood	would	room	true

Sentences:

1. That fool is never full.
2. Did you read it in Look/Luke?
3. Should a horse be shoed?

Technique:

-In the form of Simon Says, have a student say "touch your book" "Touch your boot". Other students then respond non-verbally. Also a picture of a book and a picture of a boot can be put on the walls. The student says "go to the book picture" or "go to the boot picture".

MINIMAL PAIRS/TRIPLETS\*

<u>/i/</u>		<u>/e/</u>		<u>/e/</u>		<u>/ae/</u>
pick	≠	peck		pet	≠	pat
pit		pet		neck		knack
bit		bet		lend		land
lid		led		bend		band
Dick		deck		dead		dad
knit		net		fed		fad
win		when		bed		bad
pin		pen		lead		lad
Jim		gem		set		sat
wit		wet		ten		tan
mitt		met		Ben		ban
sit		set		hem		ham
pig		peg		net		gnat

<u>/ae/</u>		<u>/ɔ:/</u>		<u>/ɔ:/</u>		<u>/ʌ/</u>
cat		cot		hot		hut
lack		lock		not		nut
sack		sock		doll		dull
gnat		not		cot		cut
hat		hot		lock		luck
hack		hock		sock		suck
sad		sod		clock		cluck
pat		pot		dock		duck
fanned		fond		rob		rub
slat		slot		model		muddle
Jan		John		pot		putt
tap		top		rot		rut
rack		rock				
map		mop				
add		odd				
knack		knock				
rat		rot				
jab		job				
nab		knob				
had		hod				
battle		bottle				
black		block				

\*Compiled by Margie Winters

\*\*Dialectical differences may make some of the above and following pages of minimal pairs and triplets inaccurate.

/æ/	≠	/ɔ/	/ʌ/	≠	/ɔ/	/ɔ:/	≠	/ɔ/
cat		caught	but		bought	cot		caught
bat		bought	cut		caught	tot		taught
fat		fought	hug		hog	coffee		coughier
hack		hawk	lust		lost	knotty		naughty
bag		bog	bus		boss	yon		yawn
lag		log	sung		song			
mass		moss	strung		strong	nod		gnawed
tack		talk	lung		long	rot		wrought
rat		wrought	cull		call	cod		cawed
rang		wrong	chuck		chalk	chock		chalk
sang		song	cuff		cough	clod		clawed
bat		bought	fun		fawn	odd		awed
hack		hawk	muss		moss	not		naught
at		ought	scuff		scoff	stock		stalk
least		lost	rung		wrong	Don		dawn
			d g		dog			

/a/	≠	/ɔ:/	≠	/ʌ/	/a/	≠	/ɔ/	≠	/ʌ/
pat		pot		putt	last		lost		lust
lack		lock		luck	sadden		sodden		sudden
guat		knot		nut	mass		moss		muss
stack		stock		stuck	rang		wrong		rung
hat		hot		hut	bass		boss		bus
rat		rot		rut	sang		song		sung
cat		cot		cut	bat		bought		but
bag		hog		hug	cat		caught		cut
					tang		tong		tongue

/ɔ:/	/ʌ/	/u/
box	bucks	books
tock	tuck	took
lock	luck	look
crocks	crux	crooks
pot	putt	put
cod	cud	could

\*\*See note at the bottom of page 45 regarding dialectical differences.

/θ/	≠	/ð/	/ɑ/	≠	/z/	≠	/ə/
mouth		mouth (v)	brood		breeze		breathe
sooth		soothe	seed		seize		soothe
teeth		teethe	den		Zen		then
thigh		thy					

/s/	≠	/z/	/t/	/s/	/θ/
bus		buzz	tick	sick	thick
piece		peas	toam	seem	thame
niece		knees	tank	sank	thank
price		prize	tin	sin	thin
dice		dies	taught	sought	thought
cease		sees	tie	sigh	thigh
close		close (v)	tong	song	thong
sink		zinc	tore	sore	Thor
hiss		his	tinker	sinker	thinker
sue		zoo	tain	sain	thane
decrease		decrease	bat	bass	bath
loose		lose	mitt	miss	myth
ice		eyes	mat	mass	math
face		phase	Bert		birth
			fort	force	forth

/ʃ/	/tʃ/	/ʒ/	/y/
wish	which	Jew	you
wash	watch	jeer	year
shoe	chew	juice	use
ship	chip	jess	yes
cash	catch	jot	yet
sheep	choap	joke	yoke
share	chair	jam	yam
shin	chin	jail	Yale
shoes	choose	jot	yacht
marsh	march	John	yon
mash	match		
dish	ditch	jarrod	yard
mush	much		
shop	chop		

\*\*See note at the bottom of page 45 regarding dialectical differences.

/i:/	≠	/ei/	/ai/	≠	/ɔi/	/i/	≠	/i:/
beak		bake	buy		boy	sit		seat
seek		sake	tie		toy	pit		peat
seen		sane	vice		voice	pick		peak
keen		cane	sigh		soy	tick		toak
wean		wane	pics		poise	fit		foot
team		tame	imply		employ	sin		seen
sleeve		slave	line		loin	kin		keen
feed		fade	file		foil	dip		deep
bead		bade	tilo		toil	live		leave
seem		same	bilo		boil	lip		leap
load		laid				still		steel
weed		wade				spill		spiel
keep	cape	cape						

/i:/	≠	/ei/	≠	/ai/	≠	/ɔi/	/au/	≠	/ɔ/
loan		lain		line		loin			
feel		fail		file		foil			
bee		bay		buy		boy	cows		cause
sea		say		sigh		soy	cloud		clawed
heat		hate		height		Hoyt	louse		loss
keen		cane		kine		coin	down		dawn
teal		tale		tile		toil	sow		saw
tree		tray		try		Troy			

/e/	≠	/ai/	/au/	≠	/ɔ/
test		taste			
let		late			
debt		date	low	loan	law
fed		fade	woke	own	walk
wet		wait	coat	pole	caught
west		waste	boat		bought
pen		pain	tote		taught
led		laid	note		naught
less		lace	choke		chalk
men		main	pose		pause
tent		taint	wrote		wrought
when		wane	know		gnaw
fell		fail			
tell		tale			

\*\*See note at the bottom of page 45 regarding dialectical differences.

/u/	≠	/u:/	/ɜ:/	≠	/ou/	/ɪ/	≠	/ɜ/
should		shood	John		Joan	Alcutian		allusion
look		luke	fond		phoned	rucho		rougo
wood		wood	rot		wrote	glacier		glazier
stood		stowed	sock		soak			
pull		pool	got		goat	mesher		measure
could		cood	not		note	dilution		delusion
full		fool	cot		coat	Confucian		confusion

/ou/	≠	/u:/	≠	/au/
no		new		now
hoe		who		how
sows		sues		sows
boat		boot		bout
tote		toot		tout

/v/	≠	/w/	/tʃ/	≠	/dʒ/
veil		wail	chin		gin
vet		wet	cheap		jeep
vine		wine	char		jar
vent		went	chow		Jew
vest		west	chill		Jill
viper		wiper	choke		joke
vie		why	chip		gyp
very		wary	chest		jest
			March		marge

/w/	≠	/r/	≠	/l/	/-/	≠	/h/
weep		reap		leap	ill		hill
wick		rick		lick	eat		heat
week		reek		leak	oar		hear
wear		rare		lair	add		had
wag		rag		lag	all		hall
wade		raid		laid	am		ham
womb		room		loom	it		hit
whip		rip		lip	is		his
west		rest		lest	ate		hate
wane		rain		lain	owl		howl
why		rye		lie	at		hat
whist		wrist		list	eye		high
white		right		light	art		heart
woe		row		low	arm		harm
wake		rake		lako	air		hair
whack		rack		lack	as		has

\*\*See note at the bottom of page 45 regarding dialectical differences.

Tongue twisters can be useful additions to a pronunciation lesson, but require sensitivity as to when to use them, and how often to use them. A tongue twister introduced too early can discourage students, and one that is introduced too late can bore them.

Several ways to introduce tongue twisters are as follows: 1) The teacher, knowing what sounds students are going to have problems with before the first lesson, can put up on the walls the appropriate ones in poster form, and without making reference to them, can let students manipulate them as they wish throughout the lessons that follow. 2) When two sounds have been somewhat "mastered" through minimal pair drills (approximately, when they can hear and say the difference between the two sounds), the teacher can introduce the tongue twister as the next step in the lesson to further stimulate and increase their interest. 3) When a particular student has trouble with a particular sound, which the rest of the class has more or less mastered, the teacher can (after making sure the student can hear and say the sound) use the tongue twister as a tool to help the student gain confidence in his ability to reproduce the sound.

Tongue twisters can be very tricky to use, as they are easily overused. It is not necessary to use a tongue twister for every sound. They can also be used for review purposes and/or as a break in an ordinary lesson.

## Tongue Twisters

1. Sister Susie's sewing shirts for soldiers.
2. Hang the table cloths close to the clothes and close the clothes basket.
3. Washington's washwoman washed Washington's wash while Washington watched Wilson.
4. A box of mixed biscuit and a biscuit mixer.
5. Blushing Barbara booed boisterously while blind Bobby brought brilliant birds bright barbs.
6. Dainty Dora dawdled dreamily down the deck.
7. Fairy frolics fret foolish frumps for frightened frowns.
8. Silent Sue sees Sammy Sightless sounding simpering somethings.
9. Tight Tommy toddled toward two towns.
10. Wondering Will wandered wearily while Watson wistfully whistled.
11. Give Grimes Jim's great gilt gag whip.
12. The bleak breeze blighted the bright blossoms.
13. Flesh of freshly fried flying fish.
14. Strict, strong, Stephen Stringer slickly snared six sickly sill snakes.
15. The sea ceaseth and it sufficeth us.
16. The chop shop stocks chops.
17. She sells sea shells by the sea shore. And the shells she sells are sea shore shells.
18. Cooky, put the Indiana poppies in the Anaconda copper coffee pot.
19. Did you copper-bottom 'em, sir? No, I aluminumed 'em, mum.
20. Theophilus Thistle, the celebrated sifter, thrust three thousand thistles through the thick of his thumb.
21. Simple Simon sipped slippery syrup.



22. Admiral Abington, arbitrarily articulated an inexplicably shabby gob and peremptorily reprimanded the giggling gabber for hacking and habbling the hatchway.
23. I said some ice, not some rice.
24. Round and round the rugged rocks the ragged rascal ran.
25. Betty Butler bought some butter, but, she said, the butter's bitter. If I put it in my batter, it will make my batter bitter, but a bit of better butter will make my batter better. So she bought a bit of butter better than her bitter butter, and she put it in her batter and the batter was not bitter. So 'twas better Betty Butler bought a bit of better butter.
26. Theyssian Thyssel is a successful thistle sifter. He sifts sieves full of three thousand thistles through the thick of his thumb. If those thistle sifters who sift sieves of thistles think of theyssian Thyssel, the successful thistle sifter, they will be successful at sifting thistle sieves.
27. Say "Bad blood" ten times very quickly.
28. Bill Bord had a board bill and a billboard. Both the board bill and the billboard bored Bill Bord. So Bill Bord sold the billboard to pay his board bill and now neither the board bill nor the billboard will bore Bill Bord.
29. The bidder bought the butter but he found it bitter.
30. She's so selfish she could sell shellfish; shellfish shells seldom sell.
31. Mr. Shott and Mr. Nott agreed to fight a duel. Nott was shot and Shott was not, so it is better for Shott than Nott. Shott and not Nott shot the shot that shot Nott. If the shot that Shott shot which shot Nott

had shot Shott and not Nott, Shott instead of Nott would have been shot and Nott would not.

32. She sells sea shells, sherry and sand shoes.
33. I snuff shop snuff, do you snuff shop snuff?
34. Sister Susie sews silk socks, seated serenely on the stain sofa.
35. Strange strategic statistics.
36. A big black bug bit a big black bear; a big black bug made the big black bear bleed.
37. Big blue beans in a brown blown bladder.
38. Banishing blight brings bliss beyond belief.
39. Fanny Finch fried five floundering fish for Francis Fowler's father.
40. I never felt felt feel flatlike that felt felt.
41. What whim let "Whitey" White whittle, whistle, whisper, and whimper near the wharf where a whale might wheel and whirl?
42. Double bubble gum bubbles double.
43. Thomas Tattertoot took taut twine to tie ten twigs to two tall trees.
44. Slippery sleds slide smoothly down the sluiceway.
45. A snifter of snuff is enough snuff for a sniff for the snuff sniffer.
46. The sun shines on shop signs.
47. The seething sea ceaseth, and thus the seething sea recedeth.
48. Shy Sally saw six Swiss wrist watches.
49. Sixty-two sick chicks sat on six slim slick slender saplings.
50. Does this shop stock short socks with spots?
51. Sinful Caesar sipped his soda, seized his snoot, and sneezed.
52. A skunk stood on a stump. The stumpthunk the skunk stunk, but the skunkthunk the stump stunk.

53. Better buy the bigger rubber baby buggy bumpers.
54. A tutor who tooted the flute, Tried to tutor two tooters to toot.  
Said the two to the tutor, "Is it harder to toot or to tutor two  
tutors to toot?"
55. Seven shell-shocked soldiers sawing six slick, slender, slippery  
silver saplings.
56. Two bootblacks, one white and one black, were standing on the corner  
doing nothing when the white bookblack agreed to black the black  
bootblack's boots. The black bootblack was willing to have his boots  
blackened by his fellow bootblack, and the bootblack who agreed to black  
the black bootblack's boots went to work.
57. A tree toad loved a she-toad that lived up in a tree. She was a  
three-toed she-toad. The two-toed toad tried to win the she-toad's  
friendly nod, for the two-toed toad loved the ground that the three-  
toed she-toad trod.
58. Short, sharp, shock.
59. The sixth sheik's sixth sheep is sick.
60. Some shun sunshine; do you shun sunshine?
61. Two twin-screw steel cruisers.
62. Swan, swim over the sea; Swim, swan, swim. Swan, swim back again;  
Well swum, swan.
63. Awaiting the sensation of short, sharp shocks from a cheap and chippy  
chopper on a big black block.
64. The sun shone on the shabby shop windows.
65. He shouted short shrill shrieks which shattered the shadowy night.
66. Ten tiny toddling tots testily tring to train their tongues to trill.

67. If to hoot and to toot a Hottentot tot were taught by a Hottentot tutor,  
should the tutor get hot if the Hottentot tot should hoot and toot at  
the tutor?
68. Sister Susie went to sea to see the sea you see, So the sea she saw  
you see was a saucy sea. The sea she saw was a saucy sea, a sort of  
saucy sea saw she.
69. Let the little lean camel lead the lame lamb to the lake.
70. Nine nimble noblemen nibbling carrots.
71. Bloom, beauteous blossoms, budding bowers beneath!
72. If the 2.2 to Tooting was too soon to toot, would the two get to Tooting  
as soon as the hoot?
73. The proud protector protects proper property providing publicity for  
the prudent.
74. The gasping gorilla, going on the gondola, grasped the glossy gourd of  
goulash.
75. Paula        paid Polly a penny for a piece of peach pudding.
76. She stood at the gate a-welcoming him in.
77. Beatrice baked the beans in Betty's brown bowl.
78. The dipper tipped and the syrup dripped upon the parson's parcel.
79. Six, slick, slim, slender silver saplings.
80. Still steaming, the sinking steamer sank.
81. The scampish scallawag seldom scurries starboard.
82. Said simple Sally Susan to smiling Simon Samuel Simpson, "Shall simple  
Sally Susan and smiling Simon Samuel Simpson go sailing seaward on  
smiling Simon Samuel Simpson's Small sailboat?" "Sure, sweetheart,"  
said Simon Samuel Simpson to simple Sally Susan. So sitting side by  
side, sailing seaward, simple Sally Susan and smiling Simon Samuel

Simpson' went sailing southward in smiling Simon Samuel Simpson's small sailboat singing silly sweet songs.

83. Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, Where's the peck of pickled peppers Peter Piper picked?
84. Fat Freddy Farmer farmed fertile farmland.
85. The little red rooster ran laughing along the rough long road.

Checklist for Contrasting English and Students' Native Language(s)<sup>2</sup>

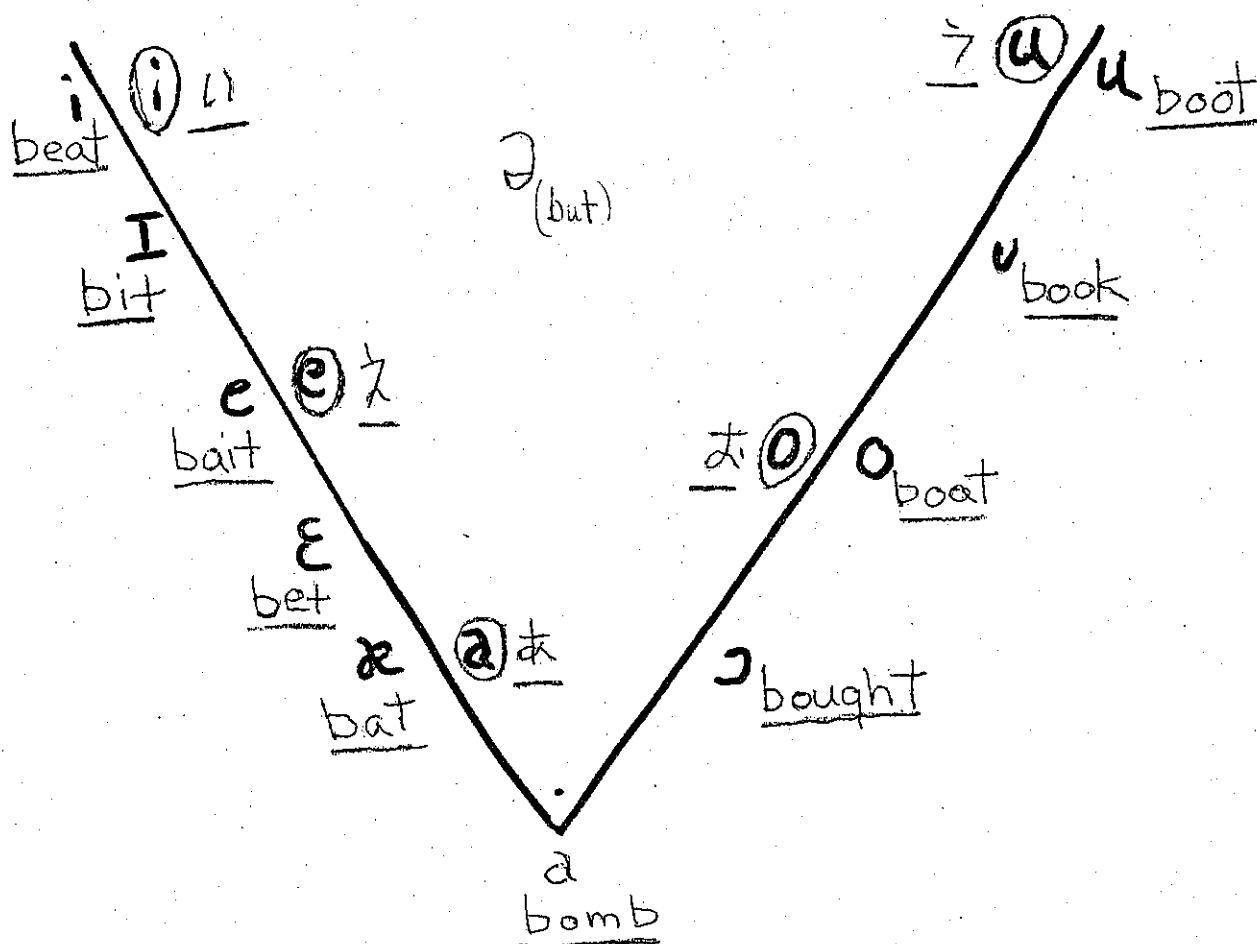
- A. Does English have vowel sounds which do not exist in the native language(s) of the students?
- B. Which English consonant sounds do not exist in the students' language(s)?
- C. Are any sounds phonemic in English which are not phonemic in the native language(s)? For example, b and v are two separate phonemes in English but not in Spanish.
- D. Does the native language(s) have diphthongs such as in "boy", "brown", "pie"?
- E. Are consonant clusters distributed differently in the native language? For example, sk is not found in initial position in Spanish; nd is not found in final position, nor is our commonly used past signal kt as in "walked" found in Spanish.
- F. Is there more than one sound for the plural? In English we say "books" /s/, "boys" /z/, and "boxes" /iz/.
- G. Is there a phenomenon similar to our "ed" ending for the past? For example, "walked" /t/, "combed" /d/, and "wanted" /id/.
- H. Does the native spoken language(s) reduce any vowels to the schwa (mute "e") sound, as does English?

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2. Finocchiaro, Mary, Teaching English as a Second Language. 2nd ed. New York, Harper & Row, 1958, pages 363-364.

# Sample Vowel Chart for Japanese and English

Particularly for beginning teachers of English, teaching in a country having a different native language, it sometimes helps to make a comparison vowel chart of the two languages involved. It immediately pinpoints where sounds could be a problem. Knowing what to listen for can produce greater sensitivity, and aid the teacher in being more of a help to the students.



The vowels not circled are English vowels, with a key word next to each. The vowels circled are Japanese with the corresponding characters next to them. Another problem with Japanese vowels, though not illustrated by the chart, is that Japanese vowels are pure and the length of time the vowel is held in a word can determine the word's meaning.

Sample Consonant Chart for Japanese and English <sup>3</sup>

The consonants not circled are English consonants. The consonants circled are Japanese consonants. One note to remember is that the distribution of Japanese consonants is different than that found in the distribution of English consonants. For example, there is no si in Japanese (though there is in English). S before i becomes sh as in shi.

Passage of air	Voiced or voiceless	Two lips	Lower lip and upper teeth	Tip of tongue and upper teeth	Tip of tongue and back of upper teeth	Front of tongue and front of palate	Back of tongue and soft palate	The vocal cords
Completely stopped	no	p (p)			t (t)		k (k)	
	yes	b (b)			d (d)		g (g)	
Two sounds	no					tʃ (tʃ)		
	yes					dʃ (dʃ)		
Through a narrow opening	no	h (h)	f	θ	s (s)	ʃ (ʃ)		
	yes		v	ð	z (z)	ʒ (ʒ)		
Through side of tongue	no				l (r)			
	yes							
Through nose	no							
	yes	m (m)			n (n)	ɲ (ɲ)		
No stoppage	no							
	yes	w (w)			r	y (y)		h

3. Ibid, page 370.



## Alphabetical Listing of Languages having Particular Pronunciation Problems

The following three pages are an alphabetical listing of 47 languages.

By each language are the minimal pairs that that language might have trouble with. The first line is concerned with consonants, the second line with vowels. Where either line continues beyond one line, the second line is indented.

While this listing will be of some help to the teacher, it should be noted that students occasionally do not fit the pattern. Likewise a particular sound may be distributed differently when comparing English and the student's language.

Having consulted the listing, the teacher may refer to the sound production worksheets (pages 19-44) for more information.

# Alphabetical Listing of Languages having Particular Pronunciation Problems

<u>Arabic</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, sin/sing, wear/where, yet/jet. bait/bet, bat, bum/bomb, but/bought, but/boat.
<u>Bulgarian</u>	thin/that, hat, sin/sing. beat/bit, bat, but/boat, book/boot.
<u>Burmese</u>	fat/vat, hat, lice/rice, wear/where. beat/bit, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Cebuano</u>	fat/vat, thin/that, sue/zoo, shoes/chose, wear/where. beat/bit, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Chinese</u>	pat/bat, thin/that, sue/zoo, sin/sing, lice/rice. beat/bit, bat, bum/bomb, but/bought, book/boot.
<u>Czech</u>	thin/that, hat, ham/hang, sin/sing, wear/where. bat, bum/bomb, but/bought, book/boot.
<u>Danish</u>	sue/zoo, shoes/chose, wear/where. bat, bum/bomb.
<u>Dutch</u>	to/do, thin/that, hat, lice/rice, wear/where. bat.
<u>Estonian</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, ham/hang, sin/sing, wear/where, yet/jet. beat/bit, bat, bum/bomb.
<u>Finnish</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, hat, wear/where, yet/jet. bat, bum/bomb, but/bought.
<u>French</u>	thin/that, sin/sing. beat/bit, bat, book/boot.
<u>Georgian</u>	fat/vat, thin/that, hat, sin/sing, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>German</u>	pat/bat, to/do, coat/goat, thin/that, sue/zoo, wear/where. bat.
<u>Greek</u>	sue/zoo, shoes/chose, sin/sing, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Gujarati</u>	bat.
<u>Hause</u>	shoes/chose, sin/sing, wear/where. beat/bit, bat, bum/bomb.

<u>Hawaiian</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, sin/sing, lice/rice. beat/bit, bat.
<u>Hebrew</u>	thin/that, usual/judge, hat, ham/hang, sin/sing, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Hindi</u>	thin/that, hat, wear/where. bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Hungarian</u>	thin/that, hat, sin/sing, wear/where. beat/bit, bat, bum/bomb, but/bought, book/boot.
<u>Indonesian</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, usual/judge, wear/where, yet/jet. beat/bit, bait/bet, bat, but/bought, book/boot.
<u>Italian</u>	to/do, coat/goat, thin/that, sue/zoo, sin/sing, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>Japanese</u>	fat/vat, thin/that, sin/sing, lice/rice, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>Javanese</u>	fat/vat, thin/that, sue/zoo, shoes/chose, hat, wear/where. bat, bum/bomb, but/bought.
<u>Kannada</u>	wear/where. bat.
<u>Korean</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, hat, lice/rice, wear/where. beat/bit, bait/bet, bat, but/bought.
<u>Marshallese</u>	pat/bat, to/do, coat/goat, fat/vat, sue/zoo, shoes/chose, usual/judge, wear/where. bat, bum/bomb.
<u>Micronesian</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>Navajo</u>	pat/bat, fat/vat, thin/that, ham/hang, sin/sing. beat/bit, bait/bet, bat, but/boat, book/boot.
<u>Norwegian</u>	sue/zoo, wear/where. bat, bum/bomb.
<u>Pashto</u>	fat/vat, hat, wear/where. bait/bet, bat.
<u>Persian</u>	to/do, thin/that, shoes/chose, sin/sing. beat/bit, bat, bum/bomb, but/bought.

<u>Polish</u>	thin/that, hat, ham/hang, sin/sing. bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Portuguese</u>	thin/that, shoes/chose, usual/judge, hat, ham/hang, sin/sing, wear/where, yet/jet. beat/bit, bat, but/boat.
<u>Russian</u>	thin/that, hat, ham/hang, sin/sing, wear/where. beat/bit, bat, bum/bomb.
<u>Serbo-Croatian</u>	sin/sing, wear/where. beat/bit, bat, bum/bomb, but/bought, book/boot.
<u>Spanish</u>	pat/bat, thin/that, sue/zoo, shoes/chose, usual/judge, hat, ham/hang, sin/sing, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>Swahili</u>	thin/that, shoes/chose, lice/rice, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, book/boot.
<u>Swedish</u>	thin/that, sue/zoo, shoes/chose, wear/where, yet/jet. beat/bit, bat, bum/bomb, but/bought, book/boot.
<u>Tagalog</u>	fat/vat, thin/that, sue/zoo, shoes/chose, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Tamil</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, hat, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/bought, but/boat, book/boot.
<u>Telugu</u>	thin/that, sin/sing, wear/where. bait/bet, bat.
<u>Thai</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, shoes/chose, usual/judge, lice/rice, wear/where, yet/jet. beat/bit, bait/bet, bat, bum/bomb, but/bought, but/boat.
<u>Turkish</u>	pat/bat, thin/that, sin/sing, wear/where. beat/bit, bait/bet, bat, bum/bomb, book/boot.
<u>Urdu</u>	thin/that, hat, ham/hang, sin/sing, wear/where. beat/bit, bait/bet, bat, but/bought, but/boat, book/boot.
<u>Usbek</u>	thin/that, wear/where. bait/bet, bat.
<u>Vietnamese</u>	pat/bat, to/do, coat/goat, fat/vat, thin/that, sue/zoo, shoes/chose, usual/judge, lice/rice, wear/where. beat/bit, bait/bet, bat, bum/bomb, but/boat, book/boot.

1. Sketch a profile of a face at the board and indicate the position of the lips, tongue and teeth when forming a sound.
2. Tell students where to place their tongues with relation to their teeth or palates.
3. Ask students to watch the teacher closely, shape their lips or drop their jaws in the same way.
4. Direct them to touch their throats to get the feel of the sound (Voiced and voiceless sounds are distinguished in this manner).
5. Use small pocket mirrors to study the position of the mouth.
6. Have students place their hands before their mouths to note the amount of breath escaping in pronouncing an initial /p/ or /b/.
7. Review a known English sound and indicate that to produce the new sound, the mouth is more open or more rounded as in /æ/ in 'hat'; /a/ as in 'hot', /ɔ/ as in 'all'.
8. If the teacher knows the learners' native language, suggest the "approximate" sound in their native tongue, and transfer it into English.
9. Where this is reasonable, the teacher may also produce sounds made by well-known animals or vehicles and use them as verbal or non-verbal cues. A fly or a snake for "z" or "s", or a train for "tsh" are useful.

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4. Ibid, page 105.

Pronunciation (It is expected that the learner will work with the teacher or a teacher aide who will guide the student toward understanding the directions.)

1. Say these words. (All of them contain the same sound)

food room soon noon spoon school

2. Say these words. (All of them contain the same sound)

choose check chew child children

3. Practice saying these words. First, practice all the words in column 1. Then practice all of the words in column 2.

a)	<sup>1</sup> <u>there</u>	<sup>2</sup> <u>dare</u>
b)	<u>they</u>	<u>day</u>

4. In exercise 3, say the word in column 1, and then the word in column 2 on the same line.

5. When I read these words to you, underline each word that is pronounced like the word I.

buy	my
fill	time
dinner	him

6. Practice these sentences. Pay careful attention to the words beginning with b and v .

- a) Go by boat.  
b) Buy the vegetables.  
c) Bob burned the movie film.

7. Repeat the following words.

wanted	waited	needed
tested	ended	shouted

8. Practice saying the following words.

helped	talked
walked	worked

5. Ibid, pages 225-226.

9. As I read these words, underline the part that I stress (or that is loudest.)

mother  
paper

father  
baseball

visited  
piano

10. Underline the part of the word in the sentence, which I stress.

He's eating his dinner.

I'm studying English.

Let's have lunch.

There are several possibilities for these worksheets. They can be used in a testing sequence or as a diagnostic tool. They can also be lying around the room for students to pick up and use in any way they wish. They can be used as part of a pronunciation lesson, but, perhaps better as a review or as a follow-up to the more oral parts of the lesson. However, the teacher should be careful not to rely on the above worksheet sole as a tool for improving pronunciation.

If there is a tape recorder in the classroom, the tapes and recorder should be available for the students to use as they wish. The same or different tapes can also be utilized in the language lab.

When making a pronunciation tape, several things should be kept in mind. The taping should be done in a very quiet room. The person recording his voice should try to stay consistent in pronunciation patterns. For the introduction of any new sound, the same person should be used to record. However, for follow-up or review, different accents and/or different people can be used, so that students become aware of the different fluctuations of a sound.

Before beginning to tape, the teacher should have before him a written outline of every word and sound he is going to say. One of the biggest problems is pausing after saying a word. Try listening to professional tapes, or beat very quietly with your hand an even tempo (a new word for each new beat), or saying the word silently very slowly (or spell it) after saying it out loud.

The tape should be made when there is some time (especially the first few times recording is done). When part of the tape has been recorded, play it back and respond as your students will. Watch out for too long or too short pauses between words.

Ideally the tape lesson should move from the known to the unknown. A short review of a previous sound can be used for the start. Some practice with minimal pairs and some practice sentences can also be used. Some variations are: 1) give the students a list of 5 or so words they haven't said before, have them listen to the tape and write the order in which the words occur; 2) try the reverse of this—they listen and try to write.



## General Works:

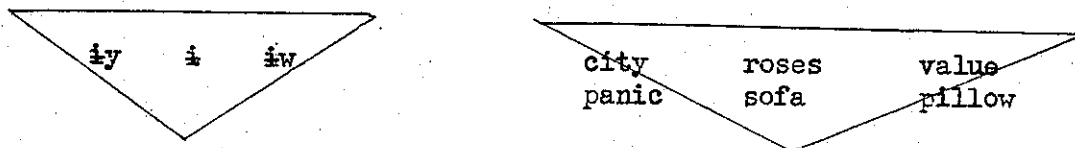
- Bolinger, Dwight, Aspect of language. New York, Harcourt, Brace and World, Inc., 1968. It is particularly good for the general study of language on an historical basis.
- Crystal, David, Prosodic Systems and Intonation in English. Cambridge Studies in Linguistics, 1. Cambridge, Eng., University Press, 1969.
- Finocchiaro, Mary, Teaching English as a Second Language. 2nd ed., New York, Harper and Row, 1958. An excellent resource for techniques, games and general information.
- Jones, Daniel, An Outline of English Phonetics. 9th ed. Cambridge, W. Heffer and Sons, 1918.
- Lado, Robert, Language Testing: the construction and use of foreign language tests. New York, McGraw-Hill, 1961, pg. 42-45.
- Lieberman, Philip, Intonation, Perception, and Language. Cambridge, M.I.T. Press, Research Monograph, no. 38, 1967.
- Mackey, William Francis, Language Teaching Analysis. Bloomington, Indiana University Press, 1965. It has an especially good section on language games and drills.
- Robins, R.H., General Linguistics; an Introductory Survey. Longmans, Green and Co., Ltd., London, 1964, pgs. 82-116.

## Practical Works:

- Clarey, M. Elizabeth, Robert J. Dixon, Pronunciation Exercises in English. New York, Regents Pub. Co., 1947. Available in the MAT resource room.
- \_\_\_\_\_, Cross Currents, LIOJ Journal, Odawara, Japan, 1973, pp. 12-56. Available in the MAT resource room.
- \_\_\_\_\_, Drills and Exercises in English Pronunciation; Consonants and Vowels. Washington, D.C. English Language Services, 1966. Available in MAT resource room.
- Nilsen, Don L.F., Alleen Pace Nilsen, Pronunciation Contrasts in English. Simon & Schuster, 1971. Available in the English Language Department.
- Schwartz, Alvin, A Twister of Twists, a Tangler of Tongues. Illus. by Glen Rounds. Philadelphia, J.B. Lippincott, 1972.
- Trager, Edith Crowell, Sara Cook Henderson, Pronunciation Drills for Learners of English. Rockville, Md., English Language Services, 1956. Available in MAT resource room.

The Unstressed Vowel System<sup>6</sup>

It may be said that in general and for the kind of normalized American Speech we are dealing with here, there are only three areas of phonemic contrast in the unstressed vowel system: a front area, a central area, and a back-rounded area. The central area we write with /ɪ/, the front with /i/, and the back with /ɪw/. The unstressed vowel system is charted below.



Each of these unstressed nuclei has a fairly wide phonetic range. The underlined syllables under weak stress (unstressed) in the first column below are phonetically similar to the syllables under strong stress (stressed) in the second column.

party	-	tea	pillow	-	low
many	-	knee	motto	-	oh
busy	-	Z	minnow	-	no
trivial	-	V	Olympic	-	oh
equality	-	eek, tea	virtue	-	chew
attic	-	tick, teak	valve	-	you
establish	-	fish, leash	gradual	-	Jew
			issue	-	shoe

Speakers of English differ in the pronunciation of the weak-stressed nucleus /ɪ/ ; for some it is more like the full vowel in seedy /i/, for others, like that in city /ɪ/. It is such variation that makes it difficult to identify nuclei in the unstressed vowel system with nuclei in the stressed vowel system.

6. Stockwell, Robert P., J. Donald Bowen, The Sounds of English and Spanish. Chicago, University of Chicago Press, 1965, pp 90-91.

## Sound Distribution

In doing an analysis of a sound system, the concept of complementary distribution is quite useful. By complementary distribution, we mean that the phonetic system of the language is such that certain sounds never occur in the same environment. Thus /k<sup>h</sup>/ and /k/ in English are in complementary distribution, for /k<sup>h</sup>/ occurs only initially and /k/ never occurs initially. We thus say that /k<sup>h</sup>/ and /k/ are in complementary distribution, and that they form the allophones of one phoneme /k/.<sup>8</sup>

In English, /ŋ/ and /h/ are in complementary distribution of a sort, for /ŋ/ never occurs initially, and /h/ never occurs finally. We consider them separate phonemes, however, because they lack another criterion, phonetic similarity. They are dissimilar in that /ŋ/ is a voiced, velar nasal, whereas /h/ is a voiceless, glottal fricative.<sup>9</sup>

Part of the problem of analyzing two different languages is that one phoneme common to both languages may be placed with different sounds in each language. For example, in Japanese, /s/ can occur before every vowel except 'i'. 'Sa', 'Su', 'Se', 'So'. However, with 'i' it becomes "shi". But in English, /s/ can also occur as both "shi" and "si" as in ship and sip. For the Japanese student, therefore sip can only be pronounced ship as si does not occur in his language. The problem is not the actual sound as both /s/ and sh, /ʃ/ occur in Japanese, but rather when a vowel is placed after the consonant.

7. Salus, Peter H., Linguistics. Indianapolis, Bobbs-Merrill, 1969, pg. 9.

8. Ibid., pg. 9-10.