


1984

# A Manual for Teaching Spanish Pronunciation and Orthography

Leslie Verne Potter  
*SIT Graduate Institute*

Follow this and additional works at: [https://digitalcollections.sit.edu/ipp\\_collection](https://digitalcollections.sit.edu/ipp_collection)

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), and the [Curriculum and Instruction Commons](#)

---

## Recommended Citation

Potter, Leslie Verne, "A Manual for Teaching Spanish Pronunciation and Orthography" (1984). *MA TESOL Collection*. 614.  
[https://digitalcollections.sit.edu/ipp\\_collection/614](https://digitalcollections.sit.edu/ipp_collection/614)

This Thesis is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact [digitalcollections@sit.edu](mailto:digitalcollections@sit.edu).

A MANUAL FOR TEACHING SPANISH PRONUNCIATION AND ORTHOGRAPHY

Leslie Verne Potter

B.A. University of Connecticut 1971

M.A. University of Connecticut 1973

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

December 1984

This project by Leslie Potter is accepted in its present form.

Date Jan 5, 1985 Principal Adviser Batry C. Faurin

Project Adviser/Reader: [Signature]

Author: Leslie Verne Potter

Title: A MANUAL FOR TEACHING SPANISH PRONUNCIATION AND ORTHOGRAPHY

Degree awarded: Master of Arts in Teaching

Year degree was granted: 1984

Name of project adviser: Beatrice Fantini

Program: MAT

Author's current address: 2 West Street  
Northampton, MA 01060

Abstract:

In this paper I present a practical model for teaching Spanish pronunciation and orthography to beginning and advanced beginning students, based on the educational philosophy of Caleb Gattegno's Silent Way and my assumptions about language teaching and learning. The manual is designed to help teachers lead students through a series of exercises and games which illustrate and apply the rules of Spanish pronunciation and orthography. Once a student has mastered all the concepts contained herein, he or she will be able to spell and pronounce Spanish words without the aid of a teacher.

## TABLE OF CONTENTS

	Page
Introduction	1
Teaching With a Modified Version of Gattegno's Spanish	
Fidel Chart	1
First lesson	1
<u>T</u> and initial and medial <u>d</u> after <u>l</u> and <u>n</u>	3
Intervocalic ( <u>d</u> ) and final ( <u>d</u> )	4
To contrast <u>d</u> and ( <u>d</u> )	4
Ñ	5
Medial and final <u>r</u>	5
Initial <u>r</u> and <u>rr</u>	5
Sounds with variable spellings	5
Review	7
Concentration game	7
Diphthongs	8
Syllabication	9
Word Stress	10
The Diacritic Accent	11
Conclusion	12
<u>Index</u>	13
Modified Version of Gattegno's Spanish Fidel Chart	1
Approximations of Spanish Sounds in English	2, 3
Diphthongs	4
Words for the Fidel	5, 6
Pronunciation Pairs for the Concentration Game	7
Syllabication	8

	Page
Syllabication Rules	9, 10
Syllabication Exercise	11
Answers for Syllabication Exercise	12
Word Stress and Accentuation	13
SIN Rule	13, 14
The Diacritic Accent	14, 15
SIN Rule Exercise	16
Answers for SIN Rule Exercise	17
SIN Rule Card Sort	18
Examples of Pairs of Words With and Without the Diacritic Accent	19
Diacritic Exercise	20
Bibliography	

## INTRODUCTION

In this paper I present a practical model for teaching Spanish pronunciation and orthography to beginning and advanced beginning students, based on the educational philosophy of Caleb Gattegno's Silent Way and my assumptions about language teaching and learning. The manual consists of handouts, exercises, and games which illustrate and apply the rules of Spanish pronunciation and orthography. Once a student has mastered the concepts and activities contained herein, he or she will be well on the way to spelling and pronouncing Spanish words correctly.

## TEACHING WITH A MODIFIED VERSION OF GATTEGNO'S SPANISH FIDEL CHART

To begin, the teacher displays a large, modified version of Gattegno's Spanish Fidel Chart<sup>1</sup> in a highly visible place, usually on the front wall of the classroom. Each student is given an 8½ inch model of the chart (see Handout #1, page 1, Index) and encouraged to make any notes that will aid in remembering the pronunciation.

The first lesson proceeds as follows:

1. Teacher points to the a in the first column of vowels on the left (ña) with a pointer and mouths a (as in father).
2. Students pronounce the sound a.

---

<sup>1</sup> Caleb Gattegno, The Common Sense of Teaching Foreign Languages (New York: Educational Solutions Inc., 1976), p. 20.

3. Teacher indicates by nodding head when a student has pronounced it correctly.
4. Teacher points to student who has pronounced it correctly and uses hand signals to encourage the other students to imitate him or her.

When all students have uttered the correct sound:

5. Teacher points to ha and mouths the sound a as above.
6. Teacher repeats steps 2-4.
7. Teacher points to the other vowels on the chart.
8. Teacher repeats steps 2-4.
9. Teacher asks students what conclusions they can draw concerning the arrangement of the chart.
10. Students note that the items in a column represent the various graphemes of one sound and that the h is silent. If students miss either point, teacher explains.
11. Teacher gives each student a copy of "Approximations of Spanish Sounds in English" to reinforce lesson.

The above is a basic application of Gattegno's Silent Way<sup>2</sup>. In this approach, students learn to produce the sounds of a language by focusing their attention on the component parts of the sound system without any verbal input from the teacher (except where necessary to demonstrate a particularly difficult sound - ñ, for example). By remaining silent, the teacher encourages the students to experiment with producing the sound of a particular grapheme by drawing on their knowledge of the pronunciation

---

<sup>2</sup> Caleb Gattegno, The Common Sense of Teaching Foreign Languages (New York: Educational Solutions Inc., 1976), p. 18.



of English graphemes or by responding to visual clues given by the teacher (mouthing a, for example). In this phonetic guessing game, students become focused and involved in their learning. The teacher is a consultant who indicates when the correct sound is uttered. By asking a student to model the correct pronunciation of a grapheme for the others, the teacher encourages students to look to and trust each other as peer teachers. As a result, students look less and less to the teacher to monitor their progress, and more and more to their classmates and themselves. The ultimate benefits in this application of Gattegno's approach are that students become skilled in pronouncing Spanish graphemes and confident in their ability to do so.

Next, using the basic procedure above, the teacher introduces the consonants on the chart:

1. Teacher points first to the letter l, and then to the a.
2. Students pronounce la.
3. Teacher taps out lu, le, li, lo.
4. Students produce these sounds.
5. Teacher taps out ma, me, mi, mo, mu.
6. Students pronounce these sounds.
7. Teacher combines n, p, f, ch with the vowels as above for l and m.
8. Students produce these sounds.

Once students are comfortable and familiar with the preceding sounds, the teacher focuses on the t, d, (d), and ñ:

T and initial and medial d after l and n

1. Teacher explains that in order to pronounce the t and initial or me-

dial d after l or n, it is necessary to place tip of tongue behind front teeth, rather than on the alveolar ridge as in English. (Teacher draws diagram on board to illustrate.)

2. Teacher taps out several examples of the t:

tu, tasa, atún

3. Teacher taps out examples of the d:

Diana, donde, Dios, falda, dama

#### Intervocalic (d) and final (d)

1. Teacher taps out de(d)o, indicating that a different sound is required (because (d) and d are in different columns).
2. Teacher mouths the (d) sound by placing the tip of the tongue between the front teeth; teacher explains that (d) sounds like the th in the English word though.
3. Teacher taps out several more examples:  
ido, lado, ciudad, universidad
4. Students pronounce these words.

#### To contrast d and (d)

1. Teacher writes the following words in two columns on board:

<u>d</u>	( <u>d</u> )
Diana	lado
donde	ido
Dios	codó
falda	ciudad
dama	universidad

2. Teacher points to words in each column; students pronounce them.
3. Teacher either explains the difference in the production (depending on location of the letter d) of the d and the (d), or gives students three minutes to deduce the rule for the pronunciation; students share hypotheses of rule; teacher corroborates their conclusions or explains rule.

### Ñ

1. Teacher points to ñ and explains that this sound exists in English in the words canyon and onion.
2. Students pronounce ñ.
3. Teacher taps out español, año, ninõ.
4. Students produce these words.

### Medial and final r

1. Teacher taps out caro, pero, comer, hablar, arena.
2. Students pronounce these words.

### Initial r and rr

1. Teacher taps out Rosa, río, Roma, rato, arriba, arroz, carro, perro.
2. Students produce these words.
3. Teacher explains the difference in pronunciation between the medial or final r and the initial or double r, or asks students to deduce the rule.

### Sounds with variable spellings

To teach the sounds with variable spellings in the remaining columns

on the chart, the teacher follows this basic procedure:

Qu, k, c

1. Teacher points to the first column of consonants and makes a "k" sound.
2. Teacher taps out and writes on board:  
  
ca, que, qui, co, cu  
ka, ke, ki, ko, ku
3. Students produce sounds.
4. Teacher points to last column on right (s, z, c, x) and pronounces an "s" sound.
5. Teacher taps out and writes on board:  
  
ci, ce
6. Students produce these sounds
7. Teacher asks students to indicate what they notice about the pronunciation and graphic representation of these sounds. Teacher explains difference between "hard c" and the "soft c". Teacher notes we do the same in English:

hard c: cane, coat, cute

soft c: ceiling, cinema, circle

Teacher explains qu in quick and quaint is written as cu in Spanish:  
cuota, cuestión.

### Review

To review previously studied sounds in subsequent lessons:

1. Teacher taps out phonemes (qui, ca, etcetera); students pronounce.
2. Students go to the chart and tap out phonemes; students produce.
3. Teacher/students tap out words from the list ("Words for the Fidel", pages 5 and 6, Index); students produce.
4. Teacher reads phonemes or words to students; students write (quiso, casa).
5. Concentration game (explained below).

### Concentration Game

The concentration game (please see "Pronunciation Pairs for the Concentration Game", page 7, Index) consists of thirty-six index cards on each of which is written a word with one grapheme underlined. For example, the word cuando appears on one card with the d underlined; David, with the initial d underscored, is written on another card. These two cards form a pair because they both feature the d sound. In the deck, there are eighteen such pairs, each pair highlighting a different phoneme. A number (52, 1001, etcetera) is written on the reverse side of each card.

To play:

1. Place cards word-side down on the floor.
2. Each student in turn says the number of two of the cards.
3. Another student turns over the two indicated cards. (Students thereby practice the numbers.)

4. The student whose turn it is pronounces the two words and tries to match two cards which have the same sound underscored (Roberto and terrible, for example).
5. When a student finds a pair, he takes another turn.
6. The object of the game is to find the most matched pairs.

Students like this game as it gives them an opportunity to review and test their knowledge of Spanish pronunciation in a group activity.

The remaining sounds with variable spellings are taught and contrasted in a similar manner to the qu,k,c, using words from the "Words for the Fidel".

### Diphthongs

Diphthongs are taught using the aforementioned techniques with the Fidel Chart. A list of Spanish diphthongs<sup>3</sup> with approximate English sounds and examples of Spanish words is on page 4 of the Index in handout form.

---

<sup>3</sup> Ralph E. Bassett, Spanish Pronunciation Adapted to Copious Oral Exercises (Cincinnati, Ohio: The Abingdon Press, 1914), pages 13 and 14.

## SYLLABICATION

Once students can write and pronounce the graphemes and phonemes of Spanish, they are ready to concentrate on syllabication, a necessary first step in deciding where to place the stress in a word in order to pronounce it correctly.

To focus student awareness on the formation of syllables, the teacher may elect an inductive or deductive approach. That is, she or he can explain the syllabication rules<sup>4</sup> on pages 9 and 10 of the Index directly by writing examples on the board and giving students a copy of the rules. Or, to vary the presentation, she or he may ask students to deduce the rules in an active listening exercise.

A suggested procedure for the deductive approach is the following:

1. Teacher gives each student a copy of a list of words (please see page 8 of the Index) which are categorized in seven groups, corresponding to and exemplifying the seven rules of syllabication. (The words on the list are taken directly from the syllabication handout on pages 9 and 10 of the Index.)
2. Teacher reads words in group a. (Teacher may also tape words for laboratory or individual work.)
3. Students listen while teacher reads words; students place slashes between perceived syllables in words on handout. (ca/sa, for example.)
4. Teacher reads all the words on the list.
5. Students divide word according to what they perceive to be the divi-

---

<sup>4</sup> Juan Rodríguez-Castellano y Lorenzo Rodríguez-Castellano, Ejercicios de pronunciación española: Spanish Phonological Patterns (New York: Charles Scribner's Sons, 1965), pages 6 and 7.

sions of syllables.

6. Students work in groups of two for fifteen minutes to compare how they divided the words into syllables and to deduce the rules in terms of placement of vowels, consonants, and accent marks.
7. Students state rules they have deduced; other students and teacher corroborate or correct rules.
8. Teacher gives students a copy of the rules on pages 9 and 10 of the Index.

Hopefully, this deductive method will help students focus their attention on the essential clues of syllabication and help them remember and understand the rules.

To reinforce either of the above methods, the teacher gives the students the syllabication exercise on page 11 of the Index in which they are asked to divide thirty words into syllables according to the rules. The students write their answers on the board and correct each other. The teacher serves as a consultant when needed. (Answers for the exercise are found on page 12 of the Index.)

### WORD STRESS

Now that students have mastered syllabication, they need to know which syllable receives the stress. The SIN Rule, which is explained on pages 13 and 14 of the Index, explains where the emphasis lies in a Spanish word<sup>6</sup>. To teach the SIN Rule, the teacher writes examples on the board

---

<sup>6</sup> Juan Rodríguez-Castellano and Lorenzo Rodríguez-Castellano, Ejercicios de pronunciación española: Spanish Phonological Patterns (New York: Charles Scribner's Sons, 1965), pages 4 and 5.



and gives students a copy of the handout on pages 13 and 14 of the Index entitled "Word Stress and Accentuation". She or he then gives students the exercise on page 16 of the Index in which students are asked to place accents (where needed) on each of thirty words in accordance with the SIN Rule; students compare results and the teacher advises when necessary. (The answers for this exercise are on page 17 of the Index.)

An additional activity to challenge students and test how well they can apply the SIN Rule is in the form of a card sort on page 18 of the Index. The game is played as follows:

1. Teacher divides the class into two groups.
2. Teacher gives each group a set of thirty-six cards. (The sets are identical.) A word of one of the six possible stress patterns included in the game is written on each card. There are six cards/words in each stress pattern category in the game.
3. Student groups read the cards aloud and divide them into appropriate stress pattern groups.
4. The two groups compare how they have categorized the words/cards.
5. Teacher gives students a copy of "SIN Rule Card Sort" on page 18 of the Index to verify their groupings.

#### THE DIACRITIC ACCENT<sup>7</sup>

To reassure students that learning the SIN Rule is worth the effort, the teacher explains that there are only about twenty exceptions (in terms

---

<sup>7</sup> Ralph E. Bassett, Spanish Pronunciation Adapted to Copious Oral Exercises (Cincinnati, Ohio: The Abingdon Press, 1914), p. 71.

of accentuation) to the rule. These exceptions are listed on pages 14 and 15 of the Index.

One way to introduce the concept of the diacritic accent is to ask students what homonyms they know in Spanish (sí - si, for example) and write their examples on the board. The teacher could then give them a copy of page 19 of the Index ("Examples of Pairs of Words With and Without the Diacritic Accent") and ask them to focus on the contextual use of the accented and unaccented word pairs (sé and se, for example). The students then explain the significance of each of the homonym pairs (tú - you; tu - your).

As a follow-up to the above exercise the teacher gives the students a copy of page 20 of the Index, in which students fill in the blanks with the appropriate form of the homonym. (Yo \_\_\_\_\_ sé \_\_\_\_\_ el año de la guerra. sé, se)

### CONCLUSION

When a student masters all the information in the manual he or she will be able to pronounce Spanish words correctly. Writing Spanish will present a few difficulties because of the variations in spelling of several sounds (the s, z, and c, for example, are sometimes confused). However, once the student can read and write the graphemes on the Fidel Chart, divide words into syllables, apply the SIN Rule, and recognize and employ the diacritic accent, he or she will be able to write and pronounce Spanish without the aid of a teacher.

INDEX

Modified Version of Cattegno's Fidel Chart

a	u	i	e	o	e	/
ha	hu	hi	he	ho	he	
		y				

---

l	m	n	p	t	d	f	ch	ñ	r	n	x	(d)
qu	v			r	g	g	ll	ll	j	s		
k	b			rr	gu	gu	y	y	g	z		
c	w								x	c		
						gu*					x	

\* Indicates additions I have made to the chart.

## Approximations of Spanish Sounds in English

Vowels

	<u>English word</u>	<u>Spanish word</u>
a/ha	<u>f</u> ather	<u>A</u> na / <u>h</u> asta
u/hu	la <u>g</u> oon	l <u>u</u> na / <u>h</u> umo
i/hi/y	<u>e</u> at	t <u>i</u> za / <u>h</u> ija / <u>y</u>
e/he	<u>m</u> ace	<u>m</u> esa / <u>h</u> éroe
o/ho	<u>h</u> ope	<u>c</u> osta / <u>h</u> ombre
e/he	<u>l</u> ed	<u>e</u> l, <u>e</u> sta, <u>u</u> sted / <u>h</u> embra

---

Consonants

l	<u>l</u> ike	<u>l</u> omo
m	<u>m</u> an	<u>m</u> anzana
n	<u>n</u> eon	<u>n</u> ieto
p	<u>p</u> aper	<u>p</u> apel
t	<u>t</u> ake	<u>t</u> oalla (place tip of tongue behind upper teeth, rather than on the ridge above the teeth as in English)
d	<u>d</u> og	<u>d</u> iga, <u>d</u> onde, <u>f</u> alda (place tip of tongue as for the <u>t</u> above. This sound occurs at the beginning of a breath-group or after <u>n</u> or <u>l</u> )
(d)	<u>th</u> ough	<u>l</u> ado, <u>d</u> edo, <u>v</u> er <u>d</u> ad
f	<u>f</u> ace	<u>f</u> igura
ch	<u>ch</u> air	<u>ch</u> ico

n	<u>canyon</u>	niño
r		<u>caro</u> , <u>comer</u>
r, rr		<u>rosa</u> , <u>burro</u>
x	<u>sent</u>	<u>extranjero</u>
x	<u>extra</u>	<u>examen</u> , <u>éxito</u>
x	<u>he</u>	<u>México</u>
qu	<u>car</u>	<u>queso</u>
k	<u>kiss</u>	<u>kiesko</u> (only in foreign words)
c	<u>case</u>	<u>casa</u> , <u>cuna</u> , <u>cosa</u>
v, b, w		<u>evitar</u> , <u>Victor</u> , <u>también</u> , <u>boca</u> (The <u>v</u> , <u>b</u> , and <u>w</u> sound alike in Spanish.)
g, gu	<u>go</u>	<u>gozar</u> , <u>guerra</u> , <u>guitarra</u>
g	<u>he</u>	<u>gente</u>
gu, gü	<u>gw</u>	<u>agua</u> , <u>arguir</u>
ll	<u>yellow</u>	<u>llama</u>
y	<u>yellow</u>	<u>yo</u>
j	<u>hat</u>	<u>jota</u>
s	<u>suit</u>	<u>sapo</u>
z	<u>cigarette</u>	<u>zapato</u>
c	<u>ceiling</u>	<u>cielo</u>

DIPHTHONGS

Two weak vowels (i,u) or one weak and one strong one (a,e,o) can combine to form diphthongs in Spanish. The two parts of the diphthong remain united within syllables (i.e., they are not divided). The stress in Spanish diphthongs is always on the strong vowel, or on the second of two weak ones.

<u>Diphthong</u>	<u>Approximate English Sound</u>	<u>Spanish Word</u>
ai/ay	like the word <u>I</u>	<u>aire, hay</u>
ei/ey	like <u>a</u> in <u>fate</u>	<u>peine, rey</u>
oi/oy	like <u>oy</u> in <u>boy</u>	<u>boina, voy</u>
au	like <u>ow</u> in <u>how</u>	<u>auto</u>
eu	like <u>a</u> + <u>oo</u>	<u>Europa</u>
ia	like <u>ya</u> in <u>yahoo</u>	<u>infancia</u>
ie	like <u>yea</u> in <u>Yates</u>	<u>pie</u>
io	like <u>yo</u> in <u>yodel</u>	<u>Dios</u>
iu	like the word <u>you</u>	<u>ciudad</u>
ua	like <u>wa</u> in <u>want</u>	<u>agua</u>
ue	like <u>wa</u> in <u>way</u>	<u>dueño</u>
ui	like the word <u>we</u>	<u>cuido</u>
uo	like the word <u>woe</u>	<u>cuota</u>

Words for the FidelVOWELS

<u>a</u>	<u>e</u>	<u>i</u>	<u>o</u>	<u>u</u>	<u>e</u>
Ana	feo	Italia	oso	útil	el
sano	enano	pico	Oscar	luna	ser
gato	nene	igual	total	baúl	esta
arena	feliz	tía	tío	uno	español
papá	café	pipa	mono	número	ciento
<u>ha</u>	<u>he</u>	<u>hi</u>	<u>ho</u>	<u>hu</u>	<u>he</u>
hasta	héroe	hijo	hogar	humo	hembra
habla	helado	hilo	honor	humano	hermano
hábito	Bohemia	ahí	hola	hueso	hermosa
Alhambra	herencia	bahía	ahora	rehusar	hervidor
		<u>y</u>			

CONSONANTS

<u>l</u>	<u>m</u>	<u>n</u>	<u>p</u>	<u>t</u>	<u>d</u>
lana	mano	uno	papá	tasa	dama
luna	amigo	nota	piña	tu	Dios
Lolita	mesa	nene	Pedro	rata	duque
limón	amor	nunca	pozo	toma	donde
azul	imán	atún	puro	tela	falda
( <u>d</u> )	<u>f</u>	<u>ch</u>	<u>ñ</u>	<u>r</u>	<u>x</u>
lado	fama	chico	niño	sonrisa	exacto
codo	foco	mucho	español	araña	examen
ciudad	fino	chupar	año	arena	exótico
edad	afeitar	cheque	ñoño	comer	exigente
ideal	fumar	muchacha		pero	éxito



<u>qu</u>	<u>k</u>	<u>c</u>	<u>v</u>	<u>b</u>	<u>w</u>
queso quiero saqué aquí	kiosko kilómetro kimono kéfir	caña cuna costa acción	viva vaca bravo favor	Bilbao boca bicicleta bebe	water whiski wat wagnerrano
<u>r</u>	<u>rr</u>	<u>g</u>	<u>gu</u>	<u>gü</u>	<u>gu</u>
ruta río rato Rezar	arruga arroyo arriba carro	gato agosto gusano soga	guitarra teleguía guerra llegue	güiro lingüística argüir antigüedad	guardia antiguo igual agua
<u>ll</u>	<u>y</u>	<u>j</u>	<u>g</u>	<u>x</u>	
llama lleno calle lluvia pollo allí	yo ya yegua playa ayer suyo	jota baja Jesús jíbaro jarra	gigante religión gente general geología	México Oaxaca	
<u>s</u>	<u>z</u>	<u>c</u>	<u>x</u>		
sano semilla sílabas sopa casas	zapato zigzag zebra lápiz Arizona	cigarro cero acerca cielo hace	experiencia extranjero excelente experto		

---

Pronunciation Pairs for the Concentration Game

cu <u>and</u> o	<u>e</u> l	n <u>e</u> ne	ded <u>o</u>	a <u>ñ</u> o
<u>D</u> avid	<u>e</u> sta	ca <u>f</u> é	un <u>iv</u> ersidad	ni <u>ñ</u> o

---

habl <u>a</u> r	<u>g</u> uise	<u>c</u> ero	<u>R</u> oberto	<u>v</u> otar
are <u>n</u> a	<u>c</u> ama	aza <u>f</u> rán	ter <u>r</u> ible	amb <u>o</u> s

---

u <u>v</u> as	<u>g</u> usto	<u>g</u> eneral	<u>l</u> lano	ex <u>ó</u> tico
alfab <u>e</u> to	<u>g</u> uineo	<u>j</u> usto	suy <u>o</u>	ex <u>i</u> gir

---

Al <u>h</u> ambra	<u>y</u>	<u>u</u> no		
<u>h</u> arta	am <u>i</u> go	f <u>u</u> mo		

---

SYLLABICATION

1. casa	carro	enano	humo
imán	hijo	año	amarillo

---

2. tengo	sueldo	basta	también
acción	actor	lección	harta

---

3. amable	aprecio	entra	agradable
Africa	ámplico	cliente	madre

---

4. transpirar		obstante	instituto
inscribir		construir	transparente

---

5. feo	proa	aéreo	oasis
héroe	trae	poema	león

---

6. cuidado	Europa	baile	guerra
agua	neutro	pie	seis

---

7. día	maíz	oído	país
creído	reír	baúl	vacío

---

Syllabication

In Spanish syllabication a vowel can form a separate syllable by itself, but a consonant needs to be accompanied by a vowel to form a syllable.

1. A consonant (ll, ch, rr, included) between two vowels forms a syllable with the vowel following it:

ca.sa	ca.rro	e.na.no	hu.mo
i.man	hi.jo	a.ño	a.ma.ri.llo

2. Two identical (except ll and rr) or different consonants together are divided in the following manner: the first forms a syllable with the vowel that precedes it; the second with the vowel which follows it:

ten.go	suel.do	bas.ta	tam.bién
ac.ción	ac.tor	lec.ción	har.ta

3. The above rule does not apply to the following consonant blends: br, cr, dr, fr, gr, pr, tr, bl, cl, fl, gl, or pl; all are inseparable and form syllables with the vowel which follows:

a.ma.ble	a.pre.cio	en.tra	a.gra.da.ble
A.fri.ca	ám.plio	clien.te	ma.dre

4. Three consonants together are divided in the following manner: the first two with the preceding vowel, the last with the following vowel:

trans.pi.rar	obs.tan.te	ins.ti.tu.to
ins.cri.bir	cons.truir	trans.pa.ren.te

5. Two adjacent strong vowels (a, e, o) form separate syllables:

fe.o	pro.a	a.é.re.o	o.a.sis
hé.ro.e	tra.e	po.e.ma	le.ón

\*6. Two adjacent weak vowels (u, i) or one weak and one strong vowel together usually form diphthongs. The two parts of the diphthong remain united in the syllable:

cui.da.do.	Eu.ro.pa	bai.le	gue.rra
a.gua	neu.tro	pie	seis

7. An accented weak vowel does not form a syllable with the vowel that precedes it, but forms an independent syllable:

dí.a	ma.íz	o.í.do	pa.ís
cre.í.do	re.ír	ba.úl	va.cí.o

\* The stress is always on the strong vowel, or on the second of two weak ones.

---

Divide the following words into syllables:

- |                 |                |
|-----------------|----------------|
| 1. arroz        | 16. cafetería  |
| 2. verde        | 17. fiesta     |
| 3. ladrillo     | 18. poseído    |
| 4. yegua        | 19. reino      |
| 5. caos         | 20. estoico    |
| 6. agricultura  | 21. Saúl       |
| 7. constancia   | 22. inyección  |
| 8. bacalao      | 23. frustrar   |
| 9. zoológico    | 24. país       |
| 10. obstétrico  | 25. teatro     |
| 11. fideo       | 26. obstinado  |
| 12. seguíamos   | 27. traigo     |
| 13. historia    | 28. transporte |
| 14. restaurante | 29. miércoles  |
| 15. siguiente   | 30. poeta      |

Answers for Syllabication Exercise

- |                    |                   |
|--------------------|-------------------|
| 1. a.rroz          | 16. ca.fe.te.rí.a |
| 2. ver.de          | 17. fies.ta       |
| 3. la.dri.llo      | 18. po.se.í.do    |
| 4. ye.gua          | 19. rei.no        |
| 5. ca.os           | 20. es.toi.co     |
| 6. a.gri.cul.tu.ra | 21. Sa.úl         |
| 7. cons.tan.cia    | 22. in.yec.ción   |
| 8. ba.ca.la.o      | 23. frus.trar     |
| 9. zo.o.ló.gi.co   | 24. pa.ís         |
| 10. obs.té.tri.co  | 25. te.a.tro      |
| 11. fi.de.o        | 26. obs.ti.na.do  |
| 12. se.guí.a.mos   | 27. trai.go       |
| 13. his.to.ria     | 28. trans.por.te  |
| 14. res.tau.ran.te | 29. miér.co.les   |
| 15. si.guien.te    | 30. po.e.ta       |

Word Stress and Accentuation

I. The SIN Rule

By applying the SIN Rule below you will be able to pronounce and properly accentuate Spanish words. In the examples the stressed syllable is either accented (´) or underlined (\_).

1. When a word of two or more syllables ends in a vowel, an s or an n, the stress falls on the penultimate syllable. No written accent mark is needed.

miran          escucho          años          hace          toma          francesas

2. When a word of two or more syllables ends in a consonant (that is not an s or n), the stress is on the last syllable. No written accent mark is needed.

saber          eficaz          reloj          igual          mujer          trinidadd

3. When parts 1 and 2 of the SIN Rule above do not apply, the word has a written accent on the stressed syllable.

toco´          heroe´          segun´          cafe´          adios´          simpatico´

4. When a noun or adjective ends in an accented vowel followed by an s or an n, the word loses the accent mark in the plural or when the feminine ending is added to the singular. The vowel always retains its stress, however.

(Examples on next page.)



<u>singular</u>	<u>plural</u>	<u>masculine</u>	<u>feminine</u>
acción	acciones	irlandés	irlandesa
león	leones	alemán	alemana
compás	compases	inglés	inglesa

5. Except for very rare exceptions (carácter-caractéres), plural forms retain the stress on the same syllable as the singular. Therefore, as in Rule 4, some words lose a written accent in the plural because the word now ends in an s and the stress is automatically on the penultimate syllable (Rule 1). In some other words, a written accent is maintained or added to the plural form to show that although a syllable has been added (-es), the stress remains in its original place.

<u>singular</u>	<u>plural</u>	<u>singular</u>	<u>plural</u>
corazón	corazones	joven	jóvenes
imán	imanes	útil	útiles
interés	intereses	examen	exámenes

---

## II. The Diacritic Accent

The above accents mark the stressed syllable in a word. The other kind of accent, the diacritic accent, does not serve this purpose; rather, it differentiates orthographically between homonyms in the language.

(Examples on next page.)

## 1. Very common homonyms.

si - if	solo - alone	tú - you	mi - my
sí - yes	sólo - only	tu - your	mí - me
te - second person singular reflexive pronoun			sé - I know
té - tea			se - third person singular reflexive pronoun

2. To mark demonstrative adjectives (este "this", ese and aquel "that") used substantively as éste "this one" and ése and aquéel "that one".

3. To mark adverbs and relative pronouns used interrogatively and exclamatively (directly or indirectly).

como - as	¿cómo? - how?
cuando - when	¿cuándo? - when?
cuanto - as much	¿cuánto? - how much?
donde - where	¿dónde - where?
que - who, that	¿qué - what?
quien - who(m)	¿quién? - who?

Applying the SIN Rule, place accents where needed in the following words.

The stressed syllable is underlined.

1. antes
2. mirere
3. buzon
4. catalana
5. clinica
6. capaz
7. amistad
8. helicoptero
9. aguilas
10. joven
11. metodo
12. franceses
13. facil
14. dificiles
15. angel
16. real
17. ilusiones
18. poder
19. vecino
20. portuguesas
21. examenes
22. tio
23. permanente
24. hablaba
25. leil
26. hospitales
27. huerfanos
28. leen
29. jibaros
30. proposito

Answers for SIN Rule Exercise

- |                |                 |
|----------------|-----------------|
| 1. antes       | 16. real        |
| 2. mire        | 17. ilusiones   |
| 3. buzón       | 18. poder       |
| 4. catalana    | 19. vecino      |
| 5. clínica     | 20. portuguesas |
| 6. capaz       | 21. exámenes    |
| 7. amistad     | 22. tío         |
| 8. helicóptero | 23. permanente  |
| 9. águilas     | 24. hablaba     |
| 10. joven      | 25. leí         |
| 11. método     | 26. hospitales  |
| 12. francés    | 27. huérfanos   |
| 13. fácil      | 28. leen        |
| 14. difíciles  | 29. jíbaros     |
| 15. ángel      | 30. propósito   |

SIN Rule Card Sort

(-/-)	(/-)	(--/)	(-/-)
feliz	pelo	ojalá	estado
está	esta	animal	contenta
azul	hablan	profesión	difícil
creer	ángel	amistad	escuchan
amor	día	contestó	famosas
jamón	precio	ayudar	maestro

---

(/--)	(-/--)
México	artístico
héroe	kilómetro
maquina	aéreo
música	romántico
método	América
género	comúnmente

Examples of Pairs of Words With and Without the Diacritic Accent

- sé 1. Yo no sé su dirección.  
 se 2. El se llama Enrique.  
 cómo 3. ¿Cómo está tu mamá?  
 como 4. Como médico, ganaba mucho dinero.  
 sí 5. Te gusta la música? -Sí, me gusta.  
 si 6. Si tenemos buena suerte, encontraremos un apartamento mañana.  
 mí 7. A mí me gusta el libro.  
 mi 8. Mi amigo es abogado.  
 dónde 9. ¿Dónde viven tus padres?  
 donde 10. Donde viven ellos, hay muchas flores.  
 sólo 11. Sólo ella sabe donde está el libro.  
 solo 12. El se siente solo.  
 él 13. El habla bien el japonés.  
 el 14. El libro es mío.  
 tú 15. Tu eres mi amiga.  
 tu 16. ¿Dónde vive tu hermana?  
 qué 17. ¿Qué dijo ella?  
 que 18. La estación del año que más me gusta es la primavera.  
 té 19. Queremos tomar té.  
 te 20. Tu te vistes bien.

The Diacritic Accent

Fill in the blanks with the correct form of the word in parentheses.

Example: Yo \_\_\_\_\_ el año de la guerra. (sé, se)

Ella siempre \_\_\_\_\_ despierta temprano. (sé, se)

1. ¿\_\_\_\_\_ se llama su primo? (cómo, como)
2. Ellos comen tarde \_\_\_\_\_ en España. (cómo, como)
3. \_\_\_\_\_ llueve mañana, no iremos a la playa. (sí, si)
4. ¿Van a la fiesta? - \_\_\_\_\_, vamos. (sí, si)
5. \_\_\_\_\_ hermano vive en Ecuador. (mí, mi)
6. A \_\_\_\_\_ me gustan las películas francesas. (mí, mi)
7. ¿\_\_\_\_\_ trabajan ellas? (dónde, donde)
8. \_\_\_\_\_ hay flores, hay abejas. (dónde, donde)
9. El fue \_\_\_\_\_ a California. (sólo, solo)
10. \_\_\_\_\_ ella sabe la respuesta. (sólo, solo)
11. \_\_\_\_\_ hijo se parece al padre. (él, el)
12. Gloria y \_\_\_\_\_ son amigos. (él, el)
13. \_\_\_\_\_ casa es azul. (tú, tu)
14. \_\_\_\_\_ y tus amigos son locos. (tú, tu)
15. ¿\_\_\_\_\_ quieres tomar? (qué, que)
16. Mi amiga \_\_\_\_\_ fue a Madrid me envió una carta. (qué, que)
17. ¿\_\_\_\_\_ levantas tan tarde usualmente? (té, te)
18. El \_\_\_\_\_ es barato en Inglaterra. (té, te)

## BIBLIOGRAPHY

Bassett, Ralph E. Spanish Pronunciation Adapted to Copious Oral Exercises.

Cincinnati, Ohio: The Abingdon Press, 1914.

Gattegno, Caleb. The Common Sense of Teaching Foreign Languages. New

York: Educational Solutions Inc., 1976.

Rodríguez-Castellano, Juan, y Lorenzo Rodríguez-Castellano. Ejercicios de

pronunciación española: Spanish Phonological Patterns. New York:

Charles Scribner's Sons, 1965.