



Guidelines for decision-making in pronunciation & listening instruction

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**SÉMINAIRE AROMPEHE SUR L'ENSEIGNEMENT
DE LA PHONÉTIQUE & DE LA PHONOLOGIE ANGLAISES
NOVEMBER 14, 2023, INSPÉ, FORT-DE-FRANCE, MARTINIQUE**



1   80 Read and listen to the story *First-time vlogger*. What does Jed talk about in his vlog?

- 1 Lily** Jed needs our help. He wants to make a vlog.
- Alfie** Cool! You don't look very excited, Jed.
- Jed** I don't like being in front of a camera, but it's for family and friends back home.
- Elsa** Don't worry about that. Lily can do most of the talking.
- Lily** Hey!
- Jed** Do I need a camera?
- Alfie** Your phone should be fine, but you should edit your videos before you upload them.

- Lily** You should ask Elsa to edit them.
- Jed** Elsa, can you do some editing?
- Elsa** Sure, I'll help you with that.
- Jed** Thanks, guys. That's really kind of you.

- 2 Alfie** All set, everyone? And ... action!
- Jed** Hi, everyone in Australia. Welcome to my vlog about my life on the opposite side of the world ... the cold and rainy side.

- Lily, Alfie, Elsa** Boo!
- Jed** Now let me introduce my British friends. First, here's Lily.
- Lily** Hi, everyone in Australia. How are you doing?
- Jed** There's Alfie, who's filming me. And Elsa, who's editing these vlogs.

- 3 Jed** Now, I know you'll find this amazing, but my friends can't surf! But they are really nice and very kind to me. Let's go and see where I live ... Ow!
- Lily** Let me help you with that.
- Alfie** And ... cut!

Outline

- Introduction
- L2 Pronunciation curriculum design factors
- Underlying principles
- Listener-based curriculum
- Status of accented speech
- Another underlying principle
- Modifying how we see listening
- Conclusion: Priority checklist

L2 Pronunciation curriculum design factors

- situational (e.g., society, institution)
- language-specific
- learner-based

Situational factors

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Pronunciation Myths

Applying Second Language Research to Classroom Teaching

Linda Grant

with

Donna M. Brinton

Tracey Derwing and Murray J. Munro

John Field

Judy Gilbert

John Murphy

Ron Thomson

Beth Zielinski and Lynda Yates

Language-specific factors

ENGLISH PROSODY PYRAMID, (Gilbert, 2008)

peak vowel

prosopagNOsia

stressed syllable

prosopagNOsia

focus syllable

the name's BOND // JAMES bond

sentence stress

nouns, main verbs, adjectives, adverbs,
numbers, negatives

thought/breath group

a woman // without her // man is lost
(pausing, linking, intonation)

Language-specific factors: Functional load

“a measure of the work which two phonemes (or a distinctive feature) do in keeping utterances apart”
(King, 1967, p. 831)

Brown (1988), p604

TABLE 2
Rank Ordering of RP Phoneme Pairs Commonly Conflated by Learners

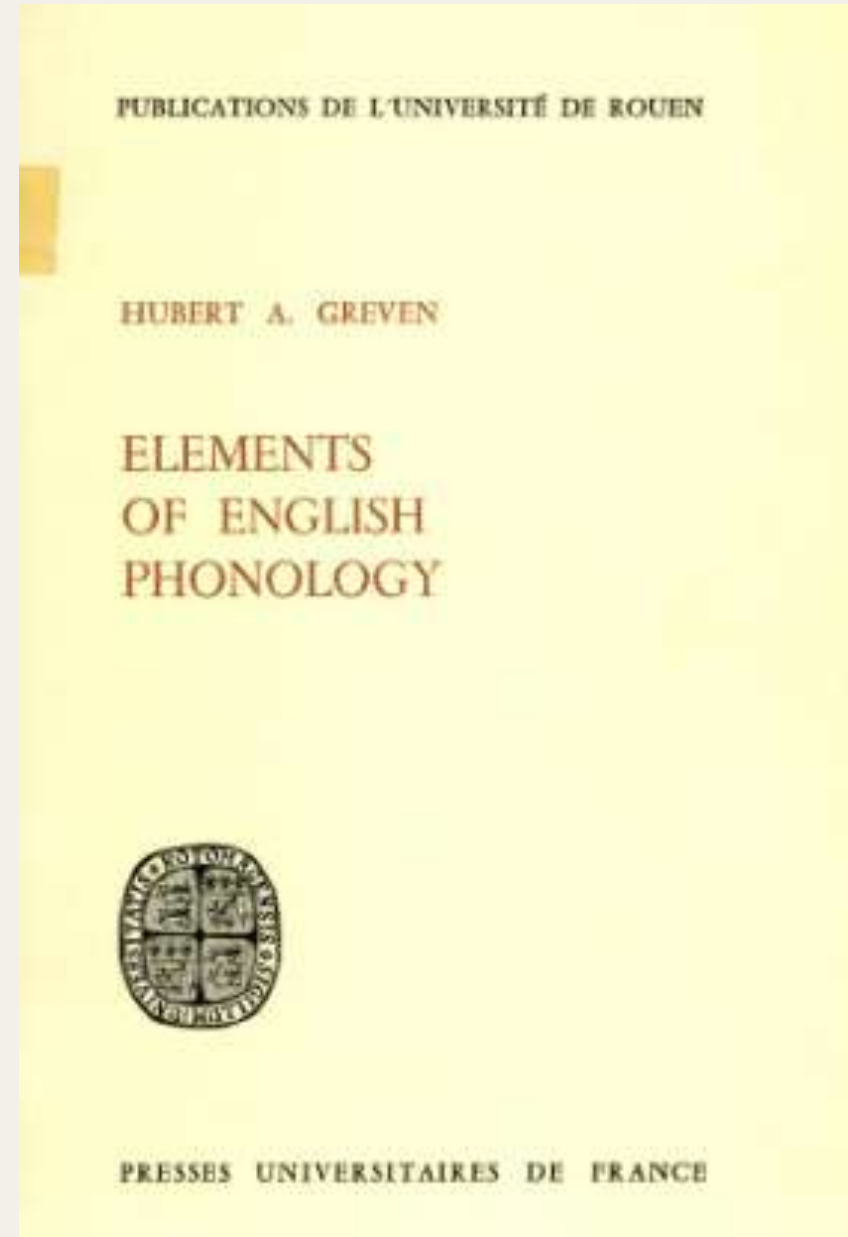
Vowels		Consonants	
10	/e, æ/ /æ, ʌ/ /æ, ɒ/ /ʌ, ɒ/ /ɔɪ, əʊ/	10	/p, b/ /p, f/ /m, n/ /n, l/ /l, r/
9	/e, ɪ/ /e, eɪ/ /ɑɪ, aɪ/ /ɜɪ, əʊ/	9	/f, h/ /t, d/ /k, g/
8	/i:, ɪ/	8	/w, v/ /s, z/
7	—	7	/b, v/ /f, v/ /ð, z/ /s, f/
6	/ɔɪ, ɜɪ/ /ɒ, əʊ/	6	/v, ð/ /s, ʒ/
5	/ɑɪ, ʌ/ /ɔɪ, ɒ/ /ɜɪ, ʌ/	5	/θ, ð/ /θ, s/ /ð, d/ /z, dʒ/ /n, ŋ/
4	/e, eə/ /æ, aɪ/ /ɑɪ, ɒ/ /ɔɪ, ʊ/ /ɜɪ, e/	4	/θ, t/
3	/i:, ɪə/ /ɑɪ, əʊ/ /uɪ, ʊ/	3	/tʃ, dʒ/
2	/ɪə, eə/	2	/tʃ, ʃ/ /ʃ, ʒ/ /j, ʒ/
1	/ɔɪ, ɔɪ/ /uɪ, ʊə/	1	/f, θ/ /dʒ, j/

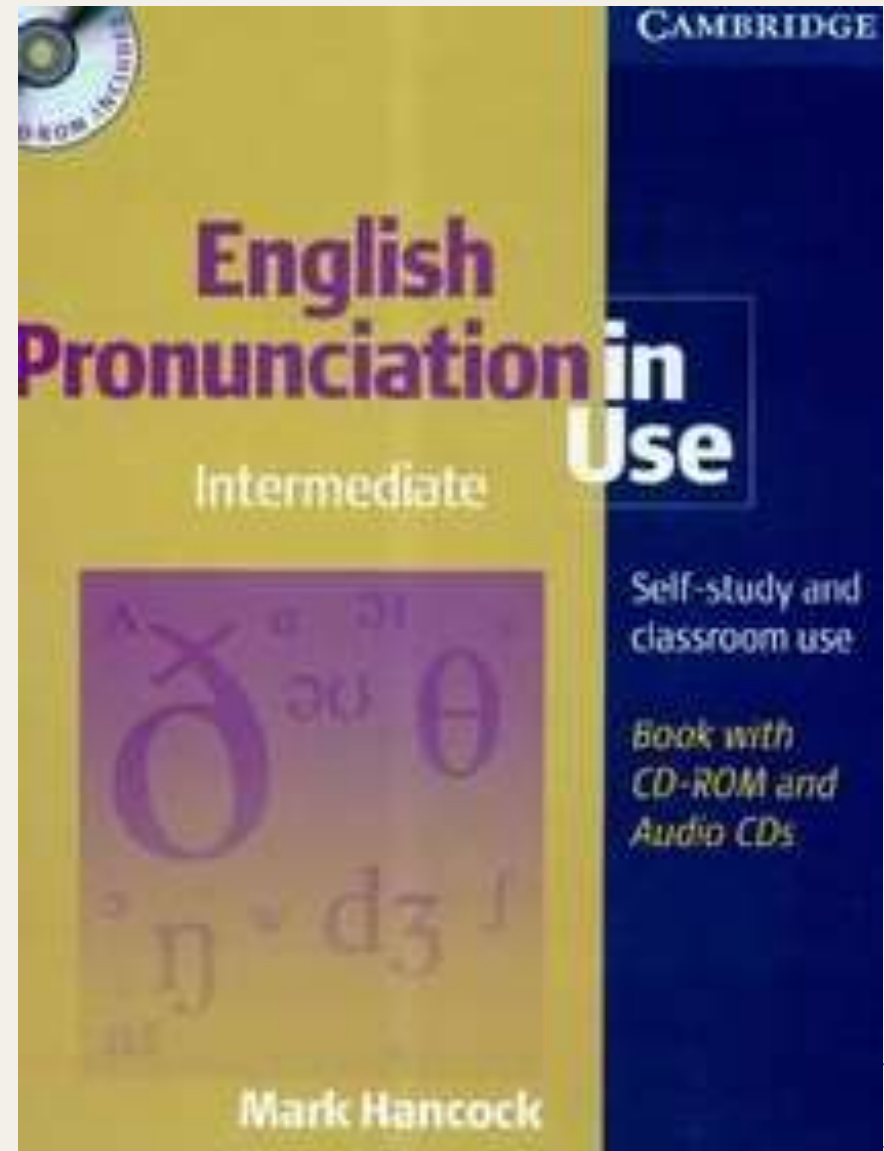
Language-specific factors: Functional load

Shortcomings

- No indication of teachability OR learnability
- No information about listeners' processing & attitudes/reactions
- No information about what is socially appropriate
 - but Brown (1988) does mention 'occurrence and stigmatisation in native accents'

Language-specific factors





EPU, English as a

If you are NOT planning to use English in any of these questions. Will you use English ...

- via the internet?
- at an event with visitors?
- at an event?
- while travelling to other countries?
- at university?
- at work, with visitors?
- from a non-English speaking country?

If you answered yes to any of these questions, you will need English as a Lingua Franca, or ELF

Green = may be important for ELF
Black = not important for ELF

1	Playing with the sounds of English	27	Introducing word stress
2	The vowel sounds /ɪ/ and /e/	28	Stress in two-syllable words
3	The consonant sounds /b/ and /p/	29	Stress in compound words
4	The consonant sounds /s/ and /z/	30	Stress in longer words 1
5	The consonant sounds /d/ and /t/	31	Stress in longer words 2
6	The vowel sounds /i:/ and /e/	32	Introducing stress patterns
7	Unstressed vowels /ə/ and /ɪ/	33	Pronouns in stress patterns
8	The consonant sounds /l/ and /v/	34	The verb to be in stress patterns
9	The consonant sounds /g/ and /k/	35	Auxiliary verbs in stress patterns
10	The sounds /h/, /w/ and /j/	36	Pronouncing short words (a, of, or)
11	The vowel sounds /a:/ and /ɪ/	37	Dividing messages into speech units
12	The consonant sounds /ʃ/, /dʒ/ and /tʃ/	38	Speech units and grammar
13	The consonant sounds /l/ and /r/	39	Introduction to main stress
14	The vowel sounds /ɑ:(r)/ and /ɔ:(r)/	40	Emphasising a contrasting opinion
15	The consonant sounds /m/, /n/ and /ŋ/	41	Emphasising added details
16	The vowel sounds /əʊ/ and /o/	42	Main stress in questions
17	The consonant sounds /θ/ and /ð/	43	Main stress for contrasting information
18	The vowel sounds /ʌ/, /ʊ/ and /u:/	44	Emphasising corrections
19	The vowel sounds /ɔ:(r)/ and /ɔ:(r)/	45	Rising and falling tones
20	The vowel sounds /ɔ:/ and /əʊ/		
21	Consonant groups at the beginning of words		
22	Consonant groups at the end of words		
23	Words with -s endings		
24	Words with -ed endings		
25	Consonant sounds at word boundaries		
26	Vowel sounds at word boundaries		

Notes:

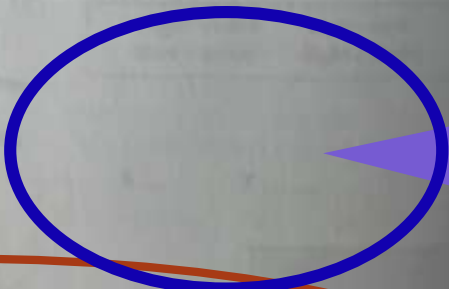
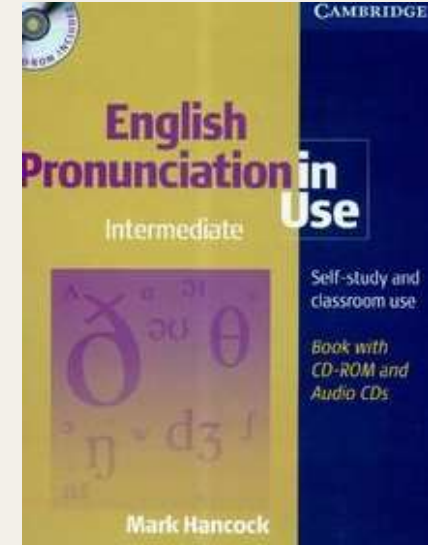
- The table is partially based on the ELF priorities given in *The Phonology of English as a Lingua Franca* (Jennifer Jenkins, OUP, 2000), but modified in some important ways for this book.
- Units 46–60 are not included here because these focus on pronunciation features for listening, not features you are expected to pronounce yourself.

try, think about people ...

l or sports

any other

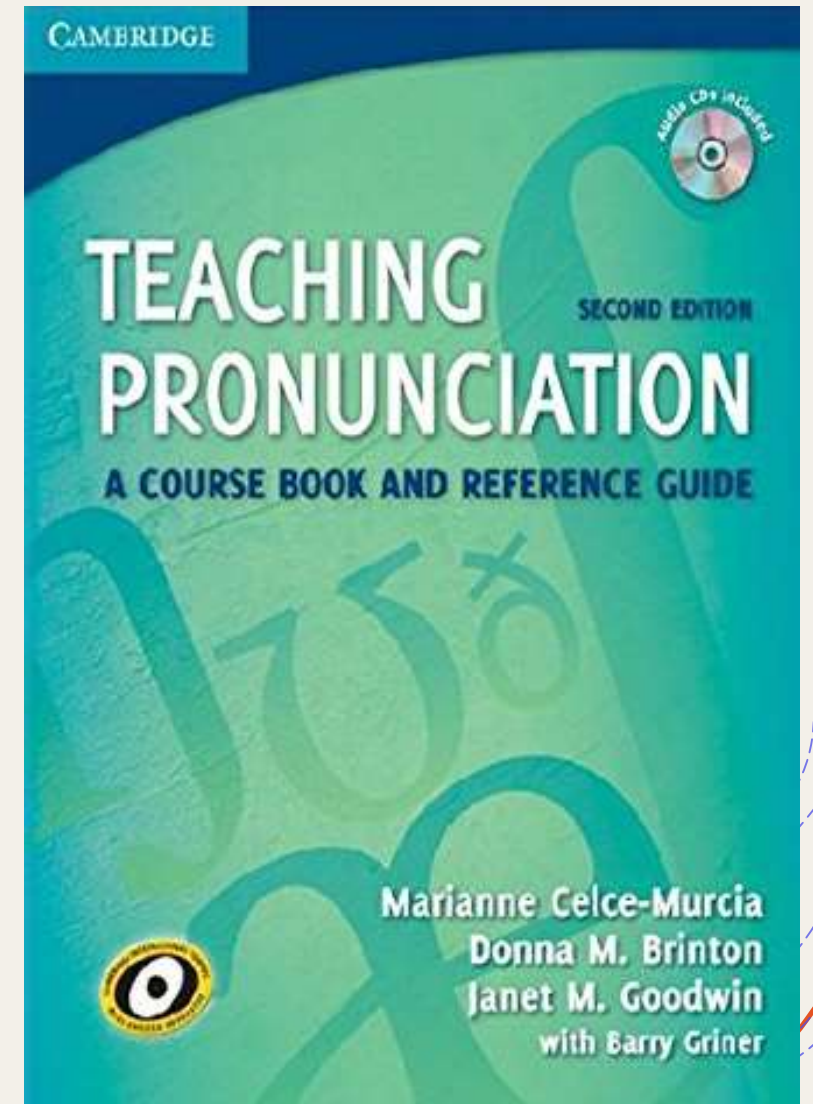
English as




Units 46-60?

Learner-based: a communicative framework

1. Description and Analysis
2. Listening discrimination
3. Controlled practice & feedback
4. Guided practice & feedback
5. Communicative practice & feedback



Celce-Murcia's Communicative Framework, modified



<p><i>Low risk, Little freedom</i></p> <p><i>Focus on form</i></p>	<p>Description & analysis</p>	<p>Oral & written descriptions of how the feature is produced & when it occurs within spoken discourse</p> <p><i>Example criteria or instructions:</i> classifying; reflecting, noticing 'think about'/'what do examples show?'</p>
	<p>Listening discrimination</p>	<p>Focused listening practice on learners' ability to correctly discriminate the feature</p> <p><i>Example criteria or instructions:</i> explicit comparing 'listen & check/note'</p>
	<p>Controlled practice</p>	<p>Focus on highlighted feature in order to raise learner consciousness, e.g. oral reading of minimal pair sentences, short dialogues, etc.</p> <p><i>Example criteria or instructions:</i> basic oral production, reading aloud 'listen & repeat', 'now you try'</p>
	<p>Guided practice</p>	<p>Learner monitors for the specified features, e.g. structured communication exercises, information-gaps, cued dialogues, etc.</p> <p><i>Example criteria or instructions:</i> at least 1 open-ended model is provided, visually or orally</p>
<p><i>High risk, Great freedom</i></p> <p><i>Focus on meaning</i></p>	<p>Communicative practice</p>	<p>Learner attends to both form & content, less structured, fluency-building, e.g. role play, problem solving</p> <p><i>Example criteria or instructions:</i> excluding speaking exercises lacking explicit reference/clear link to pronunciation work</p>

Applying the framework

Phonics Rap

2.02 Listen and rap.

Dust the living room – dust it, yay!
Take the rubbish out – OK!
Now go out in the summer sun,
Run up, down, under – let's have fun!

- What feature does it work on? e.g. a vowel, word stress,
- Where does it fit in the Communicative Framework?
- How would you work on that feature at a higher or lower level?

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Underlying principles

Nateness Principle	Intelligibility Principle
Goal = attain nativelylike pronunciation	Goal = to be understood

Levis, 2005

Underlying principles



- Nateness Principle: e.g., exam preparation: listeners' needs = jury's/examiners' needs
- Intelligibility Principle: e.g., intercultural work context, pronouncing your name



alice

//



henderson

Definitions of 3 key concepts

accentedness ≠ comprehensibility ≠ intelligibility

- **accentedness** = *perception* of difference, ‘linguistic nativelikeness’ (Likert scales)
- **comprehensibility** = *perception* of ease/difficulty, ‘the degree of ease or difficulty a listener has in understanding’ (Likert scales)
- **intelligibility** = actual understanding (dictation, T/F, ...)

	Accentedness (ACC)	Comprehensibility (COM)	Intelligibility (INT)
Definition	Subjective perception of difference to nativelike pronunciation	Subjective perception of processing ease	Accuracy of understanding
Key language features	<u>Phonemic</u> divergences; Phonetic divergences (i.e., Zielinski 2008; Trofimovich & Isaacs 2012)	<u>Phonemic</u> divergences; fluency, vocabulary, & grammar (Isaacs & Trofimovich, 2012; T & I, 2012)	<u>Phonemic</u> divergences

‘ ... phonemic divergences in L2 speech influence accent, intelligibility and comprehensibility, while phonetic divergences only affect accent ratings, a finding later replicated by Zielinski (2008) and by Trofimovich and Isaacs (2012). Given the stated goal of improving intelligibility rather than accent, instruction should not focus on the mispronunciation of sounds that are ultimately still recognized as a member of the target category.’

(Thomson, 2018, 22)

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Listener-based curriculum

‘As a model for you to copy when **speaking**, we have used only one accent, from the South of England. But when you are listening to people speaking English, you will hear a variety of accents, both **native & non-native**, in some parts of the **listening** material. ... one section deals specifically with different accents.’
(Hancock, 2003)

Status of accented speech

accent = a set of **dynamic** segmental and suprasegmental habits that convey **linguistic meaning** along with **social** and **situation affiliation** (Moyer, 2013: 11)

- A highly salient marker of our identity
- accentedness: the degree to which acoustic features of our speech are **perceived as Other by a listener**
- can potentially
 - activate prejudices & stereotypes about the speaker
 - impact our judgements of a statement's truth value

Status of accented L2 English:

Learner identity

- Vast body of research into learner identity
- Impact of representations on behaviour (e.g., Imagined or Ideal Self; standard language ideology)

English majors	ESP students & EMI teachers		Non-academic professionals
usually focused on nativeness	usually open to Intelligibility Principle often lack confidence		very keen on Intelligibility
may lack confidence		*status issue	often fearless

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Another underlying principle

Hancock (2019), *ELF: Beyond dogma and denial*

Variability Principle:

- ‘if it exists in a widely understood variant of English, then it’s probably ok’.
- e.g., TH is pronounced as F in some widely understood accents of English, so it’s ‘probably not a big problem if my student pronounces it that way’

... and a 4th concept: acceptability

'key' metaphor (Hancock, 2019)

Access to
the global
community



Essential
features

Optional
features



“While we have rightly idealized intelligibility and to a lesser extent comprehensibility as the goals of instruction, we must also accept that we cannot control the reactions of all listeners, and that for some L2 English learners, in some contexts, a demand for acceptability may trump our idealized standards.” (Thomson, 2018, 26)

* See work by Szpyra-Kozłowska, Thomson, Beinhoff, Levis, Ludwig, ...

Variation in listening & speaking

Thomson, R. I. (2018). High Variability [Pronunciation] Training (HVPT): A proven technique about which every language teacher and learner ought to know.

Koreman, J., et al. (2009) Computer-assisted Norwegian Teaching for Foreigners [PPT talk]. Mutual Information Talks in ISK (MITISK), Institutt for språk og kommunikasjonsstudier NTNU, Trondheim.



Variation in listening

Baese-Berk, M. M., Bradlow, A. R., & Wright, B. A. (2013). Accent-independent adaptation to foreign accented speech. *The Journal of the Acoustical Society of America*, 133(3).

Abstract: Foreign-accented speech can be difficult to understand but listeners can adapt to novel talkers and accents with appropriate experience. Previous studies have demonstrated talker-independent but accent-dependent learning after training on multiple talkers from a single language background. Here, listeners instead were exposed to talkers from five language backgrounds during training. After training, listeners generalized their learning to novel talkers from language backgrounds both included and not included in the training set. These findings suggest that generalization of foreign-accent adaptation is the result of exposure to systematic variability in accented speech that is similar across talkers from multiple language backgrounds.

‘... our **goal** as teachers of listening is to help our learners understand **fast, messy, authentic speech** ... [which] ... is **much more varied and unpredictable** than what they need to produce in order to be intelligible’

(Celce-Murcia et al., 2010)

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Modifying our listening (& how we see it)

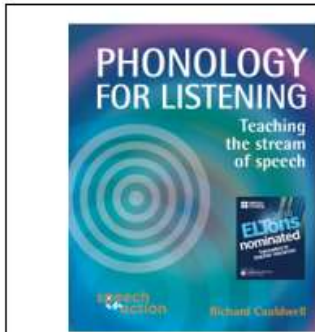
ALOES METZ 2019

The Implications of Authenticity for Teaching Listening.

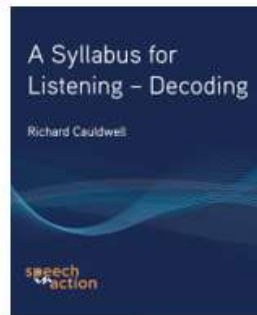
Richard Cauldwell

richardcauldwell@me.com

Pratiques pédagogiques en anglais... > Jungle Listening: A course in dec...



'The first book'



'The second book'



'Free'

Decoding = learning about, and learning to handle, the relationship between so

enseignement et de la recl
com ob lions inet à écl
linguistiques, diacritiques.
à élogina maissance
l'anglais des diverses spéc

la revue du **GERAS** **ASp**

Recherche →

77 | 2020
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Pratiques pédagogiques en anglais de spécialité

Jungle Listening: A course in decoding English for psychology students

Alice Henderson et Richard Cauldwell

p. 63-77

<https://doi.org/10.4000/asp.6366>

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Careful vs Spontaneous speech model



Careful Speech Model	Spontaneous Speech Model
Greenhouse & Garden	Jungle
Citation form	Multiple soundshapes
For pronunciation	For listening



Careful vs Spontaneous speech model

Cauldwell, 2019, ALOES

Careful Speech Model	Spontaneous Speech Model
Greenhouse & Garden (ELT)	Jungle (the real world)
The language shapes speech	The speaker shapes speech
rule-governed, tidy, useful but 'wrong'	unruly, messy, unpredictable, but 'true'
Citation form	Multiple soundshapes
For pronunciation	For listening



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PRIORITY CHECKLIST: FOCUS ON FEATURES THAT ARE ...

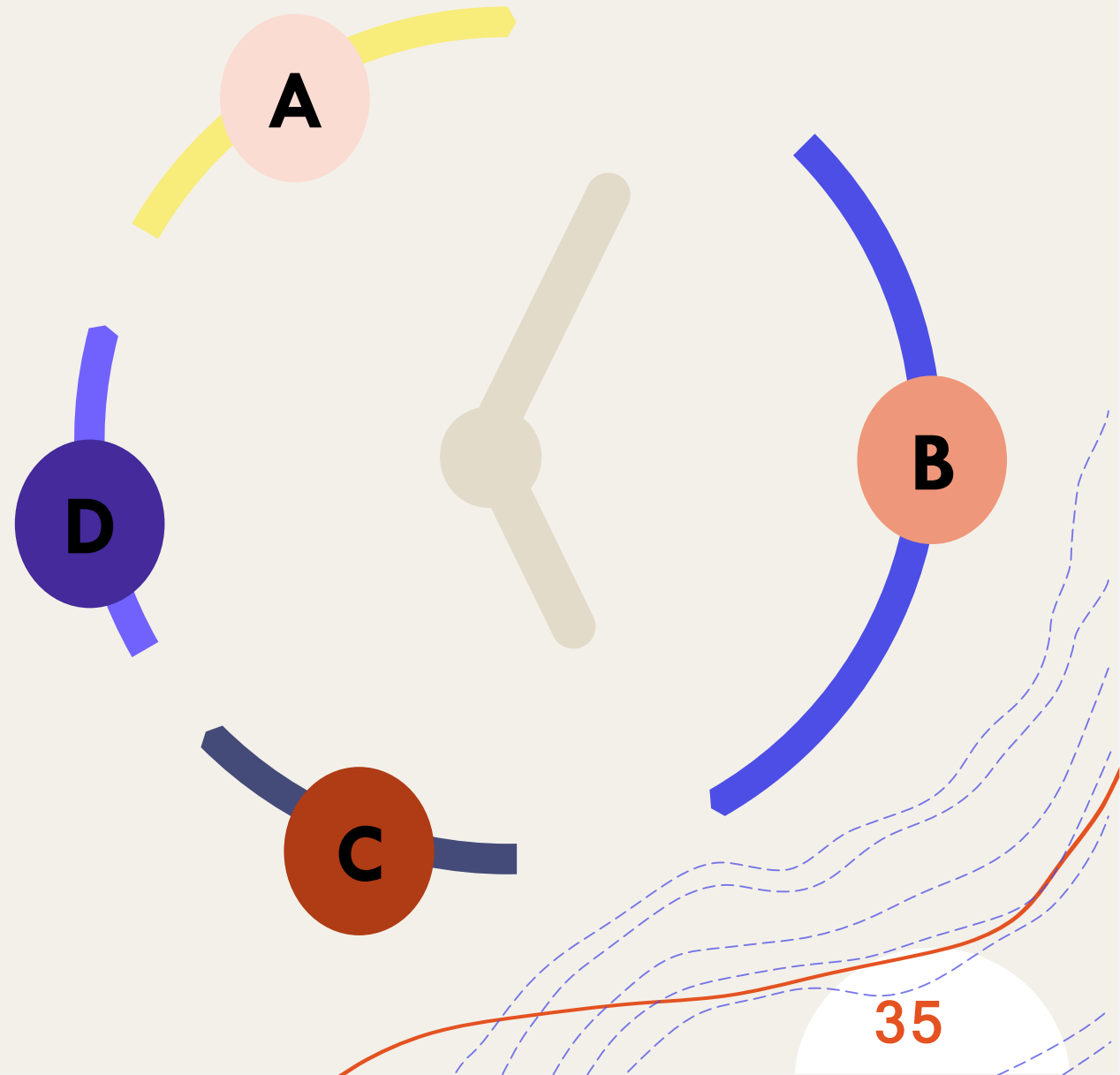
A STATISTICALLY FREQUENT & OF HIGH VALUE...

- propositionally
- socially
- individually

B

C

D



PRIORITY CHECKLIST: FOCUS ON FEATURES THAT ARE ...

A

STATISTICALLY FREQUENT & OF HIGH VALUE...

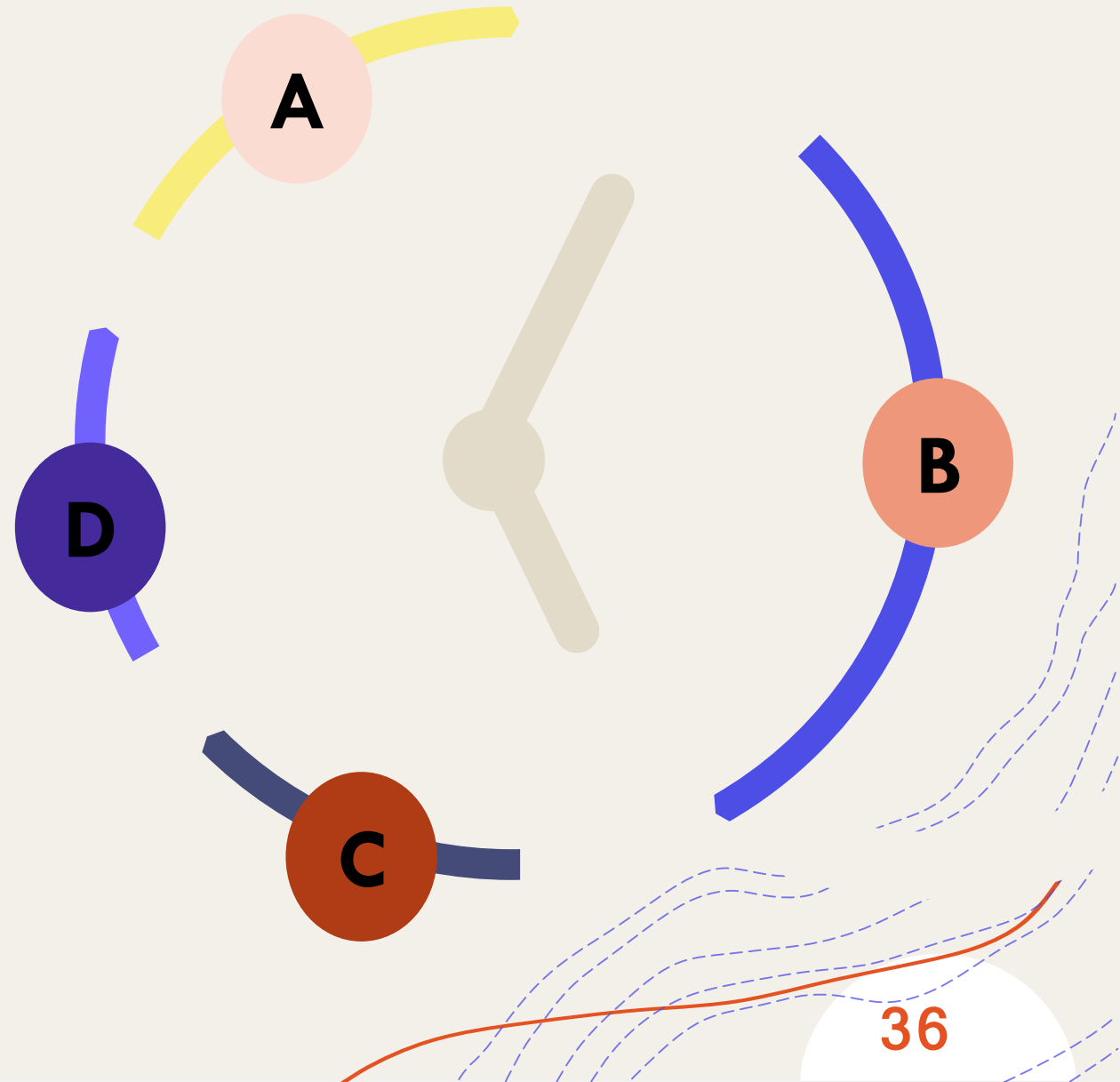
- propositionally
- socially
- individually

○ Does it improve the speaker's intelligibility?

B

C

D



PRIORITY CHECKLIST: FOCUS ON FEATURES THAT ARE ...

A

STATISTICALLY FREQUENT & OF HIGH VALUE...

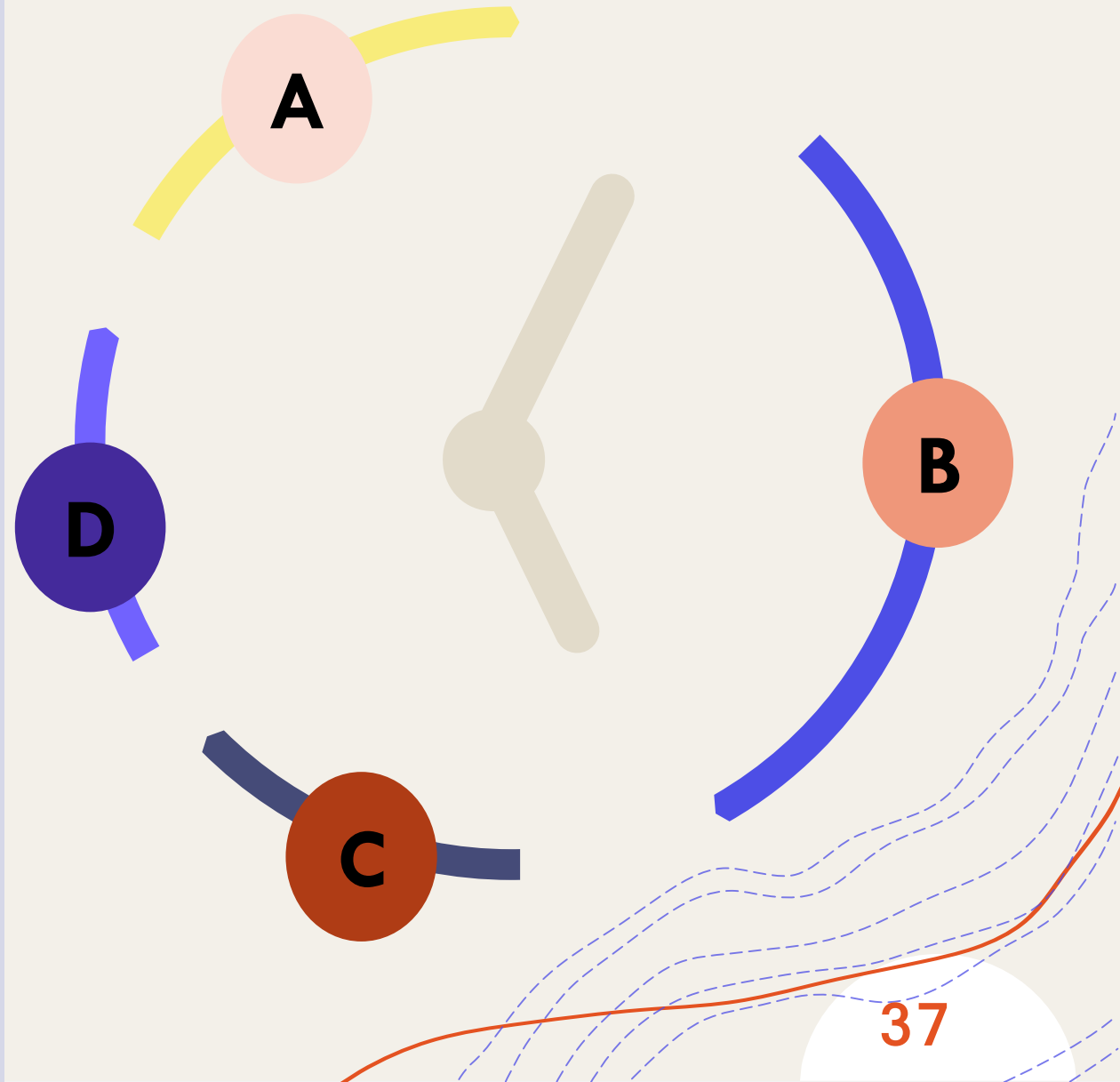
- propositionally
- socially
- individually

- Does it express the appropriate level of accentedness?
- Does it contribute to the acceptability of the speaker's speech?
- Does it promote appropriate levels of investment?

B

C

D



PRIORITY CHECKLIST: FOCUS ON FEATURES THAT ARE ...

A

STATISTICALLY FREQUENT & OF HIGH VALUE...

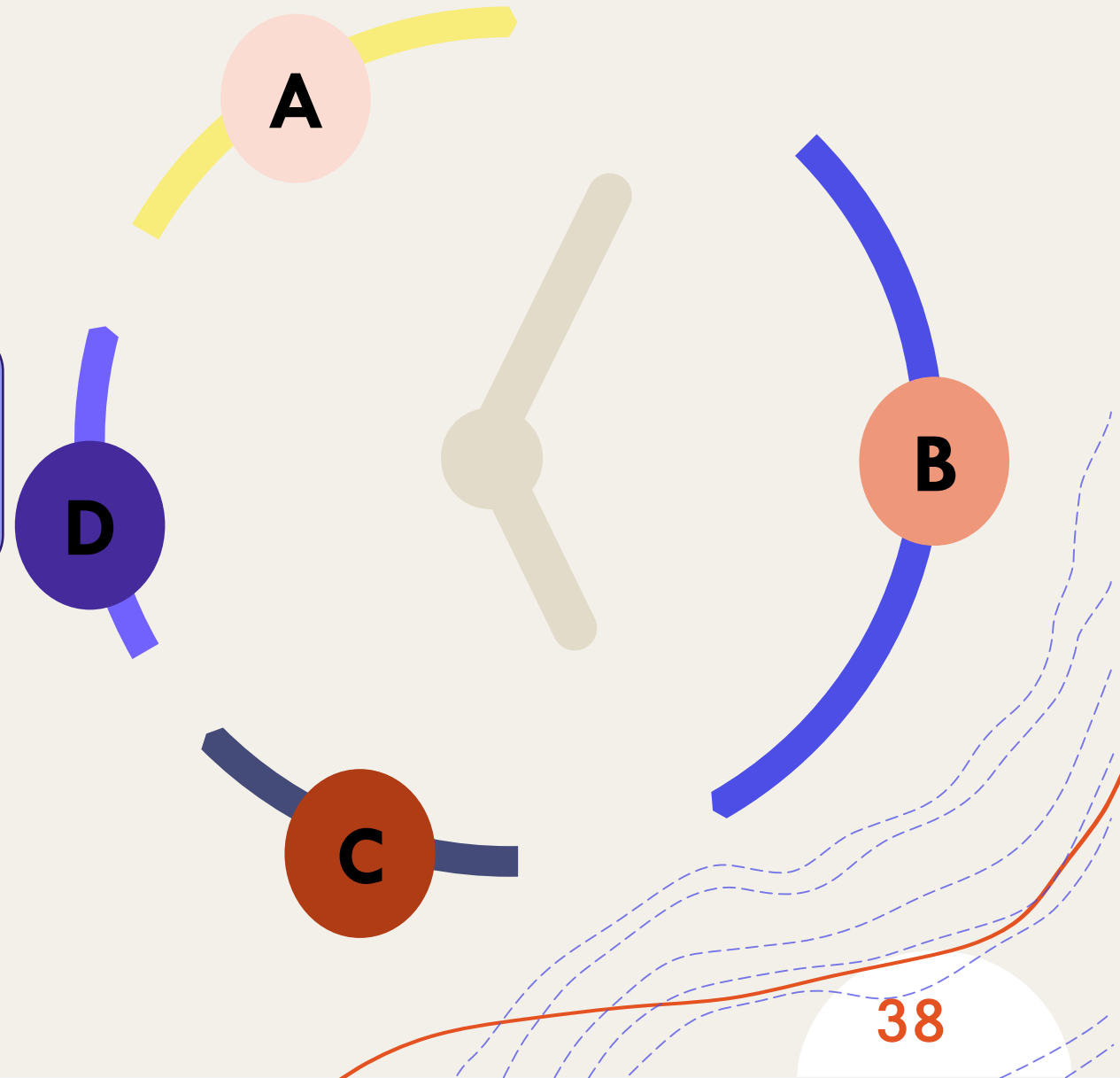
- propositionally
- socially
- individually

○ Does it improve the speaker's comprehensibility?

B

C

D



PRIORITY CHECKLIST: FOCUS ON FEATURES THAT ARE ...

A

STATISTICALLY FREQUENT & OF HIGH VALUE...

- propositionally
- socially
- individually

B

TEACHABLE

C


LEARNABLE

D

RESEARCH-VALIDATED AND
APPROPRIATE FOR A SPECIFIC
TEACHING OR LEARNING CONTEXT

A



1   80 Read and listen to the story *First-time vlogger*. What does Jed talk about in his vlog?

- 1 **Lily** Jed needs our help. He wants to make a vlog.
- Alfie** Cool! You don't look very excited, Jed.
- Jed** I don't like being in front of a camera, but it's for family and friends back home.
- Elsa** Don't worry about that. Lily can do most of the talking.
- Lily** Hey!
- Jed** Do I need a camera?
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- Jed** Thanks, guys. That's really kind of you.
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- Lily** Hi, everyone in Australia. How are you doing?
- Jed** There's Alfie, who's filming me. And Elsa, who's editing these vlogs.
- 3 **Jed** Now, I know you'll find this amazing, but my friends can't surf! But they are really nice and very kind to me. Let's go and see where I live ... Ow!
- Lily** Let me help you with that.
- Alfie** And ... cut!

C



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