



Licenciado Martin Villarreal

Universidad Nacional de Lanús

Universidad Tecnológica Nacional

Escuela Normal Sup. en Lenguas Vivas "Sofía Broquen de Spangenberg"

Who said there´s little we can do to help our students to have a good pronunciation?

RECEPTIVE

What do my learners need to know about the pronunciation of English so as to be able to understand?

PRODUCTIVE

How can I help my students be as intelligible as possible when using English?

CONSTRAINTS

- TIME
- RESOURCES
- SYLLABUS
- TRADITION
- RESISTENCE

NOT ENOUGH TIMEPRIORITIZE

DISCOURAGEMENT LEARNABLE TASKS

BORING STUFF MAKE IT APPEALING

How to master ANY skill.

1. Focus on task.
2. Start Slowly.
3. Frequent Reps.
4. Practise in your brain.

QUALITY REPETITION

- ✓ Cumulative songs
- ✓ Chants
- ✓ Phonology Crossfit (Pedagogical License)
- ✓ Drilling (Remember TTC?)

INTONATION / STRESS

Working with famous movie scripts.

Choose a fragment of a suitable movie and give your students the script. The idea here is that they can predict pauses on the basis of meaning construction/grammar.

"I don't know who you are. I don't know what you want. If you are looking for ransom I can tell you I don't have money, but what I do have are a very particular set of skills. Skills I have acquired over a very long career. Skills that make me a nightmare for people like you. If you let my daughter go now that'll be the end of it. I will not look for you, I will not pursue you, but if you don't, I will look for you, I will find you and I will kill you."

[—Liam Neeson, Taken](#)

PROVERBS / SAYINGS (APPLY PAUSES)

- ✓ One man's food is another man's poison.
- ✓ Birds of a feather flock together.
- ✓ Actions speak louder than words.
- ✓ When in Rome do as Romans.
- ✓ There is no place like home

WHY SONGS/CHANTS?

It seems logical that if we are teaching the musical aspects of pronunciation, music should be a good tool” (Brinton, 2013).

- ✓ Lingering power
- ✓ PainLESS repetition
- ✓ Lower affective filter

WORD STRESS

Prepare a chart as a hand out. The chart should have three columns if for instance you’re working with three-syllable words. At the top of each, write the numbers 1, 2, and 3 to represent each syllable, but in each column one of the numbers should be underlined to show the syllable that is stressed.

<u>1</u> 2 3	1 <u>2</u> 3	1 2 <u>3</u>
TElephone	coMMUnicative	avoCAdo
MAgazine		

STRESS CHAIRS

- Set students in groups of 3 or 4.
- Each group sets their chairs in a line.
- Each student represents a syllable/word
- Call out a word/phrase.
- Students create stress pattern by sitting/standing/moving

THE FOCUS

- I thought she might consider a new handbag.
- Not someone else.
- I **thought** she might consider a new handbag.
- I am not sure.
- I thought **she** might consider a new handbag.
- Not another person.
- I thought she **might** consider a new handbag .
- It's a possibility.
- I thought she might **consider** a new handbag.
- She should think about it. It's a good idea
- I thought she might consider a **new** handbag.
- Not just a handbag.
- I thought she might consider a new **handbag**.
- Not something else.

THE DEAF SHOP ASSISTANT

Four cards – Pictures of garments

Four cards – Different materials

Four cards – Different colours

Customer –I'm looking for a blue cotton shirt.

Shop Assistant gives the cards for blue cotton skirt.

Customer: No, I said a blue cotton SHIRT!

(emphasis on the mistake)

You can make mistakes in different places in the sentence.

Add more adjectives as the game progresses.

FIND THE DIFFERENCE!

Find 2 pictures that are almost the same except for some details. Get students in pairs and give a different picture to each partner.

The idea is to compare and contrast both pictures. As they talk about the differences they should highlight words that are being contrasted or info that is a correction to a mistake.

“The more novel (or better still, bizarre) the learning experience is the more impact it is likely to make and it is more likely to contribute to long-term acquisition.”

(Tomlinson 2013)

WHAT ABOUT MISTAKES?

- ✓ 1 / 2 mistakes that interfere with speaker’s intelligibility.
- ✓ Just the target sound/sound you are practising.
- ✓ Mistakes that are easiest to fix.
- ✓ Recurrent mistakes.

“It is not about correcting mistakes ALL the time, it is just about adjusting when there are communication breakdowns”

USEFUL TIPS

1. CHEW YOUR SOUNDS
2. MAKE THE NECESSARY PAUSES
3. ENGLISH IS TENSE
4. LENGTHEN VOWELS THAT ARE THE FOCUS OF INFORMATION
5. THINK IN ENGLISH
6. EXAGGERATE – PRETEND YOU ARE A COMEDIAN
7. TEACH AND LEARN PHRASES, NOT ISOLATED WORDS
8. MAKE FRIENDS WITH TECHNOLOGY

YOUR PHONOLOGICAL TOOLBOX

1. Rubber bands
2. Listening Tubes
3. Mirrors
4. Cell phones (Siri – Google Now – Any other)
5. Youglish

FINAL REMARKS

- ✓ Keep on learning pronunciation/how to approach it.
- ✓ Learn from your students.
- ✓ Don't forget what it's like to be a beginner.
- ✓ Remember that you are not alone.

FINAL POEM

Our deepest fear is not that we are inadequate.
Our deepest fear is that we are **powerful** beyond measure.
It is our **light**, not our darkness
That most frightens us.

Your playing small
Does not serve the world.
There's nothing **enlightened** about shrinking
So that other people won't feel insecure around you.

We are all meant to **shine**,
As **children** do.

It's not just in some of us;
It's in everyone.

And as we let our **own light shine**,
We unconsciously give other people permission to do the same.
As we're **liberated** from our own fear,
Our presence automatically **liberates others**.

THANK YOU VERY MUCH!!!

SHARE Education

www.ShareEducation.com.ar

martin@shareeducation.com.ar