



Different Voices

A one-day pronunciation event organised by
IATEFL PronSIG and hosted by the *University of Brighton*

Plenary speakers: **John Wells & Adrian Underhill**

Checkland Building, Falmer Campus

University of Brighton

Saturday 8th October 2016, 10am – 5pm

Practical Information

How to get here

The next two pages of this programme have information on the transport options. There is also an interactive map and tabs for different transport options here:

<https://www.brighton.ac.uk/about-us/contact-us/maps/brighton-maps/index.aspx>

By **train**, there is a good service to Brighton from London (Victoria, Clapham Junction, St Pancras, London Bridge) and from Gatwick Airport.

Also, Southern trains run along the south coast and link Brighton with Hove, Worthing and Portsmouth to the west and Lewes, Eastbourne and Hastings to the east.

From Brighton station, the Falmer site is just 9 minutes away by train followed by a few minutes' walk. Trains on the Saturday morning run as follows:

Brighton platform 8 at **9:01, 9:19, 9:31, 9:49**

After the event, there are also regular trains back:

Falmer platform 1 at **17:20, 17:35, 17:51**

By **car**, the Falmer campus is just off the A27 at the Brighton University/Amex Stadium exit. Take the B2123 south, and turn right into Village Way. You can **park** in the 'top' car park, the first you will come to, on your left hand side.

If you are **disabled**, with a badge, then you can get access to the lower or northern part of the site and can park outside Checkland House. Take the right fork at the site entrance and use the call button on the barrier to request entry.

The postcode for the Falmer site is **BN1 9PH**.

Catering

Please note that, to keep registration fees low, we are not providing lunches but we will be offering refreshments during the morning and afternoon breaks.

Brighton station offers many facilities where you can buy lunch to bring with you and there is a Costa coffee shop in the Checkland Building.

Falmer campus



University of Brighton



key

- | | |
|--------------------------|------------|
| University site/building | Library |
| Accommodation | Parking |
| Train station | Footpath |
| Bus stop | Bike sheds |

Making your way to Brighton

Grand Parade campus is in central Brighton.

Moulsecoomb campus is 2km, and Falmer is 7km from the centre of town.

By train

- From London Victoria: Southern trains run to Brighton throughout the day. Journey times range from 50–90 minutes.
- From London Bridge: First Capital Connect trains start in Hertfordshire and pass through the city of London and down to Brighton.
- From east and west: Southern trains run along the south coast and link Brighton with Hove, Worthing and Portsmouth to the west and Lewes, Eastbourne and Hastings to the east.

By coach

- National Express coaches depart for Brighton from London Victoria coach station 18 times a day.

By plane

- Gatwick international airport is 30 minutes by road and rail from Brighton. The M23/A23 connects Gatwick to Brighton and the London–Brighton rail link passes through the airport which has its own station.
- Heathrow international airport is on the M25 which connects with the M23 at junction 7. There is a direct coach link to Gatwick or you can take the underground from Heathrow to London Victoria.

By car

- From London: the M25/M23 link provides road access from London and the rest of the country.
- From east and west: the A27 and the A259 provide access to Brighton. The A259 runs along Brighton seafront.

For Moulsecoomb, Grand Parade and Varley Halls

from the A27 eastbound take the slip road towards Hollingbury, go straight over the roundabout then down Coldean Lane. There are signs to the University of Brighton at the bottom of Coldean Lane.

For Falmer stay on the A27 eastbound until you see the signs to the University of Brighton.

From the west there are signs to the University of Brighton before and after Falmer bridge on the A270.

Getting around Brighton

Both Moulsecoomb and Falmer sites are accessible by cycle lane, have their own local railway stations and are well-served by regular bus services.

Moulsecoomb buses: 24, 25, 25A, 28, 49 and 49a.

Falmer buses: 25, 25A and 25C.

Grand Parade is based in central Brighton so at the heart of the bus network and easily reached on foot and by bike.

We recommend you use a journey planner when visiting the university for up-to-date travel information. Our addresses can be found on the back cover of this booklet.

For a journey planner

visit www.theaa.com.

For train times

visit www.nationalrail.co.uk.

For coach details

www.nationalexpress.com.

Schools based in Brighton

Grand Parade

School of Architecture and Design (Design department)
School of Arts and Media

Pavilion Parade

School of Humanities

Moulsecoomb

Brighton Business School
School of Computing, Mathematical and Information Sciences
School of Environment and Technology
School of Pharmacy and Biomolecular Sciences
School of Architecture and Design (Architecture department)

Falmer

School of Applied Social Science
School of Education
School of Nursing and Midwifery
Brighton and Sussex Medical School

Programme

Time	Session A	Session B	Session C
10.00 – 10.10	Welcome		
10.10 – 11.10	Plenary: John Wells <i>Don't be frightened of intonation!</i>		
11.10 – 11.35	Coffee break		
11.35 – 12.15	Martin Sketchley <i>Five practical ideas to incorporate pronunciation during lessons</i>	Michael Vaughan-Reeves <i>The do-it-yourself tongue-twister kit: a workshop</i>	Yuko Shitara <i>A set of keywords representing vowel phonics for Japanese EFL learners</i>
12.30 – 13.10	Adam Scott <i>Applying synthetic phonics in adult ESL courses</i>	Richard Cauldwell <i>Mountains not monotones: peaks and valleys in oral presentations</i>	Beata Walesiak <i>UnPolishing pronunciation – teaching pronunciation as a separate skill</i>
13.10 – 14.00	Lunch		
14.00 – 15.00	Plenary: Adrian Underhill <i>...somewhere in the air, floating, not reachable...</i>		
15.00 – 15.25	Tea break		
15.25 – 16.05	Andy Cubalitt <i>Teacher, I dunno! Wat'emgonna do?</i>	Marina Cantarutti <i>Guiding questions and integrative ideas to make "pron-tegration" happen in the classroom</i>	Piers Messum <i>Teaching speech sounds: two bad ways, and two good ones</i>
16.20 – 17.00	Lindsey Clarke <i>Medium rare or medium well? Getting the segmentals right: a lesson plan</i>	Liam Tyrell <i>So long to benign neglect - how to teach intonation for attitude</i>	Roslyn Young <i>Using a phonemic chart to show dimensions of English beyond its sounds</i>

Plenary Speakers

John Wells is Emeritus Professor of Phonetics at UCL. Among his books are *Accents of English* (CUP 1982), *English Intonation* (CUP 2006), *Longman Pronunciation Dictionary* (Pearson Education, third edition 2008), and now *Sounds Interesting* (CUP 2014) and *Sounds Fascinating* (CUP 2016).



Don't be frightened of intonation!

English has a rich intonation system, but one that can seem daunting both to teachers and to learners. We should concentrate on those teaching points that can readily be understood and learnt.

Native speakers are used to coping with regional variation in intonation. Fortunately, this means that they are also pretty tolerant of many learners' deviations (errors?).

Furthermore, most English sentences can be given a variety of possible intonation patterns: for the learner, there are typically numerous right answers to the problem of what intonation would be acceptable. On the other hand, there are also conversational patterns with virtually fixed intonation.

Overall, intonation should be less daunting than grammar and vocabulary. The most important goal should be mastery of tonicity (aka accentuation, aka placement of the nucleus/tonic). Most learners need not worry about fine details of pitch contours in tone contrasts.

Adrian Underhill

I'm a trainer, consultant, author and speaker. Also a past President of IATEFL, current IATEFL ambassador, and series editor of Macmillan Books for Teachers. I'm author of *Sound Foundations: Learning and Teaching Pronunciation*, and *Sounds: The Pronunciation App*. I'm exploring the notion of humans as fundamentally 'learning beings', and the role of improvisation, playfulness and intuition in learning, especially in complex and messy settings.



...somewhere in the air, floating, not reachable...

Betty, an Italian teacher of English, described her experience of learning the sounds of English as follows "...Sounds I did not know were somewhere in the air, floating, not reachable. I only used the ear, which was not prepared to grasp the sound. (But) ... as soon as the sound became physical it gained a form and precise identity and thus became more recognisable..." (Betty, July 2016)

Sixteen teachers of English (with 9 mother tongues) met for 2 weeks this summer to explore a methodology of physicality. How can we enable learners to use their proprioception to get behind the neuro-muscular habits of their first language/s and reconnect with the muscles that make the difference? And how does that in turn affect what the ear can discern?

In this session we will explore and review some of the activities we developed, consider some participants' comments, and discuss implications for our teaching.

11.35 – 12.15

A - Martin Sketchley

Five Practical Ideas to Incorporate Pronunciation During Lessons

The teaching of pronunciation is given a lower priority than other areas of teaching (i.e. grammar or vocabulary) and much of this stems from teacher confidence. The workshop will look at five exciting and practical ways that teachers could immediately incorporate pronunciation into their lessons so they could be used in class immediately.

In this workshop, attendees will have the opportunity to participate in five practical activities as well as develop confidence and ideas when wishing to incorporate elements of pronunciation into their lessons. It is expected that attendees have some prior knowledge of the phonemic chart/script so that they can participate in one of the activities. However, all the other four activities do not require any prior knowledge of the phonemic script.

The workshop will first look at minimal pairs for both vowel or consonant sounds and activities which could be used to enhance the teaching of minimal pairs. The second activity will look at silent pronunciation to focus on the production and articulation of words, sentences or questions. The third practical idea will link between phonemic symbols and spelling. The fourth idea shall raise awareness of homophones and the relationship between spelling and sound while the final practical activity will look at developing word stress.

It is hoped that this session will complement other talks and workshops during the day and that attendees will be inspired to incorporate and develop their personal skills so that more priority is given towards the teaching of pronunciation.

Martin Sketchley has been an English language teacher for over 10 years in South Korea, Romania and the UK. He is Young Learner Co-ordinator at LTC Eastbourne, a Trustee for English in the Community and also runs the award-winning blog: ELT Experiences.

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B - Michael Vaughan-Rees

The do-it-yourself tongue-twister kit

This workshop, which concentrates on ear-training, is both interactive and competitive. The early part can be used with near beginners, and the sequences gradually become longer as the learners' vocabulary increases. Note that the tongue-twisters which emerge are mainly created by the students rather than given out ready-made by the teacher.

You start by showing the group the following sequences

- a) Kenneth bought some carrots
- b) Polly bought some peaches
- c) Shirley bought some sugar

then ask what each has in common. They may mention the structure, the rhythm or whatever, but persist until someone points out that the initial sound in person and thing is the same. (Not the initial letter, which is why I use Kenneth and cabbage.)

Replace the examples with

- a) Kenneth bought some carrots
- b) Cathy bought some carrots
- c) Carol bought some carrots

And this time ask how they are different. Someone will eventually realise that in a) the person and the thing bought have just the one initial sound in common, but that in b) there are two, and in c) there are four (consonant / vowel / consonant / vowel).

You then divide the class into groups, having provided some space for each group to write new two-word sequences, person and thing bought. Different parts of a white board would do, or rolls of paper on easels. However, it's not just a question of writing them down; the groups have to correctly identify how many initial sounds are the same.

And on we go with the sequences gradually lengthening e.g.

Kenneth collected a kilo of cabbages
 Clever Kenneth collected a kilo of cabbages
 Clever Kenneth collected a kilo of Canadian cabbages.

(In real classes, how far you go will obviously depend on their level).

Michael Vaughan-Rees co-founded the PronSig way, way back and for many years remained the group's co-ordinator as well as editor of 'Speak Out!'. To those interested in pronunciation he is probably best known for 'Rhymes and Rhythm' and 'Test your Pronunciation' (the latter now, sadly, out of print).

C - Yuko Shitara

A set of keywords representing vowel phonics for Japanese EFL learners

In Japan, audio teaching materials used in EFL are mostly General American (GenAm). This paper proposes a table summarizing the relationship between vowel phonemes and their simplest spellings with particular references to vowels before /r/. For EFL learners, rhoticity is an advantage of GenAm pronunciation, but its systematic laxing of vowels before prevocalic /r/ is not.

Using the words in mpi, inc's set of 4 DVDs (2010) on phonics for young Japanese EFL learners, General American lax vowel phonemes /ɪ, ɛ, æ, a, ʌ/ appear in such words as

Tim, pet, mat, not, and cut, whereas tense/diphthongal vowels /aɪ, i, eɪ, oʊ, u, aʊ/ appear in such words as time, Pete, mate, note, cute, and house. The phonemes /aɪ, aʊ, ʊ/ do not change their qualities before /r/ in words showing ‘<i>≡/aɪ/’ (tire or tie), ‘<ou, ow>≡/aʊ/’ (sour or cow), and ‘<oo>≡/ʊ/’ (poor or foot), but most other vowels seem to change their qualities into half-long, lax ones. Following the pronunciation of Merriam-Webster’s Dictionary App (M-W), the most typical spellings for the phonemic sequences /ɪr, ɛr, ær, ar, ʌr, ɔr/ before a vowel should be <er, ar/er, ar(r), arr, ur(r), or> respectively, as in experience, parentage/sincerity, parody/parrot, starry, currency, and forestry. M-W seems to incorporate this laxing more readily about the qualities of vowels in antepenultimate positions than in penultimate positions. In M-W, the spellings <ur> and <ir> in hurry, currency, squirrel, and sirup/syrup have both [ɚ] and [ʌɪ] pronunciations without any regional labelling, whereas [ʌɪ] is not possible for ‘<er>≡[ɚ]’, because <er> is used heavily in writing /ɛr/ and /ɪr/ in such words as merry, sincerity, experience. Modern RP speakers might be using [ɛ:] as well as [ɛ] or [e] in words like sincerity under American influence, phonemicizing the vowel together with SQUARE.

Yuko Shitara teaches English at Jumonji University in Saitama-ken, Japan, and has taught 15- or 30-week-long courses in English phonetics in six universities in and around Tokyo over the past 17.5 years. She studied phonetics under supervisions of Shigeru Takebayashi, Michael Ashby, and John Wells in this chronological order.

12.30 – 13.10

A - Adam Scott

Applying synthetic phonics in adult ESL courses

This practical session offers hands-on experience with classroom activities which integrate synthetic phonics decoding strategies into teaching, providing takeaway materials and ideas to promote phonemic awareness and accurate decoding. Tasks demystify the phonological complexities of English spelling and pronunciation for students and teachers alike, and raise awareness of how synthetic phonics produces wider gains in learners’ skills and systems development.

Synthetic phonics is the evidence-based English L1 literacy-teaching approach legally required in UK schools, and increasingly applied in the USA and Australia. Research into L1 decoding strategies has overturned traditional conceptions of dyslexia, and promises to transform our understanding of how ESL learner difficulties lead to confusion and plateaus. Findings show that language decoding strategies and phonemic awareness heavily impact development in all skills and systems, thereby extending synthetic phonics’ relevance to L2 acquisition and offering exciting new directions for ELT.

Phonological awareness and decoding are key to language development—when learners fail to decode words, they cannot understand what they read or hear. Whole-

word, prediction, and analytic approaches restrict vocabulary storage, disassociate word meaning from sounds, and concentrate on meaningless elements of words: consonant clusters, rhyming sounds, and word length. Synthetic phonics, by blending and segmenting phonemes rather than studying the larger sound units of analytic phonics, builds systematic pronunciation/spelling knowledge and strategies for handling problematic utterances or written words.

Participants will be led through a series of classroom activities which integrate synthetic phonics across the curriculum and demonstrate its potential to transform our teaching experience and improve learners' phonemic awareness and decoding skills. Supported by research findings including my own classroom interventions, I highlight how synthetic phonics teaching improves reading, listening, comprehension, vocabulary learning, decoding of new lexis, word and sentence stress, grammatical and lexical collocation use, and production of natural connected speech.

Adam Scott has been teaching since 2005, working at St Giles College in Brighton for the last eight years, where he is a teacher and CELTA trainer. He has a strong interest in teacher research, and enjoys integrating current findings into classroom practice. Adam regularly presents at ELT conferences, and is also a freelance materials writer.

B - Richard Cauldwell

Mountains not monotones: peaks and valleys in oral presentations

Using Audio Notetaker software (by [Sonocent](#)), I will demonstrate materials which were successfully used to teach postgraduate students to make their presentations more engaging by making full use of the contours of speech. From a starting point of extreme use of monotone, they learned to make their speech mountainous, and much more engaging for the listener.

Postgraduate students on pre-sessional English courses at the University of Birmingham have to give ten-minute presentations which are assessed by examiners. In the summer of 2015 I used Sonocent's AudioNotetaker to help students (preparing for MSc and PhD degrees in Electronic, Electrical, and Computer Systems Engineering) improve their pronunciation of vowels, and - most importantly - to make their speech less monotonous. AudioNotetaker allows teachers and students to exchange soundfiles, annotate them, and colour code them to highlight features that are in focus. It also enables images to be set alongside the soundfiles, to demonstrate the range of peaks and valleys that are essential to making speech mountainous rather than monotonous, with the overall aim of making their speech sufficiently clear to be intelligible, and sufficiently varied - in terms of contours - to engage their listeners.

Richard Cauldwell has taught in France, Hong Kong, Japan, and at the University of Birmingham in the United Kingdom. He is the author of the award-winning *Streaming Speech* and *Cool Speech*. richardcauldwell@me.com

C - Beata Walesiak

UnPolishing pronunciation – teaching pronunciation as a separate skill

Beata would like to address the question of the effectiveness of teaching pronunciation as a separate skill in large groups. She would like to comment on the challenges behind her course and present some of the techniques and tools she resorts to raise her students' pronunciation awareness.

The Open University at University of Warsaw (UOUW) embodies the idea of Life-Long Learning by offering adult non-university students the chance to participate in courses conducted by university scholars and lecturers, whose goal is to encourage the pursuit of knowledge and practical skills development in a given field. The UOUW framework has proved conducive to the evolution of the UnPolish your English series of courses dedicated solely to teaching pronunciation as a separate skill with the help of modern technologies.

In the talk Beata would like to share with a wider audience the main assumptions behind her course, its design and structure, as well as the teaching strategies and techniques employed, which draw on the experience and practical expertise of the most renowned specialists in the field of pronunciation teaching, such as Adrian Underhill, John C. Wells, Jane Setter, Mark Hancock, Piers Messum and many more. Also, she would like to present the statistical data compiled from student questionnaires, which outline the course participant's profile, their expectations and needs, and their motivation to embark on the pronunciation journey. It is noteworthy what common characteristics such a heterogeneous group displays when it comes to the perception of pronunciation learning.

Finally, Beata would like to comment on the challenges and limitations behind teaching pronunciation to large groups, as well as the effectiveness of her course when it comes to raising pronunciation awareness and helping overcome phonological fossilisation or articulatory

15.25 – 16.05

A - Andy Cubalitt

Teacher, I dunno! Wat'emgonna do?

This presentation and workshop will give participants a glimpse of how a non-native English teacher tackles pronunciation in an EFL classroom in an Asian context. The speaker will present gamified approach dealing English pronunciation. Participants will make and take home materials relevant to the session.

Effective communication is of greatest importance. Using a medium of instruction that is not your primary language used in daily life, besides grammar, listening, speaking, reading, and writing, pronunciation is among the many challenges to learning a language. In pronunciation, word stress, sentence stress, intonation, and word liaison all influence the sound of spoken English, not to mention the influence of American or British Accents, and/or the World Englishes.

There are too many complexities involved in English pronunciation for learners to strive for accent reduction or a complete elimination of accent, but improving pronunciation will boost self-esteem, facilitate communication, and possibly lead to a better job or at least more respect in the workplace.

This presentation and workshop will give participants a glimpse of how a non-native English teacher tackles pronunciation in an EFL classroom in an Asian context. The speaker will present gamified approach dealing English pronunciation. Participants will make and take home materials relevant to the session.

Andy Cubalitt is currently a lecturer at Naresuan University, Thailand. His research interests include, educational management, curriculum design, language learning and acquisition (ELT), and teaching and learning style. He loves travelling.

B - Marina N. Cantarutti

Guiding questions and integrative ideas to make “pron-tegration” happen in the classroom

This talk will explore previous research and classroom-based questions and planning ideas to empower teachers for “pron-tegration”, that is, the knowledge and practice of what pronunciation features to teach, and how and when to teach them, alongside other areas and skills in the EL curriculum.

Pronunciation in the English lesson is sometimes seen as an aspect that can take care of itself. The reasons for this have been widely described in the literature (Celce-Murcia et al, 2010; Jones et al, 2016, Grant et al, 2014), being fear and lack of knowledge more frequently reported. However, pronunciation is an integral part of each and every English language skill and content area, and thus, should be presented alongside these if we really expect our students to use language in the real world.

“Pron-tegration” (Cantarutti, 2015), that is, the knowledge and practice of what pronunciation features to teach, and how and when to teach them, needs to be based on proper training and research, but to actually make it happen, it also requires a few doses of common sense, creativity, and confidence. This can only be achieved when teachers feel empowered in their own classrooms to make decisions away from fear.

It will be claimed during this presentation that being able to make selections on “pron-tegration” is possible and feasible, as it mostly involves asking the right questions about existing connections between phonetics and other linguistic content, and ways of planning integrative tasks (Celce-Murcia et al, 2010; Cantarutti, 2005; Cantarutti, 2015; Jones et al, 2016).

This talk will introduce a “question kit” leading on to the presentation of a set of techniques and sample activities to inspire teachers to link pronunciation to the teaching of grammar, teaching of grammar, vocabulary, reading comprehension, literature, listening and speaking skills.

Marina Cantarutti is a graduate teacher of English as a Foreign Language (ISP Joaquín V González, Argentina), specialized in Phonetics and Phonology, and Discourse Analysis. MA in English Language (Universidad de Belgrano). Former lecturer in Practical Phonetics in Buenos Aires, Argentina. PhD student in Language and Communication. marinacantarutti@gmail.com

C - Piers Messum

Teaching speech sounds: two bad ways, and two good ones

There are different ways of teaching the pronunciation of speech sounds. ‘Listen and repeat’ is the best known but gives the worst results. Preparing students with intensive listening is better, but I will explain why any form of listening is actually not a good starting point. I will describe and demonstrate the two good ways.

According to Celce-Murcia et al (1996/2010:2), the two main ways in which pronunciation is taught are by the Imitative-Intuitive and Analytic-Linguistic approaches. The principal exercise associated with the former is ‘listen and repeat’. The principal exercise associated with the latter might be called ‘listen and say’, because additional ‘information’ – beyond a spoken model – has been given to the students, so that their production is a more conscious and considered act of saying. This information usually includes intensive listening practice, given on the basis that you have to be able to hear a sound before you can say it correctly.

In complete contrast to these ‘listen first’ approaches, the Articulatory Approach treats pronunciation as a motor skill, and encourages motor experimentation on the part of students, with the teacher acting as a source of continual feedback but without providing a spoken model.

Current teaching of speech sounds gives disappointing results, and it is almost always done using a ‘Listen first’ approach. If one tracks the movements of a student’s attention during copying exercises, it is straightforward to see why it is the approach

that is at fault. In the Articulatory Approach, a more natural learning paradigm is exploited.

I will demonstrate the coaching aspect of the Articulatory Approach using Japanese as the target language, and then show the place that native speaker models can play as students become more skilled learners.

Piers Messum is a teacher and a director of Pronunciation Science Ltd (www.pronsci.com), a company that trains teachers in how to teach the pronunciation of English and other modern languages. He has a PhD in Phonetics from University College London. Contact him at p.messum@gmail.com

16.20 – 17.00

A - Lindsey Clarke

Medium rare or medium well? Getting the segmentals right: a lesson plan

How can we target and practise the specific sounds our learners struggle with? I recently taught a group of Brazilians who had pronunciation issues which were blocking their communication. Without knowledge of Portuguese, I didn't know which English sounds were problematic, and had to identify them. I will share my experience and demonstrate a student centred activity for practising segmentals.

Often misunderstanding in the classroom is down to pronunciation issues, and I would argue that this can be a potentially fruitful teaching opportunity. Such an incident recently happened to me. I was discussing food with a monolingual Brazilian group of A1 students, and someone was trying to say either 'medium rare' or 'medium well', I didn't know which. Obviously this could lead to a problem in a restaurant! I decided to investigate further. I will outline the steps:

1. Demonstrating need for focus

- *establishing if they could hear the difference by asking them to identify which phrase I was saying*
- *asking them to do the same, first in pairs, then in open class when I tried to identify which one they said.*
- *analysing their production for the problematic sounds. The two main issues were /r/ and /w/.*

2. Physicality

- *showing and describing the physical difference between their production and mine.*

3. Practice

- *eliciting vocabulary with the target sounds*

- *asking learners to write a mini story using this vocabulary*
- *learners practice reading the story out loud with the correct pronunciation, students in other groups hold up the right phoneme on a card when they hear the sound.*

I'll show the mini-stories the students produced and invite participants to come up with their own. I'll then demonstrate the final activity by asking audience members to hold up cards with the target sounds as a volunteer reads out one of the stories. I will then invite comments and feedback from the audience.

Lindsey Clarke has been teaching English for 10 years, mainly in Italy, but also in London. After finishing the Cambridge Delta this year, she started an MA in Applied Linguistics at Durham University, where she is currently based. She blogs about a more student-centred approach to teaching, particularly for EFL exams.

B - Liam Tyrell

So long to benign neglect - how to teach intonation for attitude

The complicated nature of attitudinal intonation means that it is often neglected in classrooms where the hope is it will be learned by osmosis. This session aims to challenge that neglect by providing some concrete examples of activities that can be used to introduce and practice this tricky, yet invaluable aspect of English pronunciation.

This talk will be divided into 3 sections.

Section 1 - 13 minutes - Firstly I will introduce attitudinal intonation - what it is used for and how it works. I will talk about 'benign neglect' - the approach seemingly advocated in the literature and offer some reasons why this benefits neither teachers nor learners. I will then propose an alternative approach - controlled tendency exploration.

Section 2 - 13 minutes - Secondly, I will talk about the challenges for teachers in terms of analysis of tendencies and provide some simple suggestions on how they can do this more efficiently. I will also highlight differing notation standards and offer advice on adopting one for use in class.

Section 3 - 13 minutes - Thirdly, I will discuss some of the main problems involved in teaching intonation for attitude as I see them. I will then attempt to provide solutions to these problems by showing different tasks that can be used in class. I will focus firstly on techniques for language clarification and then on activities to be used for practice - I will then briefly comment on ways of providing feedback for this area. I will also highlight the possibilities that exist in the use of technology for teaching and learning attitudinal intonation.

Section 4 - 6 minutes - Finally, I will accept questions and comments from the audience.

Liam Tyrrell is an EFL teacher from Dublin, Ireland where he has worked in private language schools since 2009. He recently completed his DELTA in International House, Buenos Aires and returned to Dublin to work. Liam has a keen interest in phonology, particularly suprasegmental aspects and the study of accents.

C - Roslyn Young

Using a phonemic chart to show dimensions of English beyond its sounds

Simple phonemic charts make English pronunciation clearer by displaying an inventory of its sounds. Organising a chart so that it also displays the stress and reduction systems make these transparent too.

I will present such a phonemic chart and show how you can make it a reference point for all your pronunciation teaching.

English is different from most languages in that it can be analysed as having three different types of sounds: vowels, consonants and the schwa family of sounds. These last can be distinguished from the vowels on a number of grounds that have revealed themselves to be pedagogically profitable.

English is also different because it has three levels of stress prominence: stressed syllables, syllables with full vowels which are unstressed and reduced syllables. Both these dimensions of the language have to be mastered by learners if they are to pronounce English well.

Existing phonemic charts show the sounds of the language but not these other dimensions. Because teachers are unaware of the nature of schwa, they struggle to teach it in a way which helps students, and because they are not aware of how stress is only one aspect of prominence, they struggle here too.

There are two overarching tasks in pronunciation teaching: that the students experience a conceptual change so as to properly move out of the psychological constraints of L1, and that they develop the new motor skills needed for the motor aspects of L2 that are new. A chart that integrates sounds, stress and reduction is a powerful tool for the first of these tasks because it confronts students with the reality of English as an L2. It is a powerful tool for the second if the teacher gets the students to interact with the chart and learn to produce the gestures needed for each sound.

Roslyn Young is a teacher, a teacher trainer and a researcher in pedagogy. She is the author of several books and many articles on learning in general and language learning in particular. Her main interest is the teaching of pronunciation.