中小学英语教师发展丛书

SEAMEO RELC PORTFOLIO SERIES

语音教学入门

Teaching Pronunciation:
Why, What, When and How

● Gloria Poedjosoedarmo 著

人民教育出版社
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Series Editors: Willy A. Renandya & Jack C. Richards

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丛书总序

自上个世纪80年代以来，我国的教育经历了数次重大的变革，就中小学英语教育而言，三次重大的课程改革推动着英语教育的发展，教学质量迅速提高。在这些改革的浪潮中，首当其冲的是一线教师。他们必须提高专业基础，掌握先进理论，更新教育观念，优化教学方法。

实践证明，高素质的教师队伍不仅来自于各个层次的教师职前培训和职前教育，更来自于教师终身的职业专业化发展过程。在这个发展过程中，教师首先要忠于教育事业，关爱学生，以立德树人为本，努力做到"学为人师，行为世范"。同时，为了在教学中能够帮助学生学会具有积极的学习态度和学习方法，教师自身不仅要有精湛的英语专业知识和能力，还要有教育学科方面的知识和教学行动研究的能力。更为重要的是，教师的教育教学观念和业务水平必须与时俱进。

由此可知，中小学英语教师的职业综合性很强，创造性要求很高，而且要在不断的变革中承受很大的压力。然而，教师的工作辛苦，在身心负荷很重的情况下，要把英语教育与自己的理想联系起来，当作自己终身奋斗的事业，而不仅仅是一种谋生的手段，这的确不易。令人欣喜的是，过去30年，在改革的潮流中涌现出了一批又一批高素质的英语教师和教研人员，他们成了骨干、带头人。他们忠于本职，潜心钻研，学习理论，勇于实践，积累经验，获得了成绩，成为研究型的英语教师。他们真正具有了可持续性发展的能力，展现了"教师发展"的美好人生，为我们树立了榜样。

《中小学英语教师发展丛书》的出版目的就是为了帮助更多的中小学英语教师成为上述那样的高素质教师、研究者和课程与教材的开发者。全套丛书共有12个选题，涉及英语教育的五个研究课题：教学技能、教学方法、教学资源开发、教学评价和教学研究等。

这12本小册子不同于许多深奥难懂的理论丛书，其特

点是：

一、理论阐述深入浅出，文章短小精悍，所用的英语语言文字通俗易懂，又有旁注，不同水平的英语教师都能轻松地看懂。读者既能从中汲取外语／二语教育和教学的理论，而且可以从中学到英语，提高自己的英语水平。数十页一本的小书用不了多时就能读完，这可以使读者产生成功感，激发他们持续不断阅读的兴趣。

二、丛书的作者都长期从事英语教育和教学工作，具有丰富的英语作为外语或二语的教学理论和实践经验。每册书围绕一个专题，理论紧密联系实际，既有理论依据，又有方法和案例，因此对实际教学有很强的针对性。例如有关词汇、语音、阅读和听力教学技能的介绍，教师读后便可实践，可取得立竿见影的效果。

三、这套丛书以教师的发展为出发点和归宿，特别注意采用启发式和互动式的方法呈现新的语言学理论观点，而不是生硬地灌输某些观点。每个专题的讨论几乎都由提问的形式开始，设置不同形式的任务，引导教师在完成任务的过程中预测并思考作者的观点。这样一来，教师必然要参与专题的讨论，动脑思考、动手实践、"读""练"结合，把理论与实践联系起来。作为读者的教师，此时已不是"客体"，被动地接受书中的观点，而是"主体"，可以分析、实验、验证、批判，甚至可以补充或发表不同的见解。充分利用这套书的长处，教师可以取得较大的收获。

我希望，越来越多的英语教师能够克服困难，挤时间充分利用此类书籍，研读理论，联系实际，思考问题，立题研究，提升自己。要知道，教师的魅力来源于勤奋而又有创造性的工作，来源于广泛的阅读和深入的思考。只有这样，才能成为高素质、高水平的英语教师，提高教学质量，进行教学研究。我也希望，出版界的同行们努力为中小学教师开拓更多的选题，把理论书籍编得通俗易懂，使其真正成为教师们的"益友"，让教师感到它们亲切友好，容易接受，好懂、适用。

刘道义
2007 年 9 月于北京

Series Editors' Preface

The RELC Portfolio Series consists of short practical resource booklets for ESL/EFL teachers. Booklets in the series have the following characteristics:

- They are practical and techniques-oriented.
- They are written in an accessible, non-academic style.
- They focus on both principles and procedures.

Titles in the series provide teachers with practical ways of applying new ideas in their own teaching. In addition, they could be used as the basis for workshops and in-service courses and can also be combined in different ways according to needs.

Gloria Poedjosoedarmo's booklet *Teaching Pronunciation: Why, What, When and How* discusses principled reasons for teaching pronunciation, aspects of the English sound system to focus on, and classroom procedures and techniques for teaching pronunciation. She also discusses common errors that students of different backgrounds make and invites readers to suggest ways of dealing with these errors. The booklet is a valuable resource for teachers, teacher trainers and other language professionals who wish to develop a better understanding of how pronunciation can be more effectively taught in the ESL/EFL classroom.

We are grateful to the contributors to the RELC Portfolio Series for sharing their expertise with other teachers and teachers in training. Their willingness to do so without compensation has made it possible to publish these booklets at a price that is affordable to language teachers in the SEAMEO countries.

Willy A. Renandya
Jack C. Richards

内容简介

关于语音教学，在英语教师当中有一些模糊、甚至错误的认识和疑惑。一些教师认为语音教学在英语语言教学的诸多方面中是最无足轻重的，他们认为话语中的上下文完全可以消除不正确的发音所造成的歧义。有些教师虽然认为教授语音是必要的，但是对于如何教授语音却缺乏认识，不知如何进行，甚至对自己的发音及语音知识缺乏信心。本书针对这些认识和疑惑，分五个章节，从几个方面为教师答疑解惑，阐明语音教学的原因、内容、时机与方法，帮助教师了解语音教学的重要性，使其掌握相关的语音知识与技能。本书也为语音课堂教学实践提供了理论、方法和素材。

第一章阐明了进行语音教学的三个主要原因：1. 可以提高语言的可理解性——以新加坡人、中国人和日本人典型的错误发音特征为依据，分析了错误发音可能会导致的交际失败，并总结了七种典型的错误发音特征；2. 可让学生在讲英语的求职面试中给对方留下良好的印象，书中举例说明了这样一个观点——虽然上下文可以消除有些含糊发音所造成的歧义，但是不雅的发音会给人，特别是给面试者留下不良的印象从而导致求职失败的结果；3. 语音关系到书写——以新加坡学生当中经常出现的由于发音不准确而造成的典型拼写错误为例，分析并说明了发音对书写的重要性。

第二、三章讲述了语音教学的内容。这两章详细讲述了语音的组成部分：元音、辅音和辅音连缀，以及话语中超切分音位特征：单词重音、句子中的重音、停顿、节奏、语速、语调和调式，以及语音教学中到底应该教授哪种口音的问

题。这些都有助于教师掌握基本的语音知识和原则。

第四章讨论了语音教学的时机。针对教师当中的一些困惑，作者提出并且回答了语音教学活动应当开展的时间以及在其他主题的课堂上何时并且如何插入语音教学的问题。

第五章讨论了语音教学的方法。该章不仅在原则上，而且也在技能上就如何有针对性地对本国学生的语音问题进行教学提出了具体的建议，这对于语音课的课堂教学实践具有很好的导向作用。

为了帮助教师更好地了解、掌握英语语音的发音特征以及教学技能，本书在每一章节中都设有不同类型的任务。这些任务有些只是为了激活教师的思考，其答案本身并没有正误之分；有些则要求教师完成，以便达到更好地掌握英语语音的发音特征、发音要领和教学技能的目的。

本书对语音的讲解通俗易懂，既注重原则，又注重方法，而且突出实用性。该书不仅对英语教师的课堂教学实践具有指导意义和现实意义，同时也能帮助培训者和英语学习者更好地了解并掌握语音知识和技能，以达到自我提高的目的。

Introduction

Teachers I meet in training programmes and in other contexts often express hesitancy about the whole topic of teaching pronunciation. They generally feel that it needs to be done but aren't sure how to go about doing it. Sometimes they feel a bit insecure about their own pronunciation and about their knowledge of sounds and phonetic symbols.

This volume is partially a response to such comments and reservations. In it, I begin by addressing the question of why we need to teach pronunciation. Some people may feel that it is the least important aspect of language teaching as "context tends to disambiguate faulty pronunciations" and, anyway, "there are so many accents – which one should we teach?"

After addressing these questions, I go on to look at the components of pronunciation: consonants and vowels in Chapter 2 and suprasegmental features in Chapter 3. Chapter 4 addresses the question of when to teach pronunciation. I frequently hear teachers say, "but if we teach it for a whole period, it's very boring." Of course, it is! You shouldn't teach it for a whole period! In this chapter we look at the questions of how long a pronunciation activity should be and how it can be worked into a lesson which has another theme.

The final chapter looks at activities that can be used to teach students to correctly perceive different sounds (with different accents!) and to produce them in an intelligible way.

Various types of tasks are spread through the materials. Some

of them simply require you to discuss a question and there is no right or wrong answer to these tasks. In other cases, however, you have to analyse some samples of language or practise using some of the features of pronunciation with samples supplied. In these cases, suggested answers are given in the appendix at the back of the booklet.

Gloria Poedjosoedarmo

Contents

Why Teach Pronunciation?

English is now used increasingly as an international language. That is, learners of English will be using the language most frequently to talk to other learners of English – not to "native speakers". If this is the case, one might ask why teach pronunciation at all?

Two reasons for teaching pronunciation are often cited. The obvious one is to improve intelligibility[1]. Even if most language learners will only be using English to speak with other foreign learners of the language, if each goes off in his own direction with pronunciation, communication is bound to break down. The second reason frequently cited for teaching pronunciation, particularly at a more advanced level, is to allow students to create a favourable impression in situations such as job interviews if these are conducted wholly or partially through the medium of English. Let's explore both of these reasons in more detail.

TEACHING INTELLIGIBLE PRODUCTION

The features of pronunciation which can cause confusion include (1) using the wrong sound, (2) leaving sounds out, (3) adding sounds, (4) putting stress on the wrong syllable in a word, (5) putting stress on the wrong word in a sentence, (6)using the wrong intonation pattern, or (7) combinations of these problems.The type of misunderstanding can range from failing to grasp the message or misinterpreting the meaning of the message to being insulted because the speaker appears to be expressing an attitude that was not intended.

Here are some real examples of each of these kinds of problems from a variety of sources:

1.可理解性: 指信息能够被人了解的程度。言语感知的研究发现，言语的可理解性取决于各种因素，包括口音、语调、听话者预测信息的能力、话语中停顿的位置、句子的语法复杂程度以及话语的速度。

本小节总结了七种可能会引起听话人困惑和误解的错误发音特征和实例，以及这些错误发音可能会导致的后果。这些后果包括从听话人抓不住信息或误解信息，直到感觉受到冒犯等等，从而导致交际的失败。这七种错误的发音特征也是中国学生当中比较典型的，需当引起重视。

1. Using the wrong sound

Example: *copy* when *coffee* was intended in *Do you want a copy?* The listener thought the speaker was asking whether or not she wanted a photocopy, rather than a cup of coffee. (Cited in Jenkins, 2000.)

Example[1]: *sheep* when *ship* was intended. I was attending a presentation at Singapore's National Institute of Education by a speaker from China. The topic was the use of radar for communication between ships. Some of the listeners later said that they were imagining a field of sheep with radar attached to their heads and trying to make sense of the picture.

2. Leaving sounds out[2]

The most frequent examples of this type involve simplifying consonant clusters or even deleting a word final consonant sound. Example: A local speaker in Taiwan pronouncing "children's programme" as [ʃʊɹəʔ pɒgwæʔ], where the initial [t] of the affricate[3] is dropped, [ldr] in the middle of "children" is simplified to [ɹ], and the final [nz] of "children's" is simply dropped (actually, replaced by a glottal stop[4]). (Cited in Jenkins, 2000.)

3. Adding sounds

A Japanese speaker adding schwa[5] to break up the consonants in a difficult cluster. Examples were /stəɹ ɪŋgz/ for "strings" and /ɹeɪndəɹɒp/ for "raindrop". (Cited in Jenkins, 2000.)

Sometimes, because one sound, say a vowel, is wrong, the listener, in trying to interpret the message, mentally "adds sounds". A colleague recounts an incident in Japan when he was asked "Are you interested in terra cottas[6]?" but which he interpreted (perhaps partly because they had been talking about teaching English) as "Are you interested in tape recorders?" (The speaker probably pronounced the vowel as slightly longer than it should have been but the listener who misinterpreted what he heard did so partially because he himself had mentally added a /p/ in order to "make sense of" what he had heard within the current context.

4. Putting stress on the wrong syllable in a word

Examples: *animism*, with stress placed on the second rather than

first syllable, misinterpreted as *anaemia*, and *mature*, with stress placed on the first rather than second syllable, misinterpreted as *macho*. (Cited in Jenkins, 2000.)

Another example: *themselves* with stress on the first rather than second syllable can be heard as *damsels*.

5. Putting stress on the wrong word in the sentence[1]

This sort of problem is often a very late one to be corrected. Even very fluent speakers of English may continue to have problems with stress placement within the sentence. Placing stress on one word rather than another within a sentence has a very important function in English: to identify the element that is thought to be the newest and most important bit of information. Thus, even when the pronunciation is otherwise flawless, stress placed on a word which is clearly "old" information is likely to cause puzzlement on the part of listeners who understand and use the system correctly, as they will try to find an interpretation for which there is something "new" about the stressed word.

An example: From a dialogue on a tape made for teaching teachers how to teach oral communication skills (bold indicates an unexpected stressed word):

1st speaker: *Good afternoon. Sky Cable. Linda speaking.*
2nd speaker: *Good afternoon, this is Vincent Tan.*
1st speaker: *Yes, what can we do for **you**, Mr Tan?*

The stress was placed on *you*. The identity of the interlocutor is not, however, new information. Normally in such an utterance stress would be placed on *do*.

Note, however, that if the first speaker had been talking to another customer in a face to face situation and Mr Tan walked into the shop, the first speaker might then turn to Mr Tan and say *And what can we do for **you**, Mr Tan?* where the stress on *you* indicates that the identity of the interlocutor has changed.

Another example: Singaporean radio and TV announcers often speak flawless English with pronunciation of segmental phonemes[2] (consonants & vowels) being indistinguishable from that of native speakers. However, especially in ads, the stress

1. 这里指出了经常被忽视的语句中单词重音的问题。单词音节重音的不同可导致词性的变化,而语句中单词的重音则是用来鉴别句中最新和最重要的信息成分的。语句中单词重音的错误不仅不能准确表达讲话人的本意,而且还会给听力理解造成障碍,因此需给予特别的重视。

2. 音段音位(切分音位): 即一种语音的元音及辅音。

placement is often confusing. The following excerpt from an ad for petrol (with stressed syllables in bold) is frequently heard on the radio:

Every $20.00 of **syn**ergy *fuel gives you a chance to win a two-year supply of* **syn**ergy *fuel. We're giving away so much* **syn**ergy *fuel, you won't be able to finish it* **all**.

What's wrong with this? The phrase *synergy fuel* occurs three times, and it's stressed every time! Why? Surely it can only be new information the first time it's mentioned. The last word *all* refers to "all the synergy fuel," so, again, it isn't really new information. The following stress patterns (where square brackets indicate words that could be omitted – because they contain *very* old information) would make much more sense:

Every $20.00 of **syn**ergy *fuel gives you a chance to win a two-year* **supply** *[of synergy fuel]. We're giving away so* **much** *synergy fuel, you won't be able to* **fin**ish *it all.*

6. Using the wrong intonation pattern[1]

Intonation can be used to convey the attitude of the speaker towards what he or she is saying, particularly in conjunction with the placement of sentence stress. Normally, a falling tone will indicate definiteness, whereas a fall-rise usually indicates hesitation or uncertainty (though both patterns can have other meanings, depending on the context).

A rise-fall tone is quite rare in English but, when it occurs, it often indicates suggestiveness. In colloquial Singapore English, the rise-fall tone occurs very frequently, simply to indicate a slightly greater degree of emphasis. To non-Singaporean speakers of English, this might be a bit confusing.

7. Combined problems

Though we can identify the different kinds of errors listed above, often miscommunication is the result of a combination of such errors. This frequently consists of a combination of a segmental problem, such as the wrong vowel or a simplified cluster, combined

with misplaced stress. The less proficient the speakers, the more likely it is that such misunderstandings will take place. An Indonesian student once heard the first line of the song "How much is that doggy in the window?" as "Amatsutejo in the window," where "Amatsutejo" is an Indonesian man's name. ["how much is" was heard as "amatsu" and "that dog ..." was heard as "tejo"]. There were no doubt a number of pronunciation features, both segmental and suprasegmental[1] (e.g. stress placement) involved in this misunderstanding. The listener might also have "mentally modified" the sounds so that she could interpret them.

Task 1.1

Think of a time when you either experienced or observed a misunderstanding between two people speaking English.

1. What was said?
2. What did the other person think was said?
3. Was the problem due to pronunciation of sounds, leaving sounds out, adding sounds, placing the stress on the wrong syllable in a word, placing the stress on the wrong word in a sentence or using the wrong intonation pattern? Or was it due to the listener mentally adding or deleting sounds?
4. Form a small group of four or five people. Discuss the examples you've thought of.
5. How many examples does your group have of the wrong sound, missing sounds, added sounds, wrong stress in words, wrong stress in sentences and the wrong intonation?
6. How many examples did you think of in which the miscommunication was due to the listener mentally adding or deleting sounds?

TEACHING TO CREATE THE BEST IMPRESSION

It has been suggested that there's no need to give undue emphasis to the pronunciation of the spelling *th* as a fricative, since the substitution of a plosive[2] rarely causes misunderstanding. Even

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