

# CLEAR SPEECH

PRONUNCIATION  
AND LISTENING  
COMPREHENSION IN  
AMERICAN ENGLISH

字正腔圆——美国英语的发音及听力理解 [英]

*Judy B. Gilbert*

Teacher's Manual and  
Answer Key

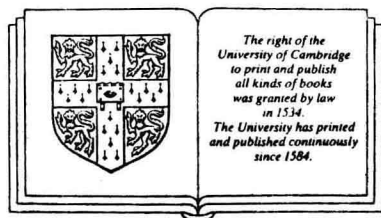
Cambridge University Press  
World Publishing Corp

# Clear Speech

Pronunciation and Listening  
Comprehension in  
American English

Teacher's Manual and  
Answer Key

*Judy B. Gilbert*



Cambridge University Press

World Publishing Corp

Published by the Press Syndicate of the University of Cambridge  
The Pitt Building, Trumpington Street, Cambridge CB2 1RP  
40 West 20th Street, New York, NY 10011, USA  
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1984

First published 1984

Fifth printing 1989

*Library of Congress Cataloging in Publication Data*

Gilbert, Judy B. (Judy Bogen)

Clear speech.

Bibliography: p.

1. English language – Study and teaching – Foreign speakers. 2. English language – United States – Pronunciation. I. Title.

PE1128.A2G5 1984 428.3'4 83-15416

ISBN 0 521 28790 1 (Student's Book)

ISBN 0 521 28791 X (Teacher's Manual)

ISBN 0 521 24570 2 (Cassette)

This edition of J.B.Gilbert—Clear Speech: Pronunciation & Listening Comprehension in American English, Teacher's Manual & Answer Key is published by arrangement with Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU.

Licensed for sale in China only. Not for export.

Reprinted by World Publishing Corporation, Beijing, 1991

ISBN 7-5062-1057-6

# Acknowledgments

I am grateful to the following field-test directors and teachers, who, by analyzing their field-test experiences, made the final version of this book more teachable:

People's Republic of China: (Chinese Academy of Sciences) Cameron Beatty, Breck Hill, Marsha Chan, Margaret van Naerssen

The Netherlands: (Catholic University, Nijmegen) Kees de Bot

Japan: (Aoyama School, Tokyo) Jon Fernald

Kuwait: (Kuwait University) W. James Griswold

U. S.: (California State University, San Francisco) Bob Benson, Rita Wong;

(Cañada College) Yolanda Boykin; (Columbia University) Diana Berkowitz,

Thaddeus Ferguson, Lou Levi, Margaret Shute; (De Anza College) Barbara

Chan, Deena Levine; (East San Diego Adult Center) Darlene Elwin; (Stanford

University) Chris Ely, Alice Stiebel; (University of California, Davis: English

Department) Viola Peters, Tippy Schwabe, (Extension) Wanda Daley, Beryl

Duffin, Rebecca Ford, Bourgie Hoerner, Ingrid Lusebrink, Janet Clare; (University of the Pacific) Carolyn Clark

Judy B. Gilbert

Cover design by Frederick Charles Ltd.

Book design by Peter Ducker

Cassette production by The Sun Group

# Contents

|                      |     |
|----------------------|-----|
| Acknowledgments      | vii |
| Introduction         | 1   |
| Clear Listening Test | 5   |

## **SYLLABLE UNITS**

|   |           |   |
|---|-----------|---|
| 1 | Syllables | 8 |
|---|-----------|---|

## **WORD UNITS**

|   |                 |    |
|---|-----------------|----|
| 2 | Stress: pitch   | 12 |
| 3 | Stress: length  | 15 |
| 4 | Stress: clarity | 16 |
| 5 | Review          | 18 |
| 6 | Stress patterns | 19 |
| 7 | English rhythm  | 21 |

## **THOUGHT UNITS**

|    |                         |    |
|----|-------------------------|----|
| 9  | Reductions              | 24 |
| 10 | Basic emphasis pattern  | 26 |
| 11 | Review                  | 27 |
| 12 | Sentence focus (part 1) | 28 |
| 13 | The importance of focus | 30 |
| 14 | Sentence focus (part 2) | 31 |
| 15 | Questions               | 32 |
| 16 | Thought groups          | 32 |
| 17 | Review                  | 34 |

## **CLARITY OF SOUNDS**

|    |                             |    |
|----|-----------------------------|----|
| 18 | Voicing                     | 36 |
| 19 | Voicing and syllable length | 37 |
| 20 | Stops and continuants       | 38 |
| 21 | Puff of air (aspiration)    | 40 |
| 22 | Linking words               | 40 |
| 23 | Review                      | 41 |

**LISTENING**

- 24** Listening accuracy 42
- 25** Hearing numbers 42
- 26** Getting essential information 43
- 27** Listening comprehension (taking notes) 44
- 28** Listening comprehension: Age and Language Learning 45
- 29** Listening comprehension: Guides to Universities 46
- 30** Lecture: Pronunciation Achievement Factors 46
- 31** Lecture: Thought Group Markers 47
- 32** Lecture: Techniques for Oral Presentation 48

**CLEAR SPEECH**

- 33** Student's own dictation 49
- 34** Student's oral report 50
- 35** Problem sound contrasts: consonants 51
- 36** Vowels 52
  - Quizzes 54
  - Answers to quizzes 62
  - Problem sound contrasts listed by languages 65
  - Bibliography 66

# ***Introduction***

Here is a sad story: The teacher has just completed a successful pronunciation lesson using minimal pairs of words to teach the sounds “r” and “l.” All of the students were able to manage the distinction by the end of the lesson. The students feel good and the teacher feels good. Then, as the students are leaving the room, one turns to the teacher and says cheerily, “So rong!” The teacher does not feel so good any more.

The fact is, minimal pair practice alone sometimes seems to yield minimal results. This may be part of the reason the teaching of pronunciation has fallen into disfavor in so many programs. Lack of success is discouraging to teachers, and students sometimes feel that pronunciation is an endless succession of unrelated and unmanageable pieces. If the work is so discouraging, shouldn’t we just drop it? Why should we include pronunciation in the curriculum?

There are two main reasons to teach pronunciation: Students need to understand and to be understood. If they cannot hear English well, they are cut off from the language, except in printed form. If they cannot be understood easily, they are cut off from conversation with native speakers.

Pronunciation and listening comprehension are linked together. Furthermore, they are linked by a unified system within which the individual sounds are systematically related. Students need this sense of system, in order to make sense of the separate pieces.

Conscientious teachers ask, “How can we reduce student errors?” It can be more useful to turn that question around this way: “How can we increase student clarity?” This course is designed to help you achieve this goal.

## **Linguistic framework**

Linguists generally refer to individual sounds as “segmentals.” They use the term “suprasegmentals” to refer to patterns extending over a number of segmentals: for example, intonation. In most pronunciation textbooks, these two concepts, segmental and suprasegmental, are reflected in a decidedly lopsided way. Although there is almost invariably some brief description of intonation, the bulk of the text is generally devoted to the practice of individual sounds. This common imbalance comes from a tradition among linguists in which analysis is mostly concentrated on the segmentals. A distinguished dissenter from this tradition wrote that the musical part of speech, which comes first to a child, seems to come last to a linguist. He added, referring to intonation and rhythm: “If the child could paint the picture, these would be the wave on which the other components ride up and down; but the linguist is older and

stronger, and has his way – he calls them suprasegmentals, and makes the wave ride on top of the ship” (Bolinger 1961).

This textbook is based on the principle that intonation is the framework within which speech flows most clearly from speaker to listener. Practice with individual sounds is placed in a subordinate position, after practice with intonation. The sounds selected for practice are the most common problem sounds for most ESL students.

## **Sequence**

In order to make this book manageable in the time allowed for an average class, some areas of pronunciation, although interesting and useful, have had to be treated briefly or not at all. The book concentrates on those areas most critical to clear speech. The sequencing is designed for general use, but you may find that a different order would be best for your particular class. For instance, if your students are already in a position where they must give an oral presentation (as teaching assistants or in seminars), you might find it useful to begin with Unit 32. The lecture in this unit discusses techniques that can compensate for pronunciation difficulties, thereby increasing clarity even before there is any direct work on pronunciation.

## **Transferring concepts to other class work**

Practice in the identification of focus words is useful for both reading and composition classes. One reason for poor reading comprehension is the failure to notice linking or contrastive relationships between sentences. Relatively dull grammar drills can be enlivened by asking students which words might reflect new information: that is, which words should be emphasized when the drill is spoken aloud.

## **Self-analysis**

Students should be encouraged to take dictation on the blackboard as much as possible, because this helps them recognize errors instantly. The self-analysis exercises can be done at home, in the lab, or in class, depending on time and the facilities available. Students generally find class recording useful, as soon as they get over their uneasiness at hearing their own recorded voices. Not all students need to be recorded at every class meeting, but each student should get an opportunity to do so during the semester, if possible. If classroom recording is not feasible, they should be encouraged to do this on their own. “Self-monitoring” is a necessary part of improvement.

## **Preparation for TOEFL**

Many students are so worried about the TOEFL that they are reluctant to spend class time on pronunciation, because they do not see how it will help their score on the examination. You can assure them that work in this course

can not only help them in the listening comprehension part of TOEFL (one-third of the test) but can also help develop reading skills, which are another major part of the examination. This is a reasonable promise, since learning to recognize the function of focus words is fundamentally related to language comprehension, spoken or written.

## Lectures

Several short talks and lectures are included in the Listening section of the Student's Book. They are carefully sequenced, so that the first exercises are short and the later ones are longer. The comprehension tasks involve listening to and writing numbers, following directions, and finding places on a map. Some of the short talks can be used as dictations; the longer lectures are designed to help students learn to take notes as they listen, in preparation for university work. Two of the lectures are followed by multiple choice questions similar to those in the TOEFL.

Most of the material in the Listening section is recorded on the Cassette, and the transcripts appear at the back of the Student's Book. You can play the Cassette or read the lectures aloud. Students can have further practice by reading the transcripts aloud to one another in pairs or small groups.


## Quizzes

There are two purposes for the quizzes included in this Teacher's Manual: (1) they motivate further practice, since students usually miss a few answers on each quiz, and (2) they eventually give you a profile of the students' listening weaknesses, which, in turn, is likely to be a good profile of pronunciation weaknesses. The quizzes can be photocopied and distributed in class as required. The answers are grouped together in one section and follow the quizzes.

## Field testing

The explanations and comments in this manual were developed as the result of field testing by twenty-five teachers, all of whom had different backgrounds and teaching situations. Many of the practical suggestions came directly from the field-test teachers. Some of the problems discussed may never occur in your class, just as some of the material in the text will fit your particular situation better than will other parts of the book.

## Use of the Cassettes

The Cassette symbol  precedes material in the Student's Book that is recorded on the two accompanying Cassettes. Play the Cassettes or read the exercise aloud for listed exercises. If the exercise is not on the Cassette, you can read the material aloud. Students can also use the Cassettes individually for self-study and in the language laboratory.

## Symbols used in the text

Slashes identify reduced vowels.

Example: bá/naná

Parentheses signal reduction of the letter “h.”

Example: Is (h)e busy? (sounds like “Izzybizzy?”)

Rising and falling lines indicate the pitch of words and sentences.

Example: eleven      Is she there?

Bars and dots identify long and short syllables.

Example: rēcōrd (noun)      rēcōrd (verb)

Capital letters indicate stress.

Example: I WANT a baNAna.

# Clear Listening Test

The Clear Listening Test appears on p. 3 of the Student's Book. You can either play the recording of the Clear Listening Test or read the appropriate parts by using the answer key that follows. It is helpful to give a test at the beginning of the course, to show the students what they may need to improve, and again later, to give an objective measure of progress.

When you score this test, be strict. The purpose is to alert the students to a need for improvement, so that they will pay attention to the following lessons. Students must learn to be sensitive to which syllable gets the stress if they wish to speak clearly, so it is a mistake to allow vague answers on this test. For instance, if the student correctly identified the direction of a pitch change but placed it on the wrong syllable, or vaguely included two or more syllables in underlining stress, take off a point.

## Clear Listening Test: answers

### Part 1: Stressed syllables (10 points)

- |                         |                       |
|-------------------------|-----------------------|
| 1. <u>participating</u> | 4. <u>alternative</u> |
| 2. <u>photograph</u>    | 5. <u>university</u>  |
| 3. <u>photography</u>   |                       |


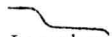



### Part 2: Vowel clarity (10 points)

- |                    |                 |   |
|--------------------|-----------------|---|
| 1. <u>bánana</u>   | 3. <u>womán</u> | 5. <u>Amerícá</u> (accept either <u>Americá</u> or <u>Americá</u> ) |
| 2. <u>Nébraska</u> | 4. <u>womén</u> |   |



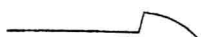


### Part 3: Voicing and length of syllable (10 points)

- |                                 |             |   |
|---------------------------------|-------------|---|
| 1a. What kind of word is "use"? | (noun)      | — |
| b. What kind of word is "use"?  | (verb)      | ✓ |
| 2a. He said "prove."            | (verb)      | — |
| b. He said "proof."             | (noun)      | ✓ |
| 3a. What does "loose" mean?     | (adjective) | — |
| b. What does "lose" mean?       | (verb)      | ✓ |
| 4a. What kind of cap was it?    |             | — |
| b. What kind of cab was it?     |             | ✓ |
| 5a. What's the prize?           |             | ✓ |
| b. What's the price?            |             | — |

Part 4: Pitch patterns – words (10 points)

1. Barbara  3. Jonathan  5. Victor   
2. Corinne  4. Elizabeth 

Part 5: Pitch patterns – sentences (10 points)

1. It was awful!  4. This is my notebook.   
2. She left her book.  5. This is my notebook.   
3. She left her book? 

Part 6: Contractions, reductions (10 points)

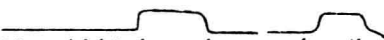

1. She doesn't want to study now.
2. Please give him the information. (accept them but not me)
3. Do you think she'll win?
4. Where'll you go?
5. How long've you been here?
6. Is he busy?
7. Where's a store?
8. Did he go to the concert?
9. What's she done?
10. Is her work good?

Part 7: Focus words (20 points)

- A: What's the matter?  
B: I lost my hat.  
A: What kind of hat?  
B: It was a rain hat.  
A: What color rain hat?  
B: It was white. White with stripes.  
A: There was a white hat with stripes in the car.  
B: Which car?  
A: The one I sold.

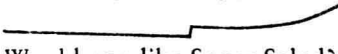
Count off for every word underlined that is not the most important word.

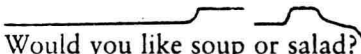
Part 8: Thought groups (10 points)

- 1a. He sold his houseboat and trailer.  —  
b. He sold his house, boat, and trailer.  ✓

2a.  She likes pineapples. ✓

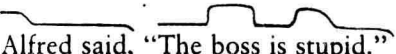
b.  She likes pie and apples. —

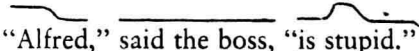
3a.  Would you like Super Salad? —

b.  Would you like soup or salad? ✓

4a.  (A + B) x C = X —

b.  A + (B x C) = X ✓

5a.  Alfred said, "The boss is stupid." ✓

b.  "Alfred," said the boss, "is stupid." —

The re-test should come after Unit 23, before the book turns to general listening comprehension. In order to get the best possible improvement of class scores, you should review the important points before giving the test. A quick way to do this is to put some words on the board and ask the class the number of syllables, which syllable is stressed, which has the pitch change, and which vowels are full. If you do this kind of quick review periodically and use frequent dictation, the class should do well on the re-test.

---

# SYLLABLE UNITS

---

## Unit 1 • Syllables

Unit 1 is long because it lays an essential foundation. The notes for this unit are especially detailed, since many of the points are also useful for later units.

Syllable-sensitivity is important because:

1. It helps students identify the exact syllable for stress marking, which the native speaker relies on for clear understanding.
2. It helps students notice reduced syllables, such as articles, auxiliaries, and grammatical endings. These are often missing from students' speech (example: "Where is post office?" . . . *wrong*).

### A

Play the Cassette or read the lists of words first vertically, then in random order. The students should tap their hands on their desks to count the syllables. Then call on individuals to tell how many syllables are in a given word.

### B ♦

The students' names can cause disagreement, which should be treated lightly. This is not an exact count exercise. Caution: Japanese de-voices the vowels "ee" (as in "eat") and "u" (as in "boot") between voiceless consonants or between a voiceless consonant and silence (as at the end of a word). Therefore, a Japanese version of the name Hiroshi or Yoshiko is apt to sound like two syllables. Do not allow yourself or the class to get tangled in argument, but just move on to the next name.

Another problem you may run into with Japanese students is that they count nasals ("n," "m," "ng") as syllables, with the result that a word like "insutanto" (the Japanese version of "instant") will sound like a six syllable word to a Japanese! You can explain that an English syllable needs a vowel in the center of the syllable. The most practical solution to this and other confusions is to use tapping exercises until students intuitively perceive syllables in an English sense.

Despite what would appear to be a worrisome variety of reasons for people not to get the point right away, most students do pick up the idea of syllables rapidly. The concept is repeated regularly in the following units.

A nice addition to this exercise is to have the students spell their names to you as you write them on the blackboard. This is a useful check of alphabet control. At moments of communication difficulty, it is helpful to be able to spell clearly, but a surprising number of advanced students are not able to say all letters of the alphabet correctly. Common errors are with the letters "i,"

“e,” “g,” “j.” Unless the control is automatic, spelling the problem word will just compound the communication difficulty. This is the time for students to discover alphabet weaknesses. The exercise also has the advantages of introducing the class members to each other and helping you to learn their names quickly.

## C

Answers for column 3:

|               |   |                |   |
|---------------|---|----------------|---|
| academic      | 4 | classification | 5 |
| sentences     | 3 | economy        | 4 |
| registration  | 4 | economical     | 5 |
| international | 5 |                |   |

Here are some cross-language comparisons of syllable number that you can put on the board. This is an enlightening exercise for some students.

| Spanish/English                       | Japanese/English     | Arabic/English                    |
|---------------------------------------|----------------------|-----------------------------------|
| clase/class                           | tere <u>b</u> i/TV   | lamba/lamp                        |
| chocol <u>a</u> te/chocol <u>a</u> te | mir <u>u</u> ku/milk | kim <u>i</u> e/chem <u>i</u> stry |

English: coca (2)      German: Kakao (2)

Japanese: koka (3)

hygiene (2)      Russian: gigiena (4)

French (1)      French: Français (2)

chocolate (2)      German: Schokolade (4)

Spanish: chocolate (4)

*Chocolate* is such a common loan word that many of your students may be able to supply a version from their languages. The comparison words given here are meant as rough examples. Your students may spell these words differently or even pronounce them differently, because of dialect variations, but the comparisons can be quite helpful.

## D

Some of your students may speak languages that do not normally have consonants at the end of words. They may feel the teacher is simply being fussy in

reminding them to pay attention to final consonants. This exercise and **F** can help motivate students to sharpen their final consonants, by making clear the grammatical significance of their presence or absence.

Answers:

|         |   |         |   |         |   |        |   |
|---------|---|---------|---|---------|---|--------|---|
| painted | 2 | rented  | 2 | added   | 2 | caused | 1 |
| crowded | 2 | worked  | 1 | faded   | 2 | filled | 1 |
| walked  | 1 | laughed | 1 | watched | 1 | closed | 1 |

## F

Students can practice alternate endings in pairs: One student says "dishes" and the other student says "dish." Words should be selected at random so that students won't simply answer mechanically without listening.

## H

You can play the Cassette or you can read both sentences and ask if the class heard a "wrong sentence" or a "right sentence." If the class seems relaxed, they can then be asked to test each other. You may feel uneasy asking students to say incorrect sentences. The advantage of doing it is that **they may** be able to focus better when asked to "feel" the error personally.

Answers (use these choices or choose your own):

1. The ice is cold. right
2. Her dress pretty. wrong
3. The bus late. wrong
4. The bus are late. wrong
5. He washes dishes. right
6. He needed a bike. right
7. She visit her sister. wrong
8. The river flooded the valley. right
9. This book was print with ink. wrong
10. Yesterday we rent an apartment. wrong

## I

Dictation:

1. They've already painted the apartment for her.
2. He didn't really need that much money.
3. She's trying to learn everything.
4. We've just started to learn irregular verbs.
5. You'll need two more boxes for all those dresses.
6. She packed her dress and blouses in the suitcase. (11)
7. The buses arrived at six o'clock. (9)
8. They wanted to rent an apartment. (9)
9. They rented it the day before yesterday. (11)

After the dictation, ask the class to report the total number of syllables of the last four sentences. They are likely to be surprised by the correct number. Tap out the syllables, if necessary.

In sentence 6, check the number of syllables for “dress” and “blouses.” Spelling is not important here; however the word is spelled, the student should be able to read it aloud with the correct number of syllables.

In sentence 8, the critical question is the tense of “wanted.” It is followed by a reduced syllable “to,” making it difficult to hear correctly.

In sentence 9, “rented it the” has three reduced syllables in a row. Sensitivity to the rhythm of these three short syllables will help the listener recognize the presence of the pronoun and article, which are so frequently omitted in students’ speech and writing.

## Self-analysis

The words “this is” may cause over-correction, with too much emphasis to a word, “is,” that should normally be deemphasized. That possibility is justified at this point of the course because of the importance of getting students to “feel” the presence of a syllable. No matter how unstressed or short a syllable is, it must still be present.