Erik L. Dostal

The Language Teacher's Golden Companion

Fully Revised | Sixth Edition

ERIK L. DOSTAL

Erik Dostal is the founding director of CA Institute, Brno, an EAQUALS accredited school that he established in 1997. He first visited Czechoslovakia in 1988 with his Czech-born father, and after the fall of communism traveled to Brno regularly to see family and to train with the city's first league team Boby Brno. He played soccer for the US Youth National teams which granted him a scholarship to play at Chapman University in Southern California where he studied linguistics and cultural anthropology and ended up with a multiple-subject teacher's credential.

In addition to running a globally recognized institute as well a consultancy company, Erik trains teachers, organizes workshops and even created the world-famous biennial International Language Symposium. He established a fully operating university by opening offsite campus for IDRAC International Business School in 2014 that has bachelor and master degree programs all in English with ECTS credits. He teamed up with Norwich Institute of Language Education (NILE) to provide an array of teacher training modules for primary and secondary schools in the Czech Republic as well as Delta. He is now back on the soccer field providing English training to his old team's youth system and is partnered with City Football Language School who conduct English courses for young learners aged 9-17 in the heart of Manchester City's Etihad Campus and New York's Mercy College. This is an initiative that opens the door for Czech youth players to connect and engage with the club.

Erik has also opened a language assessment center for Euroexam and ETS Global and plays a supporting role in the development and expansion of EAQUALS. He even finds time to operate his consultancy company ELD Consultancy & CPD. He has roles with city council and provides consultancy to the board of the Czech Ministry of Education. He lives with his son and his father.

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CA INSTITUTE

1997

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Dedication

To my dad, my son, and George for believing in me and for being my true teachers.

Greetings and welcome to The Language Teacher's Golden Companion

This book is a general resource for teachers either with no or very little experience in the English language classroom. It has also been adapted as the main textbook for our Teacher Training TEFL/TESOL 180 Certification Course at CA Institute. CA Institute is dedicated to providing highly professional TEFL/TESOL training that is practical and useful in teaching English. It is designed to prepare teachers of English as a foreign language to teach English anywhere in the world at a professional level.

Many schools in Europe, Asia, and increasingly throughout South America, North America and Africa are beginning to require their English teachers to have at least 120 hours of TEFL training alongside a bachelor degree of some sort. This course provides a total of 180 hours (150 coursework hours and 30 practicum hours).

CA Institute is based in Brno, Czech Republic, and was founded in 1997. We started our teacher training program in 2011 under the auspices of the University of Chicago. Our Teacher Training TEFL/TESOL course has since been approved and accredited by EAQUALS (Evaluation and Accreditation of Quality Language Services) and is recognized worldwide as meeting the highest possible standards. This course now acts as a stepping stone to all of our NILE (Norwich Institute for Language Education) modules on further teacher training, including the Delta. Over the years of countless action research, we found the need to write our own textbook so that the resource is more adaptable and the world of ELT more understandable for you.

Although the course is designed for teaching English as a foreign language, most of these approaches and methodologies can be used in any language learning environment. The book includes modules that prepare you to teach all levels and ages even under the most basic conditions. Unlike the CELTA and books related to it, this book along with the TEFL/TESOL 180 is not just for native speakers but it provides insight and tips for NNESTs (Non-Native English Speaking Teachers).

There are extensive sections on course methodologies and approaches, curriculum development, class lesson planning and teacher development. In addition, we have included an EFL glossary section and a Web Resources section.

In this book, we have attempted to set out basic principles of TEFL/TESOL in a clear and practical manner and to offer a framework for future learning and continuous professional development (CPD). We look forward to setting you off on an exciting career path as an EFL teacher.

I would like to thank all of the teacher trainers and teachers in training over the years for their continued feedback and corrections in making this sixth edition.

Erik L. Dostal

How to use this book

This book can be used in one of two ways, either as a language teacher in training in our TEFL/TESOL 180 course or as a reference for your own continual professional development.

As a language teacher in training you will see that this book is divided into 12 comprehensive modules. It is ideal for you to read through each of the modules before attending your face-to-face sessions. Please research each of the topics further and when you come to your lecture, join in on the discussion and contribute to the next edition of the book. You are very much a part of the development of this project and your input it appreciated. Your lectures are designed as discussions with live demo lessons as part of your practicum. Each module is followed by quizzes and tasks. The answers to the quizzes are in the appendices of this book. Test yourself first and then double-check the answers.

When doing your tasks, please focus on the following:

- Theme – keep the same theme throughout to see how we recycle language.
- Age group – Very young learners, young learners, teens, adults, or third agers.
- Level – A1 – to C1

The tasks need to be submitted to the review board and you will receive constructive feedback that will lead to your final project and presentation.

As a current or future language teacher I hope that you find the content stimulating and that it pushes you to ask the question, "Why?". It is designed for you to try new things in your classrooms. You can also contribute to future editions of this book by writing directly to me at erik@ca-institute.com. Your ideas and feedback make for better teachers in the future.

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MODULE **7**

Productive Skills

MODULE 7 Productive Skills

You will find that a good deal of your students' needs fall into the productive skill of speaking and responding. As a trained teacher, you have a great deal of responsibility in developing students' speaking skills.

PPP concerns getting students to focus on and practice specific language items, usually one at a time. In PPP the students' attention is on the language items being used. This is unlike most real life situations, where the language user's attention is on getting their ideas across. In other words, the focus is on meaning and communication, rather than on form. Students need to have some opportunities, in the supportive environment of the classroom, to try using language as it is used outside class, with the focus on communication. This will prepare them for speaking and writing, as they will need it in their language experiences with native speakers and other language users.

However, before you learn about how to tackle pronunciation and intonation in the classroom, we need to talk about.

English as a Lingua Franca (ELF) in Brief or English Varieties & Pronunciation

To what extent do teaching materials reflect the types of English your learners encounter and the types of people they communicate with in their daily lives? That is, do they raise your learners' awareness of English as a lingua franca or do they teach artificial grammatical structures, culturally specific idiomatic expressions and native-speaker models of pronunciation? The problems caused by this mismatch between what types of English are taught and what learners really need is highlighted by Jennifer Jenkins (2007:198).

,In terms of the English language specifically, its rapidly growing dominance as the world's main lingua franca is leading to both increasing diversity in the way the language is spoken, and to corresponding attempts to limit the diversity by the continued 'distribution' of native speaker norms to an ever-larger number of English speakers (Jennifer Jenkins 2007:198)'.

Before we delve into what ELF actually is, we need to think about some key terminology and key concepts. You will see, and hear in discussions, mentions of **native** and **non-native speakers**. Who are they and how do they fit into the picture of language learning and teaching? Many students arrive in the language classroom wanting to 'speak like a native speaker'. Just for fun, try asking them: 'Which native speaker?' They will not be able to explain. So, you try to help them: 'Northern American, maybe from New York, Staten Island or the Bronx? Or possibly British? Scottish or English? Glasgow or East London?' The confusion about who a native and non-native speaker is drives a very lively discussion in the ELT world.

To set the scene, the term **native English speaker** is used in this chapter for people whose primary language, i.e. their L1, is English, they were born/grew up/live in a country where English is the official language AND English is their primary tool for communication. The term **non-native English speaker** is used for those people who were born/grew up/live in a country where the official language is other than English, they use a different language as their primary means of communication and, often, they started learning English only after mastering their primary language, i.e. as their L2 or even L3.

Please note, in terms of who is more suitable for teaching English, you can join the discussion on Twitter, LinkedIn or Facebook. At CA Institute, we strongly believe in the value of diversity and providing our students with access to an international team of teachers from all around the world.

ELF – WHAT?

Sean Sutherland (2008:10) provides us with a working definition of English as a lingua franca (ELF):

> „. . . how non-native English speakers use English with each other, in the absence of native English speakers. Rather than focus on examining non-native speakers' speech for mistakes . . . ELF research looks at how proficient non-native English speakers communicate effectively with each other (Sean Sutherland 2008:10).

Henry Widdowson in Jenkins (ibid:7) goes on to define the language content of ELF as:

> ‚The modified forms of the language, which are actually in use should be recognised as a legitimate development of English as an international means of communication. The functional range of the language . . . enables its users to express themselves more freely without having to conform to norms, which represent the socio-cultural identity of other people (Henry Widdowson in Jenkins ibid:7)'.

You might be thinking that this contradicts your teacher training and the language teacher's role as a provider of accurate models and corrector of errors. ELF approach-

es may be outside your comfort zone; however, try making an authentic recording of two non-native English speakers having a conversation. Consider how they communicate meaning, then focus on features of their pronunciation and use of uncountable nouns as countable, e.g. 'informations', 'staffs', 'advices'.

Then, ask yourself:

- Was communication successful?
- Are these features consistent in ELF contexts globally?
- Would 'native speaker' norms add anything to the mutual intelligibility process?

If you answered 'yes' to the first two questions and 'no' to the third, then the case for incorporating ELF into your lessons is highly convincing.

The important point about ELF to remember is that the communication is **between non-native speakers** and **without the presence of a native speaker**.

Consider the needs of students who are learning English to mainly communicate with other non-native speakers, in this situation, English is used as a lingua franca (ELF) – a common language between people who do not share the same native language. So their needs are quite different to students who go to the UK, for example, and want to integrate within that culture and so may want to sound as much like a native speaker as possible. The priority for students using ELF, on the other hand, is to be as intelligible as possible to the people they are communicating with. This does not necessarily mean sounding like a native speaker.

So how do we know what features of pronunciation are most important for maintaining intelligibility?

In her book, *The Phonology of English as an International Language* (OUP, 2000) Jennifer Jenkins collected data about the pronunciation features which caused the most communication breakdown in her multilingual classes, and used this research to draw up a list of pronunciation priorities in an ELF context. She called this list the Lingua Franca Core, or LFC.

There are four main areas that the LFC focuses on, which are thought to be essential for students to get right if they are to remain intelligible. These are:

1. Most consonant sounds
2. Appropriate consonant cluster simplification
3. Vowel length distinctions
4. Nuclear stress

'Appropriate consonant cluster simplification' means that adding a sound is better than deleting a sound. For example, if you pronounce 'helped' with two syllables instead of one by inserting a vowel sound between the /p/ and /t/ cluster, Jenkins' data suggests you're still likely to be understood in an ELF context. But if you miss out the /p/, for example, then ELF intelligibility is much more at risk.

Pronunciation features that we often teach as part of a traditional syllabus, but which are NOT included in the LFC because they have no impact on ELF intelligibility are:

- /ð/ as in the 'th' in 'mother', /θ/ as in the 'th' in 'thumb', and dark 'l' as in the end of 'little' in most British accents
- word stress (although critics have queried this omission, given that nuclear stress is included in the LFC)
- stress-timing
- exact vowel quality (as opposed to vowel length, which is a core item)
- pitch movement (tone)

(adapted from Walker, R.: *Teaching the Pronunciation of English as a Lingua Franca*, OUP, 2010)

Pronunciation features that we normally teach but which are not included in the LFC because they actually have a negative impact on ELF intelligibility are:

- vowel reduction, schwa and weak forms
- certain features of connected speech – linking, assimilation, coalescence
- (adapted from Walker)

It is not to say that these non-core items are not worth teaching with the students' listening skills in mind. Receptively, it may be useful for students to be aware of things like features of connected speech. But in an ELF approach, learners would not be expected to produce them, because it might only serve to make them less intelligible in their day-to-day lives.

ELF – HOW?
AWARENESS-RAISING:

You can raise your learners' awareness of ELF by exploiting authentic listening texts during lessons (using podcasts, DVDs, etc.) which feature a wide range of speakers and global varieties of English. Design activities which highlight how meaning is successfully communicated and then have your learners focus on consistent language features. Emphasise how these are not sub-standard versions of the English used in countries where English is a first language.

Approach to correction

During speaking and writing practice activities, foreground successful communication over language accuracy. Praise students' attempts at expressing themselves and avoid correcting consistent forms which don't adhere to 'native speaker' norms but which are comprehensible ('informations', 'discuss about', etc.).

Teaching ELF

Conduct a needs analysis to find out whether your students use or are planning to use ELF, or whether they need to integrate in an English-speaking country. This can be as simple as asking your students where they see themselves in 2/ 5/ 10 years' time Then conduct a diagnostic test, like you would with other language areas such as grammar, to find out which areas of the lingua franca core, or LFC, students need to work on producing. It would also be helpful to know the language backgrounds of the people your students will be talking to, in order to work on appropriate accommodation skills, too (in other words, adjusting your expectations of what pronunciation you will hear, according to who is speaking).

If you are using a set course book in your class, look at the LFC (see above) and consider how the pronunciation exercises in your course book compare to the pronunciation features identified as important for maintaining intelligibility in Jenkins's data. Then match those areas to the needs of your students. If possible, skip the irrelevant pronunciation exercises and spend more time on LFC priority areas, such as nuclear stress, by taking extra pronunciation activities into the classroom to focus on these.

You can help learners to become more familiar with a range of non-native accents, especially those they are most likely to encounter in their specific context. Familiarity is a key factor in a listener's ability to understand an accent (according to Field, J.: 'Intelligibility and the listener: the role of lexical stress' in TESOL Quarterly 39/3: 399-424, 2003). Being more aware of the issue of familiarity as a listener might also raise students' awareness of how features of their own accent could cause difficulty for someone who is not so familiar with it. Using listening activities featuring non-native accents can help students accept the reality of accent variation, and challenge negative perceptions of their own accent and others'.

Where can I find audio featuring non-native speakers?

In his book, *Teaching the Pronunciation of English as a Lingua Franca*, R. Walker suggests using interviews with non-native internationally known figures, such as football managers, or using clips from news websites from around the world. His book also comes with a CD of recordings of non-native speakers. Other resources to check out are **The Speech Accent Archive** and **The International Dialects of English Archive** (IDEA). But don't forget that, in a multilingual class, the students themselves are a great resource.

Adapted from https://iran.britishcouncil.org/en/teach/eod/ELT/lingua-franca and https://www.britishcouncil.org/voices-magazine/how-teach-english-lingua-franca-elf

Pronunciation and Intonation

To be able to understand spoken English, and to speak it effectively, students need to know a lot of pronunciation rules and patterns. For example, they need to know how to pronounce each new word, say its component sounds and which syllable or syllables to stress. Also, students need to learn rules of sentences and intonation, which parts of sentences are most heavily stressed and how the voice goes up and down in statements or questions, for example.

The value of teaching pronunciation arouses considerable debate in English language teaching. There are those who argue that it is not worth teaching at all, it cannot be taught and that it is not a good use of class time. However, it can be highly effective when trained to use a phonemic chart properly. We also need to ask, among other things, which variety of English to teach.

Although CA Institute is based in the Czech Republic, we maintain an international student body. Regardless of where the learner is from, issues of intelligibility always arise. It was found that most students, when coming across a new word, were inclined to pronounce the words as they were spelled. Interestingly, there are no recorded instances of students using Received Pronunciation (RP) even though they are subliminally exposed to it through their course books, which have only recently started to include some North American pronunciation.

Pronunciation

Most students, when coming across a new word, have the inkling to read the words as they are spelled or as close to the pronunciation rules of their own language as possible.

To address some of the issues, I have developed a General North American (GNA) phonemic chart, which is integrated into our lessons alongside other materials. We will also look at other phonemic charts in use to offer comparison and choice. You will, therefore, be introduced to the two charts: General Northern American (GNA) and Received Pronunciation (RP or, as some say, British English).

In order to understand spoken English in a global sense, and to speak it effectively, language learners need to know pronunciation rules and patterns. Teachers in turn need to understand how to incorporate phonology into classroom instruction. The phonological scale in the new CEFR (Common European Framework of Reference for Languages), which was published in September 2017 by the Council of Europe, features such descriptors as overall phonological control, sound articulation and prosodic features. This can be used as a framework for structuring the teaching of correct pronunciation patterns.

Training teachers to teach pronunciation is a daunting task and even trainers are often reluctant to deal with it. It is a grey area in our field that I find inadequately ad-

dressed. We need to make teaching pronunciation effective, enjoyable and easy in the classroom. Unfortunately, there is still not enough published in this area.

The English that students are able to produce is evolving at an increasingly rapid rate which means that as teachers we have to evolve even faster. Stephen Krashen has claimed that once our students are at around B1 level, they can basically learn the language on their own. Be that as it may, the fact remains that pronunciation will always remain an area where teachers should be prepared to provide guidance. Students' phonological control leads to better intelligibility and more confidence in the world of business, academia and culture.

The Rise of GNA

After many years of conducting action research, tinkering with and tweaking charts made by my predecessors, I designed an entirely new color-coded General North American phonemic chart that represents the Silicon Valley/Hollywood sound and employs the appropriate subset of IPA phonemes.

This chart will be introduced below, but before doing so, I would like to consider the role of GNA in the world today. On the subject of English as a global language, Enrica Piccardo (2016:6) writes in the Common European Framework of Reference for Languages: Learning, Teaching, Assessment Phonological Scale Assessment Report,

> ...*a new sensibility has been emerging in the applied linguistics scholarly community when it comes to evaluating the traditional idea of the "native speaker" as a model or perception of the norm in pronunciation. This is especially visible in English considering the movement towards 'global Englishes' or 'English as a Lingua Franca', but similar considerations have been applied to all languages.*

What is global English? And is it not the case that GNA should be regarded as being its dominant exponent? This is an undeniably provocative question and I substantiate my pro-GNA stance in the following way. Unfortunately for the majority of teachers in Europe and around the globe, British English (BrE) is beginning to lose its dominant position. I should like to clarify that this decline refers to British English generally, rather than Received Pronunciation (RP), which is an accent that is not widely used by the general population. As long ago as 1974, Peter Trudgill estimated that only 3% of the British population speak RP. According to David Crystal's website, this percentage remains the same in 2016. Regardless of the authentic use of RP, the fact remains that British English is habitually used in advertisements for upscale products or services. Perhaps even more salient is the tendency for speakers of BrE to be cast as villains in Hollywood blockbusters or, more understandably, in stories or fantasy films featuring kings and queens. As Trudgill points out:

"... there is a long history in American science-fiction and horror films for sinister, menacing characters to be given RP accents."

Janne Sønnesyn observed the same in her dissertation:

"... RP, in particular, and English with other accents are judged more suitable to villains than heroes. (2011 :81)"

Even the Queen is implicated:

...it seems the prestige accent of villainy ...has typically had something in common with the Queen: namely, the Queen's English, a dialect that is at the same time both terribly posh and deliciously evil. (Chi Luu, 2017).

It is well known that children mimic accents better than adults who already have well established phonological patterns. While watching Nickelodeon with my young son, I was compelled to conclude that each and every single cartoon is in GNA. To be fair, Nickelodeon is an American cable and satellite television network for children, however, it does have a global reach. The question arises as to the nature and origin of TV content consumed by children worldwide as well as the particular dialect or accent of English in which this content is presented. By my own estimate, the Disney Channel, the Cartoon Network, air 20 GNA cartoons to just one RP cartoon.

Also worth considering is the American attitude towards British English. According to Joel Stein, TIME satirist:

"...When things become difficult or unpleasant, I'm out of there. Turns out that recipe has seven steps? We're ordering pizza. Those characters have British accents? This DVD is getting mailed right back to Netflix. Let's just say I have been to „The Grand Inquisitor" chapter of The Brothers Karamazov and I have turned right around."

Saturday Night Live highlights the American attitude with the British accent in a sketch that is a mock up of a trailer for a British crime/thriller film that can be seen at https://www.youtube.com/watch?v=pPY-sCiRCeA, which suggests that if Americans won't understand it, neither would the rest of the world.

The ever-increasing importance of GNA is illustrated by the global geopolitical and societal changes characterizing the 20th century. Listing reasons for the emergence of English as a global presence, Crystal notes the shift towards a US-based entertainment industry:

... the years preceding and during the First World War stunted the growth of a European film industry, and dominance soon passed to America, which oversaw from

1915 the emergence of the feature film, the star system, the movie mogul and the grand studio, all based in Hollywood, California. [English as a global language]

In Matthew Engel's new book (2017), That's the way it Crumbles: The American Conquest of English, he explains how America's cultural supremacy affects British gestures, celebrations and way of life, and how every paragraph and conversation includes words the British no longer perceive as Americanisms. He claims that young British people use between 300 and 400 American words per day and that number is growing dramatically. Engel even goes so far as to suggest that by 2120, American English will have absorbed the British version entirely.

The emergence of North American English as a dominant force shaping the English we speak today reflects the USA's political, economic, and social power. GNA is the language of entertainment, medicine, science, politics, computing, business and trade. In terms of sociolinguistics, the relation between language distribution and power or prestige cannot be overlooked. California's economy alone ranks 5th in the world ahead of the UK and Brazil. A simple example in the sphere of computing is a special event hosted by Apple on September 12, 2017, reaching diverse audiences around the whole world. It was, inevitably, in GNA.

Another indicator of the penetration of GNA is the number of Californian companies on the Forbes Global 2000 list, which is an annual ranking of the top 2,000 public companies in the world by Forbes magazine. The Californian companies include Google, Apple, Intel, Disney, Hewlett Packard, Cisco, Oracle, Facebook, Western Digital, PayPal Holdings, EBay, Netflix, Tesla, Adobe and Yahoo.

The populations of countries also affect the influence they have. The United Kingdom of Great Britain and Northern Ireland has a population of 63 million people while the United States of America has population of 310 million, almost five times greater.

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The Phonemic Charts

When starting any course in any language, language learners want to know how to pronounce each new word, say its component sounds and which syllable or syllables to stress. They also have a strong urge to learn of rules of sentences and intonation, which parts of sentences are most heavily stressed and how the voice goes up and down in statements or questions, for example.

Unfortunately, from a foreign student's perspective, English pronunciation is extremely complicated. It contains an exceptionally wide range of sounds and the rules, which govern stress and intonation are unusually complex. Thus, it is necessary for EFL courses to include a focus on pronunciation features right from the get go. Once you introduce a phonemic chart to the class, teachers can do error correction and constructive feedback more effectively.

Pronunciation resources, teacher training and teaching

Regardless of the variety of English that teachers focus on in their teaching, there is still the underlying issue of the approach to teaching pronunciation and preparation of teachers. As Amanda Baker (2011) found in her research into teachers' cognitions and practices,

> *Relatively few teacher education programs provide courses on how to teach L2 pronunciation. In fact, research has indicated that many L2 teachers have received little or no specific training in this area and that teachers can be reluctant to teach pronunciation due to lack of training in pronunciation pedagogy and/or access to appropriate materials.*

In such situations it is inevitable that teachers are ill equipped to teach pronunciation systematically and are left to rely on their own intuition. They lack confidence in teaching it and even avoid doing so. This is at great odds with the needs of EFL learners, many of whom hope to acquire native-like accents regardless of the lingua franca models promoted.

Teacher training courses and resources have a responsibility to introduce the teaching of pronunciation as a major component in their teacher training courses. The best known English based teacher training courses, CELTA and TESL, at best marginalize it as Pronunciation Studio also testifies. CA Institute encountered an interesting case when it was hiring a teacher who had recently gained the CELTA qualification. At interview she knew nothing about phonemes or phonetic charts. If Grade A, which this teacher got, can be awarded to people with such critical gaps in their knowledge and skill set, phonology is obviously marginalized at the highest levels. The Delta syllabus does have a phonology module, although this can only be attempted after several years of teaching experience.

For entry-level trainees, the TEFL/TESOL 180 course at CA Institute prioritizes phonology teaching as do our CPD seminars and workshops. The cert/TESOL and dip/TESOL provided by Trinity also does afford pronunciation some attention, but focuses inevitably on RP. There is a great scarcity of materials focusing on GNA. The vast majority of course books used by students in Europe are produced by the major publishers such as OUP, CUP, Pearson or Macmillan, all of which are British based publishers, which tend to favor RP over accents representing the GNA variety. For example, when our students who come from many parts of the world, open a course book and read the word ear, they say /ɪr/ (AmE) not /ɪə/ (BrE). However, there is an evident attempt at balancing things nowadays. Cambridge online dictionaries, for example, have an American edition. And the best-selling course book series, English File now has its American English File version.

In addition to books, the 21st century phenomenon of apps offers great potential for phonology teaching. Given the range of GNA described above, there is clearly a huge opportunity ahead for publishers and app developers seeking to develop course books focusing on English as a Lingua Franca (ELF) standard. The world's largest self-study language app, Duolingo, is completely in GNA. Unfortunately, the quality of audio is inadequate as it is mostly provided in the form of mechanical, inflectionless utterances which fail to illustrate the phonological qualities of natural sounding speech. As far as GNA is concerned, there is one striking app that teaches GNA, which paradoxically, is produced in China with technology from the USA. I came to know about Speech Graphics through a program on CNN and upon further investigation found out that saundz.com bought this technology to create its own app which only works on iPads. Speech Graphics is most impressive in that it is able to show the passage of air from the diaphragm all the way through to the mouth and what the inside of your body looks like when producing each of the sounds. At this point in time, teachers need to be creative in their explanations using their hands or mouthpieces to show students how to position their speech organs in order to replicate a sound. When students only echo or mimic a model, they can only imagine that they know the positioning of their speech organs and this is why sounds are so often produced inaccurately.

The most popular pronunciation app to date, judging by download count, is Sounds: The Pronunciation App, which is based on Sound Foundations by Adrian Underhill and

produced by Macmillan, while the most effective app on the market for GNA is American English Pronunciation (American English IPA Practice APP). CA Institute is currently preparing its own pronunciation app with an expected 2018 launch date.

An overview of phonemic charts

When pronunciation is taught at all, some features are covered in other sections of lessons. For example, vocabulary lessons will cover the pronunciation of new lexical items. However, there are also lessons or segments devoted specifically to pronunciation activities. Because of the high number of English sounds, generally 44, it is necessary for EFL courses to focus on them from the outset. We will now focus on the use of phonemic charts for constructive feedback in each and every one lesson. We are recommending my GNA phonemic chart as the Lingua Franca chart. Once introduced to the class, the chart provides teachers with a reference point that that makes constructive feedback more effective.

Adrian Underhill, Scott Thornbury, Piers Messum and Roslyn Young are among some of my predecessors who have devised effective phonemic charts for regular classroom use, but since none of them are native to North America, their charts do not properly address the sounds of General North American English (GNA).

Underhill's phonemic charts (RP on the left and GNA on the right) that you will often see in many language schools and classrooms in Europe transcribing North American English, I have adopted the IPA symbols used by New Oxford American dictionary built in to all Apple products and the Longman Pronunciation Dictionary (Wells 1990). I also list the symbols used in the Merriam-Webster and American Heritage dictionaries for users familiar with these.

To provide some practical insight into my development of a GNA chart, let's begin with issues that arose in the classroom when I used the following GA charts with my students over the years. I recall my excitement when Adrian Underhill published his famous GA chart in 2011 and I read through Sound Foundations. I attended his workshop and then encouraged the teachers in our TEFL/TESOL 180 to watch his videos on YouTube: Introduction to Teaching Pronunciation Workshop.

I experimented with Underhill's GA phonemic chart, trying it out in a variety of classroom contexts with our students and trainee teachers. However, the use of this chart to practice and teach the sounds of GNA led to the same difficulties.

At CA Institute, students attend courses for 50 minutes once or twice a week, which means that our time to do some magic is limited. The problems we encountered include the following:

- The chart is in black and white. It seemed unattractive and intimidating for students and teachers in training.
- Unlike Underhill's BrE chart, the layout of phonemes in his GA chart fails to provide an accurate "geographical map" of the relative positions of articulators in the mouth. This is understandable as Underhill does not speak American English and is not a member of that group.
- It lacked the r-colored vowel sounds. This is significant because rhoticity is a key characteristic of GNA. Note, for example, the presence of postvocalic /r/ in such words as car and ear.
- There was confusion among students with /ə/ vs. /ʌ/, /ɝ/, /ɔ/ vs. /ɑ/
- /h/ is not in the right place.
- The symbol in the upper right-hand corner is confusing.

After many years of accepting this as the gold standard, I gave up. I have had my students download and pay for his app through iTunes but it didn't work. Once downloaded, only half the screen would appear and certain sounds had glitches and these problems persisted.

However, what was most dispiriting was having a British person replicating the sounds of GA on his app. How hard would it have been to find some American to be the voice? To date, there still isn't a single app that can give useful feedback to language learners. However, this is something that we are currently developing.

There were signs of promising progress when I discovered a version of a GNA chart published by Scott Thornbury in 2010, rendered in color. He discusses this at his A to Z of ELT blog (https://scottthornbury.wordpress.com).

Phonemic chart for North American English

(adapted according to Roca, I., and Johnson, W. 1999. A Course in Phonology. London:Blackwell).

i bee	ɪ bin	ʊ foot	u boot	p	b	t	d	tʃ	dʒ	k	g
el fate	ə/ɚ data	oʊ toe	aɪ tie	f	v	θ	ð	s	z	ʃ	ʒ
ɛ bed	ɝ bird	ʌ bud	aʊ fowl	m	n	ŋ	h	l	r	w	y
æ bad	ɑ pot	ɔ bought	ɔɪ boil								

© Scott Thornbury 2010

☐ Consonants ☐ Pure vowels ☐ Homogeneous diphthongs ☐ Heterogeneous diphthongs

However, there were a number of limitations:

- Phonemes are not laid out accurately in relation to where in the mouth they are produced. But this is not the author's fault: he simply doesn't speak American English.
- It lacked the r-colored vowel sounds. This is significant because rhoticity is a key characteristic of GNA. Note, for example, the presence of postvocalic /r/ in such words as *car* and *beer*.
- /ɚ/ as in *mother* and *father* not the last sound in the word data. This is how any New Zealander would pronounce it.
- In being simple, it ended up being far too rudimentary.

Then in 2014, Piers and Rosylin published their GA chart, examples of which can be seen here Messum, P., & Young, R. (2014). Pronunciation Science (PronSci charts). Retrieved from https://www.pronunciationscience.com/materials/.

The chart is in color like the Fidel charts developed by Caleb Gattegno for his Silent Way methodology.

However, it takes a long time for teachers and students to learn to use it, which makes it rather intimidating.

i	ɪ	ʊ	u	ɪr	ʊr		eɪ	
ɛ	ə	ʌ	ɝ	ɚ	ɔr	ɔɪ	oʊ	
æ	ɑ	ɔ	ɛr	aʊr	ɑr	aɪ	aʊ	
p	b	t	d	k	g	tʃ	dʒ	
ʃ	v	θ	ð	s	z	ʃ	ʒ	h
m	n	ŋ	l	r	w	j		

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For transcribing North American English, I have adopted the IPA symbols used by New Oxford American dictionary built in to all Apple products and the Longman Pronunciation Dictionary (Wells 1990). I also list the symbols used in the Merriam-Webster and American Heritage dictionaries for users familiar with these.

The main differences between my chart and the others:
- It is in color which benefits the majority of students who are visual learners. The color helps them to remember the sounds and the map of the chart.
- /ə/ and /ʌ/, /ɑ/ and /ɔ/, /ɝ/ and /ɚ/ are separated on the chart by a dotted line which means that these sounds are very similar in GNA.

Vowel sounds:
- Blue: monophthongs. The teacher's metalanguage for this could be single vowel sounds or one vowel sound – whatever is easiest for students to grasp.
- Peach-orange: r-colored vowel sounds
- Green: diphthongs: or double vowel sounds

Consonants (Gray background):
- White-colored – voiceless
- Colored – voiced
- Nasal sounds are snot-colored. This helps students to understand how these sounds relate to their nasal cavity. The use of the word snot, as well as the image it evokes, is a deliberate joke.

These colors make it easy to teach to students in less than an hour. They know it for life when it's taught properly.

As you can see, this chart is both easier for teachers and students worldwide because they can relate to it. It can be introduced in a classroom setting in less than an hour.

Minimal Pairs

Minimal pairs are two words which are different from each other by only one meaningful sound (or phoneme), e.g. hit /hɪt/; heat /hit/. These are sounds that are made in the same area of the mouth and may be difficult for students to reproduce. Many students may not even hear subtle differences between such similar sounds. In some cases the phonemes may not even exist in the learners' first language.

For example, Spanish speakers have difficulty distinguishing the sounds /b/ and /v/. In Spanish the /v/ sound is used quite differently than in English, therefore students do not always hear it. Some Asian languages do not have the /l/ and /r/ sounds, making it difficult for students to distinguish words like load and road.

In order for these students to make such a distinction, they need:
- focused guidance in identifying and recognizing differences between such sounds in focused listening exercises,
- instruction of how to make the sound,
- an active demonstration of where and how in the mouth such sounds are made.

Therefore, EFL teachers generally focus on comparative sounds that are difficult for some learners.

Minimal pairs may occur in:

- the initial position, at the beginning of a word, e.g. ban/van
- the medial position, in the middle of a word, e.g. ship/sheep
- the final position, at the end of a word, e.g. with/whizz

The following list illustrates the concept of minimal pairs-phonemes made in the same area of the mouth that occur in the same position in a word (initial, medial or final) and is by no means exhaustive.

Examples of minimal pairs are the following:

- /θ/ vs. /d/ initial: thin/din, thank/dank, think/dink, final: death/dead, held/health
- /i/ vs. /I/ medial: seat/sit, beat/bit, feet/fit, cheap/chip, initial: eat/it
- /p/ vs. /f/ initial: pat/fat, patter/fatter, pin/fin
- /r/ vs. /h/ initial: red/head, reed/heed, rack/hack
- /v/ vs. /b/ initial: van/ban, very/berry, vest/best
- /l/ vs. /r/ initial: load/road, life/rife

Intonation

Most accounts of intonation concentrate on three main areas:

1. Placement of stress in stretches of more than one word
2. Division into speech units
3. Identifying and using tone

Placement of stress

Everyone seems to agree that one of the most important barriers to successful communication in English is the incorrect placement of stress. Stress is important in recognizing words, but in utterances containing more than one word, the placement of stress is equally important. It is easy to find examples of how we create differences between ambiguous utterances by using stress, the most important matter being the placement of the strongest (primary) stress. One of the best-known examples involving primary stress placement is the difference between

I have **plans** *to leave* (I have to leave some plans)
AND
I have plans to **leave** (I am planning to leave)

It would make practically no difference to intelligibility if stressed syllables were said on a high pitch with the others on a low pitch, or with the stressed syllables low and the others high. You could get the correct stress just by making the relevant syllables longer than the others.

Division into speech units

Another important function attributed to intonation is the division of speech into pieces, often called **tone units** or **speech units**. The boundaries between units might be made by a brief silence (pause) or by slowing down before returning to the normal speaking speed. This may be classed as an aspect of English rhythm. We can find lots of examples where the meaning of what we say might be misinterpreted if the divisions are placed where they are not expected. A common example is based on how we show the difference between relative and non-relative subordinate clauses:

The brother who is in prison | was born in London.
AND
The brother | who is in prison | was born in London.

The first example suggests that there is more than one brother while the second suggests that there is only one. Although this example shows a genuine linguistic distinction, it is hard to believe that learners need lessons in making breaks of this sort: most manage it quite naturally.

Identifying and using tone or tonality

This is the aspect traditionally described in terms of pitch levels and movements. Here we find things like rising and falling tones, low and high heads, key and many other concepts devised to describe and classify variation in terms of pitch. For much of the twentieth century, it was believed to be important for students to learn to make and recognize pitch patterns in order to be able to express emotions and attitudes. I feel we now have to move on from this approach, for reasons such as the following:

1. Research into the relationship between tone and emotion has never succeeded in showing a reliable correspondence between the two – there is simply too much variability.
2. The attempt to treat intonation as a branch of phonology has been only partly successful.
3. It is undoubtedly true that pitch variation helps us to convey such things as emotions and attitudes but to imply that pitch variation alone can do this is wrong.

We use a very wide palette of prosodic variables when we speak (as pointed out by Crystal, 1969), and factors such as voice quality, timing and loudness play important roles.

4. Many writers in the past have claimed that the use of tone is linked to grammar or syntax (following Halliday, 1967). An old example is the claim that we use a rising tone for yes-no questions and a falling tone for wh – questions – this has been disproved for English by studies of real-life speech (Crystal, 1969).

Some of the above problems concerned with tone are answered by linking it not to emotional states but to discourse, largely as a result of the work of Brazil (1994). The rise of the popularity of the discourse intonation approach is summarized in Setter (2005). Tone (rising, falling and others) and key (high, mid or low) can signal such things as whether information is new or old, or if a speaker is expecting a listener to take over the conversation. Unfortunately, most of these functions are described purely in terms of pitch variation and ignore the other factors mentioned in point 3 above. As a result, the specific claims about the functions of tone and key are not scientifically proven.

You can see Judy Gilbert on YouTube Judy Gilbert (2011, June 23). Seven Essential Concepts Retrieved from https://www.youtube.com/watch?v=BPmjGHdK5v8

Priorities for teaching intonation: conclusions

Here is some advice for teachers:

Do not concentrate on learning rules for choosing the right pitch movement to use in a given situation or context, especially in relation to emotions and attitudes. However, bring in the kazoo or a rubber-band to demonstrate them. The kazoo is ideal for this as it hides your voice and ideally mimics intonation in words and full sentences.

Do concentrate on learning how to place stress (especially primary or 'nuclear' stress) correctly, on how to recognize which syllables are stressed, and on understanding how rhythmic factors (pausing, or slowing down and speeding up) help to reveal speech unit divisions. For the great majority of learners, the most useful intonation activity is to study naturally spoken examples of English, repeating them aloud as much as possible and concentrating on how words and phrases are highlighted; a good example is found in Cauldwell (2012). In this way we can avoid the laborious process of explicitly learning to produce and recognize tones. This aspect of pronunciation has to come automatically through conversing in the language.

Another aspect of intonation is **mood**. The reason intonation is so complicated for language learners is that intonation patterns of native speakers depend greatly on what they want to convey with the utterance. This is greatly embedded in the intent of the speaker as well as the emotional state or feeling to be conveyed. Therefore, it is wise to give students practice in understanding and using various intonation styles to express

various intentions such as certainty, doubt, excitement or general emotions. This can be achieved within the context of a role-play, or even just using one sentence written on the board and saying it with different intonation, or intention.

Example activity – Practice saying this sentence to express the following meanings:

My mother bought me a birthday present.

1. Emphasize that it was your mother and clearly not your father.
   *My **mother** bought me a birthday present.*
2. Emphasize that it was a birthday present not an anniversary present (stress birthday).
   *My mother bought me a **birthday** present.*
3. Express that you are puzzled because it is not your birthday (rising intonation for question).
   *My mother bought me a birthday **present (?).***
4. Say the sentence in a way that is very surprised (stress bought and birthday).
   *My mother **bought** me a **birthday** present.*
5. Say the sentence in a way that shows you do not like the present (falling intonation at end expresses disappointment).
   ***My mother** bought me a birthday present.*

For the EFL student, intonation and stress can be the most difficult aspects of the spoken language to understand. Therefore, an EFL teacher should be ready to support their students with meaningful activities.

Pronunciation and Intonation Constructive Feedback

When using a text-based approach, constructive feedback happens in all areas of lexis and syntax; speaking and listening; and all aspects of the language being taught. Students get feedback not only on sounds, but also on all aspects of language. Since teachers should be great listeners, they should also be able to catch each mispronounced word, phrase or sentence. The main errors need to be written on the board. Feedback needs to happen beyond echoing, where students are able to use their "inner voice". It needs to be their voice, not the teachers'.

As Caleb Gategno writes in Teaching Foreign Languages in Schools:

"The Silent Way, error correction is entirely based on awarenesses. Common to all mistakes, large or small, is the need for the student to become aware of some

aspect of the language which he needs to work on. A mistake is an opportunity for change that the teacher should not waste. If the teacher just gives the student the answer, the creative tension of the moment is dissipated. Instead, the student needs to effect a change on himself, within himself and by himself, and he can only do this through his own awarenesses. The teacher can help by provoking the specific awarenesses he sees are needed. Students need to self correct."

What Caleb Gategno means by *awarenesses* and what is important to pronunciation training is that by the use of a phonemic chart, students are able to self correct without ever hearing the teachers voice. This is highly effective constructive feedback because the teacher acts as guide.

Assessment of student phonological control

The CEFR Companion Volume with New Descriptors September 2017 that contains a section on phonological control.

"From an extensive review of the literature and consultation with experts, the following core areas were identified to inform work on descriptor production:
- articulation including pronunciation of sounds/phonemes;
- prosody including intonation, rhythm and stress – both word stress and sentence stress – and speech rate/chunking;
- accentedness accent and deviation from a 'norm;'
- intelligibility accessibility of meaning for listeners, covering also the listeners' perceived difficulty in understanding (normally referred to as comprehensibility)

However, because of a certain overlapping between sub-categories the scale operationalizes the above-mentioned concepts into three categories:
- Overall phonological control (replacing the existing scale);
- Sound articulation;
- Prosodic features (intonation, stress and rhythm).

Overall phonological control

Intelligibility has been a key factor for discriminating between levels. The focus is on how much effort is required from the interlocutor to decode the speaker's message. Descriptors from the two more detailed scales are summarized in more global statements and explicit mention of accent has been used at all levels. Key concepts operationalized in the scale include the following:
- intelligibility: how much effort is required from the interlocutor to decode the speaker's message;
- the extent of influence from other languages spoken;

- control of sounds;
- control of prosodic features.

Sound articulation

The focus is on familiarity and confidence with the target language sounds (the range of sounds a speaker can articulate and with what degree of precision). The key concept operationalized in the scale is the degree of clarity and precision in the articulation of sounds.

Prosodic features

The focus is on the ability to effectively use prosodic features to convey meaning in an increasingly precise manner. Key concepts operationalized in the scale include the following:

- control of stress, intonation and/or rhythm;
- ability to exploit and/or vary stress and intonation to highlight his/her particular message.

PHONOLOGICAL CONTROL		
OVERALL PHONOLOGICAL CONTROL	**SOUND ARTICULATION**	**PROSODIC FEATURES**
C2 Can employ the full range of phonological features in the target language with a high level of control – including prosodic features such as word and sentence stress, rhythm and intonation – so that the finer points of his/her message are clear and precise. Intelligibility and effective conveyance of and enhancement of meaning are not affected in any way by features of accent that may be retained from other language(s).	Can articulate virtually all the sounds of the target language with clarity and precision.	Can exploit prosodic features (e.g. stress, rhythm and intonation) appropriately and effectively in order to convey finer shades of meaning (e.g. to differentiate and emphasise).
C1 Can employ the full range of phonological features in the target language with sufficient control to ensure intelligibility throughout. Can articulate virtually all the sounds of the target language; some features of accent retained from other language(s) may be noticeable, but they do not affect intelligibility.	Can articulate virtually all of the sounds of the target language with a high degree of control. He/she can usually self-correct if he/she noticeably mispronounces a sound.	Can produce smooth, intelligible spoken discourse with only occasional lapses in control of stress, rhythm and/or intonation, which do not affect intelligibility or effectiveness. Can vary intonation and place stress correctly in order to express precisely what he/she means to say.

PHONOLOGICAL CONTROL			
	OVERALL PHONOLOGICAL CONTROL	**SOUND ARTICULATION**	**PROSODIC FEATURES**
B2	Can generally use appropriate intonation, place stress correctly and articulate individual sounds clearly; accent tends to be influenced by other language(s) he/she speaks, but has little or no effect on intelligibility.	Can articulate a high proportion of the sounds in the target language clearly in extended stretches of production; is intelligible throughout, despite a few systematic mispronunciations. Can generalise from his/her repertoire to predict the phonological features of most unfamiliar words (e.g. word stress) with reasonable accuracy (e.g. whilst reading).	Can employ prosodic features (e.g. stress, intonation, rhythm) to support the message he/she intends to convey, though with some influence from other languages he/she speaks.
B1	Pronunciation is generally intelligible; can approximate intonation and stress at both utterance and word levels. However, accent is usually influenced by other language(s) he/she speaks.	Is generally intelligible throughout, despite regular mispronunciation of individual sounds and words he/she is less familiar with.	Can convey his/her message in an intelligible way in spite of a strong influence on stress, intonation and/or rhythm from other language(s) he/she speaks.
A2	Pronunciation is generally clear enough to be understood, but conversational partners will need to ask for repetition from time to time. A strong influence from other language(s) he/she speaks on stress, rhythm and intonation may affect intelligibility, requiring collaboration from interlocutors. Nevertheless, pronunciation of familiar words is clear.	Pronunciation is generally intelligible when communicating in simple everyday situations, provided the interlocutor makes an effort to understand specific sounds. Systematic mispronunciation of phonemes does not hinder intelligibility, provided the interlocutor makes an effort to recognise and adjust to the influence of the speaker's language background on pronunciation.	Can use the prosodic features of everyday words and phrases intelligibly, in spite of a strong influence on stress, intonation and/or rhythm from other language(s) he/she speaks. Prosodic features (e.g. word stress) are adequate for familiar, everyday words and simple utterances.
A1	Pronunciation of a very limited repertoire of learnt words and phrases can be understood with some effort by interlocutors used to dealing with speakers of the language group concerned. Can reproduce correctly a limited range of sounds as well as the stress on simple, familiar words and phrases.	Can reproduce sounds in the target language if carefully guided. Can articulate a limited number of sounds, so that speech is only intelligible if the interlocutor provides support (e.g. by repeating correctly and by eliciting repetition of new sounds).	Can use the prosodic features of a limited repertoire of simple words and phrases intelligibly, in spite of a very strong influence on stress, rhythm, and/or intonation from other language(s) he/she speaks; his/her interlocutor needs to be collaborative.

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Sample Pronunciation Lesson Plan

Title: Introducing Erik Dostal's GNA Phonemic Chart © 2016

CEFR Level/subject area: All

Number of students: 6

Overall goals: Introduce monophthongs, diphthongs, consonants, words, and rhythm. Establish conventions in the chart. Work with all three levels of phonology (sounds, words, connected speech)

Description of the lesson: This lesson is designed to get students familiar with the phonemic chart. Start by introducing some vowel sounds then introduce some consonants. After the chart has been introduced, make some words, then short phrases.

Duration: 60 minutes

Materials, tools, resources: Laptop, speakers, projector, glass board

Board work:

All Levels	Teacher Notes:	Vocabulary	Pronuncia-tion
I CAN use and under-stand the phonemic chart.	*(phonemic chart and vocal tract diagram below)*	consonants vowels lips voiced unvoiced	monoph-thong diphthong tongue jaw

Phonemic chart:

i	ɪ	ʊ	u	ɪr	ʊr		eɪ
ɛ	ə	ʌ	ɝ	ɚ	ɔr	ɔɪ	oʊ
æ	ɑ	ɔ	ɛr	aʊr	ɑr	aɪ	aʊ
p	b	t	d	k	g	tʃ	dʒ
ʃ	v	θ	ð	s	z	ʃ	ʒ	h
m	n	ŋ	l	r	w	j	

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Vocal tract diagram labels: Hard palate, Soft palate (velum), Nasal cavity, Nostril, Lip, Tongue, Pharyngeal cavity, Larynx, Esophagus, Teeth, Oral (or buccal) cavity, Jaw, Trachea, Lung, Diaphragm

Prerequisite skills: N/A.

Class layout: half circle or rows

Anticipated problems: Confusions between phonemic symbols and related sounds

Personal aims: Provide an entertaining lesson where students leave being able to use the phonemic chart

Presentation: (2–5 minutes)

Get the students prepared by introducing the lesson and doing some stretching exercises.

Stage/procedure/practice: Hand out a list of words to students and have them write the words using phonemic symbols. With a pointer, have students come up to the board to point at phonemic symbols to create a short phrase or sentence and have the class as a whole say what it is.

ERIK'S TIPS BOX

Young Learners

Although young learners cannot write, you can still introduce them to letters and the sounds that go along with it. We normally teach young learners based on CVC or (consonant vowel consonant) within a single session. An example of that would be the word, CAT. You can cut out the phonemes and get the kids to replicate those sounds. They can write the word and color in a cat. Young learners are natural learners and can speak early on. The challenging aspect is to get them to replicate sounds and to see the symbols or letters that go together with these sounds. Make sounds visual.

Teens

Teens love pronunciation and intonation. Everyone is so scared to teach it that teens, when introduced to it and get familiar with it, love it! They want to stand out from the rest of their peers. Teens enjoy reading aloud especially when it is a reading that they are connected to. When they read aloud, we are able to hear their pronunciation mistakes. Speaking in groups or in pairs over an assigned fun project is something that teens also love doing. Be sure to assign regular writing activities and that if you assign a writing assignment, you actually give constructive face-to-face feedback on it. I often take a random paragraph from a student, display it on the board and have the class correct it as a whole. Teens won't ever read your comments in the margins.

Finding Your Mojo – Getting comfortable with the phonemic chart

Introducing your students the phonemic chart in your first lesson is essential and also the perfect ice-breaker. As soon as you are comfortable teaching the chart, you are going to look like a superstar and this opens the door for constructive feedback throughout the entire course. Get your students speaking as much as possible. Many students don't have the opportunity to use English outside of the classroom. As an instructor, you need to be a good listener. Whenever they make a pronunciation error, write it up on the board. Using the chart following the "silent way" is proven to have your students communicating without an accent. Have an accents does not exist with the proper training and feedback. Most students sign up for courses just wanting to speak more intelligibly. In order to do so, we need to make sure that they are following the GNA chart. Intelligibility is not British English; it is global English or simply the GNA chart.

Module 7 Test yourself

QUIZ ONE – PRONUNCIATION AND SPEAKING (10 POINTS)

1. What are three important things to consider when teaching pronunciation? (*3 Points*)

2. Give three examples of minimal pairs.

3. According to Erik Dostal's GNA Phonemic Chart how would you write the following words? (*3 points*)
   a. mother
   b. bathroom
   c. struggling

4. Why are paired or group interactions more effective than whole-class or open-class?

5. What are two reasons to include personalized activities? (*2 Points*)

QUIZ TWO – WRITING (10 POINTS)

1. What are the three types of writing? (*3 points*)

2. What four key language areas or language components that are necessary for successful formal writing? (*4 points*)

3. How should you give written feedback and comment on a writing assignment? (*2 Points*)

4. What are some of the benefits of journal writing?

Module 7 Tasks

TASK ONE – TEACHING PRONUNCIATION LESSON PLAN

Write a Lesson Plan for your lesson introducing Erik Dostal's GNA Phonemic Chart.

Describe in the lesson plan how you would teach pronunciation using the phonemic chart, including:

- the level, timing, materials and interactions.
- all your needed materials and S>T interactions.
- a general idea of the timing for each segment of the lesson.
- how you will elicit relevant personal experiences.
- what kind of practice activities would you use?

TASK TWO – TEACHING SPEAKING LESSON PLAN

Write a Speaking Lesson Plan connected to your theme.

Describe in the lesson plan how you would teach speaking, including:

- the level, timing, materials and interactions.
- at least two clearly explained focused practice activities.
- How will you personalize the content?
- the types of interactions you will integrate into your lesson, S>S-Pair Interaction? T>S S>T Oral Drills for Practice? T>S S>T
- a general idea of the timing for each segment of the lesson.
- Anticipate some of the problems your students might have with this task.
- If appropriate, add a follow-up activity based on the speaking task that encourages students to apply what they have learned.

Choose any topic you wish.

TASK THREE – TEACHING WRITING LESSON PLAN

Write a Lesson Plan connected to your theme.

Describe in the lesson plan how you would teach writing an informal letter, formal letter, essay, report, or review, including:

- the level, timing, materials and interactions.
- What will students need to learn in order to write the selected task? How will you teach those concepts? How can you incorporate all learning styles into the presentation?
- How can you make writing the task an authentic purposeful experience?
- all your needed materials and S>T interactions.
- a general idea of the timing for each segment of the lesson.
- Describe how you will elicit relevant personal experiences.
- What vocabulary or grammar will students need to know in order to write the task?
- How will you provide feedback to their assignment?