



Universidade Federal de Uberlândia  
Curso de Letras/Inglês

## Estudos Linguísticos em Língua Inglesa I

*Prof. Dr. Waldenor Barros Moraes Filho*

*ILEEL - UFU*

*Profa. Dra. Valeska Virgínia Soares Souza*

*ILEEL - UFU*

*Profa. Ma. Elizete Meira da Silva Rocha*

*ILEEL - UFU*



# Estudos Linguísticos em Língua Inglesa I

## Reitor

Valder Steffen Júnior

## Coordenador UAB/CEAD/UFU

Maria Teresa Menezes Freitas

## Conselho Editorial

Aléxia Pádua Franco – UFU

Bruno Franceschini – UFG

Diva Souza Silva – UFU

Maria Teresa Menezes Freitas – UFU

Simone Tiemi Hashiguti – UFU

Stella Esther Ortweiler Tagnin – USP

Viviane Cabral Benzegen – UFV

## Edição

Centro de Educação a Distância

Comissão Editorial – CEAD/UFU

## Diagramação

Equipe CEAD/UFU

## Dados Internacionais de Catalogação na Publicação (CIP)

M827e      Moraes Filho, Waldenor Barros.  
Estudos Linguísticos em Língua Inglesa I [recurso eletrônico]  
/ Waldenor Barros Moraes Filho, Valeska Virgínia Soares  
Souza, Elizete Meira da Silva Rocha -- Uberlândia, 2019.  
68 p. : il.

ISBN: 978-65-86084-10-8  
Inclui ilustrações.  
Inclui bibliografia.  
Disponível em: [www.ead.ufu.br](http://www.ead.ufu.br)

1. Língua inglesa - Estudo e ensino. 2. Língua inglesa –  
Formação de professores. I. Souza, Valeska Virgínia Soares. II.  
Rocha, Elizete Meira da Silva. III. Universidade Federal de  
Uberlândia. Centro de Educação a Distância. IV. Título.

CDU: 802.0:37

PRESIDENTE DA REPÚBLICA  
Jair Messias Bolsonaro

MINISTRO DA EDUCAÇÃO  
Abraham Bragança de Vasconcelos Weintraub

UNIVERSIDADE ABERTA DO BRASIL  
DIRETORIA DE EDUCAÇÃO A DISTÂNCIA/CAPES  
Carlos Cezar Modernel Lenuzza

UNIVERSIDADE FEDERAL DE UBERLÂNDIA - UFU  
REITOR  
Valder Steffen Junior

VICE-REITOR  
Orlando César Mantese

CENTRO DE EDUCAÇÃO A DISTÂNCIA DIRETOR  
Vinícius Silva Pereira

REPRESENTANTE UAB/UFU  
Maria Teresa Menezes Freitas

SUPLENTE UAB/UFU  
Aléxia Pádua Franco

INSTITUTO DE LETRAS E LINGUÍSTICA -ILEEL - UFU  
DIRETOR  
Ariel Novodvorski

CURSO DE GRADUAÇÃO EM LETRAS: INGLÊS E LITERATURAS DE LÍNGUA  
INGLESA COORDENADOR  
Rafael Matiel

PROFESSORA  
Profa. Dra. Mariana Rafaela Batista Silva Peixoto

EQUIPE DO CENTRO DE EDUCAÇÃO A DISTÂNCIA DA UFU (CEaD)  
ASSESSORA DA DIRETORIA  
Sarah Mendonça de Araújo

EQUIPE MULTIDISCIPLINAR  
Alberto Dumont Alves Oliveira  
Darcus Ferreira Lisboa Oliveira  
Dirceu Nogueira de Sales Duarte Júnior  
Gustavo Bruno do Vale  
Otaviano Ferreira Guimarães

# SUMÁRIO

<b>SUMMARY</b>	<b>4</b>
<b>INFORMATION</b>	<b>6</b>
<b>OUTLINE OF UNIT 1</b>	<b>7</b>
<b>LET'S GET STARTED!</b>	<b>8</b>
<i>Unit 1 – Phonetics and Phonology: basic concepts</i>	<b>10</b>
<b>1. Understanding terms</b>	<b>10</b>
<b>TASK 1 – GLOSSARY</b>	<b>12</b>
<b>2. Phonetics</b>	<b>12</b>
<b>3. Introduction to phonetic transcription: moving towards phonology</b>	<b>16</b>
<b>TASK 3 – FÓRUM DE DISCUSSÕES</b>	<b>16</b>
<b>TASK 4 – REFLECTING ON PHONETIC TRANSCRIPTION</b>	<b>18</b>
<b>4. Phonology of the English language</b>	<b>18</b>
<b>TASK 5 – VIDEO: WHY ARE PHONETICS IMPORTANT TO LEARN ENGLISH VOCABULARY?</b>	<b>19</b>
<b>TASK 6 – PRACTICAL ACTIVITY: ANALYZING DICTIONARIES</b>	<b>19</b>
<b>REFERENCES</b>	<b>20</b>
<b>OUTLINE OF UNIT 2</b>	<b>21</b>
<b>LET'S GET STARTED!</b>	<b>22</b>
<i>Unit 2 – Phonemes</i>	<b>24</b>
<b>TASK 7 – LEITURA OBRIGATÓRIA</b>	<b>24</b>
<b>TASK 8 – FÓRUM DE DISCUSSÕES</b>	<b>24</b>
<b>5. Vowel sounds</b>	<b>25</b>
<b>TASK 9 – VIDEO: VOWEL SOUNDS SONG</b>	<b>25</b>
<b>TASK 10 – VIDEO: EXPLANATION OF VOWEL SOUNDS IN AMERICAN ENGLISH</b>	<b>27</b>
<b>TASK 11 – VIDEO: EXPLANATION OF DIPHTHONGS IN AMERICAN ENGLISH</b>	<b>28</b>
<b>6. Consonant Sounds</b>	<b>29</b>
<b>TASK 12 – VIDEO: EXPLANATION OF CONSONANTS IN AMERICAN ENGLISH</b>	<b>30</b>
<b>7. International Phonetic Alphabet</b>	<b>32</b>
<b>TASK 13 – VIDEO: IPA QUIZ</b>	<b>37</b>
<b>TASK 14 – ENVIO DE TAREFA ÚNICA</b>	<b>37</b>
<b>REFERENCES</b>	<b>39</b>
<b>ANOTAÇÕES</b>	<b>40</b>

# SUMÁRIO

<b>OUTLINE OF UNIT 3</b>	<b>41</b>
<b>LET'S GET STARTED!</b>	<b>42</b>
<i>Unit 3 – Problem Sounds</i>	<b>44</b>
<b>8. Pronunciation-related problems</b>	<b>44</b>
<b>TASK 15</b>	<b>44</b>
<b>TASK 16</b>	<b>45</b>
<b>TASK 17 – FÓRUM DE DISCUSSÕES</b>	<b>49</b>
<b>TASK 18 – LEITURA OBRIGATÓRIA</b>	<b>51</b>
<b>TASK 19 – VIDEO: THE ENGLISH LANGUAGE IN 24 ACCENTS.</b>	<b>53</b>
<b>TASK 20 – FINAL ASSIGNMENT: ENVIO DE TAREFA ÚNICA</b>	<b>54</b>
<b>REFERENCES</b>	<b>55</b>
<b>ANOTAÇÕES</b>	<b>56</b>
<b>OUTLINE OF UNIT 4</b>	<b>57</b>
<b>LET'S GET STARTED!</b>	<b>58</b>
<i>Unit 4 – Suprasegmental Features</i>	<b>60</b>
<b>11. Terminology: moving forward</b>	<b>60</b>
<b>TASK 21 – GLOSSARY</b>	<b>60</b>
<b>TASK 22 – Video: SKWERL - A SHORT FILM IN FAKE ENGLISH.</b>	<b>61</b>
<b>TASK 23 – FÓRUM DE DISCUSSÕES</b>	<b>62</b>
<b>12. Stress</b>	<b>62</b>
<b>TASK 24 – Video: WORD STRESS - SENTENCE POSITION - AMERICAN ENGLISH PRONUNCIATION</b>	<b>63</b>
<b>13. Pitch, intonation and rhythm</b>	<b>63</b>
<b>14. Prosódia</b>	<b>64</b>
<b>15. Integrating pronunciation coursebooks</b>	<b>65</b>
<b>TASK 25 – LEITURA OBRIGATÓRIA</b>	<b>65</b>
<b>TASK 26 – FINAL ASSIGNMENT: QUESTIONÁRIO</b>	<b>66</b>
<b>TASK 27 – FINAL ASSIGNMENT: ENVIO DE TAREFA ÚNICA</b>	<b>67</b>
<b>REFERENCES</b>	<b>68</b>

## INFORMAÇÕES

Prezado(a) aluno(a),

Ao longo deste guia impresso você encontrará alguns “ícones” que lhe ajudará a identificar as atividades.

Fique atento ao significado de cada um deles, isso facilitará a sua leitura e seus estudos.



Áudio



Vídeo



Leituras  
Indicadas



Multimídia



Atividades  
Guia Impresso



Atividades  
Ambiente Virtual



Saiba Mais



Pare e Pense



Pesquisando  
na rede



Referências

Destacamos alguns termos no texto do Guia cujos sentidos serão importantes para sua compreensão. Para permitir sua iniciativa e pesquisa não criamos um glossário, mas se houver dificuldade interaja no *Fórum de Dúvidas*.

## OUTLINE OF UNIT 1

Tasks	Description	Assessment
<b>Task 1 – Glossary</b>	Compile a collaborative glossary from a series of words and expressions.	As atividades 1 e 3 serão avaliadas segundo critérios estabelecidos
<b>Task 2 – Compulsory Reading</b>	Read about the study object of Phonetics and Phonology.	
<b>Task 3 – Discussion Forum</b>	Discuss with your classmates and tutor, after going through the compulsory and suggested readings.	
<b>Task 4 – Reflecting on phonetic transcription</b>	Read an introduction to phonetic transcription and visit a website with words followed by their phonetic transcription.	
<b>Task 5 – Video: Why are Phonetics important to learn English vocabulary?</b>	Watch a video and learn some more about Phonetics and Phonology of the English language.	
<b>Task 6 – Practical Activity: Analyzing dictionaries</b>	Browse the internet and discover how phonetics and phonology are embedded in them.	



# LET'S GET STARTED!

Dear learner,

We invite you to know in advance what we intend to cover in the first unit of this course which focuses on Phonetics and Phonology, so that the goals and the process to achieve these goals become clear. You will find below what we are supposed to do in the first two weeks of this course.

Let's work together! 😊

📄 List of contents:

- Understanding terms
- Phonetics
- Introduction to phonetic transcription
- Phonology

🎯 Goals:

- Conduct a research activity for a better understanding of terminology of the area.
- Reflect on basic concepts of phonetics and phonology.
- Discuss with classmates and tutors about the topics presented.

🔗 Main resources:

- Textbook; Virtual Learning Environment Moodle; Web.

🕒 Estimated time to conclude this unit:

To complete the reading of this unit in the textbook and the proposed tasks, we suggest you dedicate 15 hours.

Criteria for Formative Assessment

- 1) Glossary – 5 points.

The criteria for a “5 star Performance” are:

- ★ You have followed the directions and posted a definition of at least one of the words of the

list, indicating your name and the name of your tutor at the end of the post.

- ★ You have inserted, at least, one comment with the translation of the defined term.
- ★ You have followed the expectation of the genre definition and also indicated the source.
- ★ You have demonstrated lexical-grammatical accuracy in your writing.
- ★ You have completed the discussion tasks on time.

2) Participation in the Forum of Discussions – 5 points.

The criteria for a “5 star Performance” are:

- ★ You have followed the directions for participation without deviating from them.
- ★ Your arguments are theoretically founded, demonstrating you have studied the textbook with attention.
- ★ You collaborated with your tutor and with your classmates.
- ★ Your text is appropriate to the demands of academic writing.
- ★ You have completed the discussion tasks on time.

## Unit 1 – Phonetics and Phonology: basic concepts

Throughout history, it is interesting to notice how *Homo Sapiens* (thinking human) has been frequently viewed as *Homo Loquens* (speaking human). The sounds of languages have been the interest of, especially, two fields of study: Phonetics, which provides objective ways of describing and analyzing the range of sounds humans use in their language, and Phonology, the language specific selection and organization of sounds to signal meanings. The system is composed of phonemes and suprasegmental features (such as intonation and stress).



Qual seria a tradução do termo 'Phonetics'? E 'Phonology'? Você já ouviu falar sobre esses termos anteriormente? Já estudou algo relacionado a isso na área de língua portuguesa? Reflita e escreva abaixo suas reflexões.

In this first unit, we will try to understand basic concepts connected to these two fields. Before getting to that, we propose a research activity which will be helpful throughout our course.

### 1. Understanding terms

The genre which helps us understand a term is the definition – a detailed description of the meaning of a lexical unit. It is very similar to a dictionary entry, which also brings information about a word. A group of definitions or dictionary entry-like texts can form a glossary, also known as an idioticon or vocabulary. A glossary is an alphabetical list of important words from a particular domain of knowledge. It is like a small dictionary meant to give you a quick look up of words from a specific area. It is usually found in the back of a textbook, but when using a virtual learning environment, we can have access to different terms which are important for us at the click of a button.

That is what we are going to do now: produce a glossary. You are going to find below a list of terms related to pronunciation, belonging to the fields of phonetics and phonology. You need to select at least one of them and research a definition for it. In case you want to bring a different term that is not in the list, please ask your tutor if this term is appropriate to be added.

## LIST OF TERMS

Allophone	Rhyme
Consonant	Rhythm
Contraction	Schwa
Diphthong	Secondary stress
Falling tone	Segmental features
Feature	Sentence stress
Homographs	Slash brackets
Homophones	Stress
Intonation	Strong forms
Juncture	Suprasegmental features
Linking	Syllable
Main stress	Tongue twister
Minimal pair	Unvoiced sound
Phoneme	Voiced sound
Phonemic script	Vowel
Phonetic transcription	Weak forms
Primary stress	Word stress
Rising tone	

We are going to provide an example for you:

**Connected speech** – spoken language in which words join to form a connected stream of sounds. In connected speech some sounds in words may be left out or may be pronounced in a weak way. Source: Available at: <https://www.cambridgeenglish.org/Images/22184-tkt-glossary-document.pdf>

It is important to mention the source where you have found the definition. Besides that, as the glossary is an activity for all the students studying the course, from all different classes, you have to write your name and the name of your tutor after the definition in order to simplify the assessment process.

When you are done posting your term, definition, source and authorship, it is time to take a look at your classmates' job. You are supposed to choose at least one of the terms defined by a classmate and add a comment to it.

O seu comentário deverá conter a tradução do termo para o português e uma explicação também em português.

Visite sites da internet para encontrar as traduções e as definições. Uma sugestão é utilizar o Google Tradutor (<http://translate.google.com/#en/pt/>). Observe na figura a seguir como utilizamos este site para traduzir o termo ‘connected speech’.



Um recurso que pode ajudar a melhorar a pronúncia no Google Tradutor está disponível no ícone de áudio (🔊) no canto inferior direito. Você pode ouvir as palavras ou textos digitados no Tradutor.



## TASK 1 – GLOSSARY

Now choose a term to define it, enter our virtual learning environment Moodle. In Unit 1, you will find the link to insert a new item in the glossary. Review the step by step process in Portuguese:

1. *Clique em “Inserir novo item”.*
2. *Digite o conceito e sua definição (seguida de fonte, nome e nome do tutor).*
3. *Clique em “Salvar mudanças”.*
4. *Vá até o conceito de, pelo menos, um dos itens postados por um colega e clique em “Comentário”. Em seguida, faça seu comentário.*

Congratulations! You have just completed our first collaborative task using our online environment. It will be interesting to keep on inserting new items you find during our course.

## 2. Phonetics

De acordo com Santos e Souza (2003), a fonética trabalha com os sons propriamente ditos, como eles são produzidos, percebidos e que aspectos físicos estão envolvidos em sua produção. A fonologia opera com a

função e organização desses sons em sistemas. Ela trata das diferenças combinatórias nas diversas línguas.

Fonética (no inglês, pronunciada /fə'netɪks/) vem do Grego e significa “som, voz”. É um ramo da Linguística que estuda os sons da fala humana e, no caso de línguas de sinais, os aspectos equivalentes dos signos. Fonologia (no inglês, pronunciada /fə'nɒlədʒi/), por outro lado, refere-se à caracterização abstrata e gramatical dos sistemas de sons ou signos.

O campo da Fonética se divide em três áreas básicas de estudo:

- Fonética articulatória: o estudo da produção dos sons pelo sistema articulatório e o trato vocal do falante.
- Fonética acústica: o estudo da transmissão física dos sons da fala do falante para o ouvinte.
- Fonética auditiva: o estudo da recepção e percepção dos sons da fala pelo ouvinte.

Estas áreas estão interligadas através de mecanismos comuns de sons, como entonação, amplitude e harmonia.

A área de Fonética articulatória é uma subárea da Fonética. Ao estudar a articulação, os estudiosos explicam como os seres humanos produzem os sons da fala por meio de estruturas fisiológicas específicas.



Read an excerpt from the text “The sound of language” and reflect upon it.

The organs involved in producing speech sounds are the lungs, the windpipe, the larynx, the pharynx, the nose, and the mouth. These organs form a channel from the lungs to the lips. The part of this channel lying above the larynx – the pharynx, the mouth and the nose – is called the vocal tract.

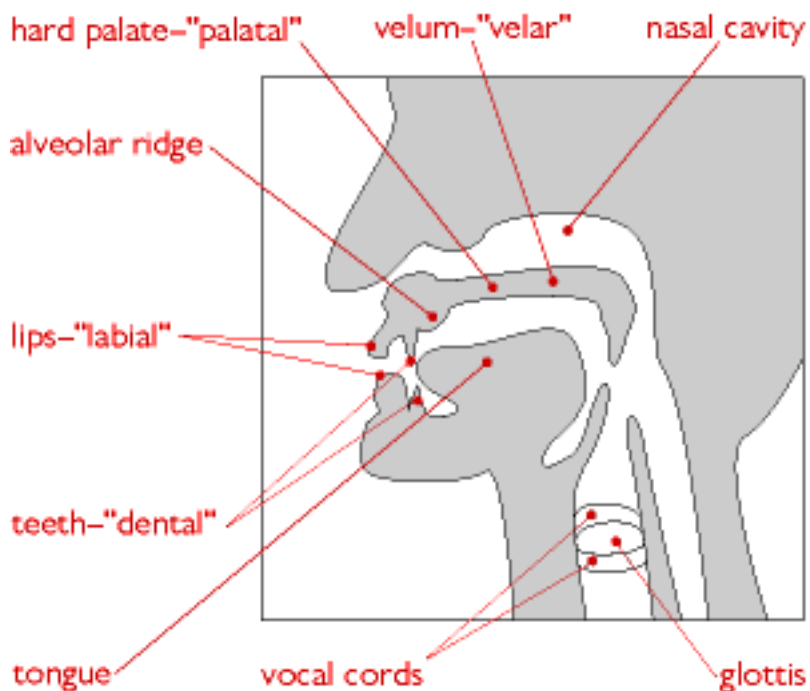
Impetus for speech production comes from the stream of air which we exhale from the lungs. Normally, this is noiseless, but we can produce sound by setting this stream into vibration. There are several ways of effecting this vibration, but the most common is the use of vocal cords, which are part of the larynx.

When vocal cords are open, the air stream passes unimpeded; when they are tightly closed, the air stream sets them in motion. This vibration is called voice and speech sounds incorporating this articulation are called voiced. The space between the vocal cords is called the glottis.

Basically, there are only two other methods for producing speech sounds. The sounds produced by constricting the vocal tract at some point are called fricatives. The sounds produced by closure of the vocal tract are called stops or plosives.

The mouth is the most important part of the vocal tract. The shape of the mouth can be extensively altered through movement of the palate, the tongue, the teeth and the lips. The palate is divided into three parts: the alveolar ridge, the bridge just behind your front teeth; the bony hard palate along the roof of your mouth; and the muscular soft palate behind it. All of the sounds of English are produced with these organs.

Additionally, observe the picture below:



Source: <http://www.ruf.rice.edu/~kemmer/Words04/structure/phonetics.html>



A partir da leitura do excerto, quais são os órgãos envolvidos na produção dos sons da fala? Que mecanismos são envolvidos nessa produção? Reflita e escreva abaixo suas reflexões.

A large empty rectangular box with a spiral binding on the left side, intended for writing reflections.



Um recurso interessante é o do site <http://soundsofspeech.uiowa.edu/index.html#english> que utilizaremos posteriormente na disciplina. É importante a visualização da pronúncia de cada som no local onde ele é formado no aparelho fonador. É relevante que vocês sempre atentem para esta referência com animação para facilitar a compreensão dos aspectos fonéticos e fonológicos.



## TASK 2 – LEITURA OBRIGATÓRIA

CALLOU, Dinah; LEITE, Yonne. O objeto da fonética e da fonologia. In : \_\_\_\_\_. **Iniciação à Fonética e à Fonologia**. 9ª ed. Rio de Janeiro: Jorge Zahar Editor, 2003. p. 11-47.



MASSINI-CAGLIARI, Gladis; CAGLIARI, Luiz Carlos. Fonética. In: MUSSALIM, Fernanda; BENTES, Anna Christina (Org.). **Introdução à linguística**: domínios e fronteiras. São Paulo: Cortez, 2001. p. 105-146.

MORI, Angel Corbera. Fonologia. MUSSALIM, Fernanda; BENTES, Anna Christina (Org.). **Introdução à linguística**: domínios e fronteiras. São Paulo: Cortez, 2001. p. 147-179.

SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonética. In: FIORIN, José Luiz (Org.). **Introdução à Linguística**: princípios de análise. 2 ed. São Paulo: Contexto, 2003. p. 9-31.

SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonologia. In: FIORIN, José Luiz (Org.). **Introdução à Linguística**: princípios de análise. 2 ed. São Paulo: Contexto, 2003. P. 33-58.



## TASK 3 – FÓRUM DE DISCUSSÕES

Agora, acesse o ambiente virtual de aprendizagem Moodle da disciplina e entre no Fórum de Discussões do Módulo 1. Discuta com seu tutor e com seus colegas o tema “Fonética e Fonologia” a partir das leituras feitas.

Utilize as questões a seguir pensadas a partir da leitura obrigatória para nortear as discussões.

1. Por que Fonética e Fonologia são interdependentes?
2. Como a linguagem humana se distingue das demais formas de linguagem usadas para comunicação?
3. Explique os diferentes ângulos envolvidos na produção de sons da fala.
4. A simples emissão de sons implica em finalidade linguística?
5. De que modo o aparelho fonador é usado para a reprodução de sons?
6. Descreva como a corrente de ar se propaga no aparelho fonador.
7. Explique o papel das cordas vocais no processo da produção de sons da fala.
8. Quais são os componentes do aparelho fonador?
9. Explique a relevância de aspectos como tamanho, espessura das cordas vocais, para a caracterização da voz e suas nuances.
10. Explique o mecanismo da nasalização.
11. O que são vogais no contexto da Fonologia?



12. O que são sílabas, do ponto de vista articulatório, em Fonologia?
13. Explique o sentido do termo 'prosódia', na escola inglesa de R. Firth.
14. Explique o sentido dos termos 'traços distintivos' em Fonologia.

Tenha em mente os cinco critérios importantes ao participar de um fórum:

- ✓ Mantenha-se na proposta apresentada e no objetivo do fórum.
- ✓ Demonstre consistência em relação ao material proposto, apresentando uma argumentação sólida e teoricamente fundamentada.
- ✓ Articule sua postagem com as postagens do tutor e de seus colegas.
- ✓ Apresente um texto de qualidade com coerência e correção léxico-gramatical.
- ✓ Cumpra a tarefa no prazo estipulado.

### 3. Introduction to phonetic transcription: moving towards phonology

Segundo Tench (2001), em relação à língua inglesa, faz-se necessário compreender que, diferentemente de outras línguas, a forma como as palavras são soletradas nem sempre coincide com a forma como elas são pronunciadas. Assim, transcrições fonéticas na língua inglesa não são feitas de maneira tão simples e sistemática. Para ilustrar, na maioria dos sotaques do inglês, a letra <a> não é pronunciada de forma igual. As palavras *tall* e *tally*, por exemplo, não têm a mesma pronúncia no que se refere à letra <a>, embora sejam escritas com quase a mesma sequência de letras.

George Bernard Shaw inventou a palavra "ghoti", defendendo que ela deveria ser pronunciada "fish", pois a palavra foi escrita com os sons GH (*tough*), O (*women*) e TI (*notion*). Sua tentativa foi nos mostrar o estranho relacionamento entre o sistema de sons da língua inglesa e a forma como as palavras são soletradas, o que não é nada óbvio.

Embora o alfabeto do inglês tenha 26 letras, os falantes dessa língua produzem mais de 40 sons. Somente as 5 vogais permitem a produção de 20 sons diferentes. Um dos culpados pode ter sido o alfabeto, que primeiramente era o Rúnico, mas posteriormente foi substituído pelo Alfabeto Romano. Além disso, o Francês e outras línguas tiveram um papel importante, já que vocabulário foi acrescentado pelos missionários romanos e pelos invasores vikings e normandos. Finalmente, os primeiros escribas também tiveram sua parcela de culpa quando adotaram as convenções do sistema de soletrar francês devido a necessidades financeiras de completar suas tarefas mais rapidamente.

Fica óbvio que os sons do inglês não são os mesmos que os das letras dessa língua, mas assim que compreendemos melhor o sistema de sons, é possível compreender melhor os problemas que encontramos ao aprender como pronunciar a língua inglesa.

Para nos acostumarmos com essa complexidade, vamos fazer a leitura de um texto disponível na web e uma atividade prática de comparação.



Read the information available at the Internet site entitled “Introduction to phonetic transcription”, at <http://www.antimoon.com/how/pronunc-trans.htm>.

## Introduction to phonetic transcription

by Tomasz P. Szynalski

### Demonstration of phonetic transcription

With phonetic transcriptions, dictionaries tell you about the [pronunciation](#) of words. In English dictionaries, phonetic transcriptions are necessary, because the spelling of an English word does not tell you how you should [pronounce](#) it.

Phonetic transcriptions are usually written in the *International Phonetic Alphabet* (IPA), in which each English sound has its own symbol. (You can take a look at a chart with all the [English sounds and their IPA symbols](#).)

For example, the IPA-based phonetic transcription of [no](#) is *noʊ*, and the transcription of [do](#) is *du:*. Note that in spelling, these words are similar. They both end in the letter *o*. But their phonetic transcriptions are different, because they are [pronounced](#) differently.

Phonetic transcription is usually given in slash brackets, like this: */noʊ/*, */du:/*. In a dictionary, it looks like this:

**im-age** /'ɪmɪdʒ/ *n* 1 a picture of someone or something in your mind: *As she spoke, an image of a country garden came into my mind.*

By the way, not all dictionaries give the [pronunciations](#) of words. If you are serious about learning English, you should [buy a dictionary](#) which has this information.)

### **Word stress**

When a word has many syllables, one of them is always [pronounced](#) more strongly. This is called *word stress*, and we say that the syllable is *stressed*. For example, in the word [become](#), the stressed syllable is *come*. If the stressed syllable was *be*, *become* would be [pronounced like this](#).

Dictionaries tell you which syllable is stressed. The most popular system is to put a vertical line (|) *before* the stressed syllable in the phonetic transcription of the word. For example, the transcription for [become](#) is */bɪ'kʌm/*.

If a word has only one syllable (for example: *pen*, *house*), the syllable is always stressed. Dictionaries usually do not put the ' stress mark before the only syllable. So they don't write */'pen/* — they simply write */pen/*.

Some dictionaries use other systems for showing word stress. For example, they may put ' *after* the stressed syllable, or they may underline the stressed syllable.

### **A demonstration**

Have a look at our [demonstration of the phonetic transcription system](#). You can read the transcriptions of some English words and listen to their pronunciations at the same time.



Observe as palavras abaixo e pense como você as pronunciaria. Anote suas reflexões.

SHOULD – THICKER – COURSE – PSYCHOLOGY – ALTHOUGH – EXAMPLE – POWER – PERHAPS – ALLOW – CHARACTER – INTERNATIONAL – ENOUGH.



#### TASK 4 – REFLECTING ON PHONETIC TRANSCRIPTION

Agora, visite o site <http://www.antimoon.com/how/pronunctransdemo.htm> e escute os seis blocos de palavras em inglês, seguidas de suas transcrições fonéticas. Observe as diferenças entre as suas anotações e como estas palavras são pronunciadas. Você percebeu diferenças? O que você aprendeu em relação aos símbolos fonéticos após este exercício de comparação? Você aprendeu algo mais escutando todas as palavras? Socialize sua experiência no Fórum com sua tutora e seus colegas.

#### 4. Phonology of the English language

Ao falarmos do sistema fonológico da língua inglesa, devemos ter uma noção clara de traços distintivos desta língua, como a grande variedade de sons vocálicos e a existência de sons observados somente em inglês. Como exemplo, citamos o som de <th>, pronunciado como /θ/ em ‘thanks’, e como /ð/ em ‘that’.

Segundo Souza e Santos (2003, p. 38), “para entendermos o funcionamento do sistema fonológico de uma língua, precisamos fazer um levantamento dos fones que nela ocorrem e depois passar a examiná-los para verificar quais são distintivos ou não nessa língua”. Os sons podem ser modificados de acordo com o contexto em que ocorrem. Assim, dois sons diferentes podem ser versões modificadas de um mesmo elemento.

O vídeo, a seguir, contém uma boa explicação das nuances que separam Fonética de Fonologia, mostrando, com exemplos, traços distintivos de alguns sons da língua inglesa.



## TASK 5 – VIDEO: WHY ARE PHONETICS IMPORTANT TO LEARN ENGLISH VOCABULARY?

Watch the video at: <http://www.youtube.com/watch?v=9bfpTavUIgY>.



## TASK 6 – PRACTICAL ACTIVITY: ANALYZING DICTIONARIES

Vamos navegar? Atualmente, contamos com vários dicionários on-line que podem ser utilizados para descobrirmos a transcrição fonética e a pronúncia de palavras e expressões. No [www.dictionary.com](http://www.dictionary.com), por exemplo, o usuário pode escolher entre SHOW IPA ou SHOW SPELLED. Ao selecionar SHOW IPA, podemos visualizar a transcrição dos sons, tanto vocálicos, como consonantais em inglês; ao passo que, selecionando SHOW SPELLED, veremos a grafia da palavra ou da expressão.

Outros exemplos de dicionários on-line podem ser acessados nos seguintes sites: <https://www.yourdictionary.com/>

Naveguem por diferentes dicionários on-line e reflitam sobre qual desses sites vocês consideram mais 'amigáveis' e a razão disso.



VOLTE AO FÓRUM DE DISCUSSÕES E SOCIALIZE SUAS DESCOBERTAS A PARTIR DAS ÚLTIMAS TAREFAS.

What have we learned so far?

- Phonetic and Phonological terms
- Basic tenets of Phonetics
- Basic tenets of Phonology



## REFERENCES

- CALLOU, Dinah; LEITE, Yonne. O objeto da fonética e da fonologia. In : \_\_\_\_\_. **Iniciação à Fonética e à Fonologia**. 9 ed. Rio de Janeiro: Jorge Zahar Editor, 2003. p. 11-47.
- HARMER, Jeremy. Describing language. In: \_\_\_\_\_. **The practice of English language teaching**. Harlow: Longman, 2001.
- MASSINI-CAGLIARI, Gladis; CAGLIARI, Luiz Carlos. Fonética. In: MUSSALIM, Fernanda; BENTES, Anna Christina (Org.). **Introdução à linguística: domínios e fronteiras**. São Paulo: Cortez, 2001. p. 105-146.
- MORI, Angel Corbera. Fonologia. MUSSALIM, Fernanda; BENTES, Anna Christina (Org.). **Introdução à linguística: domínios e fronteiras**. São Paulo: Cortez, 2001. p. 147-179.
- SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonética. In: FIORIN, José Luiz (Org.). **Introdução à Linguística: princípios de análise**. 2 ed. São Paulo: Contexto, 2003. p. 9-31.
- SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonologia. In: FIORIN, José Luiz (Org.). **Introdução à Linguística: princípios de análise**. 2 ed. São Paulo: Contexto, 2003. P. 33-58.
- TENCH, Paul. **Transcribing the sounds of English: a phonetics workbook for words and discourse**. Cambridge: Cambridge, 2001.

## OUTLINE OF UNIT 2

Tasks	Description	Assessment
<b>Task 7 – Compulsory Reading</b>	Read about phonological transfer in English teaching.	As atividades 8 e 14 serão avaliadas segundo critérios estabelecidos
<b>Task 8 – Discussion Forum</b>	Discuss with your classmates and tutor about the compulsory Reading, the information on vowels and consonants, as well as the videos that were watched.	
<b>Task 9 – Video: Vowel sounds song</b>	Watch a video which will show you the short and long vowel sounds.	
<b>Task 10 – Video: Explanation of vowel sounds</b>	Watch a video with a lesson on different vowel sounds of American English.	
<b>Task 11 – Video: Explanation of diphthongs</b>	Watch a video with a lesson on different diphthongs of American English.	
<b>Task 12 – Video: Explanation of consonants</b>	Watch a video with a lesson on different consonants of American English.	
<b>Task 13 – Video: IPA Quiz</b>	Watch a video with a quiz on the International Phonetic Alphabet.	
<b>Task 14 – Phonetic transcription activities</b>	Go through the activities, type your answers in a word document and upload it for your tutor's assessment.	

## LET'S GET STARTED!

Dear learner,

We invite you to know in advance what we intend to cover in the second unit of this subject which focuses on consonant and vowel sounds, so that the goals and the process to achieve these goals become clear. You will find below what we are supposed to do in the following two weeks of this course.

Let's work together! 😊

📄 List of contents:

- Vowel sounds
- Consonant sounds
- International Phonetic Alphabet

🎯 Goals:

- Understand concepts related to phonemes.
- Identify the consonant and vowel sounds.
- Practice with the International Phonetic Alphabet.
- Comprehend the importance of minimal pairs for the teaching of pronunciation.

🔗 Main resources:

- Textbook; Virtual Learning Environment Moodle; Web.

🕒 Estimated time to conclude this unit:

To complete the reading of this unit in the textbook and the proposed tasks, we suggest you dedicate 15 hours.

Criteria for Formative Assessment

- 1) Participation in the Forum of Discussions – 5 points.

The criteria for a “5 star Performance” are:

- ★ You have followed the directions for participation without deviating from them.

- ★ Your arguments are theoretically founded, demonstrating you have studied the textbook with attention.
- ★ You collaborated with your tutor and with your classmates.
- ★ Your text is appropriate to the demands of academic writing.
- ★ You have completed the discussion tasks on time.

2) Practice activities posted in Task (Tarefa – envio de arquivo único) – 5 points

The criteria for a “5 star Performance” are:

- ★ ★ ★ ★ ★ You have answered at least 90% (18) of the activities correctly and on time.
- ★ ★ ★ ★ You have answered at least 75% (15) of the activities correctly and on time.
- ★ ★ ★ You have answered at least 60% (12) of the activities correctly and on time.
- ★ ★ You have answered at least 40% (8) of the activities correctly and on time.
- ★ You have answered fewer than 40% (8) of the activities correctly or you haven't finished your task on time.



## Unit 2 – Phonemes

Phonemes are the different sounds within a language. The set of phonemes consists of two categories: vowel sounds and consonant sounds. First of all, let's review how these sounds are articulated from a physiological perspective.

The patterning found in the sound system of English is a reflection of the physiology of the vocal tract. The basic principle involved, for both consonant and vowel sounds, is the modification of the pulmonic egressive airstream. When making a sound, air moves through the vocal cords in the larynx, through the throat, and on out through the mouth or nose. As it moves, the air flow is modified through vibrating (or not) the vocal cords, by opening (or not) the velum to let part of the flow go out through the nose, and by constricting the air flow partially or completely in the mouth.

In this unit, we are going to study vowel and consonant sounds separately.

Let's study together!



### TASK 7 – LEITURA OBRIGATÓRIA

GUEDES, Shirley; RAMOS, Elizabeth. Transferência fonológica no ensino de língua inglesa. In: LIMA, D. C. (org.) **Ensino e aprendizagem de língua inglesa: conversa com especialistas**. São Paulo: Parábola Editorial, 2009. P. 53-58.



### TASK 8 – FÓRUM DE DISCUSSÕES

O texto de leitura obrigatória discorre sobre como trabalhar a parte fonética e fonológica da língua inglesa para evitar que o aluno pronuncie as palavras da língua inglesa como se fossem da língua portuguesa.

Qual das sugestões de jogos para melhorar a percepção fonológica você considera mais interessante?

Após a leitura do texto, discuta com seus colegas e seu tutor sobre os temas propostos.

Este fórum será utilizado em mais dois momentos neste módulo e será avaliado ao final de todas as discussões.

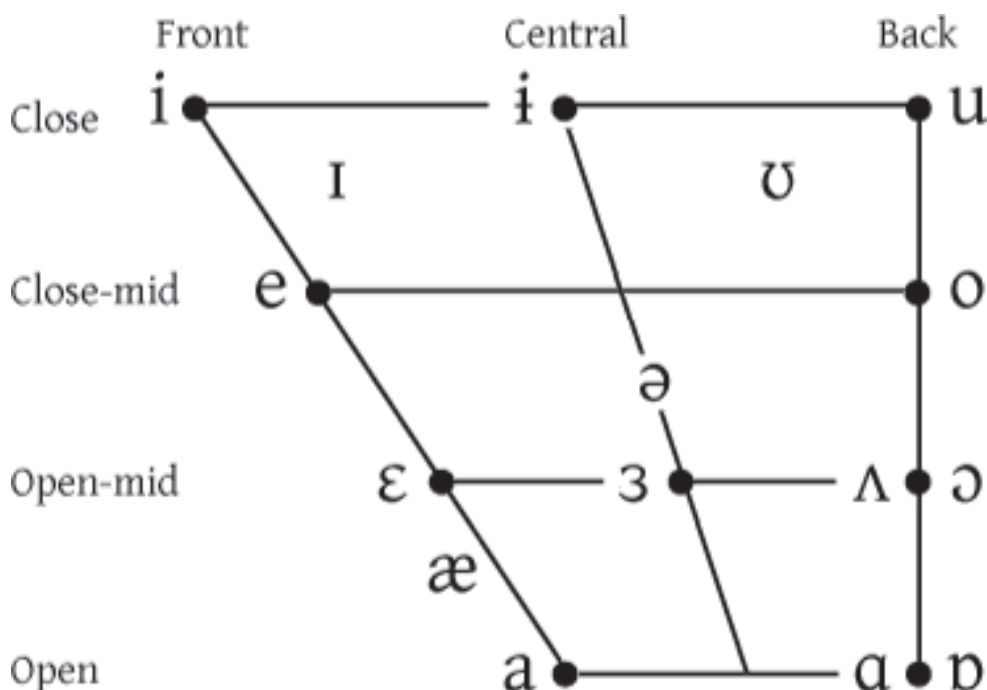
Tenha em mente os cinco critérios importantes ao participar de um fórum:

- ✓ Mantenha-se na proposta apresentada e no objetivo do fórum.
- ✓ Demonstre consistência em relação ao material proposto, apresentando uma argumentação sólida e teoricamente fundamentada.
- ✓ Articule sua postagem com as postagens do tutor e de seus colegas.
- ✓ Apresente um texto de qualidade com coerência e correção léxico-gramatical.
- ✓ Cumpra a tarefa no prazo estipulado.

## 5. Vowel sounds

Vowel sounds are all voiced and oral and they are produced in the center of the oral tract. The tongue never moves close enough to the roof of the mouth in vowel production and this makes it hard to feel its position. The parameters to be observed in the articulation of vowels are different from consonant articulations.

Vowels may be single or monophthongs (/ɛ/ or /e/ as in let) or a combination, usually diphthongs (/eɪ/ as in late), although there is a case of triphthong (/aʊə/ as in power). Vowel sounds are determined by: (a) lip position, whether it is rounded (/oʊ/ as in boat) or unrounded (/eɪ/ as in bait); (b) frontness of the tongue, it is front (/ɛ/ or /e/ as in bet), central (/ʌ/ as in but) or back (/ɔ:/ as in bought); (c) height of the tongue, which can be high (/i:/ as in beat), mid (/ɛ/ or /e/ as in bet) or low (/æ/ as in bat); and finally (d) the length of the articulation, whether it is long/tense (/u:/ as in boot) or short/lax (/ʊ/ as in book).



Source: [http://en.wikipedia.org/wiki/File:English\\_vowel\\_chart.png](http://en.wikipedia.org/wiki/File:English_vowel_chart.png)

Syllable stress can also play a role on vowel articulation, because when the stress is weak, the vowel tends to lose its identity to become the short, weak, unstressed “schwa” (/ə/ as in machine).

It is interesting to observe that the five letters (A, E, I, O, U) which we see as the vowels do their best to represent so many sounds. These letters do not make only one sound, but two or more sounds.



### TASK 9 – VIDEO: VOWEL SOUNDS SONG

This video uses music to explain how important the job of the five vowels is. Watch it at: <http://www.youtube.com/watch?v=ml6xYqYLb3E&feature=youtu.be>.






As you could notice in the videos, all the five vowel letters can produce short and long vowel sounds. Check this in the image below:

Short Vowel Sounds	Long Vowel Sounds
<u>a</u> as in <i>cat</i>	<u>a</u> as in <i>cake</i>
<u>e</u> as in <i>bed</i>	<u>e</u> as in <i>team</i>
<u>i</u> as in <i>pin</i>	<u>i</u> as in <i>bike</i>
<u>o</u> as in <i>pot</i>	<u>o</u> as in <i>road</i>
<u>u</u> as in <i>sun</i>	<u>u</u> as in <i>blue</i>

Source: <http://thesmarties2.blogspot.com.br/2011/04/danicas-new-glasses.html>

It is important to understand that as one vowel letter has more than one vowel sound, one vowel sound can be represented by different vowel letters or groups of letters. Observe the image below:

## How do you make the sound of...

/ā/	/ē/	/ī/	/ō/	/ū/ /oo/
				
<u>a</u> pron c <u>a</u> ke p <u>a</u> int h <u>a</u> y th <u>e</u> y st <u>e</u> ak e <u>i</u> ght	<u>e</u> agle qu <u>e</u> en m <u>e</u> th <u>e</u> me p <u>i</u> ece b <u>u</u> nn <u>y</u>	<u>i</u> ce cream p <u>i</u> e c <u>r</u> y b <u>u</u> y l <u>i</u> ght	<u>o</u> cean n <u>o</u> se b <u>o</u> at s <u>o</u> w	<u>u</u> nicorn t <u>u</u> be n <u>u</u> w f <u>o</u> od f <u>r</u> uit



O princípio da arbitrariedade dos signos explica essas diferenças entre a forma de se escrever e a forma de se pronunciar as palavras. No 'Curso de Linguística Geral' de Ferdinand de Saussure, o pai da Linguística, esse princípio está detalhadamente explicado no Capítulo 1 que trata da natureza do signo linguístico.

É importante saber que não existem regras específicas sobre forma como os sons são organizados em palavras, sejam estas constituídas de vogais ou consoantes. A linguagem possui elementos arbitrários relacionados com a evolução da língua, ou seja, uma comunidade de falantes, por tradição, adota determinadas formas de se falar. Para Saussure (1973) a língua é uma convenção e a natureza do signo convencional é indiferente.

Como exemplo, a ideia de 'mar' não está ligada por relação alguma interior à sequência de sons /ma:r/ que lhe serve de significante. Esta mesma ideia ('mar') poderia ser representada por outra sequência em inglês 'sea', transcrita como /si:/. Isso indica que a mesma ideia pode ser expressa em diferentes línguas por palavras diferentes.



## TASK 10 – VIDEO: EXPLANATION OF VOWEL SOUNDS IN AMERICAN ENGLISH

Watch a video that contains a lesson on the different vowel sounds of the English language: <http://www.youtube.com/watch?v=c97xwLdSsXU&feature=relmfu>.

Diphthongs can usually be seen as having two distinct parts — the nucleus, and the off-glide. The nucleus of the diphthong is the vowel that is most stressed, and forms the center of the sound, while the off-glide is the vowel which seems to flow into or off of the nucleus vowel.

The three major diphthongs in Standard English, which are known as phonemic diphthongs, are **ai**, **aw** and **oy**. All three of these diphthongs are very common, and many people simply think of them as single vowels in some contexts. For example, in the English word **ride**, the sound 'i' would be transcribed phonetically as **ai**. Although it appears as a single letter in our writing, it actually consists of two vowels — if you say the word you should be able to hear the two. Similarly, the word **how** contains the diphthong **aw** at the end, and the word **boy** contains the diphthong **oy**.

The picture below exemplifies some diphthongs:

## DIPHTHONGS

/ɪə/	-	ear,hear,cheer,deer,beer
/eə/	-	air,chair,rare,bare,their
/ʊə/	-	tour,poor,sure,cure
/eɪ/	-	say,pray,pay,day
/aɪ/	-	I , eye,pie,sight,fight
/ɔɪ/	-	oil,coin,voice,boy,boil
/eʊ/	-	go,so,sow,bow,slow,
/aʊ	-	owl,out,count,found,bow

Source: <http://www.english-for-students.com/Diphthongs.html>



### TASK 11 – VIDEO: EXPLANATION OF DIPHTHONGS IN AMERICAN ENGLISH

Watch a video that contains a lesson on the different diphthongs of the English language: <http://www.youtube.com/watch?v=XajvB178Hhs&feature=fvwrel>



RETORNE AO FÓRUM DE DISCUSSÕES E DISCUTA SOBRE O TEMA “VOWEL SOUNDS”

Para rever os conteúdos desta seção e melhor fixação, sugerimos que você navegue pelos sites a seguir. É importante levar em consideração a questão de “World English”.



Describing English vowels

<http://home.cc.umanitoba.ca/~krussll/phonetics/articulation/describing-vowels.html>.

English vowels: Canadian English

[http://www.maurograziani.org/text\\_pages/acoustic/acustica/vowels.htm](http://www.maurograziani.org/text_pages/acoustic/acustica/vowels.htm)

## 6. Consonant Sounds

To describe a consonant in articulatory terms, we need to know (a) the state of the vocal cords, determining whether the sound is voiced (/p/ as in pat) or voiceless (/b/ as in bat); (b) the position of the velum, which either allows or stops airflow through the nose, making the consonant nasal (/m/, /n/, /ŋ/) or oral (the other consonant sounds); (c) the manner of articulation, namely stop (/t/ as in tap), affricate (/tʃ/ as in church), fricative (/s/ as in size) or approximate (/w/ as in wet); (d) whether air flow is central (/r/ as in rip) or lateral (/l/ as in lip); and (e) the place of articulation, and consequently, the identity and position of the active and passive articulators (lips, teeth, etc.). This last nuance would distinguish between labio-dental (/f/ as in fin) and interdental (/θ/ as in thin), for instance.

The figure below illustrates the previous explanation:

	<i>bilabial</i>	<i>labiodental</i>	<i>interdental</i>	<i>alveolar</i>	<i>palato-alveolar</i>	<i>velar</i>	<i>glottal</i>
<u>stop</u>	p b			t d		k g	ʔ
<u>affricate</u>	pʃ bʃ	pf bv	tθ dð	tʃ dz	tʃ ʃ	kx gy	
<u>fricative</u>	ɸ β	f v	θ ð	s z ʃ ʒ	ʃ ʒ	x ɣ	h
<u>nasal</u>	M m			N n	Ñ ñ	ŋ ɲ	
<u>liquid</u>				l ɹ			
<u>semi-vowel</u>	W w			Y y			

red = voiceless    blue = voiced

There are 24 consonantal phonemes in English. Observe the figure below, taking into account the fricative consonant /v/ which is missing, so there are only representations of 23 of the consonantal phonemes.

## Consonants

p	<u>p</u> ip	ʒ	mea <u>s</u> ure
b	<u>b</u> ib	h	<u>h</u> en
t	<u>t</u> en	tʃ	<u>ch</u> urch
d	<u>d</u> en	dʒ	ju <u>d</u> ge
k	<u>c</u> at	m	<u>m</u> an
g	<u>g</u> et	n	<u>n</u> ow
f	<u>f</u> ish	ŋ	si <u>ng</u>
θ	<u>th</u> igh	l	<u>l</u> et
ð	<u>th</u> is	r	<u>r</u> ide
s	<u>s</u> et	w	<u>w</u> et
z	<u>z</u> oo	j	<u>y</u> et
ʃ	<u>sh</u> ip		

Source: <http://jcarreras.homestead.com/rrphonetics1.html>

As you probably observed in the previous image, most consonants are represented by their alphabetical symbol.

It is also interesting to observe that consonant sounds usually have initial and final occurrence. The sound /p/, for instance, has initial occurrence in “pen” and final occurrence in “rope”. Some exceptions are that /ŋ/, as in “long” only has final occurrence, while /h/, as in “hill” just appears initially in a word.



### TASK 12 – VIDEO: EXPLANATION OF CONSONANTS IN AMERICAN ENGLISH

Watch a video that contains a lesson on the different consonants of the English language: <http://www.youtube.com/watch?v=4cU9fqpCqBA>



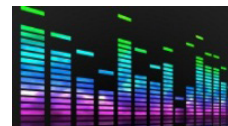
Você observou como os sons vocálicos são produzidos facilmente? Isto se deve ao fato de que a produção dos sons vocálicos ocorre de maneira livre de interferências das outras partes do aparelho fonador, como a glote, a língua, a traqueia etc. Em contrapartida, a produção dos sons consonantais exige pelo menos dois órgãos articuladores para ocorrer. Por exemplo, o som glotal /h/ em 'hotel': para pronunciá-lo, utilizamos a língua e a glote. Pense em outros sons consonantais! Que órgão você usa para produzi-los? Reflita e escreva abaixo suas reflexões.




### Stop and practice

In order to help students become aware of the diversity of English sounds, a teacher can rely on **minimal pairs** as a resource to focus on the sounds that are slightly different. For example, if we pattern these words in pairs, like pill:bill or wet:yet, we can demonstrate that the difference between the first sound in each word is relevant to the sound pattern of English. A minimal pair demonstrates the relevance of a sound distinction in a language.

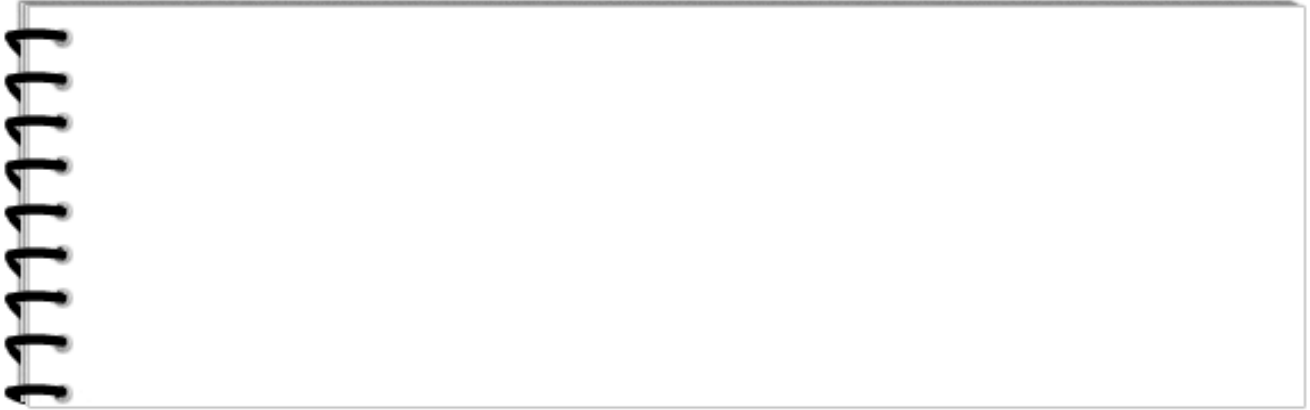
Vowels play a very important role in word formation. Take a look at the pictures below and try to guess what words they represent, which contain the consonants B and T.



Answers: bait; bat; boat; boot; bite; beat; bet.

Now try to pair up words or phrases which differ in only one consonant sound and have distinct meanings.





Some examples of consonantal minimal pairs would be:



PIG



PEG



CHICK



CHECK

Some examples of phrasal minimal pairs would be:



I am waiting for the bill.



I am waiting for the bell.

## 7. International Phonetic Alphabet

According to Wikipedia:

The **International Phonetic Alphabet (IPA)** is an alphabetic system of phonetic notation based primarily on the Latin alphabet. It was devised by the International Phonetic Association as a standardized representation of the sounds of oral language. The IPA is used by foreign language students and teachers, linguists, Speech-Language Pathologists, singers, actors, lexicographers, constructed language creators, and translators.

Você saberia explicar a importância do IPA para o aprendiz de língua estrangeira? E para o professor? Reflita e escreva abaixo suas reflexões.

Agora que você já refletiu e anotou suas observações, saiba mais sobre o IPA, International Phonetic Alphabet.

O IPA Foi criado por um grupo de linguistas franceses e britânicos há mais de dois séculos e serve de base para o estudo das línguas em seu caráter oral.

Seu objetivo principal é proporcionar uma representação fonética para os sons da fala humana abrangendo as características que compõem tais sons de maneira tão ampla quanto possível. Se você deseja saber sobre um som de uma determinada língua, que tenha seu sistema padronizado, é possível consultar o IPA para caracterizá-lo, em termos fonéticos.

Contudo, o IPA não faz combinações de letras ou sons para representar os sistemas individuais de cada língua. É uma referência geral para a compreensão de cada som ou segmento de fala desta língua. O estudo da combinação de sons e suas nuances em uma língua específica cabe à Fonologia.

A notação fonética americana adota determinados símbolos não padronizados, usados pelos linguistas para minimizar erros de transcrição manuscrita.

Os símbolos do IPA somam 107 consoantes e vogais, dos quais 31, chamados diacríticos, que são marcadores de sons, tons, acentos, entoação e outras variações supra-segmentais das línguas.

É importante observar que a maior parte dos símbolos do IPA é de origem latina, mas alguns são derivados ou tirados do alfabeto grego, com valores sonoros diferentes. Por exemplo, < u > é uma vogal no grego, mas funciona como consoante indiretamente relacionada no IPA. Dois símbolos (< θ > e < χ >) são utilizados sem modificações da língua grega.

Source: <http://www.translationdirectory.com/articles/article1857.php#Usage>

# THE INTERNATIONAL PHONETIC ALPHABET (2005)

## CONSONANTS (PULMONIC)

	LABIAL		CORONAL				DORSAL			RADICAL		LARYNGEAL
	Bilabial	Labio-dental	Dental	Alveolar	Palato-alveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Epi-glottal	Glottal
Nasal	m	ɱ	n		ɳ	ɲ	ŋ	ɴ				
Plosive	p b	ɸ β	t d		ʈ ɖ	ʈ ɖ	c ɟ	k ɡ				q ɢ
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	ħ ʕ	h ɦ
Approximant		ʋ	ɹ		ɻ	j	ɰ					
Trill	ʙ		r					ʀ				
Tap, Flap		ⱱ	ɾ		ɽ							
Lateral fricative			ɬ ɮ		ɮ	ɬ	ɬ					
Lateral approximant			l		ɭ	ʎ	ʎ					
Lateral flap			ɺ		ɺ							

Where symbols appear in pairs, the one to the right represents a modally voiced consonant, except for murmured *ɦ*. Shaded areas denote articulations judged to be impossible. Light grey letters are unofficial extensions of the IPA.

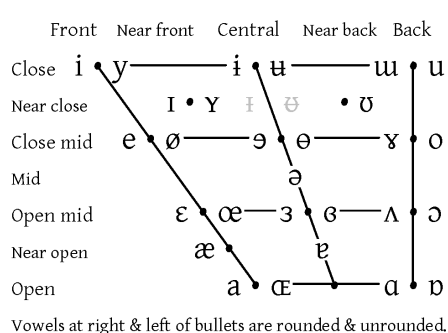
## CONSONANTS (NON-PULMONIC)

Anterior click releases (require posterior stops)	Voiced implosives	Ejectives
⦿ Bilabial fricated	ɓ Bilabial	' Examples:
Laminal alveolar fricated ("dental")	ɗ Dental or alveolar	ɸ' Bilabial
! Apical (post)alveolar abrupt ("retroflex")	ɟ Palatal	t' Dental or alveolar
‡ Laminal postalveolar abrupt ("palatal")	ɠ Velar	k' Velar
Lateral alveolar fricated ("lateral")	ɣ Uvular	s' Alveolar fricative

## CONSONANTS (CO-ARTICULATED)

- ɱ Voiceless labialized velar approximant
- ʋ Voiced labialized velar approximant
- ɰ Voiced labialized palatal approximant
- ɕ Voiceless palatalized postalveolar (alveolo-palatal) fricative
- ʑ Voiced palatalized postalveolar (alveolo-palatal) fricative
- ɧ Simultaneous x and ʃ (disputed)
- kp̚ ts̚ Affricates and double articulations may be joined by a tie bar

## VOWELS



## SUPRASEGMENTALS

- TONES**
- ˈ Primary stress
  - ˌ Secondary stress
  - ː Long
  - ˑ Short
  - Syllable break
  - INTONATION
  - ˌ Minor (foot) break
  - ˎ Major (intonation) break
  - ↗ Global rise
  - ↘ Global fall
- Level tones**
- ˥ Top
  - ˦ High
  - ˧ Mid
  - ˨ Low
  - ˩ Bottom
- Contour-tone examples:**
- ˥˩ Rising
  - ˦˨ Falling
  - ˥˨˩ High rising
  - ˥˩˨ Low rising
  - ˥˩˨˩ High falling
  - ˥˩˨˩˨ Low falling
  - ˥˩˨˩˨˩ Peaking
  - ˥˩˨˩˨˩˨ Dipping

## DIACRITICS

Diacritics may be placed above a symbol with a descender, as *ɲ̄*. Other IPA symbols may appear as diacritics to represent phonetic detail: *t̚* (fricative release), *b<sup>h</sup>* (breathy voice), *ʔ* (glottal onset), *ə* (epenthetic schwa), *o<sup>w</sup>* (diphthongization).

SYLLABICITY & RELEASES	PHONATION	PRIMARY ARTICULATION	SECONDARY ARTICULATION
ɳ̚ ɳ̚	Syllabic	ɳ̚ ɳ̚	ɳ̚ ɳ̚
ɸ̚ ɸ̚	Non-syllabic	ɸ̚ ɸ̚	ɸ̚ ɸ̚
t <sup>h</sup> ht	(Pre)aspirated	t̚ t̚	t̚ t̚
d <sup>n</sup>	Nasal release	ɳ̚ ɳ̚	ɳ̚ ɳ̚
d <sup>l</sup>	Lateral release	ɳ̚ ɳ̚	ɳ̚ ɳ̚
t̚	No audible release	ɳ̚ ɳ̚	ɳ̚ ɳ̚
ɸ̚ β̚	Lowered (β̚ is a bilabial approximant)	ɸ̚ ɸ̚	ɸ̚ ɸ̚

Source: <http://www.translationdirectory.com/articles/article1857.php>

## PLAY WITH SOUNDS:

Now, after having learned and discovered about the richness of Phonetics, it is a moment for you to pronounce and practice the great variety of consonant and vowel sounds of English. They are part of the words people say.

Do not feel ashamed!

Try the words on!

Spell them!

Repeat them!

Play with the different possibilities to say words and make sure you have learned them and also the sounds which are intrinsic part of them.

Play the videos you have on this book or the ones you can find anywhere. We all know that English is all around us on youtube, pc, dvds, cds, music, tv, etc.

### Our suggestion for you to start is:

Visit these websites and play with sounds: <http://www.csgnetwork.com/phonetictranslator.html>.

<http://www.youtube.com/watch?v=c97xwLdSsXU&feature=relmfu>.

Now you must take a moment to practice the contents you have learned so far.



### Stop and practice

### Take a look at the following words

Bet

Let

Met

Sat

That

### Pay attention to their transcription in the sequence below:

/'bet/

/let /

/'met/

/'sæt/

/ðæt /

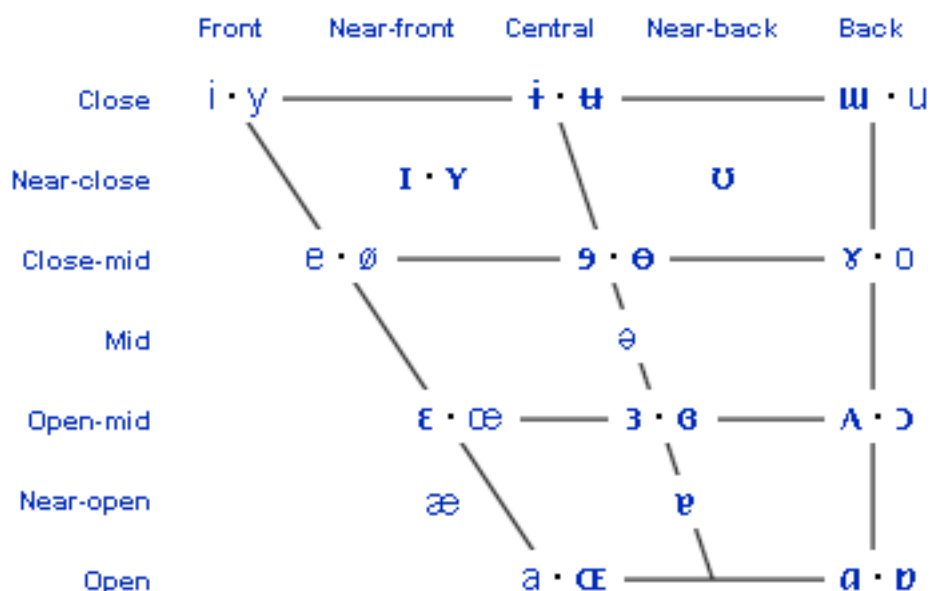
What have you observed? Although the words listed have the vowels 'e' and 'a', the sound 'e' appears more clearly, their phonetic transcription is different.

Why does it occur?

Take a look at the vowel chart, below. Here you can visualize that, the vowel 'e' has the sounds /e/ and /ɛ/. The first sound is called close-mid 'e' and the second 'e' is called open 'e'. The vowel sound /æ/ is placed in the middle of the vowels sounds /a/ and /ɛ/ in the chart. The slightly difference in pronunciation of the /e/ and /a/ is shown by /æ/, called near-open vowel. That is why you pronounce the words 'sat' and 'that' in a different way of 'let' and 'met'.

The airstream in the production of the sounds by the mouth is one element that determines the way the sounds are classified in the IPA vowel chart.

- Now, analyze the vowel chart below carefully.
- Use the chart to study these words: lead: Lid; miss: mess; chick: check; middle: medal; fill: fell
- Why do the words (minimal pairs) listed have different transcriptions?



Source: <http://www.translationdirectory.com/articles/article1857.php#History>

Write your observations below

Site com animação: <http://soundsofspeech.uiowa.edu/index.html#english>

Entre no site, explore as vogais clicando em PLAY para acompanhar a produção dos diferentes sons vocálicos pela falante e a representação dos sons no aparelho fonador. Repita este procedimento com outros sons e verifique as diferenças entre a representação destes no aparelho fonador.



### TASK 13 – VIDEO: IPA QUIZ

Watch a video that contains a quiz on the International Phonetic Alphabet: <http://www.youtube.com/watch?v=dx3bzXwobTs&feature=relmfu>.



LEITURA COMPLEMENTAR - Although this text is dated, it reflects the teacher's view on possible ways to test pronunciation. Do you agree with what it proposes? Do you believe the author's suggestions are still useful in communicative contexts?

Answer these questions and put your observations below:

Source: BOBDA, Augustin Simo. Testing pronunciation. Forum, v. 31, n. 3, July 1993. P. 18-21.



### TASK 14 – ENVIO DE TAREFA ÚNICA

- Esta atividade de transcrição contém uma lista de palavras. Parte delas você já viu ao longo do módulo um.
- Observe as palavras e a transcrição das mesmas na lista enumerada no quadro abaixo.
- Escreva na frente de cada transcrição, a palavra correspondente:

INTERNATIONAL – THICKER – COURSE – PSYCHOLOGY – EXAMPLE – POWER – PERHAPS TEAM ALLOW – CHARACTER – ENOUGH – SHOULD – ALTHOUGH – TOUGH – WOMEN PHONETICS – PHONOLOGY – ROUTINE – GIRLFRIEND – EXPERT – CHICK

1. /ʃʊd / _____	11. /tʌf/ _____
2. /'θɪkər/ _____	12. /'wɪmɪn/ _____
3. /'kɔːrs/ _____	13. /fə'netɪks/ _____
4. /saɪ'kɔːlədʒi/ _____	14. /fəʊ'nɒlədʒi/ _____
5. /pɒ'ðoʊ / _____	15. /ekspɜːt / _____
6. ɪg'zæmpəl / _____	16. /'gɜːlfrend/ _____
7. /paʊər/ _____	17. /tiːm / _____
8. /pər'hæps/ _____	18. /'θæŋks/ _____
9. /ə'laʊ / _____	19. /ðæt/ _____
10. /'kerɪktər/ _____	20. /'tʃɪk/ _____

What have we learned so far?

- Vowel sounds
- Consonant sounds
- International Phonetic Alphabet



## REFERENCES

BOBDA, Augustin Simo. Testing pronunciation. **Forum**, v. 31, n. 3, July 1993. p. 18-21.

GUEDES, Shirley; RAMOS, Elizabeth. Transferência fonológica no ensino de língua inglesa. In: LIMA, D. C. (org.) **Ensino e aprendizagem de língua inglesa: conversa com especialistas**. São Paulo: Parábola Editorial, 2009. p. 53-58.

O'CONNOR, J D; FLETCHER, C. **Sounds English: a pronunciation practice book**. Longman, 1995. P.22.

SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonética. In: FIORIN, José Luiz (Org.). **Introdução à Linguística: princípios de análise**. 2 ed. São Paulo: Contexto, 2003. p. 9-31.

SANTOS, Raquel Santana; SOUZA, Paulo Chagas de. Fonologia. In: FIORIN, José Luiz (Org.). **Introdução à Linguística: princípios de análise**. 2 ed. São Paulo: Contexto, 2003. P. 33-58.

TENCH, Paul. **Transcribing the sounds of English: a phonetics workbook for words and discourse**. Cambridge: Cambridge, 2001.



# ANOTAÇÕES

## OUTLINE OF UNIT 3

Tasks	Description	Assessment
<b>Task 15 – Video: We are sinking!</b>	Watch a video showing an advertisement that presents an English language problem sound.	As atividades 17 e 20 serão avaliadas segundo critérios estabelecidos
<b>Task 16 – Video: Daily Dose of English</b>	Watch a video explaining the importance and use of the sound Schwa / ə /. Read about the study object of Phonetics and Phonology.	
<b>Task 17 – Discussion Forum</b>	Discuss with your classmates and tutor about the videos, the texts and the activities of this unit.	
<b>Task 18 – Compulsory Reading</b>	Read about correcting pronunciation and student identity.	
<b>Task 19 – Video: The English language in 24 accents</b>	Watch a video which shows a young man impersonating different kinds of English accents.	
<b>Task 20 – Final assignment</b>	Produce the proposed text containing an analysis of a pronunciation course book.	

## LET'S GET STARTED!

Dear learner,

We invite you to know in advance what we intend to cover in the third unit of this subject which focuses on problem sounds, so that the goals and the process to achieve these goals become clear. You will find below what we are supposed to do in the two weeks of this unit.

Let's work together! 😊

📄 List of contents:

- Pronunciation-related problems.
- Problem sounds and pedagogical applications.
- Accents.

🎯 Goals:

- Identify consonant and vowel problem sounds.
- Comprehend the importance of problem sounds in the teaching of pronunciation.
- Understand and practice with the concept of accent.

🔗 Main resources:

- Textbook; Virtual Learning Environment *Moodle*; *Web*.

🕒 Estimated time to conclude this unit:

To complete the reading of this unit in the textbook and the proposed tasks, we suggest you dedicate 15 hours.

☑ Criteria for Formative Assessment

- 1) Participation in the Forum of Discussions – 5 points.

The criteria for a “5 star Performance” are:

- ★ You have followed the directions for participation without deviating from them.
- ★ Your arguments are theoretically founded, demonstrating you have studied the textbook

with attention.

- ★ You collaborated with your tutor and with your classmates.
- ★ Your text is appropriate to the demands of academic writing.
- ★ You have completed the discussion tasks on time.

2) Practice activities posted in Task (Tarefa – envio de arquivo único) – 5 points

The criteria for a “5 star Performance” are:

- ★ You have followed the directions and posted an analysis containing an introduction, body, conclusion and references.
- ★ You have used examples of vowel and consonant sounds, in accordance with the instructions.
- ★ Your arguments are theoretically founded, demonstrating you have studied the textbook with attention.
- ★ You have demonstrated lexical-grammatical accuracy in your writing.
- ★ You have posted the assignment on time.

## Unit 3 – Problem Sounds

### 8. Pronunciation-related problems

In this unit, we will focus on segmental aspects: problem sounds. According to Ur (1991, p. 58):

Some pronunciation errors common to the speech of many speakers of English as a foreign language are:

- Difficulty in pronouncing the ‘th’ sounds /θ/ and /ð/;
- Difficulty in pronouncing the neutral ‘schwa’ vowel (the first syllable of away, for example);
- A tendency to give uniform stress to syllables that should be lighter or heavier;
- A tendency to shorten diphthongs and make them into monothongs: for example the sound /ei/ as in way tends to be pronounced more like a French é.

It is interesting to illustrate the pronunciation problems Ur (1991) points out with some videos.



#### TASK 15

The mispronunciation of TH, for instance, can lead to misunderstanding. This can be exemplified with the video “We are sinking”, available at the following URL: <http://www.youtube.com/watch?v=gh5xu35bAxA>. Watch and answer the following questions:

- What language were the two coast guards speaking?
- Although you do not speak this foreign language, can you imagine what they are saying to each other?
- What emergency does the young coast guard have to solve?
- Could he solve it? Why not?



Write down your answers and compare with our impressions of the advertisement below:

We believe the coast guards spoke German and although none of us speaks this language, we could imagine what they were saying. The older coast guard was explaining to the younger one how the devices worked and put him in charge of the place. Then, there was an emergency with a ship and the person on the ship explained they were Sinking. However, because of the problem sound /θ/, the guard understood they were Thinking and asked what they were thinking about. Probably, he was not able to save the ship, and it sank. We believe this was a funny way the school Berlitz found to demonstrate the importance of studying English.



## TASK 16

Another sound which is commonly misused in the English language, according to Ur (1991) is the Schwa, /ə/. Watch the video “Daily dose of English”, which is available at the following URL: <https://www.youtube.com/watch?v=xwLTVi6zST4> Try to anticipate the answers to the questions asked by the presenter.

In order to expand your knowledge on problem sounds and how this issue interferes with the teaching of pronunciation, we advise you to read the text below. It will probably trigger awareness of pronunciation difficulties, show techniques to improve pronunciation of individual sounds, and also point to the importance of stress and intonation (this last issue will be the focus of Unit 4). There are some guiding questions you can use while you read the text.



## LEITURA COMPLEMENTAR 1: TEACHING PRONUNCIATION

DOFF, Adrian, Teach English: a training course for teachers. **Teaching Pronunciation**. Cambridge: Cambridge University Press, 1988.

- What are some common pronunciation problems?
- Do people find more difficulty pronouncing sounds that do not exist in L1?
- Are similar sounds usually confused?
- Do foreigners tend to use simple vowels instead of diphthongs?
- What is the difficulty in pronouncing consonant clusters?
- What causes the tendency to give all syllables equal status and flat intonation?



Agora, pense na sua experiência como aprendiz de inglês. Quais foram/são os sons mais difíceis de serem pronunciados por você? E por seus colegas? Liste os sons da língua inglesa que você considera mais problemáticos para os brasileiros. Escreva abaixo suas reflexões.



Compare suas reflexões com a leitura complementar a seguir que discorre sobre as dificuldades dos alunos brasileiros, sobre a diversidade de pronúncia de OUGH e sobre questões de acentuação.



### **LEITURA COMPLEMENTAR 2: DIFICULDADES DO ALUNO BRASILEIRO NA COLOCAÇÃO DO AGENTO VOCABULAR EM INGLÊS.**

BAPTISTA, Bárbara O. Dificuldades do aluno brasileiro na colocação do acento vocábular em inglês. In: BOHN, H; VANDREEN, P. (Org.) **Tópicos de Linguística Aplicada**: o ensino de língua estrangeira. Florianópolis: Editora da UFSC, 1988. p. 154-165.



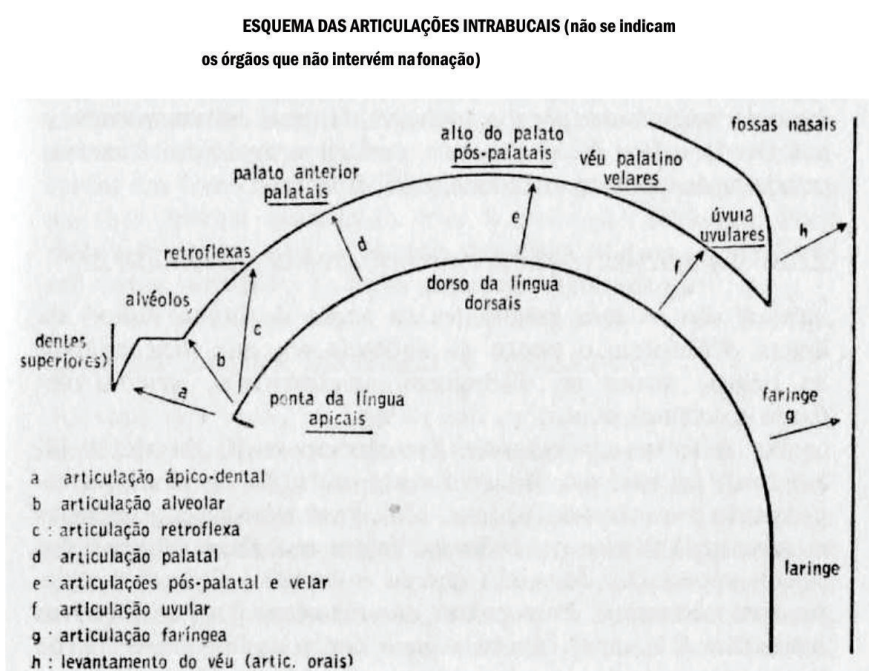
### **LEITURA COMPLEMENTAR 3: INTERFERÊNCIA LINGUÍSTICA NA PRODUÇÃO DE SONS: ALGUMAS CONSIDERAÇÕES SOBRE O SISTEMA FONÉTICO-FONOLÓGICO DO INGLÊS E DO PORTUGUÊS**

MORAES FILHO, Waldenor Barros. Interferência linguística na produção de sons: algumas considerações sobre o sistema fonético-fonológico do inglês e do português. **Letras & Letras**, v. 6, n. 1 e 2, jul./dez. 1990. p. 135-148.

Martinet (1970) aborda este tema e explica que os traços fônicos usualmente empregados na formação do acento são a energia articulatória, a altura melódica e a quantidade real, da sílaba acentuada. Em determinadas línguas observa-se uma articulação mais enérgica, de timbre mais elevado e mais demorado que as sílabas vizinhas não acentuadas, que com ela contrastam. Neste caso é o grau de energia, de altura ou de quantidade que permitem estabelecer a hierarquia dos acentos no enunciado.

Mas a natureza física do acento varia de língua para língua: em português, a quantidade contribui de maneira decisiva para pôr em relevo a sílaba acentuada, ao passo que em castelhano a vogal desta sílaba não é mais longa que a duma sílaba seguinte não acentuada. Durante muito tempo, considerou-se o acento da maioria das línguas europeias de hoje como sendo dinâmico, ou seja, cacterizado pelo cume da curva de intensidade articulatória.

Em inglês, a característica permanente de qualquer acento consiste numa variação rápida da curva articulatória; entretanto, este traço seria quase sempre acompanhado e reforçado por um acréscimo de intensidade e de duração.



Fonte: MARTINET, Andre. **Elementos de lingüística geral**. Lisboa: Editora Sá da Costa. 1972.p.33.



## STOP AND PRACTICE

You have followed the considerations about some main difficulties about learning pronunciation. Now, you are going to have opportunity to practice some special phonemes. They include vowels and diphthongs.

Pay attention to the group of words and **write the correct symbol of the underlined phonemes** in front of the phonemes. Each group of three words, have the same phoneme. **The letters 'a' and 'b' are given:**

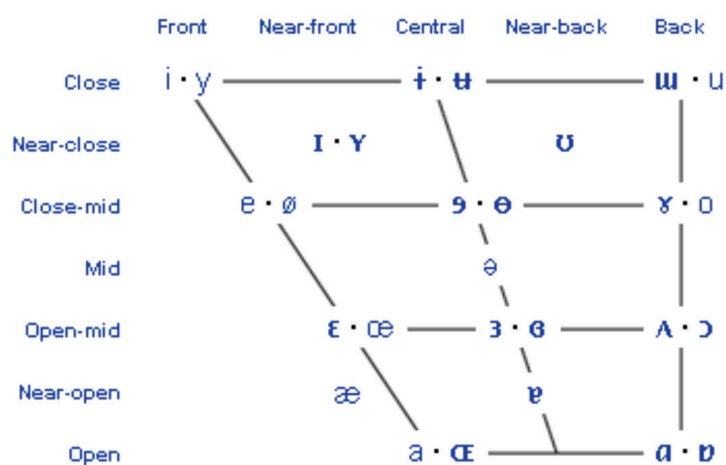
- Father; Hot; Body /a/
- law, daugther, caught /ɔ /
- Said; head; says / /



- d. Heat; be; receive / /
- e. Him; Been; women / /
- f. Love; blood; / /
- g. Sofa; about / /
- h. Book; could; pull / /
- i. Burn; journey; worth/ /
- j. Through; blue. Do / /

Now, let's analyze the position of the phonemes of the previous exercise according to the IPA Vowel chart.

Describe the position of the phoneme in the chart like in the examples we have provided:



Example:

- a) /a/ it is an open back vowel sound.
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_
- e) \_\_\_\_\_
- f) \_\_\_\_\_
- g) \_\_\_\_\_
- h) \_\_\_\_\_
- i) \_\_\_\_\_
- j) \_\_\_\_\_

After you have finished doing these activities in this textbook, check the answers which will be posted by your tutor at FÓRUM DE DUVIDAS.



What are some problems a student may have while studying and trying to learn the following sounds: T, th, s, gh, k ?

- The first one is that: English is not a phonetic language, which means, there is not full correspondence between the letter and the pronunciation. For instance, in the words knowledge, know, knit, you see examples of the unvoiced / k / consonant sound.
- Also the 'gh' is not pronounced in the following words ending with these letters: though, through, bough
- Yet, when the letter 't' is followed by 'i' it does not have the sound of 't', but it is changed into the sound /ʃ/. Examples of these changing can be observed in the following words: information, attention, mention.

Think of five other problems of the arbitrary characteristic of the English language and write them down.



## TASK 17 – FÓRUM DE DISCUSSÕES

Considere os símbolos a seguir: / θ / / ð /. Quais são algumas dificuldades que um estudante brasileiro pode ter ao estudar os fonemas: / θ / / ð / ?

Discuta com seus colegas e seu tutor sobre a pergunta acima, os demais temas propostos até então no guia e as atividades feitas.

Este fórum será utilizado em outros momentos neste módulo e será avaliado ao final de todas as discussões.

Tenha em mente os cinco critérios importantes ao participar de um fórum:

- Mantenha-se na proposta apresentada e no objetivo do fórum.
- Demonstre consistência em relação ao material proposto, apresentando uma argumentação sólida e teoricamente fundamentada.
- Articule sua postagem com as postagens do tutor e de seus colegas.
- Apresente um texto de qualidade com coerência e correção léxico-gramatical.
- Cumpra a tarefa no prazo estipulado.

Take a look at the following Words: prism, Racism, feminism, chasm, Romanticism

Take a look at their transcription: | prɪzəm | 'reɪsɪzəm | 'femɪnɪzəm | 'kæzəm | rə'mæntɪsɪzəm |

Read these words: danced, talked, loved.

Their transcription is listed below:

/dɑ:nst/ /tɔ:kt/ /lʌvd/

Abaixo pode-se observar o quadro das consoantes quanto à posição de onde se origina o som no aparelho fonador.

	Bilabial		Labio-dental		Dental		Alveolar		Post-alveolar		Palatal	Velar		Labial-velar	Glottal
Plosives	p	b					t	d				k	g		
Nasals		m						n					ŋ		
Fricatives			f	v	θ	ð	s	z	ʃ	ʒ					h
Affricates									tʃ	dʒ					
Lateral								l							
Approximants								r			j			w	

Source: TENCH, Paul. Transcribing the Sounds of English: a Phonetics Workbook for Words and Discourse. Cambridge: Cambridge, p. 50.

Agora, usando o quadro acima descreva onde se localizam os fonemas **iniciais** das palavras transcritas.

São elas: /prɪzəm/ /'reɪsɪzəm/ /'femɪnɪzəm/ /'kæzəm/ rə'mæntɪsɪzəm//dɑ:nst/ /tɔ:kt/ / lʌvd /

Anote suas observações no espaço abaixo:

After you have finished doing these activities in this textbook, check the answers which will be posted by your tutor at FÓRUM DE DUVIDAS.

## 9. Problem sounds and pedagogical applications

It is to the pedagogical application of the sound system - known as pronunciation - that we turn to now. We are aware of the interference from native language on the target language production. The sounds of the first language are imprinted very early in the child's development. However, most children are born with the vocal equipment to produce the sounds of any language, and this premise affords teachers a foundation to work upon.

First of all, a consideration of learners' pronunciation errors and how these can inhibit successful communication is a useful basis on which to assess why it is important to deal with pronunciation in the classroom. When a learner says, for instance, "soap" in a situation such as a restaurant when they should have said "soup", the inaccurate production of a phoneme can lead to misunderstanding. This is not to be meant that teachers should look for eradication of the foreign accent, but for successful comprehension and production in pronunciation terms.

As English as a foreign language teachers, we believe that awareness and production are the basic tenets for classroom pronunciation focus. When students are aware of how the consonant or vowel articulation should be, they may be more careful when pronouncing. Brazilian students tend to have a problem with the consonant sound /T/ so if you bring some mirrors into the classroom and tell them to look at the tongue movement while they are pronouncing words such as "math", it can be useful to foster appropriate pronunciation. Other sound which is usually problematic is the dark /l/ as in "wall" or "girl", in this case, the teacher can exaggerate when articulating this specific sound or even work with tongue twisters in order to call students' attention. With minimal pairs (ship/sheep) issues, the teacher can play games, such as bingo, or even do a drawing activity in which the teacher dictates a text with words in context and asks students to draw what they are listening to.

When it comes to production, classroom activities may range from as simple as reading a dialogue out loud to as complicated as a recording task. With the possibilities offered by the Web nowadays, teachers can ask students to create their own podcasts (audio broadcast) and incorporate them to their syllabus.



### TASK 18 – LEITURA OBRIGATÓRIA

CRUZ, Giêdra Ferreira da; LIMA, Joceli Rocha. Correção de pronúncia e da identidade do aluno de letras. In: LIMA, D. C. (org.) Ensino e aprendizagem de língua inglesa: conversa com especialistas. São Paulo: Parábola Editorial, 2009. p. 69-78.

As questões a seguir poderão nortear as discussões no Fórum:

- Como corrigir a pronúncia dos alunos?
- Sons consonantais e vocálicos – qual desses grupos representa maior desafio para alunos de Letras?
- Como a questão do inglês como língua global é tratada no texto?
- A autora faz uma retrospectiva da importância do ensino de pronúncia. É importante pronunciar como um nativo? Há a necessidade de corrigir palavras que causam estranhamento?
- Deveríamos considerar os aspectos suprasegmentais em detrimento dos segmentais?



VOLTE AO FÓRUM DE DISCUSSÕES E SOCIALIZE COM COLEGAS E TUTORES SUAS CONSIDERAÇÕES ACERCA DOS TEXTOS LIDOS.

## 10. Accents

According to Tench (2011, p. 73)

Everybody speaks differently – even identical twins! People with the same English accent have the same phonological system and a high degree of consistency in articulation, but their voices are still distinctly different. It might be possible to transcribe all these individual differences – voice quality, pitch, pitch level, tone, speed, etc., but our interest is the transcription of more general properties of pronunciation.

An accent indicates a person's identification with a community of people. English accents vary according to geography – national and regional types, e.g. English, American, Indian, Scottish, English Midlands, North Walian English, Ulster, and so on. We could add here foreign accents too. Non-native speakers of English share particular features with others from the same linguistic background. Accents also vary in a historical perspective. The pronunciation of the younger generation of today sounds quite different in some respects from that of their grandparents, for instance. This is how historical change comes about over the centuries, with slight changes of pronunciation in successive generations. Accents also vary socially; typically Dockers and Doctors from the same city are expected to sound very different. There are also gender differences; think of the way many young women say `thank you` with a vowel that seems halfway to saying `thank ya`; most British man do not pronounce that phrase with that kind of vowel change. Finally, there are stylistic variations where pronunciation changes according to the formality of the setting; `Do you want a cup of tea?` can sound more `Joanna Cupper` in an informal setting!



Clarey and Dixson (1963, p. 22) have pointed out the case of homonyms, which illustrates show accents may vary really distinctively at a specific point in time and this may change as time goes by.

A homonym is a word spelled differently but pronounced the same as another word. The [hw] sound, such as in words like *where*, *which* and *what*, produces a slight puff of air in the initial sound. If a piece of paper was held to the lips and these words were spoken, the paper would move slightly. No such puff of air would be noticeable in the words *wear*, *witch* and *watt*.

Many native English speakers, however, make no distinction between the two sounds [wh] and [w]. The words *whether* and *weather* sound the same; that is, they are homonyms. There is usually no confusion in pronouncing homonyms since people can tell from the context of the sentence which word is intended.

Keeping in mind how accents vary, you are supposed to watch a video and reflect upon it. Some of the accents reproduced by the young man in the video can be considered stereotypical. Even so, it is a way to understand the concept of accent variation.



## TASK 19 – VIDEO: THE ENGLISH LANGUAGE IN 24 ACCENTS.

This video shows a young man speaking English in 24 different accents. Watch it at: [http://www.youtube.com/watch?v=dABo\\_DCldpM](http://www.youtube.com/watch?v=dABo_DCldpM).

You can watch an animated remake at: <http://www.youtube.com/watch?v=NtB1W8zkY5A&feature=plcp>.

As you watched, the young man improvised various 'British' accents, including Welsh, Scottish and Irish. He also spoke in U.S. American and Australian accents, pointing to how the language is generally spoken in these countries. It is important to point out this is very stereotypical and should be considered with some criticality. Besides, he mentioned countries where English is spoken as a foreign or as a second language, with the following accents: French, German, Russian, Italian, Chinese, Japanese, Indian, South African and Nigerian.

Using some reflections found in Tench (2011) in which the author tackles the subject of accents, think if you noticed evidence of the following observations in the video.

- Scottish tend to have a fronted articulation of /u:/ and /ʊ/.
- For the Welsh, *blew* is pronounced differently from *blue*, and *know* and *no* are also different.
- In India, initial plosives are not aspirated, whereas final plosives are.

In order to have more knowledge on the issues of pronunciation, we suggest the following texts:



## SUGESTED READING 1: THE QUESTION OF PRONUNCIATION.

VON SCHON, Catherine. The Question of Pronunciation. **English Teaching Forum**, volume XXV, number 4, October 1987. P. 22-27.



## SUGESTED READING 2: TEACHING PRONUNCIATION (WHILE SEEMING TO BE DOING SOMETHING ELSE).

KRAL, Thomas J. Teaching Pronunciation (while seeming to be doing something else). **English Teaching Forum**, volume XVIII, number 2, April 1980. P. 13-15



VOLTE AO FÓRUM DE DISCUSSÕES E SOCIALIZE COM COLEGAS E TUTORES SUAS CONSIDERAÇÕES ACERCA DO VÍDEO E DOS TEXTOS.

## TASK 20 – FINAL ASSIGNMENT: ENVIO DE TAREFA ÚNICA

Para encerrar este módulo, vocês redigirão um texto com uma análise de duas unidades do livro didático “New Headway Pronunciation Course”. Este trabalho deverá conter no mínimo 3 e no máximo 5 laudas. Seu texto deve conter as seguintes partes: introdução, análises, considerações finais e referências (segundo ABNT). Sua análise deverá conter sons consonantais e vocálicos, e deverá se fundamentar no guia do Módulo 3, na leitura obrigatória e nas leituras complementares. O material cujas lições deverão ser analisadas é:

CUNNINGHAM, Sarah; MOOR, Peter. **New Headway Pronunciation Course Elementary**. Oxford: Oxford, 2002.

Do not forget the criteria for a “5 star Performance” are:

- You have followed the directions and posted an analysis containing an introduction, body, conclusion and references.
- You have used examples of vowel and consonant sounds, in accordance with the instructions.
- Your arguments are theoretically founded, demonstrating you have studied the textbook with attention.
- You have demonstrated lexical-grammatical accuracy in your writing.
- You have posted the assignment on time.

**What have we learned so far?**

- Pronunciation-related problems.
- Problem sounds and pedagogical applications.
- Accents.



## REFERENCES

- BAPTISTA, Bárbara O. Dificuldades do aluno brasileiro na colocação do acento vocábular em inglês. In: BOHN, H; VANDREEN, P. (Org.) **Tópicos de Linguística Aplicada: o ensino de língua estrangeira**. Florianópolis: Editora da UFSC, 1988. p. 154-165.
- CLAREY, M. Elizabeth; DIXON, Robert J. **Pronunciation exercises in English**. New Jersey: Prentice Hall/Regents, 1963.
- CRUZ, Giêdra Ferreira da; LIMA, Joceli Rocha. Correção de pronúncia e da identidade do aluno de letras. In: LIMA, D. C. (org.) **Ensino e aprendizagem de língua inglesa: conversa com especialistas**. São Paulo: Parábola Editorial, 2009. p. 69-78.
- CUNNINGHAM, Sarah; MOOR, Peter. **New Headway Pronunciation Course Elementary**. Oxford: Oxford, 2002.
- DOFF, Adrian. **Teach English: a Training Course for Teachers**. Teaching pronunciation. Cambridge: Cambridge University Press, 1988.
- KRAL, Thomas J. Teaching Pronunciation (while seeming to be doing something else). **English teaching forum**, volume XVIII, number 2, April 1980. P. 13-15
- MARTINET, André. **Elementos de Linguística geral**. 4 ed. Tradução de Jorge Morais-Barbosa. Sá de Costa Editora.
- TENCH, Paul. **Transcribing the Sounds of English: a phonetics workbook for words and discourse**. Cambridge: Cambridge, 2001.
- UR, Penny. **A Course in Language Teaching: practice and theory**. Cambridge: CUP, 1991.
- VON SCHON, Catherine. **The Question of Pronunciation**. English teaching forum, volume XXV, number 4, October 1987. P. 22-27.



# ANOTAÇÕES

## OUTLINE OF UNIT 4

Tasks	Description	Assessment
Task 21 – Glossary	Keep compiling a collaborative glossary from a series of words and expressions.	As atividades 26 e 27 serão avaliadas segundo critérios estabelecidos.
Task 22 – Video: Skwerl – a short film in fake English	Watch a short film showing how English sounds to non-speakers of this language.	
Task 23 – Discussion Forum	Discuss with your classmates and tutors about what you have learned.	
Task 24 – Video: Word stress – sentence position	Watch an explanation of how to stress words in different sentence positions in American English.	
Task 25 – Compulsory Reading	Read practical suggestions on how to work with pronunciation in English classes.	
Task 26 – Final assignment 1: Questionnaire	Answer the questionnaire so it can be graded.	
Task 27 – Final assignment2: Envio de tarefa	Submit your final analysis for the assessment of your tutor.	

## LET'S GET STARTED

Dear learner,

We invite you to know in advance what we intend to cover in the fourth unit of this subject which focuses on Suprasegmental features, so that the goals and the process to achieve these goals become clear. You will find below what we are supposed to do in the following two weeks of this course.

Let's work together! 😊

 List of contents:


- Terminology
- Stress
- Rhythm, pitch and intonation
- Integrating pronunciation into coursebooks

 Goals:

- Review some terms of Phonetics and Phonology in context
- Broaden knowledge on terminology
- Study stress, rhythm, pitch and intonation
- Analyze the integration of pronunciation issues into course books

 Main resources:

- Textbook; Virtual Learning Environment *Moodle*; *Web*.

 Estimated time to conclude this unit:

To complete the reading of this unit in the textbook and the proposed tasks, we suggest you dedicate 15 hours.

Criteria for Formative Assessment

1) Questionnaire – 5 points

The criteria for a “5 star Performance” are:

- ★ ★★ ★★ You have answered at least 90% (18) of the activities correctly and on time.

- ★ ★★ You have answered at least 75% (15) of the activities correctly and on time.
- ★ ★★ You have answered at least 60% (12) of the activities correctly and on time.
- ★ ★ You have answered at least 40% (8) of the activities correctly and on time.
- ★ You have answered fewer than 40% (8) of the activities correctly or you haven't finished your task on time.

2) Analysis activity posted in Task (Tarefa – envio de arquivo único) – 5 points

The criteria for a “5 star Performance” are:

- ★ You have followed the directions and posted an analysis containing an introduction, body, conclusion and references.
- ★ You have answered all the questions throughout your text.
- ★ Your arguments are theoretically founded, demonstrating you have studied the textbook with attention.
- ★ You have demonstrated lexical-grammatical accuracy in your writing.
- ★ You have posted the assignment on time.

## Unit 4 – Suprasegmental Features

In this unit, we will study suprasegmentals in order to cover different aspects of Phonetics and Phonology. “Textbooks on phonetics and phonology typically distinguish between segmental and suprasegmental features of language. Segmental phonology has to do with the individual sounds. Suprasegmental phonology is concerned with stress, rhythm, and intonation patterns in the language” (NUNAN, 1999, p. 106).

### 11. Terminology: moving forward

In Unit 1, we tried to preview some important vocabulary which would be used throughout this discipline. Now, it is time to review how much you have learned in terms of new vocabulary and to add others which are not in the glossary yet.



### TASK 21 – GLOSSARY

You are supposed to add new comments to the glossary. This time, your comment will be using the word or expression in context. In order to do this, you will surf the web trying to find academic context.

Visit the website <http://scholar.google.com/schhp?hl=en> and look up the word or expression (in case of two words, remember to put them between quotation marks, for instance: “connected speech”). Copy the excerpt of the text where you have found it and a comment of how context can help you better understand the term.

Let’s continue with the example of the term “connected speech”, from Unit 1. When we looked it up at Google Scholar, one abstract called our attention. It is interesting to notice the term is the area of phonology and how we describe language in spoken form.

**ABSTRACT.** This paper deals with /r/ vocalization, weak forms, elisions and assimilations in **connected speech** in German and provides phonological rules within the generative framework for the derivation of any observable reduction forms, given certain phonetic environments. Some syntactic constraints are also discussed. This phonological description is then supplemented by an enquiry into the production and perception constraints of real speakers and real listeners to find answers to the questions as to why certain articulatory modifications occur and others do not, and why they take particular directions. This phonetic explanation is sought in a minimization of energy expenditure in relation to the perceptual demands of the communicative situation.

You can add the following terms, both the ones in the list and the ones in Figure 1. Try to follow the threefold process: definition in English, translation and word in context.

BILABIAL

ALVEOLAR

DENTAL

POST-ALVEOLAR

PALATAL

VELAR

GLOTTAL

PLOSIVE

NASAL

FRICATIVE

LATERAL

APPROXIMANT

CLICK

SHORT VOWELS

LONG VOWELS

WEAK VOWELS

VOICED FLAPPING

DEVOICING

LABIAL-VI SUPRASEGMENTALS

TONE

' Primary stress	" Extra stress	<i>Level tones</i>	<i>Contour-tone examples:</i>
Secondary stress [i'founə'tɪʃən]		ě ʌ Top	ě ʌ Rising
eː Long	eˑ Half-long	é ʌ High	ê ʌ Falling
e Short	ě Extra-short	ē ʌ Mid	ě ʌ High rising
• Syllable break	˘ Linking (no break)	è ʌ Low	ě ʌ Low rising
INTONATION		è ʌ Bottom	ē ʌ High falling
Minor (foot) break		<i>Tone terracing</i>	è ʌ Low falling
Major (intonation) break		↑ Upstep	ě ʌ Peaking
↗ Global rise	↘ Global fall	↓ Downstep	ě ʌ Dipping

Figure 1. Suprasegmental. Source: [http://en.wikipedia.org/wiki/Template\\_talk:IPA\\_hover](http://en.wikipedia.org/wiki/Template_talk:IPA_hover)



**TASK 22 – VIDEO: SKWERL - A SHORT FILM IN FAKE ENGLISH.**

How important are suprasegmental features in the production of the English language? You are going to watch an Australian video on how English sounds to non-English speakers, available at <http://www.youtube.com/watch?v=Vt4Dfa4fOEY>. After watching it, reflect upon the following questions:

- What English words could you listen to?



- What could have helped you believe the actor was really speaking English?

We could listen to words such as “Sure, I, good, today, I mean, for that” among others, but in our opinion what made it sound closer to English was not exactly the words, but the suprasegmental features. The stress, rhythm, pitch and intonation the actors use help them convince an audience they are actually speaking English.



**Skwerl** is a short film directed by **Brian Fairbairn** and “written” by himself and **Karl Eccleston**. Why do I say “written?” Well, all of the dialogue in the film is **complete gibberish**, but it’s designed to sound like English to foreign speakers, or native speakers that aren’t quite paying attention; those familiar with English will probably find themselves slipping in and out of it in a really weird way. Source: <http://www.geekosystem.com/skwerl-movie-fake-english/>.



## TASK 23 – FÓRUM DE DISCUSSÕES

Discuta com seus colegas e seu tutor sobre os temas propostos até então. Este fórum será utilizado em outros momentos deste módulo.

Tenha em mente os cinco critérios importantes ao participar de um fórum:

- Mantenha-se na proposta apresentada e no objetivo do fórum.
- Demonstre consistência em relação ao material proposto, apresentando uma argumentação sólida e teoricamente fundamentada.
- Articule sua postagem com as postagens do tutor e de seus colegas.
- Apresente um texto de qualidade com coerência e correção léxico-gramatical.
- Cumpra a tarefa no prazo estipulado.

### 12. Stress

**Stress is** where emphasis is placed in words and sentences. According to Harmer (1998)

The stressed syllable (the syllable which carries the main stress) is that part of a word or phrase which has the greatest emphasis because the speaker increases the volume or changes the pitch of their voice when saying that syllable, e.g. `important`, `complain`, `medicine` etc. And in many longer words, there is both a main stress and a secondary stress, e.g. `interpretation`, where `ter` has the secondary stress and `ta` the main stress. In addition, different varieties of English can often stress words differently. For example, British English speakers usually say `advertisement` whereas some American speakers say `advertisement`. The placing of stress can also affect the meaning of a word. For example, `import` is a noun, but `import` is a verb.



toreCORD



a REcord

In phrases or sentences, we give special emphasis to certain parts of the sentences (by changing our pitch, increasing the volume etc.), e.g. `I'm a teacher because I like people`. But we could change the meaning of the sentence by placing the stress somewhere else, for example, `I'm a teacher because I like people`. You can imagine this being said as an angry response to someone asking a teacher to do something terrible to their students. If, on the other hand, the sentence is said with the main stress on the word `I` it is suggested that this is what makes the speaker different from others who do not like people.

Harmer (2001, p. 32) adds that:

It is worth noticing, too, that when a word changes shape, the stressed syllable may shift as well. In English we stress Japan on the second syllable (jaPAN), but when we turn the word into an adjective the stress moves to the new syllable (japanESE). However, this does not always happen (e.g. amERica, amERICAN).

Brad wants to MARRY my daughter? (= I didn't know he was that serious.)

BRAD wants to marry my daughter? (= Not Brad, surely!)



## TASK 24 – VIDEO: WORD STRESS - SENTENCE POSITION - AMERICAN ENGLISH PRONUNCIATION

Watch the video available at: [http://www.youtube.com/watch?v=O57QgP\\_o7QA](http://www.youtube.com/watch?v=O57QgP_o7QA).



VOLTE AO FÓRUM DE DISCUSSÕES E SOCIALIZE SUAS DESCOBERTAS A PARTIR DAS ÚLTIMAS TAREFAS

### 13. Pitch, intonation and rhythm

Harmer (1998) differentiates pitch and intonation:

**Pitch and intonation:** pitch describes the level at which you speak. Some people have high-pitched voices; others say things in a low-pitched voice. When we pitch the words we say, we may use a variety of different levels: higher when we are excited or terrified, for example, but lower when we are sleepy or bored. Intonation is often described as the music of speech. It encompasses the moments at which we change the pitch of our voices in order to give certain messages. It is absolutely crucial for getting our meaning across. The word `Yes`, for example, can be said with a falling voice, a rising voice or a combination of the two. By changing the direction of the voice we can make `Yes` mean `I agree` or `Perhaps it's true` or `You can't be serious` or `Wow, you are so right` or any number of other things.

For Harmer (2001, p. 28), “a device by which we communicate emotion and meaning, therefore, is through the pitch we use. If we start at speaking at a higher speech than usual, this is noticeable. A low grunt gives some indication of mood too”.

As for intonation, Joanne Kenworthy shows how intonation is used to put words and information in the foreground (by using a high or wavering pitch), in the background (by using a lower pitch than normal), to signal ends and beginnings of conversations (we often know when someone has finished speaking because their voice drops in pitch – just as their voice may start at a higher pitch than usual at the beginning of their contribution), or to show whether a situation is `open` or `closed` (when we finish what we are saying at a higher pitch than normal we leave other possibilities `in the air` whereas a falling pitch closes off what we have said from further discussion) (KENWORTHY, 1987, p. 88-89)



Intonation is also used to convey emotion, involvement and empathy. If we use an exaggerated intonation tune in a question like `What's going on?`, starting at quite a high pitch and using large pitch leaps, it shows that we are really surprised or frightened. But if we say the same question at a low pitch with a fairly flat intonation tune it suggests that we are not very concerned at the answer we will get.

Finally, we use intonation to show how certain we are about what we are saying and to indicate what response we expect. The most typical example of this is the use of tag questions such as you're okay, aren't you? With a falling tone to confirm what we believe to be the case, or with a rising tone to show our uncertainty about what the answer will be.

Intonation, then, is crucial in communicating meaning. Indeed listeners frequently get the wrong messages from intonation when foreign speakers use it in an idiosyncratic way. That is because intonation tells us what someone means and how they feel about it. We recognize the difference between making a statement and asking a question. We are aware of the fact that someone is surprised, for example, and we gather from their intonation that they are being polite – or rude. (HARMER, 2001, p. 28-29)



## LEITURA COMPLEMENTAR 1: RECOGNIZING AND PRODUCING RHYTHMIC PATTERNS

RODRIGUEZ, Bertha Chela de. Recognizing and producing rhythmic patterns. **English Teaching Forum**, volume XXI, number 3, July 1993. P. 27-29.



VOLTE AO FÓRUM DE DISCUSSÕES E SOCIALIZE SUAS DESCOBERTAS A PARTIR DAS ÚLTIMAS TAREFAS

### 14. Prosódia

Segundo Martinet(1972) os fatos do discurso que não entram na fonemática, também constituem parte fundamental das línguas. Estão relacionados à ENERGIA física; a partir do momento em que a voz se faz ouvir, é indispensável produzirem-se numa ou noutra frequência as vibrações das cordas vocais, o que dá determinada ALTURA MELÓDICA a cada um dos instantes em que se ouve uma voz.

É por meio da voz que é possível apontar-se a existência de traços fônicos que informem sobre a personalidade de quem fala, a classe social a que pertence ou a sua região de origem, os quais têm direito a figurar numa descrição fonológica de uma língua.

Ao destacar a importancia da entoação, Martinet (1972) enfatiza que a voz resulta de vibrações das cordas vocais, vibrações que supõem uma tensão destas cordas. Muito tensa, qualquer corda vibra em nota elevada; pouco tensa, vibra em nota baixa. O mesmo acontece com as cordas vocais. No canto, as subidas e descidas ocorrem por degraus - as notas; na fala elas são contínuas e lembram mais o barulho das sirenes que uma ária tocada ao piano. Por meio da vibração das cordas a cada momento, em determinada altura melódica, é possível traçar a curva destas alturas ao longo de todo o enunciado (com breves soluções de continuidade correspondentes às consoantes surdas). Desta forma a melodia do discurso é automática, pois o locutor não escolhe entre a sua presença ou ausência.

## 15. Integrating pronunciation into coursebooks

It is important to emphasize that the goal of pronunciation is “communication”, not “accent eradication”. We need to help our students become aware of pronunciation and give them opportunities to practice it. We can integrate pronunciation into our regular teaching activities to make sure our students are empowered not only to communicate through writing, but also spoken language.



### TASK 25 – LEITURA OBRIGATÓRIA

MATTOS, Andréa Machado de Almeida; SOUZA, Ricardo Augusto de. O ensino e a aprendizagem da pronúncia do inglês. In: PAIVA, V.L. M. O. (org.). **Práticas de ensino e aprendizagem de inglês com foco na autonomia**. Campinas: Pontes, 2007.

O texto faz menção à série didática, trata de sílabas tônicas, explica questões fonêmicas – inglês (e também em português) e traz sugestões de várias atividades.



### LEITURA COMPLEMENTAR 2: TEACHING ENGLISH AS A SECOND LANGUAGE

PAULSTON, Cristina Bratt; BRUDEN, May Newton. **Teaching English as a Second Language: techniques and procedures**. Cambridge: Winthrop Publishers, 1976.

- What can you learn about suprasegmentals – stress, rhythm, juncture, intonation in this text?
- What do you think of the proposal of drills to teach the Segmental/Suprasegmental phonemes? What do you think of the strategies for correction?

Pow (2010) points to a paradigm shift in approaches to pronunciation due to issues of identity, ideology and world English. She resents a lack of knowledge to integrate speech work in teacher practice and the fact that some teachers still view pronunciation 1) a realm of phoneticians and native-speaker teachers and 2) a subject to be mastered separately from speaking and listening skills. Also, it is unwise to think that improvement will sort itself out as learners move on to more advanced levels and that the international status of English solves it all.

The author defends that “pronunciation teaching is not an end in itself, as it is closely intertwined with listening and speaking skills, as well as with other areas such as grammar and vocabulary (POW, 2010, p. 14).” Raising awareness is crucial, especially making sense of intonation and rhythm.

For English teachers, some suggestions are:

- Learn and improve pronunciation through teaching;
- Be selective and focused on areas for self-improvement;
- Be open to peer and self-monitoring;
- Create your own learning environment by making good use of available resources;
- Time permitting, attend continuing education programs and ELT events;
- Join ELT associations.

Para encerrar este módulo, vocês farão duas tarefas avaliativas: um questionário e uma análise.



## TASK 26 – FINAL ASSIGNMENT: QUESTIONÁRIO

Responda ao questionário que apresenta uma revisão dos assuntos estudados ao longo de nossa disciplina.

- 1) Explique o princípio que explica a seguinte afirmação de Paul Tenck (2001) sobre a pronúncia das palavras em inglês. “Em relação à língua inglesa, faz-se necessário compreender que, diferentemente de outras línguas, a forma como as palavras são soletradas nem sempre coincide com a forma como elas são pronunciadas”
- 2) Que elementos do sistema articulatório são envolvidos na produção de sons consonantais?
- 3) Explique a interessante contradição ao se considerar a articulação dos sons vocálicos, expressa da seguinte forma: existe uma dificuldade de se distinguir os sons vocálicos na mesma proporção que se observa a facilidade com que eles são produzidos pelo sistema fonador.
- 4) Liste quatro problemas enfrentados por falantes brasileiros em relação à aprendizagem de língua inglesa e sua pronúncia.
- 5) Justifique a relevância da entonação, tonicidade, e tom de voz para a ampliação da competência em língua inglesa.
- 6) Quais são as unidades de estudo da fonética e fonologia?
- 7) Por que Fonética e Fonologia são interdependentes?
- 8) Qual a importância da transcrição fonética para se aprender a língua inglesa?
- 9) É possível haver modificação dos sons de uma língua?
- 10) É possível afirmar que o som da língua inglesa obedece às regras específicas para a articulação de palavras?
- 11) Quais são os principais ditongos da língua inglesa?
- 12) Qual é a quantidade mínima de órgãos articulatórios necessária para a produção dos sons consonantais?
- 13) Quais são os sons mais difíceis de serem pronunciados por você? Você deverá usar o símbolo apropriado para representar o som a que se refere.
- 14) Como é considerado o acento em inglês segundo Martinet?
- 15) Qual é a relevância do aparelho fonador para a aprendizagem de uma língua?
- 16) O que são homônimos?
- 17) Qual a importância da tonicidade para a língua inglesa?
- 18) Liste três aspectos que tornam a entonação importante para a comunicação em língua inglesa.
- 19) Liste seis sugestões de Pow (2010) para ajudar os professores a promover uma percepção de entonação e ritmo no aluno de língua inglesa.
- 20) Por que ensinar pronúncia correta não significa erradicação do sotaque do aluno de língua inglesa?

## TASK 27 – FINAL ASSIGNMENT: ENVIO DE TAREFA ÚNICA

Análise de um livro didático a escolha do aluno. Este trabalho deverá conter no mínimo 3 e no máximo 5 laudas. Seu texto deve conter as seguintes partes: introdução, análises, considerações finais e referências (segundo ABNT). Ele poderá ser escrito em português e deverá responder às seguintes questões:

1. Como o livro didático aborda as questões fonéticas e fonológicas da língua inglesa no que se refere aos aspectos segmentais?
2. Como o livro didático aborda as questões fonéticas e fonológicas da língua inglesa no que se refere aos aspectos suprasegmentais?
3. Como as questões relacionadas à pronúncia estão integradas no livro didático?
4. Quais atividades de pronúncia são propostas pelo livro didático? Como você avalia essas atividades?

### What have we learned so far?

- Terminology
- Stress
- Rhythm, pitch and intonation
- Integrating pronunciation into coursebooks



## REFERENCES

HARMER, Jeremy. **How to teach English**. Harlow: Longman, 1998.

HARMER, Jeremy. **The practice of English language teaching**. 3<sup>rd</sup> Edition. Harlow: Pearson Education Limited, 2001.

KENWORTHY, J. **Teaching English pronunciation**. Pearson Education Limited, 1987.

MARTINET, André. **Elementos de Linguística geral**. 4 ed. Tradução de Jorge Morais-Barbosa. Lisboa: Sá de Costa Editora. 1972. P. 66-67.

NUNAN, David. **Second language teaching & learning**. Boston: Heinle&Heinle, 1999.

PAULSTON, Cristina Bratt; BRUDEN, May Newton. **Teaching English as a second language: techniques and procedures**. Cambridge: Winthrop Publishers, 1976.

POW, Elizabeth. **Pronunciation in teacher development: teachers' needs, challenges and rewards**. Braz-Tesol Newsletter, 2010. p. 14-16.

RODRIGUEZ, Bertha Chela de. Recognizing and producing rhythmic patterns. **Englishteachingforum**, volume XXI, number 3, July 1993. P. 27-29.