**Key Concepts in Language Pedagogy and Their Definitions**

***Table 1 A list of key concepts in LP – Teaching pronunciation***

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| **April 6** | 1. ***Goodwin, J. (2020). Pronunciation teaching methods and techniques. In: Chapelle, C. A. (ed.). The Concise Encyclopaedia of Applied Linguistics, pp. 941-950. Wiley Blackwell.*** 2. ***Harding, L. (2020). Pronunciation Assessment. In: Chapelle, C. A. (ed.). The Concise Encyclopedia of Applied Linguistics, pp. 935-941. Wiley Blackwell****.* |
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| **Key concepts** | **Definitions** |
| **Achievement testing** | is to assess whether a certain feature has been effectively learnt. (Harding, 2020, p. 936) |
| **Analytic approaches** | refer to units of language behaviour are the starting point in syllabus and course design (e.g. descriptions, requests, apologies, enquiries, and other speech acts). (Richards & Schmidt, 2010, p. 580) |
| **Connected speech** | refers to a situation when word boundaries can be blurred. Speakers generally pause between thought groups, or during hesitations, but not after each and every word. In fast speech, syllables blend together in a variety of ways:   * Syllables may be linked together by a consonant sound or glide: *An apple* (sounds like *annapple*) * Final consonants may shift to the next syllable: *They lived in Chicago.* (sounds like *live-din*) * Two adjacent sounds may be articulated as a single new sound: *Why can’t you?* → (sounds like *canchu*) * Sounds may be omitted: *He gave her a gift*. (sounds like *gaver*) * Unstressed function words are usually shortened and their vowels reduced: *It lasted for four hours*. (sounds like *fur* not *four*) (Goodwin, 2020, p. 944) |
| **Conventional techniques** | include imitation (listen and repeat), articulatory explanations (“Put your tongue here . . .”), minimal pair exercises (ship vs. sheep), tongue twisters (she sells seashells by the seashore), and reading aloud. (Goodwin, 2020, p. 941) |
| **Diagnostic purposes** | to find out what areas of pronunciation a student might need particular help with. (Harding, 2020, p.936) |
| **Holistic approaches** | an approach to language teaching which seeks to focus on language in its entirety rather than breaking it down into separate components, such as reading, listening, writing, grammar, etc. This is one of the principles of whole language as well as of some approaches to teaching language arts. (Richards & Schmidt, 2010, p. 262) |
| **Impressionistic approaches** | refer to assessments which are made by human raters (ranging from untrained “lay” raters to highly trained linguists or speech scientists). (Harding, 2020, p. 937) |
| **Intonation** | when speaking, people generally raise and lower the pitch of their voice, forming pitch patterns. They also give some syllables in their utterances a greater degree of loudness and change their speech rhythm. These phenomena are called intonation. Intonation does not happen at random but has definite patterns (see intonation contour). Intonation is used to carry information over and above that which is expressed by the words in the sentence. see also key2, pitch level, tone unit. (Richards & Schmidt, 2010, p. 299) |
| **Language proficiency** | the degree of skill with which a person can use a language, such as how well a person can read, write, speak, or understand language. This can be contrasted with language achievement, which describes language ability as a result of learning. Proficiency may be measured through the use of a proficiency test. (Richards & Schmidt, 2010, p. 321) |
| **Mirroring** | refers to an imitation technique where learners repeat the lines and mimic the speaker’s movements. (Hardison & Sonchaeng, 2005; Tarone & Meyers, 2018) |
| **Objective approaches** | involve the use of techniques from acoustic phonetics, automated scoring of speech, or objective tests (e.g., transcription tasks in the measurement of intelligibility). (Harding, 2020, p.937) |
| **Prominence** | (in discourse), greater stress on the words or syllables which the speaker wishes to emphasize. Prominence may be given to different words according to what has been said before by another speaker, e.g.:  *He may come to MORRow.*(as a reply to *“When is Mr Jones coming?”*)  *He MAY come tomorrow.*(as a reply to *“Is Mr Jones likely to come tomorrow?”*). (Richards & Schmidt, 2010, p. 468) |
| **Pronunciation** | is a way of packaging our speech for the listener either by pauses and intonations in coherent chunks of sound. (Goodwin, 2020) |
| **Pronunciation assessment** | is the measurement of pronunciation skills in a second language, either for diagnostic purposes (e.g., in establishing what areas of pronunciation a student might need particular help with), for achievement testing (e.g., to assess whether a certain feature has been effectively learnt), or for language proficiency assessments with multiple purposes. (Harding, 2020, p.936) |
| **Prosody** | means suprasegmental features that refer to stress and intonation (Goodwin, 2020). |
| **Rhythm** | is created by the contracting and relaxing of chest muscles (pulses). This causes changes in air pressure. There are two different patterns of pulses:   1. a more regular type of contraction with regular rises in air pressure (chest pulses) 2. less frequent but stronger contractions with more sudden rises in air pressure (stress pulses).   The way these two systems operate together in any one language is said to cause different types of speech rhythm. (Richards & Schmidt, 2010, p. 545) |
| **Segmental features** | refer to articulation of individual consonant and vowel sounds. (Goodwin, 2020, p. 941) |
| **Sentence stress** | refers to the pattern of stressed and unstressed words in a sentence or utterance. English sentence stress most commonly falls on content words that contain new information, for example, *He was going to LONdon*, where the strongest stress falls on the first syllable of the word *London*. (Richards & Schmidt, 2010, p. 561) |
| **Shadowing** | is an imitation technique in which learners repeat along with or slightly after a speaker. (Goodwin, 2008; Foote & McDonough, 2017) |
| **Shibboleth** | refers to any sign which reveals an underlying social identity. It has been used to highlight how language tests may be used to separate in-group and out-group members. (McNamara, 2005) |
| **Syllable** | a unit of speech consisting minimally of one vowel and maximally of a vowel preceded by a consonant or consonant cluster and followed by a consonant or consonant cluster. For example, the English word *introductions* consists of four syllables: *in-tro-duc-tions*.  (Richards & Schmidt, 2010, p. 576) |
| **The five-stage Pronunciation instruction process:** | * 1. Description and analysis.   2. Listening to discrimination; and   3. controlled,   4. guided, and   5. communicative practice. (Celce-Murcia, Brinton, & Goodwin, 2010) |
| **The intelligibility principle** | the idea that learners should aim to be understood by a broad range of listeners (including native and non-native speakers). (Harding, 2020, p.939) |
| **The nativeness principle** | the idea that language learners should aspire to a native-like accent in the second language. (Harding, 2020, p939) |
| **Thought group** | pauses and intonations that speakers use to create a coherent segment of speech including tone units, message units, or intonation units. (Goodwin, 2020, p. 942) |
| **Word stress** | refers to the pattern of stressed and unstressed syllables in a word. A distinction used to be made in long words between stressed syllables of varying degree, i.e. it was said that the syllable with the greatest prominence had the primary stress and the next stressed syllable the secondary stress. (Richards & Schmidt, 2010, p. 560) |