Heather Hansen’s Speak Clearly Audio Programme - WORKBOOK

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INTRODUCTION

Welcome to the Hansen Communication Lab, a fun and safe place to learn, grow and discover the confident communicator in you. This programme has been designed to help you improve your pronunciation and fluency in the English language so you can speak up with more confidence.

You should be using this workbook in conjunction with the 2-CD Speak Clearly Audio Programme. This workbook has a number of features to help you stay on course in your study of English sounds, stress and intonation. To navigate the programme with ease, watch out for these Communication Lab symbols:

- **Bright Idea!**
  This symbol identifies important tips that you should remember.

- **Hazard!**
  Watch out for these pronunciation pitfalls!

- **Did you know?**
  These are interesting discoveries to keep in mind during your own studies.

- **Speak Up**
  It’s time for you to experiment with sound. Join in with this speaking exercise.

- **Write it Down**
  Get your pencil ready – you’ll need it for this written exercise.

- **Test This**
  Apply your learning outside the lab by testing a new concept with family, friends and colleagues.

- **Listen**
  In case you lose your place, this symbol identifies the corresponding audio track for each workbook section.

Remember to have a small notebook handy that you can use as a Learning Log to record your own notes, observations and discoveries throughout the course as well.
SECTION A

PRONUNCIATION HAZARDS

A01 Introduction
A02 Questioning your assumptions
A03 Finding your problem sounds
A04 Problem sounds answer key
A05 Voiced and unvoiced sounds
A06 Bright idea! Voiced & unvoiced sounds
A07 Activity answer key
A08 Other confusing consonants
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INTRODUCTION TO SECTION A

This section is designed to serve as an introduction to the most commonly mispronounced sounds in English. Although not a full pronunciation course, it will draw your attention to your problem areas and give you the tools necessary to correct your most serious pronunciation errors.

You may be surprised that you won’t find any phonetic symbols in this workbook. It’s my belief that the phonetic alphabet does little to further enhance your understanding of English sounds. Many people get so bogged down in memorizing phonetic symbols that the whole fun of learning proper speech is lost.

There was a time when the only way to figure out the correct pronunciation of a word was to look it up in a dictionary and decipher the word’s phonetic code. Now you can go to any online dictionary and click on the speaker icon to hear the correct pronunciation of words in both British and American English!

Bookmark these two online dictionaries: www.dictionary.com and www.thefreedictionary.com. Both have pronunciation recordings.

QUESTIONING YOUR ASSUMPTIONS

What’s holding you back from becoming a more confident communicator? Take a moment to identify a few limiting assumptions that you have about the way you speak and your ability to change:

_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
**FINDING YOUR PROBLEM SOUNDS**

For this exercise you’ll need a partner or a voice recorder. Circle one word in each row randomly (one word from row #1, one word from row #2, etc.). Record yourself saying the circled words, or read them out loud to a partner and have your partner write down what he/she hears. Then check your partner’s answers. Did he/she hear the word you said, or did they hear something else? If you used a recorder, cover up your circled words, wait a while and then listen and circle what you hear. Did you actually hear what you were trying to say?

### TEST YOURSELF

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1.</td>
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</tr>
<tr>
<td>2.</td>
<td>mat</td>
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<tr>
<td>3.</td>
<td>Ben</td>
</tr>
<tr>
<td>4.</td>
<td>sit</td>
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<tr>
<td>5.</td>
<td>fan</td>
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<tr>
<td>6.</td>
<td>thin</td>
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<tr>
<td>7.</td>
<td>day</td>
</tr>
<tr>
<td>8.</td>
<td>maul</td>
</tr>
<tr>
<td>9.</td>
<td>rice</td>
</tr>
<tr>
<td>10.</td>
<td>girl</td>
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</tbody>
</table>

### CHECK YOUR ANSWERS

<p>| | |</p>
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<td>1.</td>
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<tr>
<td>2.</td>
<td>mat</td>
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<tr>
<td>3.</td>
<td>Ben</td>
</tr>
<tr>
<td>4.</td>
<td>sit</td>
</tr>
<tr>
<td>5.</td>
<td>fan</td>
</tr>
<tr>
<td>6.</td>
<td>thin</td>
</tr>
<tr>
<td>7.</td>
<td>day</td>
</tr>
<tr>
<td>8.</td>
<td>maul</td>
</tr>
<tr>
<td>9.</td>
<td>rice</td>
</tr>
<tr>
<td>10.</td>
<td>girl</td>
</tr>
</tbody>
</table>

Were any of these sounds confusing? Which ones? List your problem sounds here.

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________
VOICED & UNVOICED SOUNDS

English sounds can be grouped into two categories: **voiced** and **unvoiced**. Sounds in these categories are very similar and are easily confused. Generally speaking, you position your lips and tongue the same way to produce both kinds of sounds – the only difference is whether or not you use your voice.

<table>
<thead>
<tr>
<th>Voiced</th>
<th>Unvoiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>p</td>
</tr>
<tr>
<td>d</td>
<td>t</td>
</tr>
<tr>
<td>g</td>
<td>k</td>
</tr>
<tr>
<td>th</td>
<td>th</td>
</tr>
<tr>
<td>zh</td>
<td>sh</td>
</tr>
<tr>
<td>j</td>
<td>ch</td>
</tr>
<tr>
<td>z</td>
<td>s</td>
</tr>
<tr>
<td>v</td>
<td>f</td>
</tr>
<tr>
<td>r</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td></td>
</tr>
<tr>
<td>n</td>
<td></td>
</tr>
<tr>
<td>ng</td>
<td></td>
</tr>
<tr>
<td>all vowels</td>
<td></td>
</tr>
</tbody>
</table>

There are two ways you can tell the difference between voiced and unvoiced sounds:

1. Put two fingers over your voice box and make different sounds. You will feel your vocal chords vibrate during voiced sounds.

2. Put the palm of your hand in front of your mouth. You will feel an explosion of air when you make unvoiced sounds.

Read these words out loud and pay special attention to the very **first** sound of each word. Is the sound voiced or unvoiced? Mark the words with a ‘v’ (voiced) or ‘u’ (unvoiced). Listen to the CD for the correct answers.

<table>
<thead>
<tr>
<th>shopping</th>
<th>brain</th>
<th>pike</th>
<th>draw</th>
</tr>
</thead>
<tbody>
<tr>
<td>make</td>
<td>reserve</td>
<td>these</td>
<td>over</td>
</tr>
<tr>
<td>friend</td>
<td>dawn</td>
<td>take</td>
<td>chair</td>
</tr>
<tr>
<td>great</td>
<td>juice</td>
<td>send</td>
<td>first</td>
</tr>
</tbody>
</table>
OTHER CONFUSING CONSONANTS

There are some English consonants that cause quite a bit of confusion that don’t have anything to do with whether or not we use our voice. I’m going to review just a small selection of the most common sounds that my clients have problems with, and then give you some exercises you can use to correct them.

LIVER & RIVER

The L and R sounds are very challenging, especially for native Chinese speakers. One way that we can practise problem sounds is by focusing on minimal pairs. Minimal pairs are pairs of words which are identical except for our one target sound. Can you pronounce the words in this minimal pair list correctly?

<table>
<thead>
<tr>
<th>L &amp; R</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>flute</td>
<td>fruit</td>
</tr>
<tr>
<td>fly</td>
<td>fry</td>
</tr>
<tr>
<td>glow</td>
<td>grow</td>
</tr>
<tr>
<td>light</td>
<td>right</td>
</tr>
<tr>
<td>lust</td>
<td>rust</td>
</tr>
<tr>
<td>pilot</td>
<td>pirate</td>
</tr>
</tbody>
</table>

Over-exaggerate your facial expressions when making the L sound. Let your tongue come out of your mouth to be sure you’re saying it correctly.

*There were four pilots on the flight deck as the plane full of passengers left London and flew over the English Channel.*

Test This – Using Minimal Pairs

Create your own lists of minimal pairs for all the problem sounds you are trying to fix. Just remember, all the other sounds in the words should be identical. The only difference should be the one sound you are practicing. Record yourself reading your minimal pairs and see if you can hear the difference. Or, work with a partner. Say only one of the two words in your pair and have your partner write down what he/she hears. Could your partner correctly identify what you were saying?

You can also find extensive lists of minimal pairs here (you will need to know the phonetic symbols for the sounds you wish to compare):

http://myweb.tiscali.co.uk/wordscape/wordlist/
**VARY & WARY**

V and W are two other sounds that are commonly confused, especially by speakers of Indian English. If you are having trouble with this sound, be sure that your top teeth are touching your bottom lip when you make the V sound. When you make the W sound, your teeth should be nowhere near your lip, and you should be making what I like to call a “kissy face”. Try out these sounds in front of a mirror to see the difference.

<table>
<thead>
<tr>
<th>V &amp; W</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>vary</td>
<td>wary</td>
</tr>
<tr>
<td>visor</td>
<td>wiser</td>
</tr>
<tr>
<td>vent</td>
<td>went</td>
</tr>
<tr>
<td>verse</td>
<td>worse</td>
</tr>
<tr>
<td>veil</td>
<td>wail</td>
</tr>
<tr>
<td>vest</td>
<td>west</td>
</tr>
</tbody>
</table>

We were invited to a VIP viewing of a new western film. I’m very wary of western films and it was even worse than I expected!

---

**THE TIRING ‘TH’**

Don’t feel bad if TH is a hard sound for you to pronounce. We’ve been told since we were young that sticking our tongues out is not very nice, but this is the one sound where if your tongue does not peek out between your teeth, you will not make the sound correctly.

Remember that there is a voiced TH sound (they) and a voiceless TH sound (thank). Be careful that you do not change the TH at the ends of words to an F or V sound (south, not souf).

Here are a few minimal pairs and other words you can practise.

<table>
<thead>
<tr>
<th>Voiced TH</th>
<th>Voiceless TH</th>
<th>Word-final TH</th>
</tr>
</thead>
<tbody>
<tr>
<td>they - day</td>
<td>thank - tank</td>
<td>south</td>
</tr>
<tr>
<td>those - doze</td>
<td>thin - tin</td>
<td>with</td>
</tr>
<tr>
<td>weather</td>
<td>think - tink</td>
<td>mouth</td>
</tr>
<tr>
<td>leather</td>
<td>thought-taught</td>
<td>death</td>
</tr>
<tr>
<td>Heather☺</td>
<td>thread - tread</td>
<td>breathe</td>
</tr>
</tbody>
</table>
VEXING VOWELS: Man & Men

In some varieties of English, for example, Singapore English, there is no distinction between the short A sound in ‘man’ and the short E sound in ‘men.’ This can lead to some confusion for International English speakers where these are two very different sounds.

To make the short E sound, open your mouth about one third to half way. Your tongue should be higher in your mouth, but not touching the roof of your mouth. You will feel the sides of your tongue touching the sides of your top teeth.

To make the short A sound, open your mouth wide (at least three fourths of the way open) and flatten your tongue in your mouth. You should feel the sides of your tongue touching the sides of your bottom teeth.

In the beginning, try to over-exaggerate and open your mouth very wide when making the A sound. This might help you to hear the difference.

Practise this tongue twister using all the short vowel sounds. Pay special attention to the last line of the first verse: “That will make my bAtter bEtter.”

Betty Botter had some butter
“But,” she said, “this butter’s bitter!
If I bake this bitter butter,
it will make my batter bitter.
But a bit of better butter,
that will make my batter better."

So she bought a bit of butter –
better than her bitter butter,
and she baked it in her batter,
and the batter was not bitter.

So it was better Betty Botter bought a bit of better butter.
VEXING VOWELS: ſɪt &  sæt

Keep your tongue and jaw relaxed as you make the short I sound. It’s a short sound, meaning that it’s pronounced quickly. The long E sound, on the other hand, uses many muscles and the pronunciation is stretched longer.

Have you ever wondered why photographers tell you to say “cheese” when they take your picture? It’s because in order to make the long E sound in ‘cheese’ you have to stretch the corners of your mouth to the sides so you’re almost smiling. Your lips should feel tight and stretched. The sides of your tongue should be touching the sides of both your top and bottom teeth. Your top and bottom teeth are close to each other, but not touching.

I’ve heard some terribly embarrassing stories from my clients who haven’t distinguished between the short I and the long E. Remember these two words (and that they should be pronounced with a long E (not a short I). Otherwise you could run into a lot of trouble!

Create your own minimal pair list to practise the short I and long E sounds. Remember, the words should sound the same except for that one sound.

- ship – sheep
- chip – cheap
- tin – teen

When you practise new sounds that are hard for you, over exaggerate your facial movements. For example, open your mouth wider than normal when you make the short A sound and stick your tongue out more than usual when you make the TH or L sounds.

This will feel funny at first, but as you get more comfortable with the proper pronunciation of the sounds, you will begin to make them more naturally.
TONGUE TWISTERS

Now that we've reviewed many of the common pronunciation pitfalls, it's time to practise, practise, practise! Tongue twisters are a challenging and fun way to improve your pronunciation and increase the clarity of your speech. See if you can say these without getting tongue-tied!

I & EE
I slit the sheet, the sheet I slit, and on the slitted sheet I sit.

S & SH
Sally sells sea shells by the sea shore.

Shy Shelly says she shall sew sheets.

L & R
Red lorry, yellow lorry, red lorry, yellow lorry.

There are four pilots on the flight deck.

River Valley Road

A flea and a fly flew up in a flue.
Said the flea, "Let us fly!"
Said the fly, "Let us flee!"
So they flew through a flaw in the flue.

TH, D & T
Lesser leather never weathered, wetter weather better.

Thank the other three brothers on their father's mother's brother's side.

I’m thinking of 3,333 things.

Tim, the thin twin tinsmith.

P & B
Peter Piper picked a peck of pickled peppers
If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?

Want more? A great database of tongue twisters can be found online:
http://www.geocities.com/Athens/8136/tonguetwisters.html
WORD ENDINGS

When we get lazy, it’s easy to begin dropping the ends of our words and not articulating them completely.

He susseed on his lass attem. -> He succeeded on his last attempt.
Our profit increase lass year. -> Our profits increased last year.
The best contrac have been cancel. -> The best contracts have been cancelled.

These three sentences demonstrate some of the most common word endings that are dropped – past tense ED endings, plural S endings and other groups of consonant endings (what we call consonant clusters) like PT (attempt) and CT (contract).

THE ‘ED’ ENDING

The past tense ED ending is actually pronounced three different ways:

| T as in looked | D as in fastened | ID as in painted |

So what are the rules? When should ED be pronounced these different ways? You may want to review the section on voiced and unvoiced sounds (Track A05), because the rules for the ED ending all depend on the final sound of the word that you’re changing to the past tense.

1. Words ending in an UNVOICED sound add the T ending.
2. Words ending in a VOICED sound add the D ending.
3. Words ending with D or T add the ID ending.

If you’re having trouble adding the ED ending to your words, try to add it to the beginning of the next word if it begins with a vowel. This is called ‘linking’ is very common in English.

For example: He played all day long -> He play dall day long

‘Play’ ends in a voiced sound (a vowel), so takes a D ending. Since the word following ‘played’ begins with a vowel, you can try linking the D sound to the beginning of the next word.
Think of as many verbs as you can in the past tense, and list them according to the pronunciation of their endings. Listen to the recording to hear some examples

<table>
<thead>
<tr>
<th>‘t’</th>
<th>‘d’</th>
<th>‘id’</th>
</tr>
</thead>
<tbody>
<tr>
<td>looked</td>
<td>fastened</td>
<td>painted</td>
</tr>
</tbody>
</table>

**THE PLURAL ‘S’ ENDING**

The plural S ending follows the same pattern as the past tense ED ending, and can be pronounced three different ways:

- S as in cats
- Z as in chairs
- IZ as in glasses

The rules for these endings are also the same:

1. Words ending in an UNVOICED sound add the S ending.
2. Words ending in a VOICED sound add the Z ending.
3. Words ending with S or Z add the IZ ending.

**Other word endings**

Consonant clusters (groups of consonants) can be challenging to pronounce. Pay special attention to these groups of sounds, and be sure that you are pronouncing them correctly:

- SK as in ask
- MPT as in attempt
- CT as in contract
ADDITIONAL STUDY, RESOURCES & REFERENCES

Full-length courses at Hansen Communication Lab

Speak Clearly! Small Group Intensive Coaching Programme
Run maximum 3-4 times each year, this 8-week, small group course (max. 8 participants) begins with a detailed pronunciation assessment of each participant. The course is then tailored to cover only the specific problem sounds of that group. Word stress and intonation are also covered. This course can be run in-house and tailored to your company’s specific needs. Watch the website for updates on this course: www.HansenCommLab.com

Speak Clearly! One-on-one Pronunciation Training
You can also take the Speak Clearly! course privately from anywhere in the world over Skype and webcam. If we’re in your city, you can meet with your trainer for private lessons. The course begins with a full pronunciation assessment and is tailored to meet your needs. Contact Heather directly to book your course: hh@HansenCommLab.com

Pronouncing Dictionaries

Cambridge Pronouncing Dictionary, Daniel Jones, Cambridge Univ. Press
When in doubt, look it up! If you find the phonetic alphabet daunting, you can buy a version of the dictionary with a CD-ROM so you can listen to the pronunciation!

Online dictionaries:
www.thefreedictionary.com
www.dictionary.com

Self-study Pronunciation Courses

English Pronunciation in Use, Mark Hancock, Cambridge University Press
Perfect for additional self-study, there are two levels in this series: intermediate and advanced. The intermediate level book focuses on practicing sounds whereas the advanced level book moves on to intonation and word stress. These books come with four CDs with listening exercises and an interactive CD-ROM with additional exercises. An excellent investment.

Ship or Sheep, Ann Baker, Cambridge Univ. Press
This book has great word lists and exercises for additional pronunciation practice. It’s a really good book for learning in groups with lots of dialogues to practise. The book covers every English sound, plus reminds you of normal word stress and intonation. I use this as a course book with many of my one-on-one and small group courses, but it is also excellent for self study.
SECTION B
VOCAL DELIVERY

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INTRODUCTION TO SECTION B

Section A of this audio programme took you through some of the most common pronunciation pitfalls in English. We looked at specific sounds and how to pronounce them correctly. This section of the course focuses on how we put our sounds together to create impact. We’ll be looking at the overall vocal delivery of your messages: words and syllables, word stress and intonation, voice, posture, breathing, speaking pace and pauses.

SYLLABLES

Now that you’ve learned how to master and practise individual sounds correctly, it’s time to take a look at how we combine sounds to create words. English words are made up of what we call ‘syllables.’ You can think of syllables as being the beats of a word. Every syllable consists of one vowel sound, so that is the easiest way to break up a word into its syllables.

Remember we’re talking about vowel sounds here, not individual letters. Many vowels are silent, some vowel sounds can be made using consonants, and some sounds can be made with more than one vowel.

Here are a few examples of words broken up into syllables:

<table>
<thead>
<tr>
<th>Single syllable words:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ball   bat   test   friend   sky</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2-syllable words:</th>
</tr>
</thead>
<tbody>
<tr>
<td>cor-rect    be-come    fi-nal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3-syllable words:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ed-u-cate    af-ter-math    jus-ti-fy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4-syllable words:</th>
</tr>
</thead>
<tbody>
<tr>
<td>or-ig-in-al    e-nun-ci-ate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5-syllable words:</th>
</tr>
</thead>
<tbody>
<tr>
<td>func-tion-al-it-y</td>
</tr>
</tbody>
</table>
WORD STRESS FEATURES

Linguists around the world still have not been able to come to a common definition of what word stress actually is—which is one reason why it can be so hard to understand! What they have been able to agree on however, are some general features that stressed syllables usually have.

Stressed syllables:

- are l-o-n-g-e-r
- are LOUDER
- have a slightly higher pitch than the syllables coming before and after them.
- are pronounced more clearly – the vowel sound is purer
- use larger facial expressions. (Watch yourself saying the word in a mirror. Look at your jaw and lips in particular.)

WORD STRESS NOTATION

When learning new words, it’s always a good idea to mark the stress along with any notes about the word’s definition, forms and usage. Word stress can be marked in a number of ways, and it really doesn’t matter which way you choose. Whatever is logical and easy for you is fine.

Here are the three most common ways you will see word stress marked:

1. With a superscript vertical stress line before the stressed syllable:

   destination  nation  natio'ality  unfor'gettable

   This is the common designation in dictionaries, and therefore, one of the best ways to mark stress in your notes. Some dictionaries will also use a full stop to separate the syllables of a word. For example: des.ti'na.tion

2. With large and small circles to indicate the stressed syllable. The circles could be over the vowel sounds of each syllable or next to the word.

   o o O o

   des ti na tion  OR  destination – ooOo

   This is generally viewed as one of the easiest ways to visualize stress and most English language textbooks and pronunciation guides adopt this style.
3. With the stressed syllable in capital letters.

destiNAtion  natioNALity  unforGETtable

This is the easiest notation to use if you’re working on a computer or quickly writing your notes. We’ll use this style of notation in this workbook.

It really doesn’t matter which way you choose to mark the stress. Find the notation that makes the most sense to you and use it consistently.

WORD STRESS PATTERNS

2-syllable nouns and adjectives

Most 2-syllable nouns and adjectives are stressed on the first syllable:

| COL-league | PUR-chase | OB-ject | SUB-ject | PRET-ty |

2-syllable verbs

The majority of nouns that also have a verb form (eg: progress, present, object, produce, record) will be stressed on the first syllable when used as a noun, and the second syllable when used as a verb. Take for example the word progress. Watch how the stress changes depending on how the word is used.

- We are making great PROgress in this field. (noun)
- New technologies are helping us to proGRESS in this field. (verb)

Unfortunately for us, there are many exceptions to this rule. Some verbs will keep the same stress as their noun form (keeping stress on the first syllable), such as PURchase, ANswer, PICTure, TRAvel, VISit and several others.
Suffixes and word stress

When we build longer words in English we add prefixes and suffixes. Prefixes are added to the beginnings of words and suffixes are added to the ends.

Most suffixes will not change the stress of a word. This means that the stress will remain in the same place as it was for the root word. For example:

<table>
<thead>
<tr>
<th>Word</th>
<th>Stress</th>
</tr>
</thead>
<tbody>
<tr>
<td>forGET</td>
<td></td>
</tr>
<tr>
<td>forGETtable</td>
<td></td>
</tr>
</tbody>
</table>

Adding the suffix, -ABLE has no influence on the original word stress of the root word. There are some specific suffixes that do have an effect on the original root word’s stress:

- TION  - IAN  - IC  - CIAL  - Y

The word stress will always shift to the syllable directly before the suffix when the following suffixes are added: -TION, -IAN, -IC and -CIAL

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Original Word</th>
<th>New Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>-TION</td>
<td>conGRatulate</td>
<td>congatuLAtion</td>
</tr>
<tr>
<td></td>
<td>EDucate</td>
<td>eduCation</td>
</tr>
<tr>
<td></td>
<td>COMplicate</td>
<td>compliCAtion</td>
</tr>
<tr>
<td>-IAN</td>
<td>MUsic</td>
<td>muSIcian</td>
</tr>
<tr>
<td>-IC</td>
<td>ROmance</td>
<td>roMANtic</td>
</tr>
<tr>
<td></td>
<td>eCONomy</td>
<td>ecoNOMic</td>
</tr>
<tr>
<td>-CIAL</td>
<td>FiNance</td>
<td>fiNANcial</td>
</tr>
<tr>
<td></td>
<td>BENefit</td>
<td>beneFlcial</td>
</tr>
</tbody>
</table>

The -Y ending follows a slightly different rule. When you change a root word’s form so it ends in -Y, the word stress will shift two syllables before the –Y ending.

<table>
<thead>
<tr>
<th>Word</th>
<th>Stress</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHOtograph</td>
<td>photOGraphy</td>
</tr>
<tr>
<td>NAtion</td>
<td>natioNALity</td>
</tr>
</tbody>
</table>

Note that the -Y ending rule only applies to British English. There are many exceptions to this rule in American English. For example, LABoratory instead of laBORatory.
Mark the word stress for the following words. Listen to the CD for the answers.

<table>
<thead>
<tr>
<th>progress</th>
<th>calendar</th>
<th>colleague</th>
<th>purchase</th>
</tr>
</thead>
<tbody>
<tr>
<td>mandatory</td>
<td>character</td>
<td>lavender</td>
<td>industry</td>
</tr>
<tr>
<td>mechanism</td>
<td>passenger</td>
<td>economic</td>
<td>photograph</td>
</tr>
<tr>
<td>photography</td>
<td>photographer</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SENTENCE STRESS

We can easily change the implication of our messages by simply changing the way we stress our sentences. Just as syllables are emphasized in words, words are also emphasized in sentences. Usually the word that carries the most meaning, or the word that we want to carry the most meaning, will have the greatest stress.

Here are the same six sentences, but stressed in different ways. Write what you think each sentence implies based on the word that is stressed (in bold and blue). Listen to the recording to check your answers.

He always thinks he is right. ________________________________
He always thinks he is right. ________________________________
He always thinks he is right. ________________________________
He always thinks he is right. ________________________________
He always thinks he is right. ________________________________
He always thinks he is right. ________________________________
BASIC INTONATION

Intonation refers to how we change the pitch of our voices while we speak. It’s the changes in our intonation that make our speech interesting to listen to.

Three basic intonation patterns:

1. Statements
   *Statements should end in a down tone.*
   
   I’m going to the store.

2. WH (who, what, when, where and why) and HOW questions
   *These questions should also end in a down tone.*
   
   How did you get here?
   
   Where are you from?

3. Yes/No questions
   *This type of question ends in an up tone*
   
   Do you like going to the movies?
   
   Do you have any pets?

If people often misinterpret or misunderstand the things you say, pay close attention to your tone and word stress. Sometimes it isn’t what you say that confuses the listener, but how you say it.
THE POWER OF YOUR VOICE

Have you ever stopped to think about how your voice sounds to other people? Is it high or low? Quiet and muffled, or loud and clear? Strong and confident, or as squeaky as a mouse?

Why does it matter?

Your voice, or what I like to call your *vocal appearance*, says just as much about you as your visual appearance – your clothing, posture, make-up and hair, shoes, etc. You wouldn’t dare go to work without the proper attire, but have you ever thought about making sure you’ve remembered to put on the right voice?

We have stereotypes about the way people should sound just as much as we have stereotypes about how they should look. How would you expect each of these professionals to sound?

What kind of vocal appearance should you have? Based on your current position, what are the expectations that people might have for your voice? Should you be loud and confident or friendly and hospitable? Should you speak quickly or slowly? Take a few notes.

_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
_____________________________________________
CORRECTING YOUR POSTURE

The first step to finding your ideal voice is to correct your posture. Try these tips to have a more stable, strong and confident posture.

- Pull your shoulders back and relax them so they drop slightly
- Let your arms hang comfortably at your sides
- Open your hands and rest them next to your legs
- Put your chin up so that you are looking straight ahead and not at your feet or the floor. Be careful not to lift your chin so high that you look arrogant.
- Pull your stomach in and hips forward so your spine is nice and straight
- Place your weight evenly on both your feet and avoid swaying back and forth

CORRECTING YOUR BREATHING

Your breathing plays an enormous role in the strength and power of your voice. Breathe in deeply through your nose in front of a mirror and notice how your body changes.

If you are breathing incorrectly:
- your shoulders rise
- there is tension in your neck, shoulders or arms
- your rib cage expands

If you are breathing correctly:
- your body remains relaxed
- the area just below your rib cage expands
- you use your diaphragm to control your breath
CORRECTING YOUR SPEAKING RATE

It’s common sense, really – the faster you speak, the harder it is for your listener to understand. The easiest way to instantly increase the clarity of your speech is to simply slow down.

As you speed up, you make compromises in your articulation. You cut off the ends of words and shove words together. Sentences also run together, making complete thoughts hard for a listener to decipher.

When speaking in public, audiences generally prefer a speaking rate of 200 words per minute. Casual conversation is generally much faster. A rule of thumb: the more formal the presentation (and the larger the audience), the slower your speaking rate should be.

Time yourself as you read this article excerpt out loud as if you were speaking in front of an audience. The paragraph has exactly 200 words, so you’ll be speaking at a good rate if you finish the paragraph in one minute. If you take much longer than a minute, you are speaking quite slowly and should try to speed up a bit. If you finish long before the one-minute mark, you are probably speaking too quickly and should try to slow down.

Enhance the understanding of your speech by focusing on speaking clearly and correctly. If your listeners can not understand what you are saying, your message won’t be effective. The easiest way to improve the clarity of your speech is to slow down. When we get nervous or stressed our speaking rate often increases. And these are the times when calm eloquence and tact are most needed. Take a deep breath, slow down and speak clearly.

It is also important to formulate your thoughts in a clear manner so that other people can understand your message. Stick to your main point, be as concise as possible and back up your arguments with examples and stories that make sense to your listener.

Don’t forget your English grammar either. Whether you like it or not, you will be judged based on how you speak. Individuals with poor grammar and sloppy speech patterns are often viewed as being lazy, uneducated and even disrespectful.

Make proper speech a priority. Polish up your grammatical skills and build a healthy vocabulary. You may not see this as important, but as our world becomes more global, just speaking English isn’t enough. You need to speak it really well.
POWERFUL PAUSES

Along with the pace at which you speak, we also need to think about where you place your pauses.

Use pauses to:
- mark your punctuation (pause at full stops and commas, for example)
- signal a change of topics
- grab attention
- make your speech clearer

THE 4 Ps OF VOCAL CLARITY

PACE
This P has to do with the rate at which you speak. There are many ideas as to what an acceptable speaking rate should be, and I’ve seen everything from 120 words per minute to 400 words per minute. The most appropriate speaking rate in any situation is the rate where you can comfortably speak clearly and your listener has no problem understanding you.

PAUSE
This P refers to your breaks in speech. You might use this P at the ends of sentences, where you would insert a comma in your writing, or maybe you would do this just for added emphasis or effect.

PITCH
This P describes the sound of your voice. It could be high or low, or anything in between. It is important that you feel comfortable with where your own voice is on this scale.

PROJECTION
Now that you know how to stand and breathe correctly, this P should be much easier for you. If you do not know how to project your voice properly, many people probably have trouble hearing you, and you are putting unnecessary strain on your voice.
Speak with a Smile!

Did you know that you can hear a smile? Really, it’s true! Think about when you call the telephone company, your credit card company or your cable operator and you get one of the customer service staff on the line. You can immediately hear if that person is happy to be working there, if he or she has had a good or bad day, or is actually interested in speaking with you and helping you solve your problem.

You probably smile when you greet clients face-to-face, but what about when you’re on the phone? Do you smile at people even when they can’t see you? Try to smile every time you answer the phone so that you can set the mood of the conversation before the other person starts talking. A friendly and helpful voice can ease all kinds of tension!

Professional voice-over artists are taught to smile when saying a company or product name on a radio or television commercial! They do this to bring warmth and friendliness to the company and make you feel more connected to the product they are advertising. Listen carefully to radio and television commercials to hear this trick in action!

SPEAK SIMPLY

Remember that the goal of clear communication is to be understood by your listener. You should focus on using language that is clear and correct, and not language that goes over the head of your listeners.

Put these types of words on your permanent DO NOT USE list:

- Big, abstract words that no one understands
- Jargon
- Technical terms
- Industry-specific acronyms

When you use words or acronyms that others don’t understand, you only make your listeners feel uncomfortable. Communication is not a contest to see who has the biggest and most impressive vocabulary. It’s about connecting with the people around you on a meaningful level. Make sure you use language that helps you to achieve that goal.
ADDITIONAL STUDY, RESOURCES & REFERENCES

Full-length courses at Hansen Communication Lab
*Present with Confidence*
In this interactive, two-day workshop, you will learn simple ways to format your thoughts, develop your content, and deliver presentations with confidence. You will learn how to build on your natural style and ability to become an influential presenter who can easily think on his/her feet and is never caught off guard. Whether you need to speak in front of one person or one thousand, this practical workshop will give you the confidence to do so with ease. More information: www.HansenCommLab.com

Books and Additional Study
*Word stress & Intonation*
**English Pronunciation in Use**, Mark Hancock, Cambridge University Press
Perfect for additional self-study, buy the advanced level book if you’d like to focus on word stress and intonation. The book comes with four CDs with listening exercises and an interactive CD-ROM with additional exercises. An excellent investment.

*Public Speaking*
**Smart Speaking: 60 second strategies for more than 100 speaking problems and fears**, Laurie Schloff and Marica Yudkin, Plume - Penguin Books
I like this book because it’s so simple to read and really gives some great little tips to help you overcome very real public speaking anxieties. Look up your problem in the table of contents and then turn to a 1-2 page article on the topic.

**The Confident Speaker: Beat your nerves and communicate at your best in any situation**, Harrison Monarth and Larina Kase, McGraw-Hill
This is a great book to help you create a new mindset when thinking about public speaking. Written by a public speaking coach and a psychologist, they balance the theoretical and the practical to help you become more confident when speaking in public.

*Voice*
This book combines the 74 best voice and speech exercises from leading members of the Voice and Speech Trainers Association. Learn everything about how to find your true voice, control your breathing, and project your voice with confidence. Also comes with an audio CD.