

CHAPTER IV

THE APPROPRIATENESS OF THE PRONUNCIATION MATERIALS AND EXERCISES IN REBECCA M. DAUER'S *ACCURATE ENGLISH* FOR TEACHING PRONUNCIATION

This chapter shows the analysis and result of the text book which consist of three sections. The first section is the pronunciation materials and exercises in Rebecca M. Dauer's *Accurate English*. The second is the appropriateness aspects of pronunciation materials and exercises in Rebecca M. Dauer's *Accurate English* for teaching pronunciation.

A. The Pronunciation Materials and Exercises in Rebecca M. Dauer's *Accurate English*

In this research, the researcher analyzed the pronunciation materials and exercises based on several overview and suggested plan of materials and the types of exercises in the *Accurate English* book. It is hoped to be able to help teachers and students in teaching and learning pronunciation, they are as follows:

Overview	Explanation
1. Introduction and Diagnostic Speech Sample (Chapter 1)	a. The Speech Process 1. Spoken Language Speech is process that involves several stages, beginning with the speaker's ideas and ending with the understanding of those ideas by the listener: a. The speaker thinks, decides he or she is going to say and puts the ideas into words and sentences of a particular language. b. The speaker's speech organs move. The lungs push air up through the larynx and into the mouth and nose.

- c. The sound travels through the air. Sometimes, the sound is changed into electrical signals and then is changed back into sound waves by an electrical speaker.
- d. The listener hears the sounds when the sound waves hit his or her ear.
- e. The listener understands the message. The listener's brain identifies specific speech sounds, interprets them as words and sentences of a particular language, and figures out their meaning.

Speech is not only a mental activity but also a muscular activity. By observing the speech organs carefully, feeling what is happening, and listening critically to the sound that you produce, you can become conscious of what you are doing and what you should be doing to improve your own speech.

2. Written Language

The sound waves that come out of the mouth when someone is speaking are continuous. There are no spaces among words as in writing. Sounds gradually change from one to another and stop only when there is a pause. Languages have different writing systems or orthographies that analyze the continuous flow of speech and break it down into a limited number of visual symbols. English uses only twenty-six letters, plus punctuation marks and spaces, to represent the entire language. The same letter is often used in more than one way. Sounds blend together with preceding and following sounds and are pronounced differently depending on the neighboring sounds, the overall stress pattern, and the rate of speech.

It is important to become aware of the differences

	between spoken and written language. You may mispronounce a word, not because you cannot say it correctly, but because it has an unusual spelling pattern or because it looks like a word in your own language where the letters represent different sounds. Many spelling rules are given in this book to help you learn the correct correspondence between sounds and letters. b. Language Variation All speakers of the same language do not speak exactly alike, and the same speaker may speak differently in different situations. Language varies or changes in regular ways according to the speaker's style and the geographic area that he or she comes from. 1. Stylistic Variation The style of speaking includes differences between formal and informal speech, slow and fast speech, careful and casual speech, "correct" (or standard) and "incorrect" (non-standard) speech. A native speaker can speak in different styles depending on the situation. What is acceptable in one style may be considered an error in another style. The style of speech that this book is based on is that used by educated speakers, in connected speech, at a normal rate of speed. 2. Geographic variation People from different parts of the country speak with accents that show which region they come from. An accent includes minor differences in vocabulary, grammar, and especially pronunciation. The accent that this book is typically used on national television and radio news programs. Although non-native speakers are generally expected to use a standard accent, becoming aware of regional variation can help
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	their listening comprehension and analytic ability. Language also changes over time; we do not speak the same way as our grandparents. These historical changes are sometimes responsible for stylistic and geographic variation. An older pronunciation might be used in a more formal style, or older pronunciations may be preserved in rural areas or remote towns. c. Self-Analysis In this point, the students should think about some questions to help them analyze their problems speaking English, including sounds, syllables, stress and rhythm, intonation, grammar, sentence structure, vocabulary, content, and self-confidence. d. Diagnostic Speech Sample In this point, the students are asked to give a short speech. They, then, tell or describe the most important details of the story. The following is the example of formal speech in <i>Accurate English</i> text book: “Learning to speak a foreign language fluently and without an accent isn’t easy. In most educational systems, students spend many years studying grammatical rules, but they don’t get much of a chance to speak. Arriving in a new country can be a frustrating experience. Although they may be able to read and write very well, they often find that they can’t understand what people say to them. English is especially difficult because the pronunciation of words is not clearly shown by how they’re written. But the major problem is being able to listen, think, and respond in another language at a natural speed. This takes time and practice.” e. Analysis of Problems Here, the students are able to analyze their abilities in solving difficulties or problems such as vowels, consonants, stress placement, vowel reduction, rhythm,
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	length, and timing, linking and pausing, intonation, sentence stress, and pitch pattern. ¹
2. Phonetic Alphabet and Vowels (Chapters 2 - 5)	a. Pronunciation Materials 1. The Phonetic Alphabet a. English Spelling The spelling patterns given in this book fall into three main categories. The usual spelling patterns for a sound, given first, are found in the largest number of words. Less common spelling patterns, given next, apply to only a limited set of words. Finally, exceptional spelling patterns are used only in the few words listed. The goal is not for students to memorize how every spelling pattern is pronounced. The goal of learning spelling rules and the phonetic alphabet is for students to become familiar with the most common patterns and or exceptions that they may not be aware of, to break an often incorrect association between a letter and a sound, and to begin to trust their ears rather than their eyes when they learn new words. b. The Phonetic Alphabet English spelling or orthography is the traditional way that words are written in English using the 26 letters of the Latin alphabet. This system is very complex and does not represent very well how English words are spoken today. Sometimes the same sound is spelled many different ways, and sometimes different sounds are written the same way. More than one letter often represents a single sound.

¹ Rebecca M. Dauer, *Accurate English, A Complete Course in Pronunciation*, (New Jersey: Prentice Hall Regents, 1993), p. 1-10.

	The phonetic alphabet is a writing system in which each letter corresponds to a different sound in the language. A word that is written in the phonetic alphabet will always be pronounced exactly the way that it is written, since the same sound is always represented by the same letter. The phonetic alphabet consists of the letters of the Latin alphabet plus a number of special letters and symbols. 2. Vowel Overview a. Production of Vowel 1. Tongue Position Vowels can be high (close) or low (open). In high vowel, the tongue is pushed up high so that the upper surface of the tongue is very close to the roof of the mouth. In a low vowel, the tongue is flattened out and the mouth is more open so that the top of the tongue is much farther away from the roof of the mouth. Vowels can be either front or back. In a front vowel, the front part of the tongue is pushed forward, and the tongue can be easily seen in a mirror. In a back vowel, the highest point of the tongue is the back, and the whole tongue moves back in the mouth. A vowel that is neither front nor back is called a central vowel. Some languages do not have central vowels, so they are often difficult for non-native speakers. To make a central vowel, your tongue needs to be in the middle, between high and low and between front and back.
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	In most vowels, the tip of the tongue is down. However, the tongue tip is raised up and pulled back. The whole tongue is bunched up, and the back is raised into a high central position; the tongue tip lifts up a little, but it never touches the roof of the mouth. 2. Lip Position The lips can be rounded or unrounded (spread). In a rounded vowel, then sides of both lips are pushed in. in an unrounded vowel, the sides of the lips are pulled out, as in a smile. If the lips are neither rounded nor spread, their position is neutral; the lips are relaxed, similar to when you are not talking. 3. Voicing In English, all vowels are voiced, that is, the vocal folds are vibrating while you make vowel sounds. Even very short vowels are voiced and are the center of a syllable. This is important for determining how many syllable a word has. 4. Pure Vowels and Diphthongs In pure or simple vowels, the quality of the vowel stays about the same from the beginning to the end. In diphthongs, the quality of the vowel changes; they start out sounding like one vowel and end up sounding like another vowel. In order to show this in the phonetic alphabet, two letters are used to represent the approximate beginning and ending sounds.
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	5. Vowel Length How long a vowel is in English depends on several factors. The two most important factors are the following sound and stress. The length of the vowel changes depending on the following sound. Besides, vowels are shorter when they are unstressed than when they are stressed (when followed by the same sounds). Many vowels also change in quality when they are unstressed.												
	3. Vowels in Detail This chapter gives intensive practice with vowels and their spelling, focusing on /ɪ, ə, ʌ, ʊ/, which tend to be difficult for most students. In a shorter course, the teacher might want to do just the exercises in class and assign the spelling rules for students to review on their own. It is often the orthography, not a physical limitation, which is the source of students' pronunciation problems.												
	4. Review of the Phonetic Alphabet and Vowels This chapter shortly reviews the phonetic alphabet and vowels with dialogues for additional practice of difficult vowel difference.												
	b. Pronunciation Exercises 1. Exercise Say the following English words aloud and write the phonetic symbol for the underlined sound. Check in groups or with your teacher. Example: <u>sh</u>oe /ʃ/ wh<u>y</u> /ai/ <table><tr><td>1. Fa<u>th</u>er</td><td>5. Ma<u>p</u></td><td>9. Sa<u>y</u></td></tr><tr><td>2. <u>C</u>heap</td><td>6. Cl<u>o</u>ck</td><td>10. Wea<u>th</u>er</td></tr><tr><td>3. <u>S</u>hip</td><td>7. <u>M</u>ove</td><td>11. <u>H</u>igh</td></tr><tr><td>4. Bo<u>u</u>ght</td><td>8. Si<u>r</u></td><td>12. Usa<u>u</u>ally</td></tr></table>	1. Fa <u>th</u> er	5. Ma <u>p</u>	9. Sa <u>y</u>	2. <u>C</u> heap	6. Cl <u>o</u> ck	10. Wea <u>th</u> er	3. <u>S</u> hip	7. <u>M</u> ove	11. <u>H</u> igh	4. Bo <u>u</u> ght	8. Si <u>r</u>	12. Usa <u>u</u> ally
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	2. To Do Try going back and forth between /i/ and /æ/ several times while observing your mouth in a mirror. Then try it again silently and try to feel it. Say /i-ei-ε-æ/ slowly and continuously. Your mouth should be opening and your tongue should be moving slowly down. Concentrate on the movement of the tongue; you will probably feel that it moves less than from /i/ to /æ/. 3. Practice Be sure to make /ei/ different from /ε/ before voiceless consonants, where they are both short. The tongue position is lower and the mouth is more open for /ε/. Silently alternate between /ei/ and /ε/.² <table border="0" style="width: 100%;"> <tr> <td style="text-align: center; width: 50%;">/ei/</td><td style="text-align: center; width: 50%;">/ε/</td></tr> <tr> <td>a. Did they taste it?</td><td>Did they test it?</td></tr> <tr> <td>b. Where's the paper?</td><td>Where's the pepper?</td></tr> <tr> <td>c. He laid them aside.</td><td>He led them aside.</td></tr> <tr> <td>d. I think he'll fail.</td><td>I think he fell.</td></tr> <tr> <td>e. Let me see you later.</td><td>Let me see you letter.</td></tr> </table>	/ei/	/ε/	a. Did they taste it?	Did they test it?	b. Where's the paper ?	Where's the pepper ?	c. He laid them aside.	He led them aside.	d. I think he'll fail .	I think he fell .	e. Let me see you later .	Let me see you letter .
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3. Stress and Rhythm (Chapters 6 - 11)	a. Pronunciation Materials 1. Stress a. Stressed and Unstressed Syllables English words can be made up of one syllable, two syllables, or many syllables. In all words of two or more syllables, one syllable is more prominent, louder, or more noticeable than the other syllables in that word. This strong syllable is stressed (accented), and the other weaker syllables are unstressed (unaccented). Stressed syllables sound louder, are usually												

² Rebecca M. Dauer, *Accurate English, a Complete Course in Pronunciation*, p. 12-59.

	longer, and have clearer vowels and stronger consonants. In a word said in isolation, stressed syllables are higher pitched; in sentences, a pitch change often occurs on stressed syllables. Unstressed syllables sound softer, are usually shorter, and are frequently reduced or centralized. The pitch doesn't change direction on unstressed syllables. The English writing system does not tell you which syllables are stressed, although many other languages use an accent mark to show stress. We will use the symbol /' / at the beginning of stressed syllable. Stressing the correct syllable in a word is just as important as pronouncing the sounds correctly. Words and phrases can have different meanings depending on which syllable is stressed. b. Vowel Reduction You may have already noticed that when we move the stress in English, we often change the vowel quality. Vowels in unstressed syllables immediately before or immediately after stressed syllables are usually reduced. This is a very important characteristic of English, and it makes the difference between stressed and unstressed syllables very clear in the spoken language. c. Dividing Words into Syllables Non-native speakers whose language does not use the Latin alphabet sometimes have trouble deciding how many syllables are in a word. To figure out the number of syllables in a word, you need to count the number of separate vowel sounds. In most words, vowels alternate with
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	consonants, so this is easy to do. For pronunciation, a general way of dividing words into syllables is to divide between a vowel and following consonant or between two consonants in the middle of a word. The symbol /./ can be used to show the approximate syllable boundary. The important thing in English is the number of syllables and which one is stressed, not the precise location of the syllable boundary. d. Stress Placement in Words of Two or More Syllables In order to understand which syllable stressed in a word is, it is necessary to know something about how words are made. Words are composed of prefixes (beginnings), suffixes (endings), and roots (base forms or stems). Prefixes are syllables added to the beginning of a word, such as un-, de-, dis-, pre-, re-, micro-. Suffixes are syllables added to the end of a word, such as -ly, -ment, -ness, -ful, -able, -logy. Prefixes can change the meaning of a word (<i>unhappy</i> means not happy), and suffixes can change the meaning and the part of speech (<i>develop</i> is a verb, but <i>development</i> is a noun). A word can have several prefixes and/or suffixes. The root is the center of a word, without prefixes and suffixes, and carries its basic meaning, such as <i>care</i> in <i>careful</i>, <i>carefully</i>, <i>careless</i>. Roots are generally one or two syllables long. Compounds are words that have more than one root, each of which can exist as a word by itself, such as <i>newspaper</i> (<i>news</i> + <i>paper</i>). Many
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	compounds are written as two words, such as <i>gas station</i>, <i>washing machine</i>, etc. Rules for stress placement in words of two or more syllables are: 1. Stress the first syllable of two-syllable nouns. Example: 'table, 'mother, 'climate, 'record, 'insect, 'distance, 'preview. 2. Stress the root of two-syllable <i>verbs</i> and <i>adjectives</i>. a. The second syllable is the root in: Verbs: ap'pear, be'gin, con'clude, de'fine, dis'card, em'ploy, ex'plain, in'vent, etc. Adjectives: a'live, e'nough, ex'treme, etc. b. The first syllable is the root in: Verbs: 'harden, 'suffer, 'offer, 'finish, 'punish, 'damage, etc. Adjectives: 'useful, 'cloudy, 'thirsty, 'jealous, 'proper, 'active, etc. c. Stress the root of other two-syllable words, such as adverbs and prepositions. Example: a'bove, be'low, be'fore, be'sides, un'til, per'haps, 'often, 'quickly, etc. d. Some nouns are stressed on the root
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	instead of the prefix and are exceptions to rule 1:³ be'lief, de'sign, ex'cuse, mis'take, re'sult, sur'prise, suc'cess. 3. Stress words of more than two syllables according to their suffix. a. Stress the suffix in words ending in <i>-ee</i>, <i>-eer</i>, <i>-ese</i>, <i>-ette</i>, <i>-esque</i>, <i>-ique</i>, and verbs ending in <i>-ain</i>. Example: emplo'ye^e, volun'teer, vietna'mese, pictu'resque, enter'tain. b. Stress the syllable immediately before the suffix in words ending with <i>-ial</i>, <i>-ual</i>, <i>-ian</i>, <i>-ion</i>, <i>-cient</i>, <i>-ious</i>, <i>-uous</i>, <i>-ic</i>, <i>-ical</i>, <i>-ity</i>, <i>-ify</i>, <i>-itive</i>, <i>-itude</i>, <i>-logy</i>, <i>-graphy</i>. Example: of'ficial, per'mission, re'ligious, pro'ficient, e'lastic, 'practical, mi'nority, e'lectrify, re'petitive, 'attitude. c. Stress the second syllable before the suffix in words ending with <i>-ate</i>, <i>-ize</i>, <i>-ary</i>. Example: con'gratulate, un'fortunate, 'standardize, 'secretary. d. Stress does not change but remains on the same syllable as other forms of the word, when most other suffixes are
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³ Words borrowed from foreign languages are often stressed on the last syllable: ci'gar, ga'rage, bro'chure, and mo'rale.

	added, such as <i>-able, -al, -ed, -en, -er, -est, -ful, -ing, -ish, -ist, -ism, -less, -ly, -ment, -ness, -ous, -y</i>. Example: pro'fessional (pro'fession), be'lievable (be'lieve), 'beautiful ('beauty), 'happiness ('happy), em'ployment (em'ploy), 'punishment ('punish), of'ficially (of'ficial), con'gratulated (con'gratulate). 4. Stress compound nouns on the first element (first word). Example: 'fireman, 'typewriter, 'gas station, po'liceman, 'wastepaper basket. 5. Stress two-word verbs more strongly on the last word. Example: pick 'up, turn 'off, drop 'out, put a'way, do 'over. 6. Stress reflexive pronouns on the last syllable. Example: my'self, your'self, him'self, them'selves, our'selves, youyr'selves. 7. There is no sure rule for figuring out where to stress words of more than two syllables which do not fall into the above categories. In general, nouns and three-syllable adjectives tend to be stressed on the first syllable. However, some long words may be stressed on the first syllable of the root. This includes verbs beginning with prefixes such as inter-, over-, under-, circum-, counter-. Other words are stressed on the same syllable as a shorter related word.
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	a. Stress on the first syllable: Adjectives: 'confident, 'difficult, 'excellent, 'possible, 'natural, 'negative, 'relevant, 'similar. Nouns: 'alphabet, 'benefit, 'character, 'democrat, 'energy, 'influence, 'interview, 'laboratory, 'microphone, 'origin, 'preference. b. Stress on the first syllable of the root: Example: bi'lingual, com'parative, de'velop, e'mergency, im'portant, inde'pendent, intro'duce, over'come, un'natural. c. Stress the same as a related word: Example: de'clarative (de'clare), 'decorative ('decorate). 2. Stress (Advanced) a. Stress and Vowel Reduction in Noun-Verb Word Pairs 1. Two Syllable Nouns and Verbs Certain two syllable words are stressed on the first syllable when they are nouns and on the last syllable (the root) when they are verbs. This is a special case of the first two stress placement rules. When nouns are used like adjectives (before other nouns), they retain stress on the first syllable. When <ing> or <ed> are added to verbs to make adjectives, stress remains on the second syllable. When other endings are added, such as <er> or <or>, the stress tends to be the same as the most closely
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	related word. Not all two-syllable words that are both nouns and verbs follow this stress rule. Stress is on the first syllable for both the noun and verb form of <i>accent</i>, <i>comfort</i>, <i>purchase</i>, <i>promise</i>, and <i>rescue</i>. Stress is on the second syllable for both the noun and verb form of <i>control</i>, <i>surprise</i>, and many words beginning with the prefixes <de, dis, re>, such as <i>delay</i>, <i>demand</i>, <i>desire</i>, <i>dispute</i>, <i>report</i>, <i>result</i>, and <i>review</i>. Either syllable can be stressed in <i>research</i> and <i>detail</i>. 2. Nouns, Verbs, and Adjectives Ending in <ate> Words ending in <ate> that are three or more syllables long are stressed on the third syllable from the end. In adjectives and nouns, the <ate> ending is reduced to /it/, but in verbs, the <ate> ending is pronounced as /eit/. The vowel is also reduced in adverbs ending in <ately>, such as <i>fortunately</i>. b. Alternation of Reduced and Full Vowels In English, there is a tendency to alternate full vowels and reduced vowels. In many long words, the stressed syllable and alternating syllables have full vowels, while the rest of the syllables have reduced vowels. Many dictionaries and English language books consider unstressed full vowels to have “secondary stress” and mark it with the symbol /,/. If you have difficulty in pronouncing very long words, it might help you to think of these vowels as being a “little” stressed. Thus, you can break down a long word into two shorter words
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	when you first try to say it: <i>'photo 'graphic</i>. However, in continuous speech, full vowels with “secondary stress” are normally not stressed. c. Disappearing Syllables The vowel immediately after the stressed syllable is usually reduced. In some very common words, when two or three unstressed syllables follow a stressed syllable, the unstressed syllable immediately after the stressed syllable is dropped altogether. This is especially common before <r>. 3. Rhythm a. Stress in One-Syllable Words When we speak naturally, words are parts of phrases and longer sentences. What we hear is a sequence of syllables in time, like notes in music. The time relationships among syllables make up the rhythm of language. Ordinary language also has a rhythm, but it is not as clear or as regular as in poetry. Every language has its own rhythm. The rhythm of English involves an alternation of strong or stressed syllables and weak or unstressed syllables. The stressed syllables are longer, clearer, and sometimes higher pitched; the unstressed syllables tend to be shortened and reduced. A stressed syllable is usually preceded or followed by one or two unstressed syllables. This alternation is not as strict as in poetry. In most ordinary speech, there may be from zero to four unstressed syllables between each stressed syllable. One-syllable content words are usually
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	stressed. Content words are nouns, verbs, adjectives, and adverbs. They carry the basic meaning of a sentence. One-syllable function words are usually unstressed and reduced. Function words include articles, prepositions, pronouns, conjunctions, and auxiliary verbs. They show grammatical relationships and are difficult to translate. Their meaning can change greatly depending on how they are used in a sentence. In order to achieve a good rhythm in English, you need to slow down, stretch out, and very clearly pronounce one-syllable content words and the stressed syllables of longer words. And you must reduce unstressed function words and other unstressed syllables. The two most common mistakes made by non-native speakers are pronouncing one-syllable content words too quickly, by rushing them or dropping final consonants, and not reducing function words and unstressed syllables enough. As a result, the listener will have difficulty perceiving which syllables are stressed and unstressed. It is extremely important to make a clear difference between stressed and unstressed syllables when you are speaking English. Good rhythm in English, as in any language, also means speaking at a regular speed with correct phrasing and pausing. Speaking at a regular rate allows your listener to predict where the next stress will fall. Grouping function words together with content words into phrases helps the listener establish grammatical units. Pausing lets the listener know where major grammatical units
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	end and gives the listener time to figure out the meaning. The following one-syllable words are usually unstressed: 1. Articles: a, an, the. 2. Pronouns: I, me, my, he, him, his, she, her, they, them, their, you, your, we, us, our, it, its. 3. Prepositions: at, by, for, from, in, of, on, to (when they are followed by noun objects) 4. Conjunctions: a. And, but, so, or, nor. b. That, where, which, who, as, if (when they introduce dependent clauses) 5. Auxiliary verbs: a. Am, is, are, was, were, be, been, have, has, had, do, does, did, can, will, would, could, should (when they are affirmative and followed by a main verb) b. Be as a linking verb (followed by an adjective or noun phrase) The following one-syllable words are usually stressed: 1. Nouns: house, book, day, etc. 2. Adjectives: big, small, fat, etc.
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	3. Verbs: a. Main verbs: eats, comes, came, go, etc. b. Negative auxiliary verbs: don't, can't, won't, aren't, etc. c. Auxiliary verbs used alone (not followed by a main verb) 4. Adverbs: fast, well, now, here, up, down, etc. 5. Numbers: one, two, three, etc. 6. Question words: what, where, when, who, why, how, etc. 7. Demonstratives : this, that these, those (when used like adjectives or pronouns) b. Weak Forms: Reducing Function Words Many function words have two pronunciations, a strong form and a weak or reduced form. The strong form has a full vowel and is used only for emphasis or at the end of a sentence (before a pause). The unstressed weak form is normally used in the middle of a sentence or phrases. c. Rhythmic Grouping: Pausing and Linking 1. Pausing Good rhythm in English involves not only making a clear difference between stressed and unstressed syllables but also grouping syllables together into larger units. That is, you must pause in the right places and link words together within a phrase. Knowledge of English grammar and of
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	the meaning of the passage is necessary to figure out where to pause. Pause occurs before punctuation marks; before conjunction; between grammatical units such as phrases, clauses, and sentences. Every pause group must contain at least one stressed syllable. Therefore, you cannot pause between unstressed function words and the content words they go with. Pauses can be marked with a vertical line (). 2. Linking Within pause group, words should be linked or blended together so that they sound like one word. In normal speech, there are no “white spaces” between closely connected words. Linking means that words should be joined smoothly to each other without adding extra sounds or omitting final consonants. a. Linking a final consonants to an initial vowel If a word ends in a consonant and the next word begins with a vowel, use the consonant to begin the syllable of the following word. b. Linking two vowels If a word ends in a vowel and the next word begins with another vowel, go from one vowel right into the other without stopping your voice. c. Linking two consonants If a word ends in a consonant and the next word begins with another consonant, go directly from one
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consonant to the next without releasing the first one or adding a vowel sound like /ə/. During the first consonant, begin moving your tongue silently inside your mouth into the position for the following consonant.

4. Rhythm (Advanced)

a. Breaking the Rules

1. Stressing function words

Sometimes the rules for stressing one-syllable content words and not stressing function words are broken. In poetry, function words are sometimes stressed to maintain the regular rhythm of a line. In normal speech, a function word may be stressed in order to emphasize it or call attention to it for a special reason.

2. Removing stress

In conversational speech and especially fast speech, one-syllable content words and common two-syllable function words are sometimes not stressed in order to improve the rhythm of a sentence that several stressed syllables in a row. Native speakers prefer an alternation of stressed and unstressed syllables rather than a long series of stressed syllables. Thus, an English speaker might only stress every other word in the following sentence.

b. Words with Variable Stress

The stress in some compounds and words stressed on the last syllable can move depending on their location in a sentence. Before a pause

	they are stressed on the last syllable, but when followed by a stressed syllable, their stress moves to the first syllable to create an alternating rhythm. 1. Numbers, compounds adjectives, compound adverbs, nouns with final stress Stress the last syllable when it occurs at the end of a sentence or phrase; that is, before a pause or a possible pause. Stress the first syllable when it is immediately followed by another word in the same phrase. This usually happens when the word is functioning as an adjective and is followed by a noun stressed on the first syllable. 2. Two-word verbs A two-word verb is a verb plus adverb that has a special meaning. English has many two-word verbs such as <i>wake up</i>, <i>put on</i>, <i>put away</i>, <i>pay back</i>, <i>do over</i>, <i>turn down</i>, <i>hand in</i>, <i>figure out</i>. When the verb and adverb are not separated, one of the stresses is lost. They become one word with one stress. When the verb and adverb are not separated and they are followed by a noun object, either the verb or the adverb can be stressed according to the overall rhythm of the sentence. 5. Stress in Compound Nouns a. Compound Nouns A compound noun is a sequence of two or more words that together have a new meaning and function as a single noun. The second element or word of the compound is a noun,
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	while the first element is usually a noun but may also be another part of speech. A compound noun may be written as one or two words. The first element describes the second noun, and it is always singular. A compound noun is pronounced like a single word. There is only one main stress, which falls on the first element. The stressed syllable is higher in pitch than the other syllables when the word is said. b. Introduction to Intonation The alternation of stressed and unstressed syllables creates the beat or rhythm of English. Rhythm is the time pattern of speech. Intonation in the melody, the tune, or the changes in the pitch of the voice. In speaking, syllables can be spoken on a higher or lower pitch, and the voice can rise, fall, or remain the same during the production of syllables. Intonation and stress are closely related. Not only do we need to know the direction of the change in pitch if any, but we also need to know where the pitch change takes place. In English, every pause group contains one major fall or rise in pitch that begins on a stressed syllable. Normally, the fall or rise occurs on the last stressed syllable before a pause. This combination of stress and major pitch change is called sentence stress. Since stress occurs on content words, this means that the sentence stress or major pitch change usually occurs in the last content word before a pause. This basic intonation pattern, a rise or fall
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	beginning on the last stressed syllable before a pause, is the normal pattern of English. There are other intonation patterns where the pitch pattern and/or its location are different, but they have special meanings. c. Compound versus Non-compound Constructions Sentence stress is important in showing the difference between a compound noun and a sequence of words, such as an adjective plus a noun or a verb plus a noun. A compound noun is pronounced like one word. It is stressed on the first element only. When compound nouns occur at the end of a sentence, the first element receives sentence stress. In a phrase made up of an adjective plus a noun, both words are stressed and the last word receives sentence stress. This same pattern is also used in other sequences of two words before a pause, as in verbs followed by nouns. Sometimes the same combinations of words can be used either as a compound noun with a special meaning or as an ordinary sequence of two words. There is a difference in both rhythm and intonation. 6. Review of Stress and Rhythm This chapter shortly reviews the stress and rhythm by listening and marking the stresses in the available reading passages. b. Pronunciation Exercises 1. Exercise Mark the stress and circle any underlined vowels that are reduced to /ə/ or /ɪ/. a. T<u>able</u>, v<u>egetable</u>, u<u>nfortunate</u>, r<u>elate</u>, p<u>age</u>,
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	cottage, rain, mountain, place, palace, canal, electrical. b. Ice, justice, mile, fertile, engine, fine, bite, favorite, alive, negative. c. Today, total, mouse, famous, season, alone, plant, instant, prevent, recent. 2. Practice Practice some of these words in sentences. a. The band <i>re'corded</i> a new '<i>record</i> yesterday. b. He <i>pre'sented</i> his wife with a beautiful '<i>present</i>. c. They're <i>con'ducting</i> an investigation into his '<i>conduct</i>. d. The criminal '<i>suspect</i> was <i>sus'pected</i> of robbing three banks. e. The '<i>desert</i> is so dry that it is usually <i>de'serted</i>. 3. Oral Presentation Prepare a short two-minute speech about a place that you like and that your classmates might want to visit some day. It could be your favorite city, your hometown, a resort, a place you have visited, or a place that you like to go to on weekends. Include an introduction, a detailed description, and a conclusion. Be sure to make it clear what is special about this place and why you like it. Write out your speech and mark in the stresses. Practice it aloud several times concentrating on stress, rhythm, and pausing. Go for smoothness, regularity, and clarity. When you give your speech in class, look up and talk to your audience. Put your main points on cards if necessary, but don't read. 4. To Do Try tapping to a sequence of alternating long and short syllables, such as /'dɑ də 'dɑ də 'dɑ də/. This
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	same sequence can be said with various intonation patterns, or even whispered, and the rhythm remains the same.⁴
4. Consonants (Chapters 12 - 15)	a. Pronunciation Materials 1. Consonant Overview a. Production of Consonants Vowels can be described by the position of the tongue and lips. In vowels, the air flows out of the mouth continuously; the tongue and lips simply shape the air flow. Consonants are sounds that interrupt or restrict the flow of the air. 1. Voicing All consonants are either voiced or voiceless. In a voiced sound, the vocal folds in the larynx are vibrating while the sound is being made. In a voiceless sound, the vocal folds are not vibrating. 2. Manner of articulation To articulate means to make sound. The articulators are the organs in the mouth, such as the tongue or lips that approach each other in order to produce a sound. The articulators may stop the air completely or let a relatively small or large amount of air pass through. 3. Air path Most consonants are central; there is a single air path down the middle. 4. Timing Most sounds are maintainable. You can hold or prolong the sound as you have breath.

⁴ Rebecca M. Dauer, *Accurate English, a Complete Course in Pronunciation*, p. 60-118.

	5. Place of articulation Look in a mirror while you say the consonants in each group, both aloud and silently, in order to see, hear, and feel them. 2. Differences between Voiced and Voiceless Consonants a. Aspiration of Initial Voiceless Stops /p, t, k/ The voiceless stops /p, t, k/ are aspirated at the beginning of stressed syllables.⁵ This means that there is a period of voicelessness, like breath or /h/, after the stop is released and before the vocal folds begins to vibrate for the following vowel. b. Vowel Length and Final Consonants Stressed vowels are lengthened before final voiced consonants. This is especially noticeable in one-syllable words. Extra length can be indicated by the symbol [:] after the sound. c. Final Voiceless Consonants Final voiceless stops are not aspirated in normal speech. They are cut off very quickly before a pause or linked to following sounds. Before a pause, the difference between voiced and voiceless consonants in English is signaled more by vowel length and the differences discussed above than by an actual difference in voicing. Final voiced consonants may in fact be completely voiceless. If you have difficulty pronouncing any of the voiced consonants in final position, try lengthening the vowel and substituting a weak version of its voiceless
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⁵ However, /p, t, k/ are not aspirated after /s/, as in *speak, stop, scare, split, strong*, and *scream*.

	counterpart. 3. <ed> and <s> Endings a. Adding <ed> The <ed> or <d> that is added to a regular verb to form the past tense in English is pronounced in different ways depending on how the verb ends. The <ed> ending is pronounced as a separate syllable /id/ only in verbs that end in /d/ or /t/. In all other verbs, the <e> is silent, and only the sound /d/ or /t/ is added. /d/ is voiced and /t/ is voiceless. When <ed> or <d> is added to a verb that ends in a voiceless sound (except /t/), it is pronounced /t/, when it is added to a verb that ends in a voiced sound (except /d/), it is pronounced /d/. b. Adding <s> The <s>, <es>, or <'s> that is added to a noun or verb to form the plural, possessive, or third person singular present tense in English is pronounced in different ways depending on how the word ends. In all other words, the <e> is silent, and only the sound /s/ or /z/ is added. c. Consonant groups Adding <ed> or <s> to the end of a word can sometimes result in a very long sequence of consonants. In English, words can end in up to four consonants and begin with as many as three consonants so that it's possible to have seven consonants in a row in some sentences. There are several ways to make consonant groups easier to pronounce in fluent speech: 1. Link the final consonant to a following vowel 2. Hold the final consonant and go right on to the
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	following consonant 3. Pronounce final /t/ as a glottal stop when it is followed by a consonant 4. Omit one of the consonants, but not final grammatical <ed> or <s> 5. Slow down and pause after the word 4. Consonants in Detail This chapter gives intensive practice with consonants that cause the most problems. Individual sections can be done in any order. In a short course, the teacher might go over just few contrasts in class, such as /ə-ð/ or /l-r/, and skip the spelling exercises. The fast speech rules can be done at any time. a. Fast Speech Rules When people speak their native language quickly and informally, their pronunciation changes. This is often considered to be “sloppy” or “lazy” speech and is corrected by some teachers. Most of the following fast speech rules are just further applications across word boundaries of what goes on within some words already. Using fast speech rules can make some sequences of consonants easier to pronounce. 1. Simplification of consonant groups In fast speech, final /t/ and /d/ are often very reduced or omitted in groups of three or more consonants across word boundaries. This is especially common in
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	words whose base form ends in /d/ or /t/, but sometimes even the <ed> ending can be dropped. This should not be done when the following word begins with a vowel, to which the consonant can be linked. 2. Omission of /t/ after /n/ In fast speech, /t/ is often omitted after /n/ in unstressed syllables of common words and place names. 3. Palatalization across word boundaries In fast speech, palatalization occurs across word boundaries within phrases, particularly with auxiliary verbs and the common words you and your. 4. Further reduction of function words In normal English, unstressed function words have weak or reduced forms. Many auxiliary verbs have standardized contractions in which the reduced vowel is omitted, leaving the final consonant: <'s, 'm, 're, 've, 'd, 'll>. In fast speech, the auxiliary do can also be much reduced, although it is never written as a contraction. b. Pronunciation Exercises 1. To Do Compare /r/ and /z/ (rip, zip), /w/ and /v/ (wine, vine), /y/ and /ʒ/ (major, measure) to feel the difference between a smooth approximant and a noisy fricative. Compare /r/ in rain, train, and drain. After /t/ and /d/, /r/ becomes a fricative.
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2. Practice

Aspirate the initial voiceless stops in column 1.
Pay special attention to /p/.

Voiceless (aspirated)

Voiced (unaspirated)

/p,t,k/

/b,d,g/

- | | |
|---------------------------------|------------------------------|
| a. I think it's cold . | I think it's gold . |
| b. I need to go pack . | I need to go back . |
| c. He's going to tie it. | He's going to diet . |
| d. Her curls are lovely. | Her girls are lovely. |
| e. He's quite a pig . | He's quite big . |

3. Exercise

Decide if the following sounds are voiced or voiceless and give an example word for each sound.

- | | | | |
|--------|--------|---------|---------|
| a. /l/ | e. /ð/ | i. /ə/ | m. /ʃ/ |
| b. /z/ | f. /f/ | j. /s/ | n. /v/ |
| c. /m/ | g. /ʒ/ | k. /dʒ/ | o. /tʃ/ |
| d. /k/ | h. /d/ | l. /p/ | p. /æ/ |

4. Oral Presentation

Choose one of the following topics for a three-minute speech.

- Pretend you are running for political office. Tell us why you should be elected.
- You have applied for a job. Tell your interviewer why you should be hired.
- Your own topic that you can support by causes and reasons.

Prepare an outline that includes an introduction, three major reasons, and a conclusion. Practice your speech aloud several times. Concentrate on pronouncing the consonants clearly, as well as improving your overall rhythm, linking, pausing, and

	non-verbal communication. If possible, have your speech videotaped. ⁶
5. Intonation (Chapter 16)	a. Pronunciation Materials 1. Intonation and Sentence Stress Intonation is the melody of speech, the changes in the pitch of the voice over time. Intonation is fundamentally different from the other aspects of speech that we have talked about. Consonants, vowels, and stress have no meaning apart from the words they belong to. Intonation, on the other hand, can convey meaning directly. Besides being closely connected to grammar and words, it can express a speaker's emotion, relationship to the listener, and attitude toward what he or she is saying. a. Intonation groups The span of speech over which an intonation pattern extends is called an intonation group. It must include at least one stressed syllable. An intonation group is the same as a pause group or a potential pause group as discussed before. It represents a way of dividing up spoken language into units of information similar to the way punctuation is used in written language. Depending on the number of phrases and clauses and the speaker's rate of speech, a sentence may be made up of one or several intonation groups. b. Neutral location of sentence stress Every intonation group contains one major change in pitch (a fall or rise), which begins on a

⁶ Rebecca M. Dauer, *Accurate English, a Complete Course in Pronunciation*, p. 119-218.

	stressed syllable. This combination of stress and pitch change is called sentence stress.⁷ Normally, sentence stress occurs on the last stressed syllable of an intonation group. Sentence stress is extremely important in English. One word must clearly stand out over the others in an intonation group. A common mistake by non-native speakers is either to put a major pitch change on every stressed syllable or to have no one word with a major pitch change. Having one clear sentence stress helps the listener to figure out which words belong together in clauses and phrases and where the end of an intonation group is. A second common mistake is putting sentence stress in the wrong place. These errors confuse the listener. If this happens, your listener will think that you mean something else. Because of the structure of English, the last content word in an intonation group is usually a noun or verb. When the last content word is an adverb, the preceding content word often receives sentence stress instead of the adverb. In these cases, the adverb appears to be a minor addition to the sentence. 2. Neutral Pitch Pattern Most intonation groups begin on a low to mid pitch and jump up a little to mid or between mid and high on the first stressed syllable. Following syllables are about mid pitch and gradually fall until the syllable with sentence stress. From the sentence stress to the end of the intonation group is the most important part
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⁷ Sentence stress is also called primary stress, accent, the tonic, or the nucleus of a tone group (intonation group).

of an intonation pattern in English. At that point, there is either a major fall or a major rise in pitch.

a. Fall (high to low)

Jump up to high at the beginning of the syllable with sentence stress, and then let the pitch fall rapidly until it reaches low at the end of the intonation group. It's not necessary to jump up very high, but the stressed syllable must begin higher than the previous unstressed syllable, and the intonation pattern must end very low. This is harder to do on short one-syllable words like *sit* or *like* because you have a very short time to fall from high to low.

The fall is normally used at the end of factual statements and commands and at the end of information questions. In reading aloud, it is used before periods (.), colons (:), and semicolons (;). The fall indicates finality, completeness, and certainty.

Four kinds of mistakes are typically made by non-native speakers. One is simply falling without jumping up first; this makes you sound uninterested, unfriendly, or superior to your listener. It also makes it difficult for the listener to determine where the sentence stress is. Be careful not to begin the intonation group too high, save your highest pitch for the end of the intonation group. Another mistake is falling only to mid, this makes you sound unsure of yourself or unfinished and it might be confused with the low rise. A third mistake is rising on the stressed syllable instead of jumping up to it, this makes you sound overly enthusiastic or not serious. Finally, some

	students rise instead of fall on information questions. b. Rise (low to high) Begin the syllable with sentence stress at low or mid and rise sharply to high at the end of the intonation group. The sentence stressed syllable in the intonation group, there is a long rise on it. When unstressed syllables follow the sentence stressed syllable, each one is a little higher than the preceding syllable. Although high in pitch, these syllables should be softer and shorter than the stressed syllable, and there should be no rise on them. The rise is normally used on yes-no questions. Non-native speakers usually do well on the rise. The main mistake is that high unstressed syllables following the sentence stress can sound like they are stressed if they are too strong or rising. c. Low-rise (low to mid) Begin low to mid and rise slightly to about mid or between mid and high at the end of the intonation group. The low-rise is similar to the rise, but it doesn't and as high. The low-rise is used for all words but the last in a series and for any mid-sentence pause, such as the end of an introductory phrase, a dependent clause, or a long subject. It is often used before a comma (in reading) or before coordinating conjunctions such as <i>and</i> and <i>or</i>. The low-rise indicates that you are not finished speaking, that you plan to continue after pausing, or that what you are saying is incomplete or dependent on something else. A
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	common sentence pattern is a low-rise followed by a fall. In conversation, the low-rise is used on words like <i>yes</i> or <i>uh huh</i> to show that you are listening and to encourage the speaker to continue talking. d. Fall-rise (high to low to mid) Jump up to high or mid on the syllable with sentence stress, fall to low, and then rise to mid at the end of the intonation group. The fall-rise is a combination of a fall followed by a low-rise. The fall-rise is similar in meaning to the low-rise and can be used in most of the same situations. Like the low-rise, it indicates incompleteness and can be used before any mid sentence pause when the speaker intends to continue or connect his or her ideas to following information. Thus, it's often used before commas and coordinating conjunctions. This pattern allows you to jump up on the stressed syllable, fall, and then add a rising tail if you decide to pause but want to continue your sentence. The main mistake made by non-native speakers on the low-rise or fall-rise is to simply fall. This makes it sound as if you are at the end of a sentence when you aren't. Your listener might have difficulty knowing which clauses and phrases belong together in the same sentence. 3. Moving Sentence Stress The "rules" given in the last section are only general guidelines. In fact, sentence stress can fall on any word in a sentence, and any intonation pattern can be used on any kind of sentence. It all depends on what the speaker means. Intonation can change the
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	meaning of a sentence just as much as words can. Sentence stress, the major fall or rise, normally falls on the last stressed syllable before a pause. However, sentence stress can be moved to any word in the sentence that you want to call attention to or emphasize for any reason. It can even be moved onto a word that is usually unstressed. In a fall, as in statements and information questions, jump up to high on the word you want to emphasize, then immediately fall and say the rest of the sentence on a low pitch. The syllable with sentence stress is often lengthened. When the word to be emphasized is the same word that would normally receive sentence stress, it is very high in pitch. In the rise, begin on a mid pitch, jump down on the syllable with sentence stress, and then rise immediately and keep rising steadily on all following syllables. a. Sentence stress for focus Sentence stress is moved in order to focus on a particular word in the sentence. When sentence stress is in its normal position, on the last content word, no particular word or part of the sentence stands out. b. Sentence stress on new information Sentence stress is also moved to separate new information from old information. Old information is what the speaker assumes the listener already knows, either because it was just mentioned in a previous sentence or because it is part of the physical situation. Sentence stress will fall on the new information. If the old information is repeated, it will not receive sentence stress. c. Sentence stress for contrast
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	Sentence stress can also be moved to show contrast between two words or between a word and its possible opposite. Often sentence stress will fall on both words that are being compared. d. Sentence stress to insist or deny Finally, sentence stress can be moved to insist that something is true or to deny something the listener thinks is true. You are correcting what the listener has said or implied, so you need to emphasize that part of the sentence. Sentence stress may even fall on words that are not usually stressed, such as auxiliary verbs or prepositions. 4. Changing the Pitch Pattern The other way that we can vary a neutral intonation pattern is by changing the pitch used on a particular kind of sentence. We can change it completely, such as using a rise in place of a fall. Or we can change it a little, such as by making a fall into a low fall. a. Rise on statements A rise is normally used on yes-no questions. In informal English, a rise can change a statement into a question with no change in word order. b. Rise on information questions Information questions normally ask for particular types of information and are said with a fall. These are called <i>echo questions</i> because they ask the listener to repeat something that he or she just said, to repeat information that the speaker should know. The answer will usually be a repetition of the previous sentence. Usually, sentence stress also moves to the question word in
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	echo questions. c. Low fall In normal polite speech, there is a jump up or step up at the beginning of the sentence stressed syllable before the fall in statements and information questions. If the fall begins at the same level or below the preceding syllables, the speaker appears to be uninterested, not excited, distant, or not very involved. The low fall may show boredom, unfriendliness, or even anger, especially on an information question. It is used on strong commands by people of superior rank to people of inferior rank. A low fall on a question can show impatience and turn it into a command. d. Rise-fall In the normal fall, the beginning of the sentence stressed syllable is high, and the voice immediately begins falling. In the rise-fall pattern, the pitch on the stressed syllable in begun mid to high but keeps rising to high or extra high and then falls later. This is accompanied by lengthening the stressed syllable and pronouncing it louder than usual. The rise-fall can show that the speaker is really impressed, strongly affected emotionally, or surprised, and is often used for exclamations. However, the rise-fall can also be used to protest, challenge, disapprove of, disagree with strongly, or complain about something someone has said or done. It's often used in family arguments. The rise-fall can also be used when the speaker is being ironic or sarcastic, when he or she means exactly the opposite of what he or
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	she is saying. Although the rise-fall can make a speaker sound really interested and enthusiastic, it can very easily sound insincere or negative. Non-native speakers should avoid using the rise-fall unless they are very certain they are using it properly. e. Mid level A mid level or slightly falling pitch is normally used on unstressed syllables and stressed syllables in the middle of an intonation group before the sentence stress. If it occurs before a pause, it shows hesitation, as if the speaker hasn't decide how to finish the sentence or how to relate what has been said to what will follow. Non-native speakers will sound very indecisive, hesitant, and unsure of themselves if they don't use a clear rise or fall at the end of intonation groups. 5. Choice Questions and Tag Questions a. Choice question Choice question are questions that begin with an auxiliary verb and ask the listener about two or more choices connected by the word <i>or</i>. When the listener is asked to choose only one of the choices, it ends in a fall, like an information question, which also asks for just one bit of information. b. Tag questions Tag questions are questions that begin like a statement, but finish with an auxiliary verb and a pronoun. In actual conversation, tag questions can be confusing even for native speakers. Often
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they are not answered directly.

b. Pronunciation Exercises

1. To Do

Repeat each of the following pitch patterns several times on the vowel /a/. Put your hand on your larynx to feel it moving up and down. Pitch patterns are shown between two lines that represent the top and the bottom of the speaker's range. **Lines** indicate **stressed syllables** and small **dots** represent **unstressed syllables**.

2. Practice

Listen for the pitch *beginning on the stressed syllable* to the end of the word or phrase. Listen carefully to the *end* of the word or phrase: falls end low; rises end high. Syllables before the stressed syllable are mid or low.

	Fall	Rise	Level
a.	An 'apple	An 'apple?	An 'apple...
b.	To'morrow	To'morrow?	To'morrow...
c.	'Now	'Now?	'Now...
d.	Hel'lo	Hel'lo?	Hel'lo...
e.	Im'possible	Im'possible?	Im'possible...

3. Exercise

Mark in the stress and underline the syllable that normally receives sentence stress.

- I'd like to see a movie.
- It start at eight o'clock.
- He's a very handsome man.
- I don't have time to help you.
- You shouldn't give up.

4. Oral Presentation

We are often called upon to explain an idea to someone who is not familiar with it or to demonstrate

	our knowledge in a particular area. Choose a topic that would probably not be very familiar to your audience and explain or teach about this topic in a three to five minute speech. Here are some suggestions: - A problem, theory, idea, or mechanism in your field of study - Some aspect of a hobby or special interest of yours - Some special customs or traditions in your country Limit your topic to just a few main points, and select only the most important or interesting details to discuss. Make an organized outline, and practice your speech aloud several times. Use good rhythm and intonation, moving sentence stress to focus on new or important information.⁸
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B. The Appropriateness Aspects of Pronunciation Materials and Exercises in Rebecca M. Dauer's *Accurate English* for Teaching Pronunciation

Based on Neville's opinion, an appropriate text book should have eight aspects, they are communicative, aims, teachable, available, level, teacher impression, student interest, tried and tested.⁹

After analyzing pronunciation materials and exercises in Rebecca M. Dauer's *Accurate English*, there are some results below:

- The Result of Pronunciation Materials in Rebecca's M. Dauer's *Accurate English*.
 - The aims of the materials.¹⁰

⁸ Rebecca M. Dauer, *Accurate English, a Complete Course in Pronunciation*, p. 219-241.

⁹ Neville Grant, *Making The Most of Your Textbook*, (New York : Longman, 1989), p. 119.

¹⁰ Djoko Susanto, *Teaching Indonesian Language in Australia, A Methodological Perspective of Primary English Teaching in Indonesia*, (Malang: UIN Malang Press, 2009), p. 39.

There are several aims of pronunciation materials in Rebecca M. Dauer's *Accurate English*. They are to support learning and teaching as the material's aims, as information or ideas for students, to support learning and teaching and to give influence on students' understanding, also affecting aspects of learning and students' understanding.

b. The type of the materials.¹¹

The type of the pronunciation materials in Rebecca M. Dauer's *Accurate English* is published materials.

Published materials refer explicitly to textbooks or course books. The materials are hoped to make students attractive, reliable, and user-friendly.

c. The methods should be used to teach the materials.¹²

There are several methods which the researcher considers should be used to teach the pronunciation materials in *Accurate English* text book. They are the *silent way* because it shares many of the same essential principles as the cognitive code and makes good use of the theories underlying discovery learning that describing pronunciation value, *audio lingual method*, it can help learners are able to produce language forms and patterns that they have never heard before, *communicative language teaching*, this teaches students how to use the language is considered to be at least as important as learning the language itself.

d. Are the materials teachable or not?

Most of the pronunciation materials in Rebecca M. Dauer's *Accurate English*, a complete course in pronunciation published by prentice hall regents, are teachable for teacher to teach students.

¹¹ Djoko Susanto, *Teaching Indonesian Language in Australia, A Methodological Perspective of Primary English Teaching in Indonesia*, p. 40.

¹² Diane Larsen and Freeman, *Techniques and Principles in Language Teaching*, (New York: Oxford University Press, 1986), p. 2.

There are clear teacher's guides, and help on method activities, there are sufficient provision made for test and revision.

- e. The levels are appropriate with the materials.

In the chapter one, the level which is appropriate with the material is elementary level because the students only try and give speech sample, then, they discuss problem or difficulty which they get. The next chapters, the levels of students' understanding are intermediate and advanced levels because the students have to repeat, listen, make, use, choose, compare, and say the points of the materials have been taught by the teacher.

- 2. The Result of Pronunciation Exercises in Rebecca's M. Dauer's *Accurate English*.

- a. The aims of the exercises.¹³

There are several aims of pronunciation exercises in Rebecca M. Dauer's *Accurate English*. They are to follow-up of students' understanding to the material that has been taught by the teacher, to measure students' skills in understanding the material. In addition, the exercises also aim to provide feedback on the students and motivate students to study harder, especially in pronunciation.

- b. The kinds of the exercises.¹⁴

There are several exercises which apply the *Controlled Exercise*, while the other exercises which are apply the *Guided Exercise*. It shows that there are most of the exercises encourage students to try to speak in their own words and sentences.

- c. The characteristics of the exercises.¹⁵

The characteristics of the pronunciation exercises in Rebecca M. Dauer's *Accurate English* are inputting material used in the task

¹³ <http://www.brainyquote.com/words/ex/exercise162589.html>. Wednesday, June 22, 2011.

¹⁴ Alan Cunningsworth, *Evaluating and Selecting ELF Teaching Materials*, (London: Heineman Educational Press, 1984), p. 82.

¹⁵ Christopher N. Candlin, *Tasks for Second Language Speaking Test*, (England : Pearson Education Limited, 2003), P. 51.

because the teacher takes certain materials and gives instruction in each of materials, roles of the participants because these show what the command for students in doing the assignment or task after learning some materials, actions or what is to happen in the task because it contains an instruction for students what they have to do, monitoring after actions, outcomes as the goal of the task because it can be seen the results are appropriate with the purposes of materials, feedback given as evaluation to participants because the teacher has to give an evaluation for the result of students' assignments.

d. The involved language skills.

The language skills which are involved in Rebecca M. Dauer's *Accurate English* are all language skills; Listening, Speaking, Reading, and Writing.

The students have to try listen carefully on the cassette or teacher's direction. Besides, they have to try to make the sentences by their own words and then speak or tell their sentences aloud. The students also read the available reading passages in the text book. The last, they also write the phonetic transcriptions which are available in the text book's exercises.

e. Appropriateness with the materials

Most pronunciation exercises in Rebecca M. Dauer's *Accurate English* are appropriated with the pronunciation materials in the textbook. It is proved with there are no mistakes of exercise places in each material. Furthermore, the exercises have been done are discussed back in the nest material, which is still connecting with the material which has been learned before.