



Incorporating Articulatory Phonetics in the L2 Spanish Classroom: Addressing the Absence of Pronunciation Instruction

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INTRODUCTION

Pronunciation instruction¹ has been shown to improve L2 production accuracy, (Neufeld 163; Piske et al. 191; Elliott 103-104; Lord 565) suggesting that most adult learners do not reach native-like pronunciation without explicit instruction (Bongaerts et al. 461-464; Fullana 41). Further research indicates that pronunciation instruction is beneficial at each level, indicating that pronunciation lessons should be part of the L2 curricular sequence at multiple levels (Camus 81; Kissling, "Phonetic Instruction" 249-250).

Within the 5 Cs of the *World Readiness Standards for Learning Languages* – Communication, Cultures, Connections, Comparisons and Communities, the focus on pronunciation falls under Communication Goals, which is divided into the modes of interpersonal, interpretive and presentational communication.² While ACTFL

specifically addresses the area of speaking by calling for the integration of "communication skills" into language instruction, in the ACTFL Proficiency Guidelines (2012), we find scant reference to pronunciation, with the focus mainly on intelligibility. This skill is described as low for novice and even intermediate levels. The description of **Novice-level** speakers is that they "may be difficult to understand even by the most sympathetic interlocutors accustomed to non-native speech." **Intermediate-Low** and **Intermediate-Mid level** speakers are characterized as "understood by interlocutors who are accustomed to dealing with non-native learners of the language" or sympathetic listeners. It is only at the **Intermediate-High level** that the speaker is depicted as "generally understood by native speakers unaccustomed to dealing with non-natives." Similarly, **Advanced-level** speakers are described as being "understood by native speakers of the language, including those

¹ The focus of this discussion is pronunciation teaching and is not intended to include a review of research in areas of second language phonology.

² World Readiness Standards for Learning Languages-Communication Goal Area

Standard 1.1 – Students engage in conversations, provide and obtain information, express feelings and

emotions, and exchange opinions [Interpersonal Mode]

Standard 1.2 – Students understand and interpret written and spoken language on a variety of topics [Interpersonal Mode]

Standard 1.3 – Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics [Presentational Mode]

unaccustomed to non-native speech.” The description of a **Superior-level** speaker is “that errors do not distract the native interlocutor or interfere with communication.” At the very top level, the **Distinguished-level** speaker is referred to as “having a non-native accent” [ACTFL 2012]. Given that intelligibility is important to L2 speaking, how do we, as educators, help our novice-level students progress to intermediate-level and even advanced-level speakers as they pass through our programs?

Often in the foreign language classroom, little attention is given to L2 Spanish pronunciation instruction (Bajuniemi 39). In her review of ten first-year textbooks, Artega finds only four that even attempt to teach pronunciation. She encourages teachers not to relegate phonetics to the lab manual or, worse, avoid the sound system all together. At the beginning, intermediate, and advanced levels, pronunciation instruction is often pushed out of lesson plans to create room for other important curricular areas (Morin 344). Foreign language teachers are tasked with the challenge of incorporating vocabulary, composition, reading comprehension, listening skills, and culture into their lessons. While most L2 instructors agree that pronunciation has a place in the language curriculum, there does not appear to be a consensus about what is to be included in pronunciation as a curricular area nor the best ways to teach it (Pennington 3).

Lacking these resources, well intentioned instructors who have not had the opportunities for professional development in pronunciation teaching may develop some teaching practices that often have little or no value or that may be counter-productive (Derwing 390). In his study of teachers’ views and practices on teaching pronunciation, Macdonald asserts that there is a lack of suitable teaching and learning materials of a high quality, and an absence of a skills and assessment framework with

which to map student ability and progress in this area. Teaching and evaluating areas such as vocabulary, reading comprehension, spelling, writing, grammar, listening, and culture is fairly straightforward; however, as language instructors, how do we teach and assess pronunciation? How do we teach the sounds or “music” of Spanish?

To help instructors address these challenges, I have organized what seem to be the most important aspects of phonetic instruction (Bergen 479-482; Stockwell and Bowen 141-142) and offer suggestions for when and how these pronunciation lessons can be appropriately implemented into the Spanish language curriculum designed for L1 English speakers.

In the broadest sense, “good Spanish” must go in for “good Spanish” to come out. Quality input is necessary for modeling speech patterns. The instructor should speak to the students in the target language, and the learners should be listening to native speakers. In the case of teachers who are non-native speakers or native speakers who have regional dialects, exposing the students to a variety of Spanish accents is beneficial as not all the Spanish speakers they encounter will speak with the same dialect. Kissling (“What Predicts the Effectiveness” 532) found that in the formal learning context, target-like perception is a precursor to target-like production. The results of her 2014 study suggest that instructors give adequate time for learners to hone their perception of target sounds at the outset of pronunciation instruction.

In setting goals for teaching pronunciation, explicit instruction in Spanish pronunciation can be divided into teaching segmental and supra-segmental features. Within these two areas, specific pronunciation explanations can be incorporated into beginning, intermediate and advanced-level Spanish classes by appropriately integrating them into lesson plans.

SEGMENTAL FEATURES

Vowels

The differences in the phonological systems of Spanish and English cause problems for L1 English-speaking learners of Spanish. English has more vowels than most other languages in the world and North American English is generally considered to have 14, where Spanish has only five vowels [a], [e], [i], [o] and [u].

[i]	<i>Se<u>a</u>t</i>
[I]	<i>Hi<u>t</u></i>
[e]	<i>Wa<u>i</u>t</i>
[ε]	<i>Be<u>t</u></i>
[æ]	<i>Ca<u>t</u></i>
[ʌ]	<i>B<u>u</u>t</i>
[ə] (schwa)	<i>So<u>f</u>a</i>
[o]	<i>Go<u>o</u></i>
[ɔ]	<i>Sa<u>w</u></i>
[ʊ]	<i>Go<u>o</u>d</i>
[u]	<i>Bo<u>o</u>t</i>

An introduction to vowel production is essential at the novice level. Using a small diagnostic tool, like a lollipop, students can learn to identify 1) the horizontal position of the tongue (front/central/ back), 2) the vertical position of the tongue (high/ mid/ low) and 3) the configuration of the lips (rounded/ spread/ neutral).

Learning the pronunciation of a new language means learning both to produce and recognize new speech sounds (Barriuso 177). For these beginning-level Spanish students, an examination of their L1 will heighten their awareness of the characteristics unique to English vowels. At this stage, they should start to identify, recognize, and avoid schwas (the sound [ə] as in *sofa* does not exist in Spanish). This is also the time to introduce students to diphthongs. A diphthong occurs when a strong vowel and a weak vowel are in the same syllable (e.g., *bien*, *sies-ta*, *vein-te*, and *oi-go*). This discussion naturally lends itself well to include

pronunciation practice of pure vowels [a], [e], [i], [o] and [u] in open syllables where they are not diphthongized in Spanish as they are in English (e.g., *say vs. sé*, *May vs. me*, *tea vs. ti*).

Consonants

When teaching consonants, both Elliott and Dalbor advocate for phonological instruction in several specific areas. There are 19 consonant sounds in Spanish. Some written consonants do not have their own distinct sound (c, x, q) and some sounds are not represented by a single letter (ch). Spanish teachers at the introductory level, can begin teaching consonant pronunciation in terms of 1) Voicing 2) Place of Articulation and 3) Manner of Articulation.

Voicing

All consonants are either *voiced* or *unvoiced*. Voicing refers to the vibrations of the vocal cords. With voiced consonants, there is a vibration of the vocal cords and with unvoiced consonants, there is none. Most Spanish consonants have a voiced and unvoiced pair. Students can note the difference between voiced and unvoiced consonants by touching the outside of their throats and noticing the difference between [p] and [b], [s] and [z], and [k] and [g] (e.g., /p/ is *unvoiced* and /b/ is *voiced*).

Place of Articulation

The articulators are the main parts of the mouth that move when a consonant is pronounced. All consonants in Spanish can be placed into one of the following categories:

- Bilabials: sounds that are produced by two lips /p, b, m/
- Labiodentals: sounds that are produced with teeth and lips /f/
- Dentals: the tip of the tongue is near the teeth /t, d/

- Alveolars: the tip of the tongue is on or near the tooth ridge /t, d, s, z, n, l/
- Palatals: the tongue blade is near the hard palate /tʃ, dʒ, r/
- Velars: the tongue is near the soft palate or velum /g, k, ŋ/
- Glottal: produced by air passing from the windpipe through the vocal chords /h/

Manner of Articulation

The manner of articulation primarily involves airflow. All Spanish consonant sounds are categorized into the following modes:

- Stop/Plosives: the air is stopped completely before it is released /p, t, k/
- Fricatives: the air flow can continue as long as there is air in the lungs /s, z, v, f/
- Nasals: the air flow in through the nasal cavity /m, n/
- Affricates: the combination of a stop and a fricative /tʃ/

In the first semester of instruction, the teacher typically introduces the production of sounds that are unique to Spanish and explains the alphabet and sound/letter correspondences. In most introductory courses, the instructor begins by teaching the Spanish sounds of **c, s, ñ, h, ll, j and g**. For example:

- **c** can have the sound of /s/ (*cine, civil* or /k/ (*cabeza, comer*)
- [s] is represented in several different ways in Spanish. It is written with the letters **c, z, and s**. (*cine, zapato, sala*)
- **ñ**: The Spanish letter **ñ** is pronounced like the sound in canyon or onion. [ɲ]: palatal, nasal, voiced - letter: **ñ** (*niña*)
- **h** is a silent letter in Spanish (*hasta*)

- **ll**: [j]: palatal, fricative, voiced – letters: **y** (*mayo*), **ll** (*calle*) and **hi** (*hielo*)
- **j** and **g** (before e and i) represent the fricative sound [x] and velar, fricative, unvoiced letters: **g** (ge: *gente*, gi: *gimnasio*) and **j** (*jamón, junio*)

Teaching the pronunciation of the letter **g** is perfectly appropriate for the beginning-level classroom but will require a more detailed discussion. The sequence **ge** is pronounced [xe]; **gi** is pronounced [xi]. For this reason, the sounds [ge] and [gi] must be spelled with a different letter sequence than other combinations with [g] (e.g., *seguir, llegue*).

ga - *gato* [ga-to]
ge - *gente* [xen-te]
gi - *gimnasio* [xim-na-sio]
go - *gordo* [gor-ðo]
gu - *gusto* [gus-to]

These spelling patterns are particularly important for writing preterite and present subjunctive verb forms (e.g., *pagué, juegue*, etc.).

The Three R's

Beginning level students typically struggle to differentiate between the phonemes /r/ and /r̄/ often opting for the foreign sounding retroflex [ɾ]. It is helpful for them to first be able to recognize each sound and then learn how to produce it correctly in its appropriate context (Morgan 120).

The Alveolar Flap / Tap [r̄]

The letter **r** represents a sound similar to North American English **tt** in *butter, better* or **dd** in English *ladder, middle*. The tip of the tongue goes up to the roof of the mouth, taps once quickly and comes down again. When the **r** occurs at the end of the word, the tap sound is very soft, somewhat like the unreleased final stop in *cod* (e.g., *caro, mar*).

The Trilled [r]

The double r or “erre múltiple” is pronounced not with a single flap of the tongue against the roof of the mouth, but with several flaps in rapid succession, producing a sound like a child’s imitation of a motor engine [r]. This sound is also represented by the single letter **r** at the beginning of a word and after the letters **n** or **l** (e.g., *carro*, *rojo*, *sonrisa*).

The Retroflex [ɾ]

This sound is commonly used in North American English and has very little in common with the /r/ sounds produced in Spanish because it is pronounced by curling the tip of the tongue backwards without touching the roof of the mouth (Schwegler 250-251). Students should identify and try to avoid the retroflex [ɾ] (e.g., *red*, *marry*, *barley*, *car*, *caller*).

Pronouncing the alveolar trill and flap correctly can help avoid confusion in contexts where it is necessary to discriminate between the two sounds: for example, *carro/caro*, *perro/pero*. At the intermediate level, the above features are continually reviewed, and instructors can, then, begin to introduce the following pronunciation lessons:

[s] vs. [z]

Intermediate Spanish students can be taught that in many dialects of Spanish, **z** is pronounced as [s] before vowels and unvoiced sounds (e.g., in *zapato*, *pozo*, and *hasta* the unvoiced [s] is used). In the same manner, they will learn that while [z] is in free variation, **s** is often pronounced as [z] before voiced consonants (e.g., in *desde*, *mismo*, and *has visto* the voiced [z] is used).

Control of Aspiration of [p], [t], and [k]

In English, the stop consonants [p], [t], [k] are usually pronounced with some aspiration (a puff of air), while in Spanish the [p, t, k] are never aspirated. Kissling (“Teaching Pronunciation” 721) notes that English speakers tend to aspirate the Spanish /p, t, k/ in syllable-initial and stressed positions; however, the aspiration disappears when [p, t, k] follow the sound [s]. Compare the following examples: port/sport, top/stop, kill/skill. A common classroom technique is to have students pronounce these word pairs while holding a tissue in front of their mouths and note the movement of the tissue.

Spirantization of Stops

Advanced-level students can begin to examine their spirantization of stops (Arteaga 344). It is at this level when Spanish students learn that the phonetic environment determines whether the phonemes /b/, /d/, and /g/ are realized as their stop allophones [b], [d], and [g] or as their fricative allophones [β], [ð], and [ɣ]. Zampini recommends explicit instruction of fricative Spanish allophones, noting that these sounds are especially challenging for native English speakers to acquire.

[b] vs. [β] (La b oclusiva y la b fricativa)

The letter **b** has two sounds in Spanish. The stop [b] sounds a lot like the **b** in English. The sound occurs after /m/, /n/ or a pause (e.g., *besar*, *vaca*, *invierno*). The fricative [β] has no equivalent in English. It is a sound midway between [b] and [v]; the lips are stretched tight and brought together without actually touching. The fricative [β] is pronounced in any context except those noted above (e.g., *hablar*, *averiguar*).

[d] vs. [ð] (La d oclusiva y la d fricativa)

The letter **d** has two sounds in Spanish. The stop **[d]** sounds a lot like the **d** in English. The sound occurs after **m, n, l** or a pause (e.g., *faldda*, *el dinero*, *cuando*). The fricative **[ð]** is similar to the English sound in *this* and *that*. The fricative **[ð]** is pronounced in any context except those noted above (e.g., *adios*, *nada*).

[g] vs. [γ] (La g oclusiva y la g fricativa)

The letter **g** has two sounds in Spanish. The stop **[g]** sounds a lot like the **g** in English. The sound occurs after **m, n** or a pause. The flow of air is stopped and then released [*ga-ta*]. The fricative **[γ]** is similar to the English sound in *sugar*. The fricative **[γ]** is pronounced in any context except those noted above. González-Bueno suggests that the velar stops are the last stops to be acquired by English speaking L2 Spanish learners. Students can observe the difference in the pronunciation of the word *legal* in Spanish and English (i.e., **[γ]** (Spanish) and **[g]** (English)).

Regional Dialects

Several studies emphasize the need to introduce foreign language students to a variety of geographical dialects (Bárkányi and Fuentes Gutiérrez 199; Zárate-Sández 201). Dialectal variation is particularly relevant in the Spanish classroom because as Arteaga notes, students are likely to be exposed to Spanish from vastly different dialect areas either within the classroom setting from one semester to another or in a natural setting outside of the classroom.

Colantori et al. find that novice-level students can be made aware of the sound **[θ]**, heard most commonly in peninsular Spanish. In most of Spain, the sound **[s]** is represented by only the letter **s**. In contrast to the **[s]** sound of the Americas, the letter **c** (before **e** and **i**) and the letter **z** are pronounced **[θ]** in Spain (e.g., *cabeza*, *zapato*, *cinco*).

Intermediate-level students are often introduced to the varieties of Spanish spoken by speakers from Argentina, the Caribbean, etc. While L2 students may choose not to adopt these regional dialects, they should begin to recognize them.³

In the Rioplatense dialect of Spanish, **[j]** and **[ɟ]** are commonly used for words containing the letters *y* or *ll*. While the sound of **[j]** is used for **ll** and **y** in standard Spanish (e.g., *yo*, *llamo*), in some dialects of South American Spanish found in Argentina and Uruguay, the palatal consonants **[j]** (unvoiced) or **[ɟ]** (voiced) replace both the **ll** and the **y** (e.g., *Yo me llamo Yolanda*).

The *dropped d* is a linguistic feature often heard in Caribbean Spanish. When **d** occurs between two vowels, its pronunciation is often omitted. This is particularly frequent in the *-ado* endings (e.g., *preocupado* [*pre-o-ku-pa_o*]).

Cuba and other parts of Latin America, Spanish speakers tend to employ an *aspiration of s* when **s** occurs at the end of a syllable. In this context, it is usually pronounced not as **[s]**, but rather as **[h]** (e.g., *esperar* [*eh-pe-rar*], *más* [*mah*]).

Advanced-level learners may wonder about the variation in the pronunciation of the sound they associate with **g** and **j** (i.e., **[X]** vs. **[x]** vs. **[h]**). Depending on the region, speakers may opt for the unvoiced uvular fricative **[X]**, the unvoiced velar fricative **[x]**

³ When considering pronunciation, it is important to note that dialect is often linked to identity. Our dialect can represent where we are from and who we are. Jenkins ("Phonology of English" 249-250) suggests that aiming for native-like speech may cause students to lose their L1 identity. While instructors tend to model

comprehensible speech for their students, they should also guide them in how to develop a more neutral dialect (*español menos marcado*) with the goal of tearing down any barriers preventing effective communication.

or the unvoiced glottal fricative [h]. In most of Spain, [X] is used (e.g., *gente* [Xen-te]). In most of Latin America, a softer sound (e.g., *gente* [xen-te]) is the norm. In Central America and the Caribbean, the pronunciation is even softer (e.g., *gente* [hen-te]). Aspiration of [x] can be heard in the dialectical variation of words like *gente*, *gimnasio*, *jamón*, *jefe*, *jirafa*, *joroba*, *junio*, etc. In teaching students to observe and produce these sounds, Arteaga promotes explicit phonetics instruction of each process in question in nontechnical (but accurate) language. Teachers can provide charts and tools in the classroom to familiarize learners with these written representations of sounds. For example:

/θ/ represents unvoiced th as in ba<u>th</u>
/tʃ/ represents unvoiced ch as in ch<u>ur</u>ch
/ð/ represents voiced th as in ba<u>th</u>e
/dʒ/ represents voiced j as in ju<u>d</u>ge
/ʃ/ represents unvoiced sh as in sh<u>ee</u>p
/ʒ/ represents voiced sh as in mea<u>s</u>ure, plea<u>s</u>ure

SUPRA-SEGMENTAL FEATURES

Proper stress, rhythm and intonation are examples of supra-segmental features, which are necessary for producing intelligible speech. Kissling found that pronunciation instruction on suprasegmental features, along with perception-focused practice, prompted learners to segment target language speech more accurately (“Pronunciation Instruction” 653). Given the importance of these features, early practice is essential. By contrast, the lack of explicit instruction in the lower levels can lead to fossilized errors in pronunciation for intermediate and advanced level speakers (Chela-Flores 65).

Syllables

It is important for novice L2 learners to be able to divide words into syllables, which is necessary for acquiring the rhythm of the language. Beginning Spanish students learn that a syllable is a part of a word that contains a vowel sound; it can stand alone or with consonants. These learners should be instructed that it is not important how many written vowels there are in a word, but rather how many are pronounced. For example, in the word *que* there are two written vowels, but only one is pronounced; so, it has only one syllable. In contrast, the word *universidad* has five syllables.

Syllable Stress

Novice-level Spanish students will learn that words have one syllable that is the loudest, longest and receives the emphasis of the pronunciation. Syllable stress is essential for clear speech. Students need to understand that multisyllabic words require syllable stress. The L2 instructor can point out the following common stress patterns:

- For words ending in a vowel, **n**, or **s**: the stress naturally falls on the penultimate (next to last), syllable.
- For words ending in consonants other than **n** or **s**: the stress naturally falls on the last syllable.
- When an accent mark is written in, it indicates the need to break the rule.

Building on the syllable stress lessons from beginning-level instruction, intermediate-level students can start to study accent marks. In order to “break the rule,” a written accent is added to indicate the stressed syllable. Intermediate-level students will also be familiar with diphthongs, noting that a diphthong is formed by a strong and a weak vowel in the same syllable. When a written accent is placed over the weak vowel (i or u), the diphthong is considered broken,

and the two vowels are pronounced as separate sounds. For example, *oigo* vs. *oí*, *reina* vs. *reí*. However, if the strong vowel (a, o, or e) has a written accent, the diphthong is maintained (e.g., *nación*).

While novice-level students learn about diphthongs, they are also taught that adjacent strong vowels are always separated into different syllables (e.g., *fe-o*, *se-a*, *te-a-tro*, *a-ho-ra*).

The first semester introduction to syllabification lends itself easily to lessons on the processes of synalepha (vowel linking across word boundaries) and syneresis (vowel linking within a word). Linking words together is a natural speech pattern that native speakers do automatically. It results in a smooth transition from one word to another within a group.

Vowel-Vowel

Beginners can learn to link the vowel at the end of the first word onto the identical vowel at the beginning of the second word. The linking between vowels should be very smooth (e.g., ¿Dónde *estás?*).

Consonant-Vowel

Novice-level students should also be taught that the consonant always links to the vowel that follows it, whether between words or within a word. The combination of vowel-consonant-vowel is separated as V-CV (e.g., *a mi-go*, *gra na-mi-go*).

“S” - Consonant

At the intermediate level, students will learn the rule that *s* cannot form a syllable with a consonant that follows it. This can be a hard habit to break for English speakers accustomed to consonant clusters beginning with *s* in their native language (e.g., *student*, *snake*, *school*, etc.) and striving for the Spanish pronunciation pattern of separating the *s*

from the following consonant (e.g., *es-cue-la*, *has-ta*, *gus-to*).

INTEGRATING PRONUNCIATION IN LESSON PLANS

A combination of explicit and integrated teaching of pronunciation is highly recommended to create a more holistic teaching environment. A concept should be specifically taught to create awareness; however, once that is done, it can be incorporated into all areas of teaching.

Grammar

The teaching of grammar lends itself very well to incorporating pronunciation lessons. Many teachers start the semester with a verb tense review. Teaching preterite verbs, for example, is an ideal time to discuss stress in pronunciation.

Reading

There are many ways that pronunciation can be emphasized in reading. When introducing new vocabulary, students can practice counting syllables and examine the stress patterns of the words. Likewise, before reading a passage out loud, students can mark it for an aspect of pronunciation (stress, linking, etc.). Once they have marked it, they can read the passage aloud, focusing on that particular concept.

Listening and Speaking

Listening and speaking lessons provide a great opportunity to address pronunciation issues, particularly those which help learners deal with the problems of connected speech (Jenkins, “Research in Teaching Pronunciation” 113). For example, after listening to a lab activity, students can go back and listen again, identifying words that are linked together or listening for a specific sound being studied.

In the same way, instructors can use the transcript that accompanies a recording to have students read aloud comparing their own voices to the recording. Dictations can also provide students with an opportunity to listen for a particular structure or sound. Similarly, teachers can employ dialogues and role plays that focus on certain sounds or pronunciation points that the class has been studying. Advanced level students may even use these strategies when reading aloud a work of theater. Additionally, when preparing for class presentations, students at all levels can work on the stress patterns and intonation of their speech.

CONCLUSION

Pronunciation is important for intelligibility in L2 speaking; however, Spanish instructors are faced with a dearth of resources for teaching pronunciation and limited training on how and when to incorporate these lessons into their already full curriculum. Researchers like Elliott suggest that teaching pronunciation early on may increase student concern for developing native/ native-like pronunciation, lower their affective filters, and help students to feel less anxious about speaking. For that reason, L2 Spanish instructors should strive to incorporate pronunciation activities into their existing curricula beginning at the novice level. These explicit explanations and practices need not be limited to phonetics courses but rather introduced at the elementary level of language study and expanded as students progress. This paper serves to encourage Spanish instructors to add pronunciation lessons into their course design. By incorporating pronunciation exercises specifically focused on the Spanish sounds that are considered to be most problematic for native English speakers and negatively influence L2 pronunciation, it may be possible to enhance the quality of communication at each level of instruction.

Appendix

Skill Levels: Novice = red, Intermediate = green, Advanced = blue

Novice Low	
Introduction to vowels	<ul style="list-style-type: none"> Avoid diphthongizing single vowels (me, se, te, yo) Avoid schwa [ə]
Diphthongs in Spanish Strong and weak combinations	hoy, auto, bueno, siete, veinte, cuando, europa, cuota, aire, etc.
Introduction to consonants	<ul style="list-style-type: none"> Introduce c, s, ñ, h, ll, j, and g tap [r], trilled [r] and retroflex [ɾ]
Introduce dialectal variation	[θ]
Linking	vowel-vowel
Introduction to syllables	<ul style="list-style-type: none"> Separating words into syllables Finding primary stress

Novice High	
Vowels	<ul style="list-style-type: none"> Avoid diphthongizing single vowels Avoid schwa [ə]
Diphthongs in Spanish Combinations of [i] and [u]	Ciudad, cuidado, fui, etc.
Introduction to consonants	Pronunciation rules for g
Dialectal variation	[θ]
Linking	<ul style="list-style-type: none"> vowel-vowel consonant- vowel
Syllables	<ul style="list-style-type: none"> Separate words into syllables Find primary stress
Syllable stress	Learn pronunciation rules of stress in vowel combinations

Intermediate Low	
Vowels	<ul style="list-style-type: none"> Avoid diphthongizing single vowels Avoid schwa [ə]
Consonants	<ul style="list-style-type: none"> Review of problem sounds Omission of intervocalic /d/ [z] vs. [s]
Dialectal Variation	[j] Yo me llamo Yolanda
Linking	<ul style="list-style-type: none"> vowel-vowel consonant-vowel S + consonant rule
Syllable review	Identify and count syllables
Syllable stress	<ul style="list-style-type: none"> Identify primary stress Learn pronunciation rules of accent marks

Incorporating Articulatory Phonetics

Intermediate High	
Vowels	Articulation of sounds
Consonants	<ul style="list-style-type: none"> • Review of problem sounds • Control of /p, t, k/ aspiration
Dialectical variation	Aspirated s
Linking	<ul style="list-style-type: none"> • vowel-vowel • consonant-vowel • S + consonant rule
Syllables	Identify and count syllables
Syllable Stress	<ul style="list-style-type: none"> • Primary stress • Learn pronunciation rules of accent marks (breaking apart diphthongs)

Advanced Low	
Vowels	Articulation of sounds
Consonants	<ul style="list-style-type: none"> • Review problem sounds • Introduce: <ul style="list-style-type: none"> [b] vs. [β] [d] vs. [ð] [g] vs. [ɣ]
Linking	<ul style="list-style-type: none"> • consonant-consonant • vowel-vowel • S+ consonant
Syllables	Identify and count syllables
Syllable Stress	Locate primary stress

Advanced High	
Vowels	Review of vowel sounds
Consonants	Review problem sounds
Dialectical variation	[X] vs. [x] vs. [h]
Linking	<ul style="list-style-type: none"> • S + consonant • consonant-consonant • vowel-vowel
Syllables	Identify and count syllables
Syllable stress	Locate primary stress

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