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PEMBELAJARAN BAHASA INDONESIA UNTUK MAHASISWA
JURUSAN NON-BAHASA INDONESIA
Pranowo

FEMALE AND MALE TEACHERS" QUESTIONING STRATEGY
Rosalina Nugraheni Wulan Purnami

THE INFLUENCE OF LEARNING STYLES AND LEARNING STRATEGIES ON THE READING ACHIEVEMENT OF PERSONS USING ENGLISH AS A FOREIGN LANGUAGE
Veronica L. Diptoadi, Susana Teopilus, Hendra Tedjasuksmana

THE USE OF INDONESIAN KNOWLEDGE STRUCTURES AND NONUSE OF INDONESIAN KNOWLEDGE STRUCTURES IN WRITING MATERIALS FOR THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE TO BEGINNERS IN INDONESIA
D. Wagiman Adisutrisno

FUNCTION-BASED MATERIAL FOR TEACHING PRONUNCIATION
Siti Mina Tamah

PEMANFAATAN SUMBER GELOMBANG MIKRO
UNTUK EKSPERIMEN DIFRAKSI BRAGG
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DAFTAR ISI

Pembelajaran Bahasa Indonesia untuk Mahasiswa Jurusan Non-Bahasa Indonesia
Oleh Pranowo ……. 1

Female and Male Teachers" Questioning Strategy
By Rosalina Nugraheni Wulan Purnami……. 21

The Influence of Learning Styles and Learning Strategies on the Reading Achievement of Persons Using English as a Foreign Language
By Veronica L. Diptoadi, Susana Teopilus, Hendra Tedjasukmana.… 33

The Use of Indonesian Knowledge Structures and Nonuse of Indonesian Knowledge Structures in Writing Materials for the Teaching of English as a Foreign Language to Beginners in Indonesia
By D. Wagiman Adisutrisno……..… 40

Function-Based Material for Teaching Pronunciation
By Siti Mina Tamah ……. 48

Pemanfaatan Sumber Gelombang Mikro untuk Eksperimen Difraksi Bragg
Oleh G. Budijanto Untung ……. 64

Function-based Material for Teaching Pronunciation

Siti Mina Tamah[1]

Abstract

Traditional method of teaching pronunciation relies heavily on the bottom-up approaches which typically involve students repeating the models of speech sounds, followed by an extensive practice on the individual speech sounds. In other words, the traditional teaching is characterized by an attempt to build students' articulatory competence. In this paper, the writer will propose a function-based model for teaching pronunciation in which one speech sound can be developed to cover seven language functions. The proposal for teaching pronunciation presented in this paper has been shown to be beneficial in helping learners acquire the English speech sounds in a more realistic and authentic manner.

Key words: teaching, assessing, pronunciation, function-based.

Introduction

Bottom-up approach in language teaching results in the form-oriented instruction. To this formalists" view, language can be studied independently. Therefore teaching language components – pronunciation, vocabulary, grammar – means teaching pronunciation, vocabulary and grammar independently.

Teaching pronunciation or teaching the sound system is preferably done by students" repeating the model to get the habit of producing it. Finocchiaro (1974:55) even claims that pronunciation is learned best through imitation of the teacher or of a tape or record. This idea being taken, the pronunciation teaching in an EFL classroom is typically characterized by constant drilling of the students followed by positive or negative reinforcement (Stimulus – Response – Reinforcement model) (Harmer, 1994:32). Hence the traditional assessment of pronunciation is similarly characterized by discrete-point tests designed to assess students" ability to recognize and articulate isolated sounds.

Unlike formalists who believe that language is insulated from its context, functionalists argue that language is pragmatically dependent on the context where it appears. What is implicitly claimed is that language teaching should be contextualized. Talking about contextualized teaching, Harmer (1994:56) puts forward that students should be taught not only

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what language means, but also how it is used. A good context will, Harmer (1994:57) goes on saying, enable the students to use the information not only for the repetition of model sentences but also for making their own sentences. This functionalists" argument being taken, pronunciation should then be explained "by reference to external factors (especially causes and functions)" (Levinson, 1983:40) rather than by internal factors which are the main concern of formalists.

Top-down processing focuses on one"s prior knowledge in obtaining the gist of a piece of language. Brown (1994:246) claims that top-down technique is more concerned with meaning, the global understanding. What is implied is that top-down processing is most likely function-centered which is congruous with the functionalists" idea.

Quoting Yalden (1987), Richards (2001: 38) puts forward the idea of injecting the functions of language as one of the components to help learners acquire the ability to communicate in a more appropriate way. Teaching pronunciation is consequently not only teaching speech sounds. More importantly, teaching pronunciation should incorporate the functions of language. The practices employed should manifest the various kinds of language functions by emphasizing meaningful contexts and subconscious acquisition focus.

In this paper, the writer is primarily going to propose a function-based model of pronunciation instructional material. The proposed function-based material is expected to reveal how pronunciation material for one particular speech sound can be developed by incorporating seven language functions.

Pronunciation

Pronunciation teaching has become essential lately. This is in line with what Goodwin, Brinton and Celce-Murcia state in Morley (1994:5). They more particularly write: "… in recent years pronunciation has come to be recognized as an essential component in most ESL/EFL instructional programs." Yet, more essential is that there is a shift in instructional focus. The aim of pronunciation teaching should, argued by Kenworthy (1992:3,13); Harmer (1994:22); Morley in Morley (1994:72,76) and Nunan (1995:115), fall on intelligibility and communicative effectiveness, not native-like pronunciation. Celce-Murcia, Brinton and Goodwin (1996:8) similarly claim that the realistic goal of pronunciation teaching is to establish intelligible pronunciation – to assist learners to surpass the threshold level of pronunciation so that their pronunciation will not lessen their ability to communicate.

English pronunciation includes various components such as sounds, stress, and intonation. Kenworthy (1987:9) uses the term „aspects of pronunciation" to refer to those pronunciation components while Harmer (1994:11) uses the term „areas" of pronunciation. What follows is the discussion on the aspects or areas of pronunciation

Sounds are divided into two main types: vowels and consonants. Depending on the position of the tongue during production, vowels are classified as *front, middle*, and *back* vowels. Depending on how high the tongue is when the sound is produced, vowels are classified as *high, mid, low* vowels. Included in *high* vowels are [i], and [u]; *mid* vowels [e], [ə], [o] and [ou]; *low* vowels [a], [æ].

Based on the vibration of the vocal cords, consonants are classified into *voiced* and *voiceless* consonants. Included in voiced consonants are [b, d, g, l, v, z, ð]. Included in voiceless consonants are [p, t, k, f, s, θ]. Based on the manner of articulation, consonants are classified into 5 groups. *Stop* consonants – [p, b, t, d, k, g] – are produced when the air stream is stopped or blocked completely prior to release. *Fricative* consonants – [f, v, s, z, h, ʃ, ʒ , ð, θ] – are produced when the air is forced through a narrow passage away in the mouth or throat creating continuous fiction. *Africate* consonants – [tʃ, dʒ] – are produced when the sound begins as a stop and is then released as fricative. *Nasal* consonants – [m, n, ŋ] – are produced when the continuous air is released through the nasal cavity while the speech organs have a stoplike position. *Approximant* consonants – [l, r, w, y] – are produced when the air stream moves around the tongue in a relatively unobstructed manner.

The above discussion on segmental aspect of language is not sufficient without the discussion on suprasegmental features: stress, rhythm and intonation. Celce-Murcia, Brinton and Goodwin (1996:131) state that while mispronunciation of segmental sound leads to minor repairable misunderstanding, the misunderstandings due to supra-segmental features are likely to be more serious. It is then essential to depict the suprasegmental features which will be elaborated below.

Stress has a very significant role in English. English is in fact a stress-timed language meaning that speakers try to make the stressed syllables come at equal spaces (Dufeu, 1994:120). English words and sentences then have stress identification. When an English word having more than one syllable is pronounced, the syllables in the word are not equal in length and strength. Hagen and Grogan (1992:111) put it "One syllable is longer and stronger, and the other syllables are shorter and weaker as in ad**van**tage, suc**ceed**."

Concerning sentence stress, Hagen and Grogan (1992:111) provide examples to prove that there are usually longer, stronger words and shorter, weaker words in phrases and sentences. Those examples are: *We skied. It shocked them. Do it. We should have bought it.*

Content words, among others nouns, main verbs, are usually stressed but function words, among others auxiliary verbs, prepositions, are not. Though content words are stressed, they are not stressed equally. Only one content word in a sentence receives more stress or emphasis than the others. The followings are the examples of sentences revealing that there is always one content word receiving more emphasis than the others (Hagen

and Grogan, 1992:126): *How are you **do**ing? This job is just the be**gi**nning.*

The above examples obviously show that the last content word is usually given the strongest stress. Nevertheless violations to this basic rule are made possible. Here is what Hagen and Grogan (1992:133) put forward concerning possible violations toward the common pattern: "However, the speaker can break the above rules and emphasize any word, even if it isn"t the last content word. It can even be a function word. We do this to emphasize NEW information" to CONTRAST a word with another or to give SPECIAL MEANING to a word." Please notice the following dialogue provided by Hagen and Grogan (1992:133):

A : I **found** my ***key***

B: ***Which*** key?

A: My ***house*** **key**

B: Are you **sure** it"s not ***my*** **house** key?

A: **Sure *am*. Here's *your* house key**. You **dropped** it **outside** this ***morn****ing*.

Sentence stress is closely related to the message conveyed. *She hates **John*** (with the primary stress on **John**) conveys a different message from *She **hates** John* (with the primary stress on **hates**). Haycraft in Brown (1992:57) claims that sentence stress shapes an utterance. He more particularly states: "Sentence stress is like a backbone. Without it, the utterance is vague and shapeless"

Intonation must be given a place or priority since doing so the teacher might reveal greater significance of the messages the learners can exchange among them. Intonation, Dufeu (1994:72) claims, conveys the signals necessary for true understanding. Gilbert in Morley (1994:43) similarly claims that intonation should not be treated as a function of grammar, but it should primarily be treated as a function of discourse with the implications for context for the sake of communicative value of utterances.

There are basic patterns for English intonation. They have four common pitch levels (Hagen and Grogan, 1992:128):

2 normal (where the voice most often is)

3 high (where the voice usually rises to at the intonation focus)

1 low (where the voice falls to at the end of most types of sentences)

4 very high (where the voice rises to show stronger emotions such as surprise, disbelief, fear, excitement)

2, 3, 1 are the most basic ones. 4 is reserved for stronger emotions (Hagen and Grogan, 1992:128).

Some examples of sentences having basic intonation patterns are:

Statement : It˝s hot here.

Command : Keep the glass for me.

Wh-question : When can I visit you?

Yes/no question: Are you having breakfast?

Request : Could you help me?

Different intonation patterns applied to one sentence will result in the change of meaning producing two different sentences. Some examples are: (Hagen and Grogan, 1992:136)

She˝s a doctor.	A statement of fact
She˝s a doctor.	Echo question, or statement of surprise or disbelief
Do you want cheese cake or pie?	Speaker asking if the person wants dessert
Do you want cheese cake, or pie?	Speaker offering a choice
Bill has eaten, hasn˝t he?	Speaker is unsure
Bill has eaten, hasn˝t he?	Speaker expects agreement
This could hurt Joe	Talking about Joe
This could hurt, Joe.	Talking to Joe

Top-down Processing

Top-down processing which is one of the two types of processing in both listening and reading comprehension is evoked from "a bank of prior knowledge and global expectations" (Morley, 1991 as quoted in Brown, 1994:246). Similarly, Gebhard (1996:144) puts forward:

> While successful bottom-up processing relies on recognition of sounds, words, and grammar, successful top-down processing hinges on having the kind of background knowledge needed to comprehend the meaning of a message.

Implicitly, top-down processing dwell heavily on meaning. Therefore it makes use of the most important features in pronunciation.

The major concern in top-down processing is providing high priority to stress, rhythm and intonation which are the most relevant features of pronunciation (Brown, 1994:259). Attention to individual sounds – the segmental features - should be lessened. Rhythm and intonation, as claimed by Wong (1987) in Brown (1994:259), deserve more attention since they have major roles in communication. Hebert (2002) in Richards and Renandya (2002:188) indicates similar claim saying

> Spoken language imparts referential and affective meaning. When we speak, we reveal our interest and attitude toward the topic being discussed and toward the people we are speaking with. These messages are largely conveyed through the prosodic features of language: stress and rhythm, intonation, pitch variation and volume. For these reasons, it would seem essential that phonology be learned in context and not treated incidentally and/or separately.

Top-down processing or conceptually driven processing employs "a whole host of background information into the arena of making decisions" about meaning (Brown, 1994:284). This meaning orientation is undoubtedly congruous with the idea of functionalists. As a consequence, top-down processing indirectly means that the main concern of teaching falls to attending to the functional purposes of language and providing contextual settings for the realization of the purposes. What is therefore essential to be raised is the question of "What is language for?" The next discussion is then devoted to elaborate the answer to the question.

Functions of Language

Quoted by Bell (1976:84-85; 1981:120) and by Levinson (1983:41), Jacobson (1960) suggests six functions of language. The language functions put forward by Jacobson proceeds by first identifying the elements for communication, i.e. addresser, adressee, context, message, contact and code. The six „basic components of communicational event" (using Levinson"s term) or the six „more sophisticated view of language functions" (using Bell"s term) of Jacobson"s are: (1) *Referential/cognitive,* (2) *Emotive/expressive/affective*, (3) *Conative/directive, (4) Metalinguistic,* (5) *Phatic/ interaction management*, and (6) *Poetic* functions.

Synthesizing language functions by some linguists, Finocchiaro (1974:5) puts forward the following set of language functions:

a) *Personal*: to express one"s emotions, needs, thoughts, desires, attitudes, etc.

b) *Interpersonal*: to maintain good social relations with individuals and groups - expressions of praise, sympathy, joy at another‟s success, inquiries about health, etc.

c) *Directive*: to control the behaviour of others through advice, warning, requests, persuasion, discussion, etc.

d) *Referential*: to talk about objects or events in the immediate setting or environment or in the culture.

e) *Metalinguistic*: to talk about language; e.g., What does ____ mean?

f) *Imaginative*: to use language creatively in rhyming, composing poetry, etc.

Searle (1976) quoted in Levinson (1983:240) points out five kinds of language functions. The five macro classes of illocutionary acts (see Coulthard, 1985:24) proposed by Searle are:

a) Representative: to commit speaker to the truth of the expressed proposition of which the typical examples are asserting and concluding.

b) Directives: to get the addresser to do something (requesting, questioning are its typical examples).

c) Commissives: to commit the speaker to some future course of action (promising, threatening, offering are its typical examples).

d) Expressives: to express a psychological state (thanking, apologizing, welcoming, congratulating are its typical examples).

e) Declarations: to effect immediate changes in the institutional state of affairs and to rely on elaborate extra-linguistic institutions (ex-communicating, declaring war, firing from employment are its typical examples).

Cook (1989:25-26) considering the seven elements of communication (addresser, addressee, channel, message form, topic, code and setting) puts forward seven sorts of language functions. They are as follows:

> *The emotive function:* communicating the inner states and emotions of the addresser („Oh no!, „Fantastic‟, „Ugh!, and swear words used as exclamations.
>
> *The directive function:* seeking to affect the behaviour of the addressee („Please help me!‟, „Shut up!‟, „I‟m warning you!).
>
> *The phatic function:* opening the channel or checking that it is working, either for social reasons („Hello‟, „Lovely weather‟, „Do you come here often?‟) or for practical

ones („Can you hear me?", „Are you still there?", „Can you see the blackboard from the back of the room?", „Can you read my writing?").

The poetic function: in which the particular form chosen is the essence of the message. (The advertising slogan BEANZ MEINZ HEINZ would lose its point if it were paraphrased as „If you are buying beans, you will naturally buy Heinz.")

The referential function: carrying information.

The metalinguistic function: focusing attention upon the code itself, to clarify it or to renegotiate it („What does this word mean?", „This bone is known as "femur" ", „ "Will" and "shall" mean the same thing nowadays"). This book has largely metalinguistic function.

The contextual function: creating a particular kind of communication („Right, let"s start the lecture", „It"s just a game").

Holmes (1992:286) claims that there are a number of ways to classify speech functions. He however suggests the following set of language functions useful in sociolinguistic research:

a) **Expressive** utterances express the speaker"s feelings, e.g. I"m feeling great today.
b) **Directive** utterances attempt to get someone to do something, e.g. Clear the table.
c) **Referential** utterances provide information, e.g. At the third stroke it will be three o"clock precisely.
d) **Metalinguistic** utterances comment on language itself, e.g. „Hegemony" is not a common word.
e) **Poetic** utterances focus on aesthetic features of language, e.g. poem, an ear catching motto, a rhyme: Peter Piper picked a peck of pickled peppers.
f) **Phatic** utterances express solidarity and empathy with others, e.g. Hi, how are you, lovely day isn"t it!

Taking the idea of Van Ek and Trim (1998), Richards (2001: 155, 179 -182) presents 126 functions of language. These functions are grouped into 6 categories: (1) imparting and seeking factual information, (2) expressing and finding out attitudes, (3) deciding on courses of action, (4) socializing (5) structuring discourse, and (6) communication repair. The assumption to analyze the basic functions of language is that

"mastery of individual functions will result in overall communicative ability" (Richards, 2001:155)

Having presented language functions put forward by those linguists, the writer is now presenting the synthesis of those language functions. Careful reading of the explanation given in each function discussed above leads the writer to conclude that there are 7 language functions. They are (1) referential function, (2) personal function, (3) directive function, (4) metalinguistic function, (5) phatic function, (6) commissive function, and (7) poetic function.

Function-based Model for Pronunciation Teaching: One Speech Sound Covering Seven Language Functions

A somewhat lengthy discussion on the underlying theory of this paper has been put forward. It is now time to come to the function-based model for teaching Pronunciation. Firstly, a pronunciation material which is commonly used in a traditional classroom is exposed below. It is one of the lessons appearing in the compiled material used to teach pronunciation at the English Department of Widya Mandala University.

/ ʃ /

A. WORDS

Initial	**Medial**	**Final**
she	Asian	lash
sheep	facial	bash
show	ocean	ash
shower	motion	wash
ship	fashion	cash
sure	special	Irish
sheet	mention	Reddish
shake	pressure	English
shame	delicious	Spanish
short	dictionary	dish
shoe	nation	fish
sugar	tissue	wish
share	patient	brush
shape	section	finish

B. PHRASES

Nice Patricia
Washington D.C.
a Spanish ship
a special dish sharp
shears pronunciation
section special
permission

C. MINIMAL PAIRS

shin	sin	mash	mass
ship	sip	clash	class

short	sort	leash	lease
sheet	seat	gash	gas
show	so	shake	sake
shelf	self	partial	parcel
she″d	seed	she″ll	seal
she″s	sea″s	shy	sigh
ash	ass	rush	Russ
push	puss	shave	save
shame	same	shell	sell
shock	sock		

D. SENTENCES

1. They fished with a net and caught a bushel of shellfish.
2. Are you sure she cashed the check before she boarded the ship?
3. They had a shrimp, Radishes, and crushed strawberries for supper.
4. Did he make a motion that the racial be discussed?
5. They should not lie about the shape of the brush.
6. There were special instructions showing us how to install the shower.
7. I wish she would give me champagne.
8. Sheldon and I are going on vacation next year.
9. Where do you wish you were going, Shirley?
10. Sheldon works as a cashier in a specialty shop.

Obviously, the pronunciation material above dwells heavily on the bottom-up technique. With the above bottom-up material, the students are monotonously drilled to get the habit of producing / ʃ /. It is likely to prove what Jones (2002) in Richards and Renandya (2002:183) puts forward: "Absent from most materials is the opportunity for freer practice that allows students to participate in discourse situation that exemplify a variety of suprasegmental features … ."

The zeal for interactive language teaching material being considered, the above material can be modified in such a way to produce a top-down material or function-based model for teaching pronunciation. The model material related to directive function of language is revealed in (1) below. The material related to referential function of language is exemplified in (2). The material related to commissive function of language is exemplified in (3). The model material for personal function is depicted in (4). The model material designed to incorporate metalinguistic function is revealed in (5). The model materials in (6) and (7) are designed to incorporate phatic function and poetic function of language. The proposed model then looks like the following:

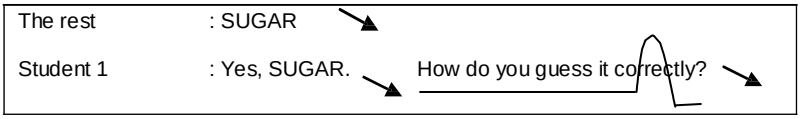
1) Student 1 comes in front of the class. A set of cards consisting of words and phrases having the sound of / ʃ / is put in front of him/her. Do the exercise following the examples below:

Student 1	: [gets a card e.g. SUGAR] Listen: SUGAR. Repeat: SUGAR
Student 2	: SUGAR?
Student 1	: Yes, SUGAR. Now repeat: SUGAR
The rest	: SUGAR
Teacher	: [gets a card e.g. NICE PATRICIA] Listen: NICE PATRICIA.
	Now repeat NICE PATRICIA.
Student 1	: NICE PATRICIA (mocking)
Teacher	: Yes, NICE PATRICIA
The rest	: NICE PATRICIA

[Note: The model material above is related to directive function of language. The students practicing the sound of / ʃ / are led to realize the directive function – ordering others to listen and repeat. The teacher can also have the objects, when applicable, in front of the class so that the students can practice ordering others to get the thing mentioned.]

2) Student 1 comes in front of the class. A set of cards consisting of words having the sound of / ʃ / is put in front of him/her. The other students look at part A (the list of words) in Lesson 9. Do the exercise following the examples below:

Student 1	: [gets a card e.g. SUGAR, but says nothing]
Student 2	: You get SHOW.
Student 1	: Sorry?
The rest	: SHOW
Student 1	: No, SUGAR. You lose!
Student 1	: [gets a card e.g. SUGAR, but says nothing]
Student 2	: You get SUGAR
Student 1	: Sorry?



[Note: The material related to referential function of language is exemplified in (2) above. While practicing / ∫ / the students are involved in the activity of asking and giving information. Though the interrogative pattern is not obvious, the students practice asking by using the rising intonation and answering using the falling intonation]

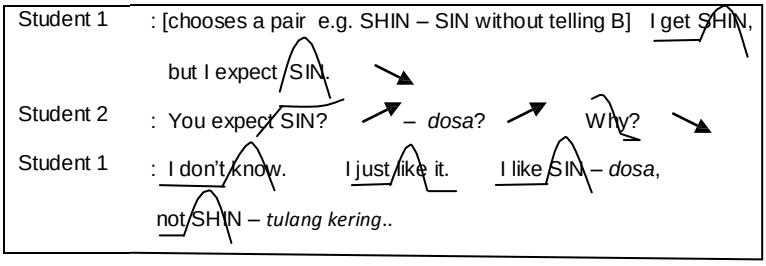
3) One student comes in front of the class. A set of cards consisting of words having the sound of / ∫ / is put in front of him/her. Do the exercise following the examples below:

Student A: [gets a card e.g. SHIN] It‟s not hard for me to produce / ∫ / in SHIN, but I still need to practice again and again. SHIN SHIN SHIN.

Student B: [gets a card e.g. ASH] It‟s hard for me to produce / ∫ / in ASH, so I‟ll practice again and again. ASH ASH ASH.

[Note: The material related to commissive function of language is exemplified in (3) above. The students are led indirectly to realize that language is used to make a commitment to do a course of action while practicing the sound of / ∫ /.]

4) See part C minimal pairs of /∫/ - /s/ in Lesson 9. Do the exercise in pairs following the example below.



[Note: The model material for personal function is depicted in (4) above. While practicing, the students are guided to express their

feeling. The intonation pattern given is expected to help them express their feeling in a more natural way.express their feeling in a more natural way.]

5) Listen to your teacher and answer her question. E.g.

Teacher	: [picks a pair of words e.g. SHIN – SIN]
	What's the difference between SHIN and SIN ?
Students	: SHIN has the initial sound of / ʃ /
	SIN has the initial sound of / s /

[Note: The model material designed to incorporate metalinguistic function is revealed in (5) above. While practicing, the students talk about the language itself, i.e. the sound of / ʃ / theoretically. The students are led to talk about the difference between /ʃ/ and / s /.]

6) Work in a group of five. One student reads the sentences in part D. The other four listen and pay attention to the words having the sound of / ʃ / Take turns. Follow the examples below:

Student 1	: Sheldon works as a cashier in a specialty shop
Student 2	: Your 'SHeldon' is wrong. I might make the same mistake.
	Try again. 'SHeldon'. I'm sure you can make it.
Student 1	: Sheldon. Sheldon works as a cashier in a specialty shop
Student 1	: Sheldon works as a cashier in a specialty shop.
Student 2	: Great! Sheldon. Cashier. Specialty.
Students 3-5	: Sheldon. Cashier. Specialty.
	Sheldon works as a cashier in a specialty shop.

[Note: The model material above is designed to incorporate phatic function of language. the students are given the chance to express solidarity while practicing the sound of / ʃ /.]

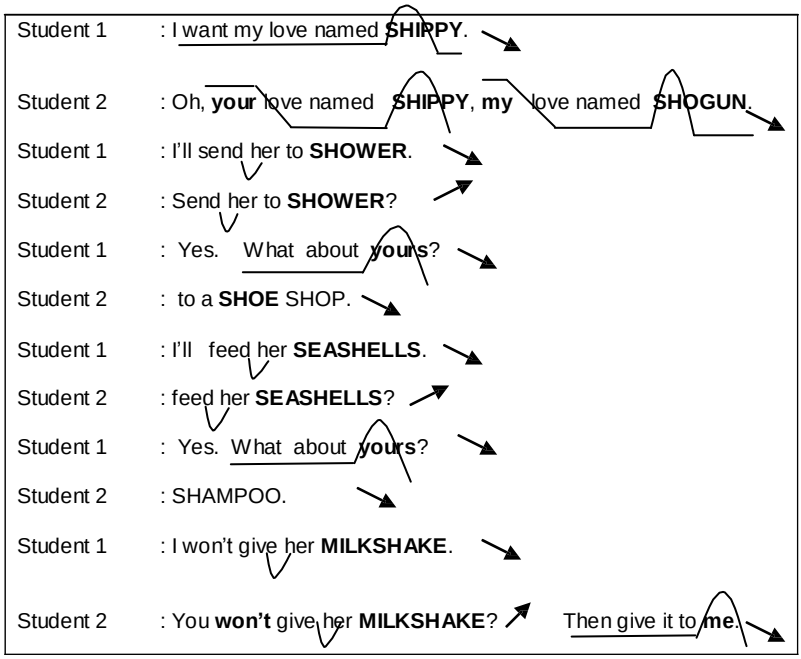
7) Fill in the blanks with words having the sound of / ʃ /

I want my love named …. I'll send him/her (to) …. I'll feed him/her ……. I won't give him/her ……..

Here is an example:

I want my love named SHIPPY I'll send her to SHOWER I'll feed her SEASHELLS I won't give her MILKSHAKE

Now work in pairs based on your individual answer by following the example below:



[Note: The model material in (7) above is related to poetic function of language. The students are involved in the creative use of language while paying attention to intonation line as well as linking sounds such as in *send her, feed her, give her*.]

Please notice that the seven numbers in the exercise above represent the seven language functions. It is revealed that the teaching of

one speech sound, namely / ʃ / has been developed to cover seven language functions.

Conclusion

The paper has discussed the underlying theory, i.e. Pronunciation as the stepping stone before the function-based teaching and assessment is presented. Besides, it has briefly discussed top-down processing technique to highlight the importance of the most relevant features in pronunciation teaching. It has also depicted the varied functions of language. It is then obvious that knowing a language is not only knowing its system but that it is also more of knowing the functions of language.

The model of function-based material for pronunciation teaching has eventually been presented to be merely illustrative. Having been carried out although once in a classroom session, the proposed model for teaching EFL learners‟ pronunciation has been shown to be beneficial in helping learners acquire the English speech sounds in a more realistic and authentic manner.

As a concluding remark, this paragraph is worth adding. Pronunciation teaching should focus on elements that enhance communication. It should, in other words, be headed toward comprehensible pronunciatiossn instead of perfect imitation of a „native speaker‟.

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