

報告

英語のリサイタルコンテストのための発音指導

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要約：本稿は、英語のリサイタルコンテストのための発音指導におけるいくつかのユニークで興味深い課題を提示するものである。コンテストの数週間前からの準備であるため、すべての点について詳しく教えるのではなく、はっきりと流暢な発音を目標におくことが最も必要で、効果的な方法である。また、その際リサイタルに使用する言葉や文脈だけに焦点をあてる。それゆえ、指導においては、発音の複雑なルールを理解することよりも、いくつかの発音のイントネーションを覚えることがより確実に習得できるのである。この論文は、英語のリサイタルの準備で、ある生徒にした発音指導の過程、すなわち、スピーチにおいてその生徒の発音に即したさまざまな伝わりにくい発音やイントネーションを示したものである。いかにして修正していったかを表し、言語分析の点から、いくつかの簡易化した文脈に示した。また、運動感覚の補強を用いた方法は特に効果が現れたことを示した。しかし、短期間では、子音の発音を変えることはかなり困難であったが、母音の長さや韻律（リズム、アクセント、イントネーション）に関しては、効果が非常によく現れたのである。この点を優先的に指導することを紹介するものである。

（キーワード：スピーチコンテスト、発音、子音、母音、韻律）

Coaching pronunciation for an English recitation contest.

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(Key words: Speech contest, pronunciation, consonants, vowel length, prosody)

1) Introduction

This report outlines the steps that were taken to prepare a student's pronunciation for an English recitation context. It analyses the student's language in the context of a piece of prose and summarizes the non-target sounds and patterns that were apparent. A pronunciation teaching framework is outlined, followed by a detailed look at some of the substitutions from the student's first language. This is followed by an outline of the intervention methods that were employed including an evaluation of their effectiveness. Finally recommendations are made for future coaching sessions.

2) Background and context

The importance given to the teaching of pronunciation as part of the English teaching curriculum has varied widely (Levis, 2005). According to some the current popularity of the communicative language teaching approach has meant that the

teaching of pronunciation has mostly been ignored (Celce-Murcia et al 1996). On the other hand, Morley argues that with the emphasis on meaningful communication 'intelligible pronunciation is an essential component of communication competence' (1991, p488). More recently, with the ongoing spread of English as a Lingua Franca, some researchers have pointed out the essential role pronunciation plays in international communication (Deterding and Kirkpatrick, 2006; Jenkins 2002). For example, Jenkins states 'pronunciation already has a greater potential to compromise mutual international intelligibility than do the other linguistic elements' (Jenkins, 2002, p105).

Not only is there debate about the importance of pronunciation teaching but also whether it can be taught in a classroom environment. Purcell and Suter (1980) find that pronunciation training and practice in class is relatively ineffective. While Stern (1992) finds there is not enough evidence to support arguments for

its effectiveness or ineffectiveness.

As well as disagreement over the importance and effectiveness of pronunciation teaching, there is also dispute as to what elements of pronunciation to teach. That is, which elements are teachable and have the greatest impact on intelligibility or fluency. For example, Derwing et al (2004) find that supra-segmental elements, such as prosody, were superior. On the other hand, in an international context, researchers such as Jenkins (2002); Deterding and Kirkpatrick 2006; and Walker (2010) make arguments against the teaching of supra-segmentals, and for the teaching of segmentals.

This report aims to illuminate some of the various issues surrounding pronunciation teaching by looking closely at one case study. Using a 'teacher as researcher' approach, this case study documents the preparation of a Japanese student for an English recitation contest. It looks at what pronunciation elements were considered essential to a successful recital, how these were taught, and whether any improvements were made. The research was guided by the following questions:

- 1) What substitutions, non-target sounds and other phonological characteristics, are evident in the student's speech.
- 2) Which of these characteristics are likely to hinder the clarity and fluency of the recitation?
- 3) Can any modifications be made to these phonetic elements in the short time leading up to the recital? If so, what facilitative contexts and techniques are appropriate and effective?

As well as illuminating some of the debate around pronunciation teaching, it is hoped that observations from this case study can be used to inform teachers on how the practical teaching of pronunciation might be approached. Specifically, it aims to highlight some of the issues involved with coaching for a recital.

The student is a 21-year-old female Japanese University student. She was preparing to participate in an English speech contest at the university. The

contest would involve the recitation of a piece of prose, a speech taken from the novel *Jane Eyre* by Charlotte Bronte.

The student had learnt English through the formal education system, starting at junior high school, and was now a 3rd year university student. She had not attended an English conversation school, nor had she been on a study abroad program. As a result she had little experience of interaction with a speaker outside of the monolingual environment, and had received no feedback on her pronunciation.

The student was concerned with her delivery of the recitation, and had requested feedback and advice on her pronunciation. In fact, the student had decided to enter the contest specifically to improve in this area. She would shortly be spending a month studying abroad in South Korea, where she would be using English to interact with her peers and teachers. She was concerned about her intelligibility and was hoping that by preparing for the recital, she would get feedback on her pronunciation, and advice on how to improve.

It was decided that the student would receive some informal, one-to-one coaching sessions, outside of regular class hours. These sessions would be approximately 40 minutes in length, and would be conducted 3 or 4 times per week over the 4-week period leading up to the contest. Myself, a native English speaker from England, would conduct them.

3) Process and methodology

Preparation for the coaching consisted of the following steps:

- (i) The student was recorded reading the recital piece
- (ii) The recording was analyzed for non-target sounds and patterns at segmental level, and suprasegmental level. A transcript was made with issues shown phonetically.
- (iii) Elements were prioritized into a simple curriculum. The student was taught using a communicative model.
- (iv) Observations on the performance of the student,

and the effectiveness of certain techniques, were recorded in a journal	/d/	not fully aspirated in word final position /libt/ (lived) line 1
The first step was to record the student reading the section of prose. The student was firstly given a few days to familiarize herself with the text, and to practice reading it out alone at first. This was to get a more accurate picture of her speech patterns. Celce-Murcia et al. state: 'practicing a diagnostic passage in advance allows learners to avoid some of the unnatural reading features that might otherwise occur' (1996, p345). It is likely that even native speakers would have some difficulty reading out the passage without practice.	/l/	not realized in word final dark position /dɪlaɪtɪfəl/ (delightful) line 1 /mɔ:səl/ (morsel) line 10 /lɪtu/ (little) line 12
	/l/	realized as flapped /ɾ/ /hɑ:tləs/ (heartless) line 12
	/l/	unclear in word medial dark position /tɹæmpld/ (trampled) line 3
The recording was listened to multiple times for segmental substitutions and other non-target sounds, as well as unnatural intonation, stress and rhythm patterns. Segmental substitutions were marked phonetically on the text and notes were made on supra-segmental observations (Appendix A). The Cambridge Dictionaries Online website (2011) was used as a reference point for standard segmental phonemes. This provided Received Pronunciation (RP) and General American (GA) models. Publications by Celce-Murcia et al. (1996) and Levelt (1989) were used as a guide for supra-segmental models.	/r/	replaced with alveolar lateral flap
	/ɹ/	/məʊmənɪtɹɪli/ (momentarily) line 2 /tɹæmpld/ (trampled) line 3 /pɛtɹɪfaɪd/ (petrified) line 3 /beɹɪd/ (buried) line 3 /ɪnfɪəɹɪər/ (inferior) line 3 /brɛd/ (bread) line 10 /spɹɪt/ (spirit) line 16 /ɹɒtʃɛstər/ (Rochester) line 6 realized as /w/ in /əwɪdʒɪnəl/ (original) line 5
4) Summary of non-target phonetic elements	/t/	realised as lightly aspirated dental stop /tɹæmpld/ (trampled) line 3 /pɛtɹɪfaɪd/ (petrified) line 3 /tɒkt/ (talked) line 5
The following is a summary of the various non-target sounds, substitutions and other issues that were noted during the language analysis.		
(i) Segmental level: consonants.	/h/	has strong palatal quality /çat/ (high) line 4
/v/ realized as flapped /b/ sound /libt/ (lived) line 1 /həb/ (have) line 3, 10, 13	/ð/	realized as /z/ /wɪz/ (with) line 5
/f/ realized as voiceless bilabial /fʊl/ (full) line 1, 13 /dɪlaɪtɪfəl/ (delightful) line 1	/ɸ/ /w/	not realized /æŋgɪʃ/ (anguish) line 6

<p>/k/ weakly aspirated in word final position /laɪ/ (like) line 7 /θɪŋ/ (think) line 9</p>	<p>`trampled on` (line 3) `high` (line 4) `a machine without feelings` (line 9) `living water` (line 10) `hard for you to leave me` (line 14)</p>
<p>/θ/ realized as /s/ in word final position /des/ (death) line 8 realized as /s/ in word initial position /sru:/ (through) line 16</p>	<p>No collocation `trampled on` (line 3)</p>

Vowels

<p>/e/ unclear /məʊməntɪəli/ (momentarily) line 2</p>
<p>/ɔ:/ shortened to /ɒ/ /tɒkt/ (talked) line 5</p>
<p>/aɪ/ realised as /ʌ/ /dɪlʌt/ (delight) line 5</p>
<p>/i:/ shortened to /ɪ/ /məʃɪn/ (machine) line 9</p>
<p>/ɑ:/ shortened to /ʌ/ /hʌtʌs/ (heartless) line 12 /hʌt/ (heart) line 13</p>
<p>/eɪ/ shortened to /e/ /steɪ/ (stay) line 9</p>

(ii) Supra-segmental level

Miss placed word stress.

- Thornfield, (line 1)
- delightful (line 1)
- departure (line 7)
- automaton (line 9)

Irregular tone groups,

- line 4, 5, 7, 13, 14

Irregular prominence or intonation

- `delightful life` (line 1)

5) The curriculum

The above summary outlines the most apparent non-target speech characteristics. There is some disagreement as to whether it is the segmental, or supra-segmental aspects, that have the greatest impact on intelligibility. Jenkins (2002) found it was the consonants that proved to be the greatest barrier to intelligibility in an international situation. However, Celce-Murcia et al., state that the supra-segmental elements are more critical since: `they carry more of the overall meaning` (1996, p131). Nevertheless, initial impressions here are that it is the segmental phonemes, the consonants and vowels, which hinder clarity the most; and it is the supra-segmentals that have the greatest impact on the appearance of fluency (Hasbrouk, 2006). How much clarity will hinder intelligibility in a conversational situation is difficult to predict. However, it was considered essential to give a favorable impression in the context of this recital, therefore both segmental and supra-segmental characteristics were given equal attention.

6) The teaching framework

A communicative framework for the teaching of pronunciation was adapted from Celce-Murcia et al. (1996). It consisted of a series of stages:

1) Description and instruction.

In this stage a sagittal section diagram was used to point out the places of articulation. The diagram, which shows a cross section of the human head, was particularly useful for showing the correct position of the tongue. This is something that is difficult to

demonstrate otherwise, particularly the open or closed nature of the back of the tongue during certain vowels. Additionally, diagrams showing lip positioning, proved very useful for clarifying the different vowel qualities.

Also at this stage the idea of a 'facilitative context' was introduced. This is where certain phonemes appear first, or are easier to produce, in particular contexts. For example, with native speakers /r/ often appears first in /tr/ clusters (Bowen, 2012).

2) Listening discrimination

Here minimal pairs were used to practice distinguishing sound contrasts. As well as providing listening practice, this also proved to be a good diagnostic tool that helped to reveal which sounds were unrecognizable to the student. Minimal pairs consisted of words that differed by only one consonant: for example, long/wrong

3) Controlled practice and feedback.

Minimal pairs were also used in the controlled practice stage. Here the student practiced pronouncing the target phonemes in the context of both words and sentences. Tongue twisters were used at this stage to help reinforce the target sound; for example, 'Vera drove to Venice in a van'

4) Practice in context.

This final stage involved the practice of the sounds in an authentic context. However, due to the time constraints of the course, this stage was principally used to practice sounds and patterns in the in the context of the recital.

7) Teaching the consonants

This section contains a more detailed discussion of the substitutions and other non-target patterns that were noted. It details some of the intervention methods used and gives general observations on the student's progress.

/r/ and /l/

Although Japanese has an /r/ sound it is different from the English /r/ sound in that the tip of the tongue

comes into contact with the alveolar ridge; 'making the Japanese /r/ sound like something between an English /l/ and /r/' (Walker, 2010, p117). The student makes a number of substitutions using the flapped Japanese sound as detailed in the summary section above.

Bowen states that in development /r/ often first emerges in /tr/ clusters (2012) In view of this the /r/ sound was first practiced in lists of words containing the /tr/ cluster. For example, train, track, trash, tread, tray and trap. This was then practiced with taking the initial sound away as follows:

Train > rain

Track > rack

Trash > rash

Tread > red

Tray > ray

This worked to some extent, although the student exhibited a fairly strong dental sound with /t/. However, what was noticeable in her speech was that /r/ was pronounced accurately in /dr/ clusters ('drop', line 10). In view of this the same approach was used using /dr/ clusters as follows:

Drip > rip

Drag > rap

Drool > rule

Drink > rink

Drake > rake

This worked well in helping to isolate the /r/ sound. It was then incorporated into the problem words by building up from /dr/ using a technique known as 'chaining'. So for example 'bread' was practiced as dr > dr > dread > bread; and 'trampled' was practiced as dr > dr > dram > tram > trampled. Through doing this it was possible to realize the target sound in particular contexts. However, it was noted that any changes quickly regressed, so that where one day we might achieve the target sound, the next day the process had to be repeated again. It was as though the modifications were only temporary perhaps, in that they required a lot of effort and attention on behalf of the student to be maintained.

Another alternative approach that was used was that of using the word 'her' to facilitate /r/. This is done by replacing /r/ with 'her' so, for example, if the target word is 'rice', the practice is her > ice > rice. This proved moderately successful, although the student actually had trouble with the central vowel /ɜ:/ in 'her', which meant this was not as effective as it perhaps could have been.

The /r/ phoneme was the most common substitution in her recital. Since the Japanese /r/ sound was substituted for both /r/ and /l/, the /l/ sound was taught in conjunction with /r/. In this case the focus was on making this voiced alveolar glide by keeping the tip of her tongue against the alveolar ridge. It was observed that the student was already able to produce this sound reasonably well in word initial context. For example 'love' (line 1), 'life' (line 2), 'little' (line 12). The sound became a problem in 'heartless' line 12. To help facilitate the phoneme in word medial position, the word 'less' was replaced with the words she was able to articulate. So for example the chaining activity looked like this;

Heart-line > heart-love > heart-life > heart-less > heartless.

This helped the student to begin to realize the sound, however, without constant concentration she soon reverted to a substitution in the context of the recital.

The student demonstrated difficulty with the dark /l/ in word final position, for example, 'delightful' (line 1), and 'little' (line 12). The dark /l/ requires the tip of the tongue to be placed further back in the mouth towards the velum, in fact: 'the closer to the velum the darker the /l/' (Celce-Murcia et al 1996, p68). Awareness was raised by demonstrating differences in the /l/ sounds, from lightest where the tongue is against the alveolar ridge, to darkest as follows; (lightest) badly > late > blink > sell > holes (darkest). This student found this activity interesting, and with a bit of practice was able to begin to articulate the dark /l/ sounds more accurately.

/f/

This sound is not a phoneme of Japanese and: 'is often substituted with a fricative sound made with the airflow escaping between closely rounded lips' (Walker, 2010, p116) This occurs in word initial position 'full' (line 1) and word medial position 'delightful' (line 1). Specifically this represents the substitution of the Japanese /ɸ/ sound, which occurs before /u/. In other contexts the student was accurately able to produce /f/, for example, in word medial position in 'inferior' (line 3) and word initial position 'face' (line 5). This knowledge was used as a facilitative context to build up to the sound by replacing the difficult sounds as follows;

Delight fill > delight fell > delight foll > delight fall > delight full > delightful

The student found this activity enjoyable and was eventually able to realize a more labiodental fricative /f/ before /u/. Practice was supported by comparisons with English loanwords, for example, 'フォーク' versus 'fork' to help reinforce the difference between the Japanese /f/ sound and the English,

/v/

This phoneme was taught alongside /f/. Here the student was substituting the sound with a Japanese bilabial sound, which is similar to a /b/ (Walker, 2010). Instruction was followed by comparisons with Japanese English. For example, Japanese 'バラエティ' with the English 'variety'. This helped her to realize the substitution. A lot of time was also spent on minimal pairs to reinforce the distinction between the bilabial nature of the /b/, and the labiodental nature of the /v/. However, while she was able to realize the sound in word initial and medial positions, it remained illusive word final position.

/θ/ and /ð/

A noticeable characteristic was the inconsistency with which these sounds were produced. While the unvoiced dental fricative was clear in words like 'Thornfield' (line 1), 'think' (line 12) and 'wealth'

(line 14); it was substituted with /s/ in `death` (line 8) and `through` (line 16). This is another example of how the quality of a phoneme is influenced by the phonemes surrounding it. It may be as a result of a phenomenon known as `coarticulation`. This is where the speech organs, particularly the tongue, take the shortest path to the next phoneme (Pinker, 1994). So, for example, in the word `through` her tongue is already anticipating the /r/ and as such is placed further back, resulting in the easier /s/ sound.

It may also explain why /θ/ after /l/ is accurate. Since the /l/ is likely placing the tongue in a better position for the subsequent target sound. In the context of second language acquisition, coarticulation has both positive and negative consequences. On the negative side it makes some sounds more difficult to produce in certain contexts, however, it also offers a facilitative context for locating the target phoneme. For example, we first practiced words where the student was able to produce the /θ/ sound in word final context – in this case where it was preceded by an /l/ as in `health`, `wealth` and `stealth`. We then moved on to words without the facilitative /l/, such as `path`, `heath` and `breath` with some success.

However, once the student went back to practicing the recital, the non-target sound returned. It is difficult to tell in only a short time whether ongoing practice in the above contexts might help to develop the /θ/sound over time. It is worth noting that both Walker (2010) and Jenkins (2002) have described /θ/ as being notoriously difficult to teach, referring to the way some British native speakers may substitute this sound with /f/. They also note how English is one of the few languages in the world to contain this sound, and that it may, in fact, be unnecessary in international communication.

/w/

In Japanese the /w/ phoneme only appears before /a/ and it is pronounced without lip rounding (Walker, 2010). Since there is no /w/ before /i/ it is likely that the student was substituting the /w/ sound found in the

English loan word `ウインタ` (winter). Here practice involved comparing similar loan words beginning with /wi/, with the English equivalent. For example, `ワイヤ` (wire), `ワイン` (wine) and `ワイフ` (wife). This helped to reinforce the use of lip rounding in this target context.

8) Teaching the vowels

Rather than vowel quality the most apparent issue with this student was one of vowel length. The main problem here is evidence of the student shortening vowels in `talked` (line 5), `machine` (line 9) and `heart` (line 13).

The Japanese language has only long and short vowels, and therefore Japanese students often have difficulty differentiating between varying vowel lengths (Walker, 2010). English on the other hand has more variation. The same vowel may have different lengths depending on the context. For example, a vowel lengthens when it precedes a sonorant (Celce-Murcia et al, 1996) or a voiced consonant (Walker, 2010)

Awareness building activities were used to reinforce the notion of varying vowel lengths. For example, the difference in vowel length before unvoiced and voiced consonants: such as `back`/`bag` and `tack`/`tag`. Additionally comparisons of vowel lengths before non-sonorants and sonorants: for example; `loss`/`law`.

These activities were reinforced with kinesthetic practice. Kinesthetic practice is where actions and movement are used in conjunction with teaching (Celce-Murcia et al 1996). For vowel length, stretching a rubber band was used to reinforce the difference; for example, a small stretch for the short /i/ and then a bigger stretch for the long /i/ corresponding to the length of the vowel. (Fig.1)

This activity proved very effective in reinforcing the differing vowel lengths. Another activity that worked well was where a ball is tossed in the air and caught; the vowel length corresponding to the time the ball is in the air.

rise



rice



Fig.1 Using kinesthetic reinforcement to teach differences in vowel length.

Finally the target words were practiced in context. The student made clear and lasting improvement here. In fact differentiating the length of the vowels had a very noticeable impact on the overall clarity of the recital. Interestingly Jenkins (2002) found that vowel length was more critical to intelligibility than vowel quality. For the student it was certainly easier to achieve,

9) Supra-segmental characteristics Word stress.

The student often stressed the final syllable in a word; for example, 'delightful' (line 1). Here, due to the time constraints of the course, the actual teaching of the rules behind word stress was avoided. Teaching of word stress is quite complicated and, as Walker states: 'the full set of rules that govern word stress in English is probably unteachable because of its complexity' (2010, p40). Here only the word stress for words in the recital was taught and practiced. The stress patterns were reinforced kinesthetically by clapping on the stressed syllable; or by using some stairs, where the student steps up or down to correspond with the pitch changes in the word.

Tone groups

English speakers divide what they say into smaller blocks of words known as tone groups or thought groups. These are naturally occurring blocks of information that help bring out the meaning of a sentence. These are especially important in

monologues such as this recital since: 'the listener cannot easily interrupt the speaker and request clarification, and the onus is on the speaker to make life as easy as possible for the listener' (Walker, 2010, p36)

Here the student was helped to break the speech up into meaningful tone groups, these groups were marked on her text with the main tonic syllable of each group highlighted. These were then practiced using kinesthetic reinforcement; in this case hand gestures and head nodding was used to highlight the tonic stresses. It was noted that the student made quick and lasting changes here. She was able to memorize the tone groups easily and this quickly improved the recital's sense of fluency.

Intonation

The student demonstrated a number of irregular intonation patterns in her recital. The most common error was on the end of utterances. It was clear she recognized the need for prominence on certain words and syllables; however, her intonation pattern had a flat contour. Again the teaching of actual pronunciation rules was avoided as they are: 'extremely dependent on individual circumstances and therefore nearly impossible to isolate out for direct teaching' (Dalton and Seidlhofer, 1994 cited in Walker 2010, p39). Rather the student was simply shown the appropriate patterns.

Here the student was shown a very simple rising falling contour for use at the end of utterances, where the final fall is realized as a glide. Instruction involved introducing the concept of a 2-3-1 pattern where the numbers represent differences in pitch. For example (2) is medium pitch, (3) high pitch and (1) low pitch. Therefore on the utterance ending 'and high' (line 4) the 'and' would start at 2, the beginning of 'high' would be 3, and this would glide down to a 1 at the end of the word.

Kinesthetic reinforcement also proved to be successful here where a rubber band was used to reinforce the pitch changes. Similarly using hand

gestures to reinforce the differences in pitch also worked well. However, an issue that was not resolved was the level of pitch change. Here pitch changes were smaller than that of a native speaker, and even with coaching proved difficult to attain.

Summary and conclusions

It became clear during the preparation for the recital that segmental elements had an impact on clarity, whereas the supra-segmental elements were responsible for the appearance of fluency.

The quality of the individual consonants themselves was highly dependent on their context within a word. This may be due to both substitutions from the student's first language and also from the effect of coarticulation. However, differences in quality of the consonants due to their position, helped provide a facilitative context in which to locate and practice the target sounds. However, although modifications were made they appeared to be temporary, with the student reverting back to non-target sounds during the recital.

Improvements in vowel length had a considerable impact on clarity. Here kinesthetic reinforcement served to help make lasting modifications. Kinesthetic reinforcement also improved supra-segmental elements. Although actual rules weren't taught, merely learning and memorizing the appropriate patterns was enough to make a considerable difference in the appearance of fluency. Again the student memorized the stress patterns and word groups reasonably swiftly, and the changes, in the context of the recital, appeared enduring.

In view of the above findings it is suggested that future coaching sessions for a recital focus mainly on the supra-segmental elements, since they responded the most convincingly to coaching, and made the greatest changes to the impression of fluency. Additionally vowel length should be targeted since it also responded well to teaching and had a positive impact on clarity.

Future research would benefit from looking more closely at coaching consonants over the long term to

see if and how any lasting changes can be made.

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Appendix A

Transcript of the student reading a passage from `Jayne Eyre`. Marked showing non-target sounds and patterns.

/libt/ /fɒl/ /dɪlɪtɪfəl/

1. I grieve to leave/ Thornfield: I love/ Thornfield: I love it, because I have lived in it a full and delightful
/v/ replaced with flapped /b/ sound, /d/ not fully aspirated, voiceless bilabial /f/, dark /l/ not realised. Word stress is wrong on `Thornfield` and on `delightful`. Poor tone grouping.

/məʊmɛntɪəɹɪli/

2. life – momentarily at least.
/r/ replaced with alveolar lateral flap /ɹ/, final vowel /e/ made with closed mouth is difficult to distinguish. No intonation contour on `delightful life`

/həb/ /tɹæmpld/ /peɪtɹɪfaɪd/ /həb/ /beɪɪd/ /ɪnfɪəɹɪər/

3. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds,
/v/ replaced with /b/, /t/ is dental stop, dark /l/ is unclear, all /r/ sounds non-target. No prominence on `trampled on` and no collocation.

/wɪz/ /çai/

4. and excluded from/ every glimpse/ of communion/ with what is bright/ and energetic/ and high.
/ð/ replaced with /z/ in `with`, /h/ has fricative palatal quality similar to /ç/. Poor tone grouping, no intonation curve on `high`

/tɒkt/ /wɪz/ /dɪlɪt/ /əwɪdʒɪnəl/

5. I have talked, face to face/ with what I reverence, with what I delight in – with an original, a vigorous,
/t/ is dental in `talked` and vowel is also too short like /ɒ/. /r/ in `original` sounds like /w/ In `delight` diphthong is too short. First utterance has irregular tone group.

/ɪnɪtʃestər/ /æŋɡɪʃ/

6. an expanded mind. I have known you, Mr. Rochester; and it strikes me with terror and anguish to
Japanese /r/ sound on `Rochester`, no diphthong in `anguish`.

/laɪk/

7. feel /I absolutely/ must be/ torn from you /forever. I see /the necessity of departure;/ and it is like/
Irregular word stress on `departure` all syllables equal length, /k/ is weakly aspirated in `like`. Too many pauses in this whole utterance.

/des/

8. looking on/ the necessity of death.

/θɪŋ/ /ste/

/θɪŋ/

/məʃɪn/

9. Do you think I can stay to become nothing to you? Do you think I am an automaton? – a machine without
/k/ in word final position in `think` not aspirated. Diphthong shortened in `stay` and long vowel in `machine`
shortened. Wrong stress on `automaton`. Flat intonation contour on `a machine without feelings`

/həb/ /'mɔ:səl/ /bɹæd/

10. feelings? And can bear to have my morsel of bread snatched from my lips, and my drop of living water
no dark /l/ in `morsel`, flapped /r/ in `bread`. However, /r/ in `drop` is very clear, `from` is almost okay.
Irregular prominence on `living water`

11. dashed from my cup?

/lɪtu/

/hɑ:tɪəs/

12. Do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong!
No dark /l/ at the end of `little`. Short vowel in `heartless` and flapped /ɹ/. However, /r/ in wrong is accurate.

/hæv/

/fʊl/

/hɑ:t/

13. – I have as much soul as you – and full as much heart. /And if God had gifted me with some beauty and
no /v/ in `have`, short vowel in `heart`. No tone groups from `and if...`

14. much wealth, /I should have made it/ as hard for you/ to leave me/ as it is now for me to leave you. I am not
/θ/ in `wealth` is okay. The wrong words are given prominence in this utterance. Tone groups need to be clearer.

15. talking to you now through the medium of custom, conventionalities, nor even of /mortal flesh: /it is my

/spɪrɪt/

/spɪrɪt/

/sru:/

16. spirit that addresses your spirit/; just as if we both had passed through the grave, and we stood at God`s
flapped /ɹ/ in spirit and no word stress. Non-target /θ/ in `through`. No tone groups or prominence on the
phrase `it is my spirit...`

17. feet, equal as we are!