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**Improving Suprasegmental Pronunciation Through Visual Support
(Spectrogram) in Pre-service Teachers of English**

TRABAJO DE TITULACIÓN

**Para optar al título de Profesor de Inglés
y al grado de Licenciado en Educación**

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Primer Semestre 2015

Acknowledgement

Four years ago I was just a run-of-the-mill freshman who started living his new life in an unknown place with unfamiliar people. I thought I'd never fit in. But here I am; not wanting to leave. Only when you are getting to the end of a path and you're about to raise your hands to celebrate your victory do you realize how much effort you and the ones who surround you have put into it. Sometimes I just wanted to quit. Fortunately I had that person who always said "Vamos mi cosita chula. Queda poco," didn't I, mom?

People come and go; only few stay in our lives for good, and even less have an influence on us. I would like to thank my beloved mom for all the trust and effort you've shown throughout these years. I would like to thank my hard-working dad, who puts food in our mouths every single day. To my little brother who always makes me laugh with his personality and spontaneity. To my dear aunt Vero, who took care of me when I was a kiddo and still cares about me and my family. Thanks for the sacrifices you made so that I could go to Canada and live one of my biggest dreams. You all have always believed in me and my capacities. I want to show gratitude to my relatives: aunts, uncles, cousins, and grandpas who cared about my well-being too or hosted me for over two year in their house like my uncle Seba. THANK YOU ALL!

Thank you to everybody who has taught me something in my life: teachers, classmates, and especially friends: old and new ones. I'm sorry for not telling you how much I love you, but that's the way I am. I show my love and care by hitting you, bugging you, bullying you, or smiling at you. Thanks a lot for accepting me the way I am, my dear people. I'd also like to thank Miss Cárdenas for being such an incredible guide and for sharing all that endless knowledge with this wannabe-phonetician. I wish I had been your student before.

Just dream big. Don't be a chicken and follow your dreams, ok? If you don't do it now, when are you going to be happy?

Oscar Eduardo Fuenzalida Cubillos

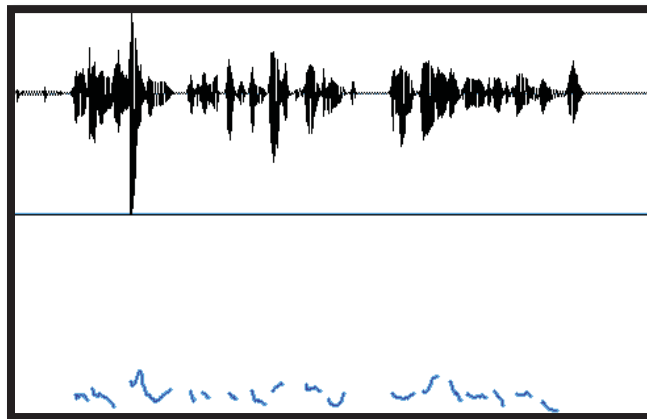
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Abstract

This graduation project seeks to train pre-service teachers to use suprasegmental pronunciation to surpass the intelligibility threshold that interferes with communication through visual support and a spectrogram. This pedagogical proposal is aligned to the Chilean Standard for EFL Teachers, which requires teachers to identify and use suprasegmental features, and the 5 phases of the Communicative Framework to Teaching Pronunciation. The proposed syllabus allows students to go through the different phases while using a computer software, PRAAT, to enhance the visual and immediate feedback.

Key words: suprasegmental, pronunciation, pre-service teachers, Communicative Framework to Teaching Pronunciation, PRAAT.



Introduction

Having an intelligible pronunciation is essential for pre-service teachers of English as a Foreign Language for they are probably going to be the only source of input students will have during their school years (Celce-Murcia *et al.*, 2010, p.9).

Back in 1987, Morley identified 4 groups of people whose oral communication needed to be above the threshold of pronunciation in order to have a high level of intelligibility; thus, need special training. Celce-Murcia *et al* (2010) updated the list and included teachers of English as a foreign language who are not native speakers. Celce-Murcia *et al* (2010, p. 8) stated that they can master grammar and vocabulary, yet if falling below the threshold, they will have oral communication problems. Therefore, pre-service teachers must improve their pronunciation.

Despite the importance of intelligibility, teachers of English have given minor attention to the suprasegmental features of the language, like connected speech, intonation and prominence, affecting the way pre-service teachers deliver their speech (Benke & Medgyes, 2005). As a consequence, Benke & Medgyes (2005) noted that non-native-speaker teachers of English are afraid of teaching the language inaccurately as their pronunciation is not near a native speaker's level and are not able to make the language sound fluent. Experts recommend using the intelligibility principle proposed by Levis (2005) which states that "learners simply need to be understandable" (p. 370). This principle holds that communication can be successful no matter the speaker's accent. For that reason, focusing instruction on the features that affect understanding (suprasegmentals), leads to a better intelligibility. Thus, re-thinking the way of teaching pronunciation in pre-service teachers will make them feel more prepared to teach the language.

In Chile, pre-service teachers are required to take phonetics courses, but they fail to cover supra-segmental features in deep. After a thorough review of ELT programs in 6 universities, it was found that suprasegmental features are studied in a short period of time: one unit, or one semester only. However, according to the national standards for ELT programs teachers are expected to master segmental features, like elision, assimilation, and linking (Ministerio de Educación de Chile, 2014, p. 23). This document highlights the importance of identifying and

using phonetics and phonological features to reach intelligibility in the speech. So in order to achieve this, it is essential to teach and practice the suprasegmental features of the language.

A number of studies have examined the use of technology as an instructional support to help language learners improve their pronunciation. Tanner and Landon (2009) confirmed in an experimental study that by using computer-assisted pronunciation, the perception of suprasegmental features. Similar findings were obtained in a computer-assisted study of intonation awareness with learners of English from a Hispanic background. Ramirez (2006) concluded that “providing the learner with explicit information about the English intonation systems... and audiovisual feedback have yielded very positive results” (p. 153) with regards to the intonation patterns in pronunciation.

Teachers should integrate all the tools available into their classes to make learning more effective. Incorporating visuals in the classroom is necessary since approximately 65% of the population is visual learners (Study Mode, 2012). In addition, Levy (1997) in his seminal work on Computer Assisted Language Learning stated that using computers can work as support to a content. A unique way of delivering audiovisual feedback to the students is through the use of a spectrogram that allows listeners to analyze and visualize their own speech. Its use started in the 1970s to analyze speech with medical purposes. Nowadays, spectrograms are being integrated into classrooms to teach different aspects of the speech because it is considered that spectrograms provide immediate feedback to the learner regarding their own speech (Patten & Edmonds, 2013).

This graduation project seeks to improve pre-service teachers of English’s intelligibility by working on the supra-segmental features of pronunciation through visual support provided by close-up videos of native speakers’ mouth movement, visual text: typeface and lines, movie clips, and the persistent use of a spectrogram. The graduation project is structured into two main sections. The first section consists of the literature review which provides information on the importance, evolution, and rethinking the way of teaching pronunciation, the Communicative Framework for Teaching Pronunciation (CFTP), and the use of visual support. The second section presents the pedagogical proposal that puts all the theory and studies collected into practice by combining the CRTP, the use of visual support, and a spectrogram.

Literature Review

This section of the graduation project is presented into four major strands of research that inform the pedagogical proposal: (1) Pronunciation: evolution of teaching it, and intelligibility and suprasegmental features; (2) a Communicative Framework for Teaching Pronunciation; (3) Visual support on teaching pronunciation; and the (4) Skill based- syllabus.

1. Pronunciation

Seidlhofer (2001) defines pronunciation as “the production and perception of the significant sounds of a particular language in order to achieve meaning in context and language use” (p. 56). This includes perceiving and producing segmental and suprasegmental features. Segmental features refer to a single segment of the speech or individual sounds whereas the suprasegmental features refer to the “speech stretching over the whole sentence” (p. 61)

11.1 The evolution of teaching pronunciation.

Celce-Murcia et al. (2010) reviewed different approaches that teachers have used in language teaching throughout the years. Some approaches have had various ways of dealing with pronunciation, while others have overlooked the use of it.

In 1800s-1900s, the Direct Method prevailed. It postulated that pronunciation should be taught only by the imitation and repetition of a model (an instructor or a recording) and by the students’ institution. This instructional method was based on observations of how children learn their mother tongue. In 1890s phoneticians influenced the way of teaching pronunciation by making the first contribution to it by creating the International Phonetic Alphabet (IPA), which is the first written/visual representation to a sound. These phoneticians advocated the importance of teaching the spoken form of the language first and giving phonetic training to learners in order to establish good speech habits.

Similar to the Direct Method in terms of using a model and having students repeat or imitate is the Audiolingualism. The difference is that the instructor uses the IPA system or shows chart with the articulation of the sounds. A common type of activity used was the minimal-pair

drill, in which there are two similar words that differ in only one phoneme; for example, ship and sheep, giving special attention to accuracy of the production of the sounds.

In 1960, The Cognitive Approach minimized the importance of pronunciation in favor of learning grammatical structures and vocabulary since it was considered that learners would never achieve a native-like pronunciation, and it would be a waste of time. Ten years later, The Silent Way— similar to the Audiolingualism for the attention given to the accuracy— appeared using a sound-color chart in which a color represented a specific sound instead of the IPA.

From 1980 onwards the Communicative Language Teaching (CLT) approach gave importance to the “meaning instead of the most traditional focus on grammar rules” (Whong, 2011). With this new view on language teaching, pronunciation gained urgency because it is believed that there is a threshold that non-native speakers need to surpass in order to communicate. (Celce-Murcia *et al.*, 2010). This is the current and most dominant method to language teaching which major goal in classroom language instruction is communication.

1.2 Rethinking the teaching of pronunciation: intelligibility and suprasegmental features.

Earlier approaches to language teaching focused on learning how to pronounce isolated words or sounds through repetition or imitation (Goodwin, 2001), as seen in the Direct Method, Audiolingualism, and Silent Way. However, nowadays communication is the primary purpose in the classrooms as stated in the CLT approach. For this reason, the emphasis shifted from segmental (a syllable or phoneme) to the suprasegmental features (rhythm, stress, and intonation) of the speech in order to face problems of intelligibility. Intelligibility can be simply defined as “whether or not we can convey our meaning” (Seidlhofer, 2001); that means that the speaker’s ability to communicate will not be detracted by the pronunciation (Celce-Murcia *et al.*, 2010).

Segmental and suprasegmental features affect in a different way; yet, there has been a discussion about whether micro (segmental) or macro (suprasegmental) features affects the lack of intelligibility. The sounds of the speakers should not deviate from the standard speech and the use of intonation and stress should be the appropriate, so that they will not interfere in the process of communication (Goodwin, 2001, p. 117).

Dauer (1993) claims that

“When we speak naturally, words are parts of phrases and longer sentences. What we hear is a sequence of syllables in time, like notes in music. The time relationships among syllables make up the rhythm of language (p. 83).”

In addition, there are two different rhythm patterns in languages. For instance, English possesses a stress-timed rhythm while Latin root languages and Chinese have a syllable-timed rhythm. Chen *et al* (1996) carried out a study with Chinese students in which he concluded that by driving learner’s attention to suprasegmental features, such as rhythm, intonation, and stress, and identify the different rhythmic patterns of their first and second language, they will significantly improve their communicative ability. Chen *et al* (1996) also concluded that Chinese students ignored the English stress patterns in words because they did not know the importance of syllable stress. Also, by teaching suprasegmental features to students explicitly, they will improve their segmental and also their suprasegmental awareness (Chen *et al*, 1996).

Pre-service teachers take phonetics courses at the University in Chile, but the problem is that these courses do not cover suprasegmental features in detail. This situation takes place in several universities alongside the country, curiously most of them public ones, where suprasegmentals are covered in a short period of time: one unit, or one semester only. This is a contradiction to what the Chilean Ministry of Education and Universidad Alberto Hurtado proposed as standard knowledge for teachers of English

Utiliza elementos fonéticos y fonológicos que le permiten una clara articulación de su discurso oral... la entonación del idioma, y los rasgos del habla durante el discurso oral (assimilation, linking, elision)” (Ministerio de Educación de Chile, 2014).

2. - A Communicative Framework for Teaching Pronunciation (CFTP)

With the CLT approach prevailing nowadays, Celce-Murcia *et al*. (2010) proposed a Communicative Framework for Teaching Pronunciation grounded in principles of CLT: (1) The ultimate goal of language classroom is that learners are able to use the target language (TL) for

communicative purposes, (2) materials and tasks are based on the needs of the learners to communicate in the TL, (3) learners acquire most efficiently if they actively participate, (4) the syllabus focuses on letting learners express ideas in different social context, and (5) errors are considered as a natural part of the process of communication.

The framework proposes a division of the pronunciation lessons into five phases because the learners have to gradually progress from one stage to another so that they can automatize the studied features into their oral production. These phases are similar to a presentation, practice and production sequence: they are (1) Description and Analysis, (2) Listening Discrimination, (3) Controlled Practice, (4) Guided Practice, and (5) Communicative Practice. In the first three phases the student practices the target sounds to then facilitate the automatization and production of the L2 feature. (Celce-Murcia, 2001; Celce-Murcia *et al.*, 2010).

Description and Analysis according to Celce-Murcia is the first phase. The learners' attention is placed upon the feature under study (Ellis, 1990). The teacher shows and points out when and how it occurs, whether it is a voiced or voiceless sound, etc., using elements such as, charts of the vowels, consonants, and organs of the speech. For instance, how rising intonation in a tag question signs uncertainty. These rules may be presented inductively or deductively.

The second phase, Listening Discrimination, is based on the principle that learners need to perceive the sound (feature in this case) before being able to produce it. So it requires focused-listening practice with feedback on the learners' ability to discriminate the feature. Even though there are different types of activities, the most common one in this stage is minimal pairs. Another discrimination activity could be one in which learners listening to the rising and falling intonation of sentences and circling either "Rising" or "Falling" based on what they hear.

In Controlled Practice, or the third phase, the use of controlled activities help focus the learners' attention to the form and accuracy of the feature under study. The activities used in this stage go from contextualized, oral reading minimal-pair sentences, short dialogues, tongue twisters, to chants. What it is extremely relevant is to highlight the feature in order to raise the learners' consciousness.

The fourth phase is Guided Practice, also known as Semi-Controlled Practice since it is similar to the previous one, yet the teacher gives the students a context and some bits of the language they need to use. Now, the learners have to focus on both accuracy and fluency; placing the emphasis upon the learners' ability to express meaning by adding some specific, personal information. The activities that are regularly used are cued dialogues and information-gap exercises.

In the last phase of Celce-Murcia's framework, the Communicative Practice, the learners face tasks that require them to use the feature in an authentic exchange of information, paying attention to both the form and the content. Examples include role playing, storytelling, problem solving, and drama scenes.

3. - Visual Support on Teaching Pronunciation

Despite the changes of paradigms, teaching pronunciation has followed a strict pattern. Students listen to a model and then repeat, as seen in the Direct Method, the Reform Movement, and the Audiolingualism (Richard & Rodgers, 2001). This occurs due to the complexity in suprasegmental features, like intonation, which make teachers neglect teaching pronunciation (Ramírez, 2006). Besides, it is considered by some teachers as an irrelevant skill as tests barely measure students' speaking ability, so there is no need to teach pronunciation; others do not know how to teach pronunciation (Chen *et al* 1996).

Approximately 65% of the population is visual learners (Study Mode, 2012). These learners are better at learning through their eyes: looking at pictures, maps, charts, videos, movies, reading, writing, and interpreting visual images. The use of visual support to the teaching of pronunciation can be empowered by the use of the technology. Nowadays, computers in language instruction have become an important issue (Borges, 2006). Therefore, teachers should integrate all the tools available into their classes to make learning as real as possible using visual supports, the Internet and computer software.

In an experimental study carried out to analyze the effect of computer assisted pronunciation in suprasegmental features such as, pausing, stress, and intonation, Tanner and Landon (2009) affirm that by using computer-assisted pronunciation reading on ESL learners,

their perception of suprasegmental features raised. Ramírez (2006) also obtained similar findings in a computer-assisted study of intonation awareness and learning by Spanish speakers in which was stated that

“providing learners with explicit information about the English intonation systems..., focusing on the learners’ difficulties, providing audiovisual feedback...in comparison with their intonation..., and enabling them to trace their own progress have yielded very positive results (Ramírez, 2006, p. 153) on intonation patterns.”

The results of the study also showed that visual pitch displays (visual support) drew the attention to the intonation in communication and raising awareness improved the suprasegmental features of the learners’ speech.

The use spectrograms to innovate the teaching of pronunciation widespread (Goodwin R., 2009) because learners have a clear visual representation immediately after producing an oral text relying on a “visual acoustic analysis” (Patten & Edmonds, p. 244) rather than on their perception of the sounds and articulatory position (Patten & Edmonds, 2013). Spectrogram software like Praat can be extremely useful to measure the length of sounds and to identify the loudness of a pitch in pronunciation classes since students are able to record and visually analyze suprasegmental features such as intonation, sentence stress and rhythm in their own speech (Styler, 2015).

4. - Skill-based syllabus

Improving pronunciation of suprasegmental features is the micro-skill that this course seeks to cover; therefore, the most appropriate type of syllabus for it is a skill-based one since its main emphasis is not placed on teaching the language (English as a course) but teaching and/or developing a specific, well-defined language skill (Rahimpour, 2010). According to Krahnke (1987), this syllabus focuses on teaching one of the four traditional language skills which is subdivided into micro skills. This is also supported by the theory that learning a language is facilitated by “breaking it down into small bits” (p. 62).

Pedagogical Proposal

1. Course Proposal

Name of the course: Improving Suprasegmental Pronunciation Through Visual Support in Pre-service Teachers.

Type of course: Elective workshop

Pre-requisite:

1. A phonetics course (that covers segmental features) and
2. At least one university-English course.

Course length: 20 periods

Period: 90 minutes per lesson.

Number of students: 10

Teacher: Oscar Fuenzalida Cubillos

E-mail address: fuenzalida.cubillos.oscar@gmail.com

1.1. Course Description

This elective course has been constructed based on the 5 phases of the CFTP presented in the previous section. The course also relates to the needs analysis results (Appendix A) that showed that:

- 1) Teachers of English must have an intelligible pronunciation,
- 2) Pronunciation should be taught in small groups/using visual supports
- 3) Pre-service teachers are unable to produce connected speech

1.2. Course Objective

This course seeks to improve pre-service teachers' pronunciation by working on the suprasegmental features using visual supports. By the end of the course students will perform a short dialogue with minimal preparation in which they will use suprasegmental pronunciation features to effectively communicate the message.

The materials that will be used include close-up videos of native speakers, identifying, comparing and analysing speech with the use of a spectrogram: PRAAT (a computer software).

Unit 1 constitutes a theoretical and practical part in which students will be instructed in key concepts and have them identifying suprasegmental features —connected speech, sentence stress and rhythm, prominence, and intonation— through the first two phases of the CFTP

While unit 2, 3 and 4 correspond to a practical part of the course: In unit 2, students will analyze and compare features of the speech through the third and fourth phase of the CFTP. In unit 3, they will integrate the use of suprasegmental features into their own perform a short dialogue with minimal preparation through the fourth and fifth phase of the CFTP. Finally in unit 4, students will evaluate the use of the suprasegmental features in the course and final presentation.

2. Assessment Criteria (Appendices C-F)

Criteria	Description	Weight
PRAAT recordings	At the end of each unit, students will send their Praat activities to the teacher's email.	30%
Quiz	At the end of unit 1, student will sit a short quiz on suprasegmentals to check understanding of the analyzed and described features.	5%
Pair reading	At the end of unit 3, students will send to the teacher's email a reading exercise they will have to read with a partner in which the use of salient suprasegmentals will be assessed	25%
Final Presentation	At the end of the course students will perform a short dialogue with minimal preparation in which they will effectively use suprasegmental features.	30%
Self-evaluation	Students will do a self-evaluation in which they will assess their own performance in the course and final presentation	10%

3. Course Syllabus

Unit	Students Will Be Able To	Materials	CFTP phase
<p>1. Learning about suprasegmentals (6 periods)</p> <p><i>*Key concepts: Connected speech, sentence stress and rhythm, prominence, and intonation.</i></p>	<ul style="list-style-type: none"> • Identify key concepts in suprasegmental speech. • Discriminate key concepts* in suprasegmental speech. • Learn how to with Praat. 	<ul style="list-style-type: none"> • Close-up videos of native speaker's mouth movement. • Visual text: Typeface and lines. • Movie clips • Praat 	<p>-Description and analysis</p> <p>-Listening discrimination</p>
<p>2. Analyzing the speech (6 periods)</p>	<ul style="list-style-type: none"> • Analyze native speakers' speech. • Analyze their speech and their classmates'. • Compare their own speech to a native speaker's. 	<ul style="list-style-type: none"> • Praat. • TV series and video dialogue. • Dialogues: T.V series, movies, one-to-one conversations. 	<p>-Controlled practice</p> <p>-Guided practice (semi-controlled)</p>
<p>3. Producing speech with salient suprasegmental features speech (6 periods)</p>	<ul style="list-style-type: none"> • Integrate the use of suprasegmental feature into their speech. 	<ul style="list-style-type: none"> • Praat. • Dialogues: T.V series, movies, one-to-one conversations. 	<p>-Guided practice (semi-controlled)</p> <p>-Communicative practice</p>
<p>4. Evaluating my work (2 period)</p>	<ul style="list-style-type: none"> • Evaluate the use of the suprasegmental features in their speech 	<ul style="list-style-type: none"> • Self-evaluations 	

SAMPLE LESSONS

The sample lessons presented in the following section correspond to:

Unit 1 “Learning about suprasegmentals:” Lessons 4 and 6, focusing on identifying and discriminating prominence and intonation.

Unit 2 “Analyzing the speech:” Lessons 1-3, in which students analyze their own and their classmates’ speech, and compare it to a native speaker’s in controlled and semi-controlled activities.

The use of visual support is essential in all the lessons, especially the use of the spectrograms with the software **PRAAT** when analyzing and practicing the features. The software is used in almost every lesson of this proposal to enhance a new type of visual support scarcely used in classrooms.

Conventions

I. Typeface meanings.


Lower case letters: Unstressed syllable


CAPITAL LETTERS: Stressed syllable
(prominent)


BOLDFACE CAPITAL LETTERS:

Contrastive or emphatic syllable stress
(prominent)

II. Icons:

 : Intonation in a sentence (higher point, higher pitch)

 : Rising intonation at the end of a sentence

 : Falling intonation at the end of a sentence

●: Strong stress

•: Light stress

III. Skill.

 : Record on Praat.

 : Reading

 : Listening

IV. Grouping.

 : Individual

 : Pair work

Unit 1
Learning about suprasegmentals

By the end of this unit, you will be able to:

- Identify key concepts in suprasegmental speech
- Discriminate key concepts in suprasegmental speech
- Learn how to operate the computer software Praat

Unit 1

Learning about suprasegmentals

Lesson 4 Prominence

Students will be able to

- *discriminate prominence in an oral text*
- *analyse prominence*

I. ANALYSIS AND DISCRIMINATION PHASE

Getting ready!




Activity 1: Video watching

a) Watch this video from the T.V. series *How I met your mother*. Notice how the characters stressed certain words. Write them down.



Video 01

 **b) Now watch the video again and classify the words you wrote into of the categories.**

New information	
Special emphasis	
Contrast	


 **Activity 2: Reading**

 **In pairs, repeat the following phrases, paying attention to the intonation. Switch roles.**


Teacher: *We're studying phoNETics in this class. There are WEEKly exAMS. The exAMS are EVERY THURSDay.*

Student: *Did you say TUESday or THURSDay?*

Teacher: *I said THURSDay.*



GRASPING CONCEPTS

 **Prominence**

Prominence is observed in syllables which the speaker decided to highlight by making longer, louder, or a different pitch. There are three rules that you need to remember:

Rule 1: The speaker places prominence on *new information*.


A: Have you seen his CAR?
 B: No. Why?
 A: Oh, it's really cool. It's a Mustang with TWO doors.
 Two RED door.

Rule 2: The speaker places prominence on a particular element to *make emphasis* on something.

A: That smelt disgusting! It's probably **R**Otten
 B: Yes, I'm **NE**Ver buying anything to eat here again!

Rule 3: The speaker *contrasts* two parallel elements.

A: Did they say that dollar has decreased again?
 B: No, they said it **I**NCREASED.
 Or
 A: Did dollar **I**NCREASE or **D**ECREASE?

 **Activity 3: Classifying**
Individually, classify the prominence in the

New information	Special emphasis	Contrast

previous sentences into the three categories (rules)

Let's practice!



Look how these sentences are grammatically identical, yet depending on the prominence they have different meaning.

1. John's car is WHITE. (unmarked)
2. John's car is **WHITE**. (contrast: *Not some other color*)
3. **JOHN'S** car is white. (contrast: *Not Albert's car*)
4. John's **CAR** is white. (contrast: *Not his truck*)
5. John's car **IS** white. (emphatic assertion: *Why do you say it isn't? I'm absolutely certain.*)



Activity 5: Reading

Read the following sentences on your own.

- I'm WALKing to the store, mom.
- **I'M** walking to the store, mom.
- I **AM** walking to the store, mom!



Activity 6: Matching prominence in contexts

a) Match each sentence with its corresponding question.

- | | |
|---|---|
| 1. ___ I'm WALKing to the store, mom. | A. Who's walking to the store? |
| 2. ___ I'M walking to the store, mom. | B. Why aren't you walking to the store? |
| 3. ___ I AM walking to the store, mom! | C. What are you doing? |

b) Explain your matches


1. _____

2. _____

3. _____


II. LISTENING DISCRIMINATION PHASE

Activity 7: Practice with a movie


-  a) Read the following script from the movie *Into The Woods*.



Video 02

-  b) Now as you watch the clip, circle the prominent word in each sentence to aurally discriminate prominence in a text.

More practice!

-  c) Analyse the words you circled and classify them into one of the three categories: New information, special element, or contrast.

Activity 8: Reading

-  With a partner, read the dialogue giving emphasis to the words you circled on Activity 6 b.

BAKER'S WIFE: Beans? These must be the witch's beans!
We'll take them with us.
BAKER: We?

BAKER'S WIFE: Yes!

BAKER: We? You're not coming; it's not safe out there.

BAKER'S WIFE: I can help you!

BAKER: No! I can do this on my own.
[Singing] The spell is on my house.
Only I can lift the spell,
The spell is on my house.

BAKER'S WIFE: [Singing] No, no, the spell is on our house.
We must lift the spell together.
The spell is on our house!

BAKER: Now tell me what am I to return with?

BAKER'S WIFE: Ugh, You don't remember?
[Singing] The cow as white as milk,
The cape as red as blood,
The hair as yellow as corn,
The slipper as pure as gold.

Reflection time!

-  Before leaving, complete the following list using a tick (✓)

AM I ABLE TO	Outstanding	Fair	Need more practice
Describe prominence?			
Analyse prominence in a text?			
Aurally discriminate prominence in a text?			
Classify phrases into the three categories of prominence?			

Lesson 5 Discriminating Intonation

Students will be able to

- Describe intonation in an oral text
- To aurally discriminate intonation patterns.

I. ANALYSIS AND DISCRIMINATION PHASE

Getting ready!

Activity 1: Listening, thinking, pairing, and sharing

a) Listen to *Track 01* and circle the correct alternative.


"I have something to tell you." **How does the speaker feel?**

- 1) Happy and excited
- 2) Sad and worried
- 3) Nervous and worried


 **b) Why do you think is possible to express different meanings with your tone?**

 **c) Share your answer with a partner**

 **d) Share the answer with the group**



Intonation



GRASPING CONCEPTS

Intonation is the use of changing **vocal pitch** (raising and falling) to convey information or personal attitude in a sentence.

Using intonation the speaker can convey different meanings:

- Stating facts
- Eliciting information
- Showing uncertainty
- Getting attention
- Expressing emotions.

Prominence and Intonation can be confused because they are strongly related.

Let's practice!



Activity 2: Reading

Read the dialogue between Paul and Brittany

Paul and Brittany

Context: Paul and Brittany are friends and they are talking about their friend Ellis who just received a bouquet of flowers

Ex: Brittany: Hey, *how* are you?

Paul: Good. *You've been good too, haven't you?*

Brittany: *Yes!*

Paul: Hey, I heard Ellis got a bouquet.

Brittany: a bouquet?

Paul: Yes. It was probably from Rory

Brittany: Rory? But he, was dating someone else, wasn't he?

Paul: No, you're talking about Roddy. The guy from the English class. I meant Rory, the guys from the café.

Brittany: ah, Rory. That's so sweet!



Activity 3: Drawing

Draw lines to indicate when the intonation goes up or down.



Activity 4: Answering

Answer the following questions

a) When does the intonation go up?

b) When does the intonation go down?

II. LISTENING DISCRIMINATION PHASE

Activity 5: Listening

Listen to the sentences in **Track 02** and draw lines that indicate whether the intonation goes up or down.

Ex: *You're good*

Sentences

1. He left already
2. Sally's moving
3. John missed his flight
4. It's snowing in Tucson

Activity 6: Classify the previous sentences

Listen to the sentences again. Classify them into one of the two categories (Statement or Question)

Statement	Question

More practice!

Activity 7: Reading

 With a partner, read the dialogue from Activity 2 (Paul and Brittany), paying attention to the intonation. Switch roles

Reflection time!

 Before leaving, complete the following list using a tick (✓)


AM I ABLE TO	Outstanding	Fair	Need more practice
Describe intonation?			
Aurally discriminate rising intonation and falling intonation in a sentence?			
Read a written text paying attention to the intonation patterns?			

Lesson 7 Analyzing Intonation*Students will be able to*

- *Analyse intonation in an oral text*
- *To produce rising and falling intonation patterns.*

I. ANALYSIS AND DISCRIMINATION PHASE**Getting ready!**
 **Activity 1: Recalling knowledge**

Do you remember what intonation is? Fill in the Grasping Concepts section below.


 **Intonation**

Intonation is the use of changing _____
(raising and falling) to convey _____ or
personal attitude in a sentence.

Using intonation the speaker can convey different meanings:

- _____
- _____
- _____
- _____
- _____

**Prominence and Intonation can be confused because they
are strongly related.**



**GRASPING
CONCEPTS**

DID YOU MISS LAST CLASS?

Do not panic! Here's the Praat tutorial we used last class to observe and analyze visual representations of oral texts.

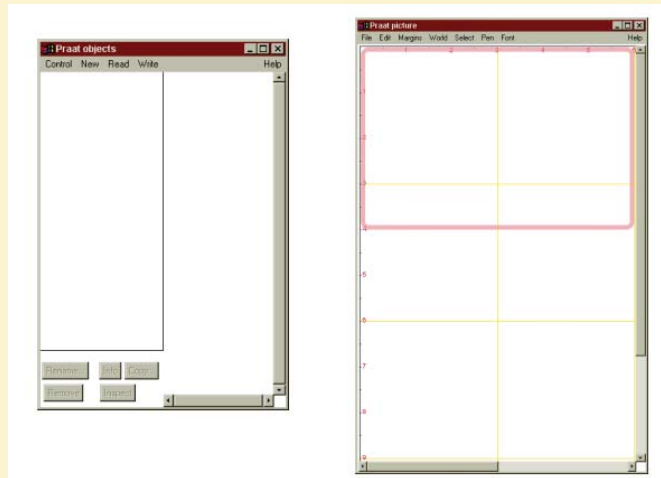
REMEMBER:

PRAAT is a computer software that allows you to record your own voice or upload audio files so that you can visually analyze them. It can be downloaded from

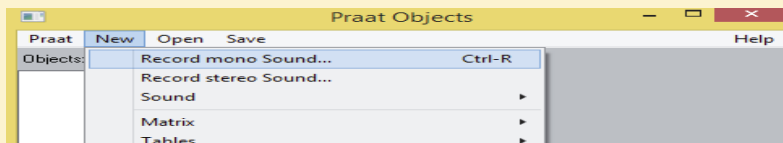
www.praat.org

1. Click on Praat and two windows will appear

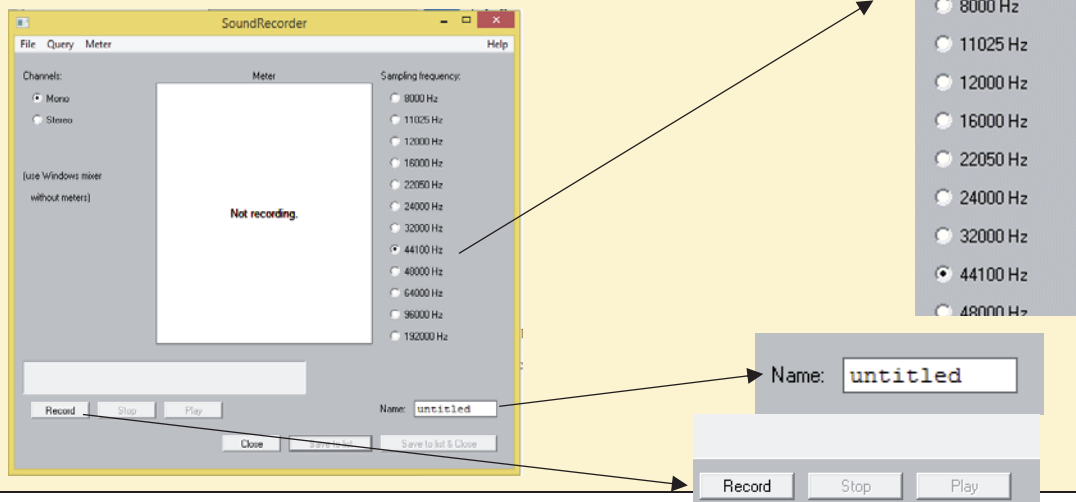
The left window is the 'Praat objects' window. Here you will see a listing of your speech files, which can either be created from scratch or read from a file. On the right side, you have the 'Praat picture' window and is used for plotting graphs.



2. To record yourself, click on *New*, then in *Record mono Sound*.

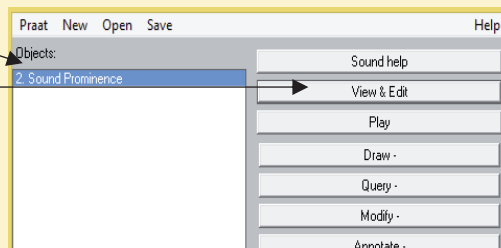


3. A third window will appear. Here make sure that your Sampling frequency is 44100Hz and give a name to the recording.



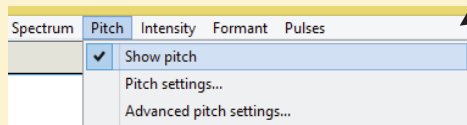
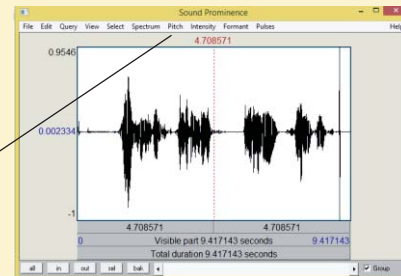
4. To record your speech, press *Record*.
5. When recording, you will see a green, yellow or red color in the Meter section (White rectangle).
6. To stop recording, press *Stop*, which is next to the *Record* button. Now, press on *Save to list & Close* (Below the *Name* of your recording).
7. Now open the “PRAAT object” window; that is, the left window (See step 1). There, you will find your recording.

8. Press *View & Edit*.



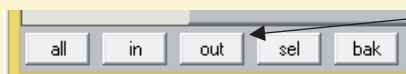
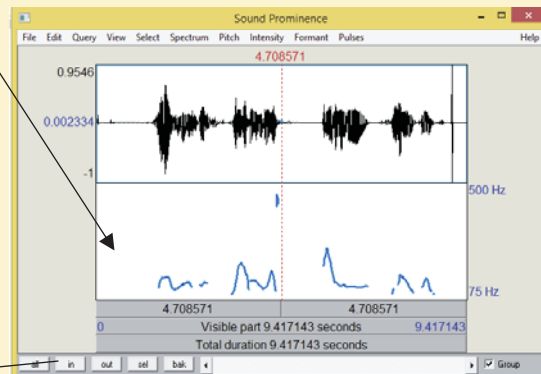
9. A new window will appear with the name of your recording and it will show you the signals.

10. If you want to analyze the pitch, click on the first option of *Pitch*, *Show pitch*.



11. Now, the window with the signal should have divided into two to show you the pitch of your recording (the higher the curve, the higher the pitch)


12. You can also zoom in on a specific part to analyze in more detail (Click on *in*). To zoom out, click on *out*.



 **Activity 2: It's PRAAT time.**

a) Using PRAAT, record all the sentences in one audio. Leave two seconds before recording a new pair of sentences.

1. You know what I mean.
You know what I mean?
2. Susana needs me.
Susana needs me?
3. See you tomorrow.
See you tomorrow?
4. She's gone.
She's gone?
5. You have to leave
You have to leave?
6. Peter and Zack are leaving
Peter and Zack are leaving?
7. We have homework tonight
We have homework tonight?

 **b) After having recorded yourself, go to "view and edit" and a new window will appear. There, click on "show pitch" in "pitch." Pair up with your neighbor and discuss:**


1. Is his/her pitch pattern similar to yours?


2. What is the most common pattern in your intonation?

More practice!

 **Activity 3: Reading**

 **With a partner, read the following short dialogue using the appropriate intonation**

 **With your partner, record the dialogue using the correct intonation.**

 **Rosy is leaving**

Alex: You know what I mean., Gretel

Gretel: You know what I mean? What are you talking about?

Alex: It's obvious that you Rosy needs me.

Gretel: Rosy needs you? For what?

Alex: Oh, come on! You know that she is leaving. She needs help to pack things up.

Gretel: She is leaving? I had no idea. She told you and not me?

Alex: She told me and not you. I guess I'm better friends with her than you

Gretel: Well, I'm better friends with Ted than you.

Alex: Whatever, I never liked him.

c) How do you think you did it? Is it easier to achieve a good intonation talking with a partner? Why?

Reflection time!

 **Before leaving, complete the following list using a tick (✓)**

AM I ABLE TO	Outstanding	Fair	Need more practice
Analyse intonation patterns in a recorded speech?			
Orally produce rising intonation in a dialogue?			
Orally produce falling intonation in a dialogue?			

Unit 2
Analyzing the speech

By the end of this unit, you will be able to:

- ◇ Analyze native speakers' speech
- ◇ Analyze your own and your classmates' speech
- ◇ Compare your own speech to a native speaker's

Unit 2

Analyzing the speech

Lesson 3 Sentence Stress and rhythm with PRAAT

Students will be able to

- *Compare and analyze sentence stress and rhythm produced by different speaker.*

I. CONTROLLED PRACTICE

Get ready!

 **Activity 1: Listening**

You will listen in Track 03 two speakers (a native and a non-native speaker) read the same passage.

a) Is there any difference in the way they read the passage? Give examples:

Let's practice!

Activity 2: Listening

You will listen in *Track 04* a native speaker reading the following text.

Then mark the strong stress in the sentences (●)

1. Mice eat cheese.
2. The mice eat cheese.
3. The mice eat the cheese.
4. The mice will eat the cheese.
5. The mice will have eaten the cheese.
6. The mice might have been eating the cheese.

REMEMBER:

English is a time-stressed language so its rhythm it's different to your native language.

In the previous activity we could see that people who speak a syllabic language, like Italian or Spanish, transfer that rhythm to English making some changes in the rhythm and stress.

Activity 4: Analyzing

Look at the spectrogram in your computer and analyze the sentences. You have each sentence pronounced by a native speaker.

a. Where is the strong stress placed in the sentences?

b. Does all the sentences have the same stress?

Activity 5: It's PRAAT time

Record yourself reading the sentences from Activity 3.

Activity 6: Comparing

Compare your spectrogram with a partner.

a) Do they look alike?

b) Are there big variations? Where?

 **Activity 7: Comparing**


Compare your spectrogram with the native speaker's.

a. Where is the strong stress placed in the sentences of the native speaker's spectrogram?

b. Do the spectrograms look alike? Are there big variations? If, so. What was your mistake?

More practice!

 **Activity 8: Reading**

 Read the sentences used in activity 2. You should be able to pronounce them flawlessly marking the sentence stress in each of them.

1. Mice eat cheese.
2. The mice eat cheese.
3. The mice eat the cheese.
4. The mice will eat the cheese.
5. The mice will have eaten the cheese.
6. The mice might have been eating the cheese.

Reflection time!

 Before leaving, complete the following list using a tick (✓)

AM I ABLE TO	Outstanding	Fair	Need more practice
Compare my speech with a classmate's speech?			
Compare my speech with a native speaker's speech?			
Analyze native speakers' stress in a sentences?			
Produce a time-stressed rhythm?			

Lesson 5 Intonation with PRAAT*Students will be able to*

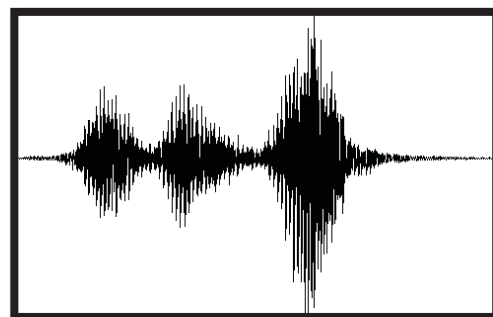
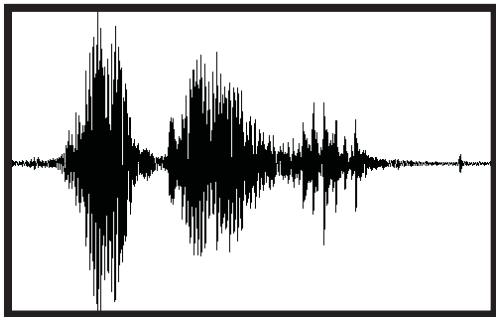
- *Compare and analyze intonation patterns produced by different speakers in oral texts.*

I. CONTROLLED PRACTICE**Get ready!****Activity 1: Listening***Listen to each of the sentences in Track 05 and circle whether it is a question or statement.*

1. Question / Statement
2. Question / Statement
3. Question / Statement
4. Question / Statement
5. Question / Statement
6. Question / Statement
7. Question / Statement



REMEMBER:

Statements go down in pitch at the end
and questions go up.

Activity 2: Analyzing*Look at these two images. Grammatically this is a statement, yet it may be considered a question based on the intonation. Which one is the what?**Sentence: We are going*

Let's practice!

Activity 3: Listening and Reading

-  a) Listen to **Track 06** and pay attention to the intonation patterns and how they help communicate meaning
-  b) Read the dialogue with a partner, paying special attention to the intonation patterns and how these help to communicate meaning. Then switch roles.

We don't serve pancakes.

Client: I'd like some pancakes.	Waiter: We don't SERVE pancakes
Client: Three eggs and a short stack of pancakes.	Waiter: We DON'T serve pancakes.
Client: What do you mean? Everybody serves pancakes.	Waiter: WE don't serve pancakes.
Client: For the last time...bring me Some pancakes and eggs.	Waiter: We DON'T serve PAN cakes.

Adapted from Celce-Murcia et al, 2010, p. 266

Activity 4: It's PRAAT time.

-  a) Read the information given in Situation 1. Then, practice the dialogue. Follow the same process with Situation 2 and 3.

Dialogue

A: So you're back from your trip?

B: Yes, I got back two days ago.

A: Nice of you to call. I hadn't expected to hear from you so soon.

B: Oh, well. I thought I'd just call and see how you were doing.



A: Fine, just fine.

Situation 1: Both A and B are male. They are friends and are approximately the same age. A is pleased to hear that his friend is back from his trip.

Situation 2: Both A and B are female. A is B's mother. She's a bit upset that her daughter hasn't bothered to call her since returning from her trip.

Situation 3:

A is male; B is female. A and B have been in a serious relationship for over a year now. B have been in a serious relationship for over a year now. He's furious that she didn't call him immediately upon her return from her trip.

  **b) When you have finished reading and practicing, record with a partner using PRAAT. Record each dialogue in a different audio file according to the information given.**

 **Activity 5: Analyzing**

Look at your spectrogram and answer the following questions

a) In which situation did your intonation rise the most? Why do you think this happens?

b) In which situation the intonation patterns were flatter? Why do you think this happens?

More practice!

Now, swap computer with another couple.

 **Activity 6: Listening**

Listen to your partner's recordings. Identify which recording corresponds to each situation (situations 1, 2, 3 from Activity 4)

a) Were you able to do it correctly? What happened?

Reflection time!

 **Before leaving, complete the following list using a tick (✓)**

AM I ABLE TO	Outstanding	Fair	Need more practice
Analyze the intonation patterns in my own speech?			
Give different intonation to a dialogue depending on the situation?			
Identify intonation patterns in a dialogue depending on the situation?			

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Appendices

Appendix A: Needs Analysis

The instrument used to collect data was an online questionnaire applied to 23 pre-service teachers of the Teaching English as a Foreign Language program at Pontificia Universidad Católica de Valparaíso.

The objectives of this needs analysis were:

- To find out about pre-service teachers' previous experiences on learning pronunciation.
- To learn about pre-service teachers' prior knowledge and pronunciation awareness.
- To identify how pre-service teachers would like to learn pronunciation.

The Questionnaire

The questionnaire was designed based on the target situation analysis, language situation analysis and present situation analysis proposed by Dudley-Evans and St. John (1998) so as to consider in the syllabus the students' objective, perceived, product-oriented needs; and the subjective, process-oriented needs to know their strengths and weaknesses in language.

Results of the Needs Analysis

The results are presented in three categories: Target Language Situation, Language Situation Analysis, and Present Situation Analysis.

- **Target Language Situation:**

96 % of the students agree that future teachers of English must have an intelligible pronunciation. The rest of them, 4%, disagreed with the statement (figure 1). This shows that student teachers consider pronunciation as a relevant feature of the language. However, pronunciation courses are uncommon in most of the TEFL programs in the Chile.

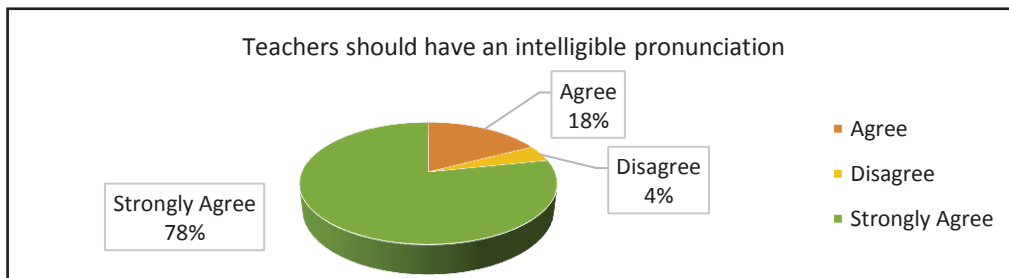


Figure 1

- **Language Situation Analysis:**

When asked about how pronunciation is usually taught, 21 students out of 23 chose auditory as the most common method, though 2 students affirmed that visual is (Figure 2). Students also confirmed that they would like to learn pronunciation in a different way since 20 students agreed on the statement (Figure 3).

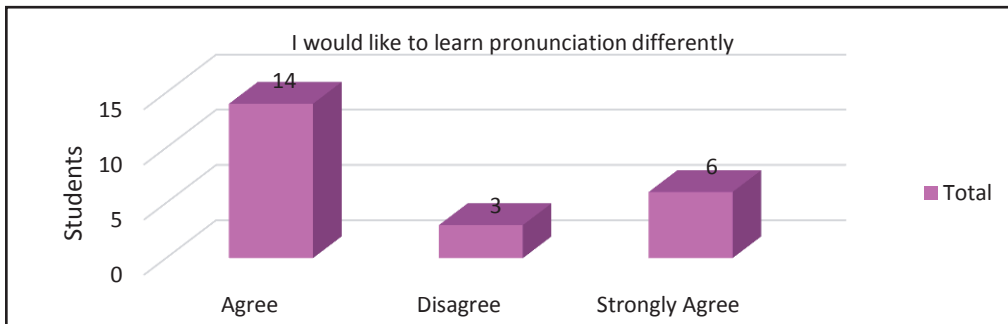
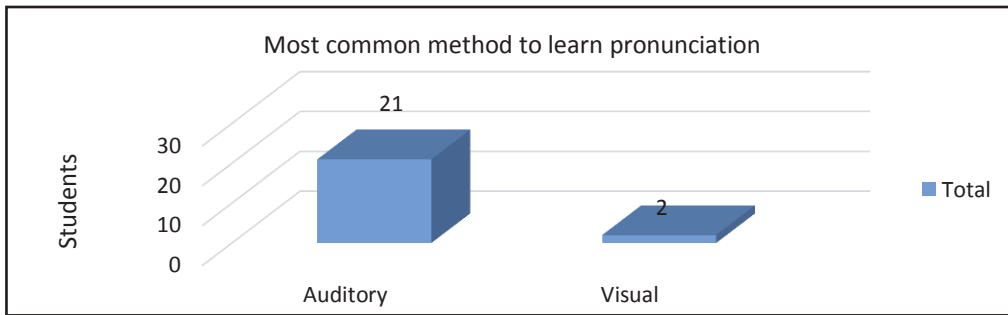


Figure 2

Figure 3

Regarding the size of groups, out of 23 students, 20 agreed that small classes in pronunciation courses is better. Only 3 students out of 23 disagreed with the statement (Figure 4). This contradicts what really happens; it is unlikely to find small classes in university courses.

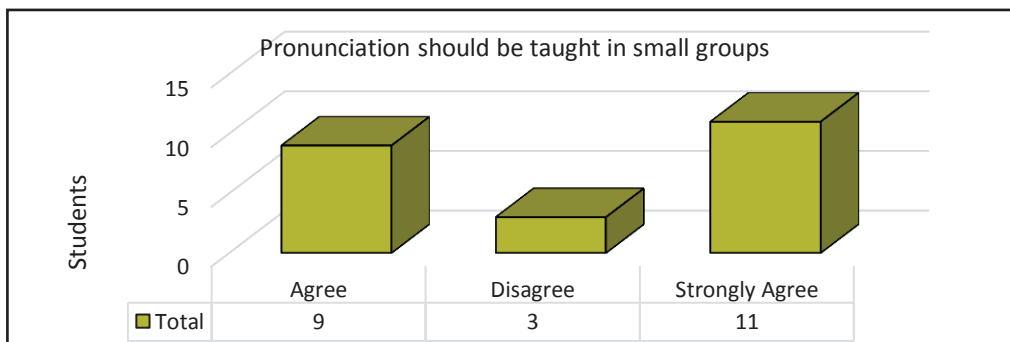


Figure 4

Students also showed their interest in using visual support. Over 90% of the students agreed that the use of computer software (Figure 5) and recording one's speech (Figure 6) would help improve someone's pronunciation.

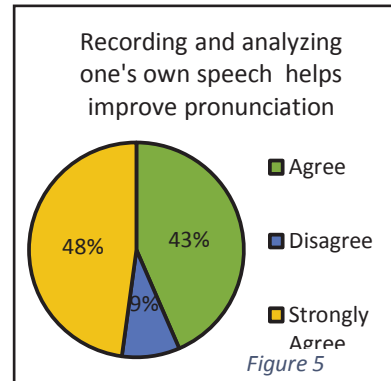
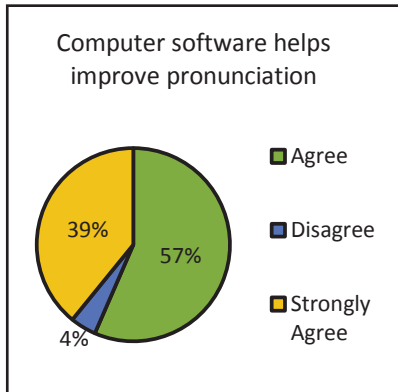


Figure 6

Students show a high level of interest to improve their pronunciation since 20 out of 23 people completely agree with improving it. (Figure 7)

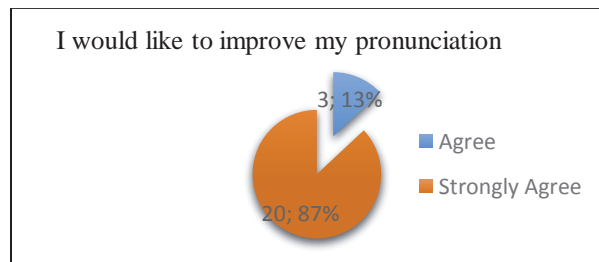


Figure 7

• **Present situation analysis:**

Pre-service teachers listed five features of the speech from the most difficult to the least difficult. 8 out of 23 students consider that sentence stress and rhythm as the most difficult element based on their pronunciation classes. The other element also considered complicated is Connected Speech and Intonation (Figure 8). On the other hand, the least difficult element is Utterance of single words (Figure 9)

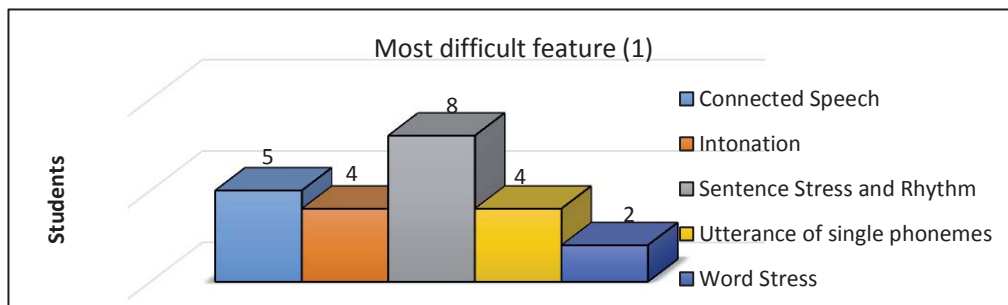


Figure 8

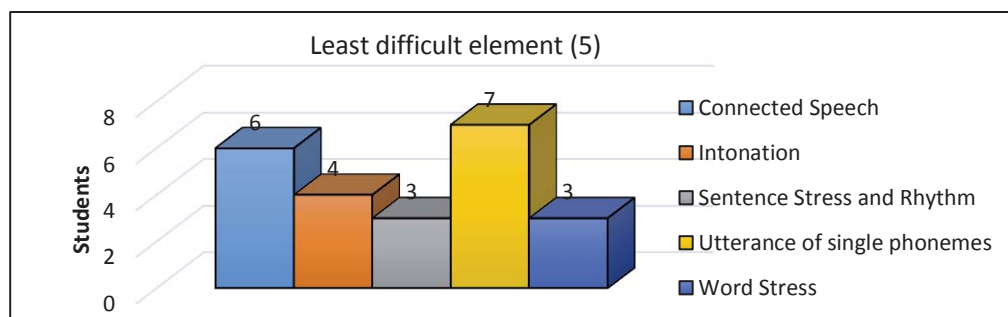


Figure 9

In relation to their previous knowledge, 96% of the students acknowledge that they know the reductions in connected speech (Figure 10). However, 52% of the students agree that they cannot produce it flawlessly (Figure 11).

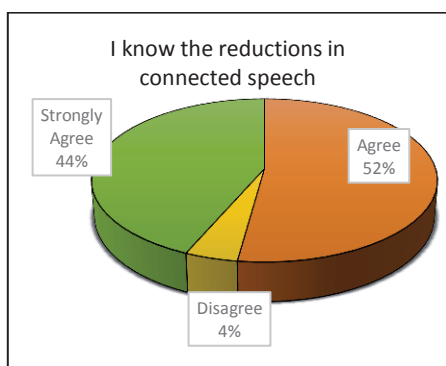


Figure10

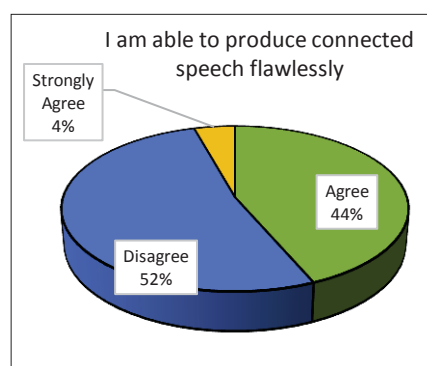


Figure 11

Based on the analysis of the results it can be concluded that teachers of English must have an intelligible pronunciation. Pre-service teachers are interested in learning pronunciation, using a more visual method that includes materials and tools such as recording software and videos. They reported having some knowledge about both segmental and suprasegmental features of the speech, yet they considered the latest, the hardest to develop. Besides, they comment that they are not capable of producing connected speech perfectly. They would like to take a pronunciation workshop that approaches pronunciation in a communicative way and in a small group.

Appendix B: Questionnaire

How can pre-service teachers improve pronunciation?

Need Analysis Survey- Graduation Project 2015

Objectives:

- To find out about pre-service teachers' previous experiences on learning pronunciation.
- To learn about pre-service teachers' prior knowledge and pronunciation awareness.
- To identify how pre-service teachers would like to learn pronunciation.

1. Did you pass "Fonética Inglesa" (LCL 255) OR "Fonética y Fonología Inglesa" (LCL 226)?
 - a) Yes
 - b) No

Section I: Previous Experience

Read and answer the questions.

2. Apart from testing situations, do you constantly receive any type of feedback on your pronunciation?
 - a) Yes
 - b) No

Your answer was "Yes." How many times do you receive feedback on your pronunciation? _____

3. Last semester in your English class, were you assigned a take-home pronunciation activity?
 - a) Yes
 - b) No
4. Which one of the following is the most common method to learn pronunciation?
 - a) Auditory
 - b) Visual

Section II: Prior knowledge. List the elements

Based on your pronunciation classes at the University: List the following elements from 1 to 5 in which 1 is the most difficult and 5 the least difficult. You cannot assign the same number to two or more elements.

	Connected Speech	Intonation	Word Stress	Sentence Stress and Rhythm	Utterance of single phonemes
1					
2					
3					
4					
5					

Section II: Statements

Tick the option that shows your level of agreement on the proposed statement

	Strongly agree	Agree	Disagree	Strongly disagree
I know the reductions in connected speech; that is, contractions, linking, and assimilation, among others.				
Words have stress.				
Sentences have stress.				
In a sentence, some words are more prominent than others.				
Intonation patterns communicate speakers' emotions.				
I know the vowel system of English.				
I know the consonant system of English.				
There are strong and weak forms in English.				
Computer software helps language learners improve their pronunciation.				
Internet videos support learning pronunciation.				
Audio-only materials are the only ones appropriate to learn pronunciation.				
TV series help EFL learners improve their pronunciation.				
Looking at native speakers' articulation patterns helps EFL learners improve their pronunciation.				
Drills and repetition are the best way to learn pronunciation.				

Recording and listening to my own speech help me improve my pronunciation.				
Mirroring (imitating) is essential to improve pronunciation.				
Pronunciation should be taught in small groups.				
I am able to produce connected speech flawlessly.				
I distinguish all the vowels in the English language.				
I distinguish consonants in the English language.				
I identify strong and weak forms in the language.				
I would like to improve my pronunciation.				
Extra phonetics courses are needed to help us, pre-service, teachers improve our pronunciation.				
Future language teachers should have an intelligible pronunciation.				
Pronunciation should be taught communicatively.				

Appendix C: PRAAT recordings

PRAAT Recordings	Excellent (4)	Adequate (3)	Developing (2)	Novice (1)
Feature Identify/produces/uses the feature under study in the activity				
Activity Completion All the activities are completed				
Activities Sends all the recordings of the unit				
Deadline Sends the evaluation on time to the teacher's email				
Total				

Appendix D: Pair Reading

Pair Reading	Excellent (4)	Adequate (3)	Developing (2)	Novice (1)
Rhythm and Stress sentences Able to produce correct English rhythm and stress patterns at the sentence level in the text				
Intonation Able to produce correct English Intonation in connected speech to express non-verbal cues present in the text				
Prominence Able to produce correctly emphasize, contrast and add new information using prominence present in the text				
Connected speech Able to produce connected speech including consonant-to-vowel linking, vowel-to-vowel linking, consonant assimilation and/or palatalization in the text				
Naturalness Able to integrated suprasegmental features making them				

sound perfectly natural and smooth in the text				
Pairability Able to make the reading look like a conversation by respecting each other's turn				
Deadline Send the evaluation on time to the teacher's email				
Total				

Appendix E: Final Presentation Rubric

CATEGORY	Superior (4)	Adequate (3)	Developing (2)	Novice (1)
Rhythm and Stress sentences	Able to produce correct English rhythm and stress patterns at the sentence level with 90% accuracy.	Able to produce English rhythm and stress patterns at the sentence level with 70-80% accuracy.	Able to produce English rhythm and stress patterns at times at the sentence level with 60% accuracy.	Unable produce correct English rhythm and stress patterns at the sentence level with a 50% or less of accuracy.
Intonation	Able to produce correct English Intonation in connected speech to express non-verbal cues with 90% accuracy.	Able to produce correct English intonation in connected speech with 70-80% accuracy.	Able to produce correct English intonation in connected speech with 60% accuracy.	Unable to produce English intonation in connected speech with a level of 50% or less of accuracy.
Prominence	Able to produce correctly emphasize, contrast and add new information using prominence with 90% accuracy.	Able to produce correctly emphasize, contrast and/or add new information using prominence with 70-80% accuracy.	Able to produce correctly emphasize, contrast and/or add new information using prominence with 60% accuracy.	Unable to produce correctly emphasize, contrast and/or add new information using prominence with 50% or less accuracy.
Connected speech	Able to produce connected speech including consonant-to-vowel linking, vowel-to-vowel linking, consonant assimilation and/or palatalization with 90% of accuracy.	Able to produce connected speech including consonant-to-vowel linking, vowel-to-vowel linking, consonant assimilation and/or palatalization with 70-80% of accuracy.	Able to produce connected speech including consonant-to-vowel linking, vowel-to-vowel linking, consonant assimilation and/or palatalization with 60 of accuracy.	Able to produce connected speech including consonant-to-vowel linking, vowel-to-vowel linking, consonant assimilation and/or palatalization with 50% or less of accuracy.
Naturalness	Student integrated suprasegmental features making them sound perfectly natural and smooth.	Student integrated suprasegmental features making them sound as part of his/her speech, yet mumbles.	Student integrated suprasegmental features, but at times they sound forced and/or not very natural.	Student integrated suprasegmental features, but they sound forced and/or not very natural.

Appendix F: Self-evaluations

<i>Self-evaluation: Final Presentation</i>	Excellent (4)	Adequate (3)	Developing (2)	Novice (1)
Rhythm and Stress sentences: Did language sound abrupt or choppy? Was every word given the same stress? Did it sound like a syllabic-stressed language?				
Intonation: Did tone rise and fall in the appropriate places? Or, did it sound monotone?				
Prominence: Did I use emphatic stress to indicate new information, contrasts, or special emphasis?				
Connected speech: Did I linked words? Did I use reduced forms? Did I use palatalization?				
Naturalness: Did I speak too loudly or quietly, too fast, or too slow? Did it sound natural or forced?				
Sub-total				
<i>Self-evaluation: Course</i>				
	Always (3)	Usually (2)	Sometimes (1)	Never (0)
I asked/answered questions in classes				
I recorded the activities on time				
I completed the activities on time				
I actively participated with a partner when asked to				
I worked with PRAAT instead of surfing on the net				
I arrived on time to classes				
I attended all the lessons				
Sub-total				
Total (S.E Final Presentation+ S.E. Course)				