USE OF LYRICS AS A STRATEGY TO STIMULATE THE USE OF CONNECTED SPEECH

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Resumen

En las siguientes páginas se describe la planeación, ejecución y resultados de un proyecto de aula cuyo foco principal fue la estimulación del uso del discurso conectado, por medio del uso de letras de canciones como input. El proyecto nace de la necesidad de probar una técnica para la enseñanza y el aprendizaje del elemento lingüístico mencionado previamente, ya que este no es tomado en cuenta de ninguna forma en la institución en la que se lleva a cabo el proyecto. El objetivo principal fue probar el impacto del uso de letras de canciones sobre la incorporación de elementos específicos del discurso conectado en la competencia fonológica de los estudiantes de grado once. El proyecto de aula se ejecutó en un colegio público de la ciudad de Pereira, durante clases de inglés que fueron planeadas, ejecutadas y analizadas por dos estudiantes de Licenciatura en Lengua Inglesa. La recolección de datos se realizó por medio de diarios de observación y reportes de reflexión perpetrados sobre dichas observaciones.

De los resultados obtenidos tras la ejecución del proyecto se encontraron varios aspectos por resaltar, como el hecho de que la música puede afectar positiva o negativamente la actitud de los estudiantes dependiendo de sus preferencias; además, fue evidente que las letras de las canciones, como input, son una herramienta valiosa para la incorporación del discurso conectado en la competencia fonológica de los aprendices, pero el éxito de dicho instrumento depende del uso que se le dé. Finalmente, se evidenció que aunque la aplicación de algunas características del discurso conectado por parte de los estudiantes fue satisfactoria, la aplicación de otras fue fallida.
Abstract

This document describes the planning, execution, and results of a classroom project that had as focus the stimulation of the use of connected speech through the use of musical lyrics as input. This project rises from the need to prove a new technique for teaching and learning connected speech as it is not taken into account in any form in the high school where the project was executed. The project was implemented during the English classes of an eleventh grade in a public high school in Pereira. The classes were planned, executed and analyzed by two students of an English teaching program. The main purpose of the project was to prove the impact of the use of lyrics of songs in the incorporation of specific features of connected speech in the phonological competence of students of eleventh grade. The data was collected through observation journals and reflection reports made about the observations.

From the results obtained after the execution of the project, some aspects can be highlighted. First, music may affect positively or negatively the attitude of students depending on their preferences. Furthermore, lyrics of songs, as input, are a valuable tool to teach connected speech, but their success as tool depends on the use that they receive. Finally, although the students were able to apply some features of connected speech, some other features could not be applied by them.
Introduction

Pronunciation teaching is a decisive element in second language learning; in order to be understood during a conversation, the pronunciation is a key element for intelligibility. However, in many cases, this element has been avoided and even omitted by language teachers in Colombia. Based on this problem, this project points to collect and test a strategy to prompt pronunciation, using songs as the main material for input. During this project, the main concepts covered were pronunciation and its features, as well as the problems of teaching pronunciation and its stages.

Considering the fact that English has been considered by the UNESCO as the vehicle language for communication among people from different countries, it is necessary that the messages or ideas are expressed intelligibly to avoid confusion. For that reason, this project consolidates its base on the need of strategies for teaching pronunciation in an English class.

In order to conduct this project, it was necessary to have clear a list of elements that characterize pronunciation in order to cover it as the main frame. First of all, the definition of pronunciation and the features of pronunciation; segmental and suprasegmental, making a strong emphasis on one element of the suprasegmental pronunciation known as connected speech. Moreover, a set of pronunciation teaching models are revised in this project as a guideline for conducting the strategies.

The implementation of this project took place at the public institution Sur-oriental in Pereira Risaralda with students of 11th grade, and its developers were in charge of designing and conducting lessons, recording the information and analyzing the data collected. During the design of the lessons, the three steps provided by Scott Thornbury (2006) (exposure, instruction and practice) were considered for the implementation, and the main material fostered for teaching pronunciation were the lyrics of songs.
Through the process of using lyrics to promote contractions in connected speech some challenges were evidenced. The main issues faced were the lack of participation and how feedback should be provided. For the collection of the data a reflection format was utilized.

To sum up, the main purpose of this project is to reflect on the techniques and strategies to include pronunciation teaching in class, focusing on connected speech and using lyrics as input. It was also intended to raise awareness on the importance of working with that language aspect.
Justification

Learning a foreign language requires the development of a set of communicative competences in order to facilitate communication. The Common European Framework of Reference for Languages describes three components of the communicative competence, which are the linguistic, sociolinguistic and pragmatic. The recognition and appropriation of the phonological system leads to the development of the phonological competence, which is embedded into the linguistic competence. This project is centered on one of the suprasegmental aspects of pronunciation known as connected speech.

Connected speech can be defined as a phenomenon that occurs in natural speech production when combining words in an utterance. This is a challenging area for learners of English as a foreign language due to the fact that in spoken language words are not produced in isolation, but they run together (Brinton, 2012). As a result, connected speech causes learner’s difficulty to recognize where a word starts and ends, thereby, to understand words and sentences themselves (Ur, 1987). In 1963, Clarey and Dixon considered the phenomenon as an important matter to take into consideration as they recognized it as “the result of a simple law of economy”. The lack of awareness of this phenomenon may affect intelligibility due to the innumerable possible connections between words that the articulation of language allows, and the difficulty to determine where a word ends and the other begins.

In addition, it is stated by Celce-Murcia, Brinton & Goodwin (1996) that pronunciation is a crucial aspect in order to have a meaningful communication. The learner needs to develop functional intelligibility, which is understood as the ability to make oneself relatively easily understood. Therefore, it is important that students who are learning English learn to speak it as intelligibly and comprehensively as possible. This supports how important it is to include pronunciation in the English Language classes in
order to make language learners able to communicate and being understood by their interlocutors.

As stated by Lechowska (2002), there is a strong belief that the phonological competence, in the language to be taught, should be developed by teachers; on the grounds that the pronunciation of the interlocutor can affect the comprehension of the messages. Furthermore, the same author cites an observation made by Dziubalska-Kołaczyk (2002), in which phonology is stated as one of the main aspects that facilitates to the learner the acquisition of the second language.

It is important to highlight what Celce-Murcia (1987), that most listening materials used to teach EFL present the language to learners with a very clear pronunciation in order to let the learner comprehend easier, what do not allow learners to be exposed to the speech they would normally front in a real communicative situations, and at the same time brings as consequences 1. the fact that learners develop their listening and speaking skill based on “false premises”, and 2. the feelings of frustration and anxiety of the learner when fronts communicative situations with native speakers and does not understand the message due to the speed of the speech.

The last leads to mark as crucial the fact that students realize how the pronunciation of some words can vary according to their position into a sentence, as in real communicative situations words are not pronounced as isolated units, but they are pronounced altogether in a sentence due to a phenomenon called connected speech.

Celce-Murcia (1987) claims that teaching pronunciation is not a simply linguistic matter; contrarily, it also deals with many aspects that surround the learner, the teacher, and the learning-teaching environment. Factors such as age, native language, exposure to the target language, among others have a direct impact on the development of the learner’s phonological competence; that is the main reason for lyrics of songs to be considered a
valuable tool to work on this competence as music is, for students in this context, a great source of exposure to the target language. This is supported on what Liangguang (2010) points out about how listening exercises can be beneficial to learners’ intelligibility, not only in terms of segmental, but also in suprasegmental aspects of the phonological competence.

Ministerio Nacional de Educación (MEN) has taken as base the CEFRL to establish a series of communicative competences that citizens at different education levels must reach. Thus, according to MEN, students who graduate from high school must have reached a B1 level, what, in the field of phonology, means that their pronunciation should be clearly intelligible, and in overall oral production, they must be able to describe different familiar aspects in a considerably fluent way (CEFRL). However, little importance is given to this, as there is not a standard that considers in any way the speed in which utterances must be orally reproduced by learners.

Then, the significance of this project lays on the fact that it aims to provide a technique to work on an aspect of the phonological competence, such connected speech, which is hardly taken into account in this context.
Objectives

Teaching Objectives

To stimulate the use of connected speech through the implementation of lyrics of songs.

- To appraise the consequences of lyrics as input for teaching connected speech.
- To implement different strategies for teaching pronunciation and analyze the result.

Learning Objectives

To raise awareness of the connected speech through the use of lyrics of songs.

- To focus on the elements of connected speech by listening to the lyrics of songs
- To apply the elements of connected speech found in the lyrics during the production of new statements.
**Conceptual framework**

In order to understand the main focus of the project, it is important to clarify the main concepts that were covered. This section is dedicated to describe the concept of pronunciation through different author’s points of view, in order for the concept to be seen in a broad outlook. The development of the term was carried out through the standpoints of Dalton & Seidlhofer (2001), Yates (2001), among others. An important aspect to take into account, in order to develop the concept, is the fact that how words and phrases sound in a language is determined by pronunciation, it represents a key to speakers of a language for comprehension, (Gomez & Peláez, 2012).

Furthermore, in order to have different perspectives about the way that pronunciation must be taught, this section explores some models for teaching pronunciation stated Dickerson (1989), Thornbury (2006) and Eckstein (2007). Although the three models have as main purpose the improvement of the phonological competence, they differ in their structures and procedures.

Finally, in order to be aware of the possible issues that could be faced in the classroom at the moment of teaching pronunciation, one part of this section was dedicated to establish common problems in this field which were explored through the standpoints of Field (2005), Beare (2003), and Vasquez (1987).

**Pronunciation**

To clarify, pronunciation is defined as an essential part in the output and input of information in language, which is based on the sounds produced during a conversation, and determines not only the “code of a particular language” but also, from a pragmatic view, the intention of the speaker (Dalton & Seidlhofer, 2001). Additionally, Yates (2009) defines pronunciation as the way that meaningful sounds are generated by humans in a specific language. Cook (2001) points out that pronunciation is considered as a group of
practices that bring as a result meaningful sounds, and it is mastered through intense repetition and correction of mistake. Meaning is the goal of the sounds produced.

**Features of pronunciation**

The pronunciation of languages has a mixture of features which are divided into two groups which are denominated as Segmental and Suprasegmental (Crystal, 1995); the first group, as Crystal (2003) states, is segmental, which refers to any discrete unit that can be identified, either physically or auditory, in the stream of speech. The second group of features is the suprasegmental, which is defined by Crystal (2008) as phonemes that cannot be easily analyzed as distinct segments, but rather belong to a syllable or even word. Besides, there are other authors such as Kelly (2000) and Seferoglu (2005) who agree with the idea that pronunciation includes, stress, rhythm, intonation and phonemes of the language.

From Kelly (2002), the following segmental features can be conceptualized:

**Consonants:** are defined as sounds produced through closed articulations and are formed by restriction or interruption of the airflow in different forms when it goes out of the mouth (Kelly, 2002)

**Vowel:** “Is a simple sound formed by a continued effusion of the breath, and a certain conformation of the mouth, without any alteration, in the position or any motion of the organs of speech, from the moment the vocal sound commences till it ends” (Kelly, 2002).

On the other hand, we can conceptualize the following suprasegmental features, which from the viewpoints of Bolinger (1986), Ploquin (2009), Brown (2014), and Staudacher (2001):

**Stress:** According to Bolinger (1986) it is performed in English speech by combining a detectable change in pitch with increased vowel duration and increased
intensity. Also, it is considered as the power put at the beginning, middle or at the end of the syllabus into words.

**Intonation**: As Brown (2014) defines, it is the way how we use the pitch of our voices, high and low, in order to convey meaning and produce harmony through the sentences pronounced.

**Rhythm** is considered by Ploquin (2009) as the harmonious balance of speech; it means that there are beats in certain times in speech that produce harmony in the words pronounced.

**Connected speech** refers to “the pronunciation of words, not a single word, but as used in combination of others words” (Staudacher-2001). Furthermore, Celce-Murcia, Brinton, & Goodwin (2010) define it as a phenomenon in which words are not produced in isolation during a spoken discourse, instead, they “run together”. At the same time presents some other features, such as contractions, which refers to the deformation of word boundaries; and deletion, which occurs when a phoneme disappears, among others.

All in all, pronunciation is a broad concept that involves a set of features which converge altogether to allow the speakers have a more effective communication process. However, although all features play an important role in the communicative process, the project was, specifically, focused on connected speech.

**Pronunciation teaching models**

Along this section, three models to teach pronunciation will be explored through the viewpoints of three different authors, who are Dickerson (1989), Thornbury (2006) and Eckstein (2007).

First of all, the purpose of Dickerson (1989) with the Covert Rehearsal Model is to help the language learners to overcome those issues imposed by the fact of being non-native, such as the linking and combination of vowels and consonants in the different
existing ways. For that reason, Dickerson (1989) proposes six steps to be implemented by the learners in order to achieve the goal of getting the target pronunciation, which are:

1. **Finding privacy to practice**: in this way the learners have the opportunity to focus their attention on their pronunciation (Dickerson, 1989).

2. **Practicing aloud**: this helps to achieve fluency, due to the fact that the learner gives a real use to the oral language (Dickerson, 1989).

3. **Monitoring production for target features**: aside from practicing the pronunciation, the learner has to realize the hard problems s/he has in her/his pronunciation, in order to improve, by listening and analyzing it (Dickerson, 1989).

4. **Comparing production with models**: models are important to know how the target pronunciation sounds like, that is why learners must compare their pronunciation with a right one, and actually learners must keep those models in their minds; the purpose of this is to realize the differences between their pronunciation and a right one (Dickerson, 1989).

5. **Adjusting production to match the models**: the purpose of this step is for the learners to make their productions sound like the model, by correcting the differences realized in the last step (Dickerson, 1989).

6. **Practicing the adjustment out loud until accurate and fluent**: after have achieved the correct pronunciation of a word, or a complete sentence, the last step in order to have a right pronunciation, is to repeat as much times as needed to pronounce the utterance in a right, fluent and accurate way.

    The model’s aspect of privacy gives the learners an environment of confidence that increases their self-esteem, and helps them to improve their pronunciation until achieve the target sounds.

On the other hand, Eckstein (2007) proposes another model for the teaching-learning process with the purpose of getting the process as easier, faster, more enjoyable,
more self-directed, more effective, and more transferable to new situations. In his model, Eckstein (2007) states the next four stages:

1. The first step is divided into *input* and *practice*, in which *input* demands from the learner the practice of listening in a focused and intense, paying special attention to new sounds, and trying to internalize and reproduce them into the brain. The aspect of *practice* asks learners to practice new sounds by producing and repeating, reading and thinking aloud, and giving their vocal and facial muscles the ability to speak the second language (Eckstein, 2007).

2. The second step proposed by Eckstein (2007) includes the two sub-steps of *noticing* and *feedback*, in which the learners must notice the differences between their native language and the second language, realize errors of other learners and native speakers, get general knowledge of phonetics, and take the suprasegmental aspects as the main focus. Additionally, in the sub-step of *feedback* the learners are asked to interact with others, to cooperate with peers and to ask for help, they must, also, monitor themselves in order to eliminate negative influences, and they must understand and use phonetic symbols (Eckstein, 2007).

3. In the third step, Eckstein (2007) proposes that learners use a clear speech, avoid hard words, practice sounds, and avoid anxiety; the step is called *hypothesis testing*.

4. The fourth and last step, which is *hypothesis forming*, asks learners to work harder on sound that they do not have in their mother tongue, discover new things of the target pronunciation, and correct themselves (Eckstein, 2007).

Finally, Thornbury (2006) proposes another model for teaching pronunciation in which he explains that although indirect teaching is recommended, at some point of the process, explicit exposure could play a meaningful role. In addition, the same author
suggests an instructional model consistent of three parts which foster cognitive awareness raise, receptive skill development, and productive use; those steps are:

1. **Exposure**: In this stage, all the input that presents the communicative features to be taught is valuable. Thornbury (2006) exemplifies this through listening an audio accompanied or followed by the script, which reinforces the learning process as students receive visual and oral input. However, according to the author, the script should not be given until the instruction stage.

2. **Instruction**: Thornbury (2006) proposes for this step a reasoning, done either by learners or the teacher, to the linguistic features that are found in the transcripts given to students in order to raise awareness. Additionally, the same author recommends to implement gap-filling (see appendix 1) exercises while and post-listening the audios, in order for students to focus on specific aspects.

3. **Practice**: another stage proposed by Thornbury (2006) requires teachers to provide students with opportunities for students to use the language features that learners focused on in a previous stage. Additionally, the same author highlights the value of controlled activities as they give the opportunity to students to prepare what they are going to reproduce; as consequence, they can focus on the language featured that they studied before, as well as they gain confidence for performing speaking task.

**Common problems for teaching pronunciation**

In a language classroom, many difficulties occur at the time of teaching pronunciation. Some students are able to identify difficulties to learn pronunciation, as others students are not. In this case, the teachers must determine the challenges to which the fact of teaching pronunciation is exposed. This section focuses on three specific challenges based on sociocultural factors.
Challenges in accent and intonation teaching and learning by sociocultural factors in students and teachers: According to Field (2005) language students show specific accent and intonation issues of their native language in their pronunciation of the second one, due to the fact that they do not neutralize those accents, which are caused by regionalization or cultural issues, such as families who have mixtures of regional accents in their native language. Also, teachers who do not use standard English when they speak, or the same when teachers use their native language accents when they speak in English. Here, there is an example:

In Colombia context this phenomenon is more common because this country has a lot of different accents in contact together: paisas, costeños, opitas, pastusos etc., when students with different accents, get contact together in a language classroom, this phenomenon affects learning a correct pronunciation of English.

Errors and mistakes students make in pronunciation learning: According to Beare (2003), the errors and mistakes made by students are not only in writing, reading and listening, it occurs in pronunciation when they speak. Through the process of teaching and learning language, it is evident that students make mistakes by confusion of phonemes listened at time to repeat them, and if that difficulty is constant in the process of learning, the results of this phenomenon may be unsuccessful.

The last, common problem in a language classroom is what Vasquez (1987) called Spatial distractors which break the concentration of the students, what in pronunciation classes is especially evident in external factors such as the images that come in the classroom through the windows, and the noise which come from outside of classroom.

To conclude, all the ideas before give us a linguistic strategy for teaching pronunciation of a foreign language, taking into account the context of the bilingual education, the sociocultural factors that influence on the variation of pronunciation, and management of pedagogical tools. It is possible to improve, reproduce correctly, or neutralize many
phonemes, syllables of the words in learning pronunciation, using not only the implementation of meaningful concepts of target language, but also, the appropriate speech sounds of those concepts. Also, this chapter showed a short description about the skills regarding pronunciation of a language, and the requirements that language users must take into account to develop their language skills when they are in a speech act or in a language pronunciation class.
Literature review

In order to develop the project, it is necessary to analyze studies that are related to the topic, in this case, the use of lyrics in teaching pronunciation. This project relates to the importance of using songs in the English classroom. A research conducted by Nuria Villalobos (2008) analyzes the importance of using songs in the English classroom and the implementation of songs in teaching pronunciation. The information was collected through a survey answered by sixty students from Universidad de Costa Rica.

The research provided evidences that “With songs and other related activities, teachers can help their students distinguish difficult sounds and improve their production. This enables learners to be more aware of the importance of having clear pronunciation in English and practice it while having fun” (Villalobos 2008).

The author concluded that using songs in a class could be used as a source of entertainment and increase the interest of the learners; in addition, the learner is exposed to new vocabulary from the target language while being in a relaxed atmosphere.

To sum up, it has can be stated that the use of music in second language learning provides advantages like creating an environment in which learners are engaged and the exposition to new vocabulary by using authentic material (lyrics of songs ). The awareness of those advantages provides consciousness of the effectiveness of including music in the lesson.
Methodology

In this section of the project, all the aspects concerning the context, participant, design, reflection and resources utilized in this project are described by specifying all the elements that were implied to conduct these classes. In that sense, this comes to be the basis for the procedures followed by the practitioners during the execution of the project.

Context

The institution in which this classroom project was conducted was the public high school Institución Educativa Suroriental in Pereira Risaralda, which works under the standards established in the document “Estándares básicos de competencia en lenguas extranjeras, (guía 22)”. The project was developed with an eleventh grade group. The schedule of the institution for English classes consisted of three hours divided into two sessions of one and two hours. Furthermore, English in the institution is guided by the Communicative perspective of Language teaching. In this perspective, the main goal is the improvement of the communicative skills.

The syllabus for the lessons was based on the contents and competences established by the in-service teachers of the department of English of the institution, who, at the same time, take as base the standards of the Ministry of Education. The lessons included the linguistic, pragmatic and sociolinguistic competences.

Participants

The learners who attended the lessons were nineteen teenagers whose ages ranged from fifteen to eighteen years old. Those students were from sectors placed in low social strata; they belonged to the rural and urban area of the city. One defining characteristic of these learners is their placement in “vulnerable situation”, thus they do not have economic resources to buy the student’s books or other materials required for an efficient process.
Data collection

During the data collection stage, the practitioners were in charge of the design of the lessons, the execution of the classes and the reflection on the effects of the development of this project in each lesson. One member of the classroom project group was in charge of conducting the lessons, in the role of pre-service teacher while the other member observed and took notes in a journal in order to reflect on what was observed during the lesson. The two members of the group were in charge of selecting and adapting the materials that were used during the lesson, as well as designing the lesson plans.

Design

The design for the lessons consolidates its base on the three stages’ methodology stated by Thornbury (2006), which were described in the theoretical framework, and were implemented in the next sequence:

a. *Exposure* was provided by intense repetition of songs that evidenced, in their lyrics, the segments of connected speech to be taught in class, giving the students the opportunity to listen to a specific part of the audio many times, for them to try to identify the connected speech element that was the focus of the class. In some occasions they were asked to write down or repeat to a partner what they heard during this stage.

b. In the *Instruction* stage, worksheets with the lyrics of the song chosen for the class were given to learners. The lyrics had some gaps to be filled (see appendix 2) while students listened some more times to the specific part of the song which contained the missing element. After this had been done, the complete script of the lyrics was projected in a television for students to identify which parts had been identified correctly, and which ones had not.
Finally, an explicit instruction about the element of connected speech that was the focus of the lesson was developed by the pre-service teacher.

c. During the *Practice* role-plays and face to face conversations among student and pre-service teacher were developed. Students were asked to prepare role-plays in which they assumed roles that got them to have a conversation which contained the element of connected speech that was studied; the scripts of the conversations were designed by students in couples with the monitoring of the pre-service teacher, and finally performed by each couple in front of the group. In addition, some controlled face to face conversations among student and pre-service teacher were accomplished, in which each student responded some questions to the pre-service teacher that had been previously practiced with the elements of connected speech.

In this process the learner is exposed to songs and has to pay special attention to new sounds, trying to internalize and reproduce them into the brain. After, learners have to practice new sounds by producing and repeating, reading and thinking aloud, and giving their vocal and facial muscles the ability to pronounce the elements of pronunciation taught in the lesson.

**Resources**

The resources used to implement this classroom project were the mainly worksheets with lyrics of songs. Additionally, the students had access to bilingual and monolingual dictionaries Oxford Pocket. In terms of gadgets the classroom counted with speakers, as well as a Smart TV and a laptop. The pre-service teacher counted with an acrylic board and markers. In addition, the classes were planned based on the Standards established by the National Ministry of Education in “Guía No. 22 Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés”.
Reflection Stage

In the stage of collecting and reflecting on the data, the reflection was done by observation and reflection reports; thus, one member of the group was in charge of observing the lesson and focusing on different aspects of the class to highlight the reaction to the input (Exposure and Instruction) and results evidenced in the production (Practice), and registering it in an observation report. Also, the observer registered the production as evidenced in terms of positive and negative aspects. The two members of the group analyzed the data to determine the positive elements of the implementation and the aspects that needed improvement, and also they wrote the reflection reports.
Results

Lesson planning:

A strength found was the inclusion of drilling in the procedures of the lessons, which helped students reinforce the pronunciation of specific patterns of connected speech. This was evidenced in the stages of exposure and practice due to the constant exposure to repeated units and the accurate reproduction of these units by most students. For instance, the students were exposed to the song *I wanna love you* by Bob Marley, which includes the contraction of *want to* (*wanna*). The focus was the repetition of the parts in which *wanna* was used in order to have students reproduce it in a speaking activity. The result of this activity was that they proved to use the contraction accurately. This indicates that repeating specific patterns of connected speech provide students with opportunities to appropriate them, so they can use them in speaking tasks.

On the other hand, a challenge evidenced was the absence of a plan B when using technological gadgets. This was evident when we were not able to use a resource as it had not been previously booked, and we had to improvise the stage of exposure. For instance, in lessons five and six the tv could not be used on the grounds that the remote control, which was essential for its use, was not available and the lyrics could not be projected. This indicates that for each implementation in which technological gadgets are needed, there must be a plan B in case they do not work correctly.

A challenge settled was that assessment instruments were not used in order to check students’ performance. This was manifested in the fact that achievement of the goal was measured only by the subjectivity of the pre-service teacher. One example of that was when giving personal information in a face to face conversation with the teacher; the correct use of the contraction *I’m* by the students was determined only by the teacher’s perspective. For that reason, it is not possible to determine, objectively, if students
reached the goal of re-producing connected speech patterns. It might be concluded that objectivity in assessment requires a careful design of evaluation instruments.

Classroom management

A strength found was that seating arrangement allowed students to perform better in listening exercises as it reduced the possibility of deconcentration. During the implementation, it was perceived that orderly rows allow learners to be more concentrated in listening exercises than in a horseshoe. This is supported by the comparison between participants’ performance in listening exercises when they were seated in a horseshoe and when they were seated in orderly rows. Thus, in the horseshoe they started showing faces of confusion to each other, which caused a collective sense of non-understanding, and only four students could successfully complete the exercise, while thirteen students could complete a similar exercise when they were seated in orderly rows.

Institutional limitations

A strength settled in term of institutional limitations was having a TV set in the classroom, which facilitated the presentation of pronunciation patterns. This was manifested in events such as the use of the television in order to present the lyrics and to reproduce the songs. This was evident in the exposure stage of the lessons, in which the tv was the main resource to present information to students. It may be taken as an advantage for the process on the grounds that it facilitated the encouragement of auditory and visual learners, and it saved costs in materials.

Personal Growth

A strength found in term of personal growth was the awareness that we got in terms of connected speech. This has been manifested in the incorporation of connected speech patterns to our own discourse. Some examples of it were the way we pronounce now the /s/ at the beginning of words, and the pronunciation of y after a t or a d. Based
on the previous statement, we discovered that teaching something may reinforce its appropriation.

**Material design:**

A strength found when using songs as material, is the ease of access to them. These can be found and downloaded in a fast and easy way from the internet. There is a variety of pages of music as "http://www.youtube.com" in which music is not only available to be heard but also to be downloaded. Also from the cell phone, we were able to download the songs through applications of "Google Playstore" such as "Play Music". This indicates that having available a computer, tablet or a cell phone with internet connection, you have access to songs that can be used as material for the classroom.

On the other hand, a challenge found was that the worksheets did not vary in terms of design and task. All the worksheets had the same outline, as well as, all of them demanded the task of gap filling. During the instruction stage of all the lessons taught, students were given similar worksheets that only varied in content, but the structure and the exercise to be developed was the same. This led us to assume that the design of the worksheets evidenced a lack of creativity.

**Students Responses:**

A strength found was that most of the students expressed a desire to participate actively in some sections of the session that involved the use of music. It was clear in their high enthusiasm towards the use of songs that they liked. Most of them were interested in knowing what the lyrics were about, and their facial gestures expressed satisfaction of knowing what songs meant. One example that evidenced this, was when the songs were played on the TV, and learners said: “-profe, qué quiere decir esta partecita?, -repitala, porfa! -puedes dejar la canción mientras realizamos la actividad?-profe quién canta y cómo se llama esa cancion?”. Many of the students made the activity
of filling the gaps while they listened to the songs. It may indicate that the use of songs in class can stimulate positively the behaviour of the participants.

However, one challenge settled in relation to students’ responses was that using some genres of song in class of pronunciation could have negative impact in the likes and dislikes of the students. One example was when songs were played and some students expressed that they did not like these genres, they said “No, no eso no, ponga otra cosa!” Also those students did not work with other partners who accepted the song. This affected the interaction among them. It indicates that teachers must make a list of songs in which students can select the most favourite for them; in this way, set a list of songs that all the group can find fun without affecting the learning objectives of the lesson and the attitude of the students.

**Linguistic outcomes**

A strength found was that the feature of connected speech known as contraction was evidenced in students’ performance during the practice stage. Students’ productions in the impersonation of role plays and face to face oral interactions with the teacher evidenced that they were able to connect words in specific parts of their speech when these had been previously studied and prepared. This could be identified in an speaking exercise in which students were asked questions about their personal information by the pre-service teacher, and most of them could use correctly the contraction I’m, when answering questions such as *Where are you from?*, or *What’s your profession?*. For this reason, it might be concluded that contraction is captured and reproduced by students when they have several chances to practice (see appendix 3).

On the other hand, a challenge found was that the feature of connected speech known as *h-deletion* was difficult for students to comprehend. More than half of students manifested that they had been taught that the letter *h* sounds like the phoneme /ʃ/, what
directly contrasted with this new concept, and it made difficult for them to know when to pronounce it and when not to do it. That was evident in a role-play in which students had to use the object pronouns *him* and *her* after some verbs in order to let *h-deletion* be evident, but more than ten students not only deleted the *h* in those cases, but also in other words such as *hospital, hungry hotel* among others. This lead us to conclude that, when the sound of a phoneme contrasts depending on suprasegmental aspect or segmental aspects of pronunciation, learners may feel confused about the use of this phoneme (see appendix 4).
Conclusions

First of all, it can be concluded that teaching pronunciation is a complex work that entails many aspects that teachers must take into account before planning a lesson. These aspects can be taught unit by unit in the exposure stage, but in the stage of production, they should be involved in a general way. This means that, explaining how phonemes of the vowels and consonants sound is important, but there is also a need to describe and demonstrate how these may be contracted, linked or omitted in a common speech act, so that students have an idea of how to reproduce those phonemes altogether in their own speeches.

Secondly, we can state that the use of lyrics of songs as a means to teach connected speech is complex due to the fact that they must be selected according to the linguistic patterns to be taught and should fit students’ preferences. This means that the song to be used should have at least one sample of the unit of connected speech that learners are supposed to learn. Furthermore, it might be beneficial for the process that the musical genres are selected collectively with students before being included in each lesson so that these do not affect the attitude of students in a negative way. From this we can conclude that although lyrics represent a useful tool to teach connected speech, finding lyrics that fit the linguistic pattern to be taught and students’ preferences is not that easy.

Thirdly, we can infer that playing songs and showing their lyrics is a strategy that allows the teacher to prompt the different types of intelligences in the classroom. Auditory audience is involved when music is played as some melodies or rhythms stimulate positively those who prefer the activities in which their listening skills are reinforced. In the same way, the musical lyrics shown through visual input on the television or an electronic device has a positive impact on students who prefer to develop tasks that have images, colors or shapes.
In addition, this type of deployment requires the use of new technologies or electronic devices for showing the lyrics and playing the songs. Those gadgets should be included as a tool for implementing the audio-visual materials in a fun way. For example, playing different images on the TV that accompany lyrics and allow students to use them and interact with them. The key is that both teachers and students use these devices correctly, through the projection of different audio-visual materials, that promote practice exercises such as the fill in the gaps; this may be another alternative to not only use the board in the classroom. Furthermore, this tools can be used by students outside the classroom for reviewing the songs and the lyrics by the use of their cell phones, laptop or tablets.

In terms of learning, it could be concluded that music can stimulate positively or negatively learners’ attitude in the class depending on their preferences. While the use of some musical genres makes students feel excited and interested to participate in the activities, there are other genres that produce boredom and lack of interest on them. It is necessary to know the musical preferences of students in order to make a right choice in the selection of the songs.

However, it is important to take into account the English level of the students in this process due to the fact that some elements of connected speech may represent a complex aspect for students with a low level. Then, it is significant to bear in mind the Estándares para la enseñanza de la Guía 22 el “Reto” in order to be coherent with the linguistic proposal and capabilities of students to appropriate these patterns of pronunciation, according to their level of language, as suprasegmental features might be difficult to internalize by students in this context.

Finally, it can be said that lyrics help students to raise awareness of connected speech patterns, but such patterns are, sometimes, hard for some students to reproduce.
This means that many units of connected speech can be found into lyrics of songs, and those units can be recognized and understood by students, but at the moment of students including them in their own speech, some might find it very challenging.
Appendices

Appendix 1

Make it burn them **Skrillex**
feat. **Damian Marley**

We mash up the place
Turn up the bass
*And* make them all ____ fun
A-we ablaze the fire
Make it burn them
Appendix 2

Happy (From "Despicable Me 2")
Words by William
It might seem crazy what ___ about to say
Sunshine she’s here, you can take away ___ a hot air balloon, I could go to space
With the air, like I don’t care baby by the way
Because ___ happy
Clap along if you feel like a room without a roof
Because ___ happy
Clap along if you feel like happiness is the truth
Because ___ happy
Clap along if you know what happiness is to you
Because ___ happy
Clap along if you feel like that’s what you want to do

Here come bad news, talking this and that
Yeah, give me all you got, don’t hold back
Yeah, well I should probably warn you I’ll be just fine
Yeah, no offense to you, don’t waste your time
Here’s why

Because ___ happy
Clap along if you feel like a room without a roof
Because ___ happy
Clap along if you feel like happiness is the truth
Because ___ happy
Clap along if you know what happiness is to you

Because ___ happy
Clap along if you feel like that’s what you want to do

Happy, bring me down
Because ___ happy
Clap along if you feel like that’s what you want to do

Because ___ happy
Clap along if you feel like happiness is the truth
Because ___ happy
Clap along if you know what happiness is to you

Because ___ happy
Clap along if you feel like that’s what you want to do

Happy, bring me down
Because ___ happy
Clap along if you feel like that’s what you want to do

Because ___ happy
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Clap along if you know what happiness is to you

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Clap along if you feel like that’s what you want to do

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Because ___ happy
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Because ___ happy
Clap along if you know what happiness is to you
Because ___ happy
Clap along if you feel like that’s what you want to do
### Appendix 3

#### UNIVERSIDAD TECNOLÓGICA DE PEREIRA
Licenciatura en Lengua Inglesa
Autonomous Teaching Practicum
GENERAL PLANNING INFORMATION

<table>
<thead>
<tr>
<th>INSTITUTION:</th>
<th>Branch:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institución Educativa Suroriental.</td>
<td>Boston.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NAME OF THE PRACTITIONER:</th>
<th>In-service teacher:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebastián Arcila Ramírez</td>
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</table>

<table>
<thead>
<tr>
<th>GRADE &amp; GROUP:</th>
<th>ROOM:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-A</td>
<td>29</td>
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</table>

<table>
<thead>
<tr>
<th>TIME TABLE:</th>
<th>LEVEL OF LEARNERS (CEF)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday 6:30 to 7:25</td>
<td></td>
</tr>
<tr>
<td>Friday 6:30 to 8:20</td>
<td>NUMBER OF LEARNERS:</td>
</tr>
<tr>
<td></td>
<td>19</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>AVERAGE AGE OF LEARNERS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-18</td>
</tr>
</tbody>
</table>

#### GENERAL DESCRIPTION OF THE CLASSROOM:

The classroom is big enough for the amount of students which is really small. There are big windows so light is able to come in freely. There are some posters on the wall about interesting topics. There is a big TV and a speaker that will be working after holy week.

#### PROFILE OF THE LEARNERS:

They are from 16-18, some of them are a little bit committed with the subject, and some others are not. There’s a group of three girls who are speaking while others are participating. It is hard to have them to speak in English. Most of them are not very enthusiastic.

#### GENERAL OBSERVATIONS:

#### LESSON PLAN

<table>
<thead>
<tr>
<th>Date of the class:</th>
<th>Class Number:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 11/03/2016</td>
<td>3</td>
</tr>
</tbody>
</table>

**AIM:**

At the end of the lesson the Students will be able to provide some personal information, and to use the verb to be for formulating basic questions about personal information.
Also, getting to know each other, establishing ground rules, and testing students’ levels will be set as objectives for the class. Furthermore, some basic structures will be reviewed such as verb to be in present.

Estándares Básicos de Competencias (MEN):

Estándar General:
- Participo en conversaciones en las que puedo explicar mis opiniones e ideas sobre temas generales, personales y abstractos

Estándares Específicos
1. Escucha: Entiendo instrucciones para ejecutar acciones cotidianas. 1, 2
2. Lectura: Identifico palabras clave dentro del texto que me permiten comprender su sentido general. 1, 2
3. Escritura: Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo.
4. Monólogos: Utilizo un vocabulario apropiado para expresar mis ideas con claridad sobre temas del currículo y de mi interés. 1, 2

Indicadores de logro:

Assumed Knowledge:
None

Materials:
M&Ms, marker, board, balloons, papers with questions, masking tape, recycle paper, songs sheet, and computer.

<table>
<thead>
<tr>
<th>DAY/STAGE/ACTIVITY/TIME</th>
<th>PROCEDURE TEACHER AND LEARNER ACTIVITY</th>
<th>ANTICIPATED PROBLEMS AND PLANNED SOLUTIONS</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Check attendance (6:30-6:35)</td>
<td>*Use the list in order to check who attends the class on time and who does not.</td>
<td>*They do not know any color. Do the review longer and deeper.</td>
<td>*This activity was engaging for them; although they are teenagers, candies still motivate them.</td>
</tr>
<tr>
<td>*Warm up (6:35-6:45) Colors</td>
<td>*M&amp;Ms *Ask Ss to stand up and make two lines. *Use tops of different colors to form the two groups. *Remember the colors with them. *Review spelling on the board. *Erase the board. *Show Ss the M&amp;Ms.</td>
<td>*They are shy. Motivate them with the points. *They refuse to participate. Ask them to sit down.</td>
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<tr>
<td></td>
<td>*Explain the rules of the game.</td>
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<tr>
<td><strong>Engage – Color balloons.</strong> (6:45-7:00)</td>
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<td>----------------------------------------</td>
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<tr>
<td>**You show an M&amp;M and they pass the voice until the first one. **That person must go and take the marker and write the color on the board. **If it is right, the group will have a point. ** The winners will have an extra point for a quiz.</td>
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<tr>
<td>Ask Ss to make a round table, keeping their groups.</td>
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<tr>
<td>Pick up the balloons.</td>
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<tr>
<td>Ask some Ss to inflate them.</td>
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<tr>
<td>Paste balloons on the board.</td>
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<tr>
<td>Explain the instructions: Assign a number per S in each group. So that they have a pair in the other group.</td>
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<tr>
<td>Say a color and a number.</td>
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<tr>
<td>Ss with that number must run and catch the correct balloon. *Then, S pops the balloon and writes on the board the question that is inside.</td>
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<tr>
<td><strong>Questions are:</strong></td>
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<tr>
<td><em><strong>What’s your name?</strong></em></td>
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<tr>
<td><em><strong>Where are you from?</strong></em></td>
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<tr>
<td><em><strong>How old are you?</strong></em></td>
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<tr>
<td><em><strong>What’s your profession?</strong></em></td>
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<tr>
<td><em><strong>What’s your nationality?</strong></em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em><strong>Where do you live?</strong></em></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><em><strong>How do you feel today?</strong></em></td>
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<tr>
<td>*If S gives an appropriate answer to that question, his/her group has a point. Each group has the opportunity to answer the question, but they will only have half point if they give the good answer.</td>
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<tr>
<td>Ask Ss to write down on their notebooks the questions and the answers from the board.</td>
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<tr>
<td><strong>Give students the worksheet Happy.</strong></td>
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<tr>
<td><strong>Play the song Happy by Pharrell Williams.</strong></td>
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<tr>
<td><strong>Ask them to fill the gaps with whatever they understand.</strong></td>
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<tr>
<td>Threat them with boring classes.</td>
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<tr>
<td>*If they fight for the balloon. Call their attention. Get them out of the game.</td>
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<tr>
<td><strong>This activity is very noisy. Students get very excited, and the balloons’ explosion cause a great noise. A teacher from another classroom came to ask for silence.</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Study – Write from the board.</strong> (7:00-7:10)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I’m</strong></td>
</tr>
<tr>
<td><strong>Exposure</strong> (7:10-7:25)</td>
</tr>
<tr>
<td><strong>Instruction</strong> (7:25-7:40)</td>
</tr>
<tr>
<td><em>Most of them are familiar to the topic of personal information. Many of them know what the questions mean, but only few know how to answer them correctly.</em>*</td>
</tr>
<tr>
<td><em>Ss took notes in a very judicious way.</em>*</td>
</tr>
</tbody>
</table>
**Practice**

(7:40-8:20)

**After some of them show what they understood, project the lyrics on the television for them to realize how the sentence is.**

**Elicit if they know about the contraction I’m.**

**Explain about the phenomenon of contraction that occurs between the pronoun I and the conjugation am of the verb to be (I’m).**

**Project different sentences that contain the contraction, and read them aloud for students to take you as sample.**

**Ask Ss to work in pairs and ask the questions previously studied to each other.**

**Tell them to practice by reading the answers first, and after that, answering without the notes, so that they try to learn the answers by heart.**

**Tell Ss to use the contraction I’m when they answer.**

**After 15 minutes of practice, call Ss one by one and ask the questions to them, in order to check if they reproduce well the contraction I’m.**

**Monitor their practice as some of them may start doing something different things.**

**A great amount of students recognized the contraction I’m when it was pronounced by the singer.**

**Some Ss know the song, and they are singing it.**

**Most Ss know about the contraction I’m. They manifest that this is something they have studied plenty of times before.**

**Many Ss are still singing the song, it seems to be very sticky.**

**Ss finished very quickly practicing the questions, then, I had to tell them to practice again and again, as it would be graded.**

**Most of students reproduce correctly the contraction I’m.**

---

**EXTRA-CLASS WORK, ANNOUNCEMENTS, THINGS TO CONSIDER:**
| Quiz of irregular verbs for next class. Sheet with favorite songs in English. |
Reflection # 3

Students were able to reproduce correctly the feature of connected speech known as contraction, specifically the contraction between the personal pronoun I and the conjugation am of the verb to be (I’m). During the practice stage (Thornbury, 2006), it was clearly identified by the pre-service teacher and by the observer that most of students correctly reproduced such contraction. They answered to questions as Where are you from, and How old are you?, and in the answers, the correct use of the contraction in utterances like I’m from Pereira, or I’m 17 years old was evident. There are two possible reasons for this to have happened, they are:

First of all, during the exposure stage (Thornbury, 2006), students were exposed to repeated reproductions of a song with two important characteristics: 1. the song is very sticky, and 2. the contraction I’m was present in the chorus of the song, which was the stickiest part. From this, it can be inferred the amount of times that the connected speech pattern is present in the lyrics, may represent an important factor in the appropriation of such pattern by students. Furthermore, it may be said that the impact of the song on students likes can be determinant in the success of this technique.

On the other hand, the previous knowledge of students may have, also, played an important role in the appropriation of the contraction. In one part of the class, students manifested that they have been taught that pattern plenty of time in the past, and they demonstrated it when the facilitator elicited previous knowledge, and some students answered to personal information questions using the contraction.

All in all, different factors, such as previous knowledge and the material used in the exposure stage, influenced the results of the class, and they were determinant in the appropriation of the contraction I’m by students. Furthermore, the success of such
appropriation was evident in the *practice* stage, and led the pre-service teacher, and the observer, to determine that students were using the contraction in a correct way.
Appendix 4

**INSTITUTION:**
Institución Educativa Suroriental.

**Branch:**
Boston.

**NAME OF THE PRACTITIONER:**
Sebastián Arcila Ramírez

**In-service teacher:**
Alvaro Andres Montaño

**GRADE & GROUP:**
11-A

**ROOM:**
29

**TIME TABLE:**
Tuesday 6:30 to 7:25
Friday 6:30 to 8:20

**LEVEL OF LEARNERS (CEF):**

**NUMBER OF LEARNERS:**
19

**AVERAGE AGE OF LEARNERS:**
16-18

**GENERAL DESCRIPTION OF THE CLASSROOM:**
The classroom is big enough for the amount of students which is really small. There are big windows so light is able to come in freely. There are some posters on the wall about interesting topics. There is a big TV and a speaker that will be working after holy week.

**PROFILE OF THE LEARNERS:**
They are from 16-18, some of them are a little bit committed with the subject, and some others are not. There’s a group of three girls who are speaking while others are participating. It is hard to have them to speak in English. Most of them are not very enthusiastic.

**GENERAL OBSERVATIONS:**

**DATE OF THE CLASS:**
Friday 18/03/2016

**CLASS NUMBER:**
5

**AIM:**
At the end of the lesson the student will be able to talk about others by the use of some verbs, plus the object and subject pronouns.
Estándares Básicos de Competencias (MEN):

Estándar General:

- Participo en conversaciones en las que puedo explicar mis opiniones e ideas sobre temas generales, personales y abstractos

Estándares Específicos

5. Escucha: Identifico personas, situaciones, lugares y el tema en conversaciones sencillas. 2, 3
6. Lectura: Identifico palabras clave dentro del texto que me permiten comprender su sentido general. 1, 2
7. Escritura: Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo.
8. Monólogos: Utilizo un vocabulario apropiado para expresar mis ideas con claridad sobre temas del currículo y de mi interés. 1, 2

Indicadores de logro:

Assumed Knowledge:
Colors, personal information questions and answers with first and second person.

Materials:
Marker, board, flashcards, TV, worksheet.

<table>
<thead>
<tr>
<th>DAY/STAGE/ACTIVITY/TIME</th>
<th>PROCEDURE TEACHER AND LEARNER ACTIVITY</th>
<th>ANTICIPATED PROBLEMS AND PLANNED SOLUTIONS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Check attendance</td>
<td>*Use the list in order to check who attends the class on time and who does not.</td>
<td>**If their vocabulary is very limited, ask them to work in pairs, or give them categories that are part of general knowledge and which words can be even the same in English as in Spanish.</td>
<td>**For this kind of activities, it would be good to let students use a bilingual dictionary.</td>
</tr>
<tr>
<td>(6:30-6:35)</td>
<td>*Stop</td>
<td>**Next time, a power point presentation would not only be easier to work but also more engaging.</td>
<td></td>
</tr>
<tr>
<td>*Warm up</td>
<td>*Tell students you are going to warm up with an activity similar to the game “stop”. Then ask them to name five items of different categories.</td>
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<tr>
<td>(6:35-6:45)</td>
<td>**The first S to write down the five items says stop, and if his/her items are right s/he has a point.</td>
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<tr>
<td>*Engage</td>
<td>*Show some sentences that contain subject and object pronoun. (I love you, you like me, among others)</td>
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<tr>
<td>(6:45-6:50)</td>
<td>**Ask Ss to describe what happens in a picture so that they</td>
<td></td>
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<tr>
<td>*Study</td>
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</tbody>
</table>

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### (6:50-7:00)

- **Speech**
  - Have to use both kinds of pronouns.
  - Write on the board the lists of object and subject pronouns.
  - **Ask Ss to write on their notebooks.**
  - **Do a drilling repetition, for Ss to recognize how these pronouns are pronounced.**
  - Explain on the board how each one is used.
  - Play the song *Make it bun them* by Damian Marley ft. Skrillex.
  - **Ask students to mark from the lists those pronouns that they hear in the song.**
  - **After 1 minute of the song, stop it and ask Ss to tell you the pronouns they identified.**
  - **Play it again and repeat the action.**
  - Now, focus Ss’ attention on the part of the song that says “make them all have fun”
  - **Give students the worksheet *Make it bun them.*
  - **Ask them to fill the gaps with whatever they understand.**
  - **After some of them show what they understood, project the lyrics on the television for them to realize how the sentence is.**
  - **Explain about the phenomenon of h deletion that occurs in that sentence.**
  - **Explain that it also happens sometimes with the object pronouns, as when native people use them after a verb (as normally), most of times they do not understand the**

### (7:00-7:10)

- **Exposure**

### (7:10-7:25)

- **Instruction**
  - **If they reject because the song was played in a previous class, explain it is because of the linguistic elements that the song has and fix perfectly the gap, some others were able.**
  - **Although some students were not able to identify the word that should fill the gap, some others were able.**
  - **Some of them seem to have understood well what it was about. However, there are some others who look very lost.**
  - **Very few examples. The in-service teacher did not check understanding.**
  - Ss quietly formed the couples.
  - **They seem to understand the situation.**

### (7:25-8:20)

- **Practice**
not pronounce the phoneme of the *h*.

**Write some examples on the board.**

**Ask Ss to form couples. And tell them to number themselves from 1 to 2.**

**Give Ss the next situation:**
***You became friends because you have a friend in common. Student number 1 sees the friend in common every week, but student number 2 has not seen him/her for more than six months. You meet in a bus and you start talking about your friend in common, so student number 2 starts asking questions about the person, and asks student number 1 to give some messages to the friend.***

**Tell them to have at least 10 interventions per person.**

**Tell them to use the objects pronouns him/her as you explained before. Plus some other words that start with *h* for you to check if they understood the *h*-deletion feature of connected speech.**

**Give them 30 minutes to write and prepare the dialogue.**

**Ask each couple to come to the front of the classroom and perform the situation explain it in Spanish.**

**If they do not have enough vocabulary, tell them to use the dictionary.**

**Some Ss lasted too much planning the conversation.**

**Some of them are confusing the use of the *h*-deletion as they are using it not only for the pronouns, but also for other words such as hospital or hotel.**

**EXTRA-CLASS WORK, ANNOUNCEMENTS, THINGS TO CONSIDER:**

Quiz of irregular verbs for next class.
Reflection # 5

Students had some problems to reproduce correctly the feature of connected speech known as *h-deletion*. It was evident in the Practice stage (Thornbury, 2006) that more than half of the group was confused about when to delete the *h* at the beginning of the words, and when to pronounce it. They were supposed to delete the *h* in the object pronouns *his* and *her* after some verbs, like for example in *give her, tell him, ask her*, among others, but many of them did not do it. It might have been the effect of a weak development of the Instruction stage (Thornbury, 2006).

They main problem that could have caused the wrong use of *h-deletion* by students was that in the Instruction stage, the part of the lyric that was the focus of attention presented the feature in the word *have*, and, in the Practice stage, students were asked to use it with the personal pronouns *him* and *her*; that may have caused confusion to students. In relation to this, Thornbury (2006) suggests to focus on specific features of the discourse, and what was evidenced in this lesson suggests that in contexts like this, it is not very fruitful to use different vocabulary along the stages.

In addition, the fact previously described leads us to infer that as a feature of connected speech can occur in many different connections, there is a need to give a more intense instruction and provide more opportunities to practice than the ones given in the class. Also, instruction should be given before, during, and after practice.

To sum up, it can be stated that there is need of intense explicit and implicit instruction for students to appropriate the features of connected speech and reproduce them in their own discourse. A possible reason for this is the great number of possible word connections in which one of those features can happen.
References


Lechowska, B. (2005). *Teaching English Phonetics and Phonology in Colombia*, Universidad Industrial de Santander, Bucaramanga, Colombia


