

# LEARNING UNIT.

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# MOVIES

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## **INTRODUCTION**

### **JUSTIFICATION**

My monitoring teacher asked me to use Movies as the main topic of the unit since it was in her planning. This learning unit is designed for students of EOI, 1<sup>st</sup> Advanced level.

I am not going to talk about key competences because in EOI they are not present, but all time it is make reference to the proper skills in languages: reading, writing, speaking and listening.

My learning unit consists of three lessons, 135 minutes per lesson. I could implement the two first lessons consequently I could make an evaluation of my teaching and about the learning process. However, my lesson 3 could not be implemented, it is only an ideal unit, so I could not assess it.

### **CONTEXTUALIZATION**

My learning unit was for people of the 1<sup>st</sup> advanced level in the EOI, in Utebo. There were twelve students in my class from different ages and they remained at a medium/high level. They were extremely motivated in learning English, consequently, they participated and helped me with my teaching practice.

There weren't basic competences in the curriculum, so I will not explain the contribution to the key competences.

I had to use an interactive white board. I had never used this kind of tool before and it was absolutely amazing. Our teacher taught us the basis of this board for us to learn how we could design our activities using the IWB. Consequently, most of my activities which I implemented in my class were shown on the digital board. The implementation of activities is much more memorable with the use of the IWB since the input materials can be presented in many different ways, like photos, videos, Websites, texts, etc...and those can be modified instantly in class

Learning Unit. Movies.

In the EOI, the lessons are of two hours and fifteen min, they are too long and the teacher must work very much. I could implement only two lessons, but in my learning unit I have added a third lesson with other activities which I would have liked to implement.

In the EOI, the evaluation is at the end of the year so I couldn't make an exam for my students. My tool for assessment was my last task which I asked them, a film review, which should compile all their learning of the two lessons that I implemented. My teacher gave me a useful rubric to assess the writing activity.

### **ORGANIZATION OF LEARNING UNIT**

The learning unit is divided into three lessons; two of them were implemented in the EOI, while the third one could not be practiced. It is an ideal unit, which has some activities I would have like to implement with my students.

The lessons are of 135 minutes. This is the duration of lessons in EOI, so we had to adapt our lessons to this time. I have developed my learning unit just in three lessons due to their length.

Planning and designing of the learning unit was complicated and I had to change the sequence of the activities in order to give coherence to the lesson plan.

The three lessons have activities in relation to the four skills: reading, speaking, listening and writing. Each lesson has coherence with the next one, and the activities were developing in order to acquire the knowledge, to practice and finally to produce it.

The assessment of lesson 1 and 2 was made through a last task: a film review. Students should prove they learnt from the different tasks. The writing has to compile all aspects which students saw at lessons. The composition was assessed through a rubric given by our teacher in the EOI.

Classroom management was important in the organization of the learning unit and in the control of the full lesson as well.

The use of IWB, interactive white board was remarkable in the planning and organization of the unit, so the most activities were designed and subsequently shown on the digital board.

## LEARNING UNIT OF WORK

### OBJECTIVES

At the end of the lessons, students will be able to...

- ❖ Recognize vocabulary about cinema
- ❖ Speak more specifically about cinema
- ❖ make a distinction between positive and negative adjectives in relation to films
- ❖ Talk about likes and dislikes
- ❖ Understand accurately people talking about movies
- ❖ Identify different genres of cinema
- ❖ Learn the use of relative clauses
- ❖ Distinguish clearly between defining and non-defining relative clauses
- ❖ Improve their pronunciation /f/, /v/ and /b/
- ❖ Do definitions of words related to cinema
- ❖ Be able to write a good film review
- ❖ Use a correct register speaking about classic cinema
- ❖ Be able to read and understand properly a text about a film

### CONTENTS

- ❖ Vocabulary about movies
- ❖ Grammar: relative clauses
- ❖ Pronunciation activities: /b/, /v/ and /f/
- ❖ Authentic video activity
- ❖ Activities( 4 skills):
  - ❖ Reading
  - ❖ Listening
  - ❖ Speaking
  - ❖ Writing

### METHODOLOGY

Learning Unit. Movies.

Communicative approach was the most representative in my lessons. Oral interaction between teacher and students was present all time. Speaking English is one of the most important tasks to learn actually the language.

The comfort zone is vital for students, they need to feel relaxed, and therefore, they worked in pairs or small groups. I tried to focus my tasks towards group work, so, they spoke better and felt comfortable.

I tried to use English almost all the time, because in EOI students required it, but some explanations about relative clauses or even clear instructions to make tasks were in Spanish.

I gave feedback to the students all time but especially at the end of the activities. At the same time, I asked feedback from students, but they did not like to speak individually in front of so much people, consequently to get feedback from them was the hardest task I did.

Oral assessment is given all time in EOI, because interaction between teacher and students, and mainly, between students is always present. They preferred to talk to their partner to speak to the teacher, because as I said before they felt more comfortable.

I looked for and selected a lot of materials in the Internet and from student's books, which my teacher suggested me. I used all materials as support and subsequently I designed activities for my students.

### **EVALUATION CRITERIA**

- ❖ No evaluation at the end of the lessons
- ❖ Evaluation at the end of the year
- ❖ Oral assessment permanently given at class
- ❖ Last task: A film review (writing)
- ❖ Teacher gave us a rubric in order to assess the composition.

### **LESSON PLANS**

## LESSON 1

**135 minutes aprox.**

### Activity 1

#### Warm up

Introduction to the topic.

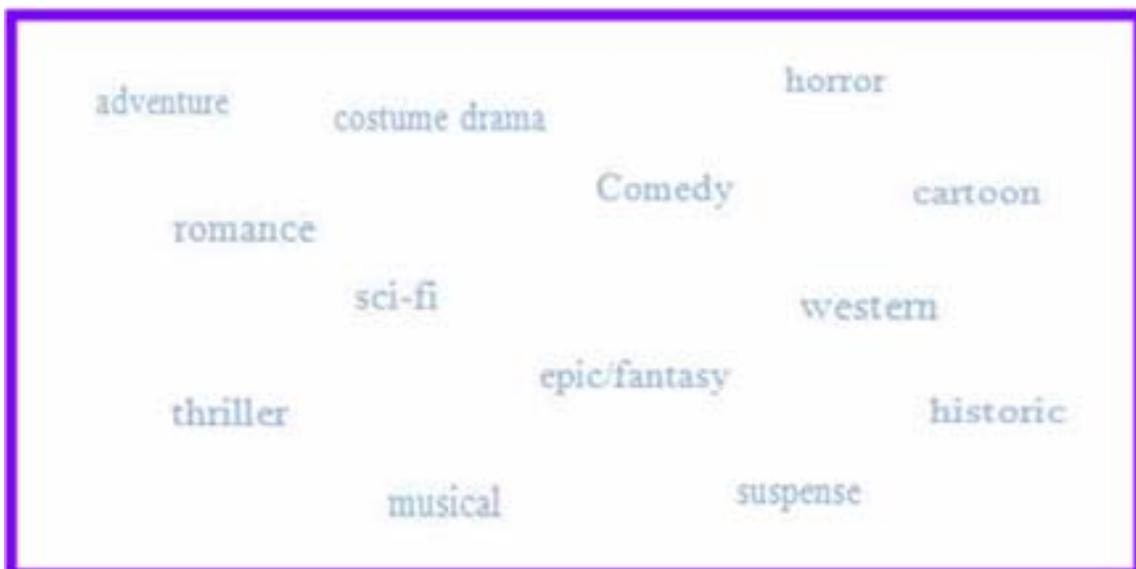
Brainstorm types of films. Questions:

What kind of film do you like?

Do you have a favorite movie or type of movie? (Genres)...

#### Procedure

**Teacher** directs **students** to the genres listed in the box and **students** should think of a recent film that fits into each of the categories.



#### Timing

15´

#### Skills



Learning Unit. Movies.

### **Listening activity**

How often do they go to the cinema?

#### Procedure

**Teacher** plays a cd with four people talking about their habits of cinema, likes and dislikes. And **teacher** gave to the **students** a worksheet with a box and they had to fill in the gaps with the habits of people who were talking.

**Students** listen to the cd and fill in the gaps into the paper. (Annexes 1: Worksheet.Pg.29)

Class audio CD's. *Natural English*, Students' book.

#### Timing

12'

#### Skills

Listening

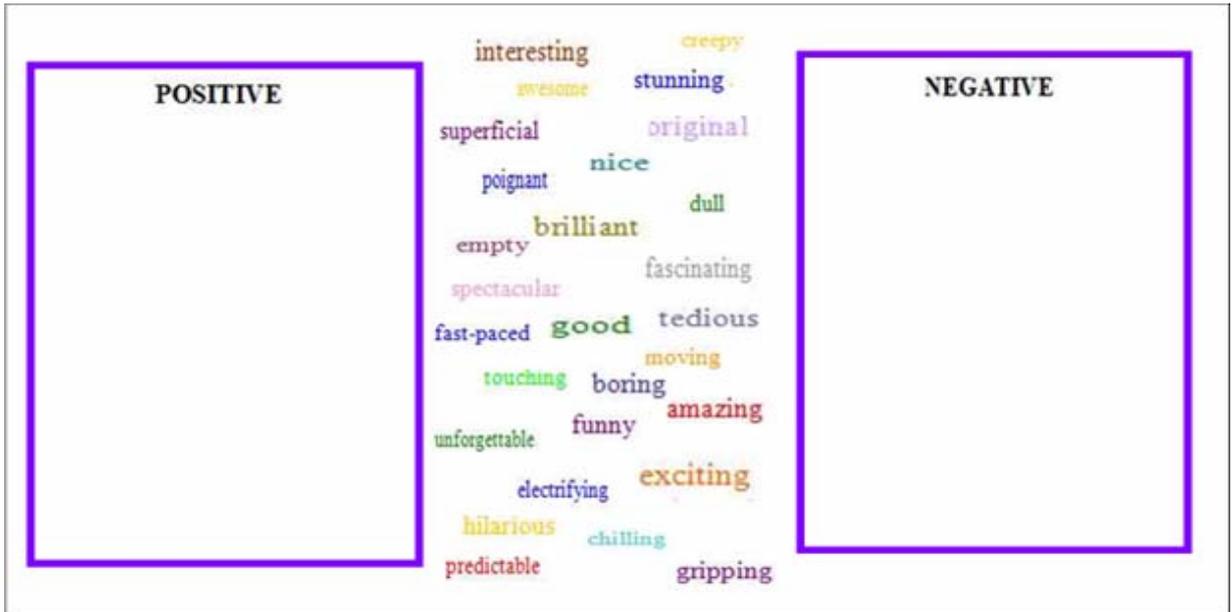
### **Activity 4**

#### **Adjectives.**

Positive or negative connotation?

#### Procedure

**Teacher** shows **students** the box in the IWB, and **students** have to distinguish between positive and negative adjectives. **Students** could think any example of film which has these features.



Timing

15´

Skills

Speaking

**Activity 5**

**Listening.**

Digital book. Students´ book, page. 16. *The Edith Bowman Show* and trailer of the film “*Let the Right One in*”

Procedure

**Students** read the information about a radio programme and answer some questions in the activity 1 b on their text book. Later **teacher** shows the trailer of the film “*Let the Right One in*”, in order to make an introduction or a pre-listening about the radio programme which they will hear and then **students** comment on their opinion about the film and **teacher** plays a film review about the film.

**Students** answer some questions on their books.

Timing

15-20´

Skills

Speaking, listening.

**Activity 6**

Learning Unit. Movies.

## Reading-speaking

“*Moulin Rouge*”. Review A and review B. (Annexes 1:Worksheets.Pg. 30-31)

### Procedure

- **Students** work in pairs. **Teacher** gives the texts for SS a and for SS b.
- **Students** read individually their texts and afterwards **teacher** gives some questions to talk about the reviews.(Annexes 1: Worksheets.Pg.30-31)
- **Students** exchange their opinions and they have to discuss if the statements given are true or false.

### Timing

15´

### Skills

Reading, speaking and listening

## Activity 7

### Speaking

Play a game. Guess the film!

### Procedure

**Students** work in groups (4 or 5 people). Each person in the group thinks a film which likes. One person describes his/her film and the other **students** ask question and then guess the film. All the **students** describe the film using some adjectives from previous activities.

**Teacher** shows on the IWB the next box:

#### *FORBIDDEN:*

- Title
- Characters´ names
- Names of actor or actress
- Setting
- Timing

Learning Unit. Movies.

15´

Skills

Speaking and listening

### Activity 8

#### Grammar

Relative clauses. Explanation of grammar.

Procedure

**Teacher** explains **students** the grammar about relative clauses, defining and non-defining.

**Students** practice the grammar with some copies. (Annexes 1: Worksheets.Pg.32-34).

Then **teacher** and **students** correct them together.

**Teacher** gives some worksheets for homework.

Timing

10´

Skills

Writing

## LEARNING OBJECTIVES

Learning Unit. Movies.

At the end of this lesson students will:

- Speak more specifically about cinema
- Recognize a film review
- Understand people talking about movies
- Learn the use of relative clauses

### **LEARNING OUTCOMES**

At the end of this lesson students will:

- Recognize the different genres of cinema
- Know new vocabulary related to movies
- Distinguish positive and negative adjectives to characterize films
- Be able to have a conversation about their likes and dislikes related to cinema
- speak about habits of cinema
- describe the plot of a film
- identify between defining and non-defining relative clauses

### **ASSESSMENT AND FEEDBACK**

In EOI there is not evaluation at the end of each lesson but oral assessment is permanently given at class. Teacher corrects the students both pronunciation mistakes and grammatical ones.

Teacher monitors each activity and gives feedback to students at the end of each of them. She tries to ask feedback from her students, but they are not usually receptive because they are shy or are afraid on speaking English.

Spoken interaction between students and among teacher and student is present at class all the time and teacher tries to take interest about students' likes and dislikes, consequently students speak openly about the topic.

### **EVALUATION OF TEACHING AND LEARNING PROCESS**

Learning Unit. Movies.

At the beginning of the lesson, I was a little bit scared of speaking English in front of so many people, but, it was amazing. I enjoyed the lesson immensely.

My main problem was the time, it is crucial to plan your lesson and to implement it. I also had some difficulty with the coherence of my lesson, and before implementing my activities I had to change the order of some of them.

I had some problems to get feedback from my students because they did not like to speak in front of their classmates; they preferred to work in pairs or small groups.

To give clear instructions to the development of the activities was complicated for me. I need to mature a more quiet, relaxed and even slow style of teaching because I speak very fast.

### **HOMEWORK**

I gave the students some copies about relative clauses for homework. They had to review the grammar on their students' book, in the language bank, page 146.

(Annexes 1: Worksheets.Pg.32-34)

## **LESSON 2**

Learning Unit. Movies.

**135 minutes aprox.**

### **Activity 1**

**Correction of exercises (homework).**

#### Procedure

**Teacher** corrects homework about relative clauses. All **students** participate and teacher does a short explanation of mistakes and answers any questions.

#### Timing

20´

### **Activity 2**

**Vocabulary. Half-Crossword. (Annexes 2: Worksheets. Pg. 35-36)**

#### Procedure

- **Students** work in pairs and **teacher** gives clear instruction in order to make correctly the activity.
- First stage of the activity: **Teacher** directs the **students** to the IWB and they must join definitions with the correct word. *Theater and Cinema*
- Second stage: **Teacher** gives the half-crossword to **students**; student A and student B and she explains the instruction to complete the crossword.
- Third stage: **Students** work in pairs. **Students** should give a definition to the words which appear on their half-crossword.
- Last stage: Correction between them.

## THEATER AND CINEMA

- |   |               |
|---|---------------|
| 1. All the actors in a film or play   | A. Screenplay |
| 2. Play or film with an exciting plot   | B. Soundtrack |
| 3. Music of a film  | C. Shoot      |
| 4. Words translated at bottom of screen   | D. Audience   |
| 5. Make available to the public   | E. Cartoon    |
| 6. People who watch a film or play  | F. Sequel     |
| 7. Famous actor or actress  | G. Release    |
| 8. Words of a song  | H. Subtitle   |
| 9. Follow-up to a story or film   | I. Lyrics     |
| 10. Person in a story   | J. Thriller   |
| 11. Actions and dialogue of a film  | K. Script     |
| 12. Stage or place where film is performed  | L. Character  |
| 13. Photograph something or make a film   | M. Cast       |
| 14. Animated film for children  | N. Dub        |
| 15. Dialogue of a film  | O. Star       |
| 16. To replace the original speech in a film/movie with words in another language | P. Set        |
- 

### Timing

15´

### Skills

Speaking and listening.

### **Activity 3**

**Reading.** *The van that drove through Braveheart...* (Annexes 2:Worksheets.Pg. 37.)

### Procedure

- First stage: Before reading. (Annexes 2: Worksheets.Pg.38-39). **Teacher** gives to **students** some sentences about mistakes in films. **Students** have to invent new mistakes. Spoken interaction between them.
- Second stage: While-reading. **Teacher** gives the text and **students** read it. In the same worksheet, **students** read some questions about the text.
- Third stage: **Students** work in pairs and they have to answer the questions about the text with a partner.

- Last stage: **Students** look for in the text some synonymous of some words.

Timing

15-20´

Skills

Reading and speaking.

**Activity 4**

**Pronunciation. Listening-speaking.**

Presentation of phonemes. BBC video .

<http://www.bbc.co.uk/worldservice/learningenglish/grammar/pron/sounds>

Procedure

- First stage: **Teacher** shows **students** a BBC video to introduce the phonemes /b/, /v/ and /f/, and **students** repeat the sounds.
- Second stage: **Teacher** directs the **students** to the digital board, and **students** must repeat the sentences on the IWB in order to practice the sounds in context.

PRACTICE THE PHOMENES IN  
CONTEXT









*"If you want to eat a fillet of fish, then you need to use a knife and fork."*









*"Vera will be driving a van to the village in the valley."*

- Third stage: **Teacher** explains the practice with the previous text (mistakes in films), and **students** should work in pairs. Student A and student B ( Annexes 2:Worksheets.Pg. 40-41). **Students** have to read the text to his/her mate and this one has to write down the correct letter filling the gaps in the text. **Students** make peer assessment.

Timing

20´

Skills

Reading and listening.

**Activity 5**

**Speaking.**

Let´s go to the cinema!

**GIVING REASONS FOR CHOICES**

I don´t like ..., so ...

I (quite) like ..., so ...

I don´t (particularly) want to ... because ...

**MAKING COMPROMISES**

I´ve already seen ... but ... so ...

It´s (an old film), but I like ...

Ok. Let´s go for that.

Procedure

- **Students** work in pairs. **Students** should imagine that tonight they are going to go to the cinema; they have to decide what you´d like to see this evening. Uses the words and phrases in the box to help you.
- **Students** have to reach an agreement with his/her mate about which film they are going to watch this afternoon.
- **Teacher** gives time and **students** practice spoken interaction.
- **Students** must use the structures in the box.

Timing

15´

Skills

Speaking and listening

**Activity 6**

**Pre-writing.**

Correction of mistakes. “*The Silence of the lambs*”

Procedure

**Students** work in pairs or small groups (3 people). **Teacher** directs **students** to the text with typical mistakes which **students** make and they have to read it and find the mistakes.

**Students** have to correct them and afterwards compare with his/her partner. Class assessment; **students** and teacher correct them together. **Teacher** gives a copy to students to simplify the activity.(Annexes 2: Worksheets. Pg. 42)

Timing

15´

Skills

Speaking and writing.

**'The Silence of the Lambs'**

The film **talks about** the hunt for a serial killer called Buffalo Bill. **The director is** Jonathan Demme. 'The Silence of the Lambs' is a classical psychological thriller and is one of the few films to have **win** five Oscars.

'The Silence of the Lambs' **has been** based on a novel by Thomas Harris and has become one of the most famous films of all time. The main **person** is Clarice Starling (Jodie Foster), a young detective whose job it is to solve the mystery. **For to do** this, she has to interrogate a notorious killer, Hannibal the Cannibal, **acted** by Anthony Hopkins.

The plot is **absolutely good** - on the one **side** it is a suspense thriller and on the other an intelligent analysis of the criminal mind. Furthermore, it not only **focusses** on the chase for the killer himself, but the psychological battle that takes place between Foster and Hopkins. **Besides** there is a lot of violence, it is never gratuitous.

It's a great film, but it's not **a film** to watch on your own. The **end part** of the film is **very incredible**, although Foster is triumphant, Hopkins is a free man and lives to fight another day ... it's **terrible!**

Vocabulary: 'character' (points to 'person')

Link words: 'hand' (points to 'side')

Link words: 'hand' (points to 'terrible!')

**Activity 7**

**Writing.**

A film review.

Procedure

**Students** have to think about the different parts of a film review.

**Teacher** shows the correct structure of a film review on the digital board.

**Teacher** gives the worksheet *Write a film review* (Annexes 2:Worksheets.Pg. 43). And she explains the homework.

**A film review.**

**PARAGRAPH 1**

Title of the film and director.  
Setting.

**PARAGRAPH 2**

Plot and information about the main characters.

**PARAGRAPH 3**

What you liked about the film, and any criticisms you may have.

**PARAGRAPH 4**

A summary of your opinion. A conclusion.

Timing

10´

Skills

Writing

**LEARNING OBJECTIVES**

At the end of this lesson students will:

- Do definitions of words related to cinema
- Know the use of relative clauses
- Speak accurately about cinema
- Understand perfectly a written text about cinema matters
- Improve their pronunciation /f/, /v/ and /b/
- Be able to write a good film review

### **LEARNING OUTCOMES**

At the end of this lesson students will:

- Know new vocabulary related to cinema
- Understand a text about mistakes in films
- Speak about movies giving reasons for choices
  - Repeat the sounds /f/, /v/ and /b/ integrated in an accurate context
  - Be able to discriminate the sounds /f/, /v/ and /b/
  - Recognize the typical mistakes in a film review
  - Be able to write a well-structured composition about a film

### **ASSESSMENT AND FEEDBACK**

In EOI there is not evaluation at the end of each lesson but oral assessment is permanently given at class. Teacher corrects the students both pronunciation mistakes and grammatical ones.

Teacher monitors each activity and gives feedback to students at the end of each of them. Teacher directs the activities and controls the spoken interaction between pairs or groups, it depends on the task. Teacher gives direct feedback to students and she also asks questions all time in order to get feedback from her students.

Learning Unit. Movies.

Spoken interaction between students and among teacher and student is present at class all the time. Peer assessment is given during some activities in this lesson and student a corrects to student b (Activity 2 and 4).

Class assessment is present in other activities ( 3 and 6), students can correct to their peers and they could improve theirs answers.

Teacher will correct the writing activity and she will give feedback to students on their mistakes.

### **EVALUATION OF TEACHING AND LEARNING PROCESS**

The control of time was a problem again. I spent too much time with the correction of homework, and later I had to skip some activity which I have designed.

During my second lesson I was quite more relax, and I gave clearer instructions for activities. Classroom management was difficult in both lessons, because I felt unable to control all the aspects in a class: correction of mistakes, pronunciation, grammar, to give feedback, to get feedback, to encourage participation...

But, in general, I have to admit that my lesson was amazing and everybody took part in the activities.

### **HOMEWORK**

The homework is the last task of the lesson; students had to write down a film review, they must have clear the distribution in paragraphs to write a good composition.

Students had two weeks to hand in this task.

(Annexes 2: Worksheets)

## **LESSON 3**

Learning Unit. Movies.

**135 minutes approx. (This lesson could not be implemented: ideal lesson)**

### Activity 1

#### Warm up.

Review of grammar. Relative clauses. Quiz.

Commas and make a competition in groups.

#### Procedure

- Students work in groups (3 or 4 people) and teacher gives a set of questions (Annexes 3: Worksheets.Pg.44) to each group. Teacher explains the game, a competition in groups.
- Students write down commas where it is necessary.
- Students correct themselves commas or ok.
- Students complete the quiz with different answers which can confuse their mates.
- One group asks questions to the next group and the group who has a higher punctuation wins.

#### Timing

10-15´

#### Skills

Speaking, listening

### Activity 2

#### Pre-listening. Horror films.

Vocabulary: Adjectives.

#### Procedure

- First stage: Teacher gives students a worksheet (Annexes 3: Worksheets.Pg.45) with some words related to horror films. Students have to make a definition for these words. Students work individually.

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- Second stage: Teacher gives them another copy (Annexes 3: Worksheets.Pg.45), now with some definitions and students should match the definitions to the words given before. Students work individually.
- Third stage: Class assessment. Teacher and students comment on the different definitions. Questions and feedback.

### Timing

15´

### Skills

Speaking and listening

## Activity 3

### **Listening. Horror films.**

<http://learnenglish.britishcouncil.org/en/i-wanna-talk-about/horror-films>

### Procedure

- Teacher plays the audio file and students listen to it. Then students make the task to check the comprehension.
- Teacher plays the audio file twice or three times if necessary, and for the last time teacher gives the transcript (Annexes 3: Worksheets.Pg.46) to read it while they are listening to.
- Afterwards, teacher gives a copy (Annexes 3: Worksheets.Pg.47) with some true-false sentences, and students have to write down the correct answer.
- In the same paper students have some questions (Annexes 3: Worksheets.Pg.47) to discuss with a classmate. They work in pairs.

### Timing

30´

### Skills

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Listening and speaking

#### Activity 4

##### **Pronunciation.**

Chinese whispers.

##### Procedure

Teacher divides the class into two lines, and she gives a sentence of a film to each line, students have to whisper the sentence to his/her mate who is behind him/her and go on.

The line which ends before is the winner, and they have to say which the sentence is.

##### Timing

10´

##### Skills

Speaking and listening

Sentences for Chinese Whispers:

From the movie *Johnny Dangerously*:

Lil: Get this to Johnny on the grapevine: Vermin is going to kill Johnny's brother at the Savoy Theater tomorrow night.

Polly: Vermin is going to kill Johnny's brother at the savoy theater pass it on.

Prisoner: Vermin's mother is going to kill Johnny tonight at the Savoy Theater. Pass it on.

Prisoner: Johnny and the Mothers are playin' "Stompin' At The Savoy" in Vermont tonight.

Johnny: Vermin's going to kill my brother at the Savoy Theater tonight?

#### Activity 5

##### **Reading**

“Casablanca”

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### Procedure

Teacher gives students a copy (Annexes 3: Worksheets.Pg.48) with the plot of Casablanca and some adjectives and adverbs. Students have to decide where these adjectives and adverbs can go.

### Timing

20´

### Skills

Reading

## Activity 6

### **Speaking and writing**

Cinema classic

### Procedure

Students work in pairs and they have to talk about a cinema classic they know well and like. Students should explain:

- |                                |                           |
|--------------------------------|---------------------------|
| - What it's called             | - what type of film it is |
| - Who's in it                  | - who it's by             |
| - Where it takes place         | - what it's about         |
| - What your favourite scene is | - why you like it         |

Each student should take notes about their partner's answers and later individually they have to write a description of their partner's cinema classic.

Teacher monitors the activity.

### Timing

40´

### **LEARNING OBJECTIVES**

At the end of this lesson students will:

- Distinguish perfectly between defining and non-defining relative clauses
- Understand accurately an audio file about horror films
- Use a correct register speaking about classic cinema
- Be able to read and understand properly a text about a film
- Say sentences as clear as possible in order to the comprehension of their classmates

### **LEARNING OUTCOMES**

At the end of this lesson students will:

- Write down a quiz which can confuse to their classmates
- Distinguish where commas on non-commas in relative clauses
- Make definitions about new words related to horror films
- Discriminate between true or false sentences in relation to an audio file
- Know typical sentences of the film “*Johnny Dangerously*”
- Have an oral discussion at class about horror films
- Describe a classic movie which they like

### **ASSESSMENT AND FEEDBACK**

In EOI there is not evaluation at the end of each lesson but oral assessment is permanently given at class. Teacher corrects the students both pronunciation mistakes and grammatical ones.

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Teacher monitors each activity and gives feedback to students at the end of each of them. Teacher directs the activities and controls the spoken interaction between pairs or groups, it depends on the task. Teacher gives direct feedback to students and she also asks questions all time in order to get feedback from her students. Spoken interaction between students and among teacher and student is present at class all the time.

Group assessment, (activity 1) each group evaluates the next one regarding the questions which they ask. Class assessment in activity 2, teacher and students comment on the audio file, and teacher answers all questions to give feedback to their students. Teacher assessment; teacher monitors the class and give feedback and assessment after making Chinese whispers. Teacher will correct the description about cinema classic and will give feedback to students.

### **EVALUATION OF TEACHING AND LEARNING PROCESS**

This lesson could not be implemented, consequently there is not evaluation of teaching, it is only an ideal lesson.

### **CONCLUSIONS**

As general conclusions, I would like to remark some ideas:

During my lessons I was a little bit scared of speaking English in front of so many people, I felt insecure, but along the lessons my feelings were changing and finally I ended very happy and proud on my teaching practice.

Learning Unit. Movies.

My main problem was the control of time. Timing is crucial in a lesson. The order of activities is also very important to get a logical and coherent lesson.

Planning and design of activities are a careful task. The final task for a teacher is the implementation of his/her lesson, but the success of this task is the clear planning and design of activities.

The learner's characteristics are very important at the time of developing activities for them.

Feedback was the hardest task for me, I would have like to ask feedback from my students but it was very tough for me.

I felt nervous in my implementation of my learning unit, I need to develop a more quiet, relaxed and even slow style of teaching.

Finally, I would like to say that my feelings towards teaching are very positive, although I have a lot to learn yet.

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**ANNEXES .**

**ANNEX 1. WORKSHEETS FOR LESSON 1.**

*LISTENING*

Listen to all the speakers. Complete the table.

	<b>How often do they go?</b>	<b>What's unusual about their Cinema habits?</b>
<b>1 Juliet</b>		
<b>2 Julia</b>		
<b>3 Michael</b>		
<b>4 Eric</b>		

**READING**

**A**

## ‘Moulin Rouge’

---

### **REVIEW A**

*One of the most spectacular and original films you’re likely to see is “Moulin Rouge”. A tremendously fast and crazy musical with great performances and stunning camera work, it has romance, comedy and tragedy all in one.*

*Set in Paris at the turn of the last century, “Moulin Rouge” tells the story of Christian ( Ewan McGregor), a penniless writer who arrives at the infamous Moulin Rouge nightclub, Christian is contracted to write a musical show for the club and begins an affair with Satine ( Nicole Kidman) who, incidentally, has been trained never to fall in love.*

*Although the plot is nothing special, Kidman and Mcgregor are stunning in their roles and both surprisingly good singers. The film was shot in studios in Australia but you would never know it. The sets, costume and make-up are absolutely fabulous, creating an amazing fantasy world.*

*Brilliantly directed by Baz Luhrmann and filmed at an extraordinary rhythm, “Moulin Rouge” is so original, it has divided audiences around the world. But whatever your verdict, it will surely be remembered as a truly unique musical.*

*If you love pop music and a good old love story, don’t miss it!*

---

## “Moulin Rouge”

---

### **REVIEW B**

*Is it a musical, a comedy or a tragedy? Who can say? It's hard to know what to make of “Moulin Rouge”. Directed by ex MTV video director Baz Luhrmann and set in Paris in 1899, it tells a typical story of impossible love between a poor writer (Ewan McGregor) and a sexy singer and dancer ( Nicole Kidman) who works in Montmartre's famed nightclub Moulin Rouge.*

*The plot is extremely disappointing and, though the Eiffel Tower appears in the background, the action of the film takes place in a series of Twentieth Century Fox studios in Australia, which gives the whole film a very artificial quality. Its fast rhythm is original but it doesn't suit a 90-minute film and, in the end, it gets quite boring.*

*The film's saving grace are the performances themselves. Kidman has excellent presence and an extremely clear voice, and McGregor manages very well with some difficult songs. And if you like your pop, you'll enjoy hearing Nirvana, Madonna and Elton John in this unusual context. In fact, the songs themselves tell the story.*

*If Luhrmann had not been so concerned with the visuals, special effects and soundtrack, he could have written a more interesting story with some real emotion or human feeling. As it is, “Moulin Rouge” is only an empty, superficial and simplistic love story looks great but is instantly forgettable.*

---

## **RELATIVE CLAUSES, DEFINING AND NON-DEFINING**

**A.- COMPLETE THESE SENTENCES WITH A SUITABLE RELATIVE PRONOUN OR ADVERB**

1. That is the man \_\_\_\_\_ helped me when I fell down in the street.
2. Is that your car? No, mine is the one \_\_\_\_\_ is parked just opposite the bank.
3. That is the woman \_\_\_\_\_ complained about the room service.
4. This is the park \_\_\_\_\_ we first met. Do you remember?
5. So, James is the man \_\_\_\_\_ son came on the school trip with us? I don't know.
6. If you have any question, ask the girl \_\_\_\_\_ is standing at the desk. She'll help you.
7. They had to put away the dog \_\_\_\_\_ bit the boy. It was too dangerous.
8. I'm looking for a person \_\_\_\_\_ surname begins with a "k".
9. Do you still go to that pub \_\_\_\_\_ we used to go as students?
10. The heating is not working. Do you know anyone \_\_\_\_\_ can fix it?

**B.- JOIN THESE SENTENCES USING RELATIVE PRONOUNS BEGINNING WITH THE WORDS GIVEN. OMIT THE PRONOUN IF POSSIBLE.**

1. The girl is my sister. I'm talking to the girl. **The girl**  
\_\_\_\_\_ **is my sister.**
2. This is the chair. The carpenter repaired it last week. **This is the chair**  
\_\_\_\_\_
3. She is married to a man. He is richer than her. **She is married to a man**  
\_\_\_\_\_
4. She is the friend. She helped me with my homework. **She is the friend**  
\_\_\_\_\_
5. That is the swimming-pool. I used to go swimming there. **That is the swimming-**  
**pool** \_\_\_\_\_
6. That is the man. His wife is a famous actress. **This is the man**  
\_\_\_\_\_
7. A doctor examined me last Friday. He was really kind. **The doctor**  
\_\_\_\_\_ **was really kind.**

8. The woman called the police. Her car had been stolen. **The woman**  
\_\_\_\_\_ **called the police.**
9. I went to a restaurant last week. It was very expensive. **The restaurant**  
\_\_\_\_\_ **was very expensive.**
10. I saw a film last night. It was very interesting. **The film**  
\_\_\_\_\_ **was very interesting.**

**C.- ARE THESE RELATIVE CLAUSES DEFINING OR NON-DEFINING?**

1. London, which is the capital of England, is one of the largest cities in the world.
2. This is the dress my mother has made for me.
3. Queen Elizabeth II, who is 83, has been the queen of England for 57 years now.
4. That's the dog that bit me.
5. Tom Cruise, who has starred a lot of films, is a famous American actor.
6. The village where I grew up is very small.
7. Greg, whose job involves travelling a lot, has been in nearly all the countries in the world.
8. The office I have just rented is near my home.
9. This is the officer that arrested the burglar.
10. Lady Gaga, who is a well-known pop star, is only 24 years old.

**D.- CHOOSE THE RIGHT RELATIVE PRONOUN TO COMPLETE THESE SENTENCES.**

1. Jim, \_\_\_\_\_ I've known for years, is my best friend.
2. My new coat, \_\_\_\_\_ I bought in New York, is very warm and comfortable.
3. My boss, \_\_\_\_\_ wife is French, travels to Paris regularly.
4. He didn't even say "thank you", \_\_\_\_\_ I found really rude.
5. Next summer I'm going to India, \_\_\_\_\_ I've never been before.
6. My sister, \_\_\_\_\_ is five years younger than me, is a lawyer.

7. Galileo Galilei, \_\_\_\_\_ supported the heliocentric theory, was arrested by the Inquisition.

**E.- JOIN THESE SENTENCES USING RELATIVE PRONOUNS BEGINNING WITH THE WORDS GIVEN. OMIT THE PRONOUN IF POSSIBLE. ADD COMMAS IF NECESSARY.**

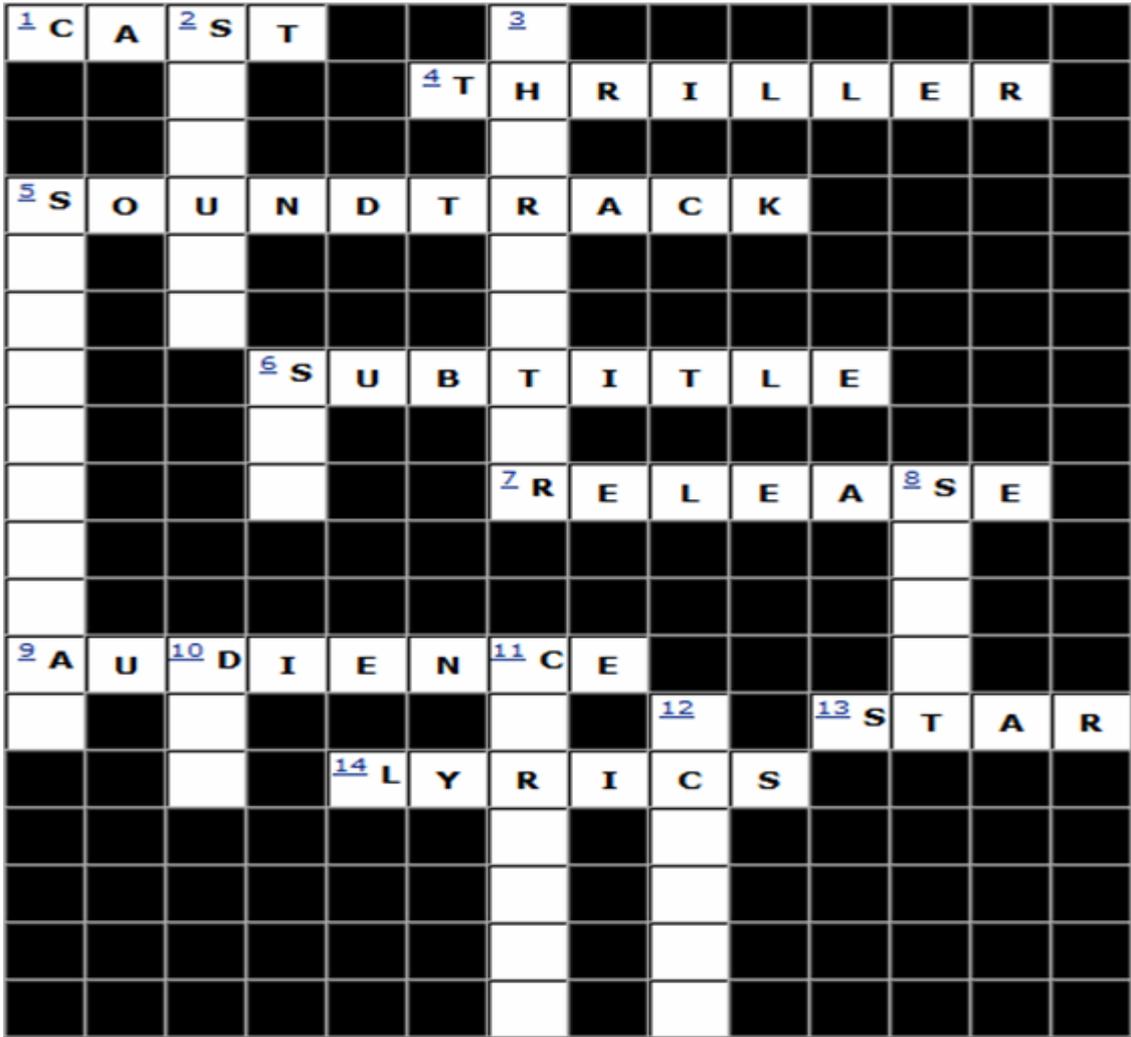
1. My school is very big. It is in Madrid. **My school \_\_\_\_\_ is very big.**
2. Robert Pattinson is an actor. He plays Edward Cullen in the Twilight saga. **Robert Pattinson is \_\_\_\_\_.**
3. Robert Pattinson is a British actor. He plays Edward Cullen in the Twilight saga. **Robert Pattinson \_\_\_\_\_ is a British actor.**
4. I bought this cake yesterday. It tastes delicious. **The cake \_\_\_\_\_ tastes delicious.**
5. Michael is a policeman. His father is a judge. **Michael \_\_\_\_\_ is a policeman.**
6. I bought a computer last month. It doesn't work properly. **The computer \_\_\_\_\_ doesn't work properly.**
7. Prince Charles will be the king of England one day. His mother is Queen Elizabeth. **Prince Charles \_\_\_\_\_ will be the king of England one day.**
8. I was given a dog. It is very friendly. **The dog \_\_\_\_\_ is very friendly.**
9. *The Adventures of Huckleberry Finn* was written by Mark Twain. I enjoyed it a lot. ***The Adventures of Huckleberry Finn* \_\_\_\_\_ was written by Mark Twain.**

**ANNEX 2. WORKSHEETS FOR LESSON 2.**

*THEATER AND CINEMA*

**STUDENT A:**

You have the words across and your partner down words. Define the words you have in your crossword to help your partner to complete his/her gaps. Your partner MUSN'T SEE your paper!!!

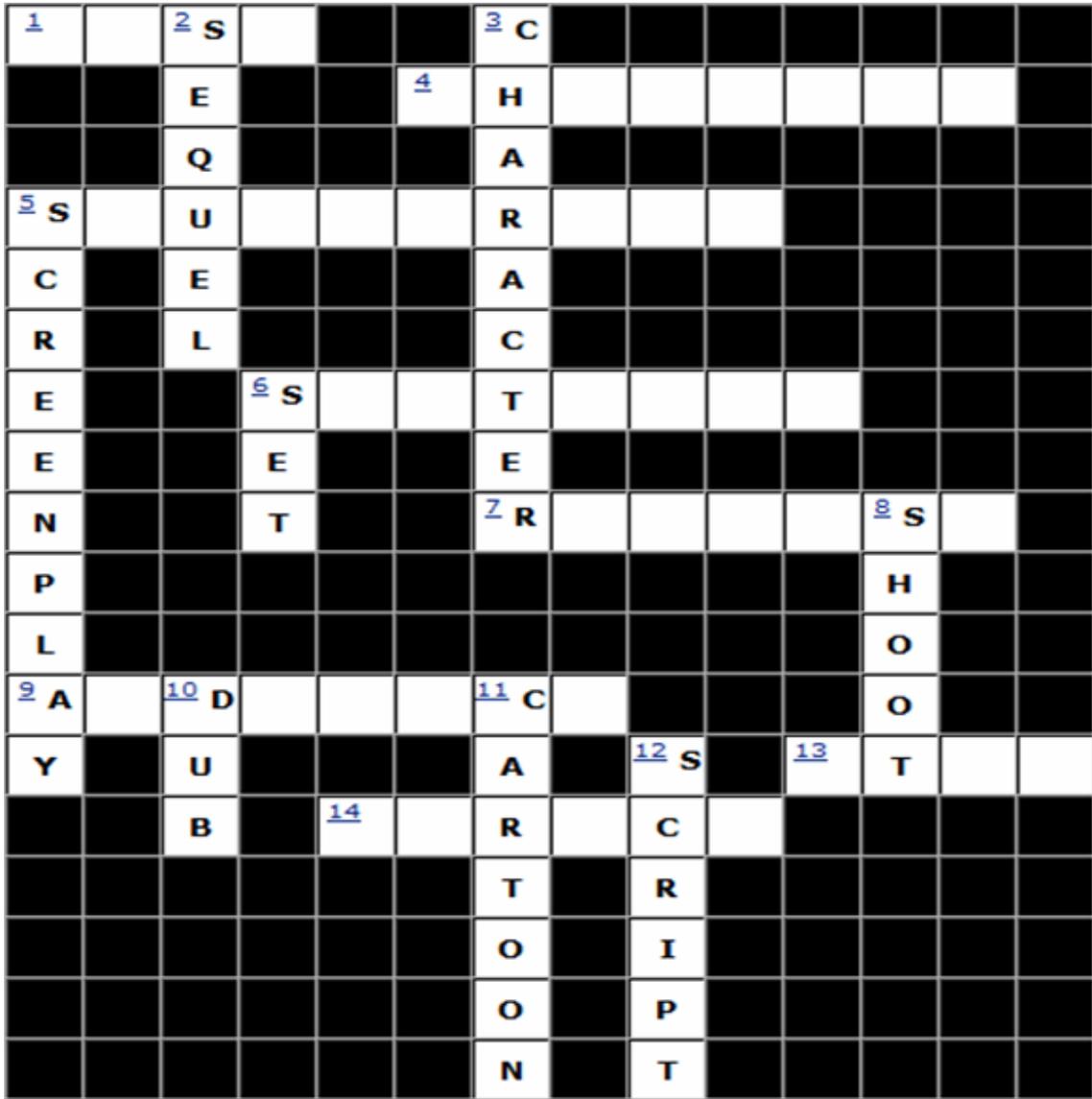


*THEATER AND CINEMA*

**STUDENT B:**

Learning Unit. Movies.

You have the words down and your partner across words. Define the words you have in your crossword to help your partner to complete his/her gaps. Your partner MUSN'T SEE your paper!!!



# The **van** that drove through **Braveheart**

**It's the list that will keep all film-makers awake at night:** the guide compiled by movie fans, which gives details of the mistakes appearing in many Hollywood movies. Errors such as clothing that changes colour during car chases, and dead bodies that keep blinking...



**T**he *Big List of Movie Mistakes* has been assembled by Jon Sandys, with the help of thousands of pedantic film buffs who've sent him their howlers. He now has a collection of more than 2,400 mistakes from 700 films displayed on his website [www.movie-mistakes.co.uk](http://www.movie-mistakes.co.uk). 'I started this because I'm a big film fan, and I thought it would be

15 interesting. People accuse me of wanting to ruin films, but it's not my intention to spoil people's enjoyment. It's just a bit of fun, and a lot of people have written to me saying that they  
20 are now hiring videos just to find the mistakes.'

According to the list, *Braveheart*, Mel Gibson's film of the Scottish freedom fighter William Wallace (13th century), must be one of the worst  
25 examples in film history. During one battle scene a white van can be seen driving by in the background. Elsewhere Gibson (who plays Wallace) jumps  
30 over a roof, revealing a pair of modern black briefs under his kilt. One of Wallace's men speaks his only line in a southern Californian accent. Battle axes flop around because they're  
35 made of rubber, and Wallace's executioner has shoes with red rubber soles. An elderly man who gets his arm chopped off, reappears before the end of the film with it back again.  
40 Enemies in battle can be seen chatting ... and so the list continues.



To spot such mistakes does require a certain mentality. In *Apollo 13*, the story of the ill-fated Moon mission, a  
45 character picks up the Beatles album *Let It Be*, which was not released until a month after the launch. Another entry points out that in *Titanic* (which has more than 50 mistakes) there are  
50 shots of Pacific ocean dolphins, despite the fact that the ship is actually crossing the Atlantic ocean. Other errors are more obvious. There are African warriors wearing  
55 wristwatches in *Zulu*, and at one point in *Pretty Woman*, Richard Gere calls Julia Roberts 'Julia' (her character in the film is called Vivien).

Even Hitchcock isn't immune. Cary  
60 Grant's suit changes colour three times as he's being chased in *North by Northwest*; and according to one fan, James Stewart switches from one broken leg to another in *Rear  
65 Window*.



The Times

**glossary**

**blink** shut and open both eyes quickly  
**briefs** /bri:fs/ men's underpants  
**kilt** skirt traditionally worn by Scottish men

**READING.**

Before reading.

1. Sometimes mistakes occur in films. Work in pairs and predict the possible mistakes in these scenes.

1. In one scene, a blue car's chasing a taxi; in the next shot

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2. In a film set in the thirteenth century, you see that an actor's wearing

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3. In one scene, an actor dies; in the next shot you see

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After reading.

1. Read the article opposite and answer the questions with a partner.
  - Why did Jon Sandys create this list?
  - Find two examples of mistakes:
    - a. to do with time/chronology.
    - b. to do with clothing.
    - c. made by the actors themselves.
  
2. Discuss these questions:
  - Which mistakes are the worst/most embarrassing?
  - Which aren't important?
  - Would you visit this website?
  
3. Read the first three paragraphs of the article again. Find synonyms for these words.  
Film fans mistakes (2) compiled ruin

**PRONUNCIATION PAIR WORK**

Complete the gaps with the letters needed attending to the pronunciation of your mate. Consider that the removed sounds are /f/, /v/ and /b/.

Correct your mate's pronunciation if you think it's wrong.

## It's the list that will keep all film-makers awake at night:

the guide compiled by movie fans, which gives details of the mistakes appearing in many Hollywood movies. Errors such as clothing that changes colour during car chases, and dead bodies that keep linking...

### PART A

**T**he *Sig List of Movie Mistakes* has been assembled by Jon Sandys, with the help of thousands of pedantic film buffs who've sent him their howlers. He now has a collection of more than 2,400 mistakes from 700 films displayed on his website [www.movie-mistakes.co.uk](http://www.movie-mistakes.co.uk). 'I started this because I'm a big film fan, and I thought it would be

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## PART B

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65 Window*.



The Times

### PRE-WRITING

❖ Look at this review of “The Silence of the Lambs” with typical mistakes.

Identify the types of mistakes in bold.

1. Repetition
2. Link words
3. vocabulary
4. grammar
5. grammar

3. Paragraphing                      6. Spelling

❖ Check with your partner and correct them.

### “The Silence of the Lambs”

The film **talks about** the hunt for a serial killer called Buffalo Bill. **The director is** Jonathan Demme. “The Silence of the Lambs” is a classical psychological thriller and is one of the few films to have **win** five Oscars.

“The Silence of the Lambs” **has been** based on a novel by Thomas Harris and has become one of the most famous films of all time. The main **person** is Clarice Starling (Jodie Foster), a young detective whose job it is to solve the mystery. **For to do this**, she has to interrogate a notorious killer, Hannibal the Cannibal, **acted** by Anthony Hopkins.

The plot is **absolutely good** – on the one **side**, it is a suspense thriller and on the other an intelligent analysis of the criminal mind. Furthermore, it not only **focuses** on the chase for the killer himself, but the psychological battle that takes place between Foster and Hopkins. **Besides** there is a lot of violence, it is never gratuitous.

It’s a great film, but it’s not **a film** to watch on your own. The **end part** of the film is **very incredible**, although Foster is triumphant, Hopkins is a free man and lives to fight another day ...

It’s **terrible!**

### WRITING

## **A film review**

You are going to write a review of a film you've seen recently.

- ❖ Write four paragraphs, answering the following questions. Include other information if you want. Your review should be approximately between 200-250 words.

### **PARAGRAPH 1**

The title of the film, and the author or director.

What's it called? Who does it star? Who's it directed by? Where is it set?

### **PARAGRAPH 2**

The plot, including information about the main characters.

What's it about?

What's the soundtrack like?

### **PARAGRAPH 3**

What you liked about the film, and any criticisms you may have.

What's the funniest/saddest/most exciting scene?

What did you think of it? Why?

### **PARAGRAPH 4**

A summary of your opinion and a recommendation. A conclusion.

- ❖ Check the review for mistakes in grammar, spelling, punctuation...



## Horror films

### Pre-listening.

### Vocabulary:

Give a definition for the next words:

On my own   hurricane   supplies   tense   loads of   surrounded by  
Gory   trapped   hardware store   special effects   scary

Match these definitions to the words in the previous activity:

- Alone, with nobody else:
- Unusual pieces of film action created with particular equipment:
- Frightening:
- A lot of (informal):
- Food or other things necessary for living:
- Shop selling materials and equipment for the house or garden:
- Unable to move or escape from a place:
- A film in which people, in particular young women, are killed very violently with knives:
- Involving blood and violence:
- Filled with suspense:
- Something which is very bad and evil:
- A dead person who has been brought back to life:

- A tropical cyclone with very strong wind which occurs especially in western Atlantic:

## Horror films

### TRANSCRIPT

I want to talk about horror films and why I like them and what my favourite types are.

When I was young, I watched the classic horror films like 'Nightmare On Elms Street' and 'Friday The 13th'. My mum told me that when I was about six, she came downstairs in the middle of the night because there was a noise, and it was me watching 'The Omen' on TV in the dark on my own. So I guess I've always liked horror films.

I really like what I called '**slasher films**' - the really **gory**, bloody, violent films like 'Final Destination' and 'The Hills Have Eyes'. I just find them quite funny and I like the special effects. I don't really find them scary at all. I think the scariest sort of films are the ones that are very **tense**, like Hitchcock films.

I think the scariest one for me is 'The Birds' because it's just very **sinister** the way that the birds come and sit and look at the people. And you know that it's going to be really bad very soon.

But I think my favourite ... favourite sort of horror films are **zombie** movies. I've watched loads of zombie movies and I really like them. Again I don't really think they are very scary. 'Dawn Of The Dead' is my absolute favourite horror film I think. It's a film where people just wake up one morning and there are zombies everywhere. If a zombie bites you, you turn into a zombie. And the survivors end up in a shopping mall in a shopping centre and they are surrounded by zombies. And it does not have a happy ending.

There is a British comedy horror film called 'Shaun Of The Dead' which is a bit of a joke on the idea of the 'Dawn Of The Dead' which is also really great. The most recent one I watched was a New Zealand film called 'Black Sheep' which is about zombie sheep. That was pretty funny as well.

The most recent horror film I watched was on a plane last time I went back to the UK. It was a Stephen King film based on a Stephen King book - I think a short story. And it was called 'The Mist'. It was about people who lived in a small town in America and there was a **hurricane**, or typhoon as we call them here. And after the typhoon, they wanted to go into town to get some supplies to fix up the house. And it started to get misty or foggy. It was quite a strange mist - it didn't look normal. And these people ended up in a hardware store in the town all trapped together because there were sort of

monsters in the mist - these unrealistic giant creatures that were in the mist that were killing people. There was quite a lot of blood and guts and people died in horrible ways which is what I like about horror films. I would recommend it if you like horror films as much as I do.

True or false:

1. The writer has liked horror films since she was a child.
2. She finds all horror films amusing rather than frightening.
3. One zombie film she mentions does not end well.
4. Not all zombie films are supposed to be taken seriously
5. “The Mist” was based on a real incident in a small town in the UK.
6. The writer wasn't convinced by the monsters in “The Mist”.

## Discussion

Why do you think people enjoy watching horror films?

What is your favourite film genre (e.g. action, comedy, drama, horror)? Why do you like that particular genre?

Have you watched any of Alfred Hitchcock's films? Do you think there are any differences between psychological thrillers and horror films?

What do you think of this listening activity?

Login and send us your own texts or your opinions and comments below.

- Read the plot of Casablanca and decide where these adjectives and adverbs can go. (Many can go in more than one position).

**Brave**            **deeply**            **exotic**            **extremely**            **finally**

**Gripping**            **passionate**            **precious**            **reluctantly**

Casablanca is a thriller and a love story with Humphrey Bogart and Ingrid Bergman. The film takes place during the Second World War in Casablanca, a city in Morocco. Rick Blaine, played by Humphrey Bogart, owns Rick's café which is a centre for war refugees who are waiting for visas to escape to America. Rick discovers that his former love, Ilsa Lund, played by Ingrid Bergman, is now married to a Resistance worker, Victor Laszlo, whom he is helping to escape. With the enemy on their trail, Ilsa comes to Casablanca to collect the visas which will allow Laszlo to escape and continue his fight for freedom. To her surprise, she finds Rick there. Rick is still in love with Ilsa, but he decides to help the couple escape. It's full of romance, intrigue, and suspense and it's well-filmed. My favourite scene is at the end of the film, at the airport where Rick and Ilsa have to say goodbye and she leaves with her husband on a plane just before the enemy arrives.



EIDIEI

EVALUACIÓN E INNOVACIÓN  
DOCENTE E INVESTIGACIÓN  
EDUCATIVA EN EL ÁMBITO DE LA  
ESPECIALIDAD DE INGLÉS

Maite Imas  
Raúl Martínez  
Noemí Ramo



**RESEARCH:** Fossilization in Pronunciation in Advance levels of English.

Máster Universitario en Profesorado de Educación Secundaria Obligatoria, Bachillerato, Formación Profesional y Enseñanzas de Idiomas, Artísticas y Deportivas

UNIVERSIDAD DE ZARAGOZA

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## JUSTIFICATION

We decided to work together as researchers because during our first Practicum we felt very good as colleges. We had a lot of talks and one of our interests was the apparent fail on pronunciation progress that the students from Advanced levels suffered. Our training teacher showed also her concern about this.

The opportunity came to us when we were asked to prepare a research about any aspect of learning or teaching. We all agreed to choose *Fossilization on Pronunciation*, as it interested us even before the Observation period.

Because of the lack of time, it was impossible to arrange an in-depth research; therefore, we can consider this work as an introduction or first step for a more exhaustive research. Our modest aim determined the procedure of the project and we did generalisations to find out some conclusions, still we know that it needs intensive work to become more rigorous and useful.

*Observers need to realise that the samples of data brought from the classroom are inevitably limited, and that sweeping generalisations should be avoided. We need to talk about what happened in the lesson (a particular observed lesson), and refrain from making the unwarranted leap to what happens in lessons (generally).<sup>1</sup>*

## CONTEXT

We covered three main aspects: scholars' thoughts and theories, the student's perception on their knowledge and the teacher's perception.

- It was difficult to find specific theory on pronunciation; most of the theories are focused on fossilization in general, or concerning grammar, morphology, syntax....
- The tool we used for the student's perception was a questionnaire designed by us.
- We had a lot of conversations with the teacher, but a specific interview about the topic was done to record the answers.

The group of students we worked with were the two Advanced II levels from the E.O.I. Utebo on 2011/2012 English course, a total of 41 students.

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<sup>1</sup> Wajnryb, Ruth. *Classroom Observation Tasks. A resource book for language teachers and trainers.* Cambridge: CUP, 1992. Cambridge Teacher Training and Development. p. 19

## SCHOLARS' THEORIES

## THE CONCEPT

The term *fossilization* comes from Selinker (1972) who described it as a moment in the acquisition of a L2 (second language) beyond which it becomes difficult for learners to improve without additional effort.

*"Fossilizable linguistic phenomena are linguistic items, rules, and subsystems which speakers of a particular native language will tend to keep in their interlanguage relative to a particular target language, no matter what the age of the learner or amount of explanation or instruction he receives in the target language"*<sup>2</sup>

Selinker realized that many L2 learners (as high as 95%) fail to achieve TL (target language) competences as they had a level of proficiency they felt comfortable with. Fossilization can occur in every aspects of the language simultaneously or more strongly in one than in others; that is the case of our students in Utebo and their pronunciation, similar to "Joseph Conrad phenomenon":

*Their [adults] apparent inability to attain nativelike proficiency in pronunciation has often intrigued linguist and nonlinguists alike. Scovel (1969, 1988) terms this lack of adult facility in acquiring second language pronunciation the "Joseph Conrad phenomenon" after the famous Polish-born author who, despite the brilliant control of the lexis, syntax, and morphology of English displayed in his literary works, was unable to reach anywhere near the same levels of perfection in his acquisition of English phonology.*<sup>3</sup>

We have to say that this concept of fossilization is closely related with Interlanguage: a stage during acquiring TL while a L2 learner creates a linguistic system that is different from both the NL (native language) and the TL. (Selinker 1972)

*[...] learners in their empirical studies often produced structures that were neither of the NL nor of the TL.*<sup>4</sup>

It is also important to see how Selinker considers IL competences to be of three types: fossilised, functional and transitional. Fossilised refers to the stage described above; Functional refers to the idea that a L2 learner only gain the knowledge needed for an specific purpose; and Transitional (Corder 1981)<sup>5</sup> represents learner's underlying knowledge of the language to date that makes process concern become knowledge concern.

## CAUSES

<sup>2</sup> Selinker, L., *Interlanguage*, IRAL; International Review of Applied Linguistics in Language Teaching, 10:3 (1972) p. 215 (online: <http://es.scribd.com/doc/88547455/Selinker-Interlanguage#download>)

<sup>3</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

<sup>4</sup> Selinker, L. "On the notion 'IL Competence' in early SLA research: an aid to understanding some baffling current issues"; Brown, G. Malmkjær, K. Williams, J. *Performance & Competence in Second Language Acquisition*. Cambridge: CUP, 1996. p. 97

<sup>5</sup> Coder, S. P. *Error Analysis and Interlanguage*. Oxford: OUP, 1981

There are many things to take into account and that influences the acquisition of pronunciation.

*Teaching of pronunciation "is not exclusively a linguistic matter," and we need to take into consideration such factors as our learners' ages, exposure to the target language, amount and type of prior pronunciation instruction, and perhaps most importantly their attitude toward the target language and their motivation to achieve intelligible speech patterns in the second language.<sup>6</sup>*

Consequently, there could be many causes for learners to get fossilized and stop their progress. Pennington (1994) describes three barriers to pronunciation improvement: physiological, psychological and sociocultural.<sup>7</sup>

### PSYCHOLOGICAL

One psychological point is related with the concept of transfer and the Contrastive Analysis, which was used to explain why some items of a TL are easier than others to learners. The L2 is acquired through the learners' L1 that facilitates the process in some cases and it interferes in other. Scholars recognise that transfer is more frequent in pronunciation:

*There is widespread recognition that transfer is more pronounced at the level of the sound system than at the level of syntax. The existence of "foreign accents" in L2 learning is so well attested that it hardly requires documenting. In general, native speakers have little difficulty in distinguishing the language background of different learners. [...]<sup>8</sup>*

Spanish learners of English have this problem of using Spanish phonemes to pronounce English words; this transfer has also relation with comfort.

The problem of student comfort is another cause of fossilization. Easier things become more frequent and so then they stayed as a rule. That is what it happens with "Spanish-like" pronunciation for Spanish students of English.

*[...] the existence of avoidance one has to show that second language learners, given a particular task, are using a particular word or structure they find difficult with a significantly lower frequency than native speakers performing the same task.<sup>9</sup>*

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<sup>6</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996. p. 14

<sup>7</sup> Ibid.

<sup>8</sup> Ellis, R. *The Study of Second Language Acquisition*. Oxford: OUP, 1994. Oxford Applied Linguistics. p. 316

<sup>9</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

Moreover, learners will tend to produce and perceive sounds in the L2 using L1 sound system which they already manage properly. They will also process automatically phonological items, what can contribute to fossilization too.

*[...] (information processing theory) Learners will exhibit a distinct tendency to interpret sounds in the second language in terms of the set of sounds that they control as part of their first language system. In addition, they will tend to process phonological information automatically, even in the early stages of second language acquisition, since the higher-level tasks of conceptualizing and formulating in the second language requires controlled processing. This automatic processing of phonology, especially prevalent in adults, helps to account for the fossilized nature of much of second language pronunciation.<sup>10</sup>*

Generally, pronunciation is a feature of unplanned discourse and that causes another problem: students are less likely to archive language rules concerning this kind of discourse.

*"We can talk of fossilization; many learners stop developing while still sort of target-language competence. Also, learners may succeed in reaching target-language norms in some types of language use (for example, planned discourse) but not in others (for example, unplanned discourse).<sup>11</sup>*

If we consider the theory of Multiple Intelligences (Gardner 1983)<sup>12</sup> we can assume that each student has aptitudes that help him/her to learn. Regarding this we can say that some students could find difficulties with pronunciation even in advanced levels.

*[...] Learners weak in phonemic coding ability would therefore have much more difficulty achieving a readily intelligible pronunciation rather than those with high aptitude in this domain.<sup>13</sup>*

Depending on the kind of motivation, a student could be more able to become fossilized than other. In advanced levels, a student with instrumental motivation would leave aside aspects such as accent and pronunciation.

*Instrumental motivation, defined as the desire to achieve proficiency in a language for utilitarian, or practical reasons, [...] with instrumental motivation, language acquisition may cease as soon as enough is acquired to get the job done. Also motivated performers may acquire just those aspects of the target language that are necessary; at an elementary level, this may be simple routines and patterns, and at a more advanced level this predicts the non-acquisition of elements that*

<sup>10</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

<sup>11</sup> Ellis, R. Ellis, R. *Second Language Acquisition*. Oxford: OUP, 1997. Oxford Introductions to Language Study. p.29

<sup>12</sup> Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983. <http://www.multipleintelligencetheory.co.uk> or <http://www.howardgardner.com/>

<sup>13</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

*are communicatively less important but are socially important, such as aspects of morphology and accent.*<sup>14</sup>

### PHYSIOLOGICAL

There is a hypothesis that claims there is an ideal period of one's life to acquire a language, after which it becomes more difficult to learn without additional effort.

*[...] Critical period hypothesis. This research posits a period (occurring around puberty) after which brain lateralization, or the signing of certain functions to the different hemispheres of the brain, is completed. The period prior to the completion of lateralization, called the critical period, represents the biologically determined period of life during which maximal conditions for language acquisition exist.*<sup>15</sup>

As other researchers, we have our reservations towards this hypothesis because we think adults have other resources to learn languages that children or teenagers haven't.

*[...] Not all second language researchers, however, subscribe to the critical period hypothesis. Flege (1981) cites the lack of empirical evidence to substantiate this claim, contending that "neither physiological maturation nor neurological reorganization renders an adult incapable of speaking foreign language without an accent"*<sup>16</sup>

Maybe the only physical boundary that we could think about is not about the biological structure of the brain, but of the muscles and articulations involved in pronunciation.

*Others (Brown 1994) would argue that psychomotor considerations figure into the picture as well. In other words, while nativelike command of morphology and syntax in a second language may be the result of plasticity in the central nervous system, the command of second language phonology also involves the neuromuscular realm, which may play an even more crucial role in the overall picture.*<sup>17</sup>

Nevertheless, these aspects only affect to a minority of speakers and these are not the point of our research.

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<sup>14</sup> Krashen, D. Stephen. *Second Language Acquisition and Second Language Learning*. Exeter: Pentice Hall International, 1988. p. 22

<sup>15</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

## SOCIAL

Student's self-image and esteem is in relation with oral production, especially in L2.

*Self-image has been shown to be related to second language achievement in a few studies. Heyde (1977) examined the relationship between self-esteem and oral production in ESL performers at the University of Michigan. In her pilot study involving fifteen subjects, she found a high correlation between global self-esteem and teacher ratings of oral production (global self-esteem is defined as the individual's evaluation of his own worth).<sup>18</sup>*

But the problem is not only of self-esteem, it is also about sounding different in a L2. Learners of L2 could avoid proper pronunciation just to keep their strength, identity or just not to sound "weird" to his/her mates.

*[...] Guiora (1972) notes that personality, or in his words language ego, is at the very core of the language learning process, especially where the skill of pronunciation is concerned. "Speaking a foreign language entails the radical operation of learning and manipulating a new grammar, syntax, and vocabulary and, at the extreme limits of proficiency, modifying one of the basic modes of identification by the self and others, the way we sound"<sup>19</sup>*

## CONCLUSIONS DRAWN FROM THE THEORETICAL APPROACH

There is fossilization in all students, easily found in medium and higher levels.

Fossilization occurs in a process of learning and could be caused by multiple reasons.

## 1. Psychological reasons:

- Learners **transfer** elements from L1 to L2 that sometimes facilitates and sometimes interferes in the learning process. Scholars agree that is more frequent in pronunciation.
- Students' **comfort** makes easier things become more frequent and stayed as rules.
- Students **process automatically** phonological information.
- **Unplanned discourse** makes more difficult to be aware of the possible fossilization.
- Each student has different aptitudes regarding pronunciation skills.
- Learners with **Instrumental motivation** would forget about aspects such as accent.

## 2. Physiological reasons:

- Problems with muscles and articulations could be a problem to achieve TL pronunciation.

## 3. Sociocultural reasons:

<sup>18</sup> Krashen, D. Stephen. *Second Language Acquisition and Second Language Learning*. Exeter: Pentice Hall International, 1988. p. 30

<sup>19</sup> Celce-Murcia, Marianne. M. Brinton, Donna. M. Goodwin, Janet. *Teaching Pronunciation. A Reference for Teachers of English to Speakers of Other Languages*. Research on the Teaching and Acquisition of pronunciation Skills. Cambridge: CUP, 1996.

- Self-image and **self-esteem** could affect oral production.
- Learners could avoid proper pronunciation to **keep their image** or just not to sound different.

There are many scholars that talk about fossilization but not many specifically about pronunciation. Pronunciation research is a complex world.

### THE RESEARCH TOOLS

Our research, as it was already mentioned, was carried out by means of two different tools: a questionnaire (see Annex 1) and an interview to the teacher. For the collection and interpretation of the answers to the questionnaire we devised a data collection tool (an example in Annex 2). The results and conclusions of both the questionnaire and the interview are shown here.

### THE QUESTIONNAIRE

A questionnaire seemed a useful and meaningful tool to be used to evaluate the possible processes of fossilization among advanced level students; it was very hard to design, though.

The students are used to be evaluated and assessed in written skills (they write five or six compositions during the course, for instance) and can reflect easily on their improvement in areas such as grammar or vocabulary (they do many written exercises, both in class and as homework), but oral skills are different.

Regarding, specifically, pronunciation, it is very demanding for the learners to reflect on their learning process because they are hardly aware of their mistakes, even the most visible ones. Personal issues play an important role in oral interaction and pronunciation (shyness, grade of participation in class, etc...) so the idea the learners have about their own level of proficiency and, therefore, their learning rhythm is, most of the times, deviated from reality.

Awareness appears as a key point in teaching and learning pronunciation. It is the first step into learning; only being aware of mistakes a student will be able to correct them. It has been very challenging for us to devise a questionnaire that could tell us up to which point the students are affected by fossilization.

To avoid a risk of being misguided by the student's lack of awareness, the results obtained through the questionnaire will be crossed with those of the interview to their teacher. Opinions may differ. There is a strong possibility of students feeling competent and teachers thinking otherwise.

We have divided the questionnaire into four blocks. The first one (questions 1 to 4) deals with general questions about the goals of the students, how they feel about their learning pace and what they find more difficult in class. We will have a general idea of where the problems of the students may lay.

In the second block (questions 5 to 10) we deal with spoken English, students will give us their impressions about how competent they feel, what they like best and which activities are more engaging. We would like to know whether they feel proficient and where they find more obstacles regarding the use of English for communication.

The third block is devoted to pronunciation. Questions 11 to 19 will try to find how the learners feel about their pronunciation skills. We try to ask them about segmental and suprasegmental features, in order to find where the most difficult aspects are and up to what point they think they are improving.

For the last block we offer more open questions. We want to know how important is pronunciation for the learners, what they do in class and outside the class to improve their skills and, especially what they would like to do for improving.

## ANSWERS TO THE QUESTIONNAIRE

### Block 1

The reasons why the students are in class are varied, being learning English for communication the most common answer (38% of the total answers). This fact indicates the importance of communication and, therefore, of oral skills in a language, although other reasons get high percentages too, indicating the personal side of each decision.

The student's comfort areas are grammar and the written skills (vocabulary, reading and writing), all them near 4 points each. Listening is in a middle land with 3, 12 points and then we find speaking and pronunciation, both below 3 points. What this states is the fact that the learners are much more comfortable in written, controlled tasks than when they have to produce improvised language.

Consequently, difficulty is found in speaking and pronunciation, just slightly above two points each, while the reading skill is given 3, 71 points. So, students feel more comfortable with those skills which are easy for them and uncomfortable with the difficult ones. We should not exclude other reasons like shyness or laziness regarding pronunciation problems but it is more than clear that the advanced level students in Utebo do not feel very comfortable with speaking and pronunciation and think they are the most complicated skills.

### Block 2

Answers to question five are interesting. 56% of the students declare that they are not learning English for communication as quick as they would like it to or that they are not improving at all. We regard this percentage as surprisingly high, given the fact that most of the time of each lesson is devoted to, precisely, communication.

Accordingly, we can see in question six that a small 31% of the students regard themselves as competent in oral English; 26% of the learners admit to feel not competent at all and 41% only in familiar situations. Again, these figures give us the impression that many students are having problems in English for communication, in spite of their efforts and their teacher's, and in spite of doing the last course of the Official School of Languages Programme.

The reasons for this lack of success, as we find in question 7, are very varied. Only the presence of too many students in class and the amount of communication time in class are not relevantly marked. We expected shyness to be more popular among the students, but they rather blame pronunciation problems or not being good at speaking.

The mentioned difficulties are not big enough for the students to hate communicative activities. In fact, a solid 68% of them affirm they like them. So, speaking is difficult, makes the learning rhythm slow and creates a few problems but the activities are fine. The teacher is playing a key role here, because in spite of the obstacles, makes the students enjoy the lessons.

Following this idea, the majority of students find the amount of communicative activities appropriate. They are given good chances for communication and in a correct quantity.

Regarding the group's preferences of activities (question 10), individual speaking tasks get only a 3, 64% of the answers. During our practicum periods we have observed, and checked, how they feel much more comfortable doing communicative activities within small groups of three or four students than when speaking individually to the rest of the class. It is surprising how advanced level learners still have problems with this type of task.

### Block 3

From question 11 on, the questionnaire turns more specifically to pronunciation. Only three students declare themselves competent in pronunciation, while 'average' is the most popular answer. Again, a general feeling of not being proficient is present when we go on to pronunciation.

A relation could be made with the answers to the next question: 85% of the learners confess they only know a few phonetic symbols or no one, which is a high figure if we consider the time most of the students have already devoted to English, both in the EOI and before. Is teaching of phonetic symbols being disregarded or is it an extraordinarily difficult task for the students?

In a bigger, deeper research, this relation of pronunciation incompetency and lack of theoretical knowledge might be explored.

Gradation of difficulty in question 14 shows unexpected results. Given the problems most of the learners have with pronunciation, the grade of difficulty given to phonemes that have been traditionally considered as difficult for Spanish learners of English is quite low. Most of the phonemes are under two points and the highest rated (the diphthong in beer) is only 2, 59. The concept of awareness comes instantly to mind: are the students really aware of the pronunciation mistakes they make? Do they give enough importance to such mistakes? We hope to offer a few hints on these questions with this research.

Suprasegmental features are regarded differently. All of the features are above 3 points, which indicates a stronger feeling of difficulty. Again, the reasons for this difference can be objective (they are more complicated), due to a presence of awareness in this case or to the fact that suprasegmental features are not being taught so often in class.

Questions 17 and 18 give two clear ideas: intonation affects the level of proficiency (83%) and learning of pronunciation and intonation is important (92%). So it seems the learners are aware of the importance that pronunciation and intonation bring into their level of English but are not so much conscious of their actual level of pronunciation skills.

Again question 19 offers an almost unanimous answer: 83% of the students declare to be improving just little by little, in spite of their teacher's effort, of the enormous amount of time devoted to oral skills and the importance they reckon pronunciation has for their level of English.

### Block 4

This block is made up of more personal questions regarding preferences and practices outside the school. The answers are too varied for some solid conclusions to be drawn from them. We expected some more unanimous answers, but it is not the case.

## CONCLUSIONS DRAWN FROM THE QUESTIONNAIRE

As it was already mentioned, the conclusions we extract from the questionnaire are to be contrasted with those of the interview, anyway, there are some ideas we would like to present:

1. The comfort areas for the students are grammar and written skills, with listening in a middle position and speaking and pronunciation, clearly, as the most unmanageable parts of their learning.
2. Only a 30% of students regard themselves as competent in oral English. Definitely, it is a surprisingly low number of students. The reasons for this low percentage are not a too big number of students in class or a low number of communicative activities but a mix of personal circumstances (shyness, difficulty, etc...)
3. The students are very reluctant towards individual speaking tasks. They tend to avoid any kind of individual exposure to the rest of the class.
4. Only 3 students out of 57 declare themselves competent in pronunciation. This figure is absolutely clear about the level of proficiency the learners have and feel they have.
5. 85% of the students know just a few or none of the phonetic symbols. This figure could be considered important as a possible reason for pronunciation difficulties among advanced level students.
6. Surprisingly enough, isolated sounds bear almost no difficulties for them. The marks given to clusters, fricatives or other sounds are quite low, showing no signs of being so demanding for them. Is this a fossilization feature? Which is the grade of awareness of the class?

## THE INTERVIEW TO THE TEACHER

We had uncountable interviews with our monitoring teacher during the practicum period. She taught us many different aspects to be competent teachers. And, one of these interviews was about the topic which developed our research: Fossilization.

We felt extremely interested on this topic, and our teacher's point of view was very relevant for us, because she knows perfectly her students, and furthermore we wanted to know her solid opinion about fossilization. She was not affected by personal issues or unawareness.

The main aim of this interview was to contrast her ideas to those of the students, so we had the students' opinion, but we needed a point of reference more realistic, professional and largely awareness.

We carried out an interesting interview with our teacher, and we have made a transcription from the questions:

1. What rhythm is carried out by students in advanced levels? Do you feel OK about their progress in learning English? Is there a considerable improvement in order to get their certificate?

2. Students' marks are significantly related to their real level? What do you think as their teacher?
3. Where do students feel more comfortable: speaking, writing, grammar...? Which is their comfort zone? Has their comfort zone changed in advanced levels?
4. From your point of view, which is the most difficult skill for students? Are they progressing in their most difficult skills as quick as you would like?
5. Do you feel that your students are competent in oral English? Could their pronunciation affect their level of spoken English to be understood in a foreign country?
6. Are your students fossilized in the same mistakes related to pronunciation?
7. How do you focus your pronunciation activities?
8. Regarding pronunciation; what do you think is more difficult for them? Consonants, vowels or clusters...?
9. Are they aware of their own mistakes? Are realistic enough to know their level of fossilization?
10. Do they try to imitate English intonation?
11. Could students improve their pronunciation? What should they do for improving their pronunciation? From your point of view, is there any key?

#### CONCLUSIONS DRAWN FROM THE INTERVIEW

The answers of our monitoring teacher allowed us to get to the following conclusions:

- ❖ Students remarkably improve in the basic levels, when their process of learning is extremely effective. Improvement is much slower in advanced levels.
- ❖ Their comfort zone is doing Reading activities, but they prefer to speak. They especially enjoy it.
- ❖ Speaking and listening activities are the hardest tasks for them.
- ❖ As far as pronunciation is concerned, many of them are totally fossilized, there would have an endless list of mistakes. Mainly: cluster sounds, the final /-ed/ in past tense, "could" and "would", intonation, word stress ...
- ❖ The reasons for this low level of pronunciation are too many: shyness, they don't have a good ear for languages, comfort, their mistakes are always the same and they become a 'habit' for them...
- ❖ She makes an attempt to disguise the pronunciation activities by correcting mistakes in exercises, but in some cases she does effective pronunciation activities in order to make the students aware of their own mistakes.

- ❖ Students are not aware of their fossilization level. The main problem is that they don't know the correct pronunciation of many words.
- ❖ The teacher must always give a good model of pronunciation to the learners.

#### GENERAL CONCLUSIONS

After contrasting the conclusions drawn both from the questionnaire made to 41 advanced students and the interview made to their teacher, some general conclusions can be stated:

1. Students regard speaking and pronunciation as tough tasks.
2. They do not feel competent in oral English or, more specifically, in pronunciation, but are not aware of their mistakes.
3. Their learning rhythm is now slower than in previous levels. Fossilization is clearly present
4. The reasons for their problems are personal and very varied.
5. The teacher's efforts do not seem to be enough.
6. The teacher's role is very important as a model.

#### WHAT NEXT: POSSIBLE CONTINUATIONS OF THIS RESEARCH

Fossilization is a wide topic. We would like to have more time to develop this area, because it made a profound curiosity on us. After making this research, we have found several topics to discuss and different questions in order to develop next researches.

- ❖ Is fossilization also present in other levels of the School?
- ❖ Is fossilization also present in other Official Schools?
- ❖ Are teachers of the different levels of EOI's devoting enough time to pronunciation?
- ❖ The knowledge of phonetic symbols is basic for a good pronunciation level?
- ❖ Is pronunciation well taught in Official Schools?

## OUR EXPERIENCE

The experience of carrying out a research has provided us with some interesting ideas:

- ❖ Students take their teacher as a model of learning.
- ❖ A good teacher should be competent.
- ❖ Fossilization is a curious topic, we have learnt a lot about our problems with pronunciation with this project.
- ❖ To know the subjective opinion from students was very interesting and encouraging in our work as researchers.
- ❖ Working in group has been a nice experience, because each of us contributed positively to the project.

ANNEX 1

QUESTIONNAIRE

1- Which are the reasons why you are studying English? (you can tick more than one)

Certification	Learn Academic English	Learn English for Communication	Socialize
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2- How is your learning rhythm in the advanced level?

Faster than intermediate level	Just the same	Slower the intermediate level
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3- Where do you feel more comfortable? Mark 1-5 (1 is very uncomfortable, 5 is very comfortable)

Grammar	Vocabulary	Speaking	Pronunciation	Reading	Writing	Listening
<input type="checkbox"/>						

4- Which is the most difficult task for you? Mark 1-5 (1 is very difficult, 5 is very easy)

Grammar	Vocabulary	Speaking	Pronunciation	Reading	Writing	Listening
<input type="checkbox"/>						

5- Is your learning of English for communication going as quick as you want?

Yes  No  I feel I do not improve at all

6- Do you feel competent in oral English?

Yes  No  Sometimes, in familiar situations

7- If not, the reason is (you can tick more than one):

I am not good at speaking

My pronunciation is not good enough

- I am shy
- My ears are made of wood
- We pay too much attention to grammar
- The classes are not communicative enough
- Too many students in class for communication

Other reasons.....

8- Do you like communicative activities in class?

- Yes, I always participate  No, I feel awkward  They are OK, but prefer other tasks

9- So you think they are:

- Fewer than needed  More than needed  Just fine

10- Which are your favorite activities? (again, you can tick more than one)

- Listening to dialogues, descriptions, etc...
- Listening to songs
- Role-play speaking activities
- Individual speaking tasks
- Group work for searching information
- Pronunciation practice

Other.....

11- Regarding pronunciation, do you feel?

- Very competent
- An average learner
- Not very good
- I cannot make myself understood

12- Do you know the phonetic symbols?

- Of course!  Almost all of them  Not too many  Ups!

13- What do you think is more difficult?

- Pronunciation of vowels  Pronunciation of consonants  Both

14- Grade from one to five the difficulty of the underlined sounds: (1 is easy, 5 is very difficult)

- |      |                      |        |                      |       |                      |        |                      |
|------|----------------------|--------|----------------------|-------|----------------------|--------|----------------------|
| Fire | <input type="text"/> | Better | <input type="text"/> | Spain | <input type="text"/> | Listen | <input type="text"/> |
|      | <input type="text"/> |        | <input type="text"/> |       | <input type="text"/> |        | <input type="text"/> |
|      | <input type="text"/> |        | <input type="text"/> |       | <input type="text"/> |        | <input type="text"/> |



Watch more videos

What we are doing is just fine

We do too many pronunciation exercises

Other.....

21- Do you practice English outside the school? (You can tick more than one option).

I watch TV in English

I read English novels or magazines

I have some English speaker friends

I do nothing

22- Can you think of any measure to improve your learning of pronunciation in English outside your school?

.....  
.....  
.....

23- Give us your impressions regarding pronunciation: how you feel, what you find more difficult, what you like most, etc...

.....  
.....  
.....  
.....

ANNEX2:

DATA COLLECTION TOOL

We used an Excel data base for collecting and studying the answers to the questionnaire. We include an example:

8- Do you like communicative activities in class?

	Yes	No	I prefer other tasks	
Answers	28	5	8	41
Percentages	68,29%	12,20%	19,51%	100,00%

9-they are

	fewer	more than	fine	
Answers	10	2	29	41
Percentages	24,39%	4,88%	70,73%	100,00%

10- favorite activities

	dialogues	songs	role play	individual sp	group work
answers	26	24	23	4	16
percentages	23,64%	21,82%	20,91%	3,64%	14,55%

11- Regarding pronunciation, you feel:

	very competent	average	not very good	lost case	
answers	3	19	16	4	42
percentages	7,14%	45,24%	38,10%	9,52%	100,00%

12- know phonetic symbols

	yes	almost all	not too many	none	
answers	1	5	28	7	41
percentages	2,44%	12,20%	68,29%	17,07%	100,00%

13- what is more difficult for you:

	vowels	consonants	both	
answers	11	8	22	41
percentages	26,83%	19,51%	53,66%	100,00%

