



Trabajo Fin de Máster

Propuesta para la integración de rasgos alofónicos en la enseñanza de la pronunciación del inglés a estudiantes de habla española en la E.S.O. desde la perspectiva del inglés como lengua franca

A Proposal on the Integration of Allophonic Features
into the Teaching of English Pronunciation to Secondary
Education Spanish-speaking Learners from an English
as a Lingua Franca (ELF) perspective

Autor/es

Leyre Gil de Gómez Sola

Director/es

Ignacio Guillén Galve
Pilar Mur Dueñas

Facultad de Educación
2015/2016

ABSTRACT

The main objective of this dissertation is to bring to the fore the important role that certain allophones and allophonic features can have when teaching English pronunciation in Spanish Secondary Education classrooms, taking English as a Lingua Franca as a framework. First of all, the phonemes and allophones that should be worked on in this teaching context have been indicated. In order to select them an analysis of six well-known manuals about English pronunciation as well as Jenkins' (2000) Lingua Franca Core have been taken as the basis. Secondly, those selected sounds have been sequenced throughout the four years of Secondary Education. In order to justify this sequencing, several aspects have been considered: how relevant they are from an intelligibility point of view, how similar or different they are compared to students' mother tongue in terms of articulation, how challenging the sound-spelling association may be and the functional load. Thirdly, six lesson plans have been designed to develop students' receptive and phonological competence in relation to the previously selected allophones. These lessons are integrated into the topics and also grammatical and lexical aspects of the books *Interface 1, 2, 4*. In order to design them Celce-Murcia et al.'s (2010) five-step framework to the teaching of pronunciation following a communicative approach has been applied. Overall, the objective is to put forward a proposal to integrate the teaching of relevant allophonic feature in Spanish secondary Education.

Table of Contents

1. Introduction	1
2. Theoretical and Curricular Framework	2
3. Methodology	7
4. Analysis and Results	8
4.1 Selection of Phonemes and Allophones that should be Taught in Secondary Education	9
4.2 Suggested Order of Teaching Phonemes and Allophones across the 4 Years of Secondary Education.....	14
4.2.1 General Considerations for the sequencing of phonemes and allophones.....	15
4.2.2. Sequencing of phonemes and allophones	16
4.3 Lesson Plans	24
5. Conclusion.....	30
6. Bibliographical References	32
7. Appendices	35
APPENDIX A: Analysis of English Pronunciation Manuals in Terms of their Inclusion of Allophones	35
APPENDIX B: Interface Student Books' Syllabi (years 1, 2,4)	37
APPENDIX C: Phonetic Chart Proposal to be Used in Class.....	43
APPENDIX D: Phonetic Chart Proposal Divided by the 4 Years in Secondary Education	44
APPENDIX E: Evolution of Vowels in International English.....	49
APPENDIX F: Ordering of Phonemes in Manuals of English Pronunciation	50
APPENDIX G: Lesson Plans on Allophones	51
Appendix G1: Lesson Plan I on Vowel Length.....	52
Appendix G2: Lesson Plan II on Aspiration.....	74
Appendix G3: Lesson Plan III on Post-Alveolar [ɹ].....	92
Appendix G4: Lesson Plan IV on Syllacticity.....	109
Appendix G5: Lesson Plan V on Clear And Dark 'L'	117
Appendix G6: Lesson Plan VI on Glottal Stop.....	134

1. Introduction

The starting point for this dissertation is an analysis of how the best-known manuals in the field of English pronunciation tackle allophones which I carried out as a BA student in the *Grado en Estudios Ingleses*. From this analysis I reached the conclusion that little importance is given to allophonic processes despite the important role that some of them play (e.g. aspiration) on communication and intelligibility in English. The only allophones that have received certain attention are vowel length and aspiration, which were included as part of Jenkins' (2000) Lingua Franca Core. However, there are other allophonic features that may be relevant enough to be targeted in the context of English as a Lingua Franca (ELF) and which have not received enough attention in manuals. As a result, in this dissertation, my main objective is to highlight the importance of allophones to reach intelligibility in English and how these should be taught and integrated in the EFL secondary classroom. In particular, I study which specific allophones should be addressed and in which order both phonemes and allophones should be worked on throughout the four years of compulsory secondary education. Deciding how phonemes and allophones should be sequenced is a complex task since as the main focus in the teaching of EFL has been placed upon the mastering of grammatical structures, very little has been investigated on the appropriate order in which phonemes or allophones should be taught to be best learnt and acquired by students and very few guidelines appear in the curriculum. This is the reason why phonemes do not seem to follow a consistent order in EFL textbooks. In addition, I propose examples of lesson plans which target relevant allophones in English so that students can be intelligible in the context of ELF. These lessons plans are integrated within the syllabi of *Interface 1, 2, 4* depending on the year that a particular allophonic feature is planned to be taught (see section 4.2). The reason behind the proposal of these lessons is the lack of available activities designed to practice pronunciation in general and allophones in particular. This can be due to the fact allophones are not explicitly considered in the *Orden 9 Mayo 2007*.

In section 2, the main changes undergone in the status of English all over the world as well as in the approach towards the teaching of pronunciation will be discussed, bringing to the fore the concept and importance of intelligibility in the EFL classroom. In relation to it, the allophones which should be targeted in the context of

ELF will be briefly discussed. Finally, in the same section, some references to the curricular framework –*Orden 9 Mayo 2007*- will be made. In section 3, the procedure followed for the selection, and subsequent ordering of phonemes and allophones throughout the 4 years of Secondary Education and for the design of the lessons will be explained, these steps being further developed in section 4. In section 5, the main conclusions drawn from this dissertation will be discussed. Likewise, some limitations and suggestions for further investigation will be pointed out.

2. Theoretical and Curricular Framework

In recent years, the role of English all over the world has widely changed. It started as a language essentially spoken in the United Kingdom and North America, but then it was spread to their colonies where it was used for official purposes. With the passing of time, it started to be more and more frequently studied as a foreign language (EFL). In recent years, it has acquired the status of lingua franca -also known by the acronym ELF- conceived of as “*any use of English among speakers of different first languages for whom English is the communicative medium of choice, and often the only option* (Seidlhofer, 2011, p.7 italics as in the original).

In line with this status that English has acquired internationally, the perspective towards the teaching of pronunciation should also be reexamined. Firstly, it is important to point out that much more importance has traditionally been given in EFL contexts to form than to skills and meaning, and also, within form far more attention has been paid to both grammar and vocabulary than to pronunciation, “which began to be studied systematically only short time before the beginning of the twentieth century” (Celce-Murcia et al., 2010, p.2), since as Brown (2001) claims, it was not until “the mid-1980s, [when] it became clear that pronunciation was a key to gaining full communicative competence” (p.283). Accordingly, in the following paragraph a short revision of the main teaching methods and their approach to the teaching of pronunciation has been developed.

In the last decades, the approach to the teaching of pronunciation has been varying in relation to the method that was dominant in EFL teaching (Celce-Murcia et

al., 2010). In the Grammar-Translation method little or no attention was paid to the teaching of pronunciation, since students were hardly ever asked to speak. With the advent of the Direct method pronunciation started to gain ground. Students learned how to pronounce by repeating what the teacher said, accuracy being the main focus. In the Audiolingual Method pronunciation started to play a significant role, however language was not seen as a tool for communication but as a set of structures that needed to be practised repeatedly. As a result, students' role was limited to drilling activities. The main focus continued to be accuracy in order to imitate and achieve a native-like model of pronunciation. Another method whose focus was upon accuracy was the Silent Way, its most significant characteristic being that the teacher is no longer the model, students are responsible for their own learning process. One of the first methods whose focus was on fluency was the Humanistic Method known as Suggestopedia. Other Humanistic Methods that are worth mentioning are the TPR (Total Physical Response) and the Natural Approach which support the idea of teaching the L2 in the same way we learn our L1, that is, it is important to place “the initial focus on listening without pressure [to give] the learners the opportunity to internalise the target sound system” (Celce-Murcia et al., 2010, p.3). Therefore, students were not asked to speak until they felt comfortable to do so. After this brief review of how the role of pronunciation has evolved in the teaching and learning process of English throughout the methods, it is worth bringing to the fore the Communicative Approach (CA), which “is currently the dominant method (...). It holds that since the primary purpose of language is communication, using language to communicate should be central in all classroom language instruction” (Celce-Murcia et al., 2010, p.8). Nevertheless, although in a first moment the Communicative Approach rejected any ‘focus on form’, nowadays, it supports the necessity for learners to perform activities or tasks focused on form. This implies that not only grammar and vocabulary, but also pronunciation should receive attention in the communicative classroom, integrating it with the practice of macro skills (Celce-Murcia et al., 2010).

In order to apply the CA to the teaching of English pronunciation, Celce-Murcia et al. (2010) propose a five-step framework that covers the following five stages: 1) ‘description and analysis of the sounds’ (optional step), 2) ‘listening and discrimination of the sounds’, which is focused on developing students’ ability to discriminate the targeted sound/s , 3) ‘controlled practice’ which are aimed at producing the targeted

sound under a really well-defined environment; 4) ‘guided practice’ which leads the learner to practice the sound in a freer environment and finally 5) ‘communicative practice’ in which students are given a concrete context in which some of the sounds addressed are likely to appear while the students are not explicitly asked to use them. By means of this framework both phonological receptive and productive skills are practised (Kelly, 2000). The only objection that could be made to this framework is that it proposes a rather deductive approach to the teaching and learning of pronunciation since it starts by analysing and describing the sounds that are going to be worked on in the next steps. My suggestion would be to place this step –if necessary- after the ‘controlled practice’ so that in the first two steps (i.e. listening and discrimination and controlled practice) students have to infer the rule behind the sound that is being taught, following a more inductive approach to the teaching of pronunciation, as can be seen in some of the lesson plans included (see section 4.3 and Appendix G).

As can be observed, the approach towards the teaching of pronunciation has varied from a unique focus on form, that is, on pronouncing certain sounds correctly, to fluency, in which what is valued is the importance of getting one’s message across. This idea is related to that of intelligibility which refers to the fact of “being understood by a listener at a given time in a given situation” (Kenworthy, 1987, p.13). The former focus on accuracy can be justified due to the fact that “[u]ntil now, English has been taught as a foreign language (EFL), (...) [it being] assumed that all learners are seeking competence in English in order to communicate with (...) native speakers” (Walker, 2010, p.5). RP (Received Pronunciation) and GA (General American) are the varieties described in every manual of pronunciation and used by teachers in order to accomplish a native-like pronunciation. Furthermore, teachers were supposed to aim at “eliminat[ing] all traces of ‘foreign’ accent” (Walker, 2010, p.100), as well as “getting the sound right at the word level” (Celce-Murcia et al., 2010, p.10). Nevertheless, pronouncing each word in isolation perfectly does not ensure that you are going to make yourself understood. This is the reason why Brown (2001) highlights the importance of not only teaching “the role of articulation within words, or at best, phrases, [but also] its role in a whole stream of discourse” (p.283). This is the reason why pronunciation needs to be integrated with the oral macroskills.

As a result of the new status of English as an international means of communication as indicated above, it is most likely that learners interact more with nonnative English speakers than with native ones. Therefore, “the primary goal of teaching pronunciation must (...) be to make learners intelligible to the greatest number of people possible, and not just to the native speakers of the language” (Walker, 2010, p.19). In order to be intelligible in an international context, Jenkins (2000) proposed the Lingua Franca Core (LFC), which refers to a set of segmental and suprasegmental features that any speaker of English has to master to get his/her message across: individual consonantal sounds, vowel length, consonant clusters, nuclear stress. What is relevant about Jenkins’ (2000) LFC is that for the first time allophonic conditions such as length or aspiration are considered as essential if a speaker wants to make himself/herself understood in English.

CLT also implies a change in the role of teachers and students, the latter becoming the centre of the classroom. This learner-centredness also has implications for the teaching of pronunciation. In the past, most teachers “tended to assume that learners were very much alike in their reasons for wanting to learn English as well as the ways in which they learn the language” (Richards, 2002, p.12). But this is not or should not be so. Among the aspects that teachers should take into consideration when teaching the pronunciation of English are the student’s interests and needs together with their mother tongue, age, motivation and aims, and variety of English (e.g. Richards, 2002; Celce-Murcia et al. 2010). As stated in the LFC, the student’s mother tongue is really important to determine which sounds should be given more attention to since “[by] contrasting the features of the two languages the teacher will be able to predict the problems which will arise” (Cruttenden, 2014, p.346).

As has been previously mentioned the teaching of pronunciation has been mainly aimed at pronouncing certain sounds rights at word level (Celce-Murcia et al., 2010), the focus being placed on pronouncing certain phonemes accurately. However, allophones have been frequently disregarded despite the importance they may have in order to make oneself understood. In fact, they are usually briefly explained within the section of their corresponding phonemes, assigning them a secondary role in pronunciation. Nevertheless, after analysing how allophones are dealt with in some of the best-known manuals of English pronunciation (i.e. Wells (1982), Finch and Ortiz

(1982), Mott (2005), Collins and Mees (2008), Roach (2009) and Cruttenden (2014)) (see Appendix A), it can be concluded that some time has to be devoted to the teaching of allophones since some of them can threaten intelligibility if they are not properly understood and produced. In order to select which allophones should be taught in the secondary EFL classroom, apart from the analysis of those six books, Jenkins' (2000) LFC and students' aims, motivation, age and mother tongue should be taken into consideration.

As will be explained in further detail in section 4, among those allophones that deserve special attention are vowel length and aspiration since they pose a threat to intelligibility, that is, if these features are not properly pronounced the listener may not understand you. Moreover, post-alveolar [ɹ] should be taught, the importance of this allophone lies in the difficulty Spanish students experience in pronouncing it properly. Furthermore, the allophonic feature of syllabicity will be targeted, syllabicity being one of the most distinctive features of English. Even if it is a feature that does not pose a threat to intelligibility, it should also be targeted in the EFL classroom if an ELF approach is taken. Another feature that is worth dealing with is the opposition between [l] and [ɫ] since depending on the variety of English students are exposed to, they will listen to one or the other. Finally, a particular allophone that should be brought to the fore is the glottal stop [ʔ]. Even if it is a feature that Spanish students will find really difficult to pronounce (Roach, 2009), it is commonly used among native speakers so it is likely that students will listen to it in informal conversations.

Before concluding this section it is worth mentioning the legal provisions that this dissertation is based on, namely, la *Orden 9 Mayo 2007*¹. As regards the teaching of pronunciation of English, these legal provisions claim that special attention should be paid to those phonemes which lead to a great effectiveness in communication. Likewise, it is worth commenting on the fact that allophones and allophonic processes are completely disregarded in these legal provisions despite the importance they are likely to have in order to reach intelligibility in English.

¹ En cada uno de los cuatro cursos, habrá que prestar atención a los fonemas y sus secuencias, a la acentuación, el ritmo y la entonación, centrándose especialmente en aquellos aspectos que puedan suponer una mayor dificultad o conduzcan a una mayor efectividad en la expresión y comprensión de mensajes, teniendo siempre como objetivo el facilitar una comunicación más fluida. (p.205)

3. Methodology

In this section I will explain the underlying procedure that has been followed in order to decide the order in which allophones -and consequently also phonemes- should be sequenced throughout the four years of compulsory secondary education in our context and the steps and considerations taken to the design of six lesson plans which aim at improving students' receptive and/or productive phonological competence of the selected allophones.

Firstly, I analysed the above-mentioned manuals of English pronunciation trying to determine the allophones that would be relevant for Spanish learners of English (i.e. vowel length, aspiration, [ɹ], syllacticity, clear and dark L and [?]). Once I selected which allophones should be taught, I also reconsidered if all the phonemes are relevant to be taught from an ELF point of view. Secondly, I tried to order the allophones throughout the four years of Secondary Education. However, I realised that before ordering allophones, phonemes should also be sequenced. In order to arrange both phonemes and allophones I established some criteria to decide which of them should be taught and learnt first. These criteria include the extent to which they may be a threat to intelligibility if they are not properly pronounced (i.e. Jenkins' (2000) LFC), similarities and differences in terms of sound-spelling associations and articulation concerning the students' mother tongue, as well as the functional load. As a result, the more relevant the phoneme or the allophone is to reach intelligibility, the more similar they are to students' mother tongue in terms of both articulation and sound-spelling associations and the more likely to be learnt by students, the sooner they should be taught so as to have time to review them in the remaining years of ESO and Bachillerato.

Thirdly, in order to develop both the receptive and productive phonological competence of these selected allophones, and due to the lack of existing materials to practice them, I decided to design a lesson plan per allophone selected. These lessons plans have been designed following Celce-Murcia et al.'s (2010) five-step framework for the teaching of pronunciation (see section 2 on the theoretical and curricular framework). Each lesson is intended to be integrated with the topics, vocabulary, grammar and language functions of the textbooks *Interface 1, 2 and 4*, depending on the years students are in (see Appendix B). This is thought to be highly beneficial for students since by: " integrating pronunciation teaching fully with the study of

grammatical and lexical features (...) learners will increasingly appreciate the significance of pronunciation in determining successful communication" (Kelly, 2000, p.14).

- Lesson I focuses on **aspiration**, and it is integrated in 'Unit-8: **Travel**' (*Interface 1*)
- Lesson II focuses on **vowel length**, and it is integrated in 'Unit-6: **Make a Difference**' (*Interface 2*)
- Lesson III focuses on **post-alveolar [ɹ]**, and it is integrated in 'Unit-8: **The World We Live in**' (*Interface 2*)
- Lesson IV focuses on **syllability**, and it is integrated in 'Unit-2: **Literature**' (*Interface 4*)
- Lesson V focuses on **clear [l]** and **dark [ɫ]**, and it is integrated in 'Unit-4: **Followers of Fashion**' (*Interface 4*).
- Lesson VI focuses on **glottal stop [ʔ]**, and it is integrated in 'Unit-5: **Work and Money**' (*Interface 4*).

In this section the procedure followed in this dissertation has been briefly explained; it will be in the following section where the steps followed to select the sounds (see section 4.1), order them (section 4.2) and the lesson plans designed (section 4.3) will be explained in detail.

4. Analysis and Results

This section is divided into three main parts: firstly, a proposal is made of which phonemes and allophones should be targeted in our Spanish secondary education context. For this purpose, an ELF perspective towards pronunciation will be taken. Secondly, the selected phonemes and allophones should be sequenced throughout the four years of secondary education. In order to sequence them, certain aspects have been taken into consideration, as indicated above in the methodology section: Jenkins' (2000) Lingua Franca Core, Kelly's (2000) and Walker 's(2010) list of Spanish difficulties with some English sounds, and the *Orden 9 Mayo 2007*. Finally, six lessons plans will be suggested in order to offer students opportunities to recognise or/and produce those

allophonic features that are considered important to increase students' intelligibility in an international context.

4.1 Selection of Phonemes and Allophones that should be Taught in Secondary Education

Before sequencing the phonemes and allophones, it is important to decide which ones should be targeted in the EFL classroom when taking an ELF perspective, which must be carried out always bearing the teaching context in mind since as mentioned above our students' mother tongue, age, motivations and aims would be crucial factors. The selection of sounds is mainly backed up by Jenkins' (2000) LFC. However, “[the] LFC is a starting-point, rather than an end-point, in terms of pronunciation and learner goals” (Walker, 2010, p.25); therefore, we –as teachers- can decide which other phonemes or allophones should or should not be taught depending on our students' mother tongue, aims, motivation. It will be advantageous to accompany the teaching of these sounds with a chart so that students can always make use of it. In fact, Kelly (2000, p.37) advises its use “periodically in conjunction with dictionary study, and use it both for teaching ‘new’ sounds and the correction of sounds already covered”. As a result, I have designed a chart (see Appendix C) to be used by both the teacher and students during the teaching and learning process, although at the beginning of 1st year of ESO, the chart will be almost empty (see Appendix D: 'starting point'), as it should only include those consonantal sounds that students already know due to the similarities to their L1 (i.e. /b/, /d/, /g/, /f/, /s/, /m, /n/, /l/). The idea is that as sounds are introduced to students, they will be included in the chart so that at the end of 1st Year of ESO all the new sounds will be incorporated in the chart (see Appendix D: '1st Year ESO'). The same will be done in the other three years of Secondary Education. My proposal of chart is divided into three main sections: vowels, consonants and allophones. As mentioned in section 2, the selection of allophones is not only backed up by Jenkins' (2000) LFC and students' mother tongue, but by an analysis of the extent to which they are included in the main manuals of English pronunciation (See Appendix A). From all the allophonic processes, those which should be foregrounded in the teaching of English pronunciation are: vowel length, aspiration, [ɹ], clear 'L' and dark 'L', [?] and syllacticity since apart from being included in all the manuals analysed (see Appendix A), they are either essential for intelligibility, important from the point of view of students' mother tongue, or useful to get to know common features of English and other varieties of English.

In what refers to vowels, important changes have taken place with regard to the IPA notational system for transcription. First of all, it is important to bring to the fore the allophonic nature of the feature of vowel length, which in opposition to vowel quality does pose a threat to intelligibility (Walker, 2010). This is particularly difficult to speakers of “languages like Spanish, Russian, Polish and Greek, [since they] have only one degree of phonological length, which implies that [...], differences in length are not used to distinguish words” (Mott, 2005, p.236).

English vowels vary their length depending on their environment, that is, the pronunciation of the so-called ‘long vowels’ /a:, ɜ:, i:, ɔ:, u:/ is shortened when followed by a voiceless consonant among other factors (e.g. rhythmic clipping), and the resulting pronunciation can, to a large extent, be equated to that of a shorter vowel. This phenomenon is known as pre-fortis clipping (Wells, 1990). Hence, my proposal entails studying the colon [:] as part of the vowels’ allophonic system. This idea was put forward by Lewis (1975), who believed that in the context of EFL teaching, and probably applicable to ELF nowadays, too, eliminating the use of colons would be beneficial for learners. Some years later, Kenworthy (1987) published a manual for teachers of English pronunciation in which she also avoids the use of length diacritics as part of the phoneme in order to help learners in their learning process. Likewise, Celce-Murcia et al. (2010) also suggest the avoidance of diacritics in order to make things easier for learners. Another advantage of teaching vowels without diacritics is that, depending on the accent the learner is involved in, vowel length may vary: “[i]n Scottish speech, for example, vowel duration is determined by phonetic context: a vowel is phonetically short unless it is followed by pause, a voiced fricative or [r]” (Mott, 2005, p.236).

As a result, my proposal would be to omit the so-called classification of vowels in terms of ‘short or long vowels’, simply classifying them under the label ‘vowels’ since their length will greatly depend on their environment, that is, on the fact of whether they are followed by a voiced or a voiceless consonant and on the varieties of English students are exposed to. Therefore, diacritics in relation to vowel length (i.e.[:])

will be included as an allophonic feature that will be targeted cyclically throughout the four years. Omitting the diacritics from long vowels leads us to consider which symbol will be chosen as the ‘base’ to which we will add the diacritic, that is, either the symbol corresponding to short or long vowels: /æ/ or /a:/, /e/ or /ɜ:/, /ɪ/ or /i:/, /ɒ/ or /ɔ:/ and finally /ʊ/ or /u/. My proposal would be to use the following phonemes: [a(:)], [e(:)], [ɪ(:)], [ɔ(:)], [ʊ(:)]. The decision of which symbol is to be used to represent each vowel is grounded on Cruttenden’s (2014) description of how vocalic sounds are evolving in what he refers to as English as an International Language (see Appendix E) and on trying to maintain vowels used in diphthongs so as to avoid confusion and make things easy for students.

In addition to vocalic sounds mentioned in the previous paragraph, both the /ʌ/ and the /ə/ will be introduced to students. Although they are not considered as part of the LFC, it is important to provide students with the opportunity to be exposed to the English native model of pronunciation since not all learners will be studying English with the same aim in mind, some of them may want to achieve a native-like pronunciation. In relation to the former, Rogerson-Revell (2011) suggests not to teach the vocalic sound /ʌ/; however, students could be at least exposed to it to offer them the possibility to get to know the English native model of pronunciation. Likewise, it is important to take into consideration that /ʌ/ is a vowel that “carr[ies] a high functional load and distinguish[es] many minimal pairs” (ibid. p.89). In addition, it does not pose difficulties from an articulatory point of view. However, this vocalic phoneme entails some difficulties since although it “is very close to Spanish /a/ this sound is never represented by the letter A in English spelling” (Bozman, 1990, p.28). In fact, it is usually associated to the spelling <u> (ibid.)

With regard to diphthongs, in my proposal, students will not be asked to pronounce accurately the centring diphthongs (i.e. /ɪə/, /eə/, /ʊə/) for several reasons. Cruttenden (2008) states that in International English, they “are not necessary if post-vocalic and pre-consonantal /r/ are used” (p. 328). Furthermore, the /ə/ is not included in Jenkins’ (2000) LFC. Concerning the diphthong /ɪə/, in one of the pronunciation notes included in Wells’ (2008) *Longman Pronunciation Dictionary* a reference is made to the phenomenon known as ‘compression’ which implies that together with a “faster” diphthongal pronunciation, there is nowadays a tendency towards a slower one by

splitting the diphthong into two syllables, [i] + a second syllable with the schwa part, from which you can conclude that in certain unstressed positions the diphthong is in danger of extinction. Referring to the diphthong /eə/, Cruttenden (2014) claims that it is evolving into a sort of /ɔ:/ being this new tendency accepted. Finally, in what refers to the centring diphthong /uə/, Wells (1982) highlights that “everywhere in England the vowel used in CURE words, whatever it has been till now, is tending to be levelled to /ɔ:/” (p.164). However, this process is “rarer in the case of less commonly used monosyllabic words such as *dour, gourd*” (Cruttenden, 2008, p.153).

As far as consonants are concerned, taking as point of reference the IPA model, my proposal entails just one change. The phoneme /r/ will be substituted by its post-alveolar allophone [ɹ] since the traditional symbol for the phoneme in GB/GA has been [r], which in the IPA is actually intended to represent a trill, i.e. the symbols are actually misleading. The allophonic realisation as a trill [r], is in fact the usual way for Spanish speakers to pronounce this phoneme (i.e. /r/ in *risa* or *rosa*). “The LFC does not describe how /r/ should be exactly pronounced, but (...) the learner’s mother tongue is a declining factor” (Walker, 2010, p.31). Likewise, it is important to mention that both /θ/ and /ð/ are included as part of the sound system since, even if they are not part of the LFC, they do not pose difficulties to Spanish students (i.e. Kelly, 2000; Walker, 2010). Even if they do not pose a threat to intelligibility it is important to at least develop students’ receptive phonological competence regarding them. In fact, the LFC does not “estipulate that speakers should be discouraged from using them if they are part of the speakers’ mother tongue” (Walker, 2010, p. 30).

Finally, a section concerning the different allophones that should be taught is included, these allophonic features being organised into vocalic allophonic features and consonantal allophonic features. Apart from the above-mentioned allophonic process of vowel length and the [ɹ] realisation, the proposal includes other essential allophonic phenomena from the LFC’s approach such as aspiration, since if not properly pronounced is likely to pose a threat to intelligibility, as the listener is likely to understand /b, d, g/ instead of /p, t, k/ (Walker, 2010). The distinction between [l] and [ɫ] is also included since their use will depend on the variety of English spoken by the speaker, namely, depending on the variety of English students are exposed to, it will be more or less likely to listen to an [l] or to an [ɫ]. In fact, “[m]ost Welsh and Irish accents

have only clear l in all contexts, while Scottish and American varieties have only dark l" (Collins and Mees, 2008, p.91). This is in line with the Aragonese legal provisions that highlight the importance of providing a linguistic model stemming from a varied number of speakers². However, very little research has been done on whether using a clear or a dark 'L' in international encounters will have a negative effect on intelligibility. Another important allophonic feature that should be taught is syllabicity since it is likely to appear in any speech event that students may listen to. However, only syllabicity concerning the consonant sounds /n/ and /l/ will be addressed, since they are both more frequent to be found and easier to pronounce. The allophone [?] was first associated with Cockney English; however, it is nowadays a frequent characteristic of everyday English. Even if it is a sound that Spanish students will find really difficult to pronounce (Roach, 2009), it is likely that students will listen to it in informal conversations, so their receptive phonological competence regarding this allophone needs to be practised in the ELF secondary classroom. However, it will be only tackled in relation to /t/ sound in medial position since it is easier to recognise in opposition to this sound placed in final position where the glottal stop is difficult to identify.

After the previous discussion on the sounds that should or should not be specifically targeted in the ELF classroom some important conclusions can be drawn. As far as vowels are concerned the proper articulation of vowel length will be prioritised over quality in accordance with the LFC. Likewise, students will be exposed to the vocalic sounds /ʌ/ and /ə/ but they will not be asked to pronounce them in a native-like way. With regards to diphthongs, centring ones will not be a focus due to the different ways in which they are pronounced depending on the origin of the speaker. In terms of consonantal sounds, the /ð/ and the /θ/ will be included and the post-alveolar phoneme /r/ will be replaced by its post-alveolar allophone [ɹ]. Finally, it is worth mentioning that apart from the already-mentioned allophonic feature of vowel length and post-alveolar allophone [ɹ], other allophones and allophonic features are considered as important to be taught: aspiration of voiceless plosives /p, t, k/, distinction between [l] and [ɫ], syllabicity and glottal stop [?].

² "importancia de que el modelo lingüístico oral de referencia provenga de un variado número de hablantes, con el fin de recoger, en la mayor medida posible, las variaciones y los matices. De ahí la insistencia del currículo en el uso de distintas fuentes; entre ellas, los medios audiovisuales convencionales y las tecnologías de la información y la comunicación" (Orden 9 Mayo 2007p.201)

Once the selection of sounds has been explained, it is important to sequence these sounds into the four years of Secondary Education, which should always take account of students' mother tongue, aims, motivations and possible difficulties.

4.2 Suggested Order of Teaching Phonemes and Allophones across the 4 Years of Secondary Education

Several investigations have been conducted in order to study the order in which certain English grammatical structures should be taught (Seidlhofer, 2011); however, little has been investigated on the appropriate order that has to be followed when teaching English phonemes or allophones.

The following table shows my proposal about the way sounds should be sequenced throughout secondary education. As highlighted above it has been created taking into account Jenkins' (2000) Lingua Franca Core list of priorities (Walker, 2010), *Orden 9 Mayo 2007*, students' motivations and aims, students' mother tongue which will give teachers clues so to infer which phonemes or allophones are likely to be easier (i.e. positive L1 transfer) or more difficult, and the list Spanish learners' difficulties with some English sounds (Kelly, 2000; Walker 2010).

A Proposal to the Sequencing of Sounds throughout Secondary Education:

1 st Year of ESO
Consonantal sounds whose articulation are similar to Spanish ones (/b/, /d/ ³ , /g/ ⁴ , /f/, /s/, /m/, /n/, /l/)
Vocalic sounds with short pronunciation (/a/, /e/, /ɪ/, /ɔ/, /ʊ/, /ʌ/) ⁵
Diphthongs (/ɔɪ/, /eɪ/, /aɪ/, /au/)
Consonantal sounds whose pronunciation is equal to Spanish one, but whose phonemic realisation is different: /θ/, /tʃ/
Aspiration of voiceless plosives /p/- [p ^h], /t/- [t ^h], /k/- [k ^h]

³ Although it is easy for students to associate the spelling <d> with its pronunciation, the /d/ sound in English has an alveolar pronunciation

⁴/g/ in English has a more velar pronunciation. If students do not pronounce it properly the teacher can guide them (Walker, 2010)

⁵ Do not confuse with 'short vowels'

2nd Year of ESO

Vocalic sounds with long pronunciation⁶:

Post-alveolar approximant [ɹ]

Consonantal sounds with a slight variation in their articulation to the Spanish ones (I)

/v/, /z/, /h/, /ŋ/

3rd Year of ESO

Consonantal sounds with slight variation in their articulation to the Spanish ones (II)

/w/, /j/

Consonantal phonemes that do not exist in Spanish as phonemes /ð/, /ʃ/, /ʒ/, /dʒ/

Vocalic sound/ʌ/

Word stress and /ə/ (I)

Diphthongs containing /ə/ (/əʊ/, /ɪə/, /eə/, /ʊə/)

4th Year of ESO

Triphthongs (/eɪə/, /aɪə/, /ɔɪə/, /əʊə/, /aʊə/)

Word stress and /ə/ (II)

Initial and Final consonant clusters: elision and addition

Allophonic features: syllabicity [,], Clear and Dark 'L', Glottal Stop [?]

4.2.1 General Considerations for the sequencing of phonemes and allophones

Some general considerations have been made as regards the sequencing of all the sounds. Students will first be taught those vocalic and consonantal sounds whose articulation poses a lesser difficulty due to their similarity to the Spanish sounds because positive transfer will probably take place and whose spellings follow a more or less regular pattern, so sound-spelling associations do not entail a great challenge. In following years, certain sounds will be reviewed throughout different units in order to add exceptions to the rules as well as more complex sound-spelling associations.

⁶ Do not confuse with 'long vowels'

However irregular English spelling might seem, “[s]urveys of the system have shown that over 80% of English words are spelled according to regular patterns, and that there are fewer than 500 words [...] whose spelling can be considered completely irregular” (Kelly, 2000, p.123).

Likewise, students will first be exposed to those sounds that are essential to master in order to be intelligible. This will take place in 1st, 2nd and the beginning of 3rd Year of ESO. Afterwards, other sounds not considered to be so important from the LFC point of view will be introduced (e.g. /ʌ/, /ə/). This is in line with the already-stated conception of the LFC as a “starting-point, rather than an end-point” (Walker, 2010, p.25).

The higher the year is, the fewer new sounds will be taught so as to keep on practising and addressing those sounds that may pose a greater difficulty to students, or which have a wide number of spellings associated to them in keeping with Kelly’s (2000, p.22) idea that “[l]anguage always needs to be revised and recycled, as there is no guarantee that the features dealt with in a first presentation will be successfully remembered and used”. In fact, students are likely to experience what is known as ‘U-shaped development’ (Lightbown, 1985), that is, “[l]anguage learning is not linear in its development. Learners may use a particular form accurately at stage X in their development (...), fail to produce that form correctly at stage Y, and produce it accurately again at stage Z” (Lightbown and Spada, 1993, p.113).

4.2.2. Sequencing of phonemes and allophones

In this section, the teaching of each sound will be justified within their corresponding year.

1st Year of ESO

- **Consonantal sounds that are similar to Spanish ones (/b/, /d/, /g/, /f/, /s/, /m/, /n/, /l/)**

It will be taken for granted that Spanish students of 1st year of ESO already identify and know how to produce the following consonantal sounds: /b/, /d/, /g/,

/f/, /s/, /m/, /n/, /l/ as they are similar in spelling and pronunciation to the Spanish ones. (See Appendix D: 'starting point'). The only difficulty that may come up in relation to sounds /m/, /n/ is when they are placed at the end of the word because of potential syllacticity (Walker, 2010).

- **Vocalic sounds with short pronunciation (/a/, /e/, /ɪ/, /ɔ/, /ʊ/)**

The first sounds that will be targeted are vowels but in their short pronunciation, that is, without the diacritic [:]. The decision of teaching vowels with short pronunciation first is due to the fact that they are used as the 'base' to form diphthongs as well as vowels with long pronunciation since the diacritic [:] is added up as an allophonic realisation, in line with Lewis' (1975), Kenworthy's (1987), Celce-Murcia et al.'s (2010) proposal. The only short vowel that will be taught in the following years is /ʌ/ due to the difficulties that it entails for Spanish speakers.

- First, /a/, /e/, /ɪ/ sounds will be taught since they are easier to learn due to their clear correspondence to the Spanish ones. At the beginning, only those spellings that are regular and follow the rule will be taught, that is, when these sounds follow either of the following two patterns: Consonant(s) + /a,e, i/ + Consonant" (e.g. *rat* ['ræt], or /a,e, i/+ stressed double consonant (e.g *better* /'bɛtə/).
- Second, the sound /ɔ/ will be taught in relation to the pattern Consonant + /ɔ/ + Consonant as in the word *block* /'blɒk/
- Third, the /ʊ/ sound will be taught. This is a more difficult sound due to the fact that is hardly ever associated to a <u> spelling, for instance in the word *bull* /'bul/.

- **Diphthongs (/ɔɪ/, /eɪ/, /aɪ/, /aʊ/)**

Once vowels have been introduced to students, some diphthongs will be taught: /ɔɪ/, /eɪ/, /aɪ/, /aʊ/. This decision is backed up by two main reasons: in all the manuals I analysed, diphthongs appear just after vowels (See appendix F). Likewise Jenner (1995 in Rogerson-Revell, 2011) suggests that only /ɔɪ/, /aɪ/, /aʊ/ closing diphthongs should be taught since they are the only diphthongs that are common to all English native speaker varieties. Therefore, being the only ones that can be found in any variety of English it is advisable to teach them as soon as possible. Diphthongs that contain the

/ə/ sound will not be taught since it is a sound that they have not been taught yet (See 3rd Year).

- First, diphthong /ɔɪ/ will be taught due to the clear spelling-pronunciation correspondence as in the word *boil* /'bɔɪl/.
- Second, diphthongs /eɪ/ and /aɪ/ diphthongs since they follow the same pattern: Vowel + Consonant + <e>. For instance, *file* /'faɪl/ and *fate* /'feɪt/.
- Third, diphthong /aʊ/ will be taught since its sound-spelling association can be a little more difficult to learn since it is associated with graphemes <ou> and <ow> as in *south* /'sauθ/.

- **Consonants whose pronunciation is equal to Spanish one, but whose phonemic realisation is different: /θ/, /tʃ/**

The problem with these consonantal sounds is that although their pronunciation is similar to the Spanish ones, that is, /θ/ sounds similarly to the Spanish <z> and / /tʃ/ to the Spanish <ch>, it is quite difficult to associate with them the spelling <th>.

- **Aspiration of voiceless plosives /p/- [p^h], /t/- [t^h], /k/- [k^h]**

The choice of this process is backed up by two main reasons. The first one is that aspiration, although frequently disregarded in textbooks, plays a significant role in order to achieve intelligibility, being included within the LFC (Walker, 2010). In fact, if it is not properly pronounced, voiceless plosives /p/, /t/, /k/ may be confused with voiced plosives /b/, /d/, /g/. Furthermore, another important reason beneath the decision to teach aspiration is the fact that Spanish students may face some difficulties when trying to recognise and produce this phenomenon, since it does not exist in the Spanish language. It is likely that they associate the Spanish <p> in ‘pantalón’ with English <p> in ‘passenger’, but phonetically speaking, they are not the same.

In order to teach aspiration certain aspects have to be taken into consideration. Aspiration only takes place when /p/, /t/, /k/ are at the beginning of a syllable in which the vowel is strong, with the exception of these plosive sounds being preceded by /s/ or followed by /r/, /l/, /j/ or /w/ (Cruttenden, 2014). Exceptions concerning /j/ and /w/ have been omitted since students have not been exposed to it yet (1st ESO). Likewise,

according to Cruttenden (2014), the aspiration of plosive sounds before /j/ and /w/ will not cause confusion in the message.

2nd Year of ESO

- Vocalic sounds with long pronunciation:

1) Vocalic sounds with long pronunciation in open syllables

First, vowels with a long pronunciation in open syllables will be taught, so as to start raising students' awareness that in English, vowels can have different length.

2) Influence on vowel length of the grapheme <r> when it follows vowels : /a:/ (A+R), /e:/ (E/I/U+R), /ɔ:/ (O+R)

After teaching vowels in open syllables, and in order to draw students' attention to the influence that the environment of the word can play on its pronunciation, the effect of the grapheme <r> on vowel length when it follows vowels will be taught. In fact, Jenkins (2000) suggests the use of a rhotic rather than a non-rhotic variety. However, the variety used in most of the best-known dictionaries is non-rhotic. Therefore, both models will be accepted in class. In addition, according to the LFC the /ɜ:/ sound is one of the most difficult and problematic vocalic sounds (Walker, 2010), so it is advisable to teach it as soon as possible so as to recycle and practise it in following years.

3) Vowels followed by consonants already targeted (/b/, /d/, /g/, /f/, /s/, /m/, /n/, /l/, /θ/, /tʃ/, /p/, /t/, /k/)

Finally, vowel length will be taught in relation to consonants already targeted in both 1st Year of ESO and 2nd Year of ESO. Although other consonants may appear in the activities it is important to draw students' attention to the ones they already know. As I have previously mentioned, this is one of the most difficult features in English pronunciation, so it will be retaken and taught in further detail all throughout the ESO.

- **Post-alveolar approximant [ɹ]⁷ and Consonantal sounds with slight variation in their articulation compared to the Spanish ones (/v/, /z/, /h/, /ŋ/)**

In the last term of 2nd Year of ESO, the following consonantal sounds will be taught: /v/, /z/, /h/, /ŋ/, [ɹ]. Although these sounds are quite easy to identify in terms of sound-spelling association, they conceal crucial pronunciation differences: for instance, Spanish speakers usually pronounce /b/ as /v/, that is, without vibration, /z/ without buzzing, /h/ is commonly pronounced as a /x/, /ŋ/ as /n/ and the sound /r/ is usually pronounced trilled (Finch and Ortiz, 1982; Bozman, 1990, Mott, 2005). These consonantal sounds will be practised together with vowels trying to always bear in mind the distinction between voiced and voiceless consonants and the influence they play on vowel length.

3rd Year of ESO

- **Consonantal sounds with slight variation in their articulation to the Spanish ones /w/, /j/**

The difficulty of these two sounds can be linked to Spanish phonotactics, that is, to the fact that in Spanish /w/ cannot be combined with /u:/, and /j/ cannot be combined with /i:/, which is what “lead[s] the students to pronounce words such as *year* as [iə] and *woman* as [yu-], [gu-] or [u-]” (Finch and Ortiz, 1982, p.71).

- **Consonantal sounds that do not exist in Spanish /ð/ /ʃ/, /ʒ/, /dʒ/**

The remaining consonant sounds will be taught (/ð/, /ʃ/, /ʒ/, /dʒ/). These consonants do not exist in Spanish and, therefore, they are both difficult to articulate and to associate to a spelling. Sound /ð/ is realised in a similar way to the Spanish <d>. In fact, in English the sound /d/ has an alveolar pronunciation. The difficulty that the sound /ʃ/ entails is that it is sometimes confused with /s/. Likewise, Spanish learners

⁷ The LFC does not describe exactly how /r/ should be pronounced, but (...) the learner's mother tongue is a declining factor (Walker, 2010, p.31)

of English sometimes pronounce the phoneme /ʒ/ as /ʃ/ and /dʒ/ as /ʒ/ (Kelly, 2000).

- **Vocalic sound /ʌ/**

Once all the sounds that are considered essential from the point of view of intelligibility have been taught, the vocalic phoneme /ʌ/ will be introduced to students, since –as mentioned in the previous section (4.1)- it poses many difficulties to Spanish students.

- **Word stress and /ə/ (I)**

The first suprasegmental feature that will be taught to students is word stress since its “correct placement (...) in a word plays a significant role in the overall intelligibility of nonnative-speaker speech” (Celce-Murcia et al. 2010, p.185). Knowing how to place the stress seems to be especially important for speakers whose mother tongue is syllable-timed, namely, Spanish (ibid).

A first introduction to word stress can consist of teaching students two-syllable length nouns and adjectives which “are stressed on the first syllable” (Kelly, 2000, p.69). Likewise, there are some nouns which can function either as a verb or as a noun. When functioning as a verb the stress will be placed on the last syllable (ibid). This may help students to understand why the <o> in the word ‘project’ is pronounced /ɒ/ (i.e. ['prɒdʒekt]) when it is a noun and /ə/ (i.e. [prə'dʒekt]) when it is a verb.

From the previous example the importance of teaching /ə/ in relation to word stress can be observed since it is the quality most vowels adopt when being placed in unstressed syllables. Although, Jenkins(2000) does not consider the schwa in her list of priorities within the LFC, she highlights its importance in EFL interactions. My proposal would be in line with those who “see the acquisition of schwa as essential because of its frequency and its role in distinguishing unstressed syllables” (Rogerson-Revell, 2011, p.88).

However, as mentioned in section 2 when teaching a foreign language it is essential to bear in mind our students' mother tongue. For Spanish speakers the reception and production of schwa would be particularly difficult since “[f]or learners whose L1 does not contain reduced vowels, it is difficult to both hear and produce full versus reduced vowels. The first step is consciousness raising since many learners are unaware of this strong tendency in English” (Celce-Murcia et al., 2010, p.132)

- **Diphthongs containing /ə/ (/əʊ/, /ɪə/, /eə/, /ʊə/)**

Once the /ə/ sound has been addressed in relation to word stress, diphthongs containing this sound can be taught (/əʊ/, /ɪə/, /eə/, /ʊə/). From these diphthongs, the one which will be given special attention is /əʊ/. It is easier to pronounce since it corresponds to the name of the vowel; likewise, it also follows the pattern V+C+E explained beforehand in relation to diphthongs /eɪ/ and /aɪ/, for instance in the word *rope* ['rəʊp]. In what refers to the three remaining diphthongs, it is important to work on students' receptive phonetic competence, so as to give them the opportunity to be at least exposed to them.

4th Year of ESO

- **Triphthongs (/eɪə/, /aɪə/, /iːə/, /əʊə/, /aʊə/)**

Triphthongs are “the most complex group of vowels in English, being a composite of three sounds, a rapid glide from one sound to another and then to a third” (Rogerson-Revell, 2011, p.85). Likewise, “the use of some diphthongs and triphthongs in English is rather unstable at present and some seem to be disappearing in standard southern English”(ibid.). For these reasons, they should be taught in the final years of ESO. In fact, Bozman (1990, p.59) claims that “[i]n practice many of these ‘triphthongs’ are simplified in speech, undergoing a ‘smoothing’ process whereby they lose their second element” For example, /aɪə/ is becoming /aə/ in General RP (e.g. *fyre*, *society*, *hire*) (Cruttenden, 2008) Although it is important to satisfy the needs of those students who aim at a native-like pronunciation providing them with English native model of

pronunciation, it would be advisable to first teach those sounds that are more stable and carry a higher functional load (Rogerson-Revell, 2011) .

- Word stress and /ə/ II

In this year, the issue of word stress will be further developed. It will be tackled in relation to affixation, since both prefixes and suffixes are not usually stressed. However, there are some suffixes that may alter the stress pattern of the word (i.e. *-tion*, *-ian*, *-ic*, *-al*, *-ity*). Likewise, two syllable verbs whose stress is placed on the second syllable will be studied, as well as two syllable verbs whose ending is in *-er* or *-en*, since their stress is placed on the first syllable. Likewise, word stress will be studied in relation to compound words, which “tend to be stressed on the first element” (Kelly, 2000, p.69).

- Consonant clusters: elision and addition

In order to finish with the English consonantal sounds, the issue of elision and addition of sounds in the pronunciation of complex consonant clusters will be targeted. Consonant clustering is likely to occur in English, in which “two or more consonants occur in sequence in syllable-initial or syllable-final position” (Celce-Murcia et al., 2010, p.99). This phenomenon “may also present a challenge for students from language backgrounds that allow only limited clustering to occur, such as Spanish or Japanese” (ibid. p.100). Spanish speakers of English tend to “omit first or last consonants from clusters” (Hewings, 2004, p.238). The elision of a consonantal sound is considered to be a threat to intelligibility (Walker 2010); however, the main problem of Spanish students of English is the addition of an e- sound before *-sp-*, which is “found to cause fewer problems in ELF” (Walker, 2010, p.33).

The teaching of consonant clusters will be planned in three phases. First, initial clusters will be taught. This decision is backed up by Celce-Murcia et al.’s (2010) suggestion to start teaching initial clusters, as well as the difficulties they entail for Spanish speakers to pronounce the *<sp>* consonant cluster. Then, final clusters will be taught, since they are less likely to threaten intelligibility (Walker, 2010). Finally, consonant clusters in which one or two element are silent will be targeted, for instance: *knee* /'ni:/ . The latter will entail difficulties to Spanish learners of English since it is not a common feature in their mother tongue, with the exception of the *<h>* (e.g. *huevo*), the *<p>* in words such as *psicología*, or the *<u>* in diphthongs (e.g. *guitarra*). Likewise, they are not explicitly considered in the LFC.

- **Allophonic features: syllacticity [,], Clear and Dark ‘L’, Glottal Stop [?]**

As mentioned in section 4.1, after the analysis of several manuals of English pronunciation there are certain allophonic features that can be considered to be important for teaching. Aspiration, vowel length and the allophonic realisation of /r/ (i.e. [ɹ]) are planned to be taught in previous years since they are really important either from the intelligibility point of view (i.e. aspiration and vowel length) or taking into account the learners’ mother tongue (i.e. [ɹ]). The next allophonic feature that will be taught is syllacticity [,], which is a really frequent feature of English. Although teacher can model its pronunciation when dealing with grammatical forms such as: haven’t ['hævnt], shouldn’t ['ʃʊdn̩t], it is in this year when syllacticity will be explicitly targeted. Apart from dealing with it in relation to some grammatical structures, nouns and adjectives containing these features will be targeted. Syllacticity is a feature likely to pose many difficulties to Spanish students since it does not exist in their mother tongue. Then, the opposition of Clear ‘L’ and Dark ‘L’ will be taught. These sounds are important since they offer students the opportunity to be exposed to other varieties of English. Finally, the glottal stop [?] will be taught. This allophone is quite difficult from the articulatory point of view; therefore, activities will be designed to raise students’ awareness about this sound, developing their receptive phonological competence, but it will not be a requirement for students to produce it. Only glottal stop which takes places in the middle of a word will be targeted since noticing a final /t/ articulated as a glottal stop [?] is really difficult even for proficient English users.

In this section the justification behind the sequencing of both phonemes and allophones in each of the year of secondary education has been explained. Overall, my proposal is based on the idea that those sounds which are likely to pose a threat to intelligibility need to be taught first (i.e vowel length, aspiration, consonants), leaving for higher years those sounds that are either more difficult to pronounce or belong to a specific variety or register of English (i.e. clear and dark L, glottal stop).

4.3 Lesson Plans

As has been highlighted throughout the dissertation, the teaching of certain allophones needs to be tackled in the Spanish Secondary Education ELF classroom so that students can reach intelligibility in international contexts of communication. In the previous section, a proposal was made of which ones and when they should best be targeted

throughout the four years (along with phonemes). In this section, the focus is on how to teach them in a communicative EFL classroom. Six lesson plans have been fully designed so as to give students the opportunity to recognise and/or produce the above-mentioned allophones (see Appendix G). These activities are framed within the *Orden 9 de Mayo de 2007*⁸ in which in relation to the phonological competence, it is said that there is a necessity to cover the study and practice of the phonemes all through the four years of ESO, as indicated in detail in section 2.

As also mentioned in section 2, when teaching English sounds two types of phonological skills can be trained: receptive and productive (Kelly, 2000). Some lessons will be aimed at improving students' receptive and productive pronunciation competence (i.e. lesson I on aspiration and lesson II on vowel length) since if not pronounced properly these allophones are likely to be a threat to intelligibility. In contrast, other lessons will be mainly aimed at providing opportunities for students to practice only their receptive skills, that is, at raising students' awareness of sounds which are likely to be found in any speech event being these sounds more difficult to produce and less likely to pose a threat to intelligibility (i.e. lesson IV on syllacticity, lesson V on clear 'l' vs. dark 'l' or lesson VI on the glottal stop). Lesson III, which, concerns the post-alveolar approximant [ɹ] is different from the rest in the sense that in the step 'listening and discrimination' students' mother tongue plays a significant role. Instead of guiding students to learn how to identify or discriminate between two English sounds, the aim is on drawing parallelisms with their corresponding Spanish sound which is pronounced as a trill. In this way students' mother tongue should not be seen as an enemy but as a friend (Walker, 2010).

All the lessons are topic-based, and they are designed to be included in a didactic unit where all the skills are practiced, following the syllabi proposed in *Interface* textbooks (see Appendix B). They have been designed following the principles of the Communicative Approach, that is, students are asked to communicate within a specific context and with a communicative purpose. For instance, in lesson III students received a message from a Voki character named 'Laura', who works for the organization Greenpeace. She asks them to help them to convince the rest of the people of the

⁸ En cada uno de los cuatro cursos, habrá que prestar atención a los fonemas y sus secuencias, a la acentuación, el ritmo y la entonación, centrándose especialmente en aquellos aspectos que puedan suponer una mayor dificultad o conduzcan a una mayor efectividad en la expresión y comprensión de mensajes, teniendo siempre como objetivo el facilitar una comunicación más fluida

importance of taking care of the environment (see Appendix G3:lesson III, p.99). Taking this message as a starting point students are asked to design a poster including tips to protect the environment. Another engaging activity is the ‘controlled practice’ of lesson V where students have to interact with his/her partner to get the full description of the costume; once they have all the information they will have to link each picture to the country where this costume is traditional in an interactive map (see Appendix G5: lesson V, p.125-134). Likewise, pair and group work will be promoted in order to develop students’ communicative skills. It is more likely that students work individually or in pairs in the ‘listening and discrimination’ activities whereas in the communicative stage they are always organised in groups so that their interaction skills are developed and opportunities are offered to practice the targeted allophonic features in context and for a purpose.

These six lessons are focused on guiding students in the identification and production of certain allophones at the beginning in a controlled way, moving on -in those lessons aimed at both receptive and productive skills- to their production in a more communicative environment following Celce-Murcia et al.’s (2010) five-step framework (see section 2). However, in those lessons aimed at developing students’ receptive phonological competence, this framework will be only partially applied, namely, only the steps ‘listening and discrimination’ followed by the step known as ‘description and analysis’ will be covered. In the lessons where syllacticity and clear and dark ‘L’ are targeted (i.e Appendix G4(lesson IV), and G5(lesson V), the step ‘controlled activity’ is also included to give students the opportunity to produce them but in a controlled way.

Another aspect that is worth commenting on is the fact that each lesson is not planned to last the same, those lessons in which Celce-Murcia et al.’s (2010) framework has been fully applied will be longer than those in which it has been partially applied, the focus being on the development of students’ receptive phonological skills. Furthermore, it is not necessary to implement all the activities in the same session, but they can be done in different sessions of the same unit. However, they should be taught one after the other and in the established order.

The step known as ‘description and analysis’ of sounds will be carried out in an implicit way, that is, students will be guided towards the inference of the underlying

rules of the targeted allophonic feature. In order to draw students' attention to the specific allophonic feature, textual enhancement as well as oral enhancement will be used so as to (Nunan, 2003). This is related to the idea of noticing, that is, to the belief that unless the process of noticing takes place, input will not become intake (Krashen, 1982). A clear example can be observed in lesson V (see Appendix G5: lesson V, p.122-123) where students have to place all the words they hear containing the <l> sound in the appropriate column. Words with <l> in the first description contain clear L, whereas words in the second description contain dark L (see p.124). Once they have all the words organised in the appropriate column, in the following exercise (see exercise 3, p.123), students are guided to infer the pattern behind the use of clear L or dark L.

In addition to the activities designed in relation to the steps proposed by Celce-Murcia et al. (2010), each lesson is preceded by what is referred to as a 'lesson overview'. There, the following information is indicated: the year students are in in agreement with my proposal in section 4.2 above, the phonological skills practiced, main and subsidiary aims of the lesson, language exponents (i.e. grammar, vocabulary and functions) and work on skills. Furthermore, in some lessons a warm-up activity has been included (e.g. lessons I,II) so as to activate students' previous knowledge. For instance, in lesson I students have to fill in a crossword containing words that are going to appear throughout the lesson and that may not be known to all of them (see Appendix G1: lesson I, p. 63) In addition, two sections named as 'possible difficulties' and 'variations' are included. In the first one, some difficulties that may come up during the lesson are considered. Likewise, some activities are adapted to those students who may have difficulties; for instance, the activities concerning the 'listening and discrimination' the teacher can repeat the utterances more times if she realises that students have not identified the targeted allophonic feature. Another example of differentiation can be seen in the 'guided practice' of lesson I where in order to help students to tell the story about a trip in the past, the teacher may provide them with cards containing pictures (see Appendix G1: lesson I, p. 69-71). In the second section 'variations', further practice is proposed to those students who finish faster. For instance, in the 'controlled practice' of lesson II, students have to identify which the word which has a different pronunciation is, another set of cards will be given to those students who finish faster (see Appendix G2: lesson II, P.84). The necessity for teachers

to be flexible and adapt to students' needs is considered in the Orden 9 Mayo 2007⁹.

As can be inferred by the title of each unit (see section 3), the topics dealt with in the lesson plans are: travelling (lesson I), health (lesson II), environment (lesson III), literature (lesson IV), fashion (lesson V), work (lesson VI). These topics are related to students' interests and needs, offering contexts and situations where English is used following the guidelines of the Communicative Approach. For instance, in lesson I students will have to place themselves in an airport since travelling is usually an engaging topic for them. The same can be applied to lesson V, which deals with the topic of fashion offering them the opportunity to explore costumes all over the world. Lesson IV is aimed at bringing students closer to English culture throughout its literature. The underlying importance behind the topic of lesson VI, work, can be related to the fact that it is aimed at 4th ESO students who may be thinking about whether to opt for Bachillerato, Professional Training or try to access the labour market; as a result, tips to both find a job and succeed in a job interview are offered. Finally, in accordance with article 11 of the Orden 9 mayo de 2007 which states that any subject has to deal with the issue of education in democratic values, it is worth bringing to the fore lessons II and III which deal with education for health and environmental education, respectively.

The topics have not been modified from the ones proposed in the textbooks *Interface 1, 2, 4* and, as a result, the vocabulary tackled is related to it. However, as far as the grammatical points are concerned some modifications have been made (see Appendix B). For instance, in lesson III the grammatical point was the present perfect, however, I have considered that in order to give advice to protect the environment it would be a good idea to recycle the grammatical point of modal verbs seen in lesson II (see appendix G3: lesson III, p.95). In lesson IV, the grammatical point was past tenses which have been used in the 'listening and discrimination activity' in order to describe the book *Harry Potter and the Philosopher stone*. However, in the 'controlled practice' in order to talk about reading habits and preferences present simple and perfect is expected to be used by students (see Appendix G4: lesson IV, p.115-116).

⁹ La actividad comunicativa y el proceso de aprendizaje se ven afectados por factores individuales (...) "[u]n tratamiento uniforme (...) no parece responder a la realidad del proceso de aprendizaje"(p.227)

The lesson plans are based on a competence-based curriculum model, preparing students for lifelong learning. As a result, each of the lessons contributes –at least- to the development of one of the six key competences selected for the study of foreign languages, as well as to the development of the communicative competence, being the latter the ultimate objective of all the lessons. The contribution to the students' *communicative competence* will be developed through the use of English language as a vehicular language during the classes, focusing on achieving both fluency and accuracy in this language. This will be the competence more fully developed. The *learn to learn competence* will be developed in some activities such as the communicative activity of lesson II where the student who fulfills the role of the 'assessor' will have to assess the role-play done by the other two members of his/her group using a checklist (see Appendix G2, lesson II, p.91). Students will develop their *personal initiative and autonomy* by enhancing their individual accountability when working in cooperative groups. Each student will have a specific role to fulfil in the group, the success or failure of the activity will depend on the work carried out by each member. This competence will be developed in the controlled practice of lesson I where each member of the group will be assigned a role (e.g. spokesperson, material collector, turn-taker and time-controller, cards organizer, material returner) (see Appendix G1: lesson I, p.55-56). *Digital competence* will be developed through the use of ICTs as tools of learning. Students will work on it in the communicative practice of lesson III when students have to create a Voki character (see Appendix G3: lesson III, p.96) . The *cultural and artistic competence* will be developed in lesson IV which deals with the topic of literature and in lesson V since traditional clothing around the world will be explored. Finally, these lessons will contribute to the *interpersonal and civic competence*, because in all the lessons pair and group activities will be developed. For instance, in the controlled activity of lesson V students will have to work in pairs in order to get the complete description of a costume (see Appendix G5: lesson V p. 125-130) or in the controlled practice of lesson IV where students will have to interact with ten classmates in order to ask them about their reading habits (see Appendix G4: lesson IV, p.115-115)

Finally, the design of the activities has been done with the objective in mind of changing students' perspective towards the learning of English in general, and the learning of its pronunciation in particular from something boring to something more engaging. Activities are very diverse: students will perform role-plays, design a poster to

raise people's awareness of how important it is to protect the environment, guess a book by its description...Furthermore, it is important to mention that students are exposed to different sources of input: the teacher, their classamtes, a Voki character, an online video where an man says a tongue twister into two different forms: with glottal stop and without it (see Appendix G6: lesson VI, p.137). As a result, it is hoped that students' get engaged and are offered different, varied opportunities to practice the allophonic features in a context and for a final purpose.

In this section, the way lessons are structured has been explained, them being composed of an overview, one activity per step of the framework put forward by Celce-Murcia et al. (2010), as well as possible difficulties that can arise in the activity and variations to cater for diversity. Likewise, it has been mentioned how all of them are topic-based, some modifications have been made in relation to the grammatical aspect to be covered and how pronunciation activities have been integrated in communicative lessons in which a context and a final purpose for communication is proposed. Finally, it has been highlighted that each of the six lesson contributes to the development of at least one key competences established in the Aragonese curriculum.

5. Conclusion

Several conclusions can be drawn from this dissertation: although with the advent of CLT pronunciation was supposed to play a significant role in the EFL classroom, English being seen as a tool for communication, it is still frequently disregarded, grammar and vocabulary being the main language objectives. However, all language aspects should be targeted and integrated with the practice of skills so as to promote students' oral communicative competence. Likewise, the approach towards the teaching of pronunciation that the CLT supports consists of focus on fluency and meaning but without disregarding accuracy and form, that is, the crucial point is to be able to get your message across in an intelligible way, even if the pronunciation of certain sounds is not native-like. In relation to this idea it is worth bringing to the fore the concept of 'intelligibility'. In fact, as highlighted in section 2, Jenkins' (2000) LFC includes certain allophonic features such as vowel length or aspiration that are key to ensure intelligibility in international contexts. However, very little importance has been given

to them in the EFL classroom, very few activities can be found aimed at practising them in textbooks and other resources, and they are not explicitly stated nor sequenced in the curriculum. As has been emphasised throughout this dissertation, more importance should be given to the teaching and learning of some allophonic features since as it can be observed throughout this dissertation some of them may pose a threat to intelligibility(i.e. aspiration, vowel length). In order to select which allophonic should be taught, it is essential to bear in mind the teaching context.

The main limitation of this dissertation is that I did not have the chance to implement the lessons designed during my school placement period so I do not know how efficient they are to practice the targeted allophonic processes. In order to know if the suggested order of the phonemes and allophonic features as well as the activities proposed are efficient, the teacher should implement them with more or less the same group of students from 1st year of ESO to 4th year of ESO and evaluate their effect on their intelligibility longitudinally.

This dissertation has only focused on the selection and ordering of segmental features. However, the same procedure would need to be carried out in relation to suprasegmental features. These features should be specially addressed in Bachillerato¹⁰ - as it is stated in the *Orden 1 julio 2008*.

To conclude this dissertation I would like to highlight its main contributions to the field of the teaching of English pronunciation: a selection of the sounds that should be targeted in an English class within the context of Spanish secondary education has been proposed; second, the sequencing of these selected sounds throughout the four years of ESO taking into account students' needs and wants has been established and duly justified; and finally, a detailed proposal of lesson plans has been included in order to practise the six selected allophonic features doing it in a guided and integrated way within a Communicative Approach in a EFL classroom where an ELF approach is taken.

¹⁰ Como en la etapa anterior, se prestará atención a los fonemas y sus secuencias (especialmente a aquellos que supongan una mayor dificultad), acentuación de palabras y frases, ritmo y entonación, como medio de facilitar la comunicación, haciendo especial hincapié en estos dos últimos aspectos y en su relación con distintos registros, tipos de discurso, énfasis, aspectos psicológicos, canales de transmisión, etc. (p. 18966)

6. Bibliographical References

Bozman, T. (1990) *Sound Barriers: A Practice Book for Spanish Students of English Phonetics* (3rd ed.) Zaragoza: Secretariado de Publicaciones de la Universidad de Zaragoza.

Brown, H D. (2001) *Teaching by Principles: An Interactive Approach to Language Pedagogy*. White Plains, NY: Longman.

Celce-Murcia, M., Brinton, D. M., Goodwin J.M. (with Barry Griner) (2010) *Teaching Pronunciation: A Course Book and Reference Guide*. (2nd ed.) Cambridge University Press: Cambridge.

Collins, B. and Mees, I. M (2008) *Practical Phonetics and Phonology*. (2nd ed.) Oxon: Routledge.

Cruttenden, A. (2008) *Gimson's Pronunciation Dictionary*. (7th ed.) London: Hodder Education.

Cruttenden, A. (2014) *Gimson's Pronunciation Dictionary*. (8th ed.) New York: Routledge.

Finch, D.F., Ortiz , H. (1982). *A Course in English Phonetics for Spanish Speakers*. London: Heineman Educational Books, Ltd.

Hewings, M. (2004) *Pronunciation Practice Activities: A Resource Book for Teaching English Pronunciation*. Cambridge: Cambridge University Press.

Heyderman, E., Mauchine, F. (2011) *Interface 2*. Macmillan.

Heyderman, E., Mauchine, F. (2012) *Interface 4*. Macmillan.

Heyderman, E., Mauchine, F. (2013) *Interface 1*. Macmillan.

Jenkins, J. (2000). *The Phonology of English as an International Language*. Oxford: Oxford University Press.

Kenworthy, J. (1987) *Teaching English Pronunciation (Longman Handbooks for Language Teachers)*. Longman: London.

Kelly, G. (2000) *How to Teach Pronunciation*. Harlow: Pearson Education.

Krashen, S.D. (1982) *Principles and Practice in Second Language Acquisition*. London: Pergamon Press.

Lewis, J. W. (1975) "The Undesirability of Length Marks in EFL Phonemic Transcription" Retrieved from: <http://www.yek.me.uk/undesire.html>.

Lightbown, P. M. (1985) "Great Expectations: Second Language Acquisition Research and Classroom Teaching". *Applied Linguistics*. 6. pp. 173-89.

Lightbown, P. M, Spada, N. (1993) *How Languages are Learned*. Oxford: Oxford University Press.

Mott, B. (2005) *English Phonetics and Phonology for Spanish Speakers*. Bardelona: Universitat de Barcelona.

Nunan, D. (2003) *Practical English Language Teaching*. New York: McGraw-Hill.

Orden de 9 de mayo de 2007, del Departamento de Educación, Cultura y Deporte, por la que se aprueba el currículo de la Educación secundaria obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad autónoma de Aragón. (BOA n.65)

Orden de 1 de julio de 2008, del Departamento de Educación, Cultura y Deporte, por la que se aprueba el currículo del Bachillerato y se autoriza su aplicación en los centros docentes de la Comunidad autónoma de Aragón.

Richards, J. (2002). "30 Years of TEFL/TESL: A Personal Reflection". *RELC Journal*, 33 (2), pp. 1-36.

Roach, P. (2009) *English Phonetics and Phonology: A Practical Course*. (4th ed.) Cambridge: Cambridge University Press.

Rogerson-Revell, P. (2011) *English Phonology and Pronunciation Teaching*. Great Britain: Continuum.

Seidlhofer, B. (2011) *Understanding English as a Lingua Franca*. Oxford: Oxford University Press

Walker, R. (2010) *Teaching the Pronunciation of English as a Lingua Franca*. Oxford: Oxford University Press.

Wells, J. C. (1982) *Accents of English I: An Introduction*. Cambridge: Cambridge University Press.

Wells, J. C. (1990). “Syllabification and allophony”. In Susan Ramsaran (ed.) *Studies in the Pronunciation of English: A Commemorative Volume in Honour of AC Gimson*. New York: Routledge: pp. 76-86.

Wells, J. C (2008) *Longman Pronunciation Dictionary*. (3rd ed.) Essex: Pearson Education Limited.

7. Appendices

APPENDIX A: Analysis of English Pronunciation Manuals in Terms of their Inclusion of Allophones

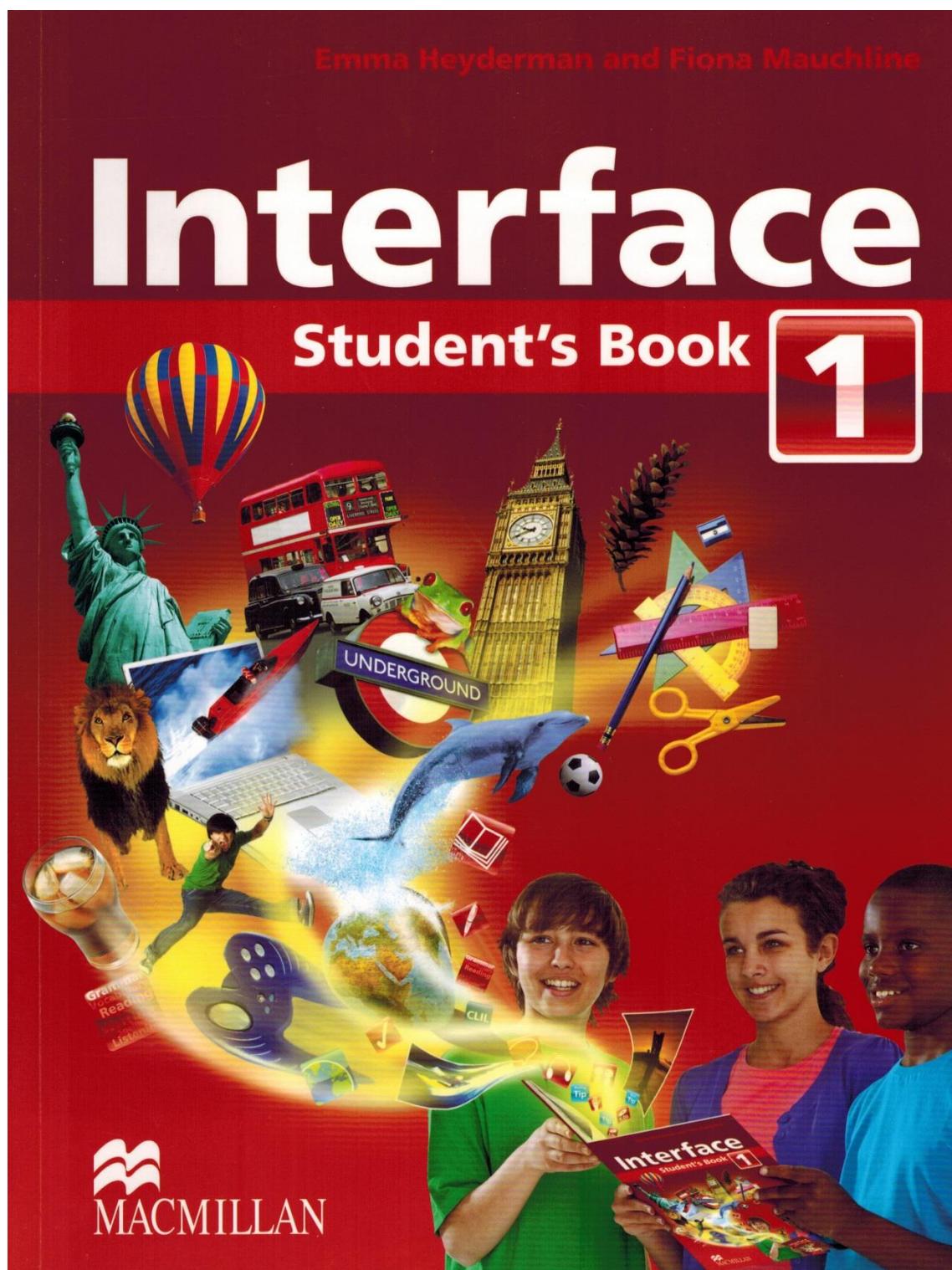
Allophones	Roach (2009a)	Collins and Mees (2008)	Finch and Ortiz (1982)	Cruttenden (2014)	Mott (2005)	Wells (1982)
[i]	Yes	Yes	Yes	Yes	Yes	Yes
[u]	Yes	Yes	Yes	Yes	Yes	Yes
[?] [?]	Yes	Yes	Yes	Yes	Yes	Yes
[ŋ]	No	Yes	Yes	Yes	Yes	No
[ç]	Yes	Yes	Yes	Yes	Yes	Yes
[m]	Yes	Yes	No	Yes	No	Yes
[x]	No	Yes	No	Yes	No	Yes
[l]	Yes	Yes	Yes	Yes	Yes	Yes
[t̪]	Yes	Yes	Yes	Yes	Yes	Yes
[θ̪]	No	Yes	No	Yes	No	Yes
[ɹ]	Yes	Yes	Yes	Yes	Yes	Yes
[ɹ̪]	Yes	No	No	Yes	No	Yes
[v]	No	Yes	No	Yes	No	Yes
[ɸ]	No	Yes	No	Yes	No	Yes
[h̪]	No	No	Yes	Yes	Yes	Yes
[n̪]	No	No	No	No	No	Yes

	The allophone is described in detail
	The allophone is just briefly mentioned and/or included in a list of phonetic symbols included at the beginning of the manual.
	The allophone is not tackled

Diacritics	Roach (2009)	Collins and Mees (2008)	Finch and Ortiz (1982)	Cruttenden (2014)	Mott (2005)	Wells (1982)
[^h]	Yes	Yes	Yes	Yes	Yes	
[[°] .]	Yes	Yes	Yes	Yes	Yes	Yes
[=]	No	No	No	No	No	Yes
[:]	Yes	Yes	Yes	Yes	Yes	Yes
[·]	Yes	Yes	Yes	Yes	Yes	Yes
[.]	Yes	Yes	Yes	Yes	Yes	Yes
[[?]]	No	Yes	No	Yes	No	No
[~]	No	Yes	No	Yes	Yes	Yes
[^w]	No	Yes	No	Yes	Yes	No
[_u]	Yes	Yes	Yes	Yes	Yes	Yes
[^j]	No	Yes	No	Yes	Yes	No
[₊]	No	Yes	Yes	Yes	No	Yes
[₋]	No	Yes	Yes	Yes	No	Yes
[_c]	No	No	Yes	No	Yes	Yes
[_t]	No	No	No	Yes	Yes	No
[^č]	No	No	No	Yes	Yes	Yes
[^č ̄]	No	No	No	Yes	Yes	Yes
[^č ̄̄]	No	No	No	Yes	Yes	Yes
[^č ̄̄̄]	No	No	No	Yes	Yes	Yes
[_č ̄̄̄̄]	No	No	No	No	No	Yes
[_č ̄̄̄̄̄]	No	No	No	Yes	No	No
[_č ̄̄̄̄̄̄]	No	No	No	Yes	No	No

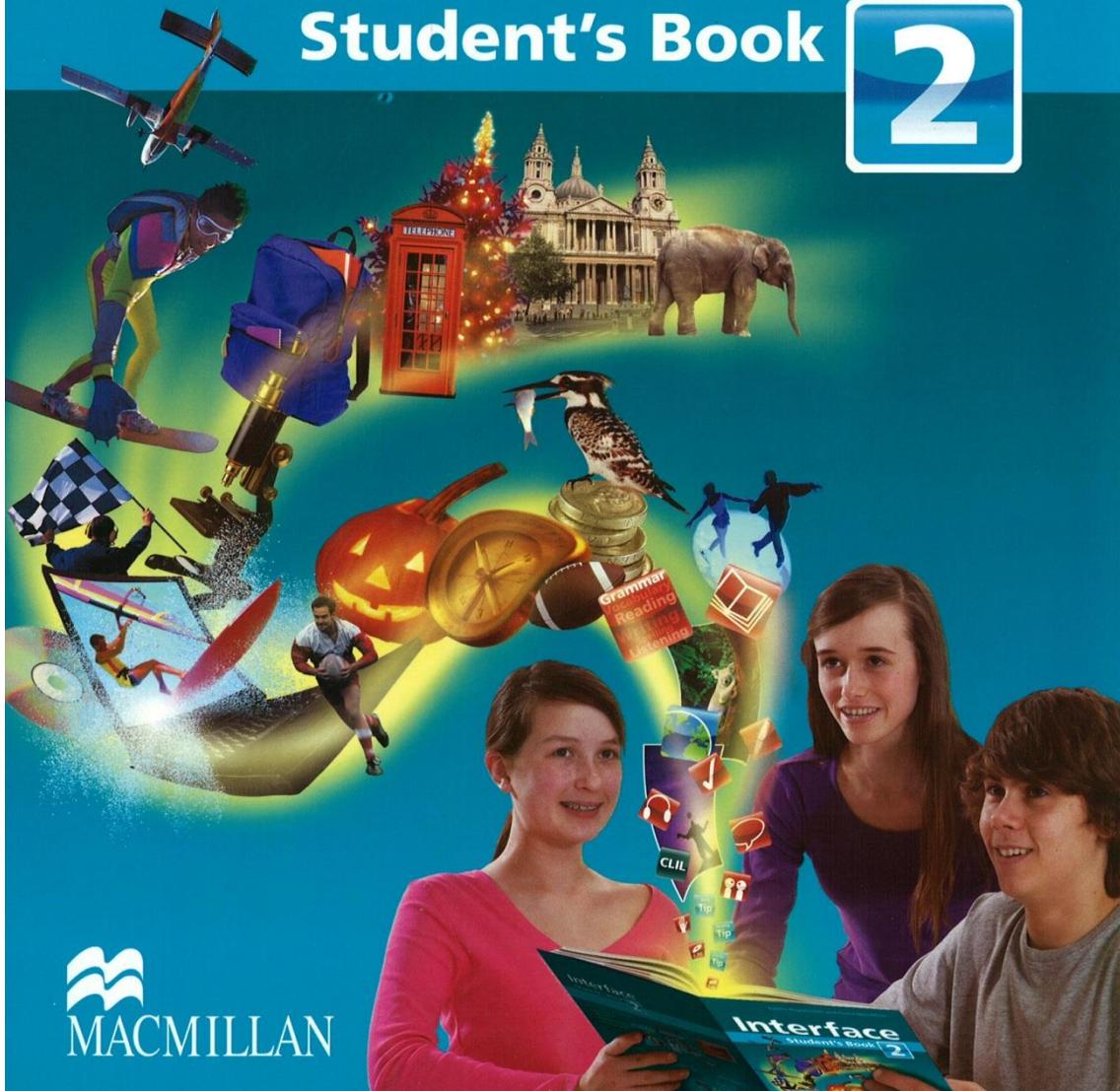
	The allophone is described in detail
	The allophone is just briefly mentioned and/or included in a list of phonetic symbols included at the beginning of the manual.
	The allophone is described in relation to Catalan
	The allophone is not tackled

APPENDIX B: Interface Student Books' Syllabi (years 1, 2,4)



Unit	Vocabulary	Grammar	Reading	Listening	Speaking	Writing	Culture	
Starter unit page 4	▪ Introductions ▪ Demonstrative pronouns ▪ The alphabet	▪ Countries and nationalities ▪ Family ▪ <i>be</i> : present simple ▪ Subject pronouns and possessive adjectives ▪ Possessive 's ▪ Question words	▪ Times ▪ Classroom objects ▪ Colours	▪ Around the world on a comic ▪ The name game	▪ Stamps	▪ Making friends Giving personal information	▪ Classroom language ▪ A personal profile Capital letters	
Unit 1 My world page 6	▪ Parts of the body ▪ Adjectives of physical description	▪ <i>have got</i> ▪ Singular and plural nouns	▪ Really weird animals ▪ Create your own avatar!	▪ Cats and dogs	▪ Looking after pets Giving instructions	▪ A description of a person Apostrophes	 After-school clubs	
Unit 2 Appearance page 18	▪ Food ▪ Free-time activities ▪ Present simple	▪ <i>love, hate, (don't) like + -ing</i> ▪ Subject and object pronouns	▪ Food myths ▪ Have you got a healthy lifestyle?	▪ Healthy eating	▪ At the café Ordering food	▪ A blog Connectors: <i>and, but</i>	 British food	
Unit 3 Healthy living page 30	▪ Places in town ▪ Landscape features	▪ <i>there is / there are</i> ▪ Prepositions of place ▪ <i>a / an, some, any</i>	▪ A place with a difference ▪ Tropical Islands	▪ In town	▪ A day out Making suggestions	▪ A city guide Adding information: <i>also</i>	 New Year's Eve	
Revision 1 page 42	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project							
Unit 4 Out and about page 46	▪ Daily routines ▪ School subjects	▪ Adverbs of frequency ▪ Word order: questions ▪ <i>can</i> ▪ Adverbs of manner	▪ A day in the life of a child genius ▪ Redroofs	▪ Hidden talents	▪ At the box office Buying a ticket	▪ A magazine article Connectors: <i>because</i>	 Performing arts	
Unit 5 School life page 58	▪ Sport ▪ Adjectives of opinion	▪ Present continuous ▪ Present simple and continuous	▪ Street dancing in schools: is it PE? ▪ Snowboarding blog	▪ Unusual sports	▪ Going out Making arrangements	▪ An email Connectors: <i>so</i>	 Traditional sports	
Unit 6 Sport for all page 70	▪ Rooms and furniture ▪ Gadgets	▪ <i>be</i> : past simple ▪ <i>there was / there were</i> ▪ Past simple: affirmative regular verbs	▪ History on an English street ▪ Useful gadgets: the toothbrush	▪ 16th-century houses	▪ On a school trip Asking for information	▪ A description Using adjectives	 The White House	
Revision 2 page 82	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project							
Unit 7 House and home page 84	▪ Transport ▪ Travel	▪ Past simple: regular and irregular verbs	▪ Unusual transport ▪ Bear Grylls	▪ <i>PowerBooking</i>	▪ Travelling by bus Asking for travel information	▪ A story Time connectors: <i>first, then, in the end</i>	 Public transport	
Unit 8 Travel page 98	▪ Accessories ▪ Weather and seasons	▪ <i>must / mustn't</i>	▪ Come to Glastonbury ... but bring your umbrella!		▪ Making and accepting invitations	▪ Review	 Festivals	
Unit 9 Celebrate! page 110	▪ <i>come again / back</i> ▪ <i>again / back</i>							
Revision 3 page 122	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project						Irregular verbs page 126	
Workbook	CLIL Literature	CLIL Geography	CLIL PE	CLIL Maths	CLIL Language	CLIL Science	CLIL Art	CLIL Music

Interface



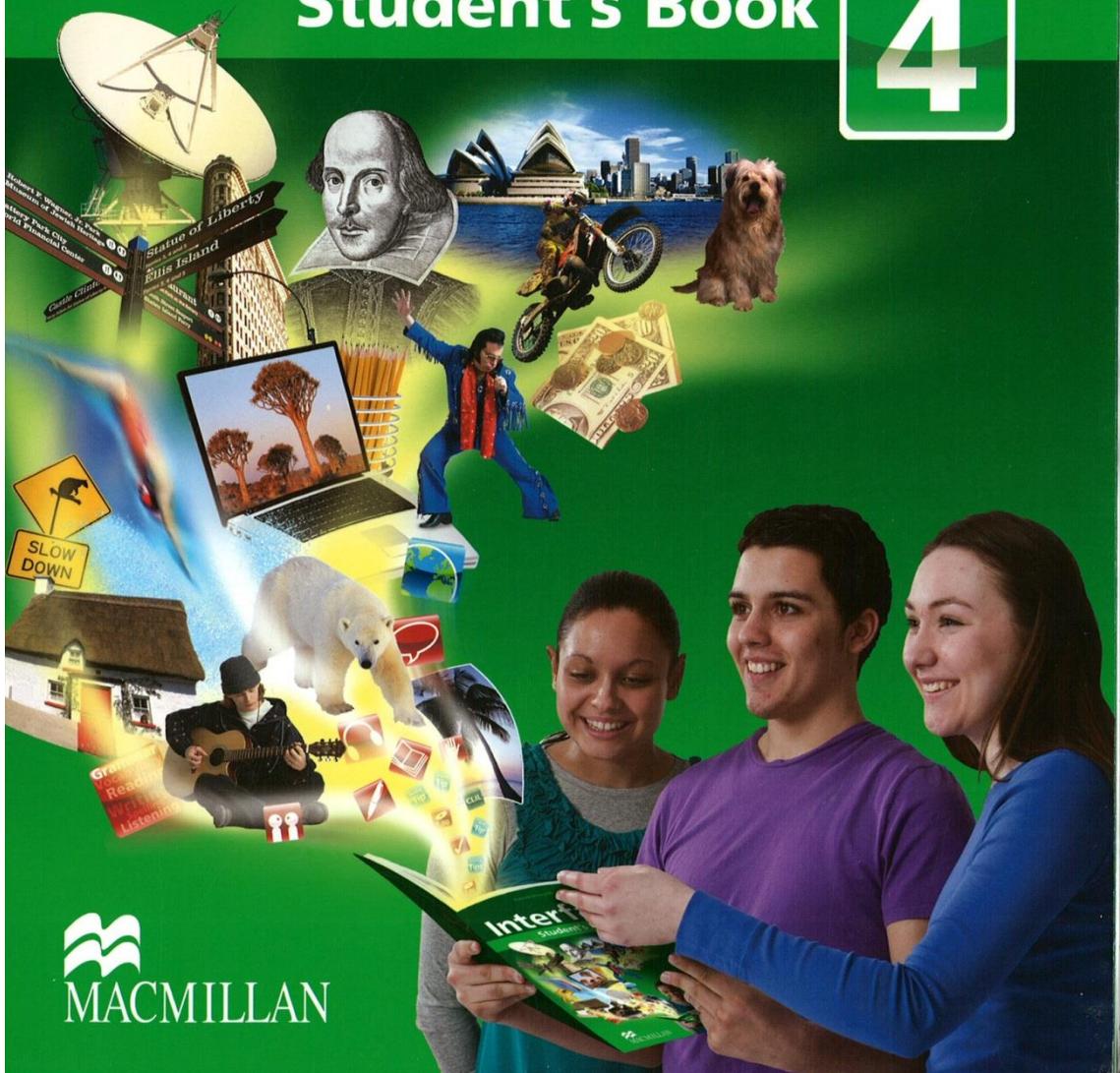
Unit	Vocabulary	Grammar	Pr	Reading	Listening	Speaking	Writing	Culture	
Starter unit page 4	▪ Introductions ▪ Clothes ▪ Family ▪ Grammar ▪ Classroom language								
Unit 1 Film and TV page 6	▪ Film types ▪ TV programmes	▪ Present simple ▪ <i>there is / there are</i> ▪ Question words ▪ Adverbs of frequency	/e/ /u/	▪ Teenagers and their favourite films ▪ Too much TV and not enough sleep?	▪ Child stars	▪ Talking about films Talking about likes and dislikes	▪ A review Punctuation	 Film awards	
Unit 2 Adventure page 18	▪ Survival skills ▪ Feelings	▪ Present continuous ▪ Present continuous for future arrangements ▪ Present simple and present continuous	/s/	▪ Survive in the Wild ▪ Life with the Tribe	▪ Young adventurers	▪ A school trip Making plans	▪ A blog Conjunctions	 Summer camps	
Unit 3 History page 30	▪ Verbs of discovery ▪ Natural disasters	▪ Past simple: regular and irregular verbs ▪ <i>be: past simple</i> ▪ Past time expressions ▪ <i>could / couldn't</i>	/ʊ/ /ə:/	▪ A discovery of food ▪ Great European disasters	▪ History quiz	▪ At the library Asking for information	▪ A biography Time prepositions	 Explorers	
Revision 1 page 42	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project								
Unit 4 Myths and legends page 46	▪ Character adjectives ▪ Movement verbs	▪ Past continuous ▪ Past simple and past continuous ▪ <i>when / while</i>	/wɒz/	▪ British legends ▪ April Fool!	▪ A highwayman	▪ Talking about the weekend Talking about the past	▪ A narrative Time connectors	 Castles and legends	
Unit 5 Possessions page 58	▪ Money ▪ Computer technology	▪ Comparatives and superlatives ▪ <i>a / an, some, any</i> ▪ <i>much / many / a lot of</i>	Comp /ə/	▪ Smart tips for young people ▪ The Big Swap Shop	▪ Pocket money	▪ Going shopping Buying and selling	▪ A description Adjective word order	 Charity shops	
Unit 6 Make a difference page 70	▪ Jobs ▪ Health problems and first aid	▪ <i>be going to</i> ▪ <i>should / shouldn't</i> ▪ <i>must / mustn't</i>	Sente be go	▪ World Water Day ▪ Mountain rescue!	▪ Heroes	▪ Talking about jobs Giving opinions	▪ A letter <i>also and too</i>	 The police	
Revision 2 page 82	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project								
Unit 7 Ambitions page 86	▪ Life events ▪ Musical instruments	▪ <i>Will / won't</i> ▪ Future time expressions ▪ First conditional	will (')	▪ Know your future ▪ The road to success	▪ Ambitions	▪ In a music shop Asking for and giving advice	▪ A class survey Amount	 Music in schools	
Unit 8 The world we live in page 98	▪ Materials and containers ▪ Endangered animals	▪ Present perfect ▪ <i>ever and never</i>	Contr	▪ It's Your World ▪ Adopt an animal	▪ Eco family	▪ On a bike ride Asking for and giving directions	▪ A competition entry Organizing ideas	 Cycling in the UK	
Unit 9 Fun and games page 110	▪ Playing games ▪ Places to visit	▪ Tense review ▪ Time expressions	Present and p	▪ A history of games ▪ Talking about holiday plans	▪ Travel games	▪ At a holiday camp Expressing preferences	▪ An email Verb tenses	 Beaches in the UK	
Revision 3 page 122	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project								
 Workbook	CLIL Music	CLIL Science	CLIL Art	CLIL Geography	CLIL Ma	CLIL Literature	CLIL ICT	CLIL History	CLIL Language

Irregular verbs page 126

Patrick Howarth and Patricia Reilly

Interface

Student's Book 4



MACMILLAN

Unit	Vocabulary	Grammar	Pronunciation	Reading	Listening	Speaking	Writing	Culture
Starter unit page 4	▪ Introductions ▪ Vocabulary ▪ Grammar ▪ Classroom language							
Unit 1 Changing lives	▪ Life-changing events ▪ Verb + preposition	▪ Present simple ▪ Past simple ▪ <i>used to</i> ▪ Subject and object questions	▪ Sentence	▪ Then and now: Johnny Depp ▪ My new life	▪ Lifestyle changes	▪ Talking about photos ▪ Describing a photo	▪ An informal email ▪ Informal expressions	 Famous journeys
Unit 2 Literature page 18	▪ Literary genres ▪ Compound nouns	▪ Past simple and past continuous ▪ Past perfect ▪ Time expressions with the past perfect	▪ /əʊ/ /ɒ/ /ʌ/	▪ <i>Dog Star</i> : a short story ▪ A success story	▪ Book or film?	▪ Talking about books ▪ Asking for and giving opinions	▪ A book review ▪ Describing books	 Famous writers
Unit 3 The world around us page 30	▪ Prefixes	▪ Present perfect and past simple ▪ Time expressions with the present perfect: <i>still, yet, already, just</i>		▪ Feeding our cities		▪ Prioritizing ideas	▪ Linkers of addition and result	 organizations
Revision 1 page 32	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project							
Unit 4 Followers of fashion page 46	▪ Style adjectives ▪ Phrasal verbs: clothes	▪ Relative pronouns ▪ <i>some / any / no</i> compounds ▪ The future	▪ /dʒ/ /tʃ/ /	▪ Fashionable feet! ▪ What are you going to wear?	▪ A famous young designer	▪ Complimenting people ▪ Giving and responding to compliments	▪ A comparison ▪ Linkers of contrast	 Famous design and designers
Unit 5 Work and money page 58	▪ The world of work ▪ Work verbs	▪ The first and second conditional ▪ Gerunds and infinitives	▪ Sentence and cont	▪ The best job in the world ▪ Try an apprenticeship	▪ Part-time jobs	▪ Talking about work ▪ Evaluating a situation	▪ A letter of application ▪ Job application letters	 Famous financial institutions
Unit 6 Crime doesn't pay page 70	▪ Crime verbs ▪ Crimes and criminals	▪ Modals of deduction and possibility ▪ The third conditional	▪ /aɪ/ /eɪ/ /ɔɪ/	▪ Watch out for animal smugglers! ▪ The United California Bank Robbery	▪ Crime news	▪ Witnessing a crime ▪ Showing interest	▪ A narrative ▪ Using adjectives	 Famous laws and lawmakers
Revision 2 page 82	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project							
Unit 7 Sporting greats page 86	▪ Sporting verbs ▪ Confusing verbs	▪ The passive ▪ Passive questions	▪ /a:/ /ə:/ / /æ/ /e/	▪ Susan says: Sporting memories ▪ A question of sport	▪ Sporting heroes	▪ Making suggestions ▪ Giving and responding to advice	▪ A biography ▪ Using topic sentences	 Famous sporting events
Unit 8 Virtual world page 98	▪ Developing products ▪ Reporting verbs	▪ Reported speech ▪ Time expressions in reported speech ▪ Reported questions	▪ Sentence and into	▪ Britain's youngest app developer ▪ Chatting online	▪ Robot competition	▪ At an exhibition ▪ Agreeing and disagreeing	▪ A for and against essay ▪ Linkers of contrast and sequencing	 Famous scientists
Unit 9 Communicate page 110	▪ The written word ▪ Adjectives with <i>-able</i> and <i>-ible</i>	▪ Tense review ▪ Tense review: question forms	▪ Intonation	▪ Written texts ▪ The man behind the chickens	▪ Communications quiz	▪ Talking about news ▪ Showing interest and sympathizing	▪ A blog post ▪ Checking your work	 Famous communication innovations
Revision 3 page 122	▪ Vocabulary ▪ Grammar ▪ Sketch ▪ Project							
								Irregular verbs page 126

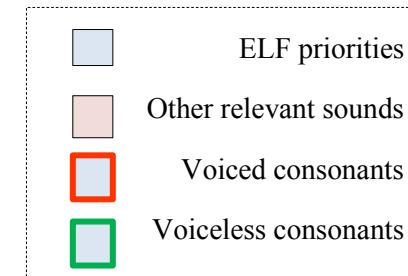
APPENDIX C: Phonetic Chart Proposal to be Used in Class

VOWEL SOUNDS				
a	e	i	ɔ	u
ʌ	ə			

DIPHTHONGS			
ai	ei	ɔɪ	au
əʊ	eə	ɪə	ʊə

CONSONANT SOUNDS							
p	t	k	tʃ	f	θ	s	ʃ
b	d	g	dʒ	v	ð	z	ʒ
m	n	ŋ	h	l	[ɹ]	w	j

ALLOPHONES				
Vowels	Vowel Length [:]			
Consonants	Aspiration [h]	Syllabicity [.]	Clear and Dark L /l/ - [ɫ]	Glottal Stop [?]



APPENDIX D: Phonetic Chart Proposal Divided by the 4 Years in Secondary Education

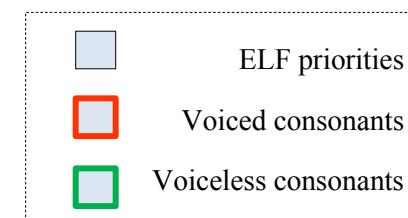
-Starting point-

VOWEL SOUNDS				

DIPHTHONGS			

CONSONANT SOUNDS							
				f		s	
b	d	g					
m	n			l			

ALLOPHONES				
Vowels				
Consonants				



PHONETIC CHART PROPOSAL

-1st Year of ESO-

VOWEL SOUNDS				
a	e	i	ɔ	u
ʌ				

DIPHTHONGS			
ai	ei	ɔɪ	au

CONSONANT SOUNDS							
p	t	k	tʃ	f	θ	s	
b	d	g					
m	n			l			

ALLOPHONES				
Vowels				
Consonants	Aspiration [h]			

	ELF priorities
	Other relevant sounds
	Voiced consonants
	Voiceless consonant

PHONETIC CHART PROPOSAL

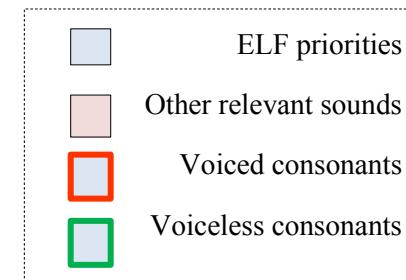
-2nd Year of ESO-

VOWEL SOUNDS				
a	e	i	ɔ	u
ʌ				

DIPHTHONGS			
ai	ei	ɔɪ	au

CONSONANT SOUNDS							
p	t	k	tʃ	f	θ	s	
b	d	g		v		z	
m	n	ŋ	h	l	[ɹ]		

ALLOPHONES							
Vowels	Vowel Length [:]						
Consonants	Aspiration [ʰ]				Glottal Stop [?]		



PHONETIC CHART PROPOSAL

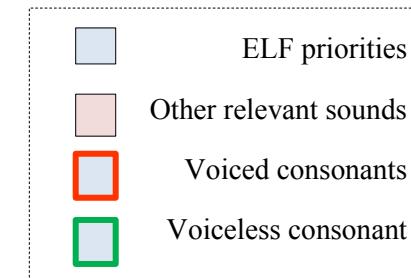
-3rd Year of ESO-

VOWEL SOUNDS				
a	e	i	ɔ	u
ʌ	ə			

DIPHTHONGS			
ai	ei	ɔɪ	au
əʊ	eə	ɪə	ʊə

CONSONANT SOUNDS							
p	t	k	tʃ	f	θ	s	ʃ
b	d	g	dʒ	v	ð	z	ʒ
m	n	ŋ	h	l	[ɹ]	w	j

ALLOPHONES							
Vowels	Vowel Length [:]						
Consonants	Aspiration [h]						



PHONETIC CHART PROPOSAL

-4th Year of ESO-

VOWEL SOUNDS				
a	e	i	ɔ	u
ʌ	ə			

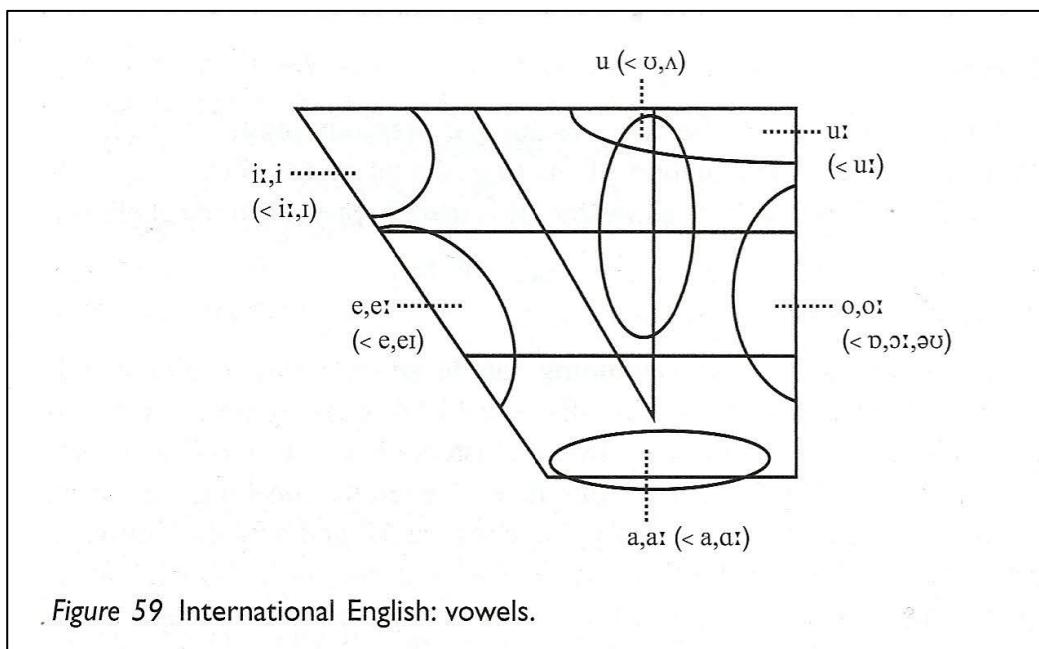
DIPHTHONGS			
ai	ei	ɔi	au
əu	eə	ɪə	ʊə

CONSONANT SOUNDS							
p	t	k	tʃ	f	θ	s	ʃ
b	d	g	dʒ	v	ð	z	ʒ
m	n	ŋ	h	l	[ɹ]	w	j

ALLOPHONES				
Vowels	Vowel Length [:]			
Consonants	Aspiration [ʰ]	Syllacticity [.]	Clear and Dark L /l/ - [ɫ]	Glottal Stop [?]

	ELF priorities
	Other relevant sounds
	Voiced consonants
	Voiceless consonants

APPENDIX E: Evolution of Vowels in International English¹¹



¹¹Retrieved from Cruttenden (2014, p.44)

APPENDIX F: Ordering of Phonemes in Manuals of English Pronunciation

	Roach (2009a)	Collins and Mees (2008)	Finch and Ortiz (1982)	Cruttenden (2014)	Mott (2005)	Wells (1982)
Vowels	1 st	6 th	1 st	1 st	1 st	1 st
Diphthongs	2 nd	7 th	2 nd	2 nd	2 nd	2 nd
Plosives /b, d, g, p, t, k/	3 rd	1 st	3 rd	3 rd	3 rd	3 rd
Affricates /t̚, d̚/	5 th	2 nd	4 th	4 th	5 th	3 rd (.2)
Fricatives /f, v, θ, ð, s, z, ʃ, ʒ, h/	4 th	4 th	5 th	5 th	4 th	5 th
Nasals /m, n, /	6 th	3 rd	6 th	6 th	6 th	4 th
Approximants /l, r, ɹ, w/	7 th	5 th	7 th	7 th	7 th	6 th

APPENDIX G: Lessons Plan on Allophones

Appendix G1: Lesson Plan I on Vowel Length

Appendix G2: Lesson Plan II on Aspiration

Appendix G3: Lesson Plan III on Post-Alveolar [ɹ]

Appendix G4: Lesson Plan IV on Syllabicity

Appendix G5: Lesson Plan V on Clear And Dark 'L'

Appendix G6: Lesson Plan VI on Glottal Stop

Lesson Plan I- Overview -Unit-8: Travel- Interface 1-			
Teacher: Leyre Gil de Gómez	Length: 1 hour 10 minutes	Student age: 1 st year ESO	Phonological skills targeted: Receptive and Productive skills
Aims			
Main aims: <p>By the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> - discriminate between aspirated and non-aspirated voiceless plosive sounds - identify when aspirated voiceless plosive sounds occurs in speech. - identify the aspirated voiceless plosive sounds in spontaneous contexts. - produce aspiration in voiceless plosive sounds when telling a story about a trip. - produce aspiration in voiceless plosive sounds in words in relation to the topic of travelling. 			
Subsidiary aims: <ul style="list-style-type: none"> - make use of the vocabulary seen in the unit in relation to the topic of travelling, when simulating the role of a counter assistant and a customer at the airport. - tell a story about a trip in the past using the appropriate verb tenses. - efficiently work in cooperative groups. 			
Language to be taught and practiced (Language exponents)		Work on skills	
<u>Pronunciation:</u> <ul style="list-style-type: none"> - aspiration in voiceless plosives /p/, /t/, /k/. <u>Grammar:</u> <ul style="list-style-type: none"> - Past simple tense (Irregular and Regular verbs) to tell story about a trip in the past. <u>Vocabulary:</u> <ul style="list-style-type: none"> - Travelling by plane (e.g. <i>passengers, departure, flight, take off, plane, transfer, terminal, baggage claim...</i>) <u>Functions:</u> <ul style="list-style-type: none"> - Asking for information (e.g. <i>Could you tell me...?</i>) - Narrating a story using appropriate time connectors (<i>first, then, suddenly...</i>). 		<u>Listening:</u> <ul style="list-style-type: none"> - Discriminating between aspirated and non-aspirated voiceless sounds /p/, /t/, /k./ <u>Speaking:</u> <ul style="list-style-type: none"> - Producing aspiration in voiceless plosive sounds - Asking for travelling information - Story-telling 	

Warm-up	
Stage aims	By the end of this activity students will : - get familiar with key vocabulary related to travelling by plane.
Timing	15 min
Procedure	Interactional patterns
The teacher will start the session asking the students about their experiences travelling by plane, asking questions such as: 'who has travelled by plane this year?', how many times have you ever flown by plane?' Afterwards, through a brainstorming activity, the teacher will ask student to say aloud all the vocabulary words they know in relation to travelling by plane or in the context of the airport. Meanwhile the teacher will write them on the blackboard. Then, students will try to group them into different categories: places, people, actions, objects.... Finally, they will complete a crossword about the topic. It will be done online through the following link : <u>http://www.educaplay.com /es/recursoseducativos/2284004/html5 /at_the_airport.htm</u> .	Teacher-fronted activity, including assembly or whole class interaction and individual work.
Possible difficulties	
	Students may not be willing to participate in the brain storming activity because it implies speaking aloud in front of the whole class. In order to solve this problem, the activity can be carried out in small groups or even, in pairs.
	It is possible that the high school does not have a laptop per child, therefore, the students will carry out the activity in a printed version. Then, the teacher will correct the activity.
Variations	
	This activity is planned to make students finish simultaneously.

Listening and Discrimination activity	
Stage aims	<p>By the end of this activity students will be able to:</p> <ul style="list-style-type: none"> - discriminate between aspirated voiceless plosive sounds and those which are not. -understand specific details in a spoken text. - assess other students' activities.
Timing	15 min
Procedure	<p>Students will be seated in rows, the teacher will give them a sheet of paper to each student (<i>See appendix III</i>). This paper contains three messages that can be frequently listened at the airport.</p> <p>The teacher will read each sentence of the message twice and then, she will repeat the whole message another time. Students will have to underline those voiceless plosives which are aspirated and make a cross on those plosives that are not.</p> <p>The teacher will collect those papers and redistribute them to the class, so that each student checks a different paper from their own.</p> <p>The teacher will show a slide with the answers and will ask students to infer the pattern behind the aspiration or non-aspiration of these words (<i>See appendix I</i>)</p>
Interactional patterns	<p>Students will work individually.</p>
Possible difficulties	<p>In order to help students in the process of identifying those words that contain voiceless plosives, the graphemes that correspond to this plosive sound will be highlighted in a different colour.</p> <p>Some student may face some difficulties in discriminating which words include aspiration and which one does not. Therefore, if the teacher perceives misunderstanding or confusion among students, she can repeat the utterances again and even, slow down the speed and mark more clearly the difference.</p>
Variations	<p>This activity is planned to make students finish simultaneously.</p>

Controlled Practice (and Description and Analysis)	
Stage Aims	<p>By the end of this activity students will be able to:</p> <ul style="list-style-type: none"> - produce aspiration in voiceless plosive sound in given statements. -identify when aspirated voiceless plosive sounds occur in speech. - work efficiently in cooperative group activities -use appropriate style of speaking to interact with classmates.
Timing	20 minutes
Procedure	Interactional Patterns
<p>Students will be organized in groups. Each member of the group will have a role:</p> <ol style="list-style-type: none"> 1. Spokes person 2. Material collector 3. Turn-taking and time-controller 4. Cards organizer 5. Material returner <p>Once in groups, each student will be given a sheet of paper with five sentences. Each piece of paper has one complete sentence and the rest have gaps (<i>See Appendix IV</i>). Therefore, each student will be in charge of reading the sentence that is completed in his/ her sheet of paper, while the rest are supposed to complete the blanks with those words that are missing. These words have been previously selected for this exercise, all of them including plosive sounds.</p> <p>Once each student had read his/her sentence and completed the blanks, material collector student will</p>	<p>Students will work in groups of five (four groups of five and one group of four). In the four member group, the student in charge of the material collection, will be also in charge of returning it.</p>
Possible Difficulties	<p>For some students, it may be difficult to pronounce aspiration in plosives since this sound is not found in their mother tongue. In order to solve this difficulty, the teacher will ask students to take a piece of paper and place it in front of their mouth, this piece of paper has to be moved by the air that comes out of their mouth when pronouncing the words.</p> <p>Another difficulty that may appear is in relation to group formation. If the teacher notices that students have difficulties in forming the groups,</p>

<p>go to teacher's table and take some cards.</p>	<p>she herself will be in charge of organizing students in groups. Some students may find it difficult to work in groups, in order to ensure that each member of the group plays a significant role within it, roles will be assigned.</p>
<p>Each student will be given cards with the words that are highlighted in his/her sentence in order to place them into two groups: aspirated or non-aspirated. In order to do that, each member of the group will read aloud his/her words and with the help of the members of the groups, they will decide in which column those words should be placed.</p>	<p>Variations</p>
<p>The turn-taking student will indicate which student has to speak at each moment. After agreeing, cards organiser will put each card in the different columns. When all the groups have placed all the words in each column, the spokesperson will tell their answer to the teacher. Then, the teacher will provide feedback and make comments –if necessary. The material returner will give back the cards to the teacher.</p>	<p>For those students who finish sooner than the rest some additional sentences can be provided:</p> <ul style="list-style-type: none"> - The next flight to Paris is at half past nine. - I was scared when I couldn't find my suitcase on the baggage claim.
<p>The solutions will be shown in a power-point slide. The slide with the solution for this activity will be taken as a point of departure to a more explicit teaching of the rule that lies behind the phenomenon of aspiration (See Appendix I). This corresponds to the 'description and analysis stage in Celce-Murcia et al.'s (2010) framework.</p>	

Guided Practice	
Stage aims	<p>By the end of this activity students will be able to:</p> <ul style="list-style-type: none"> - produce aspiration in voiceless plosive sound when telling a story related to travel. - identify the aspirated voiceless plosive sounds in spontaneous contexts. - use appropriate vocabulary according to a specific context when telling a story related to travel. -carry out a discussion and reaching an agreement about the topic.
Timing	30 min
Procedure	Interactional patterns
<p>Students will be organised in two groups. Firstly, group one will be standing around the teacher's table. Their story will be entitled "a horrible trip". They will be given fourteen different cards which will be faced down on the table. (<i>See appendix V</i>) Each card will have a drawing of a concept learnt in the unit. The name of the concept will not be written down because the exercise is aimed at both associating the word and practising aspiration in a more fluency-focused environment. One of the students of the first group chooses a card and starts a story. Another student picks up another card and continues it until every student has participated. Meanwhile, the rest of the students have to write down at least two words that include voiceless plosive sounds.</p> <p>Once group one finishes their story, the students will have to share the words with the rest of the class. The teacher will write the words on the computer, using Google Docs in order to create a glossary that will be sent to the students at the end of the lesson. Afterwards, students will exchange their roles. Those who created the first story, will be in charge of writing down at least</p>	<p>Students will be divided in two groups of twelve students</p>
Possible difficulties	
	<p>Some students may get blocked due to their lack of originality or useful vocabulary to continue the story. Therefore, instead of making them invent the story out of the blue, the teacher will provide them with some key ideas drawn in the cards and will allow them to change the card if they do not feel confident enough to use that word in a sentence.</p> <p>It can be difficult to engage those students who are not telling the story, therefore, the other half of the class will be participating in the activity trying to spot those words</p>

<p>two words that the students in second group mention when telling the second story.</p>	<p>that contain either aspirated or non-aspirated voiceless plosives.</p>
<p>The title of the second group's story will be "a wonderful trip". Once the group finishes, the teacher will complete the glossary with those words that were not previously said and with others that have been used throughout the whole lesson.</p>	<p>In order to avoid that students who have told the story in the first place repeat the same words as the previous groups, the glossary will be started between the first and second story.</p>
Variations	
	<p>This activity is planned to make students finish simultaneously.</p> <p>If there are volunteers or particularly strong students, they can be in charge of creating the glossary, instead of the teacher.</p>

Communicative Practice	
Stage aims	By the end of this activity students will be able to: - produce aspiration voiceless plosive sounds when simulating a role-play at an airport.
Timing	20 min
Procedure	Interactional patterns
Students will be grouped in pairs. They have to perform a role play activity simulating a conversation at an airport. One of the students will play the role of the counter assistant and the other will be the customer that wants to find an alternative journey after the cancellation of his / her flight. Each student will be given a card with some indications of the role they have to play (See appendix VI). Student B will be given a chart where the information about the flights is written. (see Appendix VII).	Students will work in pairs.
Possible difficulties	Some students may have some vocabulary problems, so they will be allowed to ask the teacher any doubt or look it up in the dictionary.
Variations	Fast-finishing students will be asked to exchange their roles, modifying some specific data in the role play, for instance, the budget or departure time.

APPENDIX I: POWERPOINT PRESENTATION

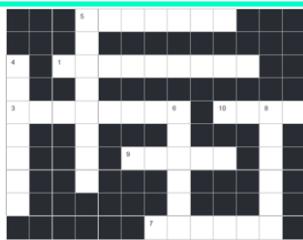
AT THE AIRPORT



Unit-8 'Travel'

WARM-UP

CROSSWORD



http://www.educaplay.com/es/recursoseducativos/2284004/at_the_airport.htm

ANSWER KEY



LISTENING AND DISCRIMINATION OF SOUNDS

(1) This is the **last** call for the **ten** to five Spanish Airways flight **SA** 04 to **Cardiff** with **transfer** in **Kent**.

Would **passengers** for this **flight** **please** **advance** without **delay** to **gate** 9.

The **plane** is about to **take off**.

(3) Good morning, ladies and gentlemen, this is **Captain Paul** speaking. We are now **passing** over the **Portuguese** **coast**. The **temperature** in **Porto** is **9°c** and it is a **cold** and **cloudy** day.

(2) Scottish airlines **regret** to announce that the **departure** of the **next** **flight** **SK** 12 to **Paris** will be **delayed** for around 30 **minutes**.

ANSWER KEY

Message (1)

This is the last **call** for the **ten** to five **Spanish** Airways **flight** SA 04 to **Cardiff** with **transfer** in **Kent**.

Would **passengers** for this **flight** **please** advance without delay to **gate** 9.

The **plane** is about to **take** off.

Message (2)

Scottish airlines **regret** to announce that the **departure** of the **next** **flight** SK 12 to **Paris** will be delayed for around 30 **minutes**.

Message (3)

Good morning, ladies and gentlemen, this is **Captain** **paul** speaking. We are now **passing** over the **Portuguese** **coast**. The **temperature** in **Porto** is 5°C and it is a **cold** and **cloudy** day.

Aspirated			Non- aspirated		
Passengers	Ten	Call	Last	Transfer	Spanish
Departure	Take	Cardiff	Flight	Please	Scottish
Paris	Temperature	Captain	Regret	Plane	Speaking
Passing		Cold	Next		
Portuguese		Cloudy	Gate		
Porto		Kent	Minutes		

CONTROLLED PRACTICE

Aspirated			Unaspirated		
/p/	/t/	/k/	End of a word	Followed by /l/, /r/	Preceded by <s>
PASS engers	Took off	Custom	Past	Class	Spent
Pass	Ten	Control	First	Preferred	
Passports	Tell	Baggage	Flights	Travel	
Please	Terminal	Claim			
	Tickets	Canada			
		Economy			

GUIDED PRACTICE

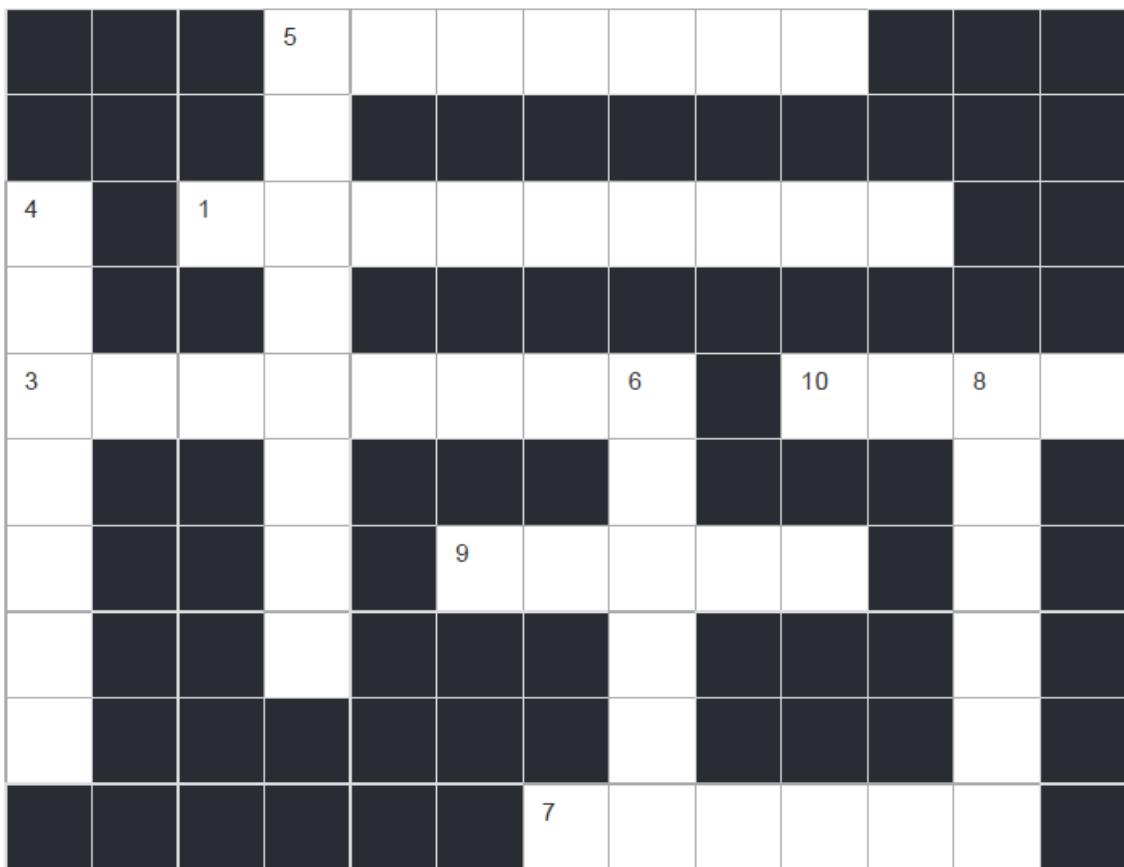
-STORYTELLING-

COMMUNICATIVE PRACTICE

-ROLE PLAY-

<https://docs.google.com/document/d/1L-hePefR-mmV45Q2xU4qZ3RD0L1kUjoGe0NdAwe1U/edit>

APPENDIX II: WARM-UP (CROSSWORD)



ACROSS

1. A person who is travelling in a vehicle but is not driving it, flying it, or working on it
3. An official document containing personal information and usually a photograph that allows a person to travel to foreign countries and to prove who they are
5. If planes _____, they leave the ground and began to fly
7. A journey in a plane
9. A vehicle designed for air travel, with wings and one or more engines
10. A part of an airport where travellers are allowed to get on or off a particular plane

DOWN

2. Action that consists of changing from one plane to another to continue the journey
4. The person in charge of a ship or a plane
6. To make a journey, usually over a long distance
8. A small piece of paper that shows that they have paid for an event or a journey

APPENDIX III: LISTENING AND DISCRIMINATION OF SOUNDS (AIRPORT ANNOUNCEMENTS)

- Listen to the following announcements. Underline the aspirated plosives.

(1) This is the **last call** for the **ten** to five **Spanish Airways flight** SA 04 to **Cardiff** with **transfer** in **Kent**.

Would **passengers** for this **flight** **please** advance without delay to **gate** 9.

The **plane** is about to **take off**.

(2) **Scottish** airlines **regret** to announce that the **departure** of the **next flight** SK 12 to **Paris** will be delayed for around 30 **minutes**.

(3) Good morning, ladies and gentlemen, this is **Captain Paul speaking**. We are now **passing** over the **Portuguese coast**. The **tempture** in **Oporto** is 5°c and it is a **cold** and **cloudy** day.



APPENDIX IV: CONTROLLED PRACTICE

- Listen to your classmates and complete the following sentences. Pay attention to the pronunciation of the /p/, /t/, /k/ sounds in the highlighted words.

Student 1

1. **Passengers** had to **pass** through the **custom control** and show their **passports** before boarding.
2. The _____ **took** off at half _____.
3. Could you _____ **tell** me where is the _____ at this _____?
4. I _____ my salary on buying _____ to _____.
5. I _____ to _____ in _____.

- Listen to your classmates and complete the following sentences. Pay attention to the pronunciation of the /p/, /t/, /k/ sounds in the highlighted words.:.

Student 2

1. _____ had to _____ through the _____ and show their _____ before boarding.
2. The **plane** **took** off at half **past** **ten**
3. Could you _____ **tell** me where is the _____ at this _____?
4. I _____ my salary on buying _____ to _____.
5. I _____ to _____ in _____.

- Listen to your classmates and complete the following sentences. Pay attention to the pronunciation of the /p/, /t/, /k/ sounds in the highlighted words.

Student 3

1. _____ had to _____ through the _____ and show their _____ before boarding.
2. The _____ **took** off at half _____.
3. Could you **please tell** me where is the **baggage claim** at this **terminal**?
4. I _____ my salary on buying _____ to _____.
5. I _____ to _____ in _____.

- Listen to your classmates and complete the following sentences. Pay attention to the pronunciation of the /p/, /t/, /k/ sounds in the highlighted words.

Student 4

1. _____ had to _____ through the _____ and show their _____ before boarding.
2. The _____ off at half _____.
3. Could you _____ me where is the _____ at this _____?
4. I **spent** my salary on buying **first class tickets** to **Canada**.
5. I _____ to _____ in _____.

- Listen to your classmates and complete the following sentences. Pay attention to the pronunciation of the /p/, /t/, /k/ sounds in the highlighted words.

Student 5

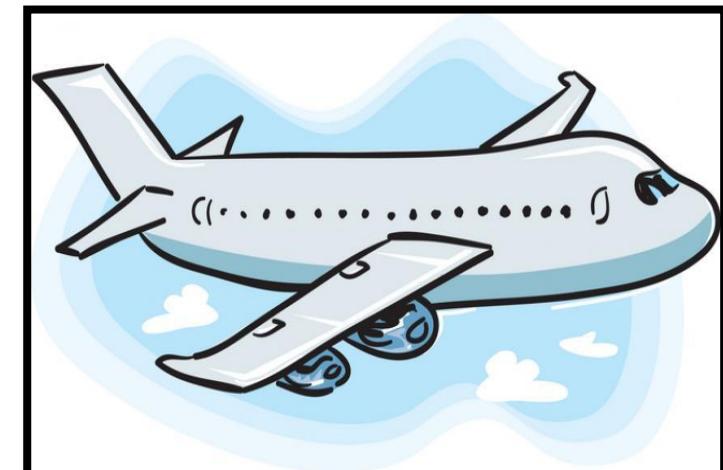
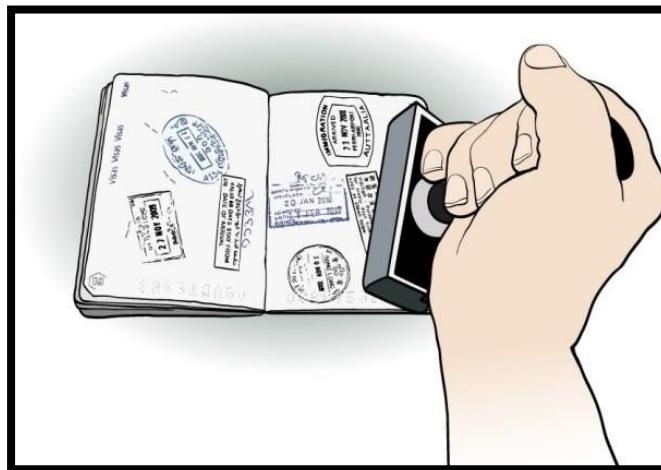
1. _____ had to _____ through the _____ and show their _____ before boarding.
2. The _____ off at half _____.
3. Could you _____ me where is the _____ at this _____?
4. I _____ my salary on buying _____ to _____.
5. I **preferred** to **travel** in **economy class flights**.

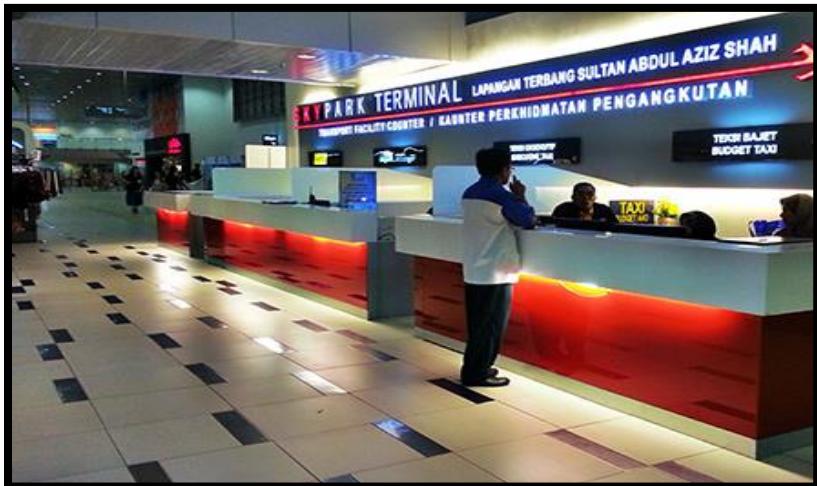
- Place each word in the appropriate column paying attention to its pronunciation.

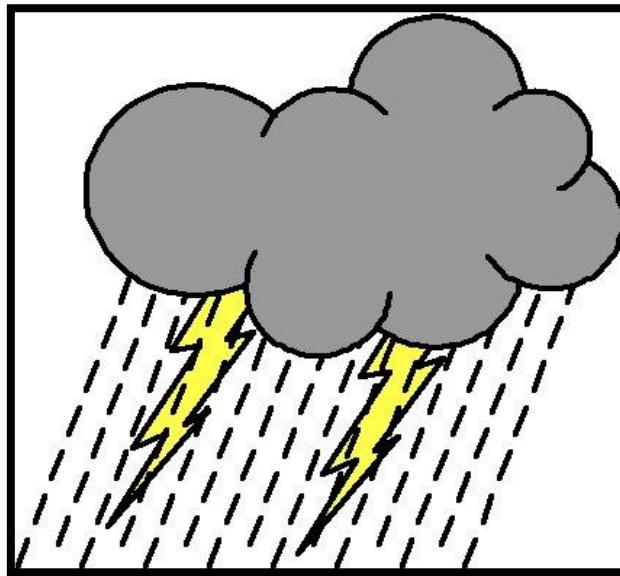
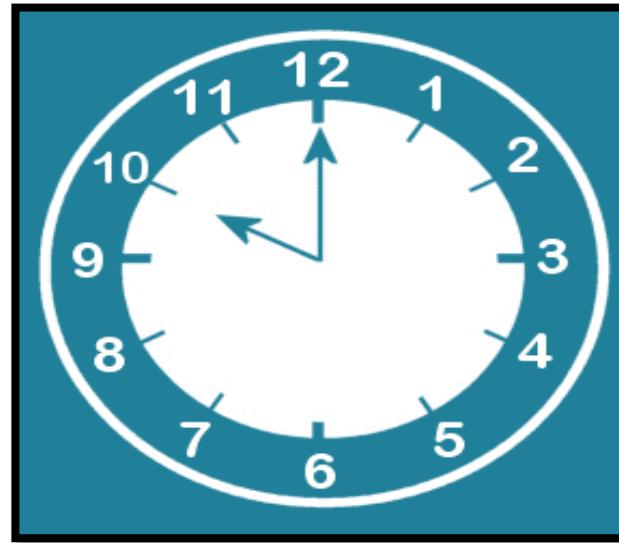
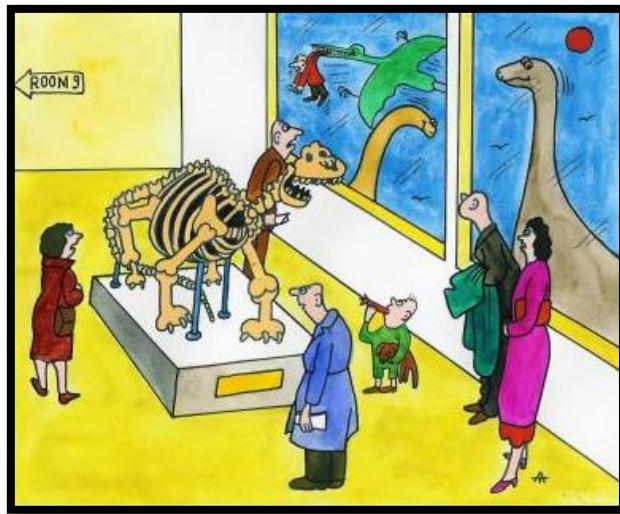
(Student 1)	Passengers	Passports	Pass	Custom	Control
(Student 2)	Plane	Took off	Past	Ten	
(Student 3)	Please	Tell	Baggage claim	Terminal	
(Student 4)	Spent	First	Class	Tickets	Canada
(Student 5)	Preferred	Travel	Economy	Class	Flights

Aspirated			Unaspirated		
/p/	/t/	/k/	End of a word	Followed by /l/, /r/	Preceded by <s>

**APPENDIX V: GUIDED PRACTICE
(PICTURES TO TELL THE STORY)**







APPENDIX VI: COMMUNICATIVE PRACTICE (ROLE PLAY)

Student A

Before doing the check in, you are told that your flight has been **cancelled**. You have to find a convenient alternative taking into account...

- you want to fly **today** between 12.30 and 19.00
- your budget is just 120 €

Ask the counter assistant (Student B) about the following issues

- the **cities**
- the **departure** hour
- the **terminal**
- the **platform**
- the **gate**
- the **price**

Student B

You are a counter assistant, tell student A that his/her flight has been cancelled and give him/her another alternative, with the information presented below:

- the **cities**
- the **departure** hour
- the **terminal**
- the **platform**
- the **gate**
- the **price**

APPENDIX VII
(ADDITIONAL INFORMATION FOR STUDENT B)

DESTINATION	DEPARTURE HOUR	FLYING COMPANY	TERMINAL	PLATFORM	GATE	€
Paris	10.00	TRAVELLING TOGETHER	T1	10	2	90
Paris	15.15	PLANNING FLIGHTS	T2	13	5	200
Paris	18.30	FLYING BY PLANE	T3	17	7	110
Cambridge	08.45	TRAVELLING TOGETHER	T1	10	6	70
Cambridge	13.50	PLANNING FLIGHTS	T2	13	8	200
Cambridge	19.35	FLYING BY PLANE	T3	17	9	100
Tokyo	07.45	TRAVELLING TOGETHER	T1	10	10	50
Tokyo	12.25	PLANNING FLIGHTS	T2	13	3	120
Tokyo	20.30	FLYING BY PLANE	T3	17	6	105

Lesson II- Overview -Unit-6: Make a difference-Interface 2-			
Teacher: Leyre Gil de Gómez	Length: 60 minutes	Students' age: 2nd Year of ESO	Phonological skills practised: Receptive and Productive skills
Aims			
Main aims: By the end of the lesson students will be able to:			
<ul style="list-style-type: none"> - discriminate between the short and long pronunciation of front vowels /a/ and /ɪ/ in words related to the topic of health. - produce the vocalic phonemes /a/ and /ɪ/ in their short or long pronunciation in words related to the topic of health. - accurately produce the vocalic phonemes /a/ and /ɪ/ in their short or long pronunciation in a situation related to the topic of health. - accurately produce the vocalic phonemes /a/ and /ɪ/ when playing the role of the role of a patient and a doctor and/or of a client and a chemist. 			
Subsidiary aims:			
<ul style="list-style-type: none"> - make use and enrich the vocabulary seen in the unit in relation to the topic of health when describing symptoms or health problems and giving advice on how to get well. - interact with a classmate in order to perform a role-play related to the topic of health, respecting turns and keeping the conversation flowing. - provide assessment to their classmates on their performance in a role play 			
Language to be taught and practised (Language exponents)		Work on skills	
<u>Pronunciation</u> <ul style="list-style-type: none"> - vowel length in front vowels /a/ and /ɪ/. 		<u>Listening:</u> <ul style="list-style-type: none"> - discriminating between the short and long pronunciation of front vowels /a/ and /ɪ/ 	
<u>Grammar and Functions</u> <ul style="list-style-type: none"> - modal verbs to give advice (i.e <i>should</i>, <i>must</i>...) 		<u>Speaking</u> <ul style="list-style-type: none"> - accurately producing the vocalic phonemes /a/ and /ɪ/ - giving advice depending on the patient's symptoms - performing a role play respecting turns. 	
<u>Vocabulary:</u> <ul style="list-style-type: none"> - health problems (e.g. <i>(hay) fever, sick, disease, backache, rash</i>) - medicine (e.g. <i>vaccine, balm, cream, etc</i>) 			

Warm-up	
Stage Aims	By the end of this activity, student will: <ul style="list-style-type: none"> - get familiar with vocabulary related to health - activate their previous knowledge of vocabulary related to health
Timing	5 minutes
Procedure	Interactional Patterns
The teacher will say aloud the following words in a random order: sneeze, scar, vaccine, bleed, blister, wrist, backache, balm.	Teacher-fronted activity, including teacher-class interaction and individual work.
Students will have to number them in the appropriate order.	Possible Difficulties Students may have problems to relate the picture to the word the teacher is saying. Therefore, each word will be accompanied by a brief definition
	Variations This activity is planned to make students finish simultaneously.

Listening and Discrimination	
Stage Aims	By the end of this activity students will be able to: - discriminate between the short and long pronunciation of front vowels /a/ and /ɪ/ in words related to the topic of health
Timing	5 minutes
Procedure	Interactional Pattern
Taking as a point of departure the words that have come up in the previous exercise, the teacher will read them again but this time s/he will ask students to raise the blue cardboard when they hear a long vowel and to raise the red cardboard when they hear a short vowel.	Teacher-fronted activity, including teacher-class interaction and individual work.
Possible Difficulties	
If the teacher realises that students do not differentiate between long and short vowels, s/he will provide further examples related to the topic of health.	
Variations	
This activity is planned to make students finish simultaneously.	

Controlled Practice (+ Description and Analysis)	
Stage Aims	<p>By the end of this activity students will be able to:</p> <ul style="list-style-type: none"> - discriminate between the short and long pronunciation of the vocalic phonemes /a/ and /ɪ/ in words related to the topic of health. - produce the vocalic phonemes /a/ and /ɪ/ in their short or long pronunciation in words related to the topic of health,
Timing	20 minutes
Procedure	Interactional Patterns
<p>Students will be organised in groups of four. The teacher will hand in a set of cards containing words related to health (see Appendix IV). There are two different set of cards; the teacher will distribute them randomly among the groups. In turns, each member of the group will read a word aloud, they will have to decide who is the odd one out person paying attention to the pronunciation of the short/long vowel sounds. In order to clarify what students really have to do, the teacher will provide an example.</p> <p>Once each group has spotted the words whose pronunciation is different, the teacher will give them some cards containing those words from both sets of cards whose pronunciation is different (see Appendix V). They will have to place them in the appropriate column. The teacher will project the answers on the whiteboard (see Appendix I).</p>	<p>Students will work in groups of four; then in pairs</p>
	Possible difficulties
	<p>If any of the groups is formed by three members instead of by four, the teacher will remove –out of the four cards- one of the three which has the same pronunciation as the rest of them.</p>
	Variations
	<p>Some groups may find it easier to distinguish the words that are pronounced differently. Therefore, those who have been working with the first set of cards will be given the second one, and those who have been working with the second set of cards will be given the first one. (see Appendix IV).</p>

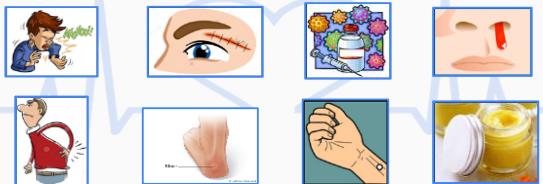
Guided Practice	
Stage Aims	By the end of this activity students will be able to: - produce the vocalic phonemes /a/ and /ɪ/ in their short or long pronunciation when describing symptoms or health problems and when giving advice on how to get well.
Timing	10 minutes
Procedure	<p>Interactional Pattern</p> <p>Taking as a point of departure the words that had a different pronunciation of the previous exercise, each group of four will be divided into two students. They will have to create a short dialogue using at least two of the words from the previous exercise. One student will be the doctor and the other one will be the patient. The patient will have to tell the doctor his/her symptoms and the doctor will have to give the patient a piece of advice. Some help will be provided to students in the Powerpoint Presentation in relation to the language they have to use (see Appendix I).</p> <p>The teacher will walk around the groups so as to provide students with feedback. Once all of them have finish their brief dialogues, there will be a class share where some students will have to perform their dialogue.</p> <p>Students will work in pairs</p> <p>Possible Difficulties</p> <p>If any group is composed of three students, they will work together. Two will be patients and the other one will be the doctor. The doctor will give a piece of advice to each of the patients</p> <p>Variations</p> <p>This activity is planned to make students finish simultaneously. A countdown watch will be used to ensure time limits are enforced (e.g. http://www.online-stopwatch.com/)</p>

Communicative Practice	
Stage Aims	<p>By the end of this activity students will be able to:</p> <ul style="list-style-type: none"> - accurately produce the vocalic phonemes /a/ and /i/ when playing the role of the role of a patient and a doctor and/or of a client and a chemist. - interact with a classmate in order to perform a role-play related to the topic of health, respecting turns and keeping the conversation flowing.
Timing	20 minutes
Procedure	Interactional Pattern
Students will be organised in groups of three. Each of them will be assigned a role (see Appendix VI). One student will be the doctor or the chemist, another one will be the patient, and the other one will be the assessor. The teacher will hand in a checklist (see Appendix VII) to the student who performs the role of assessor. Once each student has performed their assigned roles, they will exchange them so that everyone plays the role of a doctor/chemist, patient and assessor at least once.	Students will work in groups of three
	Possible difficulties
The teacher will walk around the groups helping students and providing feedback. Once each member of the group has performed the three assigned roles, the teacher will collect the assessor's checklist in order to get an overall view of how the students' performance.	When working in groups, some students can feel the temptation to speak in Spanish or to speak about issues which are not related to the assigned tasks, this is why apart from the teacher, having the figure of the 'assessor' will help students to focus on the task.
	Variations
	Those students who finish sooner than the rest, can invent the role they want to perform.

APPENDIX I: POWERPOINT PRESENTATION



WARM-UP



CONTROLLED PRACTICE

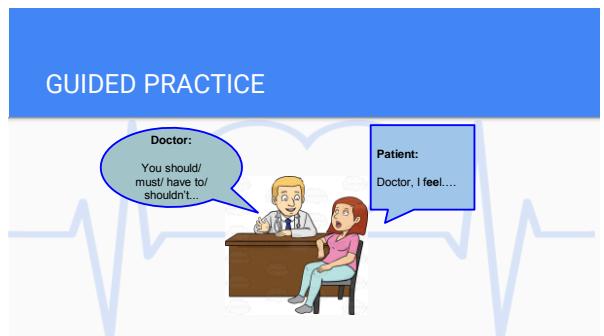
WORD OUT (1)	LIPS	WRIST	SICK	CREAM
WORD OUT (2)	ARTHRITIS	SCAR	PHARMACY	RASH
WORD OUT (3)	KNEE	HEAL	FEEL	ITCHY
WORD OUT (4)	HEART ATTACK	GENERAL PRACTITIONER	ASTHMA	ARM

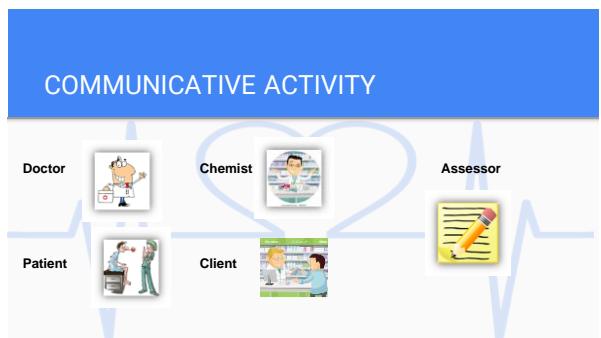
CONTROLLED PRACTICE

WORD OUT (1)	STITCHES	TISSUE	INSECT BITE	FEVER
WORD OUT (2)	BALM	IMPLANT	TRANSPLANT	ASPIRIN
WORD OUT (3)	SNEEZE	DISEASE	BLEED	PRESCRIPTION
WORD OUT (4)	FRACTURE	BACKACHE	VACCINE	PHARMACY

CONTROLLED PRACTICE

SHORT VOWEL	LONG VOWELS
ITCHY PRESCRIPTION RASH ASPIRINE	CREAM FEVER ARM PHARMACY





APPENDIX II: WARM-UP (ORDERING OF PICTURES)

- Listen to the teacher saying some words related to health. Number them according to the order in which the teacher says them.



APPENDIX III: LISTENING AND DISCRIMINATION

(SHORT/LONG VOWELS CARDS)

LONG VOWEL

SHORT VOWEL

APPENDIX IV: CONTROLLED PRACTICE (PERSON ODD ONE OUT)

INSTRUCTIONS: PERSON ODD ONE OUT

Get in groups of 4.

The teacher will give you four packs of four cards. Place them facing down. Start with pack 1. Take one card each. Do not show it to your classmates. Read it aloud in turns. You need to decide which of you is reading a word with a different vowel sound or diphthong and when you decide, put it aside.

SET OF CARDS 1

PACK (1)	LIPS	WRIST	SICK	CREAM
PACK (2)	ARTHRITIS	SCAR	PHARMACY	RASH
PACK (3)	KNEE	HEAL	FEEL	ITCHY
PACK (4)	HEART ATTACK	GENERAL PRACTITIONER	ASTHMA	ARM

SET OF CARDS (2)

PACK (1)	STITCHES	TISSUE	INSECT BITE	FEVER
PACK (2)	BALM	IMPLANT	TRANSPLANT	ASPIRIN
PACK (3)	SNEEZE	DISEASE	BLEED	PRESCRIPTION
PACK (4)	FRACTURE	BACKACHE	VACCINE	PHARMACY

**APPENDIX V: DESCRIPTION AND ANALYSIS
(ORDERNING OF WORDS)**

SET OF CARDS (1)

- Place each card in the appropriate column (short or long vowels)



CREAM



RASH



ITCHY



ARM

SET OF CARDS (2)

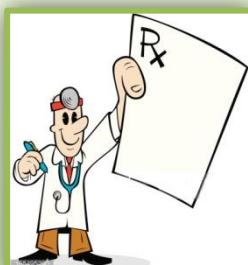
- Place each card in the appropriate column (short or long vowels)



FEVER



ASPIRIN



PRESCRIPTION



PHARMACY

SHORT VOWELS	LONG VOWELS

APPENDIX VI: COMMUNICATIVE PRACTICE (ROLE PLAY)

FIRST ROUND

STUDENT A- doctor

You have to **give** crazy **pieces** of advice to your patients.



STUDENT B- patient

You have broken your **knee**. You are going to follow any advice given by



your doctor.

STUDENT C- assessor

You are the assessor, you will have to assess your classmates using a checklist.



SECOND ROUND

STUDENT A-assessor

You are the assessor, you will have to assess your classmates using a checklist.



STUDENT B- chemist

You give your patients the wrong **medicine** (e.g. you give them a different **aspirin** or **pill** from the one **prescribed**)



STUDENT C- client

You want to buy the double amount of **medicine** of that the doctor has **prescribed** you.



THIRD ROUND

STUDENT A- patient

You are a hypochondriac.

You suffer from hay **fever**,

you think you have

a serious **disease**.



STUDENT B- assessor

You are the assessor,

you will have to assess your

classmates using a checklist.



STUDENT C- doctor

You pass over your

patient's **symptoms**.



COMMUNICATIVE PRACTICE CHECKLIST

Name of the student

1. Does the student use the vocabulary learnt in this unit??

Marca solo un óvalo.

YES NO

2. Does the student keep a focus on the targeted sounds?

Marca solo un óvalo.

YES NO

3. Does the student perform the role assigned?

Marca solo un óvalo.

YES NO

4. Does the student interact keeping the conversation flow and respecting turns?

Marca solo un óvalo.

YES NO

5. Does the student deliver the message fluently?

Marca solo un óvalo.

1 2

YES NO

Lesson III- overview -Unit-8: The World We Live in- Interface 2-			
Teacher: Leyre Gil de Gómez	Length: 2 hours and 45 minutes	Student age: 2 nd year of ESO	Phonological skills targeted: Productive and receptive skills
Aims:			
Main aims: By the end of the lesson students will be able to: <ul style="list-style-type: none"> - discriminate between post-alveolar [ɹ] and trilled [r] pronunciation of <r>. - accurately pronounce the post-alveolar [ɹ] when reading aloud utterances in relation to the topic of the environment. - pronounce the post-alveolar [ɹ] properly when giving advice on how to protect the environment. 			
Subsidiary aims: <ul style="list-style-type: none"> - understand specific details in a spoken text when listening to a spoken text in a digital means. - understand their classmates' utterances on environment facts and link them to a picture. - prepare a short speech to convince people to take care of the environment. - use ICTs to carry out classroom activities. - reflect on their own learning process. 			
Language to be taught and practised (Language exponents)		Work on skills	
<u>Pronunciation:</u> <ul style="list-style-type: none"> - post-alveolar [ɹ] <u>Grammar, Functions:</u> <ul style="list-style-type: none"> - Modal verbs to give advice on how to protect the environment (e.g. <i>should, must, need</i>) <u>Vocabulary:</u> <ul style="list-style-type: none"> - Environment (e.g. <i>recycle, reuse, reduce, natural resources, electricity...</i>) 		<u>Listening:</u> <ul style="list-style-type: none"> - discriminating between post-alveolar [ɹ] and trilled [r] pronunciation of <r> - understanding specific details of a spoken text. <u>Speaking:</u> <ul style="list-style-type: none"> - accurately pronouncing the post-alveolar [ɹ] when reading curious facts on the environment and giving advice on how to protect it. - short speech presenting the poster 	

Listening and Discrimination	
Stage Aims	By the end of this activity students will be able to: <ul style="list-style-type: none"> - understand specific details when listening to a spoken text in a digital means. - discriminate between post-alveolar [ɹ] and trilled [r] pronunciation of <r> in words related to the environment
Timing	20 minutes
Procedure	Interactional Patterns
Students will listen to a message from voki character performing the role of a GreenPeace member (see Appendix II). She will ask them for help to help the planet.	Teacher-fronted activity, including Teacher-class interaction and individual work.
First, students will listen to the message and will answer questions included in the handout (see Appendix III). Students will compare answers in pairs. Then, answers will be projected on the whiteboard (see Appendix I)	Possible difficulties Discriminating between the post-alveolar [ɹ] and the trill [r] can be a challenge for some students. Therefore, if the teacher realises that most of the students are not raising the right cardboard when she is reading the message, she can repeat the word again, emphasising their pronunciation.
Afterwards, students will listen to it to a second time. The teacher will ask them to pay attention to the pronunciation of the <r> sound. Afterwards the teacher will read the same message but pronouncing the <r> as a trill. The teacher will ask students questions such as: which difference have you noticed in the pronunciation of the <r>?	If the Internet does not work properly, the teacher will be in charge of transmitting the message that was supposed to be conveyed by the Voki character.
Once students have noticed the different pronunciation of the <r>, the teacher will read it a third time. This time some <r> sounds will be pronounced as post-alveolar [ɹ] and others will be pronounced as a trill [r]. When students listen to the post-alveolar pronunciation they will have to raise a cardboard with the United Kingdom flag on it, whereas when they hear the trill pronunciation they will have to raise the cardboard with the Spanish flag on it (see Appendix IV)	Variations This activity is planned to make students finish simultaneously.

Controlled Practice	
Stage Aims	By the end of this activity students will be able to: <ul style="list-style-type: none"> - accurately pronounce the post-alveolar [ɹ] when reading aloud utterances in relation to the topic of the environment. - understand their classmates' utterances and link them to a picture.
Timing	15 minutes
Procedure	Interactional Patterns
Students will be organised in pairs. Each member of the pair will have nine curious facts related to the issue of recycling (see Appendix V).	Students will be organised in pairs
In turns, while speaker A reads his/her sentences student B will have to select to which image his/her classmate is referring to. <r> will be enhanced in students' handouts so that they focus on its accurate pronunciation.	Possible Difficulties In order to draw students' attention towards the pronunciation of the <r>, it will be highlighted in a different colour. If the number of students is even there will be a group of three. A different handout will be given to them (see Appendix VI)
	Variation
	For those pairs who finish the activity quickly, they will be given some extra facts (see Appendix VII), some of them will be true and others will be false. They will have to read them aloud and decide which ones are false and why.

Guided Practice	
Stage Aims	By the end of this activity students will be able to: - pronounce the post-alveolar [ɹ] properly when giving advice on how to protect the environment
Timing	20 minutes
Procedure	Interactional Pattern
Taking into consideration the 3R's waste hierarchy, students will have to think about ideas to protect the environment: to avoid deforestation, to reduce pollution, to reduce the greenhouse effect... Then, they will have to think about tips to solve those environmental problems. Tips can be addressed to anyone (to young/old people, to factories' owners, to politicians...). First, each student will be asked to think about a feasible tip to protect the world individually and write it on a sticky note. Once everybody has written down their tips they will be asked to think about another tip, this time it would be a tip with a large scale impact. In this way everybody will have written down two tips. Afterwards, they will be organised in groups of four, each person will have to read aloud their tips and stick them on a paper (see Appendix VIII). Then, they will choose -at least- four tips of the group in a paper. Finally, groups will exchange their sheets of paper with the tips in order to peer-correct them. Then, the teacher will collect them so as to check any spelling, grammatical or lexical mistake and give them feedback on the actual content of the tips.	Students will work first individually; then in groups
Possible Difficulties	Some students may find it difficult to think about tips. As a result, the teacher can project some pictures on the white board so as to give them ideas (see Appendix I) or alternatively give them to individual learners as needed.
Variations	Time limits will be enforced by means of an online chronometer (e.g. http://www.online-stopwatch.com/) For those students who finish faster they can think of a third tip to then share with their group.

Communicative Practice	
Stage Aims	By the end of this lesson students will be able to: <ul style="list-style-type: none"> - pronounce the post-alveolar [ʃ] when giving advics to protect the environment. - prepare a short speech in order to convince people to take care of the environment. - use ICTs to carry out classroom activities - reflect on their own learning process
Timing	60 minutes of design + 60 of defense of the poster
Procedure	Interactional Pattern
When each group has their tips corrected by both the teacher and their classmates they will have to design an online poster ¹¹ which will be used as a basis to prepare a short planned speech to convince other people of the importance of taking care of the environment. Once the poster is designed they will have to present it. In order to do that they will have two options: either recording a video where they are presenting to other people (their family, friends) their poster and the tips they have thought to take care of the environment or going to another class to present it.	Students will work in groups of four
Possible Difficulties	In case the Internet connection the teacher will bring to class cardboards, pictures, and pens of different colours to create the poster manually.
Variations	This activity is intended to make students finish at the same time. If they have not finished the poster, they will have to finish it at home so as to present it in the following class.

¹¹ <https://www.canva.com/create/posters/>

APPENDIX I: POWERPOINT PRESENTATION



LISTENING AND DISCRIMINATION

You have been invited to a presentation by a member of the Greenpeace organisation. Listen to what she has to say and answer the questions.



<http://www.voki.com/site/pickup?scid=12841519&width=575&height=323&chs=m=50fd0f58c7997eb6ca0a882dae89cd8c>



LISTENING AND DISCRIMINATION

- Which organisation does Laura belong to?

- What does Laura expect us to do?
R _____
- What does the 3'Rs waste hierarchy refer to?
R _____
R _____
R _____



LISTEING AND DISCRIMINATION

Which organisation does Laura belong to?


- What does Laura expect us to do?
To help her convince other people to take care of the environment

What does the 3'Rs waste hierarchy refer to?
Reduce
Reuse
Recycle



CONTROLLED PRACTICE



Sentence 1

Sentence 2



CONTROLLED PRACTICE



Sentence 3



Sentence 4



CONTROLLED PRACTICE



Sentence 5



Sentence 6



CONTROLLED PRACTICE



Sentence 7



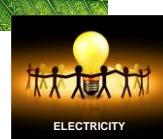
Sentence 8



Sentence 9



GUIDED PRACTICE



ELECTRICITY



PUBLIC TRANSPORT



RADIATION



REUSABLE BOTTLE



NATURAL RESOURCES



WATER WASTE

APPENDIX II: LISTENING AND DISCRIMINATION

(VOKI CHARACTER)

- Convince the rest of people!¹²



Dear students,

My name is **Laura**. I work as a volunteer in the well-known organization **GreenPeace**. I need your help! Climate change is a **real** and imminent **threat** and it is our **responsibility** to do something about it. We have to convince the **rest** of the people to start taking care of the **environment**. I need you to **spread** the **three** R's waste **hierarchy: reduce, reuse and recycle** all over the world!

I count on you!

¹² http://www.voki.com/site/pickup?scid=12841519&width=575&height=323&chsm=50fd0f58c7897_eb6ca0a882dae89cdbe

APPENDIX III: LISTENING AND DISCRIMINATION PRACTICE (QUESTIONS ABOUT THE VOKI CHARACTER'S MESSAGE)

- **Which organisation does Laura belong to?**



- **What does Laura expect us to do?**

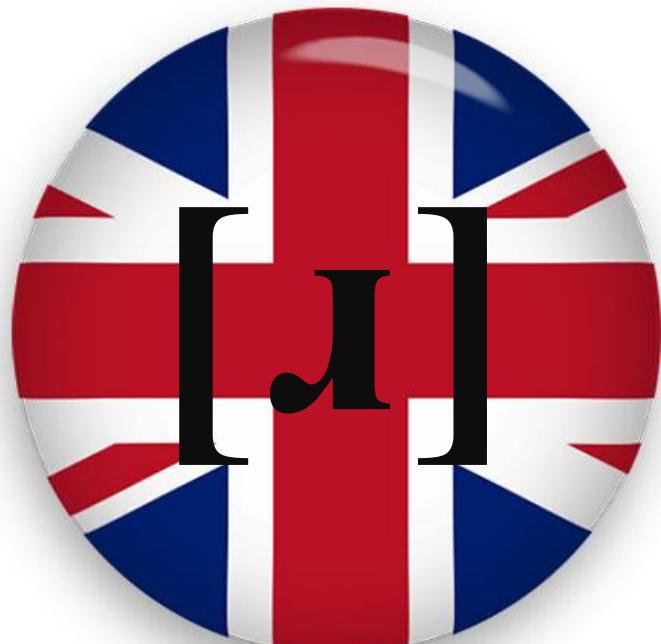
- **What does the 3'Rs waste hierarchy refer to?**

R _____

R _____

R _____

**APPENDIX IV: LISTENING AND DISCRIMINATION
(CARDBOARDS)**



APPENDIX V: CONTROLLED PRACTICE (CURIOUS FACTS ON RECYCLING)

STUDENT A

- Read each sentence to your partner. Link your classmate's sentences to a picture

1. **Recycling** one aluminum can save enough energy to **run** a TV for **three** hours.¹³
2. **Every** day, **American factories generate** enough paper to circle the earth 20 times!¹³
3. **Recycling** a single **run** of the Sunday New York Times would save 75,000 **trees**.¹³
4. **Every** time you open the **refrigerator** door, up to 30 percent of the cold air can escape.¹³



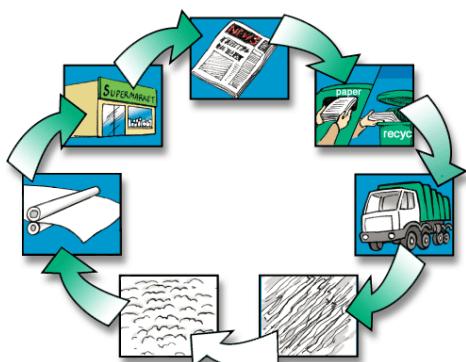
A



B

Sentence: _____

Sentence: _____



C

Sentence: _____



D

Sentence: _____



E

Sentence: _____

¹³ Retrieved from: http://earthecho.org/news/did_you_know_some_interesting_facts_about_the_environment

STUDENT B

- Read each sentence to your parner. Link your classmate's sentences to a picture

5. Plastic bags and other plastic garbage **thrown** into the ocean kill as many as 1,000,000 sea **creatures every** year¹³

6. Paper can be **recycled** only six times¹⁴

7. **Around** 50,000 species inhabiting our **tropical forests** become extinct annually.¹⁵

8. **Every** day in the U.S., the **trash produced** can equal the weight of the Empire State Building.¹⁶

9. In the past 50 years, humans have consumed more **resources** than in all **previous history**¹⁷



E



G

Sentence: _____

Sentence: _____



H



I

¹³ See footnote 13

¹⁴ Retrieved from: http://www.huffingtonpost.com/2013/11/23/environment-facts_n_4318799.html

¹⁵ Retrieved from: www.theworldcounts.com/stories/amazing_environmental_facts

¹⁶ Retrieved from: <http://www.woodgreeninfo.org/recyclingfacts.html>

¹⁷ Retrieved from: <http://ecocycle.org/ecofacts>

APPENDIX VI: CONTROLLED PRACTICE (THREE-MEMBER GROUP)

STUDENT A

- Read each sentence to your group. Link your classmates' sentences to a picture

1. **Recycling** one aluminum can save enough energy to **run** a TV for **three** hours.¹⁸
2. **Every** day, **American factories generate** enough paper to circle the earth 20 times!¹³
3. **Recycling** a single **run** of the Sunday New York Times would save 75,000 **trees**.¹³

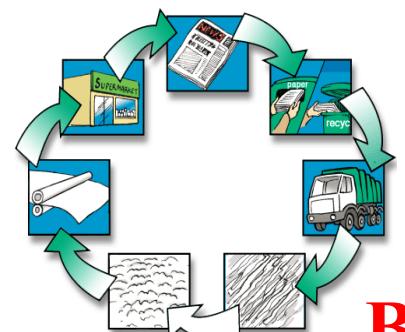


Sentence: _____



Sentence: _____

A



Sentence: _____

B



Sentence: _____



E



Sentence: _____

F

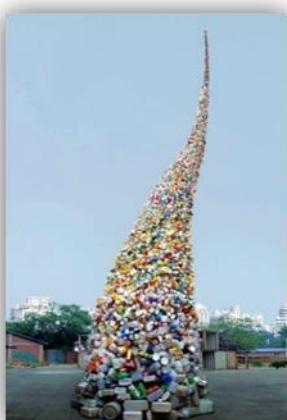
¹³ See footnote 13

¹⁸ Retrieved from: http://earthecho.org/news/did_you_know_some_interesting_facts_about_the_environment

STUDENT B

- Read each sentence to your group. Link your classmates' sentences to a picture

4. Every time you open the **refrigerator** door, up to 30 percent of the cold air can escape¹³
5. Plastic bags and other plastic garbage **thrown** into the ocean kill as many as 1,000,000 sea **creatures** **every** year¹³
6. Paper can be **recycled** only six times¹⁹



B



D



E

Sentence: _____

Sentence: _____

Sentence: _____



G



H



I

Sentence: _____

Sentence: _____

Sentence: _____

¹³ See footnote 13

¹⁹ Retrieved from: http://www.huffingtonpost.com/2013/11/23/environment-facts_n_4318799.html

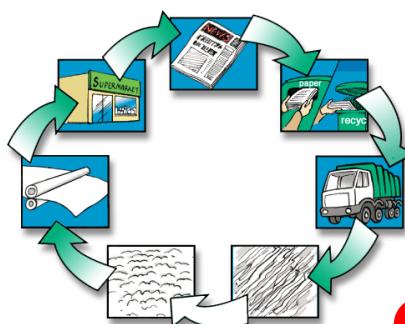
STUDENT C

- **Read each sentence to your group. Link your classmates' sentences to a picture**

7. Around 50,000 species inhabiting our **tropical forests** become extinct annually²⁰
8. Every day in the U.S., the **trash produced** can equal the weight of the Empire State Building²¹
9. In the past 50 years, humans have consumed more **resources** than in all **previous history**²²



A



C



F

Sentence: _____

Sentence: _____

Sentence: _____



G



H



I

Sentence: _____

Sentence: _____

Sentence: _____

²⁰ Retrieved from: http://www.theworldcounts.com/stories/amazing_environmental_facts

²¹ Retrieved from: <http://www.ingreeninfo.org/recyclingfacts.html>

²² Retrieved from: <http://ecocycle.org/ecofacts>

APPENDIX VII: CONTROLLED PRACTICE (EXTRA CURIOUS FACTS)

- **Read the following statements about the environment, and discuss with your partner whether it is true or false**

Extra Fact (1)

An aluminium can be **recycled** five times

(**False** → it can be **recycled** forever)

Extra Fact (2)

Only 1% of the world's water is **usable**

(**True**)

Extra Fact (3)

27,000 tress are cut down to be used as exam paper

(**False** → they are used as toilet paper)

Extra Fact (4)

Old video games consoles have gold, they can be recycled into new jewelry.

(**True**)

²³ Retrieved from: <http://gogreencyclopedia.blogspot.com.es/2013/09/50-facts-about-your-environment-for-kids.html>

APPENDIX VIII: GUIDED PRACTICE
(TIPS' SHEET)



TIPS

Lesson IV- Overview -Unit:2-Literature- Interface 4-			
Teacher: Leyre Gil de Gómez	Length: 40 minutes	Student age: 4th year of ESO	Phonological skills targeted: Receptive skills
Aims			
Main aims:			
<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"> - identify syllabic consonants /n/ or /l/ in words related to the topic of literature. - accurately produce words containing syllabic consonants /n/ or /l/ when talking about reading habits. 			
Subsidiary aims:			
<ul style="list-style-type: none"> - understand clues in relation to a novel and guess it. - accurately use present simple and present perfect to talk about reading habits and preferences. - discuss with their classmates questions related to literature and reading habits. 			
Language to be taught (Language exponents)		Work on skills	
<u>Pronunciation:</u> <ul style="list-style-type: none"> - syllabic consonants [n̩], [l̩] 		<u>Listening:</u> <ul style="list-style-type: none"> - identifying syllabic consonants /n/ or /l/. 	
<u>Grammar:</u> <ul style="list-style-type: none"> - Present simple and present perfect 		<u>Speaking:</u> <ul style="list-style-type: none"> - producing words containing syllabic consonants - asking and answering questions related to reading habits 	
<u>Vocabulary:</u> <ul style="list-style-type: none"> - Literature (e.g. <i>genres: novel, autobiographical, characters: central character..</i>) 			
<u>Functions:</u> <ul style="list-style-type: none"> - Describing aspects of a novel 			

Listening and Discrimination	
Stage Aims	By the end of this activity students will be able to: <ul style="list-style-type: none"> - identify syllabic consonants /n/ or /l/ in words related to the topic of literature. - understand clues in relation to a novel and guess it.
Timing	20 minutes
Procedure	Interactional Pattern
<p>The teacher will read nine sentences in relation to the book <i>Harry Potter and the Philosopher's Stone</i>, students will have to guess which book she is describing (see Appendix II). When students have guessed the title of the book they will have to write it on a laminated cardboard with an erasable pen and show it to the teacher (see Appendix III). The teacher will keep on reading the sentences until all of the class have guessed the title</p> <p>Once they have guessed the title of the book, the teacher will read the sentences again one by one. After each sentence students will have to write on the laminated cardboard the word/s that contain/s a syllabic consonant.</p> <p>Finally, the teacher will project the answers on the whiteboard (see Appendix I)</p>	<p>Teacher-fronted activity, including teacher-class interaction and individual work</p>
Possible Difficulties	<p>If after reading the nine sentences nobody has guessed the book the teacher will read some extra sentences (see Appendix II)</p> <p>Student may find difficult to identify the words containing syllabic consonants, the teacher will repeat the sentences more times and with a slower pace if necessary.</p>
Variations	<p>This activity is planned to make students finish simultaneously.</p> <p>An alternative to this activity would be to carry it out competitively in groups. Then, students can be asked to think of a description of a novel and the rest of the class has to guess it.</p>

Controlled Practice	
Stage Aims	By the end of this activity students will be able to: - produce words containing syllabic consonants when talking about reading habits.
Timing	20 minutes
Procedure	Interactional Patterns
Students will be divided in two groups, they will form two rows. They will have to ask a question on their handout to the classmate in front of him/her and write down their answer (see Appendix IV). They cannot ask the same questions that has been posed to them. Once they have asked a question, they will move to the right and will ask another different question to the classmate in front of him/her. The teacher will walk around listening to students' questions and answers. Once all students have asked the ten questions, there will be a whole-class sharing.	Student-Student
	Possible Difficulties
	If the number of students is not even, one group will be composed of three students. Each of them will have to ask a question to one of the other members of the group.
	Variations
	This activity is planned to make students finish simultaneously. In order to make students finish more or less at the same time and avoiding in that way that some students may get bored, in each interaction they will be given 2' 30" to both ask the question to the classmate in front of him and answer to his question. A countdown watch will be used to ensure time limits are enforced (e.g. http://www.online-stopwatch.com/)

APPENDIX I: POWERPOINT PRESENTATION

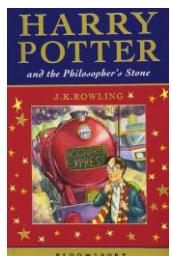


LISTENING AND DISCRIMINATION

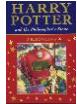
which book am I
describing?



LISTENING AND DISCRIMINATION

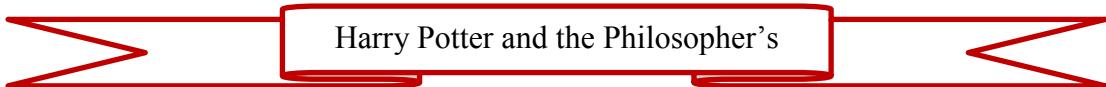


HARRY POTTER AND THE PHILOSOPHER'S STONE



1. The **novel** reached the top of the New York Times list of best-selling **fiction** in 1997.
2. It has been praised by its writer's **imagination**, humour and its **simple** and direct style.
3. It has been translated into more than sixty-**seven** languages.
4. Its plot is **fictional**.
5. The **central** character is a teenage boy.
6. It is set in a **magical** world.
7. It is the first **novel** in a series of **seven** books.
8. Each of the **seven** books narrates the **central** character's **battle** against an **evil** wizard.
9. The **novel** was **written** by J.K. Rowling.

APPENDIX II: LISTENING AND DISCRIMINATION (SENTENCES ABOUT HARRY POTTER'S NOVEL)



1. The **novel** reached the top of the *New York Times* list of best-selling **fiction** in 1999.
2. It has been praised by its writer's **imagination**, humour and its **simple** and direct style.
3. It has been translated into more than sixty-**seven** languages.
4. Its plot is **fictional**.
5. The **central** character is a teenage boy.
6. It is set in a **magical** world.
7. It is the first **novel** in a series of **seven** books.
8. Each of the **seven** books narrates the **central** character's **battle** against an **evil** wizard.
9. The **novel** was **written** by J.K. Rowling

--EXTRA SENTENCES—

10. The antagonist –Voldemort- killed his parents, leaving him **orphan**.
11. Until the protagonist was **eleven** he **didn't** know his parents belonged to the **magical** world.
12. At the Wizardry school he studied subjects such as: **Potions** and spells.

**APPENDIX III: LISTENING AND DISCRIMINATION
(LAMINATED CARDOARD)**



APPENDIX IV: CONTROLLED PRACTICE (QUESTIONS ABOUT BOOKS)

- Ask the following questions to your classmates and note down their answers. Pay special attention to the pronunciation of the last consonant of the underlined words:



Q(1). What do you prefer: reading a **novel** or watching a film? Why?

Answer:



Q(2). How **often** do you read a novel ?

Answer:



Q(3). Do you prefer **fiction** or **non-fiction** books?

Answer:



Q(4). Have you read a **novel** more than once?
What was its **title**?

Answer:



Q(5). Is there any book that you **couldn't** finish?
What was its **title**?

Answer:





Q. Is there any book that you had read following someone else's **recommendation**? Which one?

Answer:



Q. Have you ever read a book **written** in a **different** language from your own? Which one?

Answer:



Q. Which of the novels you have read had a **predictable** ending?

Answer:



Q. Have you ever read an **autobiographical** novel? Which one?

Answer:



Q. Tell me about a **central** character you like/dislike.

Answer:



Lesson V: Overview -Unit:4- Followers of Fashion- Interface 4-			
Teacher: Leyre Gil de Gómez	Length: 50 minutes	Students Age: 4th year of ESO	Phonological skills targeted: Receptive skills
Aims			
Main aims: By the end of the lesson students will be able to: <ul style="list-style-type: none"> - discriminate between clear 'L' [l] and dark 'L' [ɫ] in words related to fashion - accurately produce clear [l] and dark [ɫ] in a controlled environment in relation to the topic of fashion 			
Subsidiary aims: <ul style="list-style-type: none"> - make guesses about the identity of a speaker due to the way of pronouncing certain sounds, the clear or dark 'L'. - get to know traditional costumes all over the world - practice relative pronouns when describing a costume - be able to spell the name of the costume in case his/her classmate does not know how to write it. - interact with their classmates to get the full description of a costume 			
Language to be taught and practised (Language exponents)		Work on skills	
<u>Pronunciation:</u> <ul style="list-style-type: none"> - Clear and Dark 'L' <u>Grammar and Functions:</u> <ul style="list-style-type: none"> - Relative pronouns to describe traditional costumes (i.e <i>that/which, whose, where</i>) <u>Vocabulary</u> <ul style="list-style-type: none"> - Fashion (type of clothes, colours, patterns) - Adjectives to describe costumes (e.g. <i>traditional, symbol, long, small, conical, ...</i>) 		<u>Listening</u> <ul style="list-style-type: none"> - identifying and discriminating between clear 'L' [l] and dark 'L' [ɫ] - inferring the country of origin of a speaker by paying attention to the way he pronounces certain sounds, in this lesson the clear 'L' [l] and dark 'L' [ɫ] <u>Speaking</u> <ul style="list-style-type: none"> - producing the /l/ sound paying attention to whether it is clear 'L' [l] or dark 'L' [ɫ] - describing a traditional costume - interacting with their classmates to get all the information about a traditional costume 	

Listening and Discrimination (+ Description and Analysis)	
Stage Aims	By the end of this activity students will be able to: - discriminate between the clear 'L' [l] and dark 'L' [ɫ]
Timing	20 minutes
Procedure	Interactional Patterns
<p>The teacher will read to the students two descriptions of two countries and their traditional costume: one would be from an Irish man and the other one from a Scottish man. In the description of the Irish speaker those words containing the grapheme <l> will be pronounced with a clear 'L' [l] since the <l> will be preceding vocalic sounds. However, in the description of Scottish man, words containing the grapheme <l> will be pronounced with a dark 'L' [ɫ] since the <l> will be preceding a consonant or at the end of the word.</p>	<p>Teacher-fronted activity, including teacher-class interaction and individual work.</p>
<p>Once students have listened to both descriptions they will have to make guesses about the origin of the speakers. Once they have guessed the country (with the help of the teacher), she will hand in a handout. In the first exercise they will have to link each picture to a country (see Appendix II)</p>	<p>Possible Difficulties</p> <p>In exercise 2, it is likely that students find it difficult to write down all the words containing the sound /l/. If that is the case, they will share their answers to his/her partner.</p>
<p>Then, the teacher will read the descriptions again. Students will have to write all the words they heard containing the sound /l/. To ensure that everybody has written the same words, the answers will be projected on the whiteboard (see Appendix I).</p> <p>Then, in pairs, they will have to do exercise 3. In this exercise they will have to associate each description to a pattern. This pattern is linked to the pronunciation of the /l/ sound either as a [l] or as a [ɫ].</p>	<p>Variations</p> <p>This activity is planned to make students finish simultaneously.</p>

Controlled Practice	
Stage Aims	By the end of this activity students will be able to: <ul style="list-style-type: none"> - accurately produce clear [l] and dark [ɫ] in a controlled environment to describe costumes all over the world. - Use relative pronouns when describing a costume
Timing	30 minutes
Procedure	Interactional Pattern
<p>The teacher will hand in some cards containing information about costumes around the world to Student A and others to student B. Student A will have the information concerning the name of the costume and one characteristic. Student B will have the rest of the description and the name of country where it is typical.</p>	<p>Students will be organised in pairs</p>
<p>Students will have to reformulate the information that appears on their cards using relative pronouns; in order to help them a slide will be prepared where the following information will be provided:</p> <ul style="list-style-type: none"> - Name: it is a garment <u>whose</u> name is... - Description: it is a costume <u>that/which...</u> - Country: The country <u>where</u> it is traditional is... 	<p>Possible difficulties</p> <p>In order to draw students' attention to the pronunciation of the /l/, clear [l] will be highlighted in pink and dark [ɫ] in green on the students' cards.</p>
<p>While student A is speaking, student B will have to write down the name of the traditional clothing and those words from the description which contain an /l/. While student B is speaking, student A will have to write all those words from the description that contain an /l/ and the country.</p>	<p>It can be difficult for students to locate certain countries in the map; as a result, the countries that have an image to associate with will be circled (see Appendix VII)</p>
<p>Once they have all the information necessary they will link each picture to the country where it is traditional. (see Appendix VI). There will be some extra photos such as: the kilt or the flamenco dress which are already familiar to students.</p>	<p>Variations</p> <p>For those students who finish this exercise faster, extra photos and descriptions will be provided (see Appendix V)</p>

APPENDIX I: POWERPOINT PRESENTATION



Listening and discrimination



LISTENING AND DISCRIMINATION

FIRST DESCRIPTION	SECOND DESCRIPTION
Lucas Located Atlantic Language English Similar Plain Colours Family Emblem	Alfred Small Well Traditional Symbol Kilt Belt Buckle wool



CONTROLLED PRACTICE

CONTROLLED PRACTICE

Name: it is a garment whose name is...

Description: it is a costume that/which...

Country: The country where it is traditional is...

CONTROLLED PRACTICE



Scotland → kilt



Flamenco dress → Spain

CONTROLLED PRACTICE



Finland, Sweden → Gakti



Germany, Austria → Tracht

CONTROLLED PRACTICE



India → sari



Japan → kimono

CONTROLLED PRACTICE



Bolivia → bowler hat



France → coiffe

CONTROLLED PRACTICE



Vietnam → conical hats



Kenya → Masai Beadwork

APPENDIX II: LISTENING AND DISCRIMINATION (STUDENTS' HANDOUT)

1. Listen to the description and link each picture to the country where this costume comes from:

a)



b)



2. Write down the words you listen to containing the sound <l>. You will listen to 11 words containing that sound in the first description and to 10 words in the second description.

FIRST DESCRIPTION	SECOND DESCRIPTION
<ol style="list-style-type: none">1.2.3.4.5.6.7.8.	<ol style="list-style-type: none">1.2.3.4.5.6.7.8.

9.
10.
11.

9.
10.

3. Link words of each description to one or more of the following patterns:

<l> + consonant

<l> + vowel

___/l/
(final position)

**WORDS IN
DESCRIPTION 1**

**WORDS IN
DESCRIPTION 2**

APPENDIX III: LISTENING AND DISCRIMINATION (DESCRIPTIONS)

My name is **Lucas**,

I come from a place which is **located** in the north of the **Atlantic** ocean and whose first **language** is **English**. Our clothing is **similar** to that of the Scottish. However, the pattern of the tartan is made of **plain colours**, or of **family** origins' **emblem**. The shoes that we wear have Scottish origin too, they are known as **ghillies**.

My name is **Alfred**,

I come from a **small** country which is part of the United Kingdom. It is **well-known** by its **traditional** costume, which is –in fact- the **symbol** of that country. This costume consists of a **bobble** hat, a **kilt**, a **belt** with a **buckle**, and **hoses** which is the name given to **wool** shocks.

APPENDIX IV: CONTROLLED PRACTICE

- You will work in pairs. **Student A** will read the cards containing '**Student A**', to your his/her partner. **Student B** will read the cards containing '**Student B**' to his/her partner. While one of you is speaking the other will have to write on their card the missing information, that is, the name of the costume, the words containing the sound /l/ and the name of the country.

Student A

Name: The Sari

Description²⁴:

- It consists of a long piece of cloth.
- It is one of the oldest known items of clothing that is still in use.
-

Country:

Student B

Name: _____

Description:

-
-
- It is one of the world's most versatile and stylish garments

Country: India

Student A

Name: Tracht

Description²⁵:

- This term includes both male and female traditional garments.
- Male tracht is known as 'Lederhosen'. It consists of knee-length trousers made with wool, linen and leather.
-

Country: _____

²⁴ <http://www.roughguides.com/gallery/traditional-dress/#/1>

²⁵<http://www.thelovelyplanet.net/traditional-dress-of-austria-dirndl-lederhosen-and-tracht/>

Student B

Name: _____

Description²⁶

-
-
- Female tracht is known as 'dirndl'. It consists of a bodice combined with an sleeveless apron and a cotton and lace blouse.

Country: Germany, Austria

Student A

Name: Gakti

Description:

- It is traditionally made of wool, cotton and silk.
- Men's clothing consists of: hat, long jacket, pants, ornamented belt and low boots.
-
-

Country: _____

Student B

Name: _____

Description²⁷

-
-
- Women's clothing consists of: hat, dress, shawl, ornamented belt and low boots.
- The basic colour is blue, with some parts in black, off-white, green, red...

Country: Finland, Sweden, Norway

²⁶ Retrieved from: <http://www.about-germany.org/culture/tradfashion.php>

²⁷ Retrieved from: <http://folkcostume.blogspot.com.es/2013/05/overview-of-saami-costume.html>

Student A

Name: Kimono

Description²⁸:

- It has beautiful and varied designs.
-

Country: _____

Student B

Name: _____

Description:

-
- It was traditionally made of silk. Nowadays is made of polyester.

Country: Japan

Student A

Name: Masai Beadwork

Description²⁹:

- It refers to hand-made jewelry.
-

Country: _____

²⁸ Retrieved from: <http://www.japan-guide.com/e/e2101.html>

²⁹ Retrieved from: <http://interesting-africa-facts.com/African-Jewelry/Maasai-Bead-Jewelry.shtml>

Name: _____

Description:

-
- It includes colourful necklaces, bracelets and pendants.

Country: Masai Tribe (Kenya)

APPENDIX V: CONTROLLED PRACTICE (EXTRA TRADITIONAL COSTUME CARDS)

- You will work in pairs. **Student A** will read the cards containing '**Student A**', to your his/her partner. **Student B** will read the cards containing '**Student B**' to his/her partner. While one of you is speaking the other will have to write on their card the missing information, that is, the name of the costume, the words containing the sound /l/ and the name of the country.

Student A
Name: Coiffe
Description ³⁰ :
<ul style="list-style-type: none">- Although they vary in size and complexity, all of them are white colour and mostly made of size.-
Country: _____

Student B
Name: _____
Description:
<ul style="list-style-type: none">-- Traditional headdress which consist of a lace cylinder that can rise up to 30-40 cm tall
Country: Britanny (France)

Student A
Name: Bowler hat
Description ³¹ :
<ul style="list-style-type: none">- It is mainly worn by women-
Country: _____

³⁰ Retrieved from: <http://www.roughguides.com/gallery/traditional-dress/#/17>

³¹ Retrieved from: <http://www.nextstopwhoknows.com/bolivian-cholitas-and-the-secret-of-the-bowler-hats/>

Student B

Name: _____

Description:

- It does not actually fit the women's head

Country: Bolivia

Student A

Name: Conical hat

Description³²:

- It has a very simple style

Country: _____

Student B

Name: _____

Description:

- It is made of palm-leaf

Country: Vietnam

³² Retrieved from: <http://www.vietnamonline.com/culture/non-la.html>

APPENDIX VI: CONTROLLED PRACTICE (COSTUMES AROUND THE WORLD)

MAPA [MAPA] - JClic test player

Link each costume to the country where it is traditional

aciertos intentos tiempo 0 0 45

Actividad en marcha

The screenshot shows a world map with countries color-coded by continent. To the right is a 3x4 grid of 12 images representing different traditional costumes from around the world. The images include various ethnic groups in their traditional attire, such as kilts, Maasai robes, Indian saris, and Spanish flamenco dresses.

Japan → kimono

Link each costume to the country where it is traditional

aciertos intentos tiempo 1 1 45

Actividad en marcha

The screenshot shows the same world map and costume grid as the first one. A red circle highlights Japan on the map. An arrow points from the image of a person in a kimono in the grid to the highlighted area on the map, indicating the correct answer.

Vietnam → Conical hats

India → Sari

Kenya → Masai beadwork

Finland, Sweeden, Norway → Gakti



Link each costume to the country where it is traditional

acertos intentos tiempo 5 5 221

Actividad en marcha

Scotland → kilt



Link each costume to the country where it is traditional

acertos intentos tiempo 6 6 264

Actividad en marcha

Germany, Austria → tracht



Link each costume to the country where it is traditional

acertos intentos tiempo 7 7 281

Actividad en marcha

France → coiffe

Link each costume to the country where it is traditional

aciertos intentos tiempo 8 8 317

Actividad en marcha

Spain → flamenco dress

Link each costume to the country where it is traditional

aciertos intentos tiempo 9 9 345

Actividad en marcha

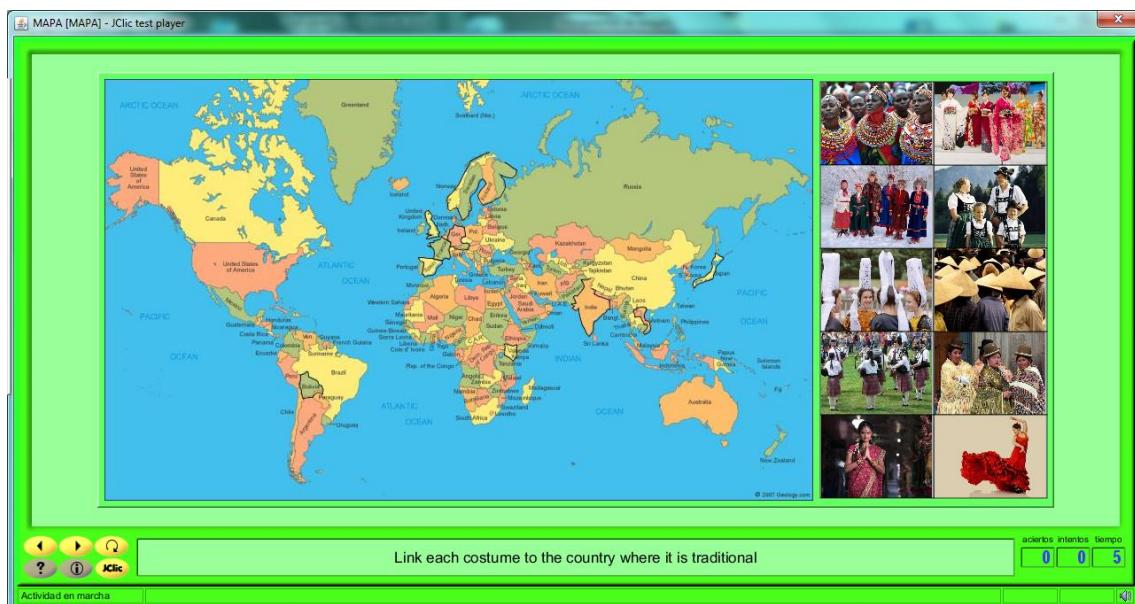
Bolivia → bowler hat

Well done!

aciertos intentos tiempo 10 10 369

Actividad terminada

APPENDIX VI: CONTROLLED PRACTICE (COSTUMES AROUND THE WORLD- CIRCLED COUNTRIES)



MAPA [MAPA] - JClic test player

Link each costume to the country where it is traditional

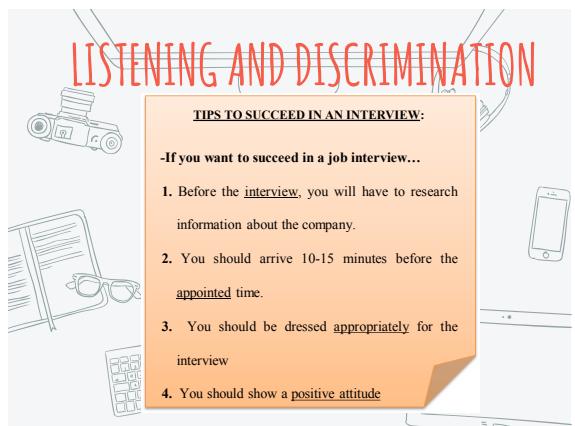
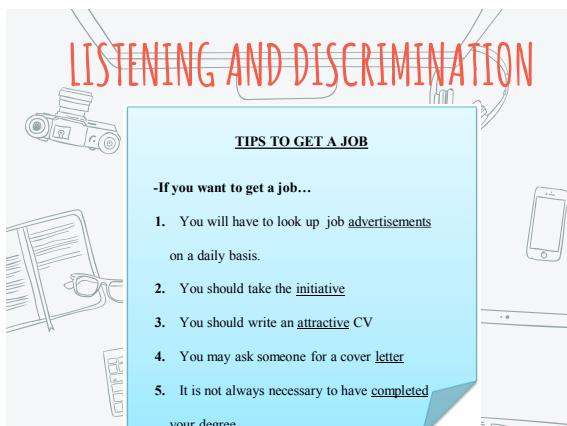
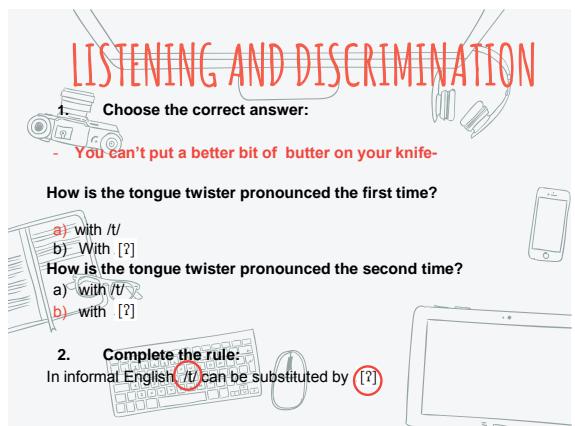
0 0 5

Lesson VI- Overview (Unit- 5: Work and Money- Interface 4)			
Teacher: Leyre Gil de Gómez	Length: 20 minutes	Students' age: 4th year of ESO	Phonological Skills targeted: Receptive skills
Aims			
Main aims: Students by the end of the lesson will be able to: <ul style="list-style-type: none"> - to identify whether the allophonic feature of glottal stop has been pronounced. Subsidiary aims: <ul style="list-style-type: none"> - activate their previous knowledge in relation to the topic of work . - to get input on recommendations to find a job and succeed in a job interview. 			
Language to be taught and practised (language exponents)		Work on skills	
<u>Pronunciation:</u> <ul style="list-style-type: none"> - Glottal stop in medial position. <u>Grammar and Function:</u> <ul style="list-style-type: none"> - First conditional to give advice. <u>Vocabulary:</u> <ul style="list-style-type: none"> - Work (e.g <i>CV, cover letter, job interview</i>) 		<u>Listening:</u> <ul style="list-style-type: none"> - Discriminating between the pronunciation of the <t> in medial position as /t/ or as /ʔ/ . 	

Listening and Discrimination (+ Description and Analysis)	
Stage Aims	- to identify whether a word containing the /t/ sound in medial position has been pronounced with or without glottal stop [?].
Timing	20 minutes
Procedure	Interactional Patterns Teacher-fronted activity, including teacher-class interaction and individual work.
First, in order to introduce this allophonic feature, the teacher will play a video ¹ where a tongue-twister is pronounced first with glottal stop and then without glottal stop. In exercise 1 of their handouts (see Appendix II), students will have to choose whether the tongue twister was first pronounced with /t/ or with glottal stop [?]. Then, they will have to complete the rule concerning the use of glottal stop. (see Appendix II). In this activity an indicative approach to pronunciation is being applied. It belongs to the step ‘description and analysis’	Possible difficulties If the teacher notices that either not many students are raising their cards or that they are not doing it correctly, she will read the sentences in a slower pace emphasising those words containing the /t/ sound in medial position.
Once this feature is introduced to students, some tips related to getting a job will be read by the teacher (see Appendix III). Each sentence will be read twice once with glottal stop another one without it. Students will have to raise a card indicating which of the sentences has been pronounced with glottal stop (see Appendix IV).	Variations This activity is planned to make students finish simultaneously.
Then, other sentences related to tips to succeed in job interview will be read (see Appendix III). This time they will be read just once either with glottal stop or without it. Students will have to decide whether the words underlined have been pronounced with glottal stop or without it showing their cards (see Appendix IV).	

³³ Retrieved from: <https://www.youtube.com/watch?v=RmSOzjuYkzs> Minute 5'38"- 5'53

APPENDIX I: POWERPOINT PRESENTATION



APPENDIX II: LISTENING AND DISCRIMINATION (+ DESCRIPTION AND ANALYSIS) (TONGUETWISTER)

1. Choose the correct answer:

You can't put a better bit of butter on your knife

How is the tongue twister pronounced the first time?

- a) with /t/
- b) with [?]

How is the tongue twister pronounced the second time?

- a) with /t/
- b) with [?]

2. Complete the rule:

In informal English, ____ can be substituted by ____

APPENDIX III: LISTENING AND DISCRIMINATION (TIPS TO SUCCEED IN A JOB INTERVIEW AND IN GETTING A JOB)

- **Pay attention to the pronunciation of the underlined word. Decide whether they have been pronounced with a /t/ or with a [?]**

TIPS TO GET A JOB

-If you want to get a job...

1. You will have to look up job advertisements on a daily basis.
2. You should take the initiative
3. You should write an attractive CV
4. You may ask someone for a cover letter
5. It is not always necessary to have completed your degree

TIPS TO SUCCEED IN AN INTERVIEW:

-If you want to succeed in a job interview...

1. Before the interview, you will have to research information about the company.
2. You should arrive 10-15 minutes before the appointed time.
3. You should be dressed appropriately for the interview
4. You should show a positive attitude

**APPENDIX IV: LISTENING AND DISCRIMINATION
(STUDENTS' CARDS)**

