

## **Video segments: A valuable tool for teaching English phonological processes**

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### **ABSTRACT**

This article explores the advantages of using authentic video segments - scenes, previews, documentaries, shorts and commercials- when teaching English phonological processes. The first section provides a possible classification of this type of audiovisual material and a description of its potential. Then, it offers a definition of phonological processes and a plausible typology. Finally, a framework for structuring a video lesson is outlined. In the second part two sets of sample activities, which have been designed on the basis of this framework, are shared and described. The overall aim of these worksheets is to view them as springboards for designing new activities in terms of other learning purposes. The employment of video segments will encourage learners to recognise phonological processes, develop their listening skill and extend their learning beyond the classroom.

*Keywords:* authentic video segments; phonological processes; listening; activities; EFL teaching

### **RESUMEN**

Este artículo explora las ventajas del uso de segmentos de video auténticos - *escenas de películas, avances, documentales, cortometrajes y comerciales* - al momento de enseñar los procesos fonológicos del inglés. La sección inicial provee una posible clasificación de este tipo de material audiovisual y una descripción de su potencial. Luego, ofrece una definición de procesos fonológicos y una posible tipología. Finalmente, se esboza la estructuración de una clase de video. En la segunda parte, dos conjuntos de actividades, diseñadas en torno a este esquema de clase, se comparten y describen. El objetivo general de estas guías didácticas es el de visualizarlas como punto de partida para el diseño de nuevas actividades en función de otros propósitos pedagógicos. El empleo de segmentos de video alentará al estudiantado a reconocer procesos fonológicos, desarrollar la habilidad auditiva y extender el aprendizaje más allá del contexto áulico.

*Palabras clave:* segmentos de video; procesos fonológicos; habilidad auditiva; actividades; enseñanza de inglés como lengua extranjera

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THE PRESENT GLOBALISED world offers an array of video segments that may be advantageously incorporated into the English classroom as their combination of brevity, sound and images usually compels the learners' attention. The fact that this resource typically conveys contextualised messages makes it particularly valuable for teaching different features of natural speech such as rhythm, stress, intonation and modifications of sounds (Kelly, 2000; Rogerson-Revell, 2011; Underhill, 2005). Even though each of these features plays a leading role in the understanding of the English language, this last aspect, which is commonly referred to as "phonological processes" (Yoshida, 2016, p. 112) is the focus of attention of this article. These adjustments of speech result from native speakers' "articulatory short cuts when moving from one sound to the next" (Grant, 2014, p. 25) as undoubtedly, they do not speak word by word. To put it simply, words flow into each other and while "some of them maintain resemblance to the citation form, others are just pulled out of shape" (Cauldwell, 2012, p. 1). This variability between the expected pattern and the context-influenced form produced in connected speech makes learners face serious problems as listeners (Grant, 2014).

The impact of teaching connected speech processes on students' listening comprehension has been examined by Brown and Hilferty (1986, 2006), Ito (2006), Matsuzawa (2006) and Romanko (2008). They demonstrate that the instruction of these adjustments develops not only the students' perception of them, but also their overall listening skill. As regards English teachers' views on teaching phonological processes and other features of connected speech, a survey, conducted by Rogerson (2006), reveals that the majority of language teachers refrain from teaching these aspects. Their reasons range from not having appropriate materials to not knowing how to teach them. In the light of this evidence, she states the need for the development of more authentic teaching materials. In the same vein, Underwood and Wallace (2012), suggest exposing students to authentic sources of language in order to foster not only the learners' understanding of phonological forms, but also their confidence in the study beyond the learning setting.

The phenomenon described above puts in evidence the need for creating activities conducive to the recognition of these speech modifications. Having this purpose in mind, the aim of this article is to share two sets of classroom activities that have been designed on the basis of the exploration of video segments and phonological processes.

### **Theoretical Framework**

#### **Authentic Audiovisual Materials and Video Segments**

Authentic audiovisual materials should basically be defined as "moving images, possibly accompanied by sound" (Taylor, 2009, p. 1) that have not been created for educational purposes. These filmed resources may be "animated or live action, scripted or spontaneous, factual or fictional, professional or amateur" (Taylor, 2009, p. 1). Far from threatening pronunciation teachers and learners, this new digital reality allows for the versatility and the

ease of access to audiovisual material, which was beyond reach years ago. Nowadays they are readily available on the Internet and on well-known free-distribution platforms such as YouTube or Google, which apart from offering full-length films, also share video segments like:

- Previews or trailers: movie-flashes that present condensed versions of future releases;
- Scenes: parts of films, drama series, soap operas or sitcoms;
- Documentaries: programmes about a particular topic which
- show facts and intend to inform the audience;
- Shorts: self-contained films that are approximately about 15 minutes in length;
- TV commercials: advertisements that are either short films or voice narratives of a product.

As an alternative source of input to traditional audio texts, pieces of filmed material have a number of points in favour. One of their most outstanding features is their brevity as their total running time is less than fifteen minutes, and thus they can be viewed several times in the pronunciation class. Besides, they are self-contained, i.e., they depict a situation that has a beginning and an end. This characteristic makes them function as freestanding texts, which leaves room for using them at any time in the lesson (Massi & Blázquez, 2008, 2010, 2012).

Video segments also exert compelling power, given that the eye is immediately caught and therefore curiosity about the meaning of words is aroused (Sherman, 2003). In addition, authenticity is an inducement, because “there is a special thrill in being able to understand and enjoy the real thing” (Sherman, 2003, p. 2). In this regard, Field (2008) points out that learners should have “the opportunity of hearing what L2 really sounds like” (p. 277). Furthermore, audiovisual texts prove to be a source of contextualised language that displays most of the characteristics of oral discourse, i.e., prosodic features, such as speed and volume, and paralinguistic features, including gestures, eye contact, proximity and the like (Massi & Blázquez, 2008).

According to Goodwin (2008) and Lowe (2007), the employment of clips in the pronunciation lesson allows learners to focus on segmental and suprasegmental features, mimic the multi-layered complexity of real-life interaction and develop listening comprehension skills. Videos enhance “the social significance of accents”, because they are “the signature tune of a culture and should be heard in their social context” (Sherman, 2003, p. 53). This broad perspective reflects the contemporary use of English as an International Language (Jenkins, 2000; Walker, 2010) and goes in keeping with Marks and Bowen’s (2012) line of reasoning about the importance of training the learners’ “ears to expect variety” (p. 10). Thus, familiarity with different samples of the English language will eventually lead the learners to autonomy since they may apply what they have learnt in the classroom to other listening experiences in the outside world.

## Phonological Processes

Understanding the English language involves a great load on processing the information that is being conveyed. One way of developing this ability is to raise learners' awareness of the different processes that operate in *connected speech*. The recent literature on the subject presents variation in what to include under this umbrella term, how to label its features and how to classify them. To take an example, Brown and Kondo-Brown (2006) and Brown (2012) use the term *reduced forms* or *reductions* to group, in general lines, contractions, strong and weak forms and phonological processes into connected speech. Another typical case is that some authors regard contractions as examples of the phonological process elision (Roach, 2009; Rogerson-Revell, 2011). Similarly, different terms are usually applied to make reference to the same type of phonological process. The use of blend, palatalisation, reciprocal assimilation and coalescence is a case in point. This brief account gives reasonable grounds for determining the scope of this article. To that end, firstly, it is necessary to define connected speech.

The term connected speech is “used in linguistics to refer to spoken language when analysed as a continuous sequence” (Crystal, 1980, p. 101). A similar definition is provided by Underhill (2005), who notes that “connected speech consists of a flow of sounds which are connected, grouped and modified” (p. 58). In sum, speech makes reference to a continuous string of phonemes “in which the ideal positions for the articulation of individual sounds may never be reached” (Dalton & Seidlhofer, 1994, p. 24) due to the influence of neighbouring segments that appear in context.

Native speakers, in an attempt to display their mastery of the language, economise their efforts in the articulation process, as the main objective is definitely to get their message across (Dalton & Seidlhofer, 1994). In doing so, they tend to: leave a sound out, insert a sound or/and make adjacent sounds more like each other (Dalton & Seidlhofer, 1994). Thus, the phenomena that imply eliminating, inserting or changing sounds in order to facilitate pronunciation are generally termed *phonological processes*. In effect, all languages distort sequences in connected speech; however, the way in which these processes operate is delimited by every language. Moreover, most native speakers are not familiar with these adjustments and, therefore, are often taken unaware when someone draws their attention to them (Collins & Mees, 2013). It should be noted that these modifications are phonological, because they affect sounds in context, i.e., within a word or at word boundaries (Dalton & Seidlhofer, 1994). Particularly, in this article, the connected speech phenomenon is restricted specifically to these adjustments of sounds that result from the application of phonological rules as in *take him* /teɪkɪm/ → /teɪkɪm/ rather than the memorization of lexical forms, for example, *will not* → *won't* /wɒnt/ (Henrichsen, 1984). Accordingly, the phonological processes that typically occur in the spoken discourse of English and lie inside the scope of this article are elision, liaison or linking, assimilation and coalescence. These speech

modifications are detailed below, however, the list of categories provided in this article is not exhaustive:

- Elision takes place when a consonant or a vowel is omitted or left out. Some rules for elision are:
  - Omission of /h/: The glottal fricative is regularly elided from the weak forms of function words (Collins & Mees, 2013). This sound may be omitted in pronouns such as *he*, *him* or *her* as long as it does not appear in initial position in the tone unit. It may also be deleted from the word *have* when it functions as an auxiliary verb. For example: *He must have bought him a present* /himʌstəvbɔ:tɪməprezənt/.
- Liaison or linking is the smooth connection of sounds. One of the rules for linking is:
  - Linking r: Some accents like Australian English or General British (GB) (Lindsey, 2017; Carley, Mees & Collins, 2017), are non-rhotic, i.e., speakers do not pronounce the /r/ after vowels, so they say /kɑ:/, however they often use this phoneme to link words. This process requires modifications at the beginning and end of words in connected speech, as it consists in pronouncing word-final spelling r when the next word begins with a vowel. Common examples are: *four eggs* /fɔ:regz/ and *later on* /'leɪtərən/. It is advisable to adopt this process, since it is an essential characteristic of fluent speech in GB (Finch & Ortiz Lira, 1982).
- Assimilation takes place when a given sound either takes on one phonetic feature of the following sound or affects this neighbouring sound (Celce-Murcia, Brinton & Goodwin, 2010). There are different types of assimilation in English, but, for practical reasons, only the most common type, assimilation of voice, is described:
  - Assimilation of voice occurs in “*has/have to* (when expressing obligation) and *used to* (when expressing former habitual action)” (Celce-Murcia, et al., 2010, p. 169). In these examples, the voiceless /t/ of *to* affects the voiced /z/, /v/ and /d/ and become voiceless /s/, /f/ and /t/ respectively. At the same time, in *used to*, the already assimilated voiceless /t/ causes the fricative voiced sound /z/ preceding it to assimilate and become /s/ (Celce-Murcia, et al., 2010). In *of course*, the voiceless /k/ of *course* conditions the preceding voiced fricative /v/ causing it to be pronounced /f/ (See Table 1 below).

Before the process	Assimilated form
Has to /hæz tə/	/hæs tə/
Have to /hæv tə/	/hæf tə/
Used to /ju:zd tə/	/ju:s tə/
Of course /əv kɔ:s/	/əf kɔ:s/

Table 1. Instances of regressive assimilation of voice (Adapted from Celce-Murcia, M., Brinton, D. M., & Goodwin, J. M. 2010).

The direction of this process may also be progressive as a given sound affects the voicing of the sound that follows. Examples of this type of assimilation in English are the regular plural, 3<sup>rd</sup> person singular and the regular past tense. In these cases the final sound conditions the voicing/voiced pronunciation of the ending (Celce-Murcia, et al., 2010) (See Table 2 below).

Conditioning sound	Assimilated form
<b>Boards</b> /d/	/bɔ:d→z/
<b>Talks</b> /k/	/tɔ:k→s/
<b>Listened</b> /n/	/ˈlɪsən→d/

Table 2. Instances of progressive assimilation of voice

- Coalescence occurs when a first and a second sound in a sequence merge into a third sound with features from both original sounds (Celce-Murcia, et al., 2010). To take an example, in the assimilated form *don't you* / dəʊntʃu / the two postures, alveolar for /t/ and palatal for /j/, coalesce into one palato-alveolar articulation /tʃ/. The coalesced /tʃ/ is widely heard within words too as in *actually* / æktʃuəli / and *Tuesday* / ˈtʃu:zdi / (Lindsey, 2017). Table 3 below shows the possible contexts in which coalescence may take place.

Before the process	Phonological Context	Assimilated form
<b>Don't you</b> / dəʊnt ju /	/t / + /j/ → /tʃ/	/ dəʊntʃu /
<b>Could you</b> / kəd ju /	/d / + /j/ → /dʒ/	/ kədʒu /
<b>This year</b> / ðɪs jɜ: /	/s / + /j/ → /ʃ/	/ ðɪʃɜ: /
<b>These years</b> / ði:z jɜ:z /	/z / + /j/ → /ʒ/	/ ði:ʒɜ:z /

Table 3. Instances of coalescence (Adapted from Celce-Murcia, M., Brinton, D. M., & Goodwin, J. M. 2010).

### Framework and General Characteristics of the Sample Activities

The phonological processes mentioned above affect two fundamental aspects of oral communication: intelligibility and comprehensibility. The former refers to the extent to which a listener understands a speaker's message and the latter involves the amount of effort a listener makes to understand this message (Derwing & Munro, 2015). Certainly, the improvement of these speech dimensions usually becomes a desirable goal in any pronunciation classroom. Viewed this way, developing them partly entails a lot of training in the recognition of phonological processes (Celce-Murcia, et al., 2010; Jenkins, 2000; Gilbert, 2008). In

doing so, students generally engage in activities to accomplish a listening goal, during which they handle the realities of spontaneous speech (Cauldwell, 2013).

Several researchers have focused on the use of authentic audio and audiovisual material in improving listening comprehension in the language classroom. For example, Mendelsohn (1994), Mendelsohn & Rubin (1995) and Oxford (1990), among others, suggest incorporating natural audio material to prepare learners for real listening. Likewise, they demonstrate that learning occurs in three phases, namely, pre, while and post listening. Following this framework, Stempleski (2002) centers on the use of authentic audiovisual material in the language classroom and plans video-related lessons for three stages of activity: pre, while and post viewing.

The two sets of activities included in this article take video segments as a starting point. For this reason, these sequences follow Stempleski's (2002) approach in terms of the three phases mentioned earlier. This collection of activities are mainly aimed at integrating both meaning with form. In other words, rather than recognising phonological processes in isolation, the activities promote the identification of these forms in context. Another feature these activities have in common is that they are suitable for intermediate or upper-intermediate levels. The worksheets have been tailored for future teachers and translators who are attending the subject English Phonetics & Phonology I at Facultad de Lenguas, Universidad Nacional del Comahue, Argentina. As regards the accent variety that is used by the speakers, both videos show instances of GB. Yet, our learners are progressively exposed to other varieties of English, such as Standard American, Australian and Scottish accents, to name a few, with the purpose of developing our learners' receptive skills. As far as previous knowledge is concerned, it is important to consider that these sets of activities imply the mastery of the International Phonetic Alphabet (IPA) and the rules of phonological processes. The worksheets have been designed to give the learners practice in identifying phonological processes for them to develop their listening skill. However, they may function as templates for adaptation in terms of other pedagogical purposes.

### **Description of Sample Activities**

The first set of activities (see Appendix A) is based on a scene taken from the film *Love, Rosie* (2015). The criteria for selecting this clip entailed a careful examination of the exploitability of the material, i.e., its content, its linguistic level, its visual support, its speech delivery and the accent used by the speakers. The first True/False activity gives the students the opportunity to deal with content. It belongs to the *pre-viewing stage* as it implies some preliminary work, during which the learners activate prior knowledge and make predictions about the video segment they are going to watch. This pre-viewing phase also encompasses a set of warming-up questions about the content of the scene and the theoretical point that is being consolidated, i.e., phonological processes. In this way, the learners' attention is drawn to this particular feature of the target language so as to allow the students to approach the

video with certain schemata later on. Both activities create an atmosphere for watching and guide the learners to view the scene with a purpose in mind.

The first activity of the *while-viewing stage* involves watching the preview of the film. This condensed version provides the learners with visual input concerning, among other aspects, paralinguistic features such as body movements, gestures and clothes people wear. The visual information as well as the speakers' interaction and background music help the students to grasp meaning and check what they have anticipated. Having discussed the content of the film, confirmed or rejected their hypotheses about the reasons why the couple is having an argument and reflected on the features of connected speech and phonological processes, the learners are ready to take the following step. The second activity invites them to focus on specific information as the students are asked to pay attention to some words or phrases in bold and recognise phonological processes. Specifically, the learners are prompted to record this information by transcribing the speakers' pronunciation of the selected words or phrases. The purpose of this phase is, then, to guide the learners into the viewing process so as to foster perception and comprehension (Massi & Blázquez, 2008, 2010, 2012).

As to the *post-viewing phase*, the first activity invites the learners to classify phonological processes by establishing connections between their previous knowledge and the new information. Additionally, this task attempts to encourage the students to analyse what they have seen or heard in the light of the knowledge of and about the phonological aspect that is being consolidated. Finally, an extending activity is suggested for students to transfer key forms of the video segment to an analogous situation, in this case a letter. In this activity, the learners have access to the audiovisual material of the letter being read by one of the main characters of the film. In this way, the learners are expected to form associations between meaning and other aspects, namely phonological rules, spelling and pronunciation.

The second set of activities (see Appendix B) centers on the preview of the film *Cinderella*. This audiovisual material was chosen on the basis of the students' familiarity with the fairy-tale, complexity of structures and vocabulary, clarity of speech, quality of sound and picture, speed and the like. In the first multiple-choice activity the learners concentrate on meaning and speculate about the characters, their actions and the setting. After that, the learners are involved in a True/False pair work activity in which they are required to pay attention to the connected speech phenomenon that is being learnt. Both activities comprise the *pre-viewing stage* as the students get ready to gain information from visual and/or auditory clues and associate it with their previous knowledge. The main objective of this phase is to make the most of learners' predictive skills by laying the ground for creating expectations and generating a reason for viewing the clip (Massi & Blázquez, 2008, 2010, 2012).

During the *while-viewing stage* the learners are invited to watch the preview so as to check their predictions as well as select part of the incoming information. Specifically, the



students are engaged in a gap-fill activity. The words or phrases that have been extracted from the text have something in common: all of them display phonological processes. This type of activity works as a scaffold to the recognition of this aspect of pronunciation and the comprehension of the language used in this condensed version of the film.

In the *post-viewing section* the learners are asked to transcribe the chunks they perceived in the previous stage and detail the kind of phonological processes these words or phrases depict. In doing so, the students use their prior knowledge as well as the new information to establish connections. It is important to emphasise that this activity is intended to embark the learners on noticing the salient features of the target language by consciousness-raising. The final consolidating task implies some extra cognitive effort as the learners are encouraged to view an interview with Cate Blanchett and jot down notes on her views on taking up part of this film without receiving any orthographic help. The emphasis is first on understanding real language, and then on form. This outcome is further built on at a later stage by inviting the students to discriminate between two possible ways of pronouncing some tone units, i.e., with or without a specific phonological process, and encouraging the learners to find more instances of modifications of speech. The objective of this final step is twofold: the learners not only improve their perception, but also foster the connection between the discovery of phonological contexts and the rules underlying the linguistic input the learners handle.

### **Conclusion**

Mastering individual sounds or segmentals is not sufficient to learn the pronunciation of a language. According to Carley, Collins and Mees (2017), there is more to that, as students should also pay attention to other aspects like assimilation, liaison and elision, among others. Video segments display these adjustments of connected speech and prove to be a motivating alternative in the pronunciation lesson. Moreover, their brevity allows for repeated viewings, which are fundamental to identify phonological processes, develop listening comprehension as well as fully acquire other aspects of the target language.

The sets of activities presented in this article endeavor to provide possible ways of exploiting this audiovisual resource when teaching phonological processes. They also build up the learners' "right expectations about the kind of sound patterns they are likely to be confronted with in normal native speech" (Dalton & Seidlhofer, 1994, p. 116). It goes without saying that these activities by no means exhaust the various possibilities of employing video segments in the pronunciation and EFL lesson. Exploiting the wide diversity of the short videos will eventually guide learners into recognising phonological processes, developing their listening skill and gaining autonomy. The ultimate goal is to help students experience intelligibility and comprehensibility when listening to authentic English speech.

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## Appendix A

## LOVE, ROSIE

Type of Video Segment: Scene

Runtime: 3 minutes

Level of English: Intermediate to Upper-Intermediate – Background knowledge of phonological processes

Online resources: <https://www.youtube.com/watch?v=SqSE6Kzuht0>

<https://www.youtube.com/watch?v=6bpgK9fXGkQ>

<https://www.youtube.com/watch?v=DoKPEWa4n5A>

## PRE-VIEWING

## 1. Focus on Meaning

*Are the following statements True (T) or False (F)?*

- Rosie and Alex are girlfriend and boyfriend.
- They both live in England and plan to move to Boston, North America.
- Alex is the only one who flies to North America to go to college.
- She is pregnant and Alex is the baby's father.

## 2. Focus on Form

*In the scene you are going to watch Rosie and Alex are having an argument.*

*Answer the questions below:*

- Why do they quarrel?
- What's their speech like? Do they speak word by word?
- What phonological processes are Rosie and Alex likely to use?

## WHILE-VIEWING

- View the preview of *Love, Rosie* <https://www.youtube.com/watch?v=SqSE6Kzuht0> to check your predictions.
- Watch a scene from the film *Love, Rosie* <https://www.youtube.com/watch?v=6bpgK9fXGkQ>

**Check your predictions and pay special attention to the words or phrases in bold. What phonological processes do Alex and Rosie produce? Complete the boxes with the corresponding pronunciation. Use phonetic script.**

Alex: Rosie! Rosie, where are you going?

Rosie: Back home. And I mean England. This is too crazy for me, okay? I walked straight into the middle of something here!

Alex: Look,  **it's** all fine, honestly. Sally and I just needed to air some stuff!

Rosie: Oh, good, I'm  **glad you're** fine, because I'm not! We were out together the whole night, Alex! And all the while your girlfriend was at home expecting a baby!  **And you** didn't say!

Alex: Come on, Rosie. Nothing  **happened**, we were just... We were just having some fun.

Rosie:  **That's** what you got me over here for then? Just some fun?

Alex: I wanted to see you! For Christ sake, you're my best friend!

Rosie: Or maybe you needed someone from  **your old** life to point out the truth!

Alex: What what truth?

Rosie:  **You're in** a mess, Alex! This whole  **situation** is one big bloody giant mess!

Alex: Me? I'm in a mess?

Rosie:  **And you're in** denial!

Alex: You're projecting!

Rosie: Okay, can we just stop this psychobabble here and just talk like English people, please!

Alex: Fine! Fine! Fine. Fine. Look. I was worried that you might find it hard, you know, coming here.

Rosie: Hard?

Alex: I mean, you've had a tough time, Rosie, and seeing where we live, you know, our  apartment, our lifestyle, **it's** just...

Rosie: Okay! You thought I was jealous of you? No. I pity you, Alex! All I see is someone   compensating **for a** crap personal life by schmoozing **his** way up the career ladder!

Alex: Crap personal life? Ah **let's** see. Um, stable relationship with beautiful girlfriend, lots  in common, a great circle of **friends**, a kid on the way, **who's** gonna have two   **parents**, by the way, not one! Rosie, come on, I...

Rosie: Just forget it, Alex! Go ahead and climb your greasy pole!

Alex: You know, I will!

Rosie: Just don't come whinging to me when you realise  **you're empty** inside.

Alex: No **danger of** that!

Rosie: Good!

Alex: Excellent!

Rosie: Fantastic!

**POST-VIEWING**

1. Place the different words and phrases in the bubbles below.

**ELISION**  
.....  
.....  
.....  
.....

**LINKING**  
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.....  
.....  
.....

**COALESCENCE**  
.....  
.....  
.....  
.....

**ASSIMILATION**  
.....  
.....  
.....  
.....

2. At home follow this site <https://www.youtube.com/watch?v=DoKPEWa4n5A> Listen to Rosie reading a letter sent by Alex a long time ago. **Answer the questions and do the activity below.**

- a. What is Alex trying to say to Rosie?
- b. What phonological processes does Rosie use while reading this letter?
- c. **Transcribe the whole letter in phonetic script. Then, record yourself reading it and upload the file to the Moodle platform.**

Rosie,

You deserve someone who loves you with every beat of his heart. Someone who will always be there for you, and who will love every part of you, especially your flaws. I know Katie needs her dad. I don't want to intrude. So if this is all wrong, just ignore it and I promise I'll never broach the subject again. Greg's not the man for you, Rosie. Twice I've let you slip through my fingers. Let's stop being afraid and take the chance. I know now I can make you happy. Call me if you feel the same way.

*Love, Alex*



## Appendix B

## CINDERELLA

Type of Video Segment: Preview

Runtime: 2. 20 minutes

Level of English: Intermediate to Upper Intermediate – Background knowledge of phonological processes

Online resources: <https://www.youtube.com/watch?v=20DF6U1HcGQ>  
<https://www.youtube.com/watch?v=WVZQUqGSBw4>

## PRE-VIEWING

## 1. Focus on Meaning

*Circle the corresponding option.*

- Cinderella is about a girl named Ella<sup>1</sup>/Bella<sup>2</sup> who finds herself at the mercy of her cruel stepmother and stepsisters.
- She follows the upbeat mantra that her loving mother passed along to her: “Have faith<sup>1</sup>/courage<sup>2</sup> and be kind.”
- The girl’s fortunes begin to change when she meets the prince<sup>1</sup>/the mice<sup>2</sup>.

## 2. Focus on Form

*Work in pairs. Are the following statements True (T) or False (F)?*

- Phonological processes take place when native speakers articulate with maximal efficiency rather than clarity.
- Phonological processes can only occur at word boundaries.
- The different types of phonological processes in English are elision, liaison or linking and coalescence.

## WHILE-VIEWING

*Watch the preview of Cinderella <https://www.youtube.com/watch?v=20DF6U1HcGQ> to check your predictions. Then, view it again and fill in the gaps.*

**MOTHER:** I want to tell you a secret that will see you through all the <sup>1</sup>..... that life can offer. Have courage and be kind.

**FATHER:** She’ll merely be your stepmother and you’ll have two lovely <sup>2</sup>..... to keep you in company. So I’ll know as <sup>3</sup>..... <sup>4</sup>..... I may be <sup>5</sup>..... <sup>6</sup>..... be safe.

**STEPMOTHER:** <sup>7</sup>..... <sup>8</sup>..... prefer to eat when all the work is done, Ella?

**CINDERELLA:** Yes, stepmother.

**STEPMOTHER:** You needn't call me that! Madam will do.

**STEPSISTERS:** Cindy wench, dirty Ella, Cinderella.

**PRINCE:** Are you all right? Miss, what do they call you?

**CINDERELLA:** Never mind what they call me.

**PRINCE:** I'm sorry.

**CINDERELLA:** <sup>9</sup> ..... not your doing.

**PRINCE:** Nor yours either, I'll bet. I <sup>10</sup> ..... <sup>11</sup> ..... see you again, miss.

**CINDERELLA:** And I you.

**MOTHER:** Ella you have more kindness in your little finger than most people possess in their whole body.

**CINDERELLA:** It was my <sup>12</sup> ..... old dress.

**STEPMOTHER:** It would be an insult to take you to the palace <sup>13</sup> ..... in these old <sup>14</sup> ..... You shall not go to the ball.

**FAIRY GODMOTHER:** Excuse me why are you crying?

**CINDERELLA:** Who are you?

**FAIRY GODMOTHER:** <sup>15</sup> ..... better.

**CINDERELLA:** My fairy godmother.

**FAIRY GODMOTHER:** Now, where's mice?

**CINDERELLA:** They're made of glass?

**FAIRY GODMOTHER:** And you'll find they're really comfortable. Now off you go for you shall go the ball.

**CINDERELLA:** They <sup>16</sup> ..... <sup>17</sup> ..... looking <sup>18</sup> ..... <sup>19</sup> .....

**PRINCE:** Believe me, they <sup>20</sup> ..... <sup>21</sup> ..... looking <sup>22</sup> ..... <sup>23</sup> .....

**MOTHER:** Where <sup>24</sup> ..... <sup>25</sup> ..... kindness, <sup>26</sup> ..... <sup>27</sup> ..... goodness. And where <sup>28</sup> ..... <sup>29</sup> ..... goodness, <sup>30</sup> ..... <sup>31</sup> ..... magic.

**PRINCE:** I <sup>32</sup> ..... <sup>33</sup> ..... see <sup>34</sup> ..... <sup>35</sup> ..... !

**STEPMOTHER:** Are you looking for this.

**POST-VIEWING**

1. Watch the clip again and pay special attention to the chunks you have completed. In the chart below transcribe these phrases and identify phonological processes.



## b. Circle the correct answer. Does Cate Blanchett say...

1. /aɪ stɪl ri:d ðəm /,sɪndə'relə r ən 'bjʊ:ti ən ðə bi:st/	2. /aɪ stɪl ri:d ðəm/,sɪndə'relə ən 'bjʊ:ti ən ðə bi:st/
1. /aɪ lʌv 'feərɪteɪlz/ ən ,sɪndə'relə r ɪn pə 'tɪkjʊlə/	2. /aɪ lʌv 'feərɪteɪlz/ ən ,sɪndə'relə ɪn pə 'tɪkjʊlə/
1. /ðə greɪt θɪŋ ə'baʊt ju nəʊ/	2. /ðə greɪt θɪŋ ə'baʊtʃu nəʊ/

## c. Now find more examples of phonological processes and share them with a partner.