

2016-01-01

Recitación de poemas de Edgar Allan Poe como una herramienta para estudiar características de habla continua

Gabriel Farías Rojas

Universidad de Santiago de Chile, gabriel.fariasr@usach.cl

Follow this and additional works at: <https://ciencia.lasalle.edu.co/ap>

Citación recomendada

Farías Rojas, G.. (2016). Recitación de poemas de Edgar Allan Poe como una herramienta para estudiar características de habla continua. *Actualidades Pedagógicas*, (67), 217-234. doi:<https://doi.org/10.19052/ap.3587>

This Artículo de Investigación is brought to you for free and open access by the Revistas científicas at Ciencia Unisalle. It has been accepted for inclusion in Actualidades Pedagógicas by an authorized editor of Ciencia Unisalle. For more information, please contact ciencia@lasalle.edu.co.

Doi: <http://dx.doi.org/10.19052/ap.3587>

Recitation of Edgar Allan Poe's Poems as A Teaching Tool to Study Features of Connected Speech

Gabriel Farías Rojas

University of Santiago de Chile, Chile

gabriel.fariasr@usach.cl



Abstract: This qualitative investigation will consist of designing material for the teaching of English pronunciation to Spanish speakers. This material will be based on both phonetic and phonological theory in the English language and the exercises will aim to provide students with practice in connected speech in the target language by reciting Edgar Allan Poe's poems. According to what was previously stated, this class material will imply a lesson-by-lesson basis whose theoretical background involves the teaching of English as a Foreign Language by teaching students literature presented in the target language. That way, Spanish-speaking students will not only learn English but they will also concentrate on the learning of specific features of English pronunciation.

Keywords: Pronunciation teaching, Edgar Allan Poe, recitation, poems, Content and Language Integrated Learning (CLIL).

217



Received: June 6, 2015
Accepted: October 20, 2015

How to cite this article: Farías Rojas, G. (2016). Recitation of Edgar Allan Poe's poems as a teaching tool to study Features of Connected Speech. *Actualidades Pedagógicas*, (67), 217-234. doi: <http://dx.doi.org/10.19052/ap.3587>.



Recitación de poemas de Edgar Allan Poe como una herramienta para estudiar características de habla continua

Resumen: esta investigación cualitativa consistirá en el diseño de material para la enseñanza de la pronunciación en inglés para hispano-hablantes. Este material se basará en la teoría fonético-fonológica inglesa y los ejercicios presentes en él tendrán como objetivo proveer a los estudiantes de práctica en habla continua en la lengua meta mediante la recitación de poemas de Edgar Allan Poe. Este material de enseñanza implicará una base clase a clase cuyo soporte comprende la enseñanza del inglés como lengua extranjera mediante la enseñanza a los (as) estudiantes de literatura presentada en la lengua meta. De esta manera, las personas de habla hispana no aprenderán sólo inglés sino que se enfocarán en el aprendizaje de estructuras específicas de la pronunciación en inglés.

Palabras clave: enseñanza de la pronunciación, Edgar Allan Poe, recitación, poemas, aprendizaje integrado de contenido y lenguas extranjeras (AICLE).

218



Recitação de poemas de Edgar Allan Poe como uma ferramenta para estudar características de fala contínua

Resumo: esta pesquisa qualitativa consiste no desenho de material para o ensino da pronúncia em inglês para hispano falantes. Este material se baseia na teoria fonético-fonológica inglesa e nos exercícios presentes neste têm como objetivo prover os estudantes de prática em fala contínua na língua meta mediante a recitação de poemas de Edgar Allan Poe. Este material de ensino implica uma base aula a aula cujo suporte compreende o ensino do inglês como língua estrangeira mediante o ensino aos (as) estudantes de literatura presentada na língua meta. Desta maneira, as pessoas de fala hispana não aprenderão somente inglês, mas que também se enfocarão na aprendizagem de estruturas específicas da pronúncia em inglês.

Palavras chave: ensino da pronúncia, Edgar Allan Poe, recitação, poemas, aprendizagem integrada de conteúdo e línguas estrangeiras (AICLE).

Introduction

English pronunciation has always been a matter of concern in English as a Foreign Language (EFL) programs. Currently, the skill of speaking the target language is highly important, as foreign learners of English are expected to utter clear English sounds no matter the accent/variety they embrace. Also, as making students articulate sounds well has usually been a difficult task to deal with, my contribution here would be to benefit from the reciting of poems in order to apply it to the teaching of English pronunciation because, that way, reaching learning outcomes for pronunciation courses can be much more interesting and contextualized and, therefore, easier and more likely to become a reality.

The project will deal with already researched phonetic and phonological models for the teaching of English phonetics to Spanish speakers. However, in this study, the application of reciting poems to the teaching of English Pronunciation will help students to achieve the learning outcomes of Pronunciation courses in EFL programs, i.e. either English-like or intelligible articulation of English sounds in connected speech.

This Material Design project seems to be feasible since pronunciation teaching has always been a trendy topic in most EFL programs. Besides, incorporating the use of literature, particularly poems, as a means for teaching pronunciation is both an innovation and a contribution to the TEFL field. Therefore, the objectives of this qualitative-investigation are the following:

Main goal of the Project: To design material to be used on a lesson by lesson basis in order to help EFL students to achieve a native-like level of proficiency in the articulation of English sounds in connected speech by reciting Edgar Allan Poe's poems.

Specific objectives:

- To provide both EFL students and teachers with material for the practice of English pronunciation in contexts in which connected speech is the main matter of concern.
- To help EFL teachers teach English pronunciation courses in which features of connected speech must be taught.
- To become aware of the importance of using literature in the teaching of English as a Foreign Language and, particularly, in the teaching of English pronunciation to Spanish speakers.

Literature Revision

Edgar Allan Poe's poems (2007) will be the literature topic to be taught, which, consequently, will serve as a teaching aid to teach students English pronunciation. That way, the theory to be discussed here will consider the field of English phonetics and phonology, the approach called Content and Language Integrated Learning for EFL and Material Design in the EFL Classroom. That way, it will be clear enough how to teach English pronunciation through literature and also how it is possible to design lessons for the teaching of English pronunciation through literature. Poe's (2007) poems include "Dream-Land" (pp. 327-329), "Eldorado" (p. 331), and "The Raven" (pp. 301-307).

220



English Phonetics and Phonology

Phonetics

Héctor Ortiz-Lira and Diana Finch (1982) state that "Phonetics is the study of phonic substance and its function in spoken language" (p. 3). That way, it can be assumed that, whatever the target language studied, the analysis of how sounds are produced is the objective of this discipline. So, whenever teachers help students to articulate sounds correctly, they are dealing with phonetics.

Phonology

The distribution in a particular language of those sounds studied by phonetics is related to the field of Phonology. Actually, Héctor Ortiz-Lira and Diana Finch (1982) state that Phonology "...studies the selection and

organization of phonic substance into a given form or pattern.” (p. 23). Thus, when a teacher explains to his/her students what sounds belong to the target language –English, in this case– and how those sounds vary from isolated forms to connected speech, among other cases, then that teacher is dealing with the field of Phonology.

Connected Speech

When foreign students of English start learning and practicing the sounds of the target language, they begin producing those sounds in isolation. As time goes by, they are expected to articulate sounds in normal and natural speech similar to how they commonly speak in their mother tongue. In order to reach that level of proficiency in English pronunciation, there are aspects such as rhythm, assimilation, elision, and linking (Peter Roach, 2000) that students must understand, cope with, and whose issues they must sort out. The importance of connected speech is best expressed by Peter Roach (2000), who says that “In looking at connected speech it is useful to bear in mind the difference between the way humans speak and what would be found in ‘mechanical speech’” (p. 134). That way, students start speaking mechanically but, thanks to training provided in terms of connected speech on pronunciation courses, they should reach a type of speech typical of human beings who are native speakers of the target language.

221

CLIL: The Actual Post-Method Approach to Language Teaching and Learning

For a long time, language teachers and researchers have strived to find the right method for teaching second/foreign languages. In that sense, the 20th century was very important in the coining of new methodologies to solve the issue of second/foreign language learning. Each approach proved useful when it came to coping with particular issues, but, as criticisms arose, new approaches appeared. This situation made it impossible to come up with the only recipe for that issue as there were many aspects involved. It all depended on the specific learning needs of a particular teaching context. As a consequence of this, right after the Communicative Language Teaching Approach, which is still considered as the current trend in language teaching and learning, CLIL comes up as the solution to the pedagogical limitations of CLT, as it is not always possible to imitate all real-like situations.

In an attempt to define CLIL well, it is better to quote David Marsh (2002), as cited by Philip Ball (2012b), as his words are self-explanatory. He states that “Content and Language Integrated Learning (CLIL) refers to any dual-focused educational context in which an additional language, thus not usually the first language of the learners involved, is used as the medium in the teaching and learning of non-language content” (p. 17). Basically, even though the language is apparently only a means of communication, it is one of the outcomes in the teaching-learning process. That is, students end up learning a language without becoming really aware of it.

CLIL is closer to Swain’s theory than Krashen’s because it basically deals with the actual use of the target language in context. On taking Cummins’ (1979) notion into account, CLIL aims at developing CALP, which stands for Cognitive Academic Language Proficiency. Thanks to this, language learners equally develop the four linguistic skills, as long as it works to suit the academic needs of the CLIL class. As a consequence of this, the CLIL approach makes students develop procedural knowledge, which is considered by Prabhu (1987) as the key for reaching language learning or acquisition. This involves learning in a continuum, which, in other words, means that focusing on the process will lead to achieving the language learning outcomes of the CLIL class.

After stating that CLIL triggers language acquisition, as it is both procedural and subconscious, and showing how much it widens the academic and job-related possibilities of both students and teachers, it is hard not to believe that CLIL is the approach for the future. It is not only a possibility but also a reality, as it has already proved useful in school contexts like the one referred to above. Therefore, we would dare express that Content and Language Integrated Learning means the end of the post-method era, as it is the breakthrough in the teaching of languages which arises as the solutions to the problems that cannot be solved by the current Communicative Language Teaching, such as lack of motivation in students, lack of teaching resources, among others.

Material Design in the EFL Classroom

Talking about curriculum and course design is by no means an easy task. It actually involves a large number of variables that both teachers and educational institutions cannot avoid, considering as its product will reflect its

effectiveness in terms of students' learning. Curriculum and course design might imply moral values, a particular view of society, religious embracing political beliefs, among others. In that sense, Scott Thornbury (2012) states that "these views and beliefs what we will call the curriculum— are not always explicit—, that is, they are not written down for all to see. Yet they are fairly easily inferable" (p. 1). Thus, there is a particular aspect of the curriculum —that is, the one that does not involve the explicit teaching of contents only— that is usually known as the hidden curriculum. This can be included by conventions established at the level of the educational institutions or, sometimes, it can also reflect the teacher's pedagogical intentions beyond the contents themselves. Most of the time, however, it is a mixture of both of them.

However, whatever hidden curriculum might be the one embedded in a particular teaching context, one of the main aims in teaching is making students learn. Otherwise, the hidden part of the curriculum will prove useful as an asset. Even worse, the teacher will be the guilty one as he/she is expected to make learning happen in students' minds. That's why Thornbury (2013) warns teachers about this by saying "...it is often the teacher who gets the blame if students aren't learning. It is important that teachers at least understand the complex network of factors in which classroom teaching is embedded even if they can't change them. Without a sense of the whole picture it is difficult to account for individual successes or failures and to adapt one's own teaching behaviors accordingly" (p. 3). Therefore, teachers must be able to explain why learning is not happening, if that is the case, in order to protect themselves from the blame if the factors affecting learning negatively are external to him/her. That way, the teacher can work together in order to sort those issues out, with the help of the educational institution and, sometimes, parents.

Saying, once again, that teaching is a complex issue is never an exaggeration. First, it aims at making students achieve learning and learning is indeed a complex process itself. Second, teaching is thought of as such by means of a curriculum and curriculum is another difficulty to undergo. It is conceived within a social context and social contexts are unpredictable since aims do not always fit the results. This is so because the elements of the social context, human beings in particular, are hard to control due to the nature of their different needs, interests, styles and attitudes. Added to this, decision-making in the way curriculum is created

and put into practice afterwards goes through many different people, all of them with mostly distinct views on how things should be done. In this respect, Thornbury (2013) attempts to describe the overall picture of curriculum and teaching:

Teaching does not exist in a vacuum. A single act of teaching forms part of a lesson. The lesson fits into a timetable sequence. The timetable forms one segment of the course, for which there is generally a syllabus and a coursebook. Decisions as to the design of the syllabus and the choice of the coursebook are determined by higher level decisions such as the kinds of examinations the students are being prepared for, the teaching approach favoured by the institution, the goals and expectations of stake-holders (people who are involved in the teaching-learning process) and, ultimately, the educational philosophy as realised in the policy decisions of government departments and ministries. All these factors impact on the teacher. Many of the higher level decisions are out of the hands of the teacher. (p. 3)

224

Therefore, these higher-level decisions are boundaries for teachers at the moment of putting the curriculum into practice, that is, at the moment of teaching. One of these limits is evaluations or, in other words, the summative evaluations of the course. This testing could be the one invigilated by the teacher or an external test established by the institution or, even more, standardized tests given by assessing agencies. That is why the concept of curriculum is usually directly related to that of evaluations. Many times, teacher-training courses do not train them in curriculum and assessment separately but they are taught courses called curriculum and evaluation.

However, in spite of the philosophical inquiries people might wonder about when conceiving curriculum and then teaching it, there are steps that go in between these two processes. They are basically the syllabus and the method. The following concepts will be expanded on:

1. Curriculum: It involves the philosophical considerations up to what a certain group of people believes about education and how it should be put into practice so that students and society in general can benefit from it. It is best defined in this statement: "Curriculum is a very general concept which involves consideration of the whole complex

of philosophical, social and administrative factors which contribute to the planning of an educational program.” (Allen, 1984, p. 61).

2. Syllabus:

a. Definition:

One way of defining syllabus is by contrasting it with the curriculum. That way, we will understand that it is the concrete realization of the latter. In that sense, “syllabus, on the other hand, refers to that subpart of the curriculum which is concerned with a specification of what units will be taught”. (Allen, 1984, p. 61)

b. Eclectic syllabus:

Apart from syllabus A (which is strictly related to grammatical and structural, situational and thematic, functional/notional, and lexical syllabuses) and syllabus B (whose tradition involves the task-based and procedural, and process syllabuses), we have the eclectic syllabus. Therefore, based on the eclectic syllabus, it can be said the curriculum is expressed through the syllabus and the latter is realized through the method. However, nowadays, we are experiencing something that Stern (1983), quoted by Thornbury (2012) talks about as “a break with the method concept” (p. 11). In the same line, Kumaravadivelu (1994), quoted by Thornbury (2012), calls it “the post-method condition.” (p. 11). Quoting the previous author, Thornbury (2013) says “In place of methods, Kumaravadivelu recommends that teachers use a few general principles (or macrostrategies) in order to generate their own situation-specific classroom practices.” (p. 11) Thus, if there is no specific method to teach, then, there is no specific syllabus based on a specific tradition type.

3. Approach: It is understood as the beliefs about how learning will take place by means of teaching in a certain way. Quoted in Richards and Rodgers (1986), Anthony (1963) says that an approach “a set of correlative assumptions dealing with the nature of language teaching and learning.” (p. 14)

4. Method: In the same way a syllabus is the concrete realization of a curriculum, a method is the concrete realization of an approach. Quoted in Richards and Rodgers (1986), Anthony (1963) says that a method is “an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach.” (p. 14).

Methodology

The final project will consist of designing material for the teaching of English pronunciation to Spanish speakers. This material will be based on both phonetic and phonological theory in the English language and the exercises will aim to provide students with practice in connected speech in the target language by their reciting of Edgar Allan Poe's poems.

Description of the Approach Adopted for Material Design

Considering Stern's (1992) concepts of "explicit and implicit teaching strategies" as referred to by Anne Lennon and Philip Ball (2012a), the approach followed in this work will be neither explicit nor implicit but a combination of both. That way, the teacher will be able to be either behaviorist, communicative, or both, whenever necessary so as to suit the students' learning needs.

In terms of skills, reading and oral skills will be enhanced. As this is a pronunciation course, the emphasis will be on the oral component. Language aspects to be worked on include fluency and accuracy, vocabulary and knowledge and appreciation of literature written in English, particularly poetry.

226



Description of the Target Group

This material design project is aimed at university students studying phonetics as part of an Initial Teacher Training program for EFL. At the same time, those students should have studied a literature course already in order to be acquainted with literary language as well as some common concepts in literature, such as poems and their parts. Besides, based on the Common European Framework of Reference, a B2 level is highly recommended.

Description of the Structure where the Material will be Included

The structure where the material will be included involves a Phonetics and Phonology course taught at a Spanish-speaking university as part of an Initial Teacher Training program in English as Foreign Language. Also,

this phonetics and phonology course must have the teaching of aspects of connected speech in its program and syllabus. That way, this material design project and its components will prove useful as resources to enhance methodological procedures on the course. In the same line, the main focus will be on phonetics, phonology, lexis, and literary appreciation and culture and stated in detail above.

Description of the Creative Process

In the creative process, the most important aspect was to think of a pronunciation lesson which included not only content related to phonetics and phonology but also to literature, since the idea of all this was to make students acquire the sounds rather than learn pronunciation rules by heart. That way, some poems written by the well-known author Edgar Allan Poe were selected, and, after that, a set of pronunciation activities was included. These exercises are first introduced by a display of the poems, the poet, and the historical context in which they were written. At the same time, the vocabulary presented must be clear before dealing with the pronunciation of the poems.

227



Description of the Material and/or Activities Typology

The poems written by Edgar Allan Poe are clearly authentic material. The study and reciting of those poems in order to achieve good pronunciation skills is consistent with the CLIL approach. However, the teaching strategies used by the teacher must be eclectic since, that way, the teacher will be able to make use of different techniques belonging to the different approaches presented throughout history so as to help learners achieve pronunciation outcomes. This is based on the Postmethod condition stated by Kumaravadivelu (1994). However, in order to give the lessons an order, the stages of Presentation, Production and Practice shown by the PPP approach, as explained by the British Council (TeachingEnglish, 2014), will be followed. However, an inductive approach is to be the core of the presentation stage.

Results

In the design of the lesson material for the teaching of features of connected speech, the model followed was that created by professor Manuel Santibáñez Zamorano (2014), the most renowned expert in Teaching English as a Foreign Language in Chile, since it makes it possible to show that students are the core of the teaching/learning process and, thus, what really matters is what they do in lessons. At the same time, apart from being communicative-based, this teaching model is focused on the nature of the Post-method era and, consequently, it allows EFL teachers to incorporate new teaching methodologies such as Content and Language Integrated Learning (CLIL) in order to teach pronunciation of the target language in Phonetics and Phonology courses.

As a result of what has been previously mentioned the following lesson plans (Lesson 1 will only be explained as it will not be written as a lesson plan) show how the material is designed for teaching features of connected speech thanks to the reciting of poems written by Edgar Allan Poe:

228

Lesson 1

This lesson will mainly consist of the following steps:

1. Introduction (15 minutes) → Students are given three poems written by the famous American writer and poet Edgar Allan Poe. These poems are “Dream-land”, “Eldorado”, and “The Raven”. They are given 10 minutes to skim them in order to get the main idea of each poem.
2. Body (65 minutes) →
 - a. Students listen to the main events about Edgar Allan Poe’s biography.
 - b. They listen to the main characteristics about literature of the 19th century.
 - c. Students discuss about the links between Poe’s poems studied in class and the literary time in which they were written.
 - d. Students recite the poems in pairs.
 - e. Students recite some stanzas of the poems chosen by the teacher.
3. Conclusion of the class (10 minutes) → Students are asked to provide an oral summary of the class.

Lesson Plan 2

SKILL/S: Speaking / Listening

TEXT TYPE: ORAL AND WRITTEN

Length of lesson: 90 minutes

Teacher: Gabriel Farías Rojas

Learning outcomes: To develop an elementary level of proficiency in the English language by learning and acquiring lexical phrases which allow students to communicate with ease in normal English-like situations.

Linguistic contents:

- a. Morphosyntactic: Morphology and syntax of literary language from the 19th century.
- b. Lexical: Vocabulary used in poems, especially nouns accompanied by adjectives to reinforce their nature and verbs accompanied by adverbs to reinforce their actions.
- c. Phonological:
 - a) Sounds that are intelligible enough to both native and non-native speakers of English.
 - b) Features of Connected Speech: Linking features.
- d. Function/s: Recitation of poems by incorporating features of connected speech.

229

Generic activities/tasks:

1. Introduction (15 minutes) → Students recite some stanzas of the poems chose by the teacher.
2. Body (65 minutes) →
 - a) Students realize how two words can be linked at the moment of saying them by joining the last consonant of the previous word to the vowel with which the following word starts.
 - b) Students must find those linking features in the three poems and then check whether they were right together with the teacher.
 - c) Students go through a controlled practice in order to link certain words by means of following the procedure previously shown to them by the teacher.

- d) Students go through a semi-controlled practice in order to link certain words by means of following the procedure previously shown to them by the teacher.
 - e) Students go through a free practice in order to link certain words by means of following the procedure previously shown to them by the teacher. Pair work is done.
3. Conclusion of the class (10 minutes) → Students reflect on what has been done by asking questions to the teacher and discussing about the features of connected speech learnt in class with their classmates.

Material: Poems taken from the book *Great Tales and Poem of Edgar Allan Poe*.

Assumptions:

- a) Upper-intermediate level of proficiency (B2) — Common European Framework of Reference for Languages.
- b) Acquaintance with literary language.
- c) Acquaintance with some common concepts in literature such as poems and their parts.

230

Anticipated problems:

1. Students might not remember everything taught in the previous class.
2. Mixed levels.
3. It could be hard for them to articulate sounds correctly in oral production.

Solutions:

1. The teacher will remind students of the contents studied last class by providing them with a brief presentation.
2. Asking learners of different levels to work in either groups or pairs could help the weakest ones to improve.
3. Repetition of sounds will be promoted as well as linking English sounds with Spanish ones to show similarity among them.

UNIT: Features of Connected Speech CLASS: English Phonetics and Phonology:

Assessment: Formative evaluation in which corrective feedback is given to students so they can improve their skills. Feedback can either

be given right on the spot while they are speaking (if they are practicing oral production) or at the end of an activity —either oral or written— if appropriate.

Lesson Plan

SKILL/S: Speaking / Listening TEXT TYPE: ORAL AND WRITTEN

Length of lesson: 90 minutes

Teacher: Gabriel Farías Rojas

Learning outcomes: To develop an elementary level of proficiency in the English language by learning and acquiring lexical phrases which allow students to communicate with ease in normal English-like situations.

Linguistic contents:

- a. Morphosyntactic: Morphology and syntax of literary language from the 19th century.
- b. Lexical: Vocabulary used in poems, especially nouns accompanied by adjectives to reinforce their nature and verbs accompanied by adverbs to reinforce their actions.
- c. Phonological:
 - a) Sounds that are intelligible enough to both native and non-native speakers of English.
 - b) Features of Connected Speech: Linking /r/
 - d) Function/s: Recitation of poems by incorporating features of connected speech.

Generic Activities/Tasks:

1. Introduction (15 minutes) → Students recite some stanzas of the poems chose by the teacher.
2. Body (65 minutes) →
 - a) Students realize how two words can be linked at the moment of saying them by articulating the phoneme /r/ of the previous word as the previous word ends with a vowel and the following word starts with a vowel. They get told that the sound /r/ connecting those words is called “linking /r/.”

- b) Students must find that linking feature in the three poems and then check whether they were right together with the teacher.
 - c) Students go through a controlled practice in order to link certain words by means of following the procedure previously shown to them by the teacher.
 - d) Students go through a semi-controlled practice in order to link certain words by means of following the procedure previously shown to them by the teacher.
 - e) Students go through a free practice in order to link certain words by means of following the procedure previously shown to them by the teacher. Pair work is done.
3. Conclusion of the class (10 minutes) → Students reflect on what has been done by asking questions to the teacher and discussing about the features of connected speech learnt in class with their classmates.

Material: Poems taken from the book *Great Tales and Poem of Edgar Allan Poe*.

Assumptions:

- a) Upper-intermediate level of proficiency (B2) — Common European Framework of Reference for Languages.
- b) Acquaintance with literary language.
- c) Acquaintance with some common concepts in literature such as poems and their parts.

Anticipated problems:

1. Students might not remember everything taught in the previous class.
2. Mixed levels.
3. It could be hard for them to articulate sounds correctly in oral production.

Solutions:

1. The teacher will remind students of the contents studied last class by providing them with a brief presentation.
2. Asking learners of different levels to work in either groups or pairs could help the weakest ones to improve.
3. Repetition of sounds will be promoted as well as linking English sounds with Spanish ones to show similarity among them.

UNIT: Features of Connected Speech CLASS: English Phonetics and Phonology:

Assessment: Formative evaluation in which corrective feedback is given to students so they can improve their skills. Feedback can either be given right on the spot while they are speaking (if they are practicing oral production) or at the end of an activity—either oral or written—if appropriate.

Conclusions

This material designed for the teaching of features of connected speech by the use of an inductive approach based on reciting poems written by Edgar Allan Poe shows how useful it can be to study literature as a vehicle in order for foreign speakers to learn and acquire the pronunciation of English. In this endeavor, the methodological approach in Second/Foreign Language Teaching called Content and Language Integrated Learning (CLIL) is used as a source of inspiration in order to use literature as a means to learn English well in English phonetics and phonology courses given at university for foreign speakers studying Initial Teacher Training Programs to become professional teachers of English as a Foreign Language.

The introduction of this approach to phonetics and phonology courses is clearly a milestone in the teaching of English phonetics and phonology at university as the classic paradigm of a theory-based course is dropped in order to follow a type of course which is based on current up-to-date studies in the area of TEFL. At the same time, the common deductive and behaviorist way of doing drilling in pronunciation teaching is changed so as to fit a more communicative-based teaching methodology. Also, this new methodology might accept techniques from the previous paradigm—the behaviorist one—if necessary. That way, this material proves useful for both the teaching/learning of English pronunciation and enjoying the lessons in which this material is used.

References

- Allen, J. (1984). General purpose language teaching: a variable focus approach. In: Brumfit, C. (ed.) *General English Syllabus Design* (p. 61). Oxford: Pergamon.
- Anthony, E. (1963). Approach, method and technique. *English Language Teaching*, 17, 63-67.
- Ball, P. (2012a). *Teaching Pronunciation*. FUNIBER.
- Ball, P. (2012b). *Content and Language Integrated Learning*. FUNIBER.
- British Council. (2006). *Teaching English: PPP*. Retrieved from <http://www.teaching-english.org.uk/knowledge-database/ppp>
- Consejo de Europa (2002). *Marco de Referencia Europeo para el aprendizaje, la enseñanza y la evaluación de lenguas*. Madrid, MECED y Anaya.
- Kumaravadivelu, B. (1994). The postmethod condition: (E)merging strategies for second/foreign language teaching. *TESOL Quarterly*, 28, 27-48.
- Lennon, A., & Ball, P. (2012). *Materials and Resources in EFL*. FUNIBER.
- Marsh, D. (2002). *Content and Language Integrated Learning: The European Dimension - Actions, Trends and Foresight Potential*. Retrieved from <http://europa.eu.int/comm/education/languages/index.html>
- Ortiz Lira, H., & Finch, D. (1982). *A Course in English Phonetics for Spanish Speakers*. London: Heinemann.
- Poe, E. A. (2007). *Great Tales and Poems of Edgar Allan Poe*. New York: Pocket Books.
- Prabhu, N. (1987). *Second Language Pedagogy*. Oxford: Oxford University Press.
- Richards, J., & Rodgers, T. (1986). *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press.
- Roach, P. (2000). *English Phonetics and Phonology*. Cambridge: Cambridge University Press.
- Santibáñez, M. (2014). *Lesson Plan Model for Teachers of English as a Foreign Language*. Universidad de Santiago de Chile / Universidad Chileno-Británica de Cultura.
- Stern, H. (1983). *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press.
- Stern, H. (1992). *Issues and Options in Language Teaching*. (eds. P. Allen and B. Harley). Oxford: Oxford University Press.
- Thornbury, S. (2012). *Curriculum and Course Design – Principles and Practice*. FUNIBER.