The Effect of Movies on Foreign Language Learners’ Assimilation of Connected Speech Aspects
The Case of Third Year Students of English at Larbi Ben M’hidi University, Oum El Bouaghi

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences and Teaching English as a Foreign Language

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2017-2018
DEDICATION

In the name of Allah, The Most Beneficent, The Most Merciful. All the gratitude
goes to Him, for I would get nowhere without His guidance and blessing.

It is my truthful appreciation and genuine love and affection that I dedicate this
humble work to my parents, family and friends

I dedicate this work to the memory of my tender-hearted sister, Hanane, without
whom none of this could have been possible, who stood by me and supported me
throughout the way. I am forever thankful for her precious advice and constant love and
care.

You would be sourly missed; I will love you to the end of days

To my parents, your tenderness and kind gaudiness and support had made me the
person I am today. I hope one day I could ever repay you half of the things you did for me.
Especially, my mom who worked so hard for me to get to where I am today, I am so deeply
grateful to her.

To my dear baby Nour El yakine, my naughty little sister Marwa and cousins
Noura, Meriem, Nadjet and Feriel

My childhood friends Dalal and Wafia

Thank you for being in my life.
ACKNOWLEDGMENTS

I would like first to express my profound gratitude to Mr. Abdesslam Taibi, my supervisor, for his valuable insight, encouragement, and genuine advice. Without his endless support, enormous help and true guidance, this research might never have been fulfilled. I am deeply thankful to him for believing in me since day one. He has been constantly pushing me to do better and steering me in the right direction whenever he thought I needed.

I am also grateful to my examiner Miss Samiha Khoualidi for the time she devoted to read my dissertation and for her fruitful pieces of advice and constructive criticism.

I would like to sincerely thank third year students at Larbi Ben M'hidi University, Oum El Bouaghi who were involved in the experiment for the needs of my research, namely group 2 and group 5. Without their passionate participation and precious contribution, the experimental study could not have been successfully conducted and for that I am for ever indebt to them.

Lastly, I owe special thanks to Mr. Chaira for his valuable comments on my work and for helping me with my statistical analysis.
ABSTRACT

The inevitability of English language learning has nowadays become a reality throughout the world. FL/SL courses are now being part of school curriculum, and the teaching of phonetics and pronunciation has also become a priority for researchers and educationalists. As a method for learners, instructors are now using audio-visual aids and technologies to facilitate the assimilation of native speakers’ pronunciation. These are using several strategies and techniques when speaking. English suprasegmentals, including aspects of connected speech, remain daunting tasks for FL/SL learners. The study aims at highlighting the effect of clipped films/videos for student at Larbi Ben M’hidi university to grasp the various connected speech aspects. Once acquired, the latter would help greatly not only to comprehend native speakers’ discourse, but to enjoy the method of learning them. To achieve such an aim, a quasi-experiment has been designed where two groups, an experimental and a control group, have been set up. Randomly selected, the experimental group not only underwent a pre-test and a post-test along with the control group, but went through a 4-week- period of treatment. The obtained results reveal that the integration of clipped movie sequences in the classroom had a significant impact on boosting student’s comprehension of native speakers’ speech. In addition, students’ assimilation of natives’ speech was substantially affected positively.

Key Terms: Audio-visual technologies, Clipped movie sequences, Connected speech aspects, Pronunciation.
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<th>Description</th>
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<tr>
<td>CS</td>
<td>Connected Speech</td>
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<tr>
<td>EFL</td>
<td>English as a Foreign Language</td>
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<td>ESL</td>
<td>English as a Second Language</td>
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<td>FL</td>
<td>Foreign Language</td>
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<td>IPA</td>
<td>International Phonetic Alphabet</td>
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<td>NNS</td>
<td>Native Speakers</td>
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<td>POA</td>
<td>Points of Articulation</td>
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General introduction

When engaged in learning a foreign language, learners, right from the beginning, set up a precise goal that is to be able to establish effective communication with the outer world, particularly with native speakers, as well as to achieve a relative mastery in terms of suprasegmentals, i.e., rhythm, stress, and intonation. Some other foreign language learners tend even to reach a native-like speaking, a fact which requires much effort and practice of all sorts. Reality, on the other hand, shows that a great number of these foreign language learners face lots of difficulties when using the foreign language. These difficulties are of different types, a fact which makes it for these learners complex when they come for example to apply some of those rules of aspects of connected speech, which are basic components of an accurate pronunciation of English. In addition, the lack and the non-use of authentic and native-speaking materials in the Algerian educational system hinder the proper learning of the foreign language and its requirements. Actually, these materials, if existing, might be used as to lead the foreign language learners to an adequate or appropriate learning of the foreign language. In this context, it is strongly assumed that watching videos or movies in English either subtitled or in their original version might be a useful tool for the improvement of learner’s pronunciation, including these aspects of connected speech, which as mentioned earlier are essential elements when using the foreign language. Indeed, these audiovisual aids, of whatever type, constitute resourceful means and appreciable materials in boosting students’ motivation and making the learning experience more memorable and exciting.

Statement of the Problem

Non-native speakers in general and foreign language learners in particular of English come across a number of difficulties when they have to be intelligible and accurate. In other words, these foreign language learners sound very “false” and inaccurate
when speaking English. This fact is essentially due to their ‘novice’ apprenticeship learning of English. They rarely, for instance, listen to native speakers or watch movies in their original version. A fact which makes of them not only unable to understand the foreign language, but also unable to decode, all those connected speech aspects that the natives use so naturally when speaking. Actually, one may say that these aspects of connected speech of the English language constitute the essential body of the teaching and strategies either when it comes to speaking English or when foreign language learners are engaged in learning the language. Ignorance of these strategies of the foreign language or their mispronunciation causes not only a mispronunciation of the language, but also a reciprocal misunderstanding (speaker-listener) of the various meanings that the English language may vehicle during any discourse or exchange. We therefore contend that foreign language/second language users of the English language should overcome these aspects if not all, a good number of them ought to be mentioned such as: assimilation, linking, reduction, and elision.

**Aim of the study**

Since learning English as a foreign language or a second language is of a great importance, the present study seeks to highlight the effect of the adoption and integration of original and authentic short videos or movies as a means to assimilate the use and practice of, at least, a number of connected speech aspects as used by the natives. Doing so, foreign language learners would subsequently, become more aware of these aspects when indulged in discussion in English. These videos and movies constitute, in all cases, a useful resource and material which would very probably enhance the foreign language learners’ pronunciation as well as their comprehension of connected speech aspects.
Research Questions

1. Would integrating movies in EFL phonetic classes help students better assimilate aspects of connected speech?

Research Hypothesis

On the basis of what was preceded, it is hypothesized the following:

Teachers of English in foreign language context should integrate short videos or movies in the classroom so as to enable students to be familiar with the language as uttered by native speakers as well as to enable them to assimilate connected speech aspects as spoken by the natives.

Research Methodology Design

To be able to verify or reject the hypothesis, a quasi experimental study was designed. 22 students underwent four sessions of training, practicing aspects of connected speech with the use of movie clips. For the purposes of training, activities and teaching materials were designed beforehand. In addition; a pretest and a post-test were designed and conducted before and after the instructions. They were administered not only to the participating students, but also the control group who did not receive any training in aspects of connected speech. This is done in order to compare between the groups and see whether there are any changes.

Population and Sampling

It is necessary to select a sample for this academic study to narrow the scope of research by selecting the students of third year at Larbi Ben M’hidi University. The target of this research is to explore the effectiveness of the authentic videos/movies usage in class of third year student of English foreign learners to develop their assimilation of the selected connected speech aspects.
Structure of the Study

The present research encompasses two main chapters, a theoretical and a practical one. The first chapter is composed of two main sections; the first one tackles a number of issues that are directly related to clipped films/short videos. This section involves: the definition, the use of films/videos, their advantages and their role in language teaching. It also presents a set of guidelines and instructions for choosing and using films. Finally, it tackles the importance of audio-visual technologies in relation to foreign language acquisition.

The second section addresses a brief description of the English phonetics and phonology. It deals with the production of speech and more specifically with English vowels and consonants. Moreover, it discusses the definitions of connected speech and the prosodic features of pronunciation (stress, rhythm and intonation), as well as aspects of connected speech (assimilation, elision, etc). The second chapter comprises two parts; as for the first one, a description of the research design is provided in details while the second one deals with a thorough analysis of the quasi-experiment.
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Section One: Using Films/ Videos in Language Teaching

Introduction

The world is nowadays embracing more and more new and advanced technologies, therefore it adopted all types of modern inventions, particularly in the world of the seventh art (cinema) which has led to an enormous evolution in terms of creativity in the field of special effects and acting. This creativity has invaded the world of digital videos and the popularization of video streaming-websites which made it possible for people to access any sort of films they wish to view easily. These videos/ movies are nowadays available to everyone for several purposes including that of language learning. Actually, authentic videos and films are a great way to learn the language because of the many benefits they provide the learners with. FL learners may, therefore, make use of language in its authentic context; get aware of the target language's culture and way of life, boosts learners’ motivation and help paving the way for language understanding. Yet a good number of teachers still hesitate about using them inside the classroom as most of them do not have enough training on how to make good use of them. In addition, some instructors only take them as an entertaining tool nothing more instead of exploiting their content and the discourse they vehicle through the characters and the events.

Over the previous few decades, linguists have come to develop a more sophisticated insight of what movies are and how they can function as a rich teaching resource, which can save teachers so much time and energy if used properly. The potential of integrating films and videotapes in the classroom setting has only been recently realized and discussed extensively by researchers and educators in the literature. Having a look at the present day literature, one can notice that the phenomenon holds many discussions and studies among scholars and educators about the use of authentic videos and their effectiveness in many areas of language teaching and learning. Mannan 2005 study (as
cited in Ramírez, 2012) points out speaking of visual aids “they help the teacher to clarify, establish, correlate and coordinate accurate concepts, interpretations and appreciations, and enable him to make learning more concrete, effective, interesting, inspirational, meaningful and vivid” (p. 108). Videos and films bring the FL student to see an immediate meaning in the language making for both the student and the teacher benefit and clarify the message or information they receive from the visual outputs. Hence, these visual means enhance and supplement the language points involved in the discourse. These language points might very probably be phonetically enriching of FL students’ pronunciation in many ways.

This section of the study aims at discussing the definition, the use of films/videos, their advantages and role in language teaching and it presents a set of guidelines and instructions for choosing and using films. It also discusses the importance of audio-visual technologies in relation to foreign language acquisition.

1.1 Definition of Authentic Videos

Authentic videos are the most interesting kind of authentic materials for English language learners since they provide them with language use as spoken by native speakers in everyday interaction in a very captivating, attracting, and motivating way regardless of their background and accents. According to Sherman (2003), authentic video

Is any kind of programs that we can see directly on cinema, television or DVD, films, documentary, advertisement, and game show. Videos can be used as resources to learn English with enjoyment and give us a lot of advantages (p. 1)

Canning-Wilson (2000) stated that: “video is at best defined as the selection and sequence of messages in an audio-visual context” (p. 319). The selection of these videos plays a great importance when planning the lessons. Hence, whenever videos are used within an educational setting they help creating opportunities for ESL/EFL learners to view and
actively participate at their exact spot (Haley & Austin, 2004). This opportunity of viewing films or videos makes it a better way for the learner to grasp and make sense of the information being presented to them by the teacher more rapidly in a funny, entertaining way rather than using any other traditional tools and materials. In addition, it helps in involving and engaging the students in the learning process. It gives them the feeling that they have contributed in the making of lesson and ensuring that understanding has taken place.

Nowadays most foreign language students have already come into contact with some kind of authentic videos and here are some examples of these authentic videos that were proposed by Idavoy (2012): TV commercials, public service announcements, short movies, full length feature films, television dramas, sitcoms, documentaries, YouTube clips, music videos, news programming, even video games, and home movies. (Idavoy, 2012)

1.2 Types of Authentic Videos

Incorporating videos within classroom activities seems to be a very convenient and appropriate strategy for foreign language learners to enhance their level in different skills mainly listening and speaking. These videos are made up of visuals and graphics, gesture and facial expressions that aid students to quickly develop their skills and get better at using the language in different contexts depending on the situations they are in. Herron, et al. (1995) concluded in their research that:

Video is lauded for contextualizing language (i.e., linking language form to meaning). Videotapes permit students to hear native speakers interacting in everyday conversational situations and to practice important linguistic structures. Moreover, video's visual dimension is thought to reduce ambiguities present in
native speaker voices and to motivate students to want to learn the foreign language (p. 775)

There are different classifications of the types of authentic videos that may be used for pedagogical purposes. Among these materials, movies, documentary videos and music videos are the most popular authentic materials used in classroom setting.

1.2.1 Documentary Videos

Documentary films are materials that are based on reality, they describe certain events that have taken part in history and register some aspects of reality for the purpose of tutoring, educating or preserving a historical record. This type of videos is mostly used for educational purposes as they introduce people to different sorts of topics with a serious style and regular expressions usually using Standard English.

Documentary films typically carry out useful knowledge that benefits the learners in so many ways. As a matter of fact, such types of materials, when well exploited, makes it the perfect choice for a teaching material for EFL learners.

Furthermore, Soong (2012) claimed that the teachers who use documentary films in class need to be reminded that students’ levels of documentary tolerance need to be taken into consideration in selecting appropriate content. In the oral expression classes, while students watch a given film, they are expected to acquire basic information from it, paving the way for doing oral translation practice later on. Hence, when exploited for oral purposes, the teacher makes it not only accessible in terms of comprehension, but also a good opportunity to practice the various linguistic aspects it offers. (Soong, 2012)

1.2.2 Music Videos

Music videos are generally thought of as the most convenient way to develop speaking skills as music offers a variety of types and styles ranging from traditional rock music to world pop music that could attract students’ attention during the lecture as it
generates an ideal atmosphere for language learning. Songs, usually transmit certain aspects of society’s culture, as well as some human concerns such love, relationships, longing and even history, tradition and customs. When a teacher plays music in the classroom, learners immediately get hooked up and start paying more attention to try to decode what the singer is trying to say as if they are part of the song. Through playing songs in the classroom “students concentrate on messages and ideas as they would do in their native language” since “they are doing something with language; they are participating actively in the game called communication” (Murphey, 2010, p. 242).

1.2.3 Movies

Movies are another medium that teachers have been using for many years to supplement curriculum, too often, however, teachers are not using films to their full potential. They are used as a reward or a break from learning. Movies offer teachers an amazing opportunity for meaningful and enjoyable learning. Ruusunen (2011), states that using movies can be an entertaining and motivating tool also for learners with different skill levels.

Exposing learners frequently to movies and making them spend an amount of time listening to native speakers using language in its authentic situations, is a real opportunity to boost FL learners’ motivation for learning authentic discourse. Through time, students may not even realize that they have acquired some sort of a language aspect whether it be pronunciation or some vocabulary, as Krashen (1985) pointed out, “a natural input helps the learners to acquire language without necessarily even noticing that they are hearing or reading a foreign language”.(p. 4)

Stewart (2006) argued that using films to teach English can increase dramatically the intellectual content of a class. Sometimes learners get really hooked up into the movie that they start putting themselves in the characters’ shoes trying to figure out how the
characters think and even to experience what they felt. Besides, a film stimulates classroom interaction and encourages learners to share their opinions. According to Allan (1985), “films actually get students to talk and they can be a stimulus to genuine communication in the classroom by bringing out different opinions within the group” (pp.48-65).

Another classification has been given by Harmer (2001) when he says that there are three basic types of video which can be used in class:

- **Off-air Programmes:**

  Off-air programs are those recorded from TV channels. People do that when they have work to attend to or a place to be at so they don’t miss their favorite shows. Usually the kind of language used in there is particularly hard to understand for non-native English speakers because it includes accents and dialects and even slangs.

- **Real-world video:**

  According to Harmer (2001), there is no reason why teachers and students should not separately publish videotape material such as feature films or wildlife documentaries, screen casts, classroom recording, etc.

- **Language Learning Videos:**

  Harmer (2001) suggested that, the main advantage of language learning videos is that they have been designed to student with potential abilities. However, the danger of language learning video is that they fail the quality test because the production is poor, and the situation and the language are non-authentic. The teacher’s choice, therefore, has to be limited to those sequences which the students will accept and enjoy.
1.3 Advantages of Using Videos /Films

Using videos or films in language learning leads to a great benefit to both teachers and learners. Harmer (2001) noted that, “to some people videotape is merely a glorified version of audiotape, and the use of video in class is just listening with pictures” (p. 282). Though by using movies in EFL classrooms learners might have a better chance to improve their vocabulary awareness, and they can furthermore enhance their pronunciation and intonation (Curtis, 2007). Making use of movies or videos has many advantages in language teaching/learning. More specifically, it brings authenticity, establish cross-cultural awareness, and helps learners’ to develop their language skills.

1.3.1 Authenticity

Authenticity is derived from the Greek root authentikos which means: author, authority, original, primary.

The Oxford dictionary (2008) defines, authenticity as a product that is: “*Not false or copied, genuine, real, free from pretense or hypocrisy, sincerity.*” *Authenticity is when something is genuine, its origins or authorship are not in question, and it is not an imitation or a copy.* The English Oxford Advanced Dictionary (1995) defines, authenticity as, the word authentic is: “of undisputed origin and not a copy; genuine. made or done in the traditional or original way, or in a way that faithfully resembles an original, based on facts; accurate or reliable.”

Authenticity can mean different things to different people, there is a significant number of meanings linked to authenticity, and that is why most teachers still can’t have a clear understanding of the term in their mind (Gilmore, 2007). He also stated that in order to decide for the meaning of the term authenticity one must go through the other inter-related meanings that emerged from the literature. Authenticity is related to the language produced by a real speaker/writer for a real audience, conveying a real message (Morrow
1977; Porter & Roberts 1981; Swaffar 1985; Nunan 1988/9; Benson & Voller 1997, cited in Gilmore, 2007). The qualities bestowed on a text by the receiver, in that it is not seen as something inherent in a text itself, but is imparted on it by the reader/listener (Widdowson 1978/9; Breen 1985 cited in Gilmore, 2007).

There is a fine line between understanding the notion of authenticity and how it is employed in language teaching in EFL classrooms. Authenticity is a vital element for both materials designers and language instructors. Authentic material namely, films, makes use of language in its authentic context providing students with examples of English used in ‘real’ situations outside the classroom, particularly interactive language – the language of real-life conversation. It exposes students to natural expressions and the natural flow of speech within a funny and entertaining environment as stated by Ruusunen (2011) who admitted that, “Movies are a good example of authentic material that can be used in language teaching in order to make the learning process more entertaining, more enjoyable and possibly even somewhat easier” (Ruusunen, 2011).

1.3.2 Viewing Language in Use

One of the advantages of using films in the classroom is that foreign language learners don’t just hear the language being spoken to them, they also get to see it in motion which makes it easier for them to understand the language since it’s accompanied with pictures. These visual clues support the verbal message and provide a focus of attention. Champoux (1999) in this context emphasizes that, film scenes can make it easier to teach abstract themes and concepts because of their visuality. Also inexperienced students can benefit from films because of their greater feeling of reality.

1.3.3 Motivation

As a main advantage of using videos in class, motivation is a key element that influences language learning. This claim was supported by many scholars and researcher
throughout the wide range of literatures. When discussing motivation in foreign language learning, it is necessary to bring up the notion of intrinsic and extrinsic motivation, Brown (2007) distinguished between the two by claiming that "those who learn for their own self-perceived needs and goals are intrinsically motivated, and those who pursue a goal only to receive an external reward from someone else are extrinsically motivated."(p. 170). Film-viewing class instills in the students a sense of independency and individuality. Moreover, it makes them feel like they are responsible for their own learning and that teacher are no longer the only source of knowledge. Cross (1984) suggested in that regard that, showing learners that they can cope with authentic materials is, in itself, intrinsically motivating – which introduces the idea of motivation as the result, rather than the cause, of achievement (Ellis 1985; Little et al. 1989; Skehan 1989, as cited in Parisi, 2016).

1.3.4 Cross-Cultural Awareness

Over the course of the 20th century, Hollywood movies and entertainers within the industry have impacted people’s lives in many ways, especially in the area of culture films. The later managed to reflect cultural attitudes, trends, and events of the foreign language along with some of its features. Introducing culture to EFL classrooms within the context of a movie session is of a great importance since they present the learners with a lively picture of the English speaking culture than textbooks could ever do. According to Hinkel (1999)”culture and language are inseparable”; you can’t teach someone’s language without speaking of its culture because films/ videos are an integral part of that culture, a product of it. Atkinson (1999) assumed that, "knowledge of language - including, centrally, how to use it- cannot be developed without, at the same time, developing knowledge of the sociocultural contexts in which that language occurs.”(p. 647). So understanding native speakers language only comes natural when getting familiarized with their culture and
getting to know their way of life, the beliefs, the attitudes and the ideologies which that country stands on.

### 1.3.5 Language Skills

Before going any further, one should mention the positive effects of films on the development of FL learners’ language skills. The two skills that obviously undergo some development are listening and speaking. Being frequently subjected to authentic audiovisual material, foreign language learners’ listening would very probably improve, a fact which may also make some effect on their speaking. These two skills would witness, therefore, a relative improvement as well as the FL learners’ pronunciation, fluency, and accent.

Showing films to foreign language learners has demonstrated affirmative outcomes. It has been proved to stimulate learners’ fluency development (Voller & Widdows, 1993), throughout the board skills such as listening and speaking (MacDonald & MacDonald, 1993; Kaiser, 2009). In addition to acquiring English language literacy (Kasper, 1997; Pally, 2000 as cited in Parisi, 2006). However making use of films within an educational setting is not limited to only these two skills. Actually, the improvement might extend to the other skills such as reading and writing since the fact of being exposed to movies provide a suitable context for practicing the pronunciation skills of natives.

Since writing is a productive skill and requires creativity and innovation on the part of the learner, it might be best to say that films can only be a supplementary device which provides the learner with a context. In this case a teacher can use films for example to ask students to write a paragraph based on what they have watched or to preview a film, compare between a film and a novel they have already read and so on. Films could be used in many ways to encourage learners to pick up their pens and start jotting down and brainstorming their ideas on paper.
1.4 How to Use Films

Using movies to teach foreign language is not actually an easy task. It is not always free of trouble and straightforward; a teacher might encounter many problems in the process of the lesson making, for that reason, teachers should familiarize themselves and keep up to date with the different techniques of working with them. This part shall explore the variety of ways in which a film can be applicable and placed at the teacher’s disposal, the different approaches and techniques, whatever problems that could arise when using films and how to overcome them.

1.4.1 Overcoming Difficulties

Movies might indeed have a long list of advantages that work in the students’ benefits. However, if used in the wrong way they could leave a bad impression on the students and turn into a bad experience. As a result teachers ought to pay close attention to certain issues that could ruin the lecture and make the whole learning atmosphere unenjoyable.

These obstacles that a teacher might face while preparing the lesson could be related as follow to the language of the film itself, Sherman (2003) pointed out that the language portrayed in the movie could cause a great confusion for learners as well as present challenges for them to comprehend it since the movie might involve slangs, strong regional accents and unfamiliar dialects these variety of languages are totally unknown to the majority of FL learners. Therefore, this could easily be avoided if the teachers accurately evaluate the film prior to the selection and make sure that it contains only the elements necessary and helpful to serve the objectives of the lesson and later on the activities.

Harmer (2001) also suggested another problem when choosing a movie to play for EFL learners. He called it "the 'nothing new' syndrome," which indicates that teachers must
not show the movie without having a goal in mind to achieve it. It has to be planned all along to meet specific purposes of the lesson and to design exercises and activities that goes with it.

Absences of training on how to use the equipment necessary to view the film and the technical problems that might be associated with it could create another obstacle. Though, most of the teachers nowadays are perfectly aware of how to set a projector and can handle all of the devices being used, students could complain about the viewing conditions, It could not be high enough for them to see or very low that they can’t see anything as well as problems related to the sound quality; those sitting in the back can’t hear it very well. And so the teacher must double check everything, and make sure that it is all set and ready for work.

Finally, teachers should respect the instructional use of the video. Berk (2009) suggests “the following guidelines when creating video clips: (a) length—as short as possible to make the point, edit unmercifully to a maximum of three minutes unless the learning outcome requires a lengthier extract; (b) context—authentic everyday language use unless purpose relates to language; (c) actions/visual cues—action should relate directly to purpose, eliminate anything extraneous; and (d) number of characters—limit number to only those few needed to make the point, too many can be confusing or distracting.” (Berk, 2009)

1.4.2. Whole-film Approach

As the title indicates this approach makes full use of the entire features of the film within the classroom context. This could be beneficial if it offers a whole viewing experience without any interruptions to keep track of the sequences of the events and make the understanding go smoother (King, 2002). He also claimed that by being able to comprehend the complete movie, students will feel more confident and motivated. Despite
of the above advantage mentioned in favour of the whole -film approach yet, the same approach has its own drawbacks; it takes up almost all the entire session and so the teacher would be left with no much time to discuss the aims behind the exposure to the movie and the activities designed for that purpose. Moreover, Donaghy and Whitcher (2015) and Canning-Wilson (2000) pointed out that, there was numerous bodies of studies that were conducted to support the claim that students’ attention lasts only for few minutes throughout the class duration.

1.4.3. Short-sequence Approach

Another approach of showing movies in the classroom is through cutting it up into excerpts or short sequences. On one hand, this approach helps saving time since instead of watching the entire film and waste about an hour on that, learners would be shown a scene or two from the movie of their choice that covers the objectives of the lessons. On the other hand, short clips can be a plentiful source to create dozens of activities in class. Stempleski (1990) argued that a "2- to 3-minute sequence can provide enough material for a 1-hour lesson". (p. 11)

1.5 Viewing Techniques

According to Stoller (1988) the film, the lesson and its activities should consist of three phases and each phase consists of some activities the pre-viewing, viewing and post-viewing activities:

1.5.1. The Pre-viewing Activities

This activity takes place before watching the movie. Teachers can begin by providing the title of the movie and have the students give guesses and share with their classmates their opinions on what the content of the film will be about. This step is to be used as a worm up for the lesson to catch the students’ attention and interest, because it is thought to be a very engaging and motivating technique. Tognozzi, (2010) claimed that,
video watching can direct the attention of learners towards the target language as there is a need to be immersed in the visual effect. Stoller (1988) also stated that, the main purpose of pre-viewing activities is to activate the students' schemata. In other words, it stimulates them to try to link the present theme of the film to their background knowledge and therefore, helps in paving the way for an easy understanding of the plot of the film.

1.5.2. The While-viewing Activities

In this stage the teacher has already managed to gain the students’ attention and the suggested activities will help to maintain their focus on the film throughout the session (Mishan, 2005). Nonetheless, these activities should not be used excessively. The overlap of tasks could bring frustration to the learner and eliminate the entertaining factor of the film. Anytime while showing the film teachers for example should pause and ask students to reflect on what they have watched, asking questions like who the characters are and what’s their role in the film, also asking them to speculate what’s going to happen next, as well as the various other activities that could be done. As Khan (2015) proposed in her research, “Anytime during the presentation of the film, reduce the volume and have the students restructure the dialogues based on what they're watching. Teachers may also stop the film after a brief watching time period and ask questions concerning who stated what to whom.” (p. 49)

1.5.3. The Post-viewing Activities

Once the film is resumed the teacher can use it as a reference to derive a variety of tasks and activities out of its content. Mishan (2005) argued that the most authentic post-viewing activity is talking about the film. The possibility for both teachers and students is the various activities this phase involves: a. whether they liked it or not, b. what would they want to change if given the chance to do so, c. their favorite shoot of the movie, d. what was the impression the movie left in them. Moreover, these activities are followed up
by other cooperative activities that include either pair or group work to encourage learners to work together and ensure participation in the classroom. Examples of this tasks were given by Khan (2015). She suggested that, “After watching the movie, the students may take part in an over-all discussion of the film and the major events that represented it. Have groups of students develop a written and spoken summary of the film to be presented to the entire class. Establish a debate in the classroom by creating two groups, one group in favor of and the other against general ideas covered in the film.” (p. 49)

1.6 The Importance of Audio-visual Technologies in Relation to Foreign Language Acquisition

There is a common expression that says “art imitates life” I like to add to that by saying that art not only imitates our lives but it improves on it, adds to it, and it gives us a better or different perspective on our lives. Moreover, as the American author and Nobel prize winner John Steinbeck once said, “a great teacher is a great artist; teaching is the greatest of the arts since the medium is the human mind and spirit rather than the brush”. Teaching is both art and a science but the art side of it is using our creativity and what comes from inside of us, what comes from our heart, what feels right in our classrooms and using art can help us be better teachers. Things are not always what they appear to be. They hold deeper meaning that pushes the human curiosity to make an effort to try to make sense of it and the same thing applies to language understanding and analyzing audio-visual arts can help students learn language.

Over the last few years, there seems to be a large agreement among instructors, second/foreign language teachers, scholars and material designers that apart from grammar books and the various different strategies and methods that have been employed in the EFL classes to facilitate the learners’ mastery of language skills and optimize the teaching and
the learning process (Khan, 2015). It is a commonly known fact among researchers in the field of education that audio-visual materials are also of a great help in stimulating and facilitating the learning of a foreign language (Çakir, 2006). CanningWilson, (2000) researches suggested that, visuals can be used to deliver and help better understand the meaning of the message the speaker intend to convey thanks to the paralinguistic cues. Following his path, Keene (2006) also claimed in his investigation of the effect of viewing video and DVD in the EFL classroom that movie teach the students through the use of paralinguistic features when the students use gestures, pauses, actions, and reactions of the characters to understand the gist of the dialogues. Khan (2015) believeed that, “the “visuality” of films makes it a valuable language teaching tool, facilitating learners to learn better by interpreting the language in a complete visual context” (p. 47). In addition, movies present a choice of a variety of methods and resources for teaching the target language, helping students to improve their listening and communicative skills (Jeng, Wang, & Huang, 2009 as cited in khan, 2015). Films, as a method of teaching has also been considered as a source for learners’ willingness and inner motivation. Ruusunen, (2011) stated that, films possess the power to increase the learners’ motivation to learn the language and through listening to the voices and the different accents played by the characters in the movie, students get to be exposed to the real language spoken in real authentic contexts. They are not only effective motivators, films tiger the students’ imagination and extend their thinking and creativity (Kusumarasdyati, 2004). Eken (2003) considers movies a rich source that provides students with contextual information and develops their interactional skills compared to audio cassettes and CDs. They provide a plethora of knowledge about language providing input in terms of literary, drama, cinema and language aspects, thereby promoting critical thinking and other language skills of the students. One last thing is that Films can also help in developing writing skills through
providing interesting and motivating clues, assisting in comprehension and production of foreign language input and output (Hanley & Herron, 1992).

1.7 Conclusion

Audiovisual materials namely, films or authentic videos are used regularly by students whether inside the classroom or elsewhere. They provide a rich medium for teaching and learning. Videos can effectively communicate complex information to students and if used creatively, they may become a powerful expressive tool. Not forgetting the ultimate advantage of authentic videos/films that they can be very motivating. As a matter of fact, students can learn better in stress-free environment, and films provide for them the opportunity for the entertainment and the excitement that learners need. It pushes and encourages them to voice and share their perspectives and opinions with their fellow classmates. What these young people learn and how well they learn it, is largely a matter of how the film is used too.

This section covered some important aspects of authentic videos, the types of authentic videos which included two classifications. The advantages of using films in the classroom and the different ways of using these films. The integration of the video material in the lesson plan that involves three distinct phases previewing, viewing, and post viewing activities. Finally, it briefly discusses the Importance of audio-visual technologies in relation to foreign language acquisition.
Section Two: Brief Description of the English Phonology

Introduction

Most of FL/SL learners find it difficult to understand native speakers’ speech or feel very embarrassed when unable to decode their messages, either in a live situation or by means of an audiovisual tool. The FL/SL learners’ embarrassment is essentially due to the English they have studied at school and the English as naturally delivered by native speakers. The result is that these FL/SL learners feel not only unable to understand the natives’ utterances, but also incapable of producing the same pronunciation. Theirs is relatively “distorted” and some utterances are very unfamiliar to them. Non-native speakers tend to carry out some of the phonological processes, intonation and even pronunciation priorities of their first language to their English speech (Kenyon, Speech, & Dec, 2016). In other words, the non-native speakers’ mother tongue interferes much when the FL learners come to speak English. So whenever non-native speakers use English, they (may) sound unnatural and sometimes even wrong. As the purpose of communication remains a mutual understanding, the (NNS) would perceive his English unnatural, wrong, and unintelligible. A fact which causes misunderstandings to both partners as well as frustration to the listener.

The field of teaching pronunciation has always been the topic of discussion for many years among scholars and educationalists because of its importance in the field of language learning. However, teachers deal with pronunciation as something to fill time with or as a reward to entertain learners by the end of the session rather than a subject on its own. It is often taught the traditional way where learners are engaged in mere repetitions of words and sounds without actual understanding. It has been approached through the nativeness principle (Levis, 2005). Traditionally they put much emphasis on the phonetic structure of the words mainly individual phonemes, but knowing just that creates a shortage in their
speech making them incapable of communicating and speaking in real context. This phenomenon is called connected speech, i.e., connected speech is a casual rapid speech, used essentially in real situations and the majority of the natives make use of it. Thus it became so important for FL/SL learners to know about these facts if they have to understand natives’ speech. Knowing features of connected speech, learners may improve their abilities to understand as well as to be understandable by the natives they would therefore, sound more natural and fluent (Tennant, 2007; Brown, 2006, p. 4).

The present section covers a number of aspects, all of which relate to English phonetics and phonology. It tackles the basic phenomenon of the production of speech as well as the elements of the English segmental, vowels and consonants. Moreover, it discusses the English supersegmentals which consist of the connected speech aspects (assimilation, elision, linking) as well as rhythm, stress, and intonation.

1.2.1 English Phonetics and Phonology

Human speech sounds are studied in two fields: Phonetics and phonology. Phonetics studies the properties of speech sounds in general. It describes these speech sounds by their articulately features (manner and place of articulation, voicing). However, it is independent of any particular language, phonetics studies the different sounds that occur in one language but is independent from the other for example sounds that exist in English differ from the sounds of some Africans spoken languages. Phonology in contrast, investigates the role of speech sounds or the sound patterns in different languages and even dialects, so it is obviously build upon phonetics and is dependent on some particular languages.

1.2.2 Speech Production

The human body is a very sophisticated and clever machine. As for the production of speech, it is the process by which thoughts are translated into speech. This process
initially begins inside the human brain then it is further transmitted into the sensory organs or the articulatory organs. A large and complex set of muscles are necessary for this process. First, lungs produce the flow of air and the muscles in the chest move this flow of air up to the larynx. After that, it goes through the vocal tract to the mouth or nostrils. Here, finally, the air escapes into the atmosphere where it vibrates and behaves like acoustic waves. During its journey, the flow of air is modified and shaped in many different ways, which is necessary for producing different sounds. (Hnilová, 2014).

When we speak about modifying the flow of air, it is very important to mention the larynx. The larynx consists of the vocal cords which are either open (in which case unvoiced sounds are produced) or closer together (in which case voiced sounds are produced). Above the larynx there is the vocal tract that is not rigid and its shape can change because of the muscles connected to it (Hnilová, 2014). In order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract. These different parts are called articulators, and the study of them is called articulatory phonetics.

The sounds produced by the large set of articulators and muscles are of two types – the vowel sounds and the consonant sounds. It is common to describe the articulators and the place where each is located. Roach, (2005) named seven articulators. They are also known as Points of Articulation (POA):

1. The pharynx
2. The velum
3. The hard palate
4. The alveolar ridge
5. The tongue
6. The teeth
7. **The lips**

The picture below describes the vocal tract and the articulators mentioned previously.

![Figure 1. The articulators or organs of speech (Roach, 2005, p. 8)](image)

1.2.3 The **English Segmentals**

1.2.3.1 **English Vowels**

The Oxford dictionary (2008) defines a vowel as, a speech sound which is produced by comparatively open configuration of the vocal tract, with vibration of the vocal cords but without audible friction. The vowel is a unit of the sound system of a language that forms the nucleus of a syllable.

In the English language, there are seven short vowels and five long vowels. The short vowels are /a/, /i/, /e/, /ə/, /æ/, /æ/ and the long vowels are /iː/, /uː/, /ɑː/, /ɔː/, /ʌ/. These vowel sounds consist of only one sound and therefore they are called monophthongs.

The second type of vowels is the so called diphthongs which are a combination of two vowel sounds involving the movement from one sound to another. They are
longer and there are eight diphthongs in the English language - /e/, /a/, /a /, /a /
/ /, /, /e /, /.

Finally, triphthongs which describes the combination of three vowel sounds. There are five triphthongs in English - /e /, /a /, /a /, /a /, /a /.

According to Kelly (2001), “vowels are produced when the airstream is voiced through the vibration of vocal cords in the larynx, and then shaped through the tongue and the lips to modify the overall shape of the mouth. The position of the mouth is a useful reference point for describing the differences between vowel sounds.” (p. 3). Some vowels tend to be characteristically different than others in terms of length as well as tongue position, etc. such as follow:

Roach (2002) provided a division of vowels according to their length: short vowels, long vowels and diphthongs, as it is shown in the table below:

Table 1. Vowels of the British English (Roach, 2002, p. 45)

<table>
<thead>
<tr>
<th>short vowels</th>
<th>long vowels</th>
<th>Diphthongs</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ / / /e / /æ / / /</td>
<td>/i:/ /a:/ / : / /a: /</td>
<td>/e / /a / /a / / / / /e / /</td>
</tr>
</tbody>
</table>

Division of vowels according to the position of the tongue:

The vertical Position of the Tongue:

- Close vowels – the tongue is close to the hard palate.
- Close-mid vowels
- Open-mid vowels
- Open vowels – the tongue is as far as possible from the hard palate.

The horizontal Position of the Tongue:

- Front vowels – the front part of the tongue is the highest point.
- Central vowels
• Back vowels – the back part of the tongue is the highest point.

**The Shape of the Lips:**

• Rounded vowels – the lips are rounded and pushed forward.

• Spread vowels – the corners of the lips are as far from each other as possible.

• Neutral vowels – the lips are in a neutral position; not utterly rounded or spread.

The diagram below represents the range of vowel movement:

![Image of vowel diagram]

**Figure 2. The Range of Vowel Movement**

1.2.3.2 English Consonants

Consonant are sounds that are produced with a relative obstruction of the airflow in the vocal tract. Longman Dictionary of Language Teaching and Applied Linguistics defines a consonant as:

A Consonant is a speech sound where the airstream from the lungs is completely blocked (STOP), partially blocked (LATERAL) or where the opening is so narrow that the air escapes with audible friction (FRICATIVE). With some consonants
(NASALS) the airstream is blocked in the mouth but allowed to escape through the nose (Schimt, 2002, p. 19)

In the English language as it is known that there are twenty-four consonants and these consonants are divided according to the voicing, place of articulation and the manner of articulation.

Voicing:

The term voicing is typically related to the state of the vocal cords that are situated in the larynx and which can be either wide apart as in the normal breathing and in the production of the voiceless consonants like /p/, /t/, /s/, /f/, or they can be brought together that is, the edges of the vocal cords are touching each other; so the air is forced to pass through a narrow passage creating vibration; in other words, producing voiced consonants like /b/, /d/, /z/, /v/.

- **Voiced consonants (lenis)** – the vocal cords are open.
- **Voiceless consonants (fortis)** – the vocal cords are closer together; the flow of air causes vibration.

Place of Articulation:

- **Bilabial consonants** – made with the lips.
- **Alveolar consonants** - made with the tip of the tongue and the alveolar ridge.
- **Post-alveolar consonants** - made with the tip of the tongue and the post-
- **Alveolar ridge area. Dental consonants** – made with the tip of the tongue and the top teeth.
- **Labiodental consonants** – made with the bottom lip and the top teeth
- **Palatal consonants** – made with the tongue and the palate.
- **Velar consonants** – made with the back of the tongue and the velum.
- **Glottal consonants** – made with the glottis
Manner of Articulation:

- **Plosives** – articulators form, for a moment, a total stricture.
- **Fricatives** – two articulators form a partial stricture, causing friction.
- **Affricatives** – they start as plosives and end as fricatives.
- **Nasals** – the velum must be lowered to enable the air to pass through the nose.
- **Lateral** – the part of the tongue forms a complete closure against the alveolar ridge (but along the sides – latum).
- **Approximants** – the articulators approach each other but do not get sufficiently close to each other to produce a complete consonant (Musk, 2010)

The following is a diagram which gives an overview of the total consonants of English for standard British English (Musk, 2010)

Figure 3. *The Consonants of RP* (Musk, 2010)

**NB:** -V = voiceless consonants

+V = voiced consonants
1.2.4 Connected Speech

Although some of the English language learners might feel like they are fully capable of understanding the written form of English, yet the majority of them struggle with the spoken aspect of it. When speaking, native speakers (NS) do not usually account for whether their speech is intelligible or not, it rather flows naturally and fluently, and it is full of rhythm. Native speakers usually do not pronounce all sounds and every word of the sentence separately they tend to link the words together. It is also possible for native speakers not to pronounce some phonemes, or they even change some phoneme for a different one. According to Clarey & Dixson (1963), this way of pronouncing “…results from a simple law of economy, whereby the organs of speech, instead of taking a new position for each sound, tend to draw sounds together with the purpose of saving time and energy.” This phenomenon is called connected speech. It is characterized as “naturally occurring talk” or “real” spoken English (Brown & Hilferty, 1989). Hence, EFL/ESL learners should be aware of this phenomenon, and attempt to understand it, and why not to use it if possible.

Connected speech may be defined as a continuous stream of sounds, without clear-cut borderlines between each word (Steele, 2005). In the past, these changes were associated with “fast”, ” informal”, “relaxed.” or “casual” speech (Hill & Beebe, 1980; Weinstein, 2001; Rogerson, 2006) and even lazy or substandard speech (Brown, 2012). Now, researchers claim it is a natural part of speech as it occurs on all levels of formality and rates (Kaisse, 1985). In native speakers’ talk, English words typically “run together.” They aren’t pronounced in an isolated fashion within the stream of speech to ease the transition from one sentence to another and smooth the conversation as well as economize the movement. As a result of this, “certain words are lost, and certain phonemes linked together as we attempt to get our message across (Steele, 2005).
Scholars and researchers have different terms and even different classifications of aspects of connected speech. Some of them include only the processes of assimilation, linking, elision and contractions (Celce-Murcia et al., 2011), others also add accentuation, weak forms, rhythm and intonation (Cruttenden, 2014). At the moment, there is not a universally accepted categorization of aspects of connected speech. Connected speech is a term used for words that combine to form complex constructions. The speed and rhythm of speech can cause some segments to adopt a weaker articulation, some to drop out, some to be inserted and some to change their character all together. The most notable feature of connected speech in English is that it is subdivided into tone units where only few words are stressed causing a number of interesting consequences concerning the rhythmic organization of English.

1.2.4.1 Aspects of Connected Speech

1.2.4.1.1 Assimilation

Assimilation is a process whereby one consonant sound influences its neighboring consonant sound (within one word as well as across word boundaries). Kelly (2001) said that “This term describes how sounds modify each other when they meet, usually across word boundaries” (p. 109). In other words, assimilation is when the adjacent phonemes influence each other so that they become more similar and is easier to pronounce them (Roberts, 2012), leading to various modifications. There are three basic types of assimilation:

a. Progressive assimilation is when the previous sound affects the form of the following sound since the preceding sound is too dominant. This assimilation is true in the cases where there is either a bilabial or velar plosive followed by a syllabic /ŋ/ as in “reckon”. So /rek.n/ becomes /rek.ŋ/ (Handke, 2008).
b. Regressive assimilation is when the previous sound adopts certain phonetic characteristics of the following sound. That is to say, regressive assimilation is a kind of assimilation where a word final consonant changes – assimilates to the first consonant of a following word and these consonants become similar in a way. This can be seen for example in the phrase “ten coins” where /ten.k nz/ becomes /teŋ.k nz/. (Handke, 2008).

c. Coalescent assimilation is when both neighboring sounds merge to create a new sound (Celce-Murcia et al., 2010; Rogerson-Revell, 2011). These are the two cases of coalescent assimilation according to Kelly (2001):

1. /t/ and /j/ combine to form /t/: You went to France last year, didn’t you? /d dnt /
2. /d/ and /j/ combine to form /d/: would you like a cup of tea? /w d /

Examples of common types of assimilation are shown in the following table:

Table 2. Common Types of Assimilation (Celce-Murcia et al., 2010, p. 167-171; Rogerson-Revell, 2011, p. 162-165)

<table>
<thead>
<tr>
<th>Direction of change</th>
<th>Modification type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Progressive</td>
<td>manner and place of articulation</td>
<td>read these /ri:d di:z/ Under the influence of the preceding alveolar plosive /d/, dental fricative /ð/ changes to alveolar plosive /d/.</td>
</tr>
<tr>
<td>Progressive</td>
<td>Voicing</td>
<td>cats /kæts/ dogs /dogz/ The pronunciation of the ending –s (plural nouns, third person singular verbs) depends on the voicing of the preceding sound. Once the sound is voiced, it is pronounced as /z/. If it is voiceless, it is pronounced as /s/. The same rule applies to the past-tense –d ending.</td>
</tr>
<tr>
<td>Regressive</td>
<td>Place of Articulation</td>
<td>good boy /g b b / Under the influence of the following bilabial plosive /b/, alveolar plosive /d/ changes to bilabial plosive /b/, in public / m p bl k/ Under the influence of the following bilabial plosive /p/, alveolar nasal /n/ changes to bilabial nasal /m/.</td>
</tr>
</tbody>
</table>
Kelly (2001) and Rogerson-Revell (2011) both prefer recognition over production regarding assimilation teaching. They presumed that although knowing this aspect of connected speech known as assimilation could be of a lot of help to those who wish to obtain a native-like or near like accent it could also be the main cause of bad pronunciation when spoken slowly by non-native or fluent speakers (Kelly, 2001; Rogerson-Revell, 2011).

1.2.4.2 Elision and contractions

A. Elision

Elision is typically related to fluent speech. It is not necessary for learners of the English language to learn all the rules of elision, but knowing where these forms of reduction appear in native’s speech could be beneficial for them if they wish to comprehend and communicate with native speakers. In other words, if learners are aware of these rules, they will be better equipped to understand fluent native speech.

When words are produced in isolation, all the sounds are pronounced. However, if the words are parts of a stream of speech, speakers talk fluently and rather fast, certain phonemes may be omitted completely. This aspect of connected speech is called elision (Cruttenden, 2014). Some basic rules for elision, as Kelly (2002) lists them, are:

- /t/ and /d/ disappear in a consonant cluster:
  - “next day” /t/ elided between /ks/ and /d/
  - “reached Paris” /t/ elided between /t/ and /p/
  - “stopped for lunch” /t/ elided between /p/ and /f/
  - “carved statue” /d/ elided between /v/ and /st/
• Complex consonant clusters are simplified

“She acts.” [ækts] can be simplified to [æks]

George the Sixth”s throne”[s ksθ əro n] can be simplified to [s ksθ əro n]

• / / can disappear in unstressed syllables:

“police” [p li:s] → [pli:s]

“perhaps” [p r hæps] → [prhæps]

• /v/ can disappear in”of” before consonants:

“waste of time”[we st v ta m] → [we st ta m]

“lots of them” [lɑts v (ð) m]→ [lats (ð) m]

Table 3. Typical Situations where Elision Occurs (Celce-Murcia et al., 2010, p. 172-173; Rogerson-Revell, 2011, p. 166-169)

<table>
<thead>
<tr>
<th>Situation</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loss of medial consonant, typically /t/ or /d/, in clusters of three consonants</td>
<td>acts /æk(t)s/ He looked back./hi l k(t) bæk/</td>
</tr>
<tr>
<td>Loss of weak vowels in unstressed syllables</td>
<td>potato /p( )’te t /</td>
</tr>
<tr>
<td>Loss of initial /h/ in weak forms of pronouns</td>
<td>Leave him alone. /(h) m/</td>
</tr>
<tr>
<td>Loss of final /v/ or /f/ in of before consonants</td>
<td>waste of time! /we st (f) ta m/</td>
</tr>
</tbody>
</table>

b. Contraction

Elision may even be indicated in the spelling system via contractions of auxiliaries and modal verbs (e.g. I’ve broken my leg.). Contracted forms help suppressing less important information and thus contribute to making the main message more prominent. Conversely, contractions of negative auxiliaries are stressed and used to accentuate negation (e.g. I ‘won’t ‘do it.) (Rogerson-Revell, 2011). In the English language, some grammatical words tend to combine to the extent they seem as one word or one syllable.
These forms become almost agreed upon in written language. Common examples of contractions are (Kelly, 2001):

I’m, you’re, he’s, she’s, we’re…
You aren’t, you aren’t, can’t, won’t…
Would’ve, could’ve, would’nt, could’nt…

Being knowledgeable about elision proves to be essential for learners since it helps them understand native speaker’s speech (NSs). Using elision productively is beneficial with regard to fluency although it is not necessary for intelligibility. Contractions are as important as weak forms in communication with NSs because they are both very frequent processes in fluent speech. The lack of contractions in speech may confuse native listeners (Rogerson-Revell, 2011)

1.2.4.2.3 Linking

Fluent English may be challenging for Non-Native Speakers since it does not pronounce individual words separately. “One word is not separated from another by pausing or hesitating; the end of one word flows straight on the beginning of the next” (O’Connor, 1980, p. 100 – 101). On the contrary, the sounds placed at word boundaries often merge together in order to ease the shift from one word to another. This process is termed linking and is achieved for example through resyllabification (pseudo-resyllabification) or the insertion of a new sound (Kelly, 2001; Rogerson-Revell, 2011). The most frequent environments in which linking appear are described in table below:

Table 4. Typical Situations in which Linking occurs (Celce-Murcia et al., 2010, p. 165-167; Rogerson Revell, 2011, p. 169-171)

<table>
<thead>
<tr>
<th>Situation</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Consonant-to-vowel linking (resyllabification)</strong></td>
<td>Find_out fa_n_da t/</td>
</tr>
<tr>
<td></td>
<td>wept_over/wep t v/</td>
</tr>
<tr>
<td>Vowel-to-vowel linking</td>
<td>she is / i: z/</td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>linking /j/</strong></td>
<td>high up /ha p/</td>
</tr>
<tr>
<td>When a word finishes with /i:/ or a diphthong ending in / / and the following initial sound is a vowel, speakers tend to pronounce /j/ to link the words.</td>
<td>who are /hu: α:/</td>
</tr>
<tr>
<td><strong>linking /w/</strong></td>
<td>how often /ha ft n/</td>
</tr>
<tr>
<td>When a word finishes with /u:/ or a diphthong ending in / / and the following initial sound is a vowel, speakers tend to pronounce /w/ to link the words</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>sh e i s /i:/</th>
<th>hig h u p /h a p/</th>
</tr>
</thead>
<tbody>
<tr>
<td>h i g h u p /h a p/</td>
<td>wh o a re /h u: ɑː/</td>
</tr>
<tr>
<td>h o w o ft en /h a f t n/</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>intrusive /r/</th>
<th>here is /h r z/</th>
</tr>
</thead>
<tbody>
<tr>
<td>/r/ may be pronounced even though it is not represented in the spelling of the word. The so called intrusive /r/ mostly occurs in two cases: a) when a word finishes with a schwa / / and is followed by an initial vowel sound, or b) when a word ends in a vowel sound and at the same time is followed by the word and.</td>
<td>four eggs /f:regz</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>geminate consonants</th>
<th>media ev ent /mi:d ri:vent/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provided two identical consonant sounds meet at a word boundary, NSs do not pronounce them twice, but instead they pronounce one lengthened sound</td>
<td>law and order /l :r n :d /</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>plosive-plosive or plosive-affricate linking (inaudible release)</th>
<th>stop p us h in g /st p: nj/</th>
</tr>
</thead>
<tbody>
<tr>
<td>If a plosive or an affricate ensues another plosive, the first plosive is not released.</td>
<td>big gap /b g:æp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>pet cat /pet°kæt/</th>
<th>good j ury /g d'd ri/</th>
</tr>
</thead>
</table>

The North American English is known to be a rhotic accent where people tend to pronounce the historical rhotic consonant /r/ which means that when the letter /r/ appears in the written word after a vowel (as in car or carve), the /r/ phoneme is used in the pronunciation of the word (/ka:ɾ/ and /ka:ɾv/). Examples are most dialects of American English, Irish English and certain British regional accents (Kelly, 2001). Other accents are non-rhotic, and do not pronounce the /r/, so they pronounce /ka:/ and /ka:v/. However, RP (Received pronunciation) on the other hand, is considered to be a non-rhotic, that is, the /r/ sound is never pronounced in the word-final position as in the word ‘car’-/ca:/; However
when the final /r/ is followed by a vowel, then it is explicitly pronounced as in this phrase ‘car owner’ /ca:r n/. This is the so called linking /r/. (Jones, 2003)

Another aspect of the British English is the intrusive /r/. The British people tend to add or to insert a /r/ sound between two vowels at word boundaries where it does not actually exist in order to link words. For example:

- China and Japan /t a n r n d pæn/
- Law and order /l : r n :d /
- pizza and chips [pिːts r nd t ps]
- I saw a movie [a s r mu:vi:] 

It is worth noting that the intrusive /r/ does not occur after close vowels / i: /, /u:/ and closing diphthongs /e /a / / / / /a / (Jones, 2003).

The views on teaching linking are very close to the ones about elision. “The simple awareness of their existence can help enormously in enabling students to better understand the language they hear” (Kelly 2002, p.113). So the simple fact of being aware of their existence in the Native speakers speech and the ability to hear this subtle sounds and pick them up along with time it enables non native speakers to embed them in their own talk and finally be able to adopt them in their every day speech to become a better speakers of English. Linking facilitates the discrimination of individual words. At the same time, the ability to link the words increases learners’ fluency (Rogerson-Revell, 2011).

1.2.4.2.4 Weak forms

Native speakers’ speech content words, are words that convey the most important idea in the sentence and tend to be stressed (which include the four basic categories, nouns, verbs, adjectives and adverbs – including adverbial particles like up), while function words are needed in order to make our speech hold together (including prepositions, pronouns, auxiliaries, conjunctions which are generally unstressed. Also, some minor categories can
be compared to one of these two groups: demonstrative and interrogative pronouns, e.g., *this*, *that* and *what*, *where* respectively, are stressed like content words), function words can be even reduced.

There are approximately 50 English function words that may be pronounced in two different forms, strong or weak, depending on the context in which they occur. This is because English is a stressed-timed language that is to say when we speak naturally; words are part of phrases and longer sentences. What we hear is a sequence of syllables in time, like notes in music. The time relationship makes up the rhythm of the language. Syllables also make patterns that help us to figure where words begin and end and which words are more important than others and when trying to make the intervals between stressed syllables equal, to give the phrase rhythm, we tend to swallow non-essential words (Steele, 2005).

**Strong forms:** function words that include a strong vowel and which are pronounced on the full form (no sound is omitted) are said to be on their strong form like ‘had’/hæd/, ‘a’ / e /, ‘of’ / v /. Function words that occur in strong form can be as content words stressed or unstressed

**Weak forms:** refer to function words that contain a weak sound, or that have been reduced (one or more sounds are omitted) like ‘had’/d/, ‘a’ / /, ‘of’ / v/. These weak forms are always unstressed, not in that some of them can have more than one weak form.

If these words are accented, their strong form is used, with full vowels pronounced. This happens mostly when:

**a)** Speakers emphasize the words in order to convey a distinct meaning (I can win.); “You must give me more money”.

**b)** Speakers signal a contrast (I saw him, not her.); “The letter is from him, not to him”.

---

40
c) The words are in final positions in a sentence (Peter’s taller than Paul is.); “Here’s where it came from”

d) The words are cited or “quoted” (The preposition “for” is often used with the present perfect.), “You shouldn’t put “and” at the end of a sentence”

e) The words are spoken alone, out of context (Celce-Murcia et al., 2010; Rogerson-Revell, 2011).

However, function words do not usually carry the main information and consequently, due to English rhythm and stress, have to be used in their weak forms, unaccented. Their vowels are reduced in length and quality, “The unaccented weak forms [...] show reductions in the length of sound, obscuration of vowels towards /, , /, and the elision of vowels and consonants” (Gimson 1994, p.228). The most frequently cited examples of these words that have both weak and strong realizations are outlined in the following tables as defined by Kelly (2002).

Table 5. Weak and strong forms (Kelly, 2002).

<table>
<thead>
<tr>
<th>Words</th>
<th>Strong form</th>
<th>Weak form</th>
</tr>
</thead>
<tbody>
<tr>
<td>You</td>
<td>[ju:]</td>
<td>[j ],[ju]</td>
</tr>
<tr>
<td>Your</td>
<td>[j :], [j ] [hi:]</td>
<td>[j ], [j r]</td>
</tr>
<tr>
<td>He</td>
<td>[hi:]</td>
<td>[h ], [ ]</td>
</tr>
<tr>
<td>His</td>
<td>[h z]</td>
<td>[ z]</td>
</tr>
<tr>
<td>She</td>
<td>[ i:]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Her</td>
<td>[h :r] [ s]</td>
<td>[ (r)], [h (r)] [ s]</td>
</tr>
<tr>
<td>Us</td>
<td>[ s]</td>
<td>[ s]</td>
</tr>
<tr>
<td>Them</td>
<td>[ð m]</td>
<td>[ð m],[ m]</td>
</tr>
</tbody>
</table>

Prepositions

<table>
<thead>
<tr>
<th>Word</th>
<th>Strong form</th>
<th>Weak form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Of</td>
<td>[ v]</td>
<td>[ v],[v]</td>
</tr>
<tr>
<td>To</td>
<td>[tu:]</td>
<td>[t ]</td>
</tr>
<tr>
<td>At</td>
<td>[æt]</td>
<td>[ t]</td>
</tr>
<tr>
<td>From</td>
<td>[fr m]</td>
<td>[fr m]</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>For</td>
<td>[f :]</td>
<td>[f (r)]</td>
</tr>
</tbody>
</table>

**Articles**

<table>
<thead>
<tr>
<th>Word</th>
<th>Strong form</th>
<th>Weak form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>[e ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>An</td>
<td>[æn]</td>
<td>[ n]</td>
</tr>
<tr>
<td>The</td>
<td>[ði: ]</td>
<td>[ð ]</td>
</tr>
</tbody>
</table>

**Auxiliary verbs**

<table>
<thead>
<tr>
<th>Words</th>
<th>Strong form</th>
<th>Weak form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do</td>
<td>[du:]</td>
<td>[d ]</td>
</tr>
<tr>
<td>Does</td>
<td>[d z]</td>
<td>[d z]</td>
</tr>
<tr>
<td>Can</td>
<td>[kæn]</td>
<td>[k n]</td>
</tr>
<tr>
<td>Could</td>
<td>[k d]</td>
<td>[k d]</td>
</tr>
<tr>
<td>Am</td>
<td>[æm]</td>
<td>[ m]</td>
</tr>
<tr>
<td>Is</td>
<td>[ z]</td>
<td>[ z]</td>
</tr>
<tr>
<td>Are</td>
<td>[a:(r)]</td>
<td>[ r],[ ]</td>
</tr>
<tr>
<td>Was</td>
<td>[w z]</td>
<td>[w z]</td>
</tr>
<tr>
<td>Were</td>
<td>[w :r)]</td>
<td>[w (r)]</td>
</tr>
<tr>
<td>Have</td>
<td>[hæv]</td>
<td>[h v],[ v], [v]</td>
</tr>
<tr>
<td>Has</td>
<td>[hæz]</td>
<td>[ z],[ z] [h d]</td>
</tr>
<tr>
<td>Had</td>
<td>[hæd]</td>
<td>[h d]</td>
</tr>
<tr>
<td>Would</td>
<td>[w d]</td>
<td>[w d]</td>
</tr>
<tr>
<td>Should</td>
<td>[ d]</td>
<td>[ d]</td>
</tr>
</tbody>
</table>

**Conjunctions**

<table>
<thead>
<tr>
<th>Word</th>
<th>Strong forms</th>
<th>Weak forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>And</td>
<td>[ænd]</td>
<td>[ nd],[ n]</td>
</tr>
<tr>
<td>But</td>
<td>[b t]</td>
<td>[b t]</td>
</tr>
<tr>
<td>Than</td>
<td>[ðæn]</td>
<td>[ð n]</td>
</tr>
</tbody>
</table>
**Indefinite adjectives**

<table>
<thead>
<tr>
<th>Word</th>
<th>Strong forms</th>
<th>Weak forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Any</td>
<td>[eni]</td>
<td>[ni]</td>
</tr>
<tr>
<td>Some</td>
<td>[sm]</td>
<td>[sm]</td>
</tr>
<tr>
<td>Such</td>
<td>[st]</td>
<td>[st]</td>
</tr>
</tbody>
</table>

Cruttenden (2014) notes that, the choice of whether weak forms should be taught or not depends largely on the learners’ aims for learning them, another thing he stressed the importance of using weak forms while communicating if they aspire for a native like pronunciation. He even suggests that weak forms are significantly more frequent; the same way as Kelly (2002) he argued that," Students should be given the opportunity to practice both strong and weak forms and receive feedback on their production from a teacher in order to be able to produce the mix of strong and weak forms correctly, if they should wish” (p. 75).

Although speech containing only strong forms may still (with effort) be intelligible, it sounds very unnatural, ineffective and choppy and could discourage Native Speakers (NNs) from communication (Jenkins, 2002). In addition, learners must be fully aware of weak forms to increase their ability in understanding natives’ speech and eventually it helps the learners to start adopting them in their own speech. Steele (2005) suggested that “Learners must come to not only recognize and cope with the weak forms they hear, but also to use them themselves when speaking English. If they do not their language will sound unnatural and over formalized, with too many stressed forms making it difficult for the listener to identify the points of focus” (Steele, 2005)
1.2.5 Suprasegmentals

1.2.5.1 Rhythm

The English language is regarded as a very rhythmical language. Rhythm is the musicality of English, the ups and downs and the connected speech in the linking of words which together change how we say sentences. So, speaking with correct rhythm, musicality is essential for non-native speakers in order to be understood. “Every language has its own natural rhythm, some patterned way of modulating the pulse of the airstream that comes from the diaphragm. In English, the rhythm of speech derives from the marked contrast between strong and weak syllables” (Halliday 2013, p.13).

Conventionally, English was considered to be a stress-timed language where stresses appear rather regularly and the duration of an utterance is derived from the number of stresses. However, as Roach (2005) suggested, “this regularity of occurrence is only relative” (p.120). “The speaker starts with a simple sentence and starts adding syllables to each line, but the time it takes to say an utterance remains the same” (Kelly 2002, p.71). In other words, speakers have roughly the same time to say the unstressed syllables, irrespective of their number, in between two stressed syllables. Below is an example of stress-timing as described by Kelly (2002):

```
they LIVE  in a NICE OLD HOUSE
they LIVE  in a LOVeLy OLD HOUSE
they’ve been LIVing in a deLIGHTful OLD HOUSE
they’ve been LIVing in a deLIGHTful OLD COTTage
they’ve been LIVing in a deLIGHTful vicTORian COTTage
```

Celce-Murcia et al. (2010) stated that “learners from syllable-timed language backgrounds tend to stress syllables in English more equally, without giving sufficient stress to the main words and without sufficiently reducing unstressed syllables” (p. 210).
Since Arabic and English have been classified as ‘stress-timed’, and stress plays a crucial role in the phonological system of both languages. EFL teachers should pay special attention to the issue of rhythm.

1.2.5.2 Stress

Stress is one of the so-called suprasegmental features. Suprasegmentals are aspects of speech beyond the level of the individual sound; the main components of suprasegmentals are stress, sentence stress, along intonation.

According to Trask (1996) stress is a certain type of prominence, which in some languages, is present upon certain syllables. Native speakers and phoneticians usually find it easy to determine which syllables bear stress, and even to distinguish varying degrees of stress, but the phonetic characterization of stress is exceedingly difficult: Stress is variously associated with greater loudness, higher pitch and greater duration, any of which may be most important in a given case, and sometimes also with vowel quality (p. 336). Small (2005) also stated that: “a stressed syllable in a word is generally spoken with more articulatory force, resulting in a syllable that is louder, longer in duration, and higher in pitch than unstressed syllable.” (p. 180).

1.2.5.2.1 Word Stress

The placement of stress on English words is extremely complex. A great deal of students finds it the hardest to learn in English as it requires the learners not only to know the rules of where stress is generally put on words but to have a good pronunciation as well which helps in allocating stress. While it is not possible to predict in all English words, there many others which follow general principles of rules. Stress rules are based on three kinds of information: syntactic, morphological and phonological information (Kreidler 1989).
Practically, the place of stress in a particular word depends in part on the nature of the last two syllables, and occasionally on the nature of an earlier syllable. We need to consider whether a syllable has a free vowel (long vowel or diphthong) and the number of consonant which close the syllable, that is, whether it is steerable (free vowel or short vowel followed by two consonant) or not. Kenworthy (1987) indicated that, “when an English word has more than one syllable (a “polysyllabic” word) one of these is made to stand out more than the other(s). This done by saying that syllable slightly louder, holding the vowel a little longer, and pronouncing the consonant very clearly. These features combine to give prominence or stress” (p. 10).

1.2.5.2.2 Sentence Stress

In the English language, stress is not just the property of single words; sentences also receive a typical stress. It controls and influences word stress within a sentence. Where the stress should be placed in a sentence largely depends on the meaning that the speaker wishes to convey. This may be demonstrated by comparing Cruttenden’s example; responses to the question “What was the weather like?” may express different messages based solely on the stress pattern. The response “It rained every day!” indicates that the speaker emphasizes the rain whereas by the answer “It rained every day!” the speaker points out the fact that the rain was continuous (Cruttenden 2014, p. 270).

Gimson (1994) suggested that “The manner in which sentences are given stress is similar to the way found in polysyllabic words” (p.225). In other words, “Accentuation in connected speech differs, however, from the usual case of a polysyllable in that the situation of the accent in connected speech is determined largely by the meaning which the utterance is intended to convey” (Gimson 1994, p.225). All the English words can be divided into two categories – content (lexical) and grammar (function) words. “Lexical words are typically main verbs, adverbs, nouns, adjectives, demonstrative pronouns, etc.
Other categories such as auxiliary verbs, conjunctions, prepositions, pronouns, relative pronouns and articles (lexical words), are more likely to be unaccented” (Gimson 1994, p.225) plus, content words are given emphasis, which means they are pronounced more loudly, longer or with higher pitch; whereas functional words like pronouns, articles, conjunctions and preposition are usually not stressed and they are either reduced to their weak forms or they simply become quieter, shorter or without any change in pitch. This means that each content word in a sentence has the possibility to be stressed according to the speaker’s intent, though in the usual manner, stress would be placed at the end (Small, 2005).

1.2.5.3 Intonation

Another suprasegmental aspect of connected speech that is related to stress is intonation. Speaking and understanding English doesn’t just come from using correct grammar and vocabulary. Native English speakers convey meaning in their sentences with pitch; which is the ups and downs and the musical notes of their sentences. Kreidler (2004) provided a detailed and comprehensive definition of intonation “Intonation is part of language system. We produce melodies by changing the frequency of the vocal cords, mostly at the accented syllable. We recognize falling and rising tunes of different length-long fall and short fall, long rise –and short rise and a combination of these tunes” ( p.163). Intonation gives us clues about the attitudes of the speaker and when listening to them we get a clear message about their attitude from the way things are being said; Intonation also helps people to interact with their listeners and to express their feelings, as for example, as whether someone is interested, bored, uncertain, happy, sad or angry (Kelly, 2002).

Intonation is generally thought of as “the melody of speech” as Kenworthy (1987) stated that “speech is also like music in that it uses changes in pitch; speakers can change the pitch of their voice as they speak, making it higher or lower in pitch at will” (p. 11),
which leads us to believe that pitch is the most important part in making intonation; in fact, pitch is changing the fundamental frequency of the vibration in the vocal cords’, from ‘low’ (slow vibration) to ‘high’ (rapid vibration) (Kreidler, 2004).

**Falling and Rising Patterns of Intonation** (Cruttenden, 1986 cited in Rogers, 2000):

**Falling Intonation**

1. **Neutral Statement:** *My parents won’t arrive until Monday.*

2. **Wh-Questions** *Where are you going now?*

3. **Command:** *Be nice to teach others!*

**Rising Intonation**

1. **Tentative statement:** *She’s leaving today.*

2. **Yes-no questions:** *Did your dog bite your leg?*

3. **Request** *Would you please accompany us?*

**Conclusion**

English language is often perceived by non-native speakers as the hardest language out there to learn. While there are too many rules on how to pronounce words, there are as well acceptations where these rules don’t apply. However, getting hold of those particularly tricky rules could be the first step to become a better speaker of English as well as helps in understanding native speakers’ speech. Learners might find different parts of the phonology of English complicated if not almost impossible to comprehend. Nonetheless, these complications that characterize pronunciation learning should not be getting in the way of anyone who really wants to learn and better themselves and by overcoming them they will feel much more confident and self-assured about their English.

Brown (2006) argued that, “producing ‘connected speech’ can be beneficial in many ways because it enables speakers not only improve his or her intelligibility by developing overall
speech rhythm, but also brings psychological relief and confident as it causes speech to sound more natural” (Brown, 2006).

The previous section dealt with an overall look on English phonetics and phonology. Beginning with the production of speech (vowels and consonants). Then moved on to discuss the English suprasegmentals which is comprised of connected speech aspects (assimilation, elision, linking, weak forms) as well as rhythm, stress, and intonation.
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Introduction

The experiment investigates the effect of using movies/videos in foreign language classrooms within the context of using some aspects of connected speech. Hence, it aims at exploring whether instruction and training given for that purpose could have any effect on students’ assimilation of these aspects. Expectedly, learners would better understand the authentic English speech when watching movies or in any other authentic setting. This chapter presents the methodology of the study, starting with the procedure that explains the details of the experiment. The chapter will also include a thorough description of not only the method, but the choice of the sampling and the creation of the cloze test in both phases the pretest and posttest. Last but not least, a brief description of the instruction and the activities that students did during the period of treatment and the researcher’s reflection on them would also be dealt with. Finally, the chapter would deal with the analysis and the discussion of the results.

With regard to the available literature presented in the theoretical part of this thesis, the hypothesis has been stated as follows:

1- Instruction and training in selected aspects of connected speech by the use of short videos or movies in the classroom will enable students to be familiar with the language as used by native speakers as well as it enables them to assimilate the connected speech aspects as spoken by the natives.

2.1 Methodology and Procedure

To confirm or reject the hypothesis, it has been decided to adopt the method that consisted of training a group of third 3rd year university students during 4 weeks. The training period consisted of making students watch and listen to some video clips (movies) instructing them to focus on the characters’ discourse. The focal point was to identify a number of connected aspects which are: weak forms, linking, assimilation, and elision.
During the period of treatment student were subject to a set of activities that were adopted from a book entitled *Sound Advice, a Basis for Listening* written by Stacy A. Hagen and some passages of a movie selected on purpose.

Moreover, a cloze test was designed to measure students’ improvement before and after the exposure to the treatment (the activities have been done about the four aspects). It was administered to both experimental and control group. The later did not receive a training of any kind in the study’s issue. A quasi experimental, therefore, has been designed for this purpose so as the efficacy of the training could be assessed accurately.

### 2.1.2 Population and Sampling

The target population of the experiment is third year students majoring in English who belong to the department of English, university of Larbi Ben M’hidi, Oum El Bouguhi. The sample has been selected on the basis that these 3rd students have already gone through a programme by means of which they studied these aspects of connected speech in their second year. We assume that they not only are able to watch easily the video materials, but to identify these connected speech aspects as well.

It is important noting that the experiment involved two groups of students of the same level and a similar study background. One group is the experimental and the other is the control group. While the experimental group underwent the experiment with all its requirement and phases, the control group did not receive any sort of training. The two groups, have been, of course, randomly selected among the five existing ones in the department.

The training as well as the instruction of the experimental group happened during the oral session classes. The training and the practice of the experiment lasted thirty minutes (30) each session during 4 weeks. To make sure the experiment and the learners in
a comfortable conditions, appropriate materials has been made available (movie clips-Screen-Loud speakers, etc) for the needs of comfort and ease.

2.1.3 The Creation and the Arrangement of the Cloze Test

When selecting an appropriate excerpt, two main criteria have to be observed. First and most importantly, it must contain a sufficient number of instances of aspects of connected speech. Second, since participants are to watch a set of clips taken from a single movie first, it was necessary that these clips must together present a complete and meaningful story. For the purpose of the pretest, the beginning four minutes of the movie were selected because the first shot of the film works like a hook, once students’ curiosity and interest are hooked, it will inspire them to watch the remaining parts of the clips to find out what the film is about. Besides, a unique beginning will stick with them long after they have finished watching the film and for that reason the same clip was selected to be shown in the last session of the treatment as a posttest. The short clip consists of a British movie entitled “About a boy”. The film is an adaptation of the 1998 novel of the same name by Nick Hornby. It was first shown in 2002. The synopsis of the movie clip is as follow: In the present situation, Will spends an afternoon alone in his flat. Later on that day he visits John and Christine, two friends of him, who had conceived few weeks ago a new born called Imogen, they asked Will to be the baby’s Godfather; but Will does not really like children and that’s why he did not accept. The scene contains serious topic, but occasionally the characters would through a funny line in the middle of the dialogue also portrays a plenty of visual contexts which are not too hard to understand. However, the main character, Will, when he sometimes speaks, he goes really fast and tends to swallow most of words. Therefore, his speech contains a lot of aspects of connected speech, so it may be challenging to understand the details, such as individual words or sentences.
As for how the **Pretest** (Appendix 1) was conducted. Firstly, an introduction has been done by the researcher to emphasize the importance of acquiring a good accent and achieve a mastery of English pronunciation. As matter of fact, these aspects go through a careful listening and a concentration on the characters’ pronunciation of those connected speech aspects. In addition, students are required to follow the researcher’s instruction so that the experiment’s phases go steadily and by the end having the expected results. The sequences of the movie are orally explained by the researcher so as learners watch the movie they should not only concentrate on the content, but also concentrate on pronunciation and get familiar with the character’s voice and accents. After that, a worksheet with twelve sentences selected from the movie excerpt has been distributed to the learners. The activity consists of making the participants watch the movie, and simultaneously fill in the worksheet with the missing parts. The later are all elements of connected speech as spoken/ pronounced by the characters in the movie. The clip is played three times so as to give the participants sufficient time to watch and fill in the missing parts. &The selected sentences would not be consecutive so as learners would not rely on the context to do the task required.

Fundamentally, the **Post-test** (Appendix 12) was similar to the pre-test as it was necessary to see if there is any improvement after the exposure to the treatment (instructions in aspects of connected speech). The items in the cloze test were kept the same as in the pretest and so was the instruction of how it was conducted. First students watched the whole clip once again to get the grip of it and then worksheets were distributed along with a short description of the clip. Finally, they were given a chance to watch the clip three times and fill in the gaps.

To go further in details of how these particular sentences were chosen and extracted from the clip, a careful analysis was done to select sentences that feature considerable
number of examples of the aspects of connected speech that were examined. In every sentence, five to nine words were removed; these missing words resemble one of the aspects of connected speech. In total, the sentences contained 57 examples of aspects of connected speech. As shown in the Table 1 below and from the analysis provided in (Appendix 2)

Table 6. Aspects of connected speech observed in the cloze test

<table>
<thead>
<tr>
<th>Aspect of connected speech</th>
<th>Num. of occurrence times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weak forms</td>
<td>22</td>
</tr>
<tr>
<td>Pronouns</td>
<td>8</td>
</tr>
<tr>
<td>Auxiliary verbs</td>
<td>5</td>
</tr>
<tr>
<td>Prepositions</td>
<td>6</td>
</tr>
<tr>
<td>Articles</td>
<td>2</td>
</tr>
<tr>
<td>Indefinite adjectives</td>
<td>1</td>
</tr>
<tr>
<td>Linking</td>
<td>20</td>
</tr>
<tr>
<td>Consonant-to-vowel linking</td>
<td>17</td>
</tr>
<tr>
<td>Vowel-to-vowel linking</td>
<td>1</td>
</tr>
<tr>
<td>Geminate consonants</td>
<td>2</td>
</tr>
<tr>
<td>Elision and contractions</td>
<td>11</td>
</tr>
<tr>
<td>Elision</td>
<td>5</td>
</tr>
<tr>
<td>Contractions</td>
<td>6</td>
</tr>
<tr>
<td>Assimilation</td>
<td>4</td>
</tr>
<tr>
<td>Progressive and regressive assimilation</td>
<td>1</td>
</tr>
<tr>
<td>Coalescent assimilation</td>
<td>3</td>
</tr>
<tr>
<td>In total</td>
<td>57</td>
</tr>
</tbody>
</table>

The movie clips were extracted from the film using the movie maker programme and saved into a flash drive so that they can be later on plagued into the TV for a better
viewing and listening conditions. For the sentences of the colze test a beep sound was inserted to indicate the beginning and the end of the excerpt which contain, the sentences they are supposed to fill in, to ensure that the students focused much more on the given task.

2.1.4 Instruction and Listening Practice in Aspects of Connected Speech

Since the instruction and practice that students underwent during the treatment period were intended for raising students’ awareness about the pronunciation of the selected aspects of connected speech and subsequently by the end of the treatment, students were expected to be able to pick them up while watching authentic videos/movies and also to assimilate them. Clips from the movie were used as the main source of input from which the majority of tasks in the worksheets were drawn. First and foremost, it was necessary to look for an appropriate movie to work with and suitable clips that were relevant to the lessons and students’ needs. This process of clip selection and designing activities took place before the instruction as it was important to make sure that they cover all the aspects that concern the aim of the study. The course consisted of 30 minutes long lessons taught over a course, of a 4-week period from March to April 2018. The first one took place in March (Pretest), and the other clips have been introduced in April so as insure that there is a good deal of time between the first session (Pretest) and the last session where the posttest has been undertaken. The following table represents an explanation of the details of the lessons.
<table>
<thead>
<tr>
<th>Sessions</th>
<th>Connected speech aspects</th>
<th>Duration</th>
<th>Description</th>
<th>Plot summary of the scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session one</td>
<td>Weak forms</td>
<td>30 minutes</td>
<td>The lecture was introduced through a brief lesson about what are weak forms and their rules to refresh students’ minds about them, some examples were provided and students were asked to predict their pronunciation this was done during the first 10 minutes, then worksheets, which contain two tasks, have been distributed to the participants. The first task consisted of sentence extracted from the scene in the movie, where they were asked to underline the stressed words as pronounced by the characters. The second activity consisted of a close test see (Appendix 4) were participants were given some time (5 minutes) to read the cloze before watching the movie excerpt. Meanwhile, a brief description of the clip was given by the researcher to facilitate the students’ comprehension of the movie’s content. The clip was played three times in order for them to listen and fill in the gaps.</td>
<td>The scene starts with Fiona crying in the morning and Marcus realizes that it is a bad sign since his mom went through this phase of depression before and she attempted to end her life. Later at school Nicky and Mark decided to end their friendship with Marcus because he’s a weird kid and boys at school always pick on him and bully him so they are afraid that they might get that as well. All in all Marcus was having a bad time at school and a bad time at home.</td>
</tr>
<tr>
<td>Session two</td>
<td>Consonant-to-vowel linking, geminate consonants and Linking “w”</td>
<td>30 minutes</td>
<td>The lesson started by providing examples of linking and letting students guess what type of linking it is, again instructions were given about linking and some common types of it: Consonant-to-vowel linking, geminate consonants and linking “w” this has taken 10 minutes. Then they were given 8 minutes to read the activities in the worksheets see (Appendix 6) and try to predict where liking occur ,after that they were also</td>
<td>Will meet up with Suzie at Regent’s park for a picnic where will and Marcus meet for the first time however They didn’t like each very much. Will thinks that Marcus is a strange kid because he kept asking him how much money he makes but the feeling was mutual.</td>
</tr>
<tr>
<td>Session</td>
<td>Elision and contractions</td>
<td>30 minutes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Session three</td>
<td>The first 10 minutes of the session were dedicated for raising awareness of elision and contractions. By now students became familiar with the task type (the same as in linking) and it seemed like they had gained some confidence in their listening abilities. They also were able to anticipate more words blended together not like before where they couldn’t tell words apart. The same process was followed in this session too where students were given 8 minutes to read the task in the worksheet see (Appendix 8) and try to indicate where elision or any form of contraction may occur in the sentences. Finally, 14 minutes were devoted for providing scene description and then watching it to check their answers.</td>
<td>Meanwhile Marcus was playing next to the lake and then he decided to feed the duck so he through quite a big piece of bread and ends up killing it.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session four</th>
<th>Regressive assimilation (voicing) and Coalescent assimilation</th>
<th>30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session four</td>
<td>The session began by introducing phrases and asking participants if they could hear the sounds that were created. After the first 10 minutes intended for the instruction in the most notable type of assimilation, coalescent assimilation besides talking a bit about progressive and regressive assimilation students were encouraged to find out how pronunciation changes in the underlined passages and were also asked which two sounds blended together and what sound was created lastly students were supposed to specify the kind of Marcus suspects that Will was lying about having a child so he decided to follow him around and find out himself. After few days Marcus paid Will a visit and confronted him about his lie and offered him that instead of revealing his secret he should take his mother out for a date because Marcus though that his mom would stop trying to commit</td>
<td>Marcus suspects that Will was lying about having a child so he decided to follow him around and find out himself. After few days Marcus paid Will a visit and confronted him about his lie and offered him that instead of revealing his secret he should take his mother out for a date because Marcus though that his mom would stop trying to commit</td>
</tr>
</tbody>
</table>
assimilation of two words see (Appendix 10). Finally, their answers are checked after watching the scene.

suicide if she was loved and carried for by someone. By the end of the scene Fiona and Marcus had a conversation about why he is vegetarian and why can’t he have meet.

2.1.5 Reflection on the Lessons

Generally students in both groups seemed very welcoming of the idea of viewing films inside the classroom. They were especially excited about the fact that they will be learning about connected speech at the same time getting to watch a movie. In addition to that, students gave the impression that they were eager to start doing the tasks required and actually were having fun while doing them. However, after the first two sessions (pretest, weak forms) students begin to lose their enthusiasm and seemed to have grown tired of the type of the activities being presented as a result of that; a different procedure had to take place. By the third session the tasks got replaced and students were no longer asked to fill in the gaps but instead a new type of activities was introduced. After ensuring that the understanding of the tasks had taken place and students had followed the instructions and were able to answer the tasks in the worksheets. Students’ worksheets were checked at the end of each session for any progress. It is important to note that, misspellings or incorrect responses in the parts of the sentence that do not contain the examined phenomenon were not accounted for, only the parts of the utterance that include one of the aspects of connected speech were measured.

Regarding the cloze test (pre- and post-test), the missing words were generally easy and pretty common as well. However, the majority of students seemed to have troubles
hearing and understanding these particular words for example in the first sentence the word “island” almost no one got it right which is together with the Indefinite adjective “any” make up a case of vowel to vowel linking, “any island” /ni a1 ndl/. Another example is “Got her” students had difficulty hearing the form of reduction in the personal pronoun her /(h) r/. As a result, nobody could write it. Although, after taking the instruction in both aspects there was a noticeable change observed in the posttest, as for the rest of the sentences some got them right and some did not.

Concerning weak forms (Appendix 4), students were supposed to fill in the missing function words; in this task there was just a single case where it was seemingly hard for students to tell what the word was, which is the word “a bit “as the speaker went really fast when he said it and it was almost completely reduced. Yet, some students were able to give the right answers.

As for linking (Appendix 6), by this stage, the type of activities was changed to regain students’ interest and vary the tasks to get different results. According to the new task, students were expected to point out where in the sentences “consonant to vowel linking” appears. The former, was chosen in particular as it is the most commonly used one by native speakers and it is easy to locate in the sentences. What was noticed is that students did better than they were expected and were even able to indicate other cases of consonant to vowel linking in the sentences that the researcher was not aware of like “quite a famous”, “once in a while”. Nevertheless, in the second activity a very small proportion of the students had troubles understanding what was meant by the question of signifying what happened to the pronunciation of the underline words, some examples of their answers are: “linked consonant”, “there is two consonant and one vowel one of them should be deleted”, “Assimilation”.

60
Moving swiftly to talk about elision and contraction (Appendix 8), the activity took place before listening to the clip because it required that students indicate where elision or contraction occur in the sentences and then listen to check, when it comes to contractions they were able to execute the task easily, but locating instances of elision presented a challenge for the majority of them. For example: “fast behind” students could not tell that the (t) when it comes between two consonant sounds it gets elided and explained it by saying that when speaking they knew it is not pronounced but they did not know it was a fixed rule.

Another aspect of connected speech that was dealt with is assimilation (Appendix 10) particularly, coalescent assimilation. Initially, the lesson focused on pronunciation where they were allowed to watch only a short part of the movie and again like in the previous tasks they were supposed to underline where coalescent assimilation occurs. As for first activity, the students recognized newly created sounds with ease. Almost all of them were already familiar with the examples in sentences a and e (don’t you and did you). They also effortlessly predicted instances of coalescent assimilation. Whereas, the second activity was a tricky one, in order to be able to answer the question they should have been following the instruction at the beginning of the session. So their answers were not exactly to the point.

2.1.6 Clips Selection and Characteristics

Probably the most challenging part about this experiment is finding the appropriate movie to work with and subsequently divide that movie into short clips that have all the elements needed to convey the purpose of the study. When choosing suitable clips one must look for the following criteria suggested by Jay-Myoung (2002) he believes that teachers should select a sequence that is:
1. **Appropriate to the purpose:** in this case it means choosing a clip from an authentic movie containing various aspects of connected speech;

2. **Appropriate for the learners regarding their age and interests:** the movie should be personally significant or meaningful to the students so that they become truly engaged in the lessons and realize the connection between class work and its use outside the classroom;

3. **Complete in terms of the scene or story;**

4. **appropriate for the learners regarding their language level:** initial lessons should present easier input which may be achieved by choosing a video sequence that features slower speech delivery, lower density of language, simpler language content (i.e. linguistic items), and higher degree of visual support; and

5. **approximately three- to six-minute-long** since that is enough to provide study material for one lesson (Stempleski, 1992, Jay-Myoung, 2002).
2.2. Results

The following sub-section is dedicated to the findings and their interpretation. Two tests were organized: a pre-test and a post-test. Both tests were designed to confirm or refute the suggested hypothesis. To do so, we should compare and calculate the difference between the pre-test and the post-test in both groups.

2.2.2. Pre-test and Post-test Results

2.2.2.1. Experimental Group Pre-test Results

![Experimental Group Results in the Pre-test](Image)

Figure 4. Experimental Group Results in the Pre-test
Table 8. Experimental Group Results in the Pre-test

<table>
<thead>
<tr>
<th>N</th>
<th>Valid</th>
<th>22</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Missing</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td></td>
<td>4,9886</td>
</tr>
<tr>
<td>Median</td>
<td></td>
<td>4,7500</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td></td>
<td>2,33182</td>
</tr>
<tr>
<td>Range</td>
<td></td>
<td>9,5</td>
</tr>
<tr>
<td>Minimum</td>
<td></td>
<td>0,50</td>
</tr>
<tr>
<td>Maximum</td>
<td></td>
<td>10</td>
</tr>
</tbody>
</table>

The scores were entered into SPSS within a scale of 0 to 20. The diagram (Figure 4) represents a visual display of frequencies for the experimental group’s results on the pre-test. The Y-axis (vertical axis) demonstrates the number of occurrences or the frequency count, while the X-axis (horizontal axis) shows the variable being measured which is in this case the participant’s scores in the pre-test indicating that the highly repeated frequencies of 2 are: 3.5-4.5-5.25-6-6.25-8. It is quite obvious that the participants’ results on the pre-test vary between a minimum score of (0.5) and a maximum score of 10 resulting in range of (9.50) which is acceptable considering how much the data is spread out from the average score of (4.98) indicating the dispersion between the total number of values which is rather greater regarding a Standard Deviation of (2.33) (Table 5). By this latter, there is more variation in the students in the experimental group. Half of students did not know the material prior to the treatment which is evidenced by their median score of (4.75), but at least a few of them seemed to know what connected speech is because their scores slightly raised the mean to (4.98). The mean and median are not equal which means that the data is right-skewed indicating that the majority of scores are concentrated on the right.
2.2.2.2. Control Group Pre-test Results

Figure 5. Control Group Results in the Pre-test

Table 9. Control Group Results in the Pre-test

<table>
<thead>
<tr>
<th>N</th>
<th>Valid</th>
<th>Missing</th>
<th>Mean</th>
<th>Median</th>
<th>Std. Deviation</th>
<th>Range</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22</td>
<td>0</td>
<td>4.9545</td>
<td>4.2500</td>
<td>2.29471</td>
<td></td>
<td>9.00</td>
<td>11</td>
</tr>
</tbody>
</table>
Both table 9 and the diagram (figure 5) depict the control group’s results on the pre-test. The participants’ results range is (9.00) which is relatively smaller than the experimental group; their scores vary from 2 to 11. The thing that causes a wider dispersion between the total number of values and the mean which is displayed in a Standard Deviation (SD) of (2.29) (Table 9) the later is not so dissimilar to the SD of the experimental group. The scores are not extremely dispersed from the mean (4.95) which in this case is higher than the Median (4.25) meaning that the distribution is skewed to the right indicating that the majority of scores are concentrated on the left.

2.2.2.3. Experimental Group Post-test Results

![Experimental Group Post-test Scores](image)

Figure 6. Experimental Group Results in the Post-test
Table 10. *Experimental Group Results in the Post-test*

<table>
<thead>
<tr>
<th></th>
<th>Valid</th>
<th>Missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>22</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>8.8295</td>
</tr>
<tr>
<td>Median</td>
<td>8.6250</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>2.96747</td>
</tr>
<tr>
<td>Range</td>
<td>9.00</td>
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<tr>
<td>Minimum</td>
<td>4.5</td>
</tr>
<tr>
<td>Maximum</td>
<td>13.5</td>
</tr>
</tbody>
</table>

Figure 6 represents a diagram of the experimental group’s results in the pre-test. Conforming to SPSS results in Table 10. Participants’ mean scores of (8.82) is relatively larger than the median (8.62). Since the mean and the median are unequal the distribution is skewed to the right and the data are concentrated on the left including the lowest value (4.5) of the distribution leaving the tail on the right to comprise the highest value (13.5). The scores fall within a range of [8.50; 9] making a standard deviation of (2.96) which is greater than the dispersion of the scores in the pre-test.
2.2.2.3. Control Group Post-test Results

Table 11. Control Group Results in the Post-test

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>22</td>
</tr>
<tr>
<td>Valid</td>
<td></td>
</tr>
<tr>
<td>Missing</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>4.0682</td>
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<tr>
<td>Median</td>
<td>3.8750</td>
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<tr>
<td>Std. Deviation</td>
<td>2.20953</td>
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<tr>
<td>Range</td>
<td>8.00</td>
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<tr>
<td>Minimum</td>
<td>1.25</td>
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<tr>
<td>Maximum</td>
<td>9.25</td>
</tr>
</tbody>
</table>

Figure 7. Control Group Results in the Post-test
Figure 7 displays the most frequent score in the distribution which is (4.00), along with the mean (4.06) and the median (3.87) they all fall within a range of [3.75; 4.50]. The difference between the median and the mean is 0.19, which is quite sufficient to indicate that the distribution is right-skewed with much more scores sided to the left. The range of these test scores is 8 which is relatively smaller than the one observed on the pretest as well as the standard deviation that equals 2.20 indicating less dispersion between the scores and the mean in contrast to the one documented on the pre-test.

**2.2.2.4. Control Group versus Experimental Group Results in the Pre-test**

Figure 8. *Control Group vs. Experimental Group Results in the Pre-test*
Table 12. Control Group vs. Experimental Group Results in the Pre-test

<table>
<thead>
<tr>
<th>Group</th>
<th>Pretest</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
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<td>Experimental</td>
<td>4,9886</td>
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<td>Group</td>
<td>Std. Deviation</td>
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<td>Control group</td>
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<td></td>
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<td></td>
<td>109,00</td>
</tr>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Range</td>
</tr>
<tr>
<td></td>
<td>9,00</td>
</tr>
<tr>
<td></td>
<td>Median</td>
</tr>
<tr>
<td></td>
<td>4,2500</td>
</tr>
</tbody>
</table>

According to the frequency polygon (Figure 8) and table 12, it is quite evident that the experimental group outscored the control group in the pre-test with a sum of 109.75 and mean of (4.98). However, the difference is not significant. What we notice from (Figure 8) is that the control group starts at 4.75 as the lowest score, and ends at 11 as the highest score resulting in a range of 9. Whereas, the experimental group frequency polygon starts at 3.5 as the lowest score and ends at 4 as the highest score with a range of 9.50.
### 2.2.2.5 Experimental Group VS Control Group Test Scores

#### Table 13. Experimental Group

<table>
<thead>
<tr>
<th>Student no.</th>
<th>Pre-test score</th>
<th>Post-test score</th>
<th>Difference in scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3.5</td>
<td>7</td>
<td>+3.5</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>9</td>
<td>+1</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>7.5</td>
<td>+2.5</td>
</tr>
<tr>
<td>4</td>
<td>5.25</td>
<td>10</td>
<td>+4.75</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>13.5</td>
<td>+3.5</td>
</tr>
<tr>
<td>6</td>
<td>4.25</td>
<td>12</td>
<td>+7.75</td>
</tr>
<tr>
<td>7</td>
<td>6.25</td>
<td>7</td>
<td>0.75</td>
</tr>
<tr>
<td>8</td>
<td>0.5</td>
<td>10</td>
<td>+9.5</td>
</tr>
<tr>
<td>9</td>
<td>3.5</td>
<td>5</td>
<td>+1.5</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>4.5</td>
<td>3.5</td>
</tr>
<tr>
<td>11</td>
<td>4.5</td>
<td>5.5</td>
<td>+1</td>
</tr>
<tr>
<td>12</td>
<td>3.75</td>
<td>4.5</td>
<td>+0.75</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>8.25</td>
<td>+2.25</td>
</tr>
<tr>
<td>14</td>
<td>3.25</td>
<td>5</td>
<td>1.75</td>
</tr>
<tr>
<td>15</td>
<td>6</td>
<td>8.75</td>
<td>+2.75</td>
</tr>
<tr>
<td>16</td>
<td>6.25</td>
<td>8.5</td>
<td>+2.25</td>
</tr>
<tr>
<td>17</td>
<td>8.5</td>
<td>12.25</td>
<td>+3.75</td>
</tr>
<tr>
<td>18</td>
<td>4.5</td>
<td>9.25</td>
<td>+4.75</td>
</tr>
<tr>
<td>19</td>
<td>8</td>
<td>13</td>
<td>+5</td>
</tr>
<tr>
<td>20</td>
<td>5.25</td>
<td>13.5</td>
<td>+8.25</td>
</tr>
</tbody>
</table>

#### Table 14. Control Group

<table>
<thead>
<tr>
<th>Student no.</th>
<th>Pre-test score</th>
<th>Post-test score</th>
<th>Difference in scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4.75</td>
<td>5.25</td>
<td>+0.5</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>3.25</td>
<td>-0.75</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>2.5</td>
<td>-1.5</td>
</tr>
<tr>
<td>4</td>
<td>7.75</td>
<td>9.25</td>
<td>+1.5</td>
</tr>
<tr>
<td>5</td>
<td>4.75</td>
<td>3.5</td>
<td>-1.25</td>
</tr>
<tr>
<td>6</td>
<td>4.5</td>
<td>4.5</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>6.25</td>
<td>6.25</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>4</td>
<td>+1</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>4.25</td>
<td>4</td>
<td>-0.25</td>
</tr>
<tr>
<td>11</td>
<td>3</td>
<td>1.5</td>
<td>-0.5</td>
</tr>
<tr>
<td>12</td>
<td>7.25</td>
<td>7.25</td>
<td>0</td>
</tr>
<tr>
<td>13</td>
<td>5.75</td>
<td>2</td>
<td>-3.75</td>
</tr>
<tr>
<td>14</td>
<td>5.5</td>
<td>5.25</td>
<td>-0.25</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>8.75</td>
<td>-1.25</td>
</tr>
<tr>
<td>16</td>
<td>3.25</td>
<td>1.5</td>
<td>-1.75</td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>1.25</td>
<td>-1.75</td>
</tr>
<tr>
<td>18</td>
<td>4.25</td>
<td>2.25</td>
<td>-2</td>
</tr>
<tr>
<td>19</td>
<td>2.5</td>
<td>2.5</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>3.5</td>
<td>3</td>
<td>-0.5</td>
</tr>
</tbody>
</table>
Table 13 and 14 exhibits students’ pretest as well as posttest scores accomplished in the experimental and control group. Despite the effort to provide similar groups in terms of proficiency level and educational background, what we recorded was slightly different. The control group had an average pretest score of 4.95 which was to an extent lower than that of the experimental group, averaging 4.98 points.

The divergence between the pre-, post-tests and the differences in scores is better displayed in the following Histograms (Figure 9) and (Figure 10).

<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
<th>Post-test</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>2.5</td>
<td>8</td>
<td>+5.5</td>
</tr>
<tr>
<td>22</td>
<td>4</td>
<td>12.25</td>
<td>+8.25</td>
</tr>
<tr>
<td>Mean</td>
<td>4.98</td>
<td>8.82</td>
<td>-3.8409</td>
</tr>
<tr>
<td>Standard deviation</td>
<td>2.33182</td>
<td>2.96747</td>
<td>2.63170</td>
</tr>
<tr>
<td>Sum</td>
<td>109.75</td>
<td>194.25</td>
<td>-84.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
<th>Post-test</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>11</td>
<td>4</td>
<td>-7</td>
</tr>
<tr>
<td>Mean</td>
<td>4.95</td>
<td>4.06</td>
<td>0.8864</td>
</tr>
<tr>
<td>Standard deviation</td>
<td>2.29471</td>
<td>2.20953</td>
<td>1.77235</td>
</tr>
<tr>
<td>Sum</td>
<td>109.00</td>
<td>89.50</td>
<td>19.50</td>
</tr>
</tbody>
</table>

Figure 9. Experimental Group Pre- and Post-test Result’s Histogram
2.2.2.6. Pre-test vs. Post-test Control Group Results

As a result of the pre- and post-test, it has been first decided to check whether there has been an improvement in the control group’s performance who were subject to no treatment. Based on the achieved pretest scores in (table 14) a paired sample T test was conducted to compare the population means in one group (control group). Histogram in Figure 10 displays the difference between the two samples.
Table 15. Control Group’s Paired Samples T-test Results

<table>
<thead>
<tr>
<th>Paired Samples Test</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Std. Deviation</td>
<td>Std. Error Mean</td>
<td>95% Confidence Interval of the Difference</td>
<td></td>
<td>T</td>
<td>DF</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lower</td>
<td>Upper</td>
<td></td>
</tr>
<tr>
<td>Control Group Pretest and Posttest scores</td>
<td>0.8863 6</td>
<td>1.77235</td>
<td>0.37787</td>
<td>0.1005 5</td>
<td>1.6721 8</td>
<td>2.34 6</td>
<td>21</td>
</tr>
</tbody>
</table>

The total number of the targeted group for the treatment is 22 students. Thus, the degree of freedom is equal to 21 which leads us to conclude that the p-value is apparently greater than 0.05 (0.103>0.05) this means that the variability before and after the treatment is about the same. In other words, the probability of any differences between the samples occurring solely by chance is higher than 5%, and therefore, not deemed acceptable. The difference between the samples before the instruction and listening practice was not statistically significant; the samples may be regarded as equal.

2.2.2.7. Pre-test vs. Post-test Experimental Group Results

The differences at the level of both pretest and posttest scores of the experimental group are as shown in (Table 13) and displayed in the histogram (figure 9). Even thought it wasn’t a remarkable change as it has been expected, the scores on the post-test were higher.
to the ones in the pre-test with a mean difference of roughly 3.85, in addition to, a high deviation of 2.63.

Table 16. Experimental Group’s Paired Samples T-test Results

| Paired Samples Test |  
|---------------------|------------------|
|                      | Paired difference |
| Mean                | Std. Deviation   |
| Std. Error Mean     | Std. Error Mean  |
| 95% Confidence Interval of the Difference |
| Lower               | Upper            |
|                    |                  |

<table>
<thead>
<tr>
<th>Experimental Group</th>
<th>Pretest and Posttest scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>3.84091</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>2.63170</td>
</tr>
<tr>
<td>Std. Error Mean</td>
<td>0.56108</td>
</tr>
<tr>
<td>95% Confidence Interval of the Difference</td>
<td></td>
</tr>
<tr>
<td>Lower</td>
<td>-5.00774</td>
</tr>
<tr>
<td>Upper</td>
<td>-6.87488</td>
</tr>
<tr>
<td>df</td>
<td>21</td>
</tr>
<tr>
<td>Sig. (2tailed)</td>
<td>0.000</td>
</tr>
</tbody>
</table>

What we can deduce from the paired sample T test in (table 16) is that there is definitely a change due to the treatment done on the selected aspects of connected speech which is evident in the t-test results where the variability in the two conditions is absolutely not the same. It is confirmed that the p-value is less than 0.05 the probability that the samples differ due to chance is less than 5%, which is deemed acceptable.
2.2.2.8. Control Group vs. Experimental Group Results on the Post-test

Figure 11. Control Group vs. Experimental Group Results on the Post-test

Table 17. Experimental Group vs. Control Group Results in the Post-test

<table>
<thead>
<tr>
<th>Group</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
</tr>
<tr>
<td>Experimental Group</td>
<td>8,8295</td>
</tr>
<tr>
<td>Control Group</td>
<td>4,0682</td>
</tr>
</tbody>
</table>
Once again, it has been proved on the basis of the report in (table 17) and the frequency polygon (figure 11), that the experimental group outscored the control group in the cloze test of the post-test. The differences in scores for the experimental group prior and after having the treatment were highly significant with a mean of (8.82) which is twice the number of the scores in the pretest making up a sum of (194.25). For the purpose of making the preceded results in table 14 validated an independent sample T test was carried out to determine whether there is a statistically significant difference between the experimental group and control group post-test results.

Table 18. *Independent Samples T-test Results in the Post-test*

<table>
<thead>
<tr>
<th></th>
<th>Independent Samples Test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Levene's Test for Equality of Variances</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>Score</td>
<td>Equal variances not assumed</td>
</tr>
</tbody>
</table>

The test was two-tailed because the hypothesis needed to be tested in both directions (the scores of the control group may have been significantly higher or lower). Levene’s test equality of variance indicates that the variances are not equal for the two groups which means that the p-value is less than 0.05, therefore, we can say that the differences between the samples after the exposure to the instruction and listening practice was statistically significant. So, and on the basis of the previous data, we can conclude that the treatment did have a notable effect on learners’ comprehension and assimilation of the
number of connected speech aspects assigned for the treatment, and subsequently we reject the null-hypothesis which states that:

There will be no statistically significant difference between the two samples before and after the exposure to the instruction and listening practice in aspects of connected speech, i.e. the control and experimental groups are equal.

As a result of that we can confirm the Alternative hypothesis that states:

There will be a statistically significant difference between the two samples before and after the exposure to the instruction and listening practice in aspects of connected speech, i.e. the control and experimental groups are not equal.

**Discussion of the Results**

After running the statistical analysis of the results it is evident that the instruction and listening practice in aspects of connected speech with the exploitation of authentic clipped films was seemingly the reason for the significant improvement of the students’ dictation cloze test results, both in regards to the process during which students’ showed a noticeable progress over the four-weeks time and when compared with the control group. Paired T tests were selected for the scores analysis. They confirmed significant differences over time in the scores of the dictation test validating the hypothesis which stated that students’ in the experimental group prior to the instruction and training in the selected aspects of connected speech were similar to the control group. But when receiving the treatment, the results were not the same as one group (Experimental group) clearly surpassed the other. This leads us to only one outcome that working on pronunciation features mainly connected speech aspects thoroughly may noticeably accelerate students’ understanding of authentic speech.
• **The Control Group Results’ discussion**

It was undeniable that participants in the control group were slightly behind those in the experimental group in the pre-test scores of the cloze test with an average score of (4.95), while the experimental group scored a mean of (4.98). Nonetheless, due to the fact that these students had no treatment (training in aspects of connected speech) they exhibited a dramatic decrease in their scores in the post-test. A fact which can only be explained as follow: the scores obtained in the pretest where due to chance and not actually based on real understanding of the material presented because the knowledge (of connected speech aspects) that they exists in one’s mind cannot be simply forgotten in a matter of two months in addition, any improvement that was detected in some of the participant’s averages on the post-test were purely caused by the students’ familiarity with the clipped video (the same part of the movie was played and the same cloze test for both pretests and posttests) indicating that after the second time of playing the video students showed signs of remembering for example they knew exactly when the scene with the beep sound inserted for students’ to fill in the missing words was coming.

• **The Experimental Group Results’ discussion**

Students in the experimental group underwent a period of instruction and listening practice in the examined aspects of connected speech (CS) for 4 weeks during this period a sequence of the short videos were played for them in a one academic year. What was remarkable is that even before the treatment took place (bringing about an enhancement in their understanding of authentic speech), a few amongst them did orally produce language that practically resembled that of native speakers. Yet they still did not know which rules of CS they were exactly following when producing that near-like native speech. So their production was merely the result of mimicking native speakers and not based on knowledge of these pronunciation features. Thus, through the exposure to the treatment,
students enriched their knowledge and started to adapt the instructions to their needs to help them anticipate those segments of speech while listening to authentic speech. As for the remaining students, who showed signs of noteworthy improvement in the post-test cloze test their attempts to show which aspects of CN were quite obvious. Some of their answers did not quite resemble a real understanding and mastery of those aspects. It is true that they have showed noticeable enhancement in their use of language, yet, they failed to recall that knowledge when was needed confirming the fact that when it comes to practice students still hesitate about their language.
General Conclusion

Audiovisual materials play a vital role in learning English as a foreign language and subsequently, acquiring a native-like production of spoken language which has long been associated with the exposure to authentic language. Although, this claim has been frequently and widely supported by many researchers over the years during which the interest in the video as a medium of instruction has been constant. Still, there is no actual attempts to make them part of the school curriculum, which has inspired this investigation. The main aim was to stress the importance of incorporating film-based activities in EFL classrooms as well as in the school curricula. Consequently, a quasi-experimental design has been conducted to fulfill some objectives which pinpoint the enhancement of connected speech aspects’ comprehension and assimilation. This led us to undertake a treatment for two EFL third year groups; the experiment consisted of some instructions so as to achieve it as well as an exposure to authentic short video sequences. Some activities have been also designed and which have been drawn from the video. The results came to approve the stated alternative hypothesis of the research in that a significant difference between the experimental group and that of the control group was evident after the pre-and the post-tests.

Pedagogical Implications

This study was carried out to validate the positive effect of movies on EFL learners’ assimilation of aspects of connected speech. Moreover, teachers should use such tool during the sessions of the phonetics module as an authentic method to improve learners’ understanding of Native’s speech in real life contexts as exhibited through movies. In addition, teachers are recommended to use authentic materials namely clipped movies in EFL classes in order to put an end to the traditional way of teaching of connected speech aspects where learners are used to learn only the rules. The non-
acquisition of these important aspects in the English pronunciation as well as their non-
mastery requires a new approach and innovative ways to make the FL learners benefit fully 
from these aspects. In fact, these FL learners, though given several rules, show a true
incapacity of good use of these aspects which remain a key element in English language
discourse. They come, therefore, to ignore when and where to use those rules, not to say
they do not even understand how they are practiced by the native speakers. EFL/ESL
teachers are urged to choose appropriate materials, i.e., movies that suit the learners’
interests, their proficiency level, with appropriate and comprehensible linguistic clues,
including the aspects of accent, pronunciation, and intelligibility of the language or
discourse.

**Limitations of the Study**

During the conduction of the present study, the researcher has come to confront some
constraints that are to be listed below:

1. Due to some ‘dramatic’ circumstances the research was delayed two weeks later from
   the intended start line of the experiment. This caused a serious problem in terms of time
   and execution of the different tasks properly. It was initially decided to have a six-sessions
   period for the whole experiment, two of them would be devoted to the pre and the post
   tests. Nonetheless, because of the short amount of time the entire work had to be done in
   only four sessions. Thus, it is assumed that the experiment might have lasted during a
   whole academic year, and it could have given better results because this particular study
   requires actually a good deal of time. Besides, the sessions lasted thirty minutes each. This
   was not also sufficient enough to present the lesson, to provide and explain the instructions
   for the activities as well as to give the learners time to watch the movie and to provide the
   answers simultaneously. Another serious problem lies in the fact that several students
   attended the first session and then skipped the other sessions. Hence, the study started with
a whole class but then ended up with only 22 participants who consistently attended the rest of the sessions. Besides, some of the participants were not cooperative with the researcher although many efforts have been done to make the sessions relaxing and enjoyable.
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APPENDICES

Appendix 1  Pre-test
Appendix 2  Analysis of the phenomena in the cloze test
Appendix 3  Cloze test video transcript
Appendix 4  Weak forms worksheet
Appendix 5  Weak forms video transcript
Appendix 6  geminate consonants, Consonant-to-vowel linking and linking” w” worksheet
Appendix 7  Linking video transcript
Appendix 8  Elision and contractions worksheet
Appendix 9  Elision and contractions video transcript
Appendix 10  Regressive assimilation (voicing) and Coalescent assimilation worksheet
Appendix 11  Assimilation video transcript
Appendix 12  Post-test
Appendix 1

Pretest

Dear students,

As a part of my thesis dissertation, I am carrying out this research trying to find out how well students can understand movies/videos. I kindly ask you to take part in the research. Firstly, you will watch a scene from the movie -About a boy-. Then, you will be given a worksheet. Finally, you will listen to short excerpt (phrases, sentences) of the scene from the movie and fill in the missing words in the worksheet.

The research is anonymous; I only need your name to pair your tests. Once I pair the tests, your name will be deleted.

Many thanks for participating in the research.

Name: _____________________

Sex:    male ☐    female ☐

ACTIVITY

Listen to the sentences in the excerpt from the movie “About a boy“. Fill in the missing words.

You will hear the entire clip three times.

1-Will: The sad __________________________________________.
   ___________________________________________ dweller,
   ___________________________________________ visit the mainland.

2-Christine: Well, ________________________________________.
Imogene.  _________________________________________________ like.

3-Will:  That’s... Well, okay. Yeah ___________________________ Lovely. Yeah, she’s delightful, ___________________________?

4-Will:  To tell the truth, I’m being terrible_____________________________. You better ___________________________ back.

5-Christine:  She______________________________ act together.

6-Will:  ________________________________, yeah. So, the place is looking really nice. .

7-Will:  ________________________________ . It’s the Antichrist. Hello, Barney. ________________________________?

8-John:  And______________________________, Will? Any desire for a family ________________________________ yet

9-Will:  ________________________________ Barney’s dirty nappies. Not

really. ________________________________ I am.


11-Christine:  ________________________________ . You’re____________________________ never had a job or a relationship that lasted longer than two months. ________________________________ okay. I mean, I would say you were a disaster. I mean, ________________________________ life?

12-Will:  Bloody hell. ________________________________ There’s probably no point to my life but thank you for____________________________.
### Appendix 2

#### Analysis of the phenomena in the cloze test

Legend for the highlighted phenomena:

- □ weak forms
- □ linking
- □ elision and contractions
- □ regressive or progressive assimilation
- □ coalescent assimilation

<table>
<thead>
<tr>
<th>Num</th>
<th>Excerpt with highlighted phenomena</th>
<th>Transcription of the missing parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The sad fact is that, like any island dweller, from time to time I had to visit the mainland</td>
<td>/fækts ðæt la k ni a l nd /fr m ta m t ta m a h d t /</td>
</tr>
<tr>
<td>2</td>
<td>Well, this is Imogene. You can hold her if you like</td>
<td>/ð s z/ /j k n h ld r/ /f j /</td>
</tr>
<tr>
<td>3</td>
<td>That’s... Well, okay. Yeah. Got her. Lovely. Yeah, she’s delightful, isn’t she?</td>
<td>/g t ə/ /zn i:/</td>
</tr>
<tr>
<td>4</td>
<td>To tell the truth, I’m being terrible with her. You better take her back</td>
<td>/w ð / /j b t te k bæk/.</td>
</tr>
<tr>
<td>5</td>
<td>She could’ve been yours if you got your act together</td>
<td>/i k d( )v bin j :z / /if ju g t rækt g ð /</td>
</tr>
<tr>
<td>6</td>
<td>Just think of that, yeah. So, the place is looking really nice</td>
<td>/s əŋk v/</td>
</tr>
<tr>
<td>7</td>
<td>Here we go. It’s the Antichrist. Hello, Barney. How are you?</td>
<td>/h wi g / /ha j /</td>
</tr>
<tr>
<td>8</td>
<td>And what about you, Will? Any desire for a family of your own yet?</td>
<td>/ba t / /ni f r fæm li v j r n/</td>
</tr>
<tr>
<td>9</td>
<td>I’d rather eat Barney’s dirty nappies. Not really. I’m sort of all right as I am.</td>
<td>/a d ræ:t i:t / /a m / /s :t v :la r/</td>
</tr>
<tr>
<td>10</td>
<td>What does that mean? ‘Please’ what?</td>
<td>/d z / /ðætmmi:n/</td>
</tr>
<tr>
<td>11</td>
<td>Look at yourself. You’re 38 and you’ve never had a job or a relationship that lasted longer than two months. I wouldn’t exactly say you were okay. I mean, I would say you were a disaster. I mean, what is the point of your life?</td>
<td>/l k tʃ :s lf / /ju:v n v / /a w dnt g zæktlɪ se j w r / /w ts ð p nt v j /</td>
</tr>
<tr>
<td>12</td>
<td>Bloody hell. You’re right. There’s probably no point to my life but thank you for bringing it up</td>
<td>/j r:a t/ /t/ /br ŋ ŋ t p/</td>
</tr>
</tbody>
</table>
Appendix 3

Cloze test video transcript

TRANSCRIPT

Will: The sad fact is that, like any island dweller, from time to time I had to visit
the mainland.

Christine: Well, this is Imogene. You can hold her if you like.

Will: That’s... Well, okay. Yeah. Got her. Lovely. Yeah, she’s delightful, isn’t
she? Christine: I know. Isn’t she?

Will: To tell the truth, I’m being crap with her. You better take her back.

Christine: She could’ve been yours if you got your act together.

Will: Just think of that, yeah. So, the place is looking really nice.

John: Barney, Barney, Barney. Say hello to Will, Barney.

Will: Here we go. It’s the Antichrist. Hello, Barney. How are you?

John: He’s lovely.

yet?

Will: I’d rather eat Barney’s dirty nappies. Not really. I’m sort of all right as
I am.

Christine: Oh, please, Will.

Will: What does that mean? ‘Please’ what?

Christine: Look at yourself. You’re 38 and you’ve never had a job or a relationship
that lasted longer than two months. I wouldn’t exactly say you were okay. I mean, I would
say you were a disaster. I mean, what is the point of your life?
Will: Bloody hell. You’re right. There’s probably no point to my life but thank you for bringing it up.

John: Will, the reason we wanted you to come here today was we wanted to ask you... Christine: ...how would you like to be Imogene’s godfather?

Will: Seriously?

Christine: Seriously.

Will: Listen, I’m really, really touched. But you must be joking. I couldn’t possibly think of a worse godfather for Imogene. You know what I am like. I’ll drop her at her christening. I’ll forget all her birthdays until her 18th.

Christine: We know, I just thought you had hidden depths.

Will: No. No. You’ve always had that wrong. I really am this shallow.

The transcript was adapted from:

Appendix 4

Weak forms worksheet

1 Look at the following sentence. Which words do you think the speaker stresses?

_Underline_ them.

Can I have Cocoa Puffs?

Listen and check

Listen again. What happens to the unstressed words?

2 Listen to these excerpts and fill in the missing grammatical/function words.

Because this is a listening training exercise, don’t try to predict the answers before you listen.

*Note: the sentences in the dialogue are not directly consecutive.*

**a-Marcus** The crying, _____ started again. And it scared me ’cause now it was in _____ mornings. She’d never done that. I couldn’t figure it out. Nobody was dead. She had a job _____ a music therapist, which is kind of a teacher for sick kids. So there _____ enough money

_____ food _____ everything.

**b-Fiona** _____, you looking forward to school today?

**c-Mark** Marcus, we don’t really want _____ hanging around with _____ anymore.

**d-Marcus** They’ve got nothing _____ _____ with me.

**e-Mark** Only _____ though.
THE ANSWERS (to the worksheet)

1 Can I have CocoaPuffs?

Now, what happened to the unstressed words is that in the Native speaker’s natural way of speaking words are pronounced faster and their vowel quality is reduced.

/k na h v.k k p fs/

2 Grammatical words

a had /d/, the /ð/, as /z/, was /w z/, for /f r/, and /n/.

b so /s/.

c you/j/, Us /s/.

d to/t/, do /d/.

e a bit /b t/.
Appendix 5

Weak forms video transcript

TRANSCRIPT

Marcus: Can I have Cocoa Puffs?
Fiona: No, it’s not Sunday.
The crying had started again. And it scared me ’cause now it was in the mornings. She’d never done that before. I couldn’t figure it out. Nobody was dead. She had a job as a music therapist, which is kind of a teacher for sick kids. So there was enough money for food and everything.

Marcus: Should I get my own breakfast?
Fiona: No, I’m doing it.
Fiona: So, you looking forward to school today?
Teacher: Today, you’ll need to effect the decimal point when you multiply it by 10, 100 and 1000.

Marcus (singing): Nothing to do but frown. Rainy days and Mondays always get me down. Teacher: Thank you very much, Marcus.


Lee Hartley: Madonna! Go on, give us a song!
Mark: You’d like that, wouldn’t you?

Mark: Marcus, we don’t really want you hanging around with us anymore.
Marcus: Why not? Mark: Well, it’s because of them.
Marcus: They’ve got nothing to do with me.
Mark: Yes, they do. We never had trouble with them before we started hanging out with you. Now we get it every single day. Besides, everyone thinks you’re weird. Only a bit, though.

Marcus: Okay. ‘Bye. There you have it. I was having a shit time at home and a shit time at school

Will: Me. Yes. I have a two-year-old. Ned. He’s got blue eyes and sort of sandy-colored hair and he’s about 2’3. And his mum left.

Frances: Really? Will: Yeah. Yeah, I mean, obviously it was a very big shock because we were so happy, you know? Sandra’s neurology practice was just up and running and then one day her bags were packed, and my best friend was waiting outside in his Ferrari. Yeah.

You know, the Modena? The one with the supercharged engine where you can actually see the engine through the back – back window?

Moira: You got dumped then?

Will: Yeah, yeah. Suzie: May I ask, does your ex see Ned at all?

Will: Sorry, I didn’t catch your name.

Suzie: Suzie. Will: Suzie. She doesn’t see much of him, no.

Suzie: How does he cope with that?

Will: You know he’s a very good little boy. Very, very brave. They’ve got amazing resources, don’t they? Just the other day I was thinking about my ex. He came crawling up,

put his little pudgy arms around my neck, and he said: “You hang in there, Dad.”

Suzie: God, that’s amazing for a two-year-old!

Will: Is it? Yeah, he’s very special. Very, very special.
Appendix 6

geminate consonants, Consonant-to-vowel linking and linking” w”

worksheet

1 Mark where you expect linking (consonant–to-vowel linking) to occur in these excerpts from the conversation. Then listen and check your answers.

a Suzie: A friend of mine from SPAT isn’t feeling so great so I said that we’d take her kid to the picnic, too. Is that all right?

b Marcus: I hated that SPAT lot. I mean mum’s friend Suzie was fine, but now there was also that Wally who wanted to get off with her.

c Will: What happened, in fact, was that my dad wrote a song in 1958, and it’s quite a famous song and I basically live off the royalties of that.

d Suzie: Every once in a while. His mum’s a little off-colour sometimes.

2 Listen to the following excerpt. What happens to the pronunciation of the underlined parts?

Will: I’ve done the odd day here and there, but, no. Crazy, isn’t it?
Will: So, how often do you look after him? Marcus
THE ANSWERS :( to the worksheet)

1

a Suzie: A friend of mine from SPAT isn’t feeling so great so I said that we’d take her kid to the picnic, too. Is that all right?

b Marcus: I hated that SPAT lot. I mean mum’s friend Suzie was fine, but now there was also that Wally who wanted to get off with her.

c Will: What happened, in fact, was that my dad wrote a song in 1958, and it’s quite a famous song and I basically live off the royalties of that.

d Suzie: Every once in a while. His mum’s a little off-colour sometimes.

2  Geminate consonants

- The two identical sounds are pronounced as one lengthened sound.

  odd day  / de /

  linking w

- When a word finishes with a diphthong ending in /a/ and the following initial sound is

  a vowel, speakers tend to pronounce /w/ to link the words. It is called linking /w/

  How often  /ha ft n/
Appendix 7

Linking video transcript

TRANSCRIPT

Will: The date was a SPAT picnic in Regent’s Park, with everyone bringing their kids. Sadly, Ned couldn’t be there. His mum had called round and picked him up at the last second.

Suzie: What a shame.

Will: Yeah.

Suzie: I’m sorry.

Will: Got it.

Suzie: This is Megan, by the way.

Will: Hello, Megan. Yeah

Suzie: A friend of mine from SPAT isn’t feeling so great so I said that we’d take her kid to the picnic, too. Is that all right?

Will: Yeah. The more the merrier. Right.

Suzie: Come on, slowcoach!

Marcus: I hated that SPAT lot. I mean mum’s friend Suzie was fine, but now there was also that Wally who wanted to get off with her.

Suzie: Marcus, Will. Will, Marcus.

Will: Hi there.

Will: Right. Pile in, everyone. Look what a mess Ned made of the car seat. What a shame he can’t come.

Suzie: So, what do you do, Will?
Will: Me? There were already too many lies to keep track of so I told the truth.

Will: Nothing.

Suzie: Well, before then.

Will: What do you mean, before I did nothing?


Suzie: You’ve never worked?

Will: I’ve done the odd day here and there, but, no. Crazy, isn’t it?

Suzie: It’s...

Will: Brilliant. My God, I was going to have to tell her.

Will: What happened, in fact, was that my dad wrote a song in 1958, and it’s quite a famous song and I basically live off the royalties of that. Marcus: You know Michael Jackson? He makes 1.000,000 pounds a minute. That’s 60.000,000 pounds an hour.

Will: I don’t make 1.000,000 pounds a minute. Nothing like, sadly.

Marcus: How much then?

Suzie: Marcus! Will: I was beginning to wonder if we were gonna be stuck with this weird kid all day.

Suzie: So, what’s this song then? If you live off it, we must’ve heard of it.

Will: It’s Santa’s Super Sleigh. God, please don’t sing it.

Suzie and Marcus: Look who’s coming round the bend, it’s Santa and his reindeer friends.

With a ho, ho, ho and a hey, hey, hey, It’s Santa’s super sleigh.

Suzie: I expect people do that all the time.

Will: No, I think you two are the first.
Suzie: Sorry. I don’t understand. How does that make you money? Do carol singers have to pay you 10 percent?

Will: They should, but you can’t always catch the little bastards.

Will: So, how often do you look after him? Marcus.

Suzie: Every once in a while. His mum’s a little off-colour sometimes.

Marcus: You call it off-colour, I call it nuts.

Suzie: She’s not nuts, Marcus. She just needs a weekend taking it easy. We’re gonna have a nice picnic, and when you get home, she’ll be all rested up and ready to go.

Will: My God! What the hell is that?

Marcus: My mum’s homemade bread.

Will: It looks pretty good.

Marcus: No, it isn’t. It’s healthy.
Appendix 8

Elision and contractions worksheet

1 Listen to the experts and then indicate in the sentences where you think elision or contractions occur.

a Will: What’s that floating in the water next to it? Is that your mum’s bread? Bloody hell, you didn’t have to throw the whole loaf. That would’ve killed me.

b Marcus: That day, the Dead Duck Day, was when it all began. (_____ words) I didn’t tell him not to (words ____)

c Will: It was horrible. Horrible. But driving fast behind the ambulance was fantastic.

d Marcus: That’s nice of her.

e Suzie: Listen, you know this has nothing to do with you, don’t you?
THE ANSWERS : ( to the worksheet)

a Will: What’s that floating in the water next to it? Is that your mum’s bread? Bloody hell, you didn’t have to throw the whole loaf. That would’ve killed me /n ks(t) / -. /d dnt/ - /k l(d)mi/

b Marcus: That day, the Dead Duck Day, was when it all began. (_____ words) I didn’t tell him not to (words _____) / (h) m/

c Will: It was horrible. Horrible. But driving fast behind the ambulance was fantastic. /fɑːs(t)b ha nd/

d Marcus: That’s nice of her./na s (v) h /

e Suzie: Listen, you know this has nothing to do with you, don’t you? /d nt/
Appendix 9

Elision and contractions video transcript

TRANSCRIPT

Marcus: I think I killed a duck. I was only trying to feed it.

Will: What’s that floating in the water next to it? Is that your mum’s bread?

Bloody hell, you didn’t have to throw the whole loaf. That would’ve killed me.

Park keeper: You the one who was throwing bloody great loaves at the ducks?

Will: Yeah, he was, but I’ve stopped him now. You know, boys will be boys, and all that.

Park keeper: So he killed it. Will: No. Sorry, I misunderstood you. The duck was dead already. He was throwing bread to try and sink the body because Megan here was getting upset. Marcus wouldn’t kill a duck. Would you, Marcus?

Marcus: No. I love ducks. They’re my second favourite animal after dolphins. They can kill sharks with their noses.

Park keeper: I’ll have to wade in and get it.

Will: Listen, I hope it’s not some sort of epidemic.

Will: I think we beat the rap there, mate. Will: Yeah. Well.

Fiona: Marcus?

Marcus: Mum.

Marcus: That day, the Dead Duck Day, was when it all began. That bloke Will just followed us in and I didn’t tell him not to. Afterwards, I realized that there was no way I could have been nervous just then because just then I didn’t know there was anything to be nervous about. But then I put the key in the lock, opened the door...

Suzie: Are you decent?
Marcus: And a new part of my life started. Bang!

Will: Jesus Christ.

Suzie: Oh, my God. Will, call an ambulance.

Will: Marcus, where’s the phone? Where’s the phone, mate?

Will: It was horrible. Horrible. But driving fast behind the ambulance was fantastic.

Suzie: She’s conscious. She was okay in the ambulance.

She was asking after you, Marcus.

Marcus: That’s nice of her.

Suzie: Listen, you know this has nothing to do with you, don’t you? I mean, you’re not the reason that she... You’re not the reason that she’s here. Isn’t that right, Will?

Will: Yeah, that’s right. Suzie: I’ll go get you some water.

Will: I can get that. Suzie: No, you’re okay.

Will: Your mum’s going to be okay.

Marcus: Yeah, I suppose. That’s not the point, though, is it?

Will: Right, you mean you’re afraid she might try again?

Marcus: Just shut up, all right?

Suzie: There you go, warm and flat.

Nurse: Are you with Fiona Brewer?

Suzie: Yes, I’m her friend Suzie. This is Marcus and Will.

Nurse: She’s recovering well, but we’ll keep her overnight. I’m going to get a consent form for Ms. Brewer so the boy can stay with you two tonight.
Appendix 10

Regressive assimilation (voicing) and Coalescent assimilation worksheet

1 In connected speech, when two sounds meet they sometimes blend together and create, a new sound (Coalescent assimilation). This also happens in the following excerpts. Mark where it happens.

a Will: That’s very nice of you, Marcus... but I usually manage on my own, thanks. Don’t you have homework to do, or something?

b Will: Why would you want your mum to go out with someone like me?

c Marcus: Mum, did you always know I was going to be a vegetarian?

2. Identify what sounds were formed.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. What kind of assimilation are the following words?: (progressive / regressive)

Disappointed / sausages
THE ANSWERS: (to the worksheet)

1

a That’s very nice of you, Marcus... but I usually manage on my own, thanks. Don’t you have homework to do, or something?

b Why would you want your mum to go out with someone like me?

c Mum, did you always know I was going to be a vegetarian?

2 The new formed sounds are:

a don’t you: /t/ + /j/ = /t/ / 

b would you: /d/ + /j/ = /d/ / 

c did you: /d/ + /j/ = /d/ /

3 Progressive (voicing) because: The pronunciation of the ending –s (plural nouns, third person singular verbs) depends on the voicing of the preceding sound. Once the sound is voiced, it is pronounced as /z/. If it is voiceless, it is pronounced as /s/. The same rule applies to the past-tense –d ending.
Appendix 11

Assimilation video transcript

TRANSCRIPT

Will: You have to mean things to help people. Fiona meant “Killing Me Softly”.

“Killing Me Softly” meant something to her and look where she ended up. Me, I didn’t mean anything, about anything, to anyone. And I knew that guaranteed me a long, depression-free life. All the same, over the next few days, I did have a strange feeling. Like a presence lurking at the back of my mind. And I didn’t like it.

Marcus: You don’t have a kid, do you?

Will: What?

Marcus: You don’t have a kid, do you?

Will: Of course I’ve got a kid! What are you on about?

Marcus: No, you don’t. I’ve been watching you, and you don’t have a kid.

Will: What is it to you, anyway?

Marcus: Nothing. Except you’ve been lying to me, my mum and my mum’s friend. Can I come in?

Will: No.

Marcus: Why?

Will: ’Cause I’m busy.

Marcus: What are you doing?

Will: I’m watching TV.

Marcus: I could watch it with you, if you like.

Will: That’s very nice of you, Marcus... but I usually manage on my own, thanks.

Don’t you have homework to do, or something?

Marcus: Yeah, do you want to help me?
Will: No, that’s not what I meant. I meant, why don’t you go home and do your homework?

Marcus: I’ll do you a deal. I won’t tell anyone you don’t have a kid if you go out with my mum.

Will: Why would you want your mum to go out with someone like me?

Marcus: Don’t think you’re not too bad. I mean, you told lies, but apart from that you seem okay. And she’s sad. I think she’d like a boyfriend.

Will: You now I can’t just go out with someone because you want me to, Marcus. I’d have to actually like the person, as well.

Marcus: What’s wrong with her?

Will: Nothing’s wrong with her, it’s just the system. That’s how it... for Christ’s sake I’m not talking about this with you. Just go.

Marcus: Okay. But I’ll be back.

Will: Ooh, I’m really scared! That’s the best I could come up with, ‘Ooh, I’m scared.’ But as a matter of fact, I was.

Marcus: Mum, did you always know I was going to be a vegetarian?

Fiona: Yeah, of course I did. I didn’t just decide on the spur of the moment ’cause we ran out of sausages.

Marcus: Did you ask me if I wanted to be a vegetarian?

Fiona: What, when you were born? I do the cooking and I don’t want to cook meat. You have to eat what I eat.

Marcus: But you don’t let me go to McDonald’s, either.

Fiona: Is this premature teenage rebellion? I can’t stop you from going to McDonald’s. I’d just be disappointed if you did.

Marcus: Don’t worry, Mum. I won’t go to McDonald’s
Appendix 12

Posttest

Dear students,

As a part of my thesis dissertation, I am carrying out this research trying to find out how well students can understand movies/videos. I kindly ask you to take part in the research. Firstly, you will watch a scene from the movie -About a boy-. Then, you will be given a worksheet. Finally, you will listen to short excerpt (phrases, sentences) of the scene from the movie and fill in the missing words in the worksheet.

The research is anonymous; I only need your name to pair your tests. Once I pair the tests, your name will be deleted.

Many thanks for participating in the research.

Name: ____________________________________

Sex:    male ☐     female ☐

**ACTIVITY**

Listen to the sentences in the excerpt from the movie “About a boy“. Fill in the missing words. You will hear the excerpt three times.

1-Will: The sad ____________________________________________
_________________________ dweller,
_________________________ visit the mainland.

2-Christine: Well, ____________________________________________
Imogene. ____________________________ like.

3-Will: That’s... Well, okay. Yeah ____________________________ Lovely.
Yeah, she’s delightful, ____________________________?

4-Will: To tell the truth, I’m being terrible_____________________________. You better___________________________ back.

5-Christine: She ____________________________ act together.

6-Will: ____________________________________________, yeah. So, the place is looking really nice.

7-Will: ____________________________________________ . It’s the Antichrist.
Hello, Barney. ________________________________________?

8-John: And ____________________________________________, Will? Any desire for a family ______________________ yet

9-Will: ____________________________________________ Barney’s dirty nappies.
Not really. ____________________________________________ I am.

10-Will: What ________________________________? ‘Please’ what?

11-Christine: __________________________________________. You’re ________________________________ never had a job or a relationship that lasted longer than two months. ________________________________ okay. I mean, I would say you were a disaster. I mean, ________________________ life?

12-Will: Bloody hell. __________________________________________ There’s probably no point to my life but thank you for__________________________.
Résumé

L’enseignement de l’anglais à havers le monde s’est imposé de par sa propagation fulgurante, et de ce fait il devient non seulement une réalité incontournable, mais aussi un élément essentiel du curriculum de la majorité des établissements scolaires à travers le monde. Ainsi, l’enseignement de la phonétique et de la prononciation anglaise sont devenues une priorité pour les chercheurs et les enseignants à tous les niveaux. Adoptés comme méthode d’enseignement de l’anglais, les moyens audio-visuels et autres technologies sont introduites pour faciliter la compréhension de la prononciation des natifs de la langue Anglaise. Ces derniers, en effet, utilisent, dans leur parler, des nombre de techniques et de stratégies peu familières pour les non-natifs, ces stratégies relèvent du rythme, de l’accent, et de l’intonation de l’anglais ainsi qu’un nombre d’aspects utilisés dans le parler rapide et quotidien des natifs.

Cette étude a pour but de montrer l’importance des clips vidéo et autres séquences de films pour les apprenants de l’anglais comme langue étrangère quant à l’acquisition de ces aspects inévitables dans le parler de tous les jours des natifs. Pour réaliser ceci, une expérience a été menée avec deux groupes, l’un expérimental et l’autre contrôle groupe. Le groupe expérimental a reçu un enseignement, dans ce sens, durant quatre sessions, quant à l’autre groupe il lui a été fait subir le pré et le post-teste. Les résultats ont été en majorité probants puis qu’ils ont démontré que l’intégration des clips et des séquences de films parlant en anglais a eu un effet positif sur la compréhension du parler des natifs ; de l’autre côté, l’assimilation du parler des natifs en temps réel semblé être substantiellement positif.
منفصل

يعترف للغة الإنجليزية قوة تواجدها في أغلب أنحاء العالم، مما جعل تدريسها وتعليمها ضرورة ومطلوب أغلب المدرسين سواء كلمة أجنبية أو لغة ثانوية. هذا الواقع جعل مسؤولي المدارس والمؤسسات التربوية يدمروا اللغة الإنجليزية على جميع المستويات، بما فيها تدريس الصوتيات والفنون، و الفرنفلوجيا لتلك اللغة، ولتدريس هذه المقاييس، أعد إدخال واستغلال الوسائل السمعية البصرية كالفيديو و اللقطات القصيرة من الأفلام الناطقة بالإنجليزية. يتميز أصحاب اللغة الإنجليزية باستعمال تقنيات واستراتيجيات معينة عند المحادثة، الأمر الذي يصعب قليلا الفهم على متعلمي اللغة الإنجليزية كلمة ثانية أو أجنبية. تتم هاته الدراسة إلى إظهار أهمية استعمال الوسائل السمعية البصرية (كليبات - فيديوهات، مقاطع أفلام الخ) كمادة تسهل فهم استيعاب كلام ونطق أصحاب اللغة الإنجليزية في الحالات الطبيعية. وإنجاز ذلك، عين فوجان، أحدهما تجريبي و الآخر تصنيحي (control group)، حيث تلقى الفوج التجريبي أربعة حصص يدرس فيها تلك الصيغ و التقنيات التي يستعملها أصحاب اللغة عند المحادثة الطبيعية وأبقى على الفوج الثاني كما هو. أي لم يلقى أي تدريس في هذا الشأن. أجري اختبارين إثنين لكل من الفوجين، و نسفت النتائج على مايلي:

تبين جليا أن لوسائل السمعية البصرية أثر واضح في فهم و استيعاب نطق أصحاب اللغة في الحالات الطبيعية، كما أوضح أن هذا الاستيعاب لمعتمدي اللغة الإنجليزية عن طريق هاته الوسائل له أثر إيجابي نسبي.