

# The Necessity of Systematic English Phonetic Education at the Tertiary Level in Japanese Education

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Living in today's fast-paced globalised world demands a high proficiency in the current lingua franca, English; however, the proficiency of oral communication in English of Japanese speakers has not kept up with the speed of international communication. Insufficient focus on basic pronunciation practice combined with a lack of established systematic and practical teaching methods in Japanese English classrooms have not only contributed to learners' hesitancy in oral communication but have made acquiring a comfortably intelligible level difficult. This article introduces systematically tailored English pronunciation lessons using both the implicit and explicit approaches on the segmental and suprasegmental features. The curriculum was designed to give first consideration to the learners' affective phase. The lessons presented here were implemented in Japanese university English classes for engineering majors.

急速にグローバル化が進む現代社会では、人々に事実上の公用語である英語の高い運用能力が求められる。しかし、日本人の英語口頭コミュニケーション能力はその必要性のスピードに追いついていない。基本的な発音練習の量的不足に加え、英語の授業における組織的で実践的な教授法が確立していないことが原因の一つとして指摘できる。本論は、日本人英語学習者の英語音声獲得を目標として作成した教育内容と教材の報告であり、実践の研究的検証である。学習者の情意面への配慮に重点を置いた音声指導教材が系統的に配列され、全15回のシラバス（指導内容）を構成している。検討の素材となった学習者は、日本の公立大学工学部に学ぶ一年生である。

**A**LL PROFESSIONALS who have been involved in any level of English education in Japan must have wondered how they could provide students with at least a survival level of competency in oral communication. Even after 10 years of teaching English at the tertiary level and encountering thousands of learners, I am still struggling to find the answer myself. Brown (2004), in a motivation survey of 283 Japanese university freshmen enrolled in compulsory and elective English classes, found that 85% of Japanese learners responded, "I want to be fluent in English," and 84% stated, "I admire Japanese like me who can speak English well." Chujo (2011), in a survey of 70 freshmen in a Japanese university who chose an elective English reading course as their first class choice, found that 45.7% wanted to improve their speaking ability. These findings show that learners wish to be able to communicate in English and to be able to speak well. In spite of this desire, in reality most learners are hesitant about speaking English in public. Brown (2004) found that only 23% of students surveyed rejected the statement that "speaking English in public embarrasses me," meaning that the remaining 77% find speaking English in public to be embarrassing.



In this paper, I take the position that the majority of the responsibility for this fear lies with the insufficient focus on systematic pronunciation instruction in the initial stages of English learning. This lack of sufficient pronunciation focus greatly contributes to learners' psychological aspect (their feelings, attitudes, and emotions) towards English over the years. Learners never have the opportunity to overcome their hesitancy to speak English, thereby leading to a feeling of incompetency in oral communication. The findings of Suarez and Tanaka's (2001) examination of Japanese college learners' attitudes toward English pronunciation support this view. Suarez and Tanaka reported that 80% of the learners realized the importance of studying pronunciation in English learning, however over 50% of them studied pronunciation less than once or twice a month and 40% of students surveyed claimed that the reason for their heavily accented English pronunciation was the lack of pronunciation instruction in their secondary education. They further found that 24% of the students claimed that the "fear of teasing and embarrassment were psychological barriers to learning more accurate English pronunciation" (p. 1).

University English instruction is often the last English education opportunity most students have. They have recently completed the university entrance examination, which for most students has been the main drive for their English learning over the past several years. This makes a university class an opportune time to fulfill their wishes to improve their English pronunciation. They can shift their English learning style toward oral communication without worrying about intensive preparation for examinations.

### Objectives

My objective is to introduce the phonetic instructional materials that were implemented in two English classes of 20 freshmen engineering students at a Japanese university. The instruc-

tion is based on Chujo's (2010) instructional method, which focused on affective phase-based phonetic instruction done as warm-up activities. The instruction was an extended version of Chujo's method with modifications made to fit into the Japanese academic schedule: one semester of 15 weekly 90-minute classes. The overall pedagogical goals for the course were (a) to raise phonetic awareness and (b) to improve students' fossilized pronunciation so that they would be able to use their full focus to produce the sounds and be able to self-monitor their performance. For the instruction, a tailored syllabus and materials were designed.

### Overview of Phonetic Education

Celce-Murcia, Brinton, and Goodwin (1996) explained that the two modern approaches to teaching pronunciation are the intuitive-imitative approach and the analytic-linguistic approach. The former approach had been used prior to the late 19th century and was the only approach in use at the time. This approach depends on the learners' ability to listen to and imitate the target language sounds without the presentation of explicit information. The latter approach has been used to complement the intuitive-imitative approach without replacing it. This approach explicitly directs the learner to focus attention on the sounds and rhythms of the target language by using information and tools such as the phonetic alphabet and articulatory descriptions.

After the communicative approach became the leading instructional approach in the 1970s, pronunciation instruction came to be considered crucial, given that communication was considered the primary purpose of language in all varieties of methodology. Celce-Murcia et al. (1996) introduced the traditional approaches which were used in pronunciation classrooms as "...the phonetic alphabet, transcription practice, and diagnostic passage; detailed descriptions of the articulatory system;

recognition/discrimination tasks; approximation drills; focused production tasks (e.g., minimal pair drills, contextualized sentence practice, reading of short passages or dialogues) and [the like" (p. 290). They also introduced newer techniques that come from other fields: fluency-building activities, use of multisensory modes, visual and auditory reinforcement, tactile reinforcement, kinesthetic reinforcement, use of authentic materials, and techniques from psychology, theater arts, and other disciplines.

These methodologies have been implemented, studied, and refined in many parts of the world. In Japan, however, English phonetic education has never been the center of instruction nor has it been given much attention in syllabus development. Even in the rare instances when it receives a spot in the syllabus, actual classroom practice is still very limited. Furthermore, educator-researchers' interests rarely focus on this field. The Chubu English Language Education Society (CELES) reviewed all the papers published by the CELES over the past 40 years and categorized them to examine what fields of skill development have been published. The pronunciation category was found to comprise only three percent (Hirano, 2010). Ohtaka (1996) summarized the position of pronunciation education in Japanese education by stating that the need for English phonetic training in current Japanese English education is widely recognized, but is not actually practiced in the classroom for the following four reasons: (a) grammar translation instruction is emphasized for entrance examinations; (b) actual opportunities of speaking English are not increasing; (c) Japanese English educators have low confidence in their own English pronunciation; and (d) English instructional theory is underdeveloped. Arimoto (2005) analyzed what is actually happening in the classroom when junior or high school teachers in Japan claim to include phonetic education in their lessons. He found three typical characteristics: (a) there was no explicit systematic phonetic alphabet presentation; (b) teachers would play the model sounds on tape or CD (or use the teachers' voice) to students; and (c) students would

repeat what they heard. He pointed out that what students have typically done is not real accent correction but simply the repetition of words like parrots.

## Syllabus and Material Development

### Core Principles

I set three core principles for developing the syllabus and materials for the phonetic instruction. These principles were extracted from my experience teaching English to Japanese learners in higher education, from my personal experience of learning English as a foreign language under the Japanese English education system, and from literature and research reviews.

The first core principle is that the Japanese learner's psychological phase must be given the highest consideration. The classroom needs to be a place where learners can actually practice with somebody listening, in order to gradually reduce their anxiety about speaking English aloud. Krashen's (1984) Affective Filter Hypothesis claimed that a learner's affective filter controls how much comprehensible input is converted into intake in second language learning. The higher the affective filter, the less input is converted to actual intake. The learner's lack of motivation, low self-confidence, and high anxiety increase the height of the filter, thereby decreasing the amount of input the learner converts to intake. It implies that even though the learners wish to speak well, in reality their hesitancy and anxiety toward speaking English in public keeps them from being able to do so. Creating a relaxed, comfortable environment for the learners can lower their anxiety, lower the filter, and encourage them to make oral engagement.

The second principle is that instruction time should be primarily used for actual practice, not just for studying phonetic theory. The point here is to provide instruction that can actually offer learners an experience that proves to them that they are ca-

pable of gradually improving their fossilized pronunciations via repetitive training in class. Materials that use a minimal number of technical phonetic terms should be developed. Presenting too many technical phonetic terms runs the risk of overwhelming the learners and increasing their filter against the phonetic phase of acquisition. Phonetic symbols were originally designed to represent phoneticians' technical terms (Kosuge, 2005).

Kosuge questioned why junior and senior high school students should learn these complicated terms, given the limited instruction time, and suggested that using these terms becomes a burden for both teachers and students. The purpose of the current material development was to help learners acquire the right sounds of English, not to teach a linguistics course, so the minimum number of phonetic terms needed to accurately describe and illustrate the instructed sounds were used.

The third principle is that the overall oral practice procedure must be designed to allow repetition with small, incremental changes. This approach helps to ensure students' comfort level and allows for gradual advancement to independent performance. Because too much repetition can cause the learners to lose interest, repetition should consist of meaningful activities that take into account the learners' affective aspects (their emotions and feelings). Using fun and rhythmical activities diminishes the tediousness of repetition, maintains student interest, and helps students feel like they want to practice more.

### Targeted Phonetic Features

A number of the segmental features (vowels and consonants) and suprasegmentals (stress, rhythm, and intonation) were targeted for implicit instruction during the course. Regarding pronunciation, Kenworthy (1987) stated that "some problems learners have need to be given *high priority* because they are vital for intelligibility" (p. 123). Kenworthy identified areas of instruction that should be a focus for various L1 languages

when instructing English phonetic features. Based on her lists exclusive for Japanese learners of English, the following phonemes were selected for explicit instruction: the consonants /l/ in *lemon*, /r/ in *robot*, /w/ in *wood*, /f/ in *food*, /v/ in *vest*, /θ/ in *thirty*, /ð/ in *this*, /s/ in *sing*, /z/ in *zebra*, /ʃ/ in *she*, /t/ in *cat*, and /d/ in *good*. The sound /w/, while not on Kenworthy's list, was added due to the uniqueness of the physical process for producing the sound (using rounded lips up through the release when creating the sound). This process also helps to reinforce the roundness necessary for the sound of /r/.

Among the suprasegmentals, intonation was selected for explicit instruction. Regarding intonation features, Bradford (1993) stated that the "Japanese [language] has an overall narrower pitch range than English" (p. 4). Therefore, I needed to provide instruction in which Japanese learners of English were able to practice using both a higher and a lower range. Avery and Ehrlich (1992) said "intonation plays an important role in conveying meaning" (p. 77) and "[the] speaker's attitude can be signaled through the use of pitch variation in intonation patterns" (p. 80). They further state that

Given the role of intonation in conveying speaker attitude, there is great potential for ESL students to be misunderstood if their intonation patterns are too dissimilar from the English ones....learners who speak these [dissimilar] languages may unwittingly convey boredom or lack of interest through the use of too narrow a pitch range. (p. 81)

Therefore, when instructing students on the role of intonation, it is beneficial to mention that incorrect intonation can unintentionally send a wrong message.

### Instructional Materials and Order of Introduction

Instruction was done using the direct method; however, for accurate understanding of pronunciation points, phonetic expla-

nations were presented in Japanese. I designed all the materials except for the tongue twisters. Samples of the lesson handouts are in Appendix A. In addition, questions regarding intonation were based on Ohtaka's (1996) linguistic explanations. Audio data were recorded by two native American speakers of English. Visual modeling of the pronunciation was done by an American Clinical Competence-Speech Language Pathologist. All the materials were initially introduced through listening practice to increase the number of opportunities to listen to and get used to the overall English sounds, build a sound image, and prepare for production.

Each lesson focused on either one, two, or three consonants. They were introduced in the following order: /l/, /r/, /w/, /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /t/, and /d/. The sounds were first introduced implicitly in a tongue twister using a rhythmical beat. The first priority was practice in acquiring segmental features implicitly. Explicit instruction began after students were able to say the tongue twister comfortably three times in a row. At this point, the sound was introduced with a visual aid—articulation organ motions using hand movements. The use of hand movement presentations is one of the methods that Celce-Murcia et al. (1996) labeled as “visual reinforcement” (p. 295) to teach pronunciation in both traditional and nontraditional classrooms. For example, when instructing the sound of /r/, the upper hand represents the upper jaw and lower hand represents the tongue. The upper hand's nails represent the teeth and the first joint line of each finger represents the border between the teeth and the gums (see Appendix A, step 1). When showing the sound of /r/, the instructor can represent the movement by putting the “tongue” up while giving a voice model. The instructor can also present a bad model by moving and locating the hand up already while illustrating the incorrect sound with the voice.

The sounds were practiced with gradual advancement, starting with a single phoneme then proceeding to a consonant and

vowel, then to the word level, and finally to phrases and sentences (Appendix A, steps 1-7). After dictation and pronunciation practice, all the materials introduced through the dictation were repeated with a beat to reinforce acquisition using choral readings, paired readings, and individual readings. Pronunciation practice with a beat implicitly practices the suprasegmental features of stress and rhythm.

Steps 9 and 10 (see Appendix A) asked students to write words with the target sound, then practice with their partner for the purpose of reinforcement and raising awareness. This activity encourages students not only to find sounds in the given materials, but also to take the initiative to find the sounds in words from their own experience. Step 11 gave them the opportunity to share a word with the class. Original words shared by classmates tend to generate increased interest. After this step, the class moved on to the Chants section. Carolyn Graham's *Jazz Chants* have been incorporated into English classrooms all over the world since their appearance in 1978, due to their effectiveness in teaching the suprasegmental features of English (Segawa, 1995). Based on *Jazz Chants*, the self-produced chant “Real Lemon” (see Appendix A) was created for use with explicit instruction of the sounds of /l/ and /r/ in combination with the segmentals. Rhythm and intonation, with which Japanese students tend to struggle due to the negative influence from their native language, were embedded implicitly in the chants. After mastering the chants, a short dialogue based on the chant's lyrics (see Appendix A) was presented. This activity, which included a guessing question, reinforced the acquired English features by moving the features practiced in the chants into normal conversation. Moving out of the chants' rhythm mold and into regular conversation gave students the chance to realize what they practice in the chants is useable in daily English conversation. This activity helps students feel that they can read with less effort and helps them to automate their production.

For more reinforcement with further exposure and repetition of the targeted sounds, a variety of exercises were prepared such as minimal pairs, TOEIC (Test of English for International Communication) Part I style picture questions, and finding the word by reading the definition (see Appendix A). In my observations of the class, the minimal pairs exercise was one of the most effective exercises and produced the highest student engagement. According to Celce-Murcia et al. (1996), minimal pair drills first began to be used among teachers during the 1940s and 1950s. The idea was derived from the notion of contrast in structural linguistics. The drills use words that differ by a single sound in the same position. In both listening and speaking exercises, students choose between two words such as *worse* and *worth* or *base* and *vase*, both of which sound the same in Japanese-influenced English pronunciation. Modifying this minimal drill into pair practice offered more opportunities for learners to practice pronunciation. The activity began with the instructor and whole class saying one of the two words together and repeating it twice, such as “(A) rice, rice, (B) lice, lice” Students then moved on to finish the activity in pairs, each student taking the role of either producer or listener. The producer said one of the words once or twice, such as “lice, lice”; then the listener identified the word produced as either (A) or (B). For this activity, the person saying the words needed to hide his or her mouth with a textbook since many of the sounds are identifiable by the movements of the articulatory organs.

Once they started the pair work, students enjoyed conversations such as, “You are incorrect,” “No, your pronunciation is not good, so I can’t tell,” and “No, your listening ability is not good, that’s why you cannot tell!” By teasing each other, they began to understand that they were mutually responsible for both perception and production. This activity naturally put the learners into a situation where both partners needed to perform their best to make the activity work. Some students even helped each other learn how to make the correct sounds through the practice provided in this activity.

Self marking and counting were also used. Learners were asked to underline the target sounds each time they encountered them in a section of text. This is a very simple, very effective scaffolding technique for focusing the learners’ attention on the target sounds. After marking the sounds, they were then asked to count them. For example, in the tongue twister *She sells seashells down by the seashore*, some students counted too many /z/ sounds. It was discovered that some learners counted the /ð/ in *the* as a /z/ and that though they had previously learned the /ð/ sound, those students still could not distinguish where to put /z/ or /ð/. This activity revealed that students’ mispronunciation could originate from either the phonology or the articulation.

### Intonation Instruction

Japanese learners often have difficulty with English intonation or pitch. Pitch is “the relative highness or lowness of the voice” (Celce-Murcia et al., 1996, p. 184). There are four levels used to distinguish phonetic pitch in English: 4 is extra high, 3 is high, 2 is middle, and 1 is low. Normal conversation moves between the levels 2 and 3, with a level 1 used to signal the end of an utterance. Level 4 is used for expressing strong emotion such as surprise, enthusiasm, or disbelief.

In the instructions, the word *Yes* was first used to raise learners’ awareness of intonation. Students listened to five different intonations of the word *Yes* and to explanations of the role of intonation in sending messages (see Appendix B, Exercise 1).

To help students further discriminate between the intonation differences, listening questions were made (see Appendix B, Exercise 1) and a dialogue script was used (“Julie ( )!” “Did you hear about the accident ( )?”). Students listened to the recording and identified the pitch difference by writing arrows between the parentheses. One of the features of intonation



of Japanese English learners of English is the flatness of the overall intonation. The negative transfer originates from their L1 phonetic factors. For Japanese learners, the use of such a varied pitch range is uncomfortable and can lead to embarrassment. Taking on a scripted role helped learners take on a different identity and eased their embarrassment.

Another intonation issue for Japanese learners is frequent misplacement of the terminal pitch of the *wh*-type question. In Chujo's (2010) evaluation of the *wh*-question's terminal pitch value and contour, 14 out of 19 students read *wh*-questions with a terminal raise in pitch. The tendency was to read a sentence with the raised terminal pitch whenever there were question marks. However, according to Wells (2006), "the default tone for the *wh*-question is a fall" (p. 42). Ladefoged (2006) stated that "there are many possible ways of saying this [*wh*-question] sentence, but probably the most neutral is a falling contour starting on the final stressed syllable" (p. 120). Ladefoged further added that American English speakers choose to say this sentence type with two rising phrases, with the second one with a considerable pitch increase, leading to a much more argumentative question. As the *wh*-question pattern has a high frequency of usage in real life communication, it was one of the features chosen for instruction and practice.

For practice, a dialogue was designed that systematically incorporated the targeted phonemes and different intonation patterns introduced (see Appendix C). This dialogue was later used as a summary presentation. With the purpose of exposing the wider pitch range for learners to experience kinetically, the content was designed to include levels 1 through 4.

### Summary Presentation

For their final presentation, students created an original ending to a given script (see Appendix C) and presented it with a

partner, without referring to their script. An animated recording model of the passage was provided to each student and they were assigned to (a) listen to it at least 50 times (a number which was later expanded to 100 times), and (b) memorize the dialogue with all the correct sounds. The performances were videotaped and later used for self-evaluation in pairs. Students showed their creativity in their unique script endings. The ending that students selected as the most interesting concluded with the housemates deciding to use the splashing water as a shower since the water had been cut off to their apartment. Students copied the native speakers' model very well. The typical Japanese flatness of intonation was improved, as seen by teacher observation and comparison with their first reading of the script before the instruction. It was observed that students used both the higher and lower level of pitch more accurately in their final attempts than in their first attempts. Listening to the model numerous times, playing a role, and acting it out helped them to create the proper pitch.

## Implementation

### Description of Class

The instruction for this research was conducted in two separate mandatory English classes in a Japanese university. Each class consisted of 20 freshmen majoring in engineering whose L1 was Japanese. The students' level of English in terms of grammar and vocabulary was somewhere between intermediate and low. The instruction length for each class was 90 minutes, once a week, for 15 weeks. Instruction included the first week, which consisted of a class orientation, 12 weeks of phonetic instruction, and 2 weeks dedicated to written examinations covering the basic theoretical pronunciation points. In addition, three recordings were made for evaluation purposes. Individual pronunciation samples were recorded of materials which have a

strongly marked accent in spoken Japanese and also contain the target consonant sound(s), such as *locker*, *real*, *vanilla*, *thirteen*, and *weather*.

### Students' Open-Ended Comments, Findings

Two kinds of open-ended comments were collected in Japanese after the completion of the instruction. One was a self-evaluation of students' own pronunciation and the other was reflection on the class. Student comments revealed a positive reaction to the instruction. Their comments suggested that positive psychological changes took place for them during the class. These ranged from an improvement in how they viewed their own pronunciation to an improvement in their confidence in speaking English. Excerpts from student comments touch on these changes:

- It was not easy to change my Japanese English accent. Even though I could understand what to do in my head, it took a while to change my old Japanese pronunciation habits. It was surprising to learn that by making small changes in each sound, I could sound more like a native speaker.
- The biggest difference before and after the instruction is "the awareness towards English pronunciation." Even in other English classes, my mind was focused on practicing the correct sounds of English.
- When I see English words now, I feel like reading them out loud and trying out the sounds.
- I had no clue what to do when pronouncing English before this class, but now my English sounds much more like English.
- I feel I am more confident speaking in English.
- When I sing songs in English, I pay more attention to pronouncing English well. I want to be able to correctly say the

words unconsciously. I began to like English even more. I want to continue practicing.

- By reading English with the markings, I feel I can read much better now.
- I wish I was able to learn English by making an effort to make the correct English sounds from the beginning.
- Hand gestures made it very easy to understand the pronunciation points.
- In the beginning, I was ashamed of myself for knowing and saying English words without knowing what to do. I was very glad to take this class.
- Practicing with the tongue twisters and chants was so much fun. I enjoyed having communication with my classmates and learning in a laughing atmosphere.
- It was difficult, but so much fun!
- In the intermediate evaluation, I was irritated because I had not progressed, but at the end I was able to pronounce satisfactorily, so I was glad.

### Pedagogical Implications for Japanese University Learners of English

With the systematic, full semester phonetic instruction presented above, low-motivated students of English enjoyed and engaged in the activities with a positive attitude throughout the semester.

The selection of systematic, repetitive instructional approaches and strategies that take the learners' affective factors into consideration was crucial. For example, when practicing with rhythmical activities such as tongue twisters and chants, word segments seemed to capture their attention. Embedding the kinetic approach by using certain hand gestures for targeted segmentals and intonation contour was practical in helping stu-



dents envision how to articulate the segmentals and change the pitch in intonation. Students' comments revealed that their first experience with a memorized mimic-based pair skit was motivating and enjoyable. It was remarkable to see students' positive psychosocial changes in attitude and their increasing awareness toward the English phonetic aspects through observing their performances during the sessions and through their comments. Most of the students realized that they need to keep practicing for stabilization; however, they were able to see the difference in their performance and they became aware of the importance of phonetic aspects which had escaped their attention in their previous experiences with learning English. Knowing that they need to pay attention when producing the sounds in English opened their eyes toward their own ignorance of the segments in the language they have been studying.

From this course, it has been observed that L1 Japanese university students are capable of improving their pronunciation of English when given appropriate instruction; however, it was found that actual repetitive practice and extensive and repeated reminders were required to make it possible. Fossilized pronunciation habits that have been formed and cemented over years of instruction are difficult to reduce or change. In the process of improving pronunciation, patience is crucial for both instructors and learners. Being able to make the sounds of limited targeted segments and suprasegments with students' full attention in one semester is a realistic first goal of early accent reduction training. Further development of the syllabus and material refinement must still be done. It also appears that long-term instruction may be necessary for automatization to be achieved.

## Bio Data

**Junko Chujo** is an associate professor at Takaoka University of Law. Previously, she had over 10 years experience in the field of English education in Japan at various institutions including

Kanazawa University, Toyama Prefectural University, and Panasonic. She is currently a PhD candidate at Kanazawa University. Her specialized field of study is the development of English educational materials that can be implemented efficiently and effectively in Japanese university classes.

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**Appendix A**  
**Samples of Handouts for Instruction 1**  
*(Answers are written in bold.)*

~◆ Fried Rice or Flied Lice? ◆~

**【TONGUE TWISTER】** Listen to the following tongue twister and try to say it five times.

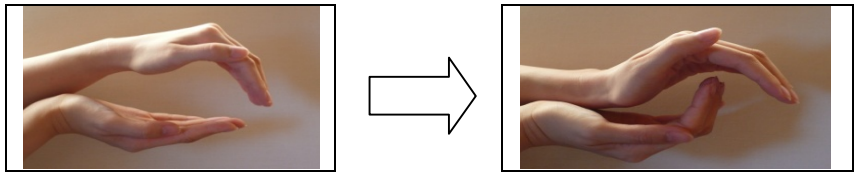
**She sells seashells down by the seashore.**  
 [ʃ] (            ) [r] (            )

**【PRONUNCIATION FOCUS】**

<Step 1> Here is today's second pronunciation point: [r]. This sound is used in words such as "right" and "wrong".

1. 唇をすぼめ、丸くします。(緊張した唇の状態からのスタートです。)
2. 舌をまっすぐに立てます。この時、舌先は上顎にくっつきません。
3. 立てた舌と上顎の狭い間に息を通します。

☆この音は舌先を上顎に近づけて発音するため、音声学の用語では、「接近音」(Approximant)と呼ばれています。  
 ☆[r]の音が単語の最初にある場合は、[r]の前に日本語の「ウ」の音を出すときれいな[r]の音が出やすくなります。慣れてきたら口の形だけ残し「ウ」の音は消してみましよう。(エアー「ウ」です。)  
 ☆この音は「舌の中央をもち上げ、舌を引いて」発音する方法もあります。上記の方法が主流ですが、どちらの方法でも舌をどこにもつけずに隙間から空気を流すということがポイントです。  
 ☆日本語の「ル」とは全く別の音です。



< Tongue position with hand movement >

The hands represent the upper jaw and tongue. The upper hand's nails represent teeth and the first joint line of each finger represents the border between the teeth and the gums.

手を上顎と舌とを考えてみてください。  
 上顎を表している手の爪は歯、指の第一関節のラインが歯茎を表します。

<Step 2> Take a look at the video clip and imitate the modeling.

<Step 3> Take a look at the video clip of the "r-progression." Can you hear how the sound is getting formed?

<Step 4> Practice A and B below with the beat. Then, make one for your pair in the section (C).

**< Rhythmic Reading Aloud Practice >**

A	ra ra ra ra / ri ri ri ri ri ri ri / ru ru ru ru / re re re re re re / ro
B	ra re ri ru / ra re ri ru re ro ra ro / re ra ri ru / re ro ra ro ra re ri ro / ru
C	

<Step 5> Find the [r] sounds in the tongue twister at the top and underline them in red. Then, try to say it five times carefully and slowly.

<Step 6> Listen and write down the following words and phrases that contain the sound of [r] in the blanks. Each word and phrase is repeated three times. Then, underline the sound of [r].

1	<b>rain</b>	2	<b>rule</b>	3	<b>robot</b>	4	<b>reception</b>
5	<b>rope</b>	6	<b>rose</b>	7	<b>ribbon</b>	8	<b>relatives</b>
9	<b>ear</b>	10	<b>sugar</b>	11	<b>lawyer</b>	12	<b>wheelchair</b>
13	<b>air</b>	14	<b>floor</b>	15	<b>ladder</b>	16	<b>sweater</b>
17	<b>park</b>	18	<b>trip</b>	19	<b>drive</b>	20	<b>camera</b>
21	<b>right or wrong</b>			22	<b>rock and roll</b>		
23	<b>shirts and skirt</b>			24	<b>Jerry and Larry</b>		
25	<b>before or after</b>			26	<b>summer and winter</b>		
27	<b>drink and drive</b>			28	<b>trick or treat</b>		

(Your Score \_\_\_\_ / 28 Points)

<Step 7> Listen and write down the following sentences that contain the sound of [r] in the blanks. Each sentence is repeated three times. Then, underline the sound of [r].

1	Mary wrote in her diary.	2	We'll try the dress.
3	Our car needs repair.	4	I'm very sorry for her.
5	Robert read the report.	6	Ray dried her shirts.
7	Rabbit will run the race.	8	Teachers will wrap the gift.
9	Teresa will marry in March.	10	Rachel received the ring.
11	Our doctor cured her shoulder.	12	The girls' carpet is dirty.
13	Our car will be here for sure.	14	Giraffes and gorillas were there.
15	Gary poured some water for her.	16	Is tomorrow Friday or Saturday?

(Your Score \_\_\_\_ / 16 Points)

<Step 8> Keep paying attention to the [r] sound. Practice the previous words and expressions in <Step 6&7> with the beat.

<Step 9> Look around and find words that have the [r] sound(s).

1		2		3		4	
---	--	---	--	---	--	---	--

<Step 10> Read the words you wrote down in step <Step 9> to your partner. Ask him/her to write down what you pronounced. Switch roles when you have finished.

1		2		3		4	
---	--	---	--	---	--	---	--

<Step 11> Choose one word from your list in <Step 9>. Write it on the blackboard and underline the [r] sound. Then, practice all the words together. Make sure not to write the same words as your classmates.

**[CHANTS]**

❖ Real Lemons ❖

Lemons, lemons, (1. **real** ) (2. **sour** ) lemons.  
 Lemons, lemons, (3. **very** ) (4. **sour** ) lemons.  
 They (5. **all** ) (6. **look** ) real but some are fake.  
 They (5. **all** ) (6. **look** ) real but some are fake.  
 I think this is (7. **real** ) and (8. **that** ) is the fake.  
 I think this is (9. **real** ) and (10. **that** ) is the fake.  
 This (11. **one** ) is real. No, it's not!  
 That (12. **one** ) is real. No, it's not!  
 It doesn't really (13. **matter** ). It doesn't really (13. **matter** ).  
 (14. **'cause** ) I really, really, really don't (15. **like** ) lemons.  
 (16. **really** ).

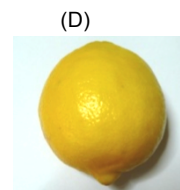
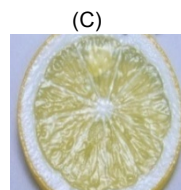
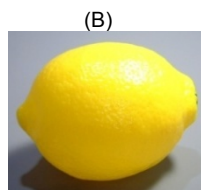
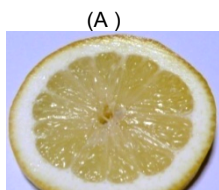
< Word List >

very, real (3), one (2), all (2), like, sour (2), matter (2), really, look (2), that (2), 'cause

\*\*\*\*\*

☆Guess with your partner which one/ones is/are the real lemon(s).

A: They all look real but some are fake. I think ( ) is real and ( ) is the fake.  
 B: I think ( ) is real and ( ) is the fake.



**[EXERCISE 1]**

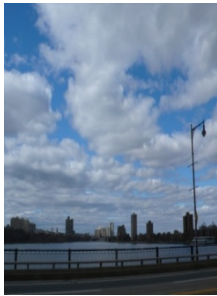
Listen to the words and circle the one you hear. Then, check the meaning if necessary. Each word is repeated twice.

	A	B		A	B
1	late ( 遅い )	rate ( 割合 )	2	light ( )	right ( )
3	liver ( )	river ( )	4	law ( )	raw ( )
5	glass ( )	grass ( )	6	collect ( )	correct ( )
7	fly ( )	fry ( )	8	play ( )	pray ( )

**【EXERCISE 2】**

Listen to the two sets of four statements. Write down the four sentences for each question and then select the statement (from A to D) that best describes what you see in the pictures. Each sentence is repeated twice.

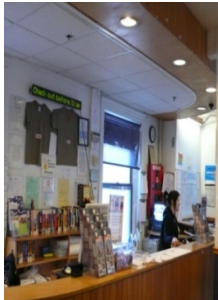
< 1 >



- (A) Many crowds are gathering.
- (B) There are a lot of crowns in the sky.
- (C) A lot of clouds are seen in the sky.
- (D) It is very crowded on the river bank.

Answer: (C)

< 2 >



- (A) A service clerk is walking around the round table.
- (B) Guests are waiting in line.
- (C) A guest is working out in the guest lounge.
- (D) A clerk is working behind the service desk.

Answer: (D)

**【EXERCISE 3】**

The following sentences from one to five give the definition of English words which all contain either [l] or [r] sounds. Find the word and write in the missing letters. Then, **replace the [l] and [r]** and practice with the pairs. Check the meaning in Japanese and write the meaning in the ( ) if necessary.

1. (Example) A large area of water that is surrounded by land is a L A K E. ( 湖 )  
R A K E ( 熊手 )
2. To look at and understand the meaning of written or printed words or symbols.  
READ ( )  
LEAD ( )
3. Short, narrow white or brown grain grown on wet land in hot countries as food.  
RICE ( )  
LICE ( )
4. A small stone. Also a type of loud modern music with a strong beat played on electric guitars and drums.  
ROCK (1. ) 2. )  
LOCK ( )
5. Not right or correct.  
WRONG ( )  
LONG ( )

**Appendix B**  
**Samples of Handouts for Instruction 2**

**< Intonation >**

イントネーションは会話の中で大きな役割を果たしています。イントネーションの違いは、外国なまりが強く聞こえるという影響もありますが、**意味に違いが出てくる**ため理解が困難になります。そのため、同じ「語」や「文」を述べているのに、意図したことは、全く異なるメッセージを伝えてしまい、誤解を与えてしまう可能性さえあります。

日本人が英語を話す時の特徴としてイントネーションの**高低が平板で、ピッチの幅が狭い**ことが挙げられます。英語は日本語に比べより抑揚により依存する言語です。日本語では使用の少ない高さや低さの音域を使っての練習に始めは気恥ずかしさもあるかもしれませんが、練習を積むにつれて自分の出している音にも慣れてきます。大きな声で練習していきましょう！

**【Exercise 1】** Listen and write down the words you hear.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

そうです。全て同じ ( ) です。書き取ると同じ 1 語文ですが、実は聞くと違いがあります。もう一度聞いてみましょう。違いは分かりますか？そうです。同じ ( ) 1 単語ですが、ピッチの上り下がりが異なります。この異なりをイントネーションという言葉で表します。イントネーションが異なると、**伝達するメッセージが変わる**のです。実はこの 5 つは異なるメッセージを伝えているのです。

イントネーションは大きく分けると**上昇調**、**下降調**があります。違いをどのように示すかはいろいろな表記方法がありますがここでは→を使ってみましょう。

**【Exercise 2】** Let's listen to the 1-5 "yes" sounds once again.

イントネーションの上がり下がりを示す矢印を ( ) に書いてみましょう。(基本は、上昇調 (□) 下降調 (▽) ですが、上昇・下降調や下降・上昇調など、組み合わせもあります。また、高さも低・中・高と異なります。聞こえた通りにマークしてみてください。)

1. Yes ( ) 2. Yes ( ) 3. Yes ( ) 4. Yes ( ) 5. Yes ( )

**【Exercise 3】** Listen once again and find the message each "yes" word presents via different intonation.

a. I am certain. b. The answer is yes. I'm surprised. c. I'm doubtful.  
d. Is that right? e. Please go on talking.

1. Yes ( ) 2. Yes ( ) 3. Yes ( ) 4. Yes ( ) 5. Yes ( )

**【Exercise 4】** Listen to the following dialogue. Find the message that the word "yes" is presenting. The conversation is repeated twice.

a. I am certain. b. The answer is yes. I'm surprised. c. I'm doubtful.  
d. Is that right? e. Please go on talking.

1. A: Are you a student?  
B: **Yes**. I am a sophomore in college. ( )
2. A: Did you hear that the class is cancelled today?  
B: **Yes**. I can't believe it since we have a term paper due! ( )
3. A: Did you hear that we are going to have a blizzard tomorrow?  
B: **Yes**, but I don't see any clouds in the sky right now. ( )
4. A: Larry said we are meeting at the French restaurant tomorrow night.  
B: **Yes?** I thought we were going to have a pot luck. (gonna) ( )
5. A: I just flew in from LA...  
B: **Yes**. ( )  
A: ...and I need to transfer to Seattle. Could you tell me where the gate is?

(英語音声教育のための基礎理論大高博美 1998 より作問)

## Appendix C

### Presentation Scripts

Mary: Julie! Did you hear about the accident?  
Julie: No, what happened?  
Mary: A brand-new car crashed into Dorm B!  
Julie: Oh no! Everybody's okay?  
Mary: Yes, but the car hit the water pipe and water is splashing all the way up to the third floor! I have never seen that before! You should check it out.  
Julie: Oh, I should go look. Do you think it will be fixed soon?  
Mary: I doubt it. From what I see, it will take a while. We might not be able to use water for a few hours.  
Julie: What a pain! I haven't taken a shower yet!  
Mary: I'll go ahead and start saving some water; I am sure the water will be cut off for the repair.  
Julie: I'll help you. Bottles or tubs?  
Mary: How about those jugs over there?