UNIVERSIDAD TECNOLÓGICA NACIONAL

INSTITUTO NACIONAL SUPERIOR DEL PROFESORADO TÉCNICO
En convenio académico con la Facultad Regional Villa María

LICENCIATURA EN LENGUA INGLESA

Tesis de Licenciatura

THE METHODS OF CORRECTION OF ORAL MISTAKES IN PHONETICS I CLASSES AND THE STUDENTS' SELF-IMAGE AS ORAL LANGUAGE USERS

Tesista
PROFESORA RUT MARÍA KJAR

Director de la Tesis
DOCTOR OMAR VILLARREAL

2011

UNIVERSIDAD TECNOLÓGICA NACIONAL

INSTITUTO NACIONAL SUPERIOR DEL PROFESORADO TÉCNICO
En convenio académico con la Facultad Regional Villa María

LICENCIATURA EN LENGUA INGLESA

Dissertation

THE METHODS OF CORRECTION OF ORAL MISTAKES IN PHONETICS I CLASSES AND THE STUDENTS' SELF-IMAGE AS ORAL LANGUAGE USERS

Candidate
PROFESORA RUT MARÍA KJAR

Tutor
DOCTOR OMAR VILLARREAL

2011

Man errs as long as he struggles.

-Johann von Goethe

Dedication

      I dedicate this thesis to Doctor Omar Villarreal because of all of his help throughout this process. I also dedicate it to Magíster Patricia Mauad who was initially responsible for developing my interest in Phonetics. She provided me with an opportunity to work as her assistant which opened the door to the field. Finally, Magíster Leticia Arcioni was essential to my professional development by allowing me to work as her assistant. All three encouraged me, and I will always be grateful to them.

Acknowledgments

Doctor Omar Villarreal, my tutor, was essential to this thesis, and I am so grateful for all of his help. He helped me select ideas that were interesting, provided me with guidance throughout the study, and kept me on track as I wrote. His counsel, inspiration, and patience were all vital.

The Phonetics I teachers at the Instituto Nacional Superior del Profesorado Técnico de la Universidad Tecnológica Nacional, Instituto Superior del Profesorado "Dr. Joaquín V. González", and Escuela Normal Superior en Lenguas Vivas "Sofía E. Broquen de Spangenberg" were incredibly generous with their time in allowing me to enter their classrooms and responding thoughtfully to the interview questions. I would also like to thank the students for their feedback.

Rut María Kjar

July 2011

Abstract

It is a common belief that students are affected by their teachers' corrections, and it is also assumed that the correction methods that a teacher uses can exert a negative influence on the self-image of the student who is corrected. Specialists have produced a number of academic papers positing that the manner in which a teacher corrects a student is extremely important so as not to produce a negative result. The present study explores the extent to which the methods of correction of oral mistakes in the Phonetics I classes at Colleges of Education in the City of Buenos Aires exert a negative influence on the self-image as oral language users of the students who take those courses. The study also examines whether the level of difficulty of tasks given to the students can negatively affect their self-image which consequently results in a deterioration of their oral language skills, whether the attitude of teachers when correcting oral mistakes influences the development of the self-image of the students and, whether teachers are aware of the need to provide positive feedback in the face of their students' oral mistakes. The results disproved the hypotheses because it was found that students valued the experience of being corrected by their teachers and that teachers were fully aware of the need to provide positive feedback which, as verified by on-site observations, they actually did.

Key Words: *Phonetics classes, correction methods of oral mistakes, feedback, students' self-esteem, oral activities.*

Abstract

Es una creencia común que los alumnos se sientan afectados por las correcciones de sus profesores, y también es una suposición que los métodos que un profesor emplea puedan causar una influencia negativa sobre la autoestima del alumno al cual se corrige. Los especialistas han elaborado una serie de trabajos académicos postulando que la manera en la que un profesor corrige a un alumno es extremadamente importante para no producir un resultado negativo. El presente estudio analiza el grado en el que los métodos de corrección de errores por vía oral en las clases de Fonética I en las Facultades de Educación en la Ciudad de Buenos Aires, ejercen una influencia negativa en la imagen de sí mismos como usuarios del lenguaje oral de los estudiantes que toman los cursos. El estudio también examina lo siguiente: si el nivel de dificultad de las tareas asignadas a los estudiantes puede afectar negativamente su propia imagen, que, por lo tanto, da lugar a un deterioro de sus habilidades de lenguaje oral; si la actitud de los profesores al momento de la corrección de errores por vía oral influye en el desarrollo de la auto-imagen de los estudiantes y, finalmente, si los profesores son conscientes de la necesidad de proporcionar retroalimentación positiva al momento de corregir los errores orales de sus estudiantes. Los resultados desmienten la hipótesis, ya que se concluyó que los estudiantes valoraron la experiencia de ser corregidos por sus profesores y que los profesores eran plenamente conscientes de la necesidad de proporcionar retroalimentación positiva lo cual, según lo verificado por la observación in loco, realmente fue así.

Palabras Clave: *clases de Fonética, métodos de corrección de errores orales, retroalimentación, autoestima de los estudiantes, actividades orales.*

Table of Contents

Chapter 3

List of Figures and Tables

INTRODUCTION

There has been a long history of discussion in the academic community about the best way for language teachers to correct their students' errors. This is so because of the commonly-accepted belief that teachers must correct their students in a manner that will help to further students' progress. There is widespread concern that over-correction, insensitive correction, or simply badly delivered correction and feedback can only damage a language student's progress, the main issue behind these concerns is the effect that the methods of correction may have on the self-esteem of language students.

There are many reasons why self-esteem is so closely linked to the learning of a language. Celce Murcia, Brinton and Goodwin (1996) say that the network of factors influencing an individual's acquisition of a second language phonology is a tremendously complicated one. This is most likely because an individual student's personality, or their "language ego", is at the very core of the language learning process (Guiora, 1972, p. 144). The commonly accepted idea is that it is vital to make sure that correction is offered in a constructive and useful way (Liu, 2005).

The present study is informed by a basic research question:

To what extent do the methods of correction of mistakes in the Phonetics I classes at Colleges of Education exert a negative influence on the self-image as oral language users of the students who take that course.

From this research question, the following hypotheses were derived:

The methods of correction used by teachers of Phonetics I at Colleges of Education are often intimidating and may be a cause for a deterioration in the self-image as oral language users of the students who take that course.

The complexity of the tasks that students are required to perform in courses of Phonetics I at Colleges of Education may appear to be unsurmountable to the students taking that course and may result in a deterioration in the self-image as oral language users.

The attitude of teachers of Phonetics I when correcting mistakes exerts an influence on the development and consolidation of the self-image as oral language users of the students who take that course.

Teachers of Phonetics I are not aware of the need to provide positive feedback in the face of their students' mistakes.

This dissertation is organized in the following manner:

Chapter 1 introduces and discusses the concepts of accuracy, fluency, and intelligibility as well as the definitions and classifications of mistakes. Also discussed in this chapter are typical phonological mistakes of native Spanish speakers learning English;

Chapter 2 deals with attitudes to the correction of phonological mistakes;

Chapter 3 presents the study conducted and the analysis of the data collected; and,

A section for Conclusions, limitations and suggestions for further research.

Chapter 1

Accuracy, Fluency, and Intelligibility

To gauge the extent to which methods of correction of oral mistakes in Phonetics I classes exert a negative influence on the self-image of students as oral language users, it is necessary to define and analyse some key terms that shall be used in this paper. We shall therefore resort to the definitions offered by some authors as well as studies carried out on the same topics which are relevant to the present study.

Definitions of Accuracy

According to Leeson (1975), the distinction between accuracy and fluency is parallel to that of code and communication in Second Language Acquisition (SLA) respectively. The emphasis on the former (accuracy/code) deals with the production of structurally correct instances of second language (L2). The latter (fluency/communication) focuses on functional appropriateness and the smooth flow of L2.

According to Brumfit (1984), accuracy, which embraces both formal correctness and appropriacy, refers to the learner's concern with usage, to the language code as such, whereas fluency is natural language used in situations where the learner's focus is on the effective communication of meaning. Accuracy tends to be closely related to the syllabus, it tends to be form-based and teacher-

dominated. In contrast, fluency must be student-dominated, and meaning-based, for which reason its relationship to the syllabus is unpredictable.

Hammerly (1991) takes a reconciliatory position towards communicate fluency and linguistic accuracy. Being critical of communicative methodology, he reviews the results of immersion programmes in Canada and in the United States, and observes that although these programmes were successful in the students' attaining a high level of communicative proficiency (fluency), they failed in the area of linguistic accuracy. Hammerly pronounced himself in favour of greater emphasis on the teaching of accuracy in the beginning and intermediate stages of L2 learning, and fluency at the more advanced level.

Ebsworth (1998) also maintains that accuracy and fluency are closely related. She says that a steady stream of speech which is highly inaccurate in vocabulary, syntax, or pronunciation could be so hard to understand as to violate an essential aspect of fluency being comprehensible. On the other hand, it is possible for the speaker to be halting but accurate.

Allen and Waugh (1986) interpret that in Communicative Language Teaching (CLT) the importance of communicating the message is stressed at all stages of English as a Second Language (ESL) learning. At the beginner's level this involves the use of compensatory strategies; errors that do not cause communication breakdown are not a focus for concern. However, with high-intermediate learners who can get their message across by one means or another, accuracy is seen as the fine tuning necessary to refine communication skills. When questioning about whether the importance of accuracy varies from learner to learner and from task to task, they conclude that some learners may want a higher overall level of accuracy

which could be related to their role, personality, or objectives. They offer the following examples, a second language speaker who teaches English in an English as a Foreign Language (EFL) context will be a model for *correct* English. Individuals with certain personality types avoid speaking if they cannot speak with a high degree of accuracy. There are also learners who want or need to be integrated into an English-speaking context. In order to do this they may require a high degree of accuracy to fulfil their duties successfully, to be accepted as peers and to meet personal objectives. Also, they conclude that the importance of accuracy may also vary for the same learner when doing different tasks. This can depend on how important it is to transmit the message precisely, and the degree of accuracy that this requires.

Allen and Waugh (1986) believe that the level of accuracy needed may also depend on whether or not there is a sympathetic interlocutor and how much negotiation he is willing to do. They provide the following example, a suspect questioned by a Royal Canadian Mounted Police officer may be unwilling to work very hard to understand him, while someone registering a complaint may likely have a much higher interest in understanding and being understood.

In their study of self-assessment as a technique for dealing with accuracy, Allen and Waugh (1986) report the following considerations. Experience with having learners identify their own errors reveals that errors fall into three categories: 1) errors that learners can identify and correct; 2) errors that learners can identify but not correct; 3) errors that learners cannot or do not identify. They hypothesize that this hierarchy provides important information about the learner's internalized grammar and communicative needs. Their proposal is that the errors in first and second categories which are identified by the learner should provide the content for

an individualized syllabus. They believe that having learners identify their own errors will provide the necessary focus and motivation to improve accuracy.

Definitions of Fluency

Fillmore (1979) proposed that fluency includes the ability to:

a) fill time with talk, i.e., to talk without awkward pauses for a relatively long time;

b) talk in coherent, reasoned, and "semantically dense" sentences;

c) have appropriate things to say in a wide range of contexts;

d) be creative and imaginative in using the language.

It should be noticed that Fillmore's notion of fluency is limited to oral productive language.

For Brumfit (1984) fluency should be regarded as natural language use, whether or not it results in native- speaker- like language comprehension or production, seen as the maximally effective operation of the language system so far acquired by the student.

Hartmann and Stork (1976) suggest that a person is said to be a fluent speaker of a language when he can use its structures accurately whilst concentrating on content rather than form, using the units and patterns automatically at normal conversational speed when they are needed.

Leeson (1975) defines fluency as the ability of the speaker to produce indefinitely many sentences conforming to the phonological, syntactical and semantic exigencies of a given natural language on the basis of a finite exposure to a finite corpus of that language.

Richards, Platt and Weber (1985) define fluency as follows: "the features which

give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruptions." They further point out that, in second and foreign language learning, fluency is used to characterise a person's level of communication proficiency, including the following abilities to:

a) produce written and/or spoken language with ease;

b) speak with a good but not necessarily perfect command of intonation, vocabulary, and grammar;

c) communicate ideas effectively;

d) produce continuous speech without causing comprehension difficulties or a breakdown of communication (pp. 107-8).

According to Tricia Hedge (1993), the term fluency has acquired two rather different meanings in English Language Teaching (ELT). The first is similar to a typical dictionary entry. In dictionary entries, fluency is normally restricted to language production, and in ELT it is normally reserved for speech. It is the ability to link units of speech together with facility and without strain or inappropriate slowness or undue hesitation. Fluency has been included as a component of communicative competence and defined as the speaker's ability to make use of whatever linguistic and pragmatic competence they have. Three types of fluency are distinguished:

- Semantic fluency, i.e. linking together propositions and speech acts (also known as coherence);

- Lexical-syntactic fluency, i.e. linking together syntactic constituents and words;

- Articulatory fluency, i.e. linking together speech segments.

Non-fluency in an English language learner is discernible in frequent pauses, repetitions, and self-corrections, as in this extract from the speech of an elementary learner: "I enjoy………er……enjoyed…er…making this….er……homework…on pronunciation…………pronunciation…but…um…you know…I have…there are lots of mistakes…so…you see…it helps…it is helping me to…imp…(coughs)…make better…my English."

This learner is beginning to compensate for this non-fluency by using the fillers "you know", "you see", in the pauses while he deals with his linguistic uncertainty. It is noticeable too, that he uses the communication strategy of paraphrase when he fails to produce "improve" and says "make better" instead to increase his fluency.

Dalton and Hardcastle (1977, cited in Guillot 1999) suggest that pauses and hesitation phenomena are also part of fluency. In their book about disorders of fluency and their effects on communication, they justify the dictionary definitions' emphasis on temporal and sequential features of speech, evidenced in the use of terms like "smoothness" and "readiness" by submitting that they must cover other features, including breaks in the "smooth flow of speech" such as pauses, interruptions, etc., as well as repetitions of linguistic elements like sounds, syllables, words and phrases.

Guillot (1999) contends that even though fluency is a term which remains available to both language teachers and general users as a standard for the assessment of Foreign Language (FL) learners' abilities and acts as a link between classroom language use and language use in native communities, there is not enough review work about it to suggest that it has acquired a specialised and identifiable status in FL teaching.

Some studies relating to Fluency

O'Brien, Segalowitz, Collentine and Freed (2007) investigated the relationship between phonological memory and second language (L2) fluency gains in native English-speaking adults learning Spanish in two learning contexts: at their home university or abroad in an immersion context. In their analysis of oral fluency they distinguished general *oral ability* and *oral fluidity*. The measures of Spanish oral fluency were taken from recordings of participants' Oral Proficiency Interviews (OPI; Breiner-Sanders, Lowe, Miles, & Swender, 2000). Extracts taken from the OPI recordings were analysed for a number of temporal/hesitation-based oral fluency measures. Oral fluency included both *general oral ability* and *oral fluidity* measures. *General oral ability* was operationalized as the total number of words spoken and the length in words of the longest run. *Oral fluidity* was operationalized as rate of speech (words per minute), mean length of speech runs in words containing no silent pauses or hesitations greater than 400 ms, mean length of speech runs in words containing no silent or filled pauses (ums, ahs, et.), and longest speech run in words containing no silent or filled pauses.

Wood (2001) states that L2 oral fluency is frequently assessed in terms of temporal aspects of speech, such as speech rate, pauses (frequency, placement, location, and length), run length between pauses, and so forth. He suggests that the quantity and quality of speech runs between pauses is the most important discriminator of fluent and disfluent speech. Highly fluent speakers tend to pause at sentence and clause junctures, thereby producing longer runs, unlike less fluent speakers who tend to pause within clauses or sentences, thereby producing shorter runs.

Towell, Hawkins, & Bazergui (1996) maintain that fluency increases with time. There is empirical evidence that quantitative measures of fluency improve with the length of time that participants have spent learning the L2, and that L2 speakers tend to speak at a slower rate, make proportionally more pauses, and produce shorter runs between pauses in their L2 than in their L1. Towell (2002) suggested that improvement in quantitative measures of fluency, especially mean run length between pauses, might indicate a qualitative shift in oral production skills. His observations are consistent with the findings in the developmental literature. In the children studied by Adams and Gathercole (1995, 2000) those who produce longer mean run lengths also produced more grammatically complex utterances. L2 oral fluency might be related to L2 grammar skill (Ellis, 2001; Ellis & Sinclair, 1996; O'Brien, Segalowitz, Collentine & Freed, 2006; Sleve & Miyake, 2006).

Celce-Murcia, Brinton and Goodwin (1996) mention techniques to boost students' confidence level while promoting fluency in pronunciation teaching. They argue that although the focus of pronunciation lessons in the teaching of English as a second language (ESL) and English as a foreign language (EFL) is generally on accuracy (i.e., on getting students to produce target like sounds, rhythms, and intonation patterns), fluency and accuracy are interconnected to the extent that students' fluency levels will almost affect their accuracy, and vice versa. This interaction has caused many classroom practitioners to question the scope of pronunciation instruction, which has traditionally been defined as the accurate production of the sounds, rhythms, and intonation patterns of a language. By so defining itself, pronunciation has stood apart from the communicative language teaching movement because it has often ignored the interaction of the sound system

with function and meaning. Wong (1987) notes that the halting speech of "tongue-tied" students often interferes with the accuracy of their speech patterns. This is true of suprasegmentals, since in tongue-tied speech, sentence stress and intonation patterns tend to be distorted by frequent pauses that affect the overall intelligibility of the utterance. Students who exhibit such halting speech can often benefit from focused work in fluency building.

Definitions of Intelligibility

According to Smith and Nelson (1985), intelligibility refers to word/utterance recognition, whereas comprehensibility is the understanding of word/utterance meaning in its given context. These authors identified that there was a significant negative correlation between intelligibility and language anxiety, and perceived competence was found as the best predictor of intelligibility.

Bamgbose (1998) defines intelligibility as a complex of factors which comprise recognising an expression, knowing its meaning, and knowing what that meaning signifies in the socio-cultural context. According to Bamgbose it is a one way process in which non-native speakers are trying to make themselves understood.

Levis (2005) explains that there have been two contradictory orientations: the nativeness principle and the intelligibility principle. On the one hand, the nativeness principle posits that it is both possible and desirable to achieve native-like pronunciation in a foreign language, which is in fact impossible to accomplish excluding some exceptional learners. On the other hand, the intelligibility principle posits that "learners simply need to be understandable" (Levis 2005: 370).

Smith (1988; 1992) regards intelligibility as the capability of word recognition.

He further contrasts intelligibility with two other words: *comprehensibility* and *interpretability*. Comprehensibility denotes the understanding of the literal meaning; by comparison, interpretability refers to the grasping of the intended meaning underlying a given utterance.

Munro, Derwing, and Morton (2006) define intelligibility as the extent to which a speaker's utterance is actually understood, distinguishing it from comprehensibility, which refers to a listener's estimation of difficulty in understanding an utterance.

Some studies relating to Intelligibility and the Teaching of Pronunciation

Underhill (1994) refers to intelligibility and the teaching of pronunciation. He says that his aim when working with pronunciation is to enable learners to achieve "comfortable intelligibility", which means that they can be understood comfortably, without undue effort by the listener, and that they can understand comfortably the speech of native and other speakers without undue effort on their own part. He believes that this target of comfortable intelligibility gives teacher a realistic and achievable aim since it implies that learners' productive pronunciation need not be as sophisticated as their "receptive pronunciation". He says that a learner's listening menu should contain a wider range of phonological variants than his speaking menu. However, these targets do not imply any limit on teachers' expectations of what learners may be able to achieve. Comfortable intelligibility is a minimum, not a ceiling. Through their attitudes and the learning atmosphere they create, teachers encourage learners to do the best they can manage at any moment.

Morley (1979; 1985) mentions that the University of Michigan's English Language Institute has pioneered recent trends in the development of modern

pronunciation techniques and materials used as part of its Pronunciation Laboratory Program, which aims, in addition to the minimal goal of intelligibility, at developing creative speech awareness in the learner. Students are made aware of how to monitor speech production by manageable bits of information about speech production and with specific techniques (visual, auditory, tactile, and motokinesthetic). According to Morley (1975), one of the characteristics of such a program is classes in which students are cognitively involved and are apprised of why they are doing it. The standards of satisfactory performance are personalised; intelligibility is the minimum goal, and beyond that it is up to the students to continue to perfect their spoken English to the point which they need in order to function to their own satisfaction.

Crawford (1987) when referring to establishing pedagogical priorities in the ESL classroom says that in addition to a set of flexible priorities based on analysis of students needs, two goals can serve as general guidelines for all ESL pronunciation classes regardless of individual differences. They are intelligibility and speech awareness. While researchers continue to debate the degree to which L2 learners acquire native-like fluency in L2 pronunciation, intelligibility must be the minimum goal for the classroom. In the past it was felt that complete accuracy was necessary for student success. Today most teachers have adopted a more moderate view with intelligibility as a primary goal, rather than native-like mastery of the L2 system. Prator (1971) says that in absence of any consensus regarding the degree of accuracy to be sought in teaching pronunciation, most teachers will choose an intermediate position between absolute allophonic accuracy and rough phonemic approximation. From a pedagogical point of view this would mean that the teacher

must establish a system of priorities, determining the elements of pronunciation that will be emphasised, and those that will be handled briefly. Prator (1971) adds that if the primacy of intelligibility in the establishing of pedagogical priorities for the pronunciation class is maintained, more information is needed regarding the value of features, such as aspiration and vowel length as clues to word recognition. He warns the teacher that any departure from the phonemic norm can have a negative effect on the intelligibility of speech. The departures may be allophonic or phonemic, but under certain circumstances, he concludes, any abnormality of speech can contribute to unintelligibility.

Dalton and Seidlhofer (1994) say that it is often said that what is important for learners is to acquire an accent which is "intelligible" or to achieve "comfortable intelligibility". They consider that voice and accent play a crucial role in a person's perception of himself and others, so it is likely that social and psychological factors also bear upon the question of intelligibility. Making oneself understood is not just a matter of accurate and clear articulation, and pronunciation cannot be considered or taught in isolation, dissociated from issues such as the purpose of the talk, the factors which determine the way one talks to whom and the factors which might be of help or hindrance to getting one's meaning across. They refer to "accessibility" and "acceptability". Whether an utterance is accessible or not will be determined not only by the accuracy and clarity of the speaker's enunciation, but also by the listener's expectation and attitude, such as experience with, and tolerance of, low prestige or foreign accents. On the other hand, whether the interlocutors find each others' pronunciation acceptable will largely depend on the value they attribute to each others' accents, and not whether they regard these as appropriate to the occasion

and to their respective roles and status in society. They want to emphasise that intelligibility is by no means guaranteed by linguistic similarity and phonetic accuracy, but is often overridden by cultural and economic factors. A person adjusts his understanding of the other person according to how he relates to them socially and as individuals.

Cruttenden (2001) when referring to performance targets in pronunciation mentions different types of intelligibility. "Restricted Intelligibility" is the level a speaker may have if he succeeds in speaking English with the phonetic and phonological system of his own language, possibly being unintelligible to listeners outside his own region or, at best, comprehensible only to the extent that some key words can be decoded as a result of the general context of the situation. "Minimal General Intelligibility" is the lowest requirement for a speaker who makes an attempt to approximate Received Pronunciation (RP) or any other native standard, i.e. one which possesses a set of distinctive elements which correspond to some measure to the inventory of the RP phonemic system and which is capable of conveying a message efficiently from a native English listener's standpoint, given that the context of the message is known and that the listener has had time to "tune in" to the speaker's pronunciation. "High Acceptability" is the level a learner achieves when he is able to produce a form of speech which the native listener may not identify as non-native, which conveys information as readily as would a native's, with precision in the phonetic realization of phonemes and confident handling of accentual and intonational patterns. He believes that the different levels of intelligibility a learner may aspire to will depend on his goal for acquiring the language. If the foreign learner has a severely practical purpose, he will attempt at achieving a level of Minimal

General Intelligibility. On the other hand, learners who need to deal on equal terms with speakers in or from other regions of the world because of work or academic reasons will aim at High Acceptability. He says that the foreign teacher of English constitutes a special case because he has the obligation to be as clear as possible about the model towards which he is aiming and to present to his students as near an approximation to that model as he can.

Ortiz Lira and Finch (1982) do not use the term intelligibility but when discussing aims and levels in pronunciation to be acquired by students, they advise a near-native level of pronunciation for future teachers because they will themselves have to act as models of pronunciation, so when training them the highest standard possible should be aimed at as they will need to diagnose errors, make accurate, scientific statements about them, and give articulatory instructions as to how to correct them.

Accuracy, Fluency, and Intelligibility on a Scale

Having described the concepts of fluency, accuracy and intelligibility, now we will refer to the importance given to them by the Cambridge ESOL Common Scale for Speaking (Cambridge ESOL) and the Scale of the English-Speaking Union (ESU) Framework. In the following pages, four tables are presented. They are Table 1: Cambridge Assessment Criteria for the Speaking Test; Table 2: Cambridge ESOL Common Scale for Speaking; Table 3: ESU Framework: Performance Acceptability Criteria for Oral Output; and, Table 4: ESU Framework: Yardstick Number 1, 2, 5, and 10.

These four tables are routinely used in assessing the oral performance of students, and they are included here for the purpose of demonstrating the objective

criterion that teachers use to evaluate fluency, accuracy and intelligibility. They correspond to Cambridge ESOL levels First Certificate in English (FCE), Certificate in Advance English (CAE), and Certificate of Proficiency in English (CPE), and ESU Framework levels 5, 6, and 7, which correspond to FCE, CAE, and CPE, respectively. The reason why these three levels are considered is that in the Teachers Training College (TTC), the minimum required level to attend first year is FCE level; second year requires CAE level; and third and fourth year correspond to CPE level.

Cambridge Examinations

The Cambridge Speaking Test has different assessment criteria, one global and the rest analytical, which are applied in relation to the level of the examination and to the prescribed tasks (First Certificate in English. Past Papers, 2007). At FCE and CAE levels there are four analytical criteria and a global one. Accuracy is assessed by two probes: probe first, Grammar and Vocabulary, and second, Pronunciation. Fluency is also measured by two factors: Discourse Management and Interactive Communication.

At CPE, the assessment criteria are the same, but the name of the probe is different. Grammar and Vocabulary is measured by two probes, Grammar Resource and Lexical Resource.

Intelligibility, mentioned above, is gauged at lower levels. This study does not address lower level language learners, thus intelligibility will not be observed.

ESU Framework

ESU Framework describes and compares the various examinations of main English Language Boards (Carrol and West, 1989). Each level is described in terms of different stages. In this section, only the stages connected to oral performance have been included. Accuracy and fluency are treated, in most stages, as major aspects which help determine the level of examinees.

Having presented the two scales, it is observed that in the Cambridge ESOL Common Scale for Speaking (Cambridge ESOL), accuracy in grammar, vocabulary and lexical resources are considered an important issue whereas little attention is paid to fluency (pronunciation is not considered important as long as meaning is conveyed).

On the other hand, the Scale of the English-Speaking Union (ESU) Framework focuses on accuracy and fluency where message, interaction and language usage play major roles, as stated in "Performance acceptability criteria for oral output" (Table 3).

Table 1. Cambridge Assessment Criteria for the Speaking Test.

Grammar and Vocabulary

This refers to the accurate and appropriate use of grammatical forms and vocabulary. It also includes the range of both grammatical forms and vocabulary. Performance is viewed in terms of the overall effectiveness of the language used; the active and accurate use of a range of grammatical forms, syntax, and the appropriate use of vocabulary to deal with the tasks.

Grammatical Resource

This refers to the accurate application of grammatical rules and the effective arrangement of words in utterances. At CPE level, a wide range of grammatical forms should be used appropriately and competently. Performance is viewed in terms of the overall effectiveness of the language used.

Lexical Resource

This refers to the candidate's ability to use a wide and appropriate range of vocabulary to meet task requirements. At CPE level, the tasks require candidates to express precise meanings, attitudes and

opinions and to be able to convey abstract ideas. Although candidates may lack specialised vocabulary when dealing with unfamiliar topics, it should not, in general terms, be necessary to resort to simplification. Performance is viewed in terms of the overall effectiveness of the language used.

Pronunciation

This refers to the candidate's ability to produce comprehensible utterances to fulfil the task requirements. This includes stress, rhythm and intonation as well as individual sounds. Examiners put themselves in the position of the non-ESOL specialist and assess the overall impact of the pronunciation and the degree of effort required to understand the candidate.

STRESS AND RHYTHM: The appropriate use of strong and weak syllables in words and connected speech, the linking of words, and the effective highlighting of information-bearing words in utterances.

INTONATION: The use of a sufficiently wide pitch range and the appropriate use of intonation to convey intended meanings.

INDIVIDUAL SOUNDS: The effective articulation of individual sounds to facilitate understanding. Different varieties of English, e.g. British, North American, Australian, etc. are acceptable, provided they are used consistently throughout the test.

It is recognised that even at CPE level, candidates' pronunciation may be influenced by features of their first language. This is acceptable provided communication is not impeded.

Discourse Management

This refers to the candidate's ability to link utterances together to form coherent monologue and contributions to dialogue. The utterances should be relevant to the tasks and to preceding utterances in the discourse. The discourse produced should be at a level of complexity appropriate to the level and the utterances should be arranged logically to develop the themes or arguments required by the tasks. The extent of contributions should be appropriate, i.e. long or short as required at a particular point in the dynamic development of the discourse in order to achieve the task.

Interactive Communication

This refers to the candidate's ability to take an active part in the development of the discourse, showing sensitivity to turn taking and without undue hesitation. It requires the ability to participate competently in the range of interactive situations in the test and to develop discussions on a range of topics by initiating and responding appropriately. It also refers to the deployment of strategies to maintain and repair interaction at an appropriate level throughout the test so that the tasks can be fulfilled. Candidates are not penalised for asking for repetition from the interlocutor or clarification from the other candidate (as long as this is not excessive). However, if the interaction breaks down and the candidate has to be supported by the interlocutor or the other candidate, this is taken as evidence of weak interactive ability and is penalised accordingly.

Global achievement

This scale refers to the candidate's overall effectiveness in dealing with the tasks in the three separate parts of the Speaking Test. The global mark is an independent impression mark, which reflects the assessment of the candidate's performance from the interlocutor's perspective.

Table 2. Cambridge ESOL Common Scale for Speaking.

LEVEL VANTAGE B2

FIRST CERTIFICATE IN ENGLISH:

Generally effective command of the spoken language

•Able to handle communication in familiar situations.

•Able to organise extended discourse but occasionally produces utterances that lack coherence and some inaccuracies and inappropriate usage occur.

•Maintains a flow of language, although hesitation may occur whilst searching for language resources.

•Although pronunciation is easily understood, L1 features may be intrusive.

• Does not require major assistance or prompting by an interlocutor.

LEVEL EFFECTIVE OPERATIONAL PROFICIENCY C1

CERTIFICATE IN ADVANCED ENGLISH:

Good operational command of the spoken language

• Able to handle communication in most situations.

• Able to use accurate and appropriate linguistic resources to express ideas and produce discourse that is generally coherent.

• Occasionally produces inaccuracies and inappropriacies.

•Maintains a flow of language with only natural hesitation resulting from considerations of appropriacy or expression.

• L1 accent may be evident but does not affect the clarity of the message.

LEVEL MASTERY C2

CERTIFICATE OF PROFICIENCY IN ENGLISH:

Fully operational command of the spoken language

• Able to handle communication in most situations, including unfamiliar or unexpected ones.

• Able to use accurate and appropriate linguistic resources to express complex ideas and concepts and produce extended discourse that is coherent and always easy to follow.

• Rarely produces inaccuracies and inappropriacies.

• Pronunciation is easily understood and prosodic features are used effectively; many features, including pausing and hesitation, are 'native-like'.

Table 3. ESU Framework: Performance acceptability criteria for oral output.

ESU Framework: Performance acceptability criteria for oral output.

When judging the adequacy, or acceptability, of candidateš responses to the tasks they have been set, there are many possible aspects to look at; they have been divided into three main areas –

message, interaction, and language usage. When judging an interview, teachers look at how well the overall task has been dealt with – whether the interview has been properly handled, basically whether the candidates" response has been relevant, clear, coherent, interesting and whether he or she has shown awareness or the listener.

After looking at the overall value of the performance, a rater can then look at the strategies a candidate has used to reach the targets. In an interview or group interaction, does the candidate make a suitable contribution to the discussion, speaking fluently in a suitable style and coping well with the ebb and flow of the discussion whilst showing sensitivity to others taking part in it?

Then, one has to look at the way candidates have used language to achieve their goals. Obviously, the accuracy, range and suitability of the language used are important. Various aspects of grammar and vocabulary must be looked at; in interviews, pronunciation, stress and intonation must be adequate.

In looking at these three rating aspects – message, interaction and language usage – there is no clear priority. If the language used is incomprehensible due to inadequate pronunciation or grammar, then there can be no interaction, and no message will be passed. On the other hand, it is of little use to produce correct sentences which do not hang together or deal with the topic being addressed.

Table 4. ESU Framework: Yardstick Number 1, 2, 5, and 10.

ESU LEVEL 5

Stage I: Overall language proficiency

Uses the language independently and effectively in all familiar and moderately difficult situations. Rather frequent lapses in accuracy, fluency, appropriacy and organisation, but usually succeeds in communication and comprehending general message.

Stage II: Oral proficiency

Handles moderate-level oral interaction with adequate confidence and competence. Handles the major points of the message but with frequent loss of detail. Fairly frequent need for repair. Has a basic mastery of text organisation but an uncertain grasp of style. Limitations restrict participation in oral interaction at times, with fairly frequent lapses in fluency. Handles a moderate range of language. Brings a moderate grasp of accuracy to the interaction. Speaks with obvious L1 accent.

Stage III: Speaking

Handles moderate speech situations with adequate confidence and competence. Message is broadly conveyed but with little subtlety and some loss of detail. Some difficulties in initiating and sustaining conversations. Interaction needs repetition and clarification. Spoken text organisation is adequate but with fairly frequent stylistic lapses. Fairly frequent hesitations and lapses in fluency, but these do not interfere with basic communication. Uses a moderate language repertoire, but has to search for words and use circumlocutions. Fairly frequent errors in accuracy. Obvious L1 accent and speech features. Limitations impair communication at times.

Stage IV: Speaking for study/training purposes

Handles moderate-level study/training speech situations with adequate confidence and competence. Study/training message is broadly conveyed but with little subtlety and some loss of detail. Some limitations in initiating and sustaining academic discussion. Presentation needs some clarification. Study/training texts such as straightforward presentations and discussions adequately organised. Fairly frequent lapses in style and fluency but these do not interfere with the basic communication. Controls a moderate range of academic language and specialist terminology in own field. Fairly frequent errors in usage and obvious L1 speech features impair communication at times.

ESU LEVEL 6

Stage I: Overall language proficiency

Uses the language with confidence in moderately difficult situations. Noticeable lapses in accuracy, fluency, appropriacy and organisation in complex situations, but communication and comprehension are effective on most occasions, and are easily restored when difficulties arise.

Stage II: Oral proficiency

Handles moderate-level oral interaction with good confidence and competence, but with some problems with higher-level interaction. Has the message adequately but with noticeable loss of detail and need for repair. Has an adequate mastery of text organisation but some uncertainties over appropriacy of style. Some loss of fluency which hampers full participation in oral interaction. Handles a good range of language. Brings a good grasp of accuracy to the interaction. Speaks with marked L1 accent.

Stage III: Speaking

Handles moderate-level speech situations with good confidence and competence, but some problems with higher-level situations. Message adequately conveyed. Basic communication is adequate but some restrictions in participation because of language limitations. Spoken text is adequately organised but with some lapses in sequencing and cohesion. Some sense of appropriate style. Noticeable false starts, hesitations and reformulations. Uses a fair language repertoire. Accuracy and usage good in spite of noticeable lapses. Marked L1 speech features but these rarely affect essential communication.

Stage IV: Speaking for study/training purposes

Handles moderate-level study/training speech situations with good confidence and competence, but some difficulties with high-level situations. Study/training message is adequately conveyed. Basic communication is adequate but some restrictions in discussion because of language limitations. Presentation adequately adjusted to trainees' knowledge. Study/training tests such as lectures, demonstrations and discussions are adequately organised but with some lapses in cohesion. Some sense of academic style. Noticeable lapses in fluency. Controls a good range of academic language and specialist terminology in own field. Marked L1 speech features and noticeable errors of usage, but these rarely reduce communicative effect.

ESU LEVEL 7

Stage I: Overall language proficiency

Uses language effectively and in most situations, except the very complex and difficult. A few lapses in accuracy, fluency, appropriacy and organisation, but communication is effective and consistent, with only a few uncertainties in conveying or comprehending the content of the message.

Stage II: Oral proficiency

Handles a wide range of oral interaction with good confidence and competence. Handles the message clearly with only minor loss of detail and little need for repair. Has a wide mastery of text organisation and appropriacy of style. Participates readily in oral interaction but with minor lapses in fluency. Handles a wide range of language. Brings a good grasp of accuracy to the interaction. Speaks with a noticeable L1 accent.

Stage III: Speaking

Handles a wide range of speech operations with good confidence and competence. Message is clearly conveyed and with interest. Presentation and interaction relevant and appropriate to listener's knowledge of topic and language. Spoken text is clearly organised with suitable sequencing and cohesion. Occasionally lacks fluency and flexibility, with some lapses of appropriacy and linguistic uncertainty. Uses coping strategies effectively. Uses a wide language repertoire with occasional lapses of accuracy. Speech features influenced by L1 but these in no way affect communication.

Stage IV: Speaking for study/training purposes

Handles a wide range of study/training speech situations with good confidence and competence. Study/training message is clearly delivered and with interest. Presentation is well adjusted to students'/trainees' knowledge of topic and language. Uses a wide range of visual aids. Study/training texts such as lectures, demonstrations and discussions are clearly organised. Occasional lack of fluency and flexibility, with some uncertainties of appropriacy. Controls a wide range of academic language and specialist terminology in own and related fields. Speech features influenced by L1 and with occasional errors of usage, but these in no way reduce communicative effect of delivery.

Mistakes: Definitions and Classification

Mistakes can be categorised into "errors", "slips", "lapses", and, of course, "mistakes", their causes have been in a variety of ways diagnosed (interference from mother tongue, hypothesis-making within the target language, Friday afternoon tiredness), and suitable treatments have been devised (finger techniques, correcting codes, writing workshops).

Categorization of Mistakes

Attempts

Julian Edge (1989) considers that when the teacher knows that the students have not yet learnt the language necessary to express what they want to say, such mistakes shall be called attempts. Besides, when it is not clear what the students want to mean or what structure they are trying to use, these mistakes are also called attempts.

An attempt is when the student has not been taught the correct form and so he cannot produce it (*Testing and Evaluation*, n.d.).

Examples: *I wish I went my grandmother's house last summer.

*This, no, really, for always my time. And then I happy.

Slips

Bartram and Walton (1991) define slips as wrong language caused by tiredness, carelessness, nerves, etc. The kind of mistake that anybody, including native-speakers, could make.

A careless mistake/a slip of the pen or the tongue. The student should be able to correct him/herself with some guidance (*Testing and Evaluation*, n.d.).

When students make a language mistake that they are able to correct themselves without help from the teacher (University of Cambridge, ESOL, 2005).

Examples: *He had been their for several days.

*She left school two years ago and now work in a factory.

*My father was a farmer. he wanted me to be a doctor.

Lapses

A lapse is usually a minor or temporary failure; a slip, omission of something: a lapse of memory; a lapse in judgement; a mistake resulting from inattention (*Definitions*, n.d.).

Examples: *Your father came and *she* told me to call him.

Mistakes

Batram and Walton (1991) define mistakes as wrong language which a native-speaker would not usually produce, that is, something that only learners of the language produce. It has been traditional to try and define mistakes, and to categorise them according to their causes. It is common to distinguish between "mistakes" and "errors", the former being caused by the learner not putting into practice something they have learned, the latter being caused by the learner trying out something completely new, and getting it wrong.

Batram and Walton (1991) also refer to "covert mistakes". These are occasions when the learner says something right by accident. Teachers tend to see mistakes only in terms of what the student actually says. These could be called "mistakes of commission". Another way of looking at mistakes is in terms of what the student did not attempt to say – in other words, "mistakes of omission". They believe that, if language is communication, then non-communication is a kind of mistake. If the student wants to say something, but is prevented, that is surely unsatisfactory. One of the reasons they do not say it is because they are worried about the

possibility of making a mistake.

Examples: *I am came here yesterday.

*Look at the beautiful /e/-stars.

*Have you fire?

*He grewed up in Canada.

Errors

A mistake that learners make when trying to say something above their level of language or language processing. A "developmental error" is an error made by a second language learner which could also be made by a young person learning their mother tongue (L1) as part of their normal development, e.g. *I goed there last week (I went there last week).* An "interference error" is when the learner's mother tongue influences their performance in the target language. Learners may make a mistake because they use the same grammatical pattern in the target language as they use in their mother tongue. The L1 grammatical pattern is not appropriate in L2 (University of Cambridge, ESOL, 2005).

An error is a regular and systematic mistake. The student may believe what he/she is saying is correct/ know what the correct form may be but cannot get it right (*Testing and Evaluation*, n.d.).

Examples: *Although the people are very nice, but I don't like it here.

*That was the first English film which I have understood it.

*It is fortunate the fact that she loves you.

Miscues

A miscue is any unexpected calling of a word or section of text during oral reading. A miscue "says" something other than the exact printed text. Such mis-callings might be labelled as errors. However, the term *error* implies something negative. The fact that an unexpected response can be heard by a listener tells that listeners are also transacting with text. Miscue analysis values the choices made by readers and views miscues as a "window into the mind of the reader." This window is an opportunity for both the teacher and the learner. This process of qualitatively evaluating a student's miscues during oral reading was developed by Ken Goodman (1965).

Example:

Student A   candle   cannel

The boat went up and down the ~~canal.~~ Men haul things up and down the ~~canal~~ in big boats.

Student B   candle   candle

The boat went up and down the ~~canal.~~ Men haul things up and down the ~~canal~~ in big boats.

Student C   channel   channel

The boat went up and down the ~~canal.~~ Men haul things up and down the ~~canal~~ in big boats.

Each of the readers above made the same number of miscues in the two sentences. Therefore, a quantitative analysis will not determine the best reader. This can only be determined through a qualitative analysis entitled miscue analysis.

Goodman's research (1965) determined that the readers above were not

making errors as they read orally, but that they were instead missing cues that readers should use when reading. Hence, the term miscue was coined. The readers should use the information that they have learnt from three separate cueing systems. These cueing systems enable the readers to determine unknown words when reading. The three cueing systems are the graphophonemic cueing system, the syntactic cueing system and the semantic cueing system. According to Goodman (1965), reading occurs at the centre of the three systems where the student can use all of their knowledge to aid in the recognition of an unknown word.

Typical Phonological Mistakes of Native Spanish Speakers Learning English

The most typical mistakes are connected with the production of English vowels and consonant phonemes which are nonexistent in Spanish, English phonemes which seem to be similar to Spanish ones but which are different either in their production or distribution, word accent, sentence accent, weak forms, and intonation.

Cruttenden (2008) makes reference to errors connected to vowels, consonants, and intonation that Spanish speakers tend to make. In the case of errors connected with vowels, given the fact that Spanish has only five vowel phonemes compared to English which has twelve vowel phonemes, students find it difficult to acquire them. Errors tend to be more frequent in those areas where vowels are closer within the vowel space, so students generally confuse the following groups /iː,ɪ/, /æ, ʌ, e/, /ɒ, ɑː, ɔː/, /uː, ʊ/. The presence of an <r> in the spelling of /ɪə,ʊə, eə/ leads to the pronunciation of a short vowel plus an /r/. /ɒ/ is produced as a closer vowel with

strong lip-rounding. Diphthong /əʊ/ is produced as a pure vowel around cardinal vowel [o] leading to the confusion with /ɔː/.

Similarly, O'Connor (1980) when referring to common mistakes in connection with vowels, mentions that Spanish speakers confuse vowels /iː/ and /ɪ/, the replacement being a vowel usually more like /iː/ than /ɪ/; vowels /æ/, /ʌ/ and /ɑː/ (if there is no letter *r* in the spelling) are all confused, /ʌ/ being used for all three. Also, Spanish speakers use a vowel intermediate between /ɒ/ and /ɔː/ for the production of /ɒ/, /əʊ/ and /ɔː/. Vowels /uː/ and /ʊ/ are confused, the replacement being a vowel usually more like /uː/ than /ʊ/; vowel /ɜː/ is replaced by the Spanish vowel phonemes in the word *ser* + /r/; vowel /ə/ is usually replaced by some other vowel suggested by the spelling (with /r/ added if the spelling has *r*). Diphthongs /ɪə,ʊə,eə/ are replaced by the Spanish vowel phonemes in the words *ir* , *duro, ser* + /r/. Also, there is no distinction between long and short vowels in Spanish, and all vowels have the same length as the English short vowels, so students tend to produce the wrong length in English vowels.

In the case of errors connected with consonants, Cruttenden (2008) mentions that Spanish learners tend to substitute English plosive /b/ for the Spanish fricative[β], to produce English alveolar consonants /t, d/ as Spanish dentals, reduce English plosive intervocalic /g/ to a fricative [ɣ] or pronounce initial /g/ especially before a back vowel, as [gw] or [w]. Also, for the production of English affricate consonants /tʃ, dʒ/ and English fricative consonants /ʃ, ʒ/ Spanish learners replace /dʒ/ for /tʃ/ and /ʒ/ for /ʃ/ as these phonemes are present in Spanish. English dental fricative consonant /θ/ and voiced alveolar fricative /z/ are replaced by Spanish

fricative /s/; English glottal fricative /h/ is produced with velar friction, as is the case for the production of Spanish consonant /x/. In Spanish, [ŋ] is an allophone of /n/ before /k,g/ so Spanish learners tend to use /g/ in those cases where /ŋ/ occurs in English without a following plosive, especially in sequences where final /ŋ/ is followed by a vowel. Spanish learners tend to pronounce English alveolar lateral approximant /l/ as clear [l] in contexts in which dark [ɫ] is required because they use the Spanish phoneme which is the same as the English allophone [l] and to omit the English palatal approximant /j/ when it occurs before a following close front vowel. Regarding consonant clustering, in Spanish the possibilities are much more limited, syllables regularly have a simple CV shape; in English there are two- and three- consonant clusters, so Spanish learners tend to insert intrusive vowels initially and finally in words.

O'Connor (1980) includes the following common mistakes in connection with consonants. He says that English consonant phonemes /v/ and /b/ are confused, sometimes /b/ replaces /v/ and sometimes the reverse. Spanish learners fail to produce a complete stop for /b/ in all positions, and to produce the correct lip-teeth articulation for /v/. Consonants /ð/ and /d/ are also confused; sometimes /d/ (a very dental variety) replaces /ð/ and sometimes the reverse. /d/ must be a complete alveolar stop in all positions, and /ð/ a dental friction sound. /g/ is often replaced by a similar friction sound; this does not generally lead to misunderstanding but should be avoided; /g/ must be a complete stop in all positions. /s/ and /z/ are confused, /s/ usually being used for both, though only /z/ occurs before voiced consonants. /s/ before other consonants is very weak and in Latin American Spanish is often

replaced by /h/. /ʒ/ occurs in Argentinian Spanish but not elsewhere and both /ʃ/ and /ʒ/ are often replaced by /s/. /dʒ/ and /tʃ/ are confused, /tʃ/ being used for both. In Latin American Spanish /h/ is usually acceptable for English. In Peninsular Spanish /h/ is replaced by a strong voiceless friction sound made between the back of the tongue and the soft palate. This does not cause confusion, but gives a disagreeable effect, and the mouth friction must be avoided. In the case of the following English consonant phonemes, they seem to be similar to the Spanish ones but they are produced differently: /t/ is very dental in Spanish; /ŋ/ does not occur independently in Spanish and is replaced by /n/ or /ŋg/; /l/ is always clear in Spanish; /r/ in Spanish is a tongue-tip roll or tap; /p, t, k/ are not aspirated in Spanish. As regards consonant clustering, O'Connor (1980) says that consonant sequences in Spanish consist of an initial stop of /f/ + /r, l, w/ or /j/. Other initial consonants may be followed by /j/ or /w/. Many of the English initial sequences and almost all final sequences are very difficult and need much practice.

As regards word accent, Spanish learners tend to place the accent on the penultimate syllable as this is the regular pattern in their language, but in English there is no such regular pattern (Cruttenden, 2008).

In the case of rhythm and weak forms, being Spanish a syllable-timed language, Spanish learners tend to produce function words always with strong forms instead of regarding the weak forms of those words as the regular pronunciations and using strong forms on limited occasions such as emphasis, contrast and in final positions. Thus, the rhythm which is produced is seriously different from that of a native-speaker RP (Cruttenden, 2008). O'Connor (1980) says that in Spanish

stressed syllables occur, but each syllable has approximately the same length and there is none of the variation in length which results in English from the grouping of syllables into rhythm units. He advises that Spanish learners should give special attention to the use of /ə/ in weak syllables and to the weak forms of unstressed words, which do not occur in Spanish.

In the case of intonation, Spanish regularly has the primary accent on the last word in the intonational phrase; Spanish learners tend to do so in English and this may mean accenting old information occurring at the end of a phrase, which is incorrect (Cruttenden, 2008).

Chapter 2

Attitudes to the Correction of Phonological Mistakes

Teachers' Attitudes towards Error Correction

Nearly all teachers correct their students' errors in one way or another principally because this is one of the key roles of a language teacher. But what is behind the act of a teacher correcting a student's error is more interesting, if not critical for the students. In other words, what is a teacher's attitude towards correction of his students' errors?

Each teacher's attitude towards error correction is as varied as the personality type of each individual teacher. There are many reasons for this. For example, Morley (1975) points out that the concept of teaching pronunciation is valid if the teacher wants students who can mimic, while the teacher modifies or corrects. However, if the desired result is the use of spoken English with sufficient intelligibility that does not interfere with communication, then the concept must be the learning, not the teaching of spoken English. As is seen here, the result that the teacher wishes to produce in his students is what forms his attitude towards error correction.

Parish (1977) takes a different view. He observes that pronunciation teaching in the English for Speakers of Other Languages (ESOL) classroom is more complicated than is usually suggested in teacher training course book, and many teachers fail to recognize this. This complexity consists of appropriately combining the linguistic knowledge and specific pedagogical techniques of the teacher with a

sensitivity to the point of view of the learner, including a reasonable expectation of progress, attention to the learner's classroom behaviour, and a proportionate importance of pronunciation to the entire language learning process. The end result is that the teacher's attitude, in other words the assumption that his teacher training course book is an inflexible guidebook of how to run his classroom, will adversely affect the learning of his students.

Prator (1971) believes that in the absence of any consensus regarding the degree of accuracy to be sought in teaching pronunciation, most teachers will choose an intermediate position between absolute allophonic accuracy and rough phonemic approximation. Then, the teacher must establish a system of priorities, determining the elements of pronunciation that will be emphasized, and those that will be handled briefly. The second priority crucial to the acquisition of L2 phonology is speech awareness on the part of the language learner, which is largely accomplished through the instruction of self- and peer- monitoring techniques.

Abraham (1984) observes that while acquisition may be more important in process, it does not necessarily lead to correct usage required in academic settings, where deviation from the standard form conveys the impression of lack of education. Therefore, he continues, many teachers feel the need to stress rules and encourage use of learnt knowledge via the monitor. Based on statistical evidence from empirical studies, Abraham concludes that it is helpful to encourage monitoring in academic settings. Abraham also warns that the student's ability to consciously apply rules, to monitor his speech, is limited. The teacher must be cautioned not to have unrealistic expectations about the amount of monitoring a student can do.

Non-native teachers are a case study within themselves. To no surprise, they

tend to be very severe on mistakes (Batram and Walton, 1991). According to Underhill (1994) if English is not the first language of the teacher, it may be that he is uncertain of his own pronunciation. But on the other hand, he actually may have an advantage over native teachers because most of them do not consciously know how they produce their pronunciation, whereas the non-native teacher has had to work for his English and has done what he is asking his learners to do. The teacher's receptive criteria, rather than his productive ability, set the standard.

To digress a bit from the reasons for a teacher's attitude towards correction of his students' errors, it should be noted that bad mistake-management is worse than none at all. But good mistake-management helps everybody. Good mistake-management enables teachers to continue to maintain a professional position in front of students, colleagues and authorities alike, whilst avoiding the problems, both didactic and psychological, which over-correction, or poor correction, brings (Batram and Walton, 1991). Therefore, whatever the reason behind a teacher's attitude towards error correction, the effect on the students seems to be generally positive because the teacher is simply correcting errors.

But should it implicitly be accepted that all and any correction is good error correction? Most teachers ask themselves, at least at some point, if not on a daily basis, whether correction of their students' errors is doing more harm than good. Is the teacher's method of error correction stamping out the students' hunches, use of intuition, and inspired guessing? Is the root of the teacher's error correction because the teacher is a perfectionist, and they project their perfectionism on their students? If a teacher is particularly intolerant or anxious about his own mistakes he most likely will project this anxiety onto the class (Underhill, 1994). In other words, is the teacher

making his students neurotic? This most likely will perpetuate a fear of making mistakes in his students, and as a result the students will not develop to their full potential.

While it is impossible to group teachers' attitudes towards error correction into neat categories, only because there are too many possibilities that depend on the individual personality of each teacher, what is certain is that the most important factor in an individual teacher's attitude to error correction is his own experience as a student (Dunford, 1995). The teacher's attitude towards error correction is very important because the students pay the consequences or reap the benefits of their teacher's corrective methods.

Students' Attitudes towards Error Correction

The basic attitude that most students have about a teacher correcting their errors is one of expectation; the majority of students assume that teachers will correct them simply because this is a critical part of what a teacher does. But while most students have this belief, this does not necessarily mean that all students want to be corrected.

While it is not possible to neatly categorize teachers' attitudes towards error correction into precise divisions, with students this is easier and clearer. Generally, there are two clear groups of students. First, there are those who believe that correction is good for them and want a lot of it and the second type who gets frustrated when they are corrected (Batram and Walton, 1991).

There are many different psychological reasons why a student might get frustrated by his teacher's corrections. Dalton and Seidlhofer (1994) postulate that students possibly object to being obliged to conform to an alien code of conduct.

Some may take their teacher's error correction to an extreme and interpret this as the teacher forcing them to reject their own identity. While error correction has a number of possible psychological effects on students, what is produced is one or more of the following: frustration, discouragement, satisfaction, confidence, and/or fear (Batram and Walton, 1991).

It is interesting to note that the way a student responds to error correction has a lot to do with each student's attitude towards his own mistakes. Much of a student's attitude towards being corrected by his teacher is related to his own self-esteem. A typical problem arises when the main way for learners to feed their self-esteem is to be correct in the eyes of the teacher, their peers, or themselves. The more afraid they are of being wrong the less they are likely to take the risks that might lead to discovery (Underhill, 1994). The more a student focuses only on trying to be correct, the more he may feel constrained to play it safe by resorting to intellect or calculation at the expense of other intuitive and creative faculties.

Tarone and Yule (1989) put forth the idea that when affective factors are explicitly discussed, there seems to be a consensus that the general notion of self-esteem may be a crucial factor in the learner's ability to overcome occasional setbacks or minor mistakes in the process of learning a second language. According to Beebe (1983), the "healthy self-esteem" of most good learners keeps them from thinking that their errors make them look foolish. Brown (1977) suggests that a person with high self-esteem is able to reach out beyond himself more freely, to be less inhibited, and because of his ego strength, to make the necessary mistakes involved in language learning with less threat to his ego.

Whatever the reason behind these two very different groups of students, those

who believe that correction is good for them and want a lot of it versus those who get frustrated when they are corrected, only the use of the appropriate technique depending on the group can guarantee effective teaching. Teachers must effectively communicate to their students that mistakes are necessary and acceptable, and that they will be dealt with in a non-judgmental, supportive, and effective way. Many teachers worry about their students' communication being defective, but it may be much more fruitful to concentrate on ways of making it more effective (Batram and Walton, 1991).

As Batram and Walton (1991) observe, at the end of the day the teachers' technique of effectively communicating to their students that mistakes are part of the learning process and that the students will not be judged harshly if they make a mistake will result in their students gaining confidence from being allowed to express themselves without being picked up for every mistake while others will gain confidence from knowing very strictly the limits of what is right or wrong. This sounds contradictory, but what it comes down to is a teacher's ability to work with each different student personality type by using productive error correction methods and creating a classroom atmosphere where students feel free to try, even if that includes making mistakes.

What Pronunciation Errors Should Teachers Correct

Cruttenden (2001) says that the foreign learner, even one aiming at a native pronunciation, needs not attempt to reproduce in his speech all the features of English. He must, however, observe the rules concerning weak forms, should cultivate the correct variations of word rhythmic patterns according to the context, and should make a proper use of liaison forms. In addition, he should be aware of

the English assimilatory tendencies governing words in context, so as to avoid un-English assimilations, e.g. incorrect voicing: fortis to lenis.

Celce Murcia, Brinton and Goodwin (1996) maintain that learners' pronunciation errors vary in the production of consonant clusters. Learners whose native language has a simpler syllable structure tend to simplify English words by dropping final consonants together (e.g. affecting grammatical endings), or simplify clusters by inserting extra vowels, thereby breaking up the cluster and creating more syllables. This may occur externally (either initially or finally) or internally (between the consonants in initial and final clusters).

Ortiz Lira and Finch (1982) analyse Spanish students learning English pronunciation and divide their analysis into two levels: segmental and suprasegmental. From the segmental level of analysis, they say that the main problems in pronunciation fall into one of the following categories: (a) phonemes common to English and Spanish with different realizations (e.g. the fortis plosives), (b) sounds which function as phonemes in one language and as allophones in the other; (c) phonemes which occur only in English, the realizations of which constitute totally new sounds to be learnt by Spanish learners. They suggest correcting the pronunciation problems of a general nature first, and later those affecting individual sounds. In the case of consonants: length, voicing, aspiration; types of release; and place and manner of articulation. In the case of vowels: vowel quality and the quality – quantity complex.

From the suprasegmental level of analysis (accentuation, rhythm, and intonation), Ortiz Lira and Finch (1982) refer to the use of strong forms and weak forms. They maintain that students should be constantly corrected in the misuse of

strong forms as the use of this form where a weak form is required can make a student's English sound not only foreign, but also over-formal or affected, and can obstruct fluency and sometimes even understanding.   When referring to accentuation, they conclude that English and Spanish have a free accent (i.e. the place of the accent is variable and accentuation rules are quite unpredictable) which includes exceptions that have to be learnt in order to know which syllables to accentuate. Within this freedom, Spanish shows a marked tendency towards fixed position of words accent, and English a tendency towards greater variability. The main differences are found in three- and four- syllable words. Whereas Spanish shows a clear tendency towards accent on the penultimate syllable, English favours accent on the first syllable. So, correction should be directed to those cases.

In the case of rhythm, Ortiz Lira and Finch (1982) believe that the student, apart from mastering the component elements – syllable length, accentuation and vowel weakening – has to produce the rhythmic pattern of English. English has a stress-timed rhythm because the accented syllables tend to occur at fairly regular intervals. When two accented syllables are separated by unaccented ones, these tend to be compressed and quickened, so that the time between each beat will be approximately the same as the time taken by two consecutive accented syllables. Spanish has a syllable-timed rhythm because it is the syllables, either accented or unaccented, which tend to occur at more or less regular intervals, so the time taken to produce a Spanish utterance will be proportionate to the number of syllables it contains, since unaccented syllables are only slightly shortened and weakened. Correction should include rhythm as well.

Celce Murcia, Brinton and Goodwin (1996) say that it is a major priority in the

pronunciation classroom to explain and illustrate for students the stress-timed nature and rhythm of English. When learners obscure the distinction between stressed and unstressed syllables in English, native speakers may either fail to comprehend or they may grow impatient at the lack of selective stress on key words.

Prator (1971) tackles the question of pedagogical priorities for the ESL/EFL classroom. In his article "Phonetics vs. Phonemics in the ESL Classroom: When is Allophonic Accuracy Important?" he arrives at a four-level hierarchy of priorities based on structuralist concepts, which can be applied when dealing with pronunciation errors caused by interference from the students' native language. In his hierarchy, priority is assigned, from highest to lowest, to the teaching of: (1) suprasegmental phonemes; (2) segmental phonemes, (3) allophones in complementary distribution, (4) allophones in free alternation.

As regards intonation, Ortiz Lira and Finch (1982) state that although English spoken with some type of Spanish intonation does not present serious problems of intelligibility, it must be remembered that the future teacher must aim at the highest possible level of performance. He should therefore be exposed to English spoken with correct intonation from the earliest stages of language learning. He will not, however, be ready to study it systematically until he has acquired a complete mastery of accentuation and rhythm. For this reason, full correction of intonation will come later.

When Cruttenden (2001) refers to assessment of production, he says that an assessment of efficiency is more difficult. An atomistic approach can be used, whereby the control of phonemic oppositions is tested through the reading aloud of word lists and short sentences containing crucial minimal pairs. Similarly, lists of

words exemplifying a variety of accentual patterns will test this area of the learners' proficiency. If, however, read texts are used (even if, as lengthy passages or dialogues, they are especially contrived to exemplify the maximum number of features of segmental phonemes and connected speech), the artificiality of the procedure should be recognized and allowed for, since a certain unnaturalness of style is likely to occur whether it is a native speaker or a foreign learner who is reading aloud. The danger of an atomistic method of assessment meticulously applied is that departures from a norm will usually be found to be numerous, as much for the successful learner as for the one of lower ability.

A simple aggregate of noted errors, undifferentiated in respect of their seriousness as far as communication is concerned, does not always provide a reliable indication of good or bad performance. A real assessment must be based on the intelligibility and acceptability of a learner's performance, in a situation of free discourse with a native speaker, when many of the so-called "errors", not being perceived by the native listener, may be regarded as trivial and ignored (Cruttenden, 2001).

Underhill (1994) looks at the utility of a mistake. Correction is not simply the eradication of mistakes, but an opportunity to assist them to develop the inner criteria that can help them to drive their own self-correction. He sees mistakes as "an instrument that enables learners to experiment, to see what happens, and to get feedback that can guide their own investigation". He reasons that this is because it is not a mistake that he is working with, it is a person. Through recognising the validity of mistakes the teacher creates opportunities to nurture the learners' learning processes, to promote experimentation, to encourage them to be curious about their

own performance, and to develop a positive and robust concept of their own learning abilities. In a sense mistakes are the most precise syllabus. They show the teacher exactly where the learner is and what they need to do next.

Methods of Error Correction: How & When to Correct Errors

The methods of error correction are most easily characterized by who is doing the correcting, the teacher correction, the student, or the students' peers. What follows is a discussion of these methods.

The kind of activities the teacher encourages in the classroom and the kind which the teacher avoids or minimises will be strongly influenced by the teacher's views of the role of mistakes and correction in learning. Stephen Krashen (as cited in Batram & Walton, 1991) suggests that if a student makes a mistake the teacher should respond, not necessarily with a "correction", but should try to expose the student to language just above the student's current level of English. The satisfaction of successful communication will relax the student and "open" the student to real, long-term learning. This may be more effective than formal correction (Batram and Walton, 1991).

The timing of a teacher's correction of an error is one of the most important facets of error correction. "The precious moment": Pack and Dillon (cited in Dunford, 1995) describe this as "the one at which student motivation is highest: the first available opportunity for students to find out what they have done successfully". Interestingly, the advanced learners preferred timing for correction was determined more by the type of error made or the purpose of the activity engaged in at the time the error occurred.

The key to successful pronunciation teaching, however, is not so much getting students to produce correct sounds or intonation tunes, but rather have them listen and notice how English is spoken, either on an audio or video or by their teachers themselves. The more aware they are, the greater the chance that their own intelligibility levels will rise (Dunford, 1995).

As regards techniques for working with mistakes, Underhill (1994) suggests using a simplified mouth diagram to help learners become more conscious of their speech organs and understand some key features of vowels and consonants, and pocket mirrors to help them become more aware of their own lip, tongue and jaw movements. When trying to help a learner with a not-quite-right sound, he suggests finding first the sound the learner is making in the teacher's own mouth and throat and then the sound he is helping his student to make, by saying these two sounds one after the other the teacher highlights the difference between the two, and he makes clear to himself the route the learner has to take, and helps him see what has to be done.

Due attention should also be paid to the important role of self-correction. According to Underhill (1994) for self-correction to occur the learner has to hear herself. She has to hear what she said in order to be "jarred" by it, in order to discover that what she has done offends her own budding criteria. She has to be creatively dissatisfied with what she has said. Otherwise self-correction cannot proceed. It is common to see teachers enthusiastically drawing self-correction from a learner in a way that is no more than thinly veiled teacher coercion. Self-correction can happen where the mistake is a slip, though teachers may need to help it along. An attempt at self-correction, or enforced self-correction, can lead to guesswork

which may or may not be helpful. Just guessing in itself, though a useful activity, is not self-correction if there is no recognition by the learner of the right version when she accidentally hits on it.

According to Dunford (1995), student self-assessment is bound up with the whole matter of learner autonomy since if we can encourage them to reflect upon their own learning through learner training or when they are on their own away from any classroom walls, we are equipping them with a powerful tool for future development.

A style of error correction that also breaks from that where the teacher is in the central role of corrector is called self-monitoring. Coupled with today's focus on self-directed learning and the development of learner autonomy, monitoring is assuming a larger role than it has previously played in language teaching. As part of learners' taking responsibility for their own learning, self-monitoring is vital to learners' sense of control over their progress. This appear to be particularly true in the realm of pronunciation, for many teachers recognize that the responsibility for monitoring and correcting should rest primarily with the learner, and that the key to forging a closer connection between these two skills depends on the learners' accepting responsibility for their own production (Celce-Murcia, Brinton, & Goodwin, 1996).

The issue is to honour and promote the learner's capacity to self-direct and self-correct, while not trying to elicit something that is not there. Throughout a correction sequence it is important to involve everyone, even if only one person is overtly active. Teachers can involve other learners not by asking them to demonstrate or give help, but by inviting them to upgrade their own pronunciation of the sound. Thus all participants are investigating the sound/word at their own level of

proficiency (Underhill, 1994).

Similar to self-monitoring is self-directed learning. Practitioners such as Acton (1984), Browne and Huckin (1987), Firth (1992), and Ricard (1986) articulate the following principles to engage in self-directed learning. First, students should define their own objectives; second, they should have control of their learning activities; third, they need to be able to select techniques and methodologies that suit their individual learning styles; fourth, they should control such aspects of learning as the physical setting, the time of learning, their degree of autonomy, and the rate at which they learn; and fifth, they should have a voice in evaluating their progress.

Stepping away from the individual student and teacher as the correctors of errors, we find the case of the student's classmates. Peer correction is a method of error correction where the students' peers serve as both monitors and givers of feedback. Peer correction has another benefit of helping to sharpen each student's own listening skills and to put their knowledge of pronunciation rules to immediate, practical use. If a learner is unable to self-correct, then the teacher should try to elicit the correction from a classmate (Celce-Murcia, Brinton, & Goodwin, 1996).

Methods of Error Correction & the Relation to Students' Self-Esteem

How can teachers encourage fluency and communication, yet give corrective feedback without damaging or destroying a student's self-esteem? That is the dilemma of every teacher. It is vitally important when correcting students to make sure that we offer help in a constructive and useful way (Liu, 2005).

The method in which a student is corrected is critical for a number of reasons. Beginner students may feel vulnerable to their classmates' opinions. Advanced

learners still feel the gaze of their peers upon them, but they are also critical in their judgements of what they perceive to be an adequate demonstration of skill at this level. Some learners are apparently able to deal with this in a very rational manner while others may become rather upset. The possibilities of how a teacher can affect a student's self-esteem when correcting an error, for better or worse, are infinite.

There are many reasons why self-esteem is so closely linked to the learning of a language. Celce Murcia, Brinton and Goodwin (1996) say that the network of factors influencing an individual's acquisition of second language phonology is a tremendously complicated one. As Stevick (1976) suggests, we need to go beyond language aptitude and educational or cultural experience to see how individuals and their personalities affect the learning process.

Of help in understanding learners' attitudes toward the target language and their motivation (or lack of) to acquire a language is research that examines the effect of personality and the acculturation process on language acquisition. Guiora (1972) notes that personality, or language ego, is at the very core of the language learning process, especially where the skill of pronunciation is concerned. "Speaking a foreign language entails the radical operation of learning and manipulating a new grammar, syntax and vocabulary and, at the extreme limits of proficiency, modifying one of the basic modes of identification by the self and others, the way we sound" (Guiora, 1972, p.144).

The sensitivity of a student towards error correction has a lot to do with the fact that pronunciation is an extremely personal matter, and even in monolingual groups, different students have different problems, different needs and different attitudes to the subject. If we are to provide effective and sensitive error correction, it

would seem that, as a very basic prerequisite, we need to have a very clear idea of the preferred learning styles and the learning priorities of our learners. This may be achieved in a number of ways, and three ideas are offered by Helen Dunford (1995).

First, as well as doing a needs analysis at the beginning of a course, a brief questionnaire may be given to provide the learners with an opportunity to state their preferences for frequency, timing, and style of error correction. Second, with advanced learners, it is possible to open up discussion on the topic of error correction after a particular activity or as part of a mid-course evaluation. The use of video-recorded classroom interaction can be especially useful here. Third, learners can be encouraged to write about, or tape, their responses to correction, their preferences for particular correction methods or how they are using correction in their learning diaries. In this way, they can engage in an on-going dialogue with their teacher. For these basic three ideas there are many variations.

It is worth pointing out, too, that intensive correction can be just as inappropriately handled during accuracy work as much as during fluency work. It often depends on how this is done, and, just as importantly, who it is done to. Correction is a highly personal business and draws, more than many other classroom interactions, on the rapport between teacher and students.

As Harmer (2007) illustrates, it is critical for teachers to create a classroom atmosphere that translates into a good learning environment in the classroom. Many times this comes down to establishing an appropriate relationship with our students. Educators need to spend time making sure that teacher-student rapport is positive and useful. In part, successful rapport derives from the student's perception of the teacher as a good leader and a successful professional. If, when teachers come to

class, students can see that they are well-organised and well-prepared (that is, they have thought about what they are going to do in the lesson), they are likely to have confidence in their teacher. Such confidence is an essential component in the successful relationship between students and their teachers. It extends as well to the teachers' demonstrable knowledge of the subject that they are teaching and to their familiarity with classroom materials and equipment. All of these things tell the students that they are "in good hands".

Chapter 3

THE STUDY

Context and Participants

The course in English Phonetics typically is one of the first classes taken at the Teachers' Training College (TTC). There are two distinct curriculums for a first year Phonetics class, depending on the college.

The first curriculum contains two subjects: Phonetics I and Lab Practice. Phonetics I is five hours and is divided into two components: Written Practice and Theory. Lab Practice is two hours. In total, the first curriculum has seven hours.

The method of examination in the first curriculum is divided along the subject lines. In Phonetics I, the students are tested on Transcription and Dictation, and they are given Theory tests as well. For the Lab Practice subject, students sit for an Oral test.

The second curriculum contains one subject only: Phonetics I and Lab Practice. Even though this appears to be identical to the first curriculum, it is not because in this curriculum, the second, Phonetics I and Lab Practice is treated as one subject. Phonetics I and Lab Practice is divided into three components: Written Practice, Theory, and Oral Practice. In total, the second curriculum has five hours.

In the second curriculum, the students are tested on the three separate components of the subject: Transcription and Dictation, Theory tests, and Oral tests.

In this study, six groups of students were observed. Four of the groups were

part of the first type of curriculum, and two of the groups were in the second.

Procedure

The data for the study was obtained using three instruments: self-administered questionnaires, non-participant observations, and interviews.

In order to find out about students' attitudes to correction and how they felt when they were corrected during their oral performance by their Phonetics I teachers, students were given two questionnaires. The questionnaires focused on the following three main issues:

1. Students' attitudes to correction of oral activities;

2. Students' feelings during correction of oral performance; and,

3. Students' preferred methods of correction of oral activities.

The class observations aimed at identifying the correction methods used by the Phonetics teachers, each classroom was visited three times during the year. Finally, the semi-structured interviews with the teachers that taught the courses observed were intended to find out about their attitudes to error correction, the methods of correction of oral errors that they used in their classrooms, and how they thought that their corrections affected the overall oral performance of their students.

Self-administered Questionnaires

The first questionnaire (see Appendix A) was administered in May at the beginning of the period of observations, and the second (see Appendix B) was given in October at the end of the period of observations. The first questionnaire was given in May to one hundred and fourteen students. For the second questionnaire, eighty-

three students completed the questionnaire because thirty-one students had dropped out.

Directly below is a description of Questionnaire One and Questionnaire Two.

Questionnaire One (given in May)

Question 1

This question focused on the student's age.

Question 2

This question focused on whether the student was re-attending the course or taking it for the first time.

Question 3

This question focused on the number of times the student had re-attended the course without taking into account the current year.

Question 4

Only students enrolled in the first curriculum (Phonetics I and Lab Practice) were given this question. Furthermore, of the students taking the first curriculum, only the students in Phonetics I subject answered question four. To be clear and possibly repetitive, the students taking the Lab Practice subject of the first curriculum were not given question four.

The students enrolled in the second curriculum were not given this question. Question four focused on the following three components:

1. Student attended and passed Lab Practice I;

2. Student attended but did not pass Lab Practice I; and,

3. Student was attending Lab Practice I in the current year.

Question 5

This question focused on student's preferred moments for correction during his/her performance in oral activities. The options suggested in the questionnaire were:

1. Every time his/her oral production was different from the production expected, even though that implied many teacher's interventions.

2. Every time his/her oral production affected communication.

3. At the end of his/her oral production with the necessary comments and observations from the teacher.

4. Others.

Question 6

This question focused on whether the student was satisfied with the methods of correction used by the teacher during his/her oral performance. The degrees of satisfaction were also measured. The options suggested in the questionnaire were the following:

1. Student was very satisfied.

2. Student was satisfied.

3. Student did not have an opinion.

4. Student was not satisfied. Student had to give reasons for this choice.

Question 7

This question was intended for the student to briefly explain the different methods of correction used by the teacher of Phonetics I during his/her oral performance.

Question 8

This question focused on the way the student felt at the moment his/her Phonetics I teacher corrected his/her oral performance. The options suggested in the questionnaire were the following:

1. Student felt good as he/she believed correction was positive and necessary.

2. Student was not affected.

3. Student felt ashamed.

4. Student felt inhibited in his/her production.

5. Student felt intimidated.

6. Student felt humiliated.

7. Others.

Question 9

This question focused on the student opinion about the correction style used and feedback given by his/her Phonetics I teacher during his/her oral performance. The options suggested in the questionnaire were the following:

1. Student believed they were very helpful.

2. Student believed they had a positive impact on his/her performance and phonological competence.

3. Student was very satisfied.

4. Student believed they were encouraging during his/her learning process.

5. Student believed they were not very helpful.

6. Student believed they had a negative impact on his/her performance and phonological competence.

7. Student was not satisfied.

8. Student believed they were discouraging.

9. Student said that his/her Phonetics I teacher did not give him/her any feedback.

Question 10

If a student had chosen any or all of Options 5, 6, 7, or 8 above, then they had to briefly explain the reasons for their choice(s).

Questionnaire Two (given in October)

Question 1

This question focused on the student's age.

Question 2

This question focused on whether the student was re-attending the course or taking it for the first time. The question also focused on his/her perception regarding his/her performance in the course. The options suggested in the questionnaire were the following:

1. Student believed he/she would pass the course.

2. Up to the time the questionnaire was given, student had passed most of the tests.

3. Student believed he/she would have to sit for a make up exam.

Question 3

This question focused on the number of times the student had re-attended the course without taking into account the current year.

Question 4

Only students enrolled in the first curriculum (Phonetics I and Lab Practice)

were given this question. Furthermore, of the students taking the first curriculum, only the students in Phonetics I subject answered question four. To be clear and possibly repetitive, the students taking the Lab Practice subject of the first curriculum were not given question four. Question four focused on the following three components:

1. Student attended and passed Lab Practice I;

2. Student attended but did not pass Lab Practice I; and,

3. Student was attending Lab Practice I in the current year. If the answer to this question was "yes", then the student was asked to answer the three questions below:

   (1) Student believed he/she would pass the course.

   (2) Up to the time the questionnaire was given, student had passed most of the tests.

   (3) Student believed he/she would have to sit for a make up exam.

Question 5

This question focused on how and when the student was assessed by his/her teacher of Phonetics I in his/her oral production during the course. The options in the questionnaire were the following:

1. Every time his/her oral production was far away from the one expected.

2. Every time his/her failures in oral production impeded communication.

3. At the end of his/her oral production with comments and observations given by the teacher.

4. While discussing theory, the teacher corrected his/her grammar and pronunciation mistakes.

5. While discussing theory, the teacher ignored his/her grammar and pronunciation mistakes.

6. While discussing theory, the teacher only corrected his/her pronunciation mistakes.

7. The teacher helped him/her to self correct by writing the mistakes in his/her oral production on the board.

8. The teacher showed the mistake in his/her oral production, produced the word correctly and requested the student to imitate the teacher by repeating the word, phrase or sentence given.

9. The teacher showed him/her that a mistake in oral production had been made by means of non verbal expressions (gestures, facial expressions, etc) and requested him/her to carry out self correction.

10. Others.

Question 6

This question focused on whether the student was satisfied with the methods of correction used by the teacher during his/her oral performance. The degrees of satisfaction were also measured. The options suggested in the questionnaire were the following:

1. Student was very satisfied.

2. Student was satisfied.

3. Student did not have an opinion.

4. Student was not satisfied (student had to give reasons for this choice).

Question 7

This question was intended for the student to briefly explain how and when

he/she would have preferred to be corrected by the teacher of Phonetics I during his/her oral performance.

Question 8

This question focused on the way the student felt at the moment his/her Phonetics I teacher corrected his/her oral performance. The options suggested in the questionnaire were the following:

1. Student felt good as he/she believed correction was positive and necessary.

2. Student was not affected.

3. Student felt ashamed.

4. Student felt inhibited in his/her production.

5. Student felt intimidated.

6. Student felt humiliated.

7. Others.

Question 9

This question focused on the student opinion about the correction style used and feedback given by his/her Phonetics I teacher during his/her oral performance. The options suggested in the questionnaire were the following:

1. Student believed they were very helpful.

2. Student believed they had a positive impact on his/her performance and phonological competence.

3. Student was very satisfied.

4. Student believed they were encouraging during his/her learning process.

5. Student believed they were not very helpful.

6. Student believed they had a negative impact on his/her performance and

phonological competence.

7. Student was not satisfied.

8. Student believed they were discouraging.

9. Student said that his/her Phonetics I teacher did not give him/her any feedback.

Question 10

If a student had chosen any or all of Options 5, 6, 7, or 8 above, then they had to briefly explain the reasons for their choice(s).

Question 11

This question was intended for the student to explain his/her major difficulties participating in oral activities.

Question 12

This question was intended for the student to explain his/her best skills when participating in oral activities.

Question 13

This question was intended for the student to briefly explain, according to his/her appraisal, which would be the perfect and ideal context for the attendance of the subject (Phonetics I).

Non-participant Observations

Six Phonetics I classrooms in the City of Buenos Aires were visited. A total of eighteen observations, three observations in each class over a time span of six months starting as from May of the academic year 2010 were carried out to identify the correction methods used by the Phonetics teachers who taught those courses.

Teacher A: Observation 1

Teacher's performance	Class starts on time. Teacher encourages the use of multimedia devices and the Internet. Teacher hands out dictations from a previous lesson and makes comments on the corrections. Teacher starts a revision for an upcoming test and highlights common mistakes. Teacher asks questions on some theoretical issues. Teacher asks students to read aloud. Teacher gives feedback.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process. Students read dialogues. Students are divided into groups to deal with some theoretical aspects.
Assistant's role	No assistant available.
Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher corrects students' productions. Teacher indicated students how to accommodate the organs of speech to produce the sounds correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. Teacher asks the group to repeat chunks. As students find it difficult to produce certain English sounds, the teacher tells them to produce certain words in Spanish so that they can become aware of the difference. Students have to read dialogues and teacher corrects in detail. The teacher makes a point that students have to work on their fluency.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	As students don't know the answers, the teacher does some remedial teaching (e.g. existential "there").

Homework	Students will record themselves at home and send their assignments to the teacher via email.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Revision for test. Reading of dialogues. Analysis of minimal pairs. Dictation. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Vowel chart. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sounds issues.
Evaluation of students	As the class is closing, the teacher tells students that, in general, the performance was weak. So, he advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive but the students' performance was a bit weak. He states he is worried about the upcoming exam results. The points that most concern the teacher are production of sounds, fluency, and theoretical notions to back up and support phonetic and phonological performance. He feels that some students have not devoted enough time to conscientious practice.

Teacher A: Observation 2

Teacher's performance	Class starts on time. Teacher hands out dictations and transcriptions from a previous lesson and makes comments on the corrections. Teacher asks questions on some theoretical issues. Teacher asks students to read transcriptions aloud. Teacher guides students to find examples. Teacher writes a definition of the phonological process he is going to present today on the blackboard. Teacher writes examples on this new topic provided by students on the blackboard. Teacher trains students on how to explain concepts in the final exam, and gives them the vocabulary they need and advises them to organise their speech. Teacher advises students to come to extra class appointments. Teacher sets homework for the following class. Teacher separates students and distributes the texts for a transcription test.
Students' performance and participation	A student gives a definition required by the Teacher. Students look for examples in connection with the topic. Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process. Students read dialogues aloud, first, individually, then, everybody repeats.
Assistant's role	No assistant available.
Correction of sounds	Teacher corrects students' productions. Teacher corrects mispronunciations and indicates how to accommodate the organs of speech so as to produce the sound correctly. Teacher asks the group to repeat chunks. Students have to read dialogues and teacher corrects in detail. The teacher makes a point that students have to work on their fluency.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand. As students don't know the answers, the teacher does some remedial teaching.
Homework	Students will transcribe at home a text from the material they have and they will hand it in the following class.

Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Reading of dialogues. Dictation. Transcription Test. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Vowel chart. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sounds issues.
Evaluation of students	Teacher gives feedback; positive, by telling those students who are producing the material in the right way, how much they have progressed; negative, by advising students to devote more time to practice the sounds, etc. they still cannot correctly produce.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive but the students' performance was a bit weak. He states he is worried about the upcoming exam results. The points that most concern the teacher are production of sounds, fluency, and theoretical notions to back up and support phonetic and phonological performance. He feels that some students have not devoted enough time to conscientious practice.

Teacher A: Observation 3

Teacher's performance	Class starts on time. Teacher hands out dictations and transcriptions from a previous lesson and makes comments on the corrections. Teacher asks students to open their booklets and look for another new topic. Teacher writes examples on the new topic on the blackboard. Teacher tells students that even though it is not compulsory to apply certain phonological processes, their use improves fluency and rhythm. Teacher asks questions on some theoretical issues they had to read, only three students can participate; the rest had not done the reading. Teacher sets homework for the following class. Teacher prepares students for the test: he separates them and starts with the dictation, and then he distributes the texts for the transcription and the topics for the theory test.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process.
Assistant's role	No assistant available.
Correction of sounds	Teacher corrects students' productions. The teacher makes a point that students have to continue and intensify their practice so as to get more fluency.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Only a few students read the topic for this class and are participating. Teacher asks questions about other notions; as students don't know the answers, the teacher does some remedial teaching.
Homework	Students will revise all the theory at home and write down a list with their doubts to ask the teacher the following class, they only have two lessons left.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.

Class activities	Analysis of mistakes. Dictation Test. Transcription Test. Questions on theory. Theory Test.	
Resources	Notes on theory. Dialogues. Multimedia devices. Vowel chart. Blackboard.	
Use of multimedia devices	Highly encouraged by teacher.	
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sounds issues.	
Evaluation of students	Teacher gives feedback. He advises students to devote more time to practice the sounds, etc. they still cannot correctly produce, and to study all the theory again.	
General appraisal of the lesson	From the teacher's point of view, the class was productive but the students' performance was a bit weak. He states he is worried about the upcoming exam results. The points that most concern the teacher are production of sounds, fluency, and theoretical notions to back up and support phonetic and phonological performance. He feels that some students have not devoted enough time to conscientious practice, in this lesson, only 3 students out of 14 had prepared the reading.	

Comments on lessons by Teacher A

Correction methods:

Teacher A used different methods to correct students. He asked students to repeat chunks individually and when students found it difficult to produce certain

English sounds, he told them to produce certain words in Spanish so that they could become aware of the difference; then, he read the chunks again and asked the class to repeat them and told them how to practise to improve fluency and rhythm. Also, teacher indicated students how to accommodate the organs of speech to produce the sounds correctly. Students were already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher had to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. When correcting transcriptions and dictations, teacher copied common mistakes on the board for students to analyse and ask questions to clear doubts. When discussing theory, teacher requested students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes; he trained students on how to explain concepts in the final exam by giving them the necessary vocabulary and advising them on how to organise their speech. In general, Teacher A gave students positive feedback. When correcting oral production, he told those students who produced prepared material in the right way, how much progress they had made. Also, when correcting dictations, transcription or theory, he praised those students who participated in the discussions. Also, he advised those students whose performance was weak, to devote more time to practise the sounds at home to improve their general performance, and for those students who had many doubts in connection with phonetic and/or phonological processes to revise the theory.

Teacher B: Observation 1

Teacher's performance	Teacher hands out dictations and transcriptions from a previous lesson and makes comments on the corrections. Teacher writes some chunks from the dictations with mistakes on the blackboard. Teacher asks students to tell him what mistakes they can spot. Teacher asks about phonological processes, vowel sounds, rules, spellings, etc. Teacher asks a student to read aloud the chunk on the blackboard with the correction. Teacher copies another chunk with mistakes on the blackboard but reads it in the correct way; students have to spot the mistake. Teacher reads minimal pairs with vowels students find difficult to produce. Teacher tells students that even though it is not compulsory to apply certain phonological processes, in informal situations they are likely to find many of them; also, their use improves fluency and rhythm.
Students' performance and participation	Students look at the corrections of their dictations. Students analyse different phonological processes in chunks on the blackboard.
Assistant's role	Assistant absent.
Correction of sounds	Teacher corrects students' productions while they are reading chunks from the blackboard. Teacher indicates students how to accommodate the organs of speech to produce the sounds correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about phonological processes that can be applied in the chunks on the blackboard; students mention and define the processes.
Homework	Students will read a new topic for the following class. Also, they will write a transcription at home.

Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Vowel chart. Blackboard.
Use of multimedia devices	Lab classes.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher gives feedback. He advises students to devote more time to practice the sounds, etc. they still cannot correctly produce.
General appraisal of the lesson	From the teacher's point of view, the class was productive but the students' performance was a bit weak. He states he is worried about the lack of time to cover the theory and lab practice and the students' absences.

Teacher B: Observation 2

Teacher's performance	This class takes place in the Lab. Teacher tells students what unit they are going to practice on this class. Teacher explains the topic: diphthongs; he writes on the blackboard. Teacher compares English diphthongs with Spanish diphthongs, and produces examples and tells students what to do so as not to produce Spanish diphthongs during their practice. He gives instructions on how to deal with the practice. Once students have had enough practice, Teacher asks students to stand up and read the dialogues aloud; he writes down the sounds the student has to correct and gives it to the student.

Students' performance and participation	Students are working with their computers; they listen to the material, repeat, record themselves, and then, compare the productions.
Assistant's role	Assistant helps teacher to monitor students; he moves around the classroom to listen to students working individually with their computers. Assistant writes some corrections on the blackboard so that students fully understand what their problems are. Assistant indicates how to position the speech organs to correctly produce the target sound.
Correction of sounds	Teacher corrects students' productions while they are practicing.
Correction of language	In this class students only had to repeat or read dialogues.
Correction of theory	In this class the teacher presented and explained the topic; students did not participate in the discussion.
Homework	Students will read a new topic for the following class. Also, they will write a transcription at home.
Correction of transcriptions and dictations	In this class students only had to repeat or read dialogues.
Class activities	Repetition of dialogues. Reading of dialogues.

Resources	Notes on theory.
	Dialogues.
	Multimedia devices.
	Vowel chart.
	Blackboard.
Use of multimedia devices	Lab classes.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher gives feedback. He advises students to devote more time to practise the sounds, etc. they still cannot correctly produce.
General appraisal of the lesson	From the teacher's point of view, the class was productive but the students' performance was a bit weak. He states he is worried about the lack of time to cover the theory and lab practice and the students' absences.

Teacher B: Observation 3

Teacher's performance	Teacher asks students to start with the discussion of the material they read for this class. Teacher asks questions on some theoretical issues. Teacher asks students to read aloud. Teacher gives feedback.
Students' performance and participation	Students deal with the theory they read for this class. Students answer questions and provide definitions. Students ask the teacher to clarify some doubts in connection with the reading material.
Assistant's role	Assistant absent.

Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher transcribes the word/words mispronounced on the blackboard. Teacher asks the group to repeat words/chunks. As a student produced an English consonant as a Spanish one, Teacher revises the different features found between the two sounds.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes. (e.g. "You can't start a sentence with *that;*" "don't say *the* dark l").
Correction of theory	As students don't know the answers, or don't understand some new concepts they read for this class, the teacher does some teaching, explains and provides examples.
Homework	Students will read a new topic for the following class. Also, they will write a transcription at home.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts.
Class activities	Analysis of mistakes. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Vowel chart. Blackboard.
Use of multimedia devices	Lab class.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher advises students to practise a lot at home with a view to improving their general performance.

General appraisal of the lesson	From the teacher's point of view, the class was productive but the students' performance was a bit weak.

Comments on lessons by Teacher B

Correction methods:

Teacher B wrote some chunks from students' dictations with mistakes on the blackboard and asked them to tell him what mistakes they could spot. He also copied another chunk with mistakes, but this time read it in the correct way, asking students to spot the mistakes. Students had to analyse different phonological processes in chunks on the blackboard. When correcting oral activities, the teacher asked students to read prepared material aloud and then he transcribed the word/words misproduced on the blackboard. In some cases, when mistakes were connected with wrong stress, he read the word/words correctly so that students could tell the difference between their production and his. In those cases where mistakes were connected with mispronunciation, teacher indicated students how to accommodate the organs of speech to produce the sounds correctly. In some cases, he had to resort to some drawings on the board to indicate the exact point of obstructions for the production of sounds. When the class was held in the lab, and the teacher was explaining the difference between English and Spanish diphthongs, he wrote down the sounds for students to correct, focusing on the difference in pronunciation of both languages. Later, when students were practising the sounds, teacher moved around the class encouraging students to correct their productions. When discussing theory, teacher requested students to use accurate language and terminology to describe,

refer to and explain phonetic and phonological processes. In general, students had the possibility of asking the teacher for feedback and to clear doubts ranging from theoretical issues to production of sound issues. At all points, the teacher advised students to devote more time to practise the sounds the still could not correctly produce. Even though the teacher was worried about the students' performance he did not point that out so as not to let them down.

Teacher C: Observation 1

Teacher's performance	Teacher hands out dictations from a previous lesson and makes comments on the corrections. Teacher asks questions on some theoretical issues. Teacher writes a definition of the phonological process he is going to present today on the blackboard. Teacher writes examples on this new topic provided by students on the blackboard. Teacher asks students to read aloud. Teacher gives feedback.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process. Students read dialogues.
Assistant's role	No assistant available.
Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher corrects mispronunciations and indicates how to accommodate the organs of speech so as to produce the sound correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. Teacher asks the group to repeat chunks. As students find it difficult to produce certain English sounds, the teacher tells them to produce certain words in Spanish so that they can become aware of the difference or analyse different Spanish contexts in which they produce similar English sounds. Students have to read dialogues individually and teacher corrects in detail.

Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand. As students don't know the answers, the teacher does some remedial teaching.
Homework	Teacher will send some material for students to transcribe by email.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Reading of dialogues. Analysis of minimal pairs. Questions on theory.
Resources	Notes on theory. Dialogues. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher C: Observation 2

Teacher's performance	Teacher hands out dictations from a previous lesson. Teacher copies some words on the blackboard, some in their incorrect transcribed form, and others in their orthographic form. Teacher asks students to write the transcriptions or correct mistakes. Teacher writes some rules students don't remember on the blackboard. Teacher asks questions on some symbols. Teacher gives students some dictation practice. Teacher gives them some time to look at their dictations and then, asks two students to write their versions on the blackboard. Teacher gives feedback.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process. Students are correcting mistakes from the dictation on the blackboard and ask questions about their own versions.
Assistant's role	No assistant available.
Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand. As students don't know the answers, the teacher does some remedial teaching.
Homework	Students hand in some homework. Teacher sets homework for the following class: students have to transcribe a text from the set they have and read a new theory topic.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Analysis of minimal pairs. Questions on theory. Dictation.

Resources	Notes on theory. Dialogues. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher C: Observation 3

Teacher's performance	Teacher hands out dictations from a previous lesson and makes comments on the corrections. Teacher asks questions on the theory they had to read for this class. Teacher writes examples on this new topic provided by students on the blackboard. Teacher reads some minimal pairs so that students can contrast different possible pronunciations for some words. Teacher asks students to read aloud. Teacher gives feedback.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction process. Students read dialogues.
Assistant's role	No assistant available.

Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher corrects mispronunciations and indicates how to accommodate the organs of speech so as to produce the sound correctly. Teacher also corrects intonation. As students find it difficult to produce certain English sounds, the teacher tells them to produce certain words in Spanish so that they can become aware of the difference or analyse different Spanish contexts in which they produce similar English sounds. Students have to read dialogues individually and teacher corrects in detail. When students read theory Teacher leaves some mistakes uncorrected.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand. As students don't know the answers, the teacher does some remedial teaching.
Homework	Teacher will send some material for students to transcribe and apply all the theory they know by email.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Reading of dialogues and theory. Analysis of minimal pairs. Questions on theory.
Resources	Notes on theory. Dialogues. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.

General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Comments on lessons by Teacher C

Correction methods:

Teacher handed out dictations from the previous lesson and made comments on the corrections in terms of symbols and theoretical issues. When correcting oral activities, after students had read some dialogues, teacher corrected mispronunciations and indicated students how to accommodate the organs of speech to produce the sounds correctly. Students were already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher had to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. The teacher also corrected intonation and word stress. In general, as students found it difficult to produce certain English sounds, the teacher told them to produce certain words in Spanish so that they could become aware of the difference or analyse different Spanish contexts in which they could produce similar English sounds. When discussing theoretical aspects, and the teacher realised that most students did not

know the answers, teacher decided to do some remedial work. In general, Teacher C gave students positive feedback. When correcting oral production, teacher told those students who produced prepared material in the right way, how much progress they had made. Also, he advised those students whose performance was weak, to devote more time to practise the sounds at home to improve their general performance, and for those students who had many doubts in connection with phonetic and/or phonological processes to revise the theory.

Teacher D: Observation 1

Teacher's performance	Class starts on time. Teacher starts with the discussion of the topic students had to read for this class with the whole group first, then, he asks the two students who had been assigned the previous lesson (all students, at some point, have to prepare for this), to deal with the topic and answer any questions that may arise from the discussion (the students remain at their places so as avoid making them feel exposed to the whole class). Teacher guides them and helps them in their explanations. Teacher advises students who are teaching kids to pay attention to their students' mother tongue so as to analyse and predict mistakes and help them avoid getting a wrong pronunciation of English. Teacher hands out dictations from a previous lesson and makes comments on the corrections. Teacher asks students to read aloud and tells them that they can read from the transcribed version only if they are trained for that, otherwise, it will spoil their rhythm. Teacher gives students a dictation test. Teacher gives feedback.
Students' performance and participation	Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the discussion. Students read dialogues. Students deal with some theoretical aspects. Students are really interested about different productions of English sounds and compare them to different varieties of Spanish sounds. Students reflect on the type of mistakes they make e.g. fossilized ones. Students who are teaching children are interested in knowing how to correct their students.
Assistant's role	Assistant is correcting some students' work.

Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher corrects students' productions. Teacher asks the group to repeat chunks.
	As students find it difficult to produce certain English sounds, the teacher tells them to produce certain words in Spanish so that they can become aware of the difference. Teacher indicates students how to accommodate the organs of speech to produce the sounds correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds.
	Students have to read dialogues and teacher corrects in detail. The teacher makes a point that students have to work on their fluency.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	As students don't know the answers, the teacher does some remedial teaching.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have and read a new theory topic. Two other students are assigned to prepare the material in detail and be in charge of the discussion.
Correction of transcriptions and dictations	Teacher doesn't mark the first transcriptions and dictations so that students don't focus on that; he only corrects the mistakes. Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Reading of dialogues. Analysis of minimal pairs. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.

General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.
Evaluation of students	Teacher advises students to practise a lot at home with a view to improving their general performance. Teacher advises students to make many copies of a given dialogue and use different colours to underline the mistakes they have most difficulties with, and to try to correct one thing at a time.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher D: Observation 2

Teacher's performance	Teacher tells the students about the plan for the lesson today. Teacher starts correcting the transcription they did for homework. Teacher asks students what steps they follow to write a transcription. Teacher gives students hints on what to do to remember the words they transcribe, to classify words, etc. Teacher reads some material aloud so that students spot the use of strong or weak forms in his production. Teacher asks students to repeat the chunks. Teacher hands out dictations from a previous lesson and makes comments on the corrections. Teacher asks questions on some theoretical issues and asks students to provide examples in connection with those notions. Teacher copies chunks on the blackboard to discuss and analyse with students. Teacher gives students a dictation and reminds them on what they have to do: listen and write what the teacher says, not to repeat the chunks, to look at his face to have a better idea of the articulation of certain sounds, he advises students to record what the teacher dictates in their minds, not to be afraid of making mistakes, relax, etc.
Students' performance and participation	Students have to repeat chunks. Students look for examples in connection with the topic. Students look at the corrections of their dictations and make questions to the teacher. Students are involved in the correction of chunks copied on the blackboard. Students repeat dialogues that Teacher plays on the CD.
Assistant's role	Assistant is correcting students' work.

Correction of sounds	Teacher corrects students' productions. Teacher corrects mispronunciations and indicates how to <u>accommodate the organs of speech</u> so as to produce the sound correctly. Teacher asks the group to repeat chunks. Teacher and students discuss common difficulties for Spanish speakers to produce English sounds.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand As students don't know the answers, the teacher does some remedial teaching.
Homework	Students will transcribe at home a text from the material they have and they will correct in the following class.
Correction of transcriptions and dictations	Students describe the steps they follow to write transcriptions at home, they talk about their difficulties. Students have the possibility of asking the teacher for feedback and to clear doubts. Students and teacher analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement, entries in dictionaries, etc.
Class activities	Analysis of mistakes. Reading of dialogues. Dictation. Transcription. Questions on theory.
Resources	Notes on theory. Dialogues. Multimedia devices. Blackboard.
Use of multimedia devices	Highly encouraged by teacher.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for feedback and to ask questions ranging from theoretical issues to production of sound issues.

Evaluation of students	Teacher gives feedback; positive, by telling those students who are producing the material in the right way, how much they have progressed; and by advising students to devote more time to practice the sounds, etc. they still cannot correctly produce.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher D: Observation 3

Teacher's performance	This class takes place in the Auditorium. Teacher tells students that they are going to watch different videos with people speaking different English accents. Teacher looks for the material in the Internet (he has already selected the sites he wants to show students). Teacher shows students the whole material; then, they discuss the differences they have noticed among the different pieces. Teacher tells them to look for different processes speakers use. Teacher explains differences among speakers from different countries where English is spoken as the first language; different generations, etc. Teacher advises students to try and find material from the Internet to learn more about the subjects; he recommends some sites. Once the video session finished, students and teacher returned to their classroom and had a Transcription test.
Students' performance and participation	Students watch different videos. Students discuss what they see on them. Students answer questions; students ask questions.
Assistant's role	Assistant is absent.
Correction of sounds	Teacher corrects students' productions while they are speaking.
Correction of language	In this class students only had to watch videos; they speak very little, Teacher corrects only some mistakes.

Correction of theory	In this class the teacher presented and explained the topic.
Homework	Students will read a new topic for the following class. Also, they will write a transcription at home.
Correction of transcriptions and dictations	In this class students only had to watch videos and had a transcription test.
Class activities	Video watching. Video discussion. Transcription test.
Resources	Multimedia devices.
Use of multimedia devices	Auditorium.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher for different things they notice on the videos.
Evaluation of students	Teacher didn't give feedback in this lesson.
General appraisal of the lesson	Students participated a lot, they really enjoyed this video session, and they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Comments on lessons by Teacher D

Correction methods:

Teacher D started with the discussion of the topic students had to read for the

class. Teacher guided the students in their explanations and advised students who were in charge of teaching kids to pay attention to their students' mother tongue so as to analyse and predict mistakes and help them avoid getting a wrong pronunciation of English. Teacher handed out dictations from previous lessons and made comments on the corrections and students could clear out their doubts. When correcting oral performance, he asked students to read aloud and also to repeat chunks; he corrected mistakes in sounds and intonation. For the former, teacher indicated students how to accommodate the organs of speech to produce the sounds correctly using some drawings on the board to show the exact point of obstructions for the production of certain sounds; students were familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. For the latter, he told them that they could read form the transcribed version only if they were trained for that, otherwise, it would spoil their rhythm. As for correction of language, Teacher D requested students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes. In general, Teacher D gave positive feedback. When correcting written assessment, he did not mark the first transcription and dictations; he only underlined mistakes so as not to discourage students. When correcting oral assessment, Teacher advised students to increase their practice at home with a view to improving their general performance. He also advised students to make copies of a given dialogue and to use different colours to underline the mistakes they had most difficulties with, and to try to correct one thing at a time. Overall, students felt relaxed and satisfied with the suggestions and corrections made by the teacher.

Teacher E: Observation 1

Teacher's performance	Teacher divides the class into 4 groups; he gives each group two diphthongs to discuss and some time to prepare for that. Teacher asks the groups to start with the discussion and guides them. Teacher transcribes new technical terms that arise from the discussion on the blackboard. Teacher explains features in diphthongs that students mention, and copies examples on the blackboard to make sure the whole class understands, and asks them to repeat different variants of some sounds.
Students' performance and participation	Students are involved in the correction process. Students are divided into groups to deal with some theoretical aspects. Students present and discuss some theoretical aspects.
Assistant's role	Assistant copies a text on the blackboard and gives students some time to transcribe it. Once students finish, they take turns to write a piece on the blackboard; after the transcription of the whole text is on the blackboard, students and assistant start with the correction.
Correction of sounds	Teacher corrects students' mistakes and explains to them why they have failed to produce the correct sound sample. Teacher indicates students how to accommodate the organs of speech to produce the sounds correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. A student mispronounces a word; Teacher helps her self correct by asking her what the problem is with what she has just said. Another student mispronounces a new technical word, teacher asks her to look at the transcribed word on the board, student self corrects.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher and students are discussing new concepts.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have and read a new theory topic.

Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Transcription practice. Analysis of minimal pairs. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Not available in this classroom.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher E: Observation 2

Teacher's performance	Teacher divides the class into 6 groups; he gives each group some consonants to describe and some time to prepare for that. Teacher asks the groups to start with the discussion and guides them. Teacher transcribes new technical terms that arise from the discussion on the blackboard. Teacher explains features in consonants that students mention, and copies examples on the blackboard to make sure the whole class understands, and asks them to repeat different variants of some sounds. Teacher shows students how to position the speech organs to produce the sounds. Teacher asks students to read from their books spellings for certain consonants.

Universidad Tecnológica Nacional
Licenciatura en Lengua Inglesa
Dissertation: The Methods of Correction of Oral Mistakes in Phonetics I Classes and the Students' Self-image as Oral Language Users.
Prof. Rut Kjar - 2011

Students' performance and participation	Students are involved in the correction process. Students are divided into groups to deal with some theoretical aspects. Students present and discuss some theoretical aspects.
Assistant's role	Assistant copies a text on the blackboard and gives students some time to transcribe it. Once students finish, they take turns to write a piece on the blackboard; after the transcription of the whole text is on the blackboard, students and assistant start with the correction.
Correction of sounds	Teacher corrects students' mistakes in sounds and stress. A student mispronounces a word; teacher helps her self correct by asking her what the problem is with what she has just said. Another student mispronounces a new technical word, teacher asks her to look at the transcribed word on the board, student self corrects.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher and students are discussing new concepts.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have and read a new theory topic.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Transcription practice. Analysis of minimal pairs. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Not available in this classroom.

General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance and perform well on their final exams.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher E: Observation 3

Teacher's performance	Teacher divides the class into 4 groups; he gives each group some consonants to describe and some time to prepare for that. Teacher asks the groups to start with the discussion and guides them. Teacher moves around the classroom. Teacher asks about difficulties some of the consonant sounds they are dealing with present to Spanish speakers. Students and teacher analyse different variants in Spanish sounds which are similar to English sounds. Teacher transcribes new technical terms that arise from the discussion on the blackboard. Teacher explains features in consonants that students mention, and copies examples on the blackboard to make sure the whole class understands, and asks them to repeat different variants of some sounds.
Students' performance and participation	Students are involved in the correction process. Students are divided into groups to deal with some theoretical aspects. Students present and discuss some theoretical aspects.
Assistant's role	Assistant copies a text on the blackboard and gives students some time to transcribe it. Once students finish, they take turns to write a piece on the blackboard; after the transcription of the whole text is on the blackboard, students and assistant start with the correction.
Correction of sounds	Teacher corrects students' mistakes and reads words/phrases correctly for students to imitate. A student mispronounces a word; Teacher helps her self correct by asking her what the problem is with what she has just said. Another student mispronounces a new technical word, teacher asks her to look at the transcribed word on the board, student self corrects. Also, teacher indicates how to accommodate the organs of speech to produce the sounds correctly.

Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher and students are discussing new concepts.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have and read a new theory topic.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Transcription practice. Analysis of minimal pairs. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Not available in this classroom.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Comments on lessons by Teacher E

Correction methods:

Teacher E divided the class into different groups and gave each group some theoretical points to discuss in class which they had read in advance. He corrected students' mistakes in sounds and explained to them why they had failed to produce the correct sound sample. When students mispronounced words, teacher helped them self correct. He also indicated them how to accommodate the organs of speech to produce the sounds correctly using some drawings on the board to show the exact point of obstructions for the production of certain sounds; students were familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. Also, students and teacher analysed different variants in Spanish sounds which were similar to English sounds. When students mispronounced new technical words, he transcribed the words and asked them to look at the board and carry on the self correction. Teacher requested his students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes. When correcting written activities, students took turns to write on the board transcriptions or dictations, either set for homework or given at the moment; students and teacher dealt with a detailed correction, students having the possibility to clear doubts. In general, Teacher E gave positive feedback. When correcting written assessment, he advised students to devote more time to practise transcriptions and to revise theoretical notions. When correcting oral assessment, teacher also advised students to increase their practice at home with a view to improving their general performance. He told students that they had to use and pronounce new terminology correctly to explain processes. Overall, students felt

relaxed and satisfied with the suggestions and corrections made by the teacher.

Teacher F: Observation 1

Teacher's performance	Teacher gives students a dictation for practice. Teacher moves around the classroom and corrects some dictations as the assistant copies the correct version on the blackboard. Teacher and students analyse the dictation on the blackboard. Teacher makes comments in connection with the mistakes he corrected in the students' dictations. Teacher selects a chunk from the dictation and asks the students to analyse it; they will discuss it later as a whole class. Teacher asks the students to start with the discussion. Teacher trains students on how to explain concepts in the final exam, and gives them the vocabulary they need and advises them to organise their speech. Teacher transcribes technical terms that arise from the discussion on the blackboard. Teacher asks questions connected with phonological processes and production of sounds. As students don't remember a concept Teacher asks them to look for that information in their books, if students don't understand, he explains afterwards.
Students' performance and participation	Students transcribe a text to hand in. Students analyse a chunk. Students are involved in the discussion. Students ask and answer questions.
Assistant's role	Assistant gives students a transcription to hand in. Assistant corrects the transcription and will hand them out the following class. Assistant copies the dictation on the blackboard.
Correction of sounds	Teacher immediately corrects students' mistakes and reads words/phrases correctly for students to imitate. Also, teacher indicates how to accommodate the organs of speech to produce the sounds correctly. Students are already familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. In spite of this, teacher has to resort to some drawings on the board to indicate the exact point of obstructions for the production of certain sounds. Teacher helps students self-correct their mistakes. A student produced an English word with Spanish sounds; so, students and teacher analyse different variants in Spanish sounds which are similar to English sounds.
Correction of language	Teacher corrects language mistakes. Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.

Correction of theory	Teacher and students are revising theoretical concepts. Teacher advises students to make sure they fully understand the theory for the final exam. Teacher uses gestures to help students analyse sounds (e.g. a long vowel).
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have, analyse a given chunk and revise all the theory they already know.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Transcription test. Dictation practice. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Not available in this classroom.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher F: Observation 2

Teacher's performance	Teacher gives students a dictation to hand in. Teacher copies some chunks on the blackboard, he had sent this material by email and students are expected to deal with the analysis in class. Teacher asks students to start with the discussion and guides them. Teacher transcribes technical terms that arise from the discussion on the blackboard. Teacher explains features in consonants that students mention, and copies examples on the blackboard to make sure the whole class understands, and asks them to repeat different variants of some sounds.
Students' performance and participation	Students are involved in the correction process. Students write a transcription and a dictation to hand in. Students analyse material on the blackboard. Students ask and answer questions connected with theory.
Assistant's role	Assistant copies common mistakes taken from the transcription students did the previous class. Assistant gives students a transcription to hand in. Assistant corrects the transcription and will hand them out the following class.
Correction of sounds	Teacher corrects students' mistakes in sounds and stress. A student mispronounces a word; teacher helps her self correct by asking her what the problem is with what she has just said. Another student mispronounces a word, teacher asks her to remember one important feature in the sound, student self corrects. Teacher shows students how to position the speech organs to produce the sounds, to consider the spelling, etc.
Correction of language	Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher asks questions about notions students still cannot fully understand As students don't know the answers, the teacher does some remedial teaching.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have and revise the theory they know.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.

Class activities	Analysis of mistakes. Transcription test. Dictation test. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Internet.
General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance and perform well on their final exams.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Teacher F: Observation 3

Teacher's performance	Teacher selects a chunk from the transcription on the blackboard and asks the students to analyse it; they will discuss it later as a whole class. Teacher asks the students to start with the discussion. Also, teacher calls on students to deal with the analysis. Teacher transcribes technical terms that arise from the discussion on the blackboard. Teacher asks questions connected with phonological processes and production of sounds. Teacher asks students to read from their books certain concepts and he explains afterwards. Teacher gives students a dictation for practice. Teacher moves around the classroom and corrects some dictations as the assistant copies the correct version on the blackboard. Teacher and students analyse the dictation on the blackboard.

Students' performance and participation	Students are involved in the correction process. Students analyse a chunk. Students ask and answer questions.
Assistant's role	Assistant copies a text on the blackboard and gives students some time to transcribe it. Once students finish, they take turns to write a piece on the blackboard; after the transcription of the whole text is on the blackboard, students and assistant start with the correction. Assistant copies the dictation on the blackboard.
Correction of sounds	Teacher corrects students' mistakes and reads words/phrases correctly for students to imitate. Also, teacher indicates how to accommodate the organs of speech to produce the sounds correctly.
Correction of language	Teacher corrects language mistakes. Teacher requests students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes.
Correction of theory	Teacher and students are revising theoretical concepts.
Homework	Teacher sets homework for the following class: students have to transcribe a text from the book they have, analyse a given chunk and revise all the theory they already know.
Correction of transcriptions and dictations	Students have the possibility of asking the teacher for feedback and to clear doubts. Students and assistant analyse mistakes. Students clear doubts as regards strong and weak forms, vowels, articles, voice agreement.
Class activities	Analysis of mistakes. Transcription practice. Dictation practice. Theory discussion.
Resources	Notes on theory. Blackboard.
Use of multimedia devices	Not available in this classroom.

General atmosphere during class	All students participate in a relaxed way. Teacher calls students by their first names. Students feel confident and relaxed enough to ask teacher questions ranging from theoretical issues to production of sound issues.
Evaluation of students	As the class is closing, the teacher tells students that they have to use and pronounce new terminology correctly to explain processes. So, he advises students to practise a lot at home with a view to improving their general performance.
General appraisal of the lesson	Students worked a lot, had the opportunity to participate and improve their performance and once the class finished, they feel satisfied with the result of the lesson. From the teacher's point of view, the class was productive.

Comments on lessons by Teacher F

Correction methods:

Teacher F gave students dictations or transcriptions for practice, later either the teacher or the students copied them on the board; students and teacher dealt with a detailed correction, students having the possibility to clear doubts. He selected a chunk from the material on the board and asked students to analyse it from a theoretical point of view. During the discussion, teacher corrected students' mistakes in language and in sounds and explained to them why they had failed to produce the correct sound sample. When students mispronounced words, teacher helped them self correct. He also indicated them how to accommodate the organs of speech to produce the sounds correctly using some drawings on the board to show the exact point of obstructions for the production of certain sounds; students were familiar with the organs of speech as well as with the technical vocabulary used by the teacher during assessment. Teacher also trained students on how to explain concepts in the final exam and provided them with the vocabulary they needed to help them organise their speech. When students mispronounced new technical words, he transcribed the

words and asked them to look at the board and carry on the self correction. Teacher requested his students to use accurate language and terminology to describe, refer to and explain phonetic and phonological processes. Students generally had the possibility of asking the teacher for feedback and to clear doubts; at all times, the teacher made sure that students were able to carry out self correction, if possible, without the teacher's help. When correcting written assessment, he advised students to devote more time to practise transcriptions and to revise theoretical notions. In general, students felt relaxed and satisfied with the suggestions and corrections made by the teacher as feedback was always positive.

Interviews

Semi-structured interviews were carried out with the teachers that taught the courses observed to find out about their attitudes to error correction, the methods of correction of oral errors that they used in their classrooms, and how they thought that their corrections affected the overall oral performance of their students.

Interview Teacher A

Interviewer: When do you correct oral activities?

Interviewee: *In the Lab, at the beginning of the course, I move around the classroom to listen to students' productions while they are practising; later in the course, reading aloud, follow ups, it depends on the time available and the number of students.*

Interviewer: How do you correct oral activities?

Interviewee: *Presenting the model, making them physically feel the production of sounds, comparing English to Spanish sounds, and asking them to repeat until they can produce the target sound. Sometimes I ask students whether they are able to detect mistakes among the group.*

Interviewer: What do you correct?

Interviewee: *All the sounds which are incorrectly produced. I do not correct sounds which are produced with an American accent; I tell students about the differences between the two accents and ask them to be consistent. I am obsessed to identify the origin of students' difficulties: I ask students to*

speak in their mother tongue, and in some cases I recommend that they visit a speech therapist.

Interviewer: Who makes most of the correction, you or the student?

Interviewee: *I make the corrections.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *No. I do not correct sounds which are produced with an American accent much, given the exposure students have to this accent; also, some variants in sounds which are not so irrelevant (i.e. dark /l/). I concentrate on others I consider more important: dentalisation, on-glides, etc. I give students time to be trained.*

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *Mistakes which are common in the learning process. Examples: overgeneralisation, fossilisation, intonation, vowels, consonants. In pronunciation, an error would be every time the production is different from the target sound, in this case RP accent; or every time the production of the target sound is more similar to their native language.*

Interviewer: Do you use the same correction methods with all students? Why / why not?

Interviewee: *There seems to be a standard method of correction that I use. But students learn in different ways: some are visual, some auditory, etc. so I cannot use exactly the same method with all students.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why / why not?

Interviewee: *Yes, but at the same time, there are strategies that come up depending on the group and their needs; it is never exactly the same.*

Interviewer: Do you use the same correction methods regardless of the type of activity students are doing? Why / why not?

Interviewee: *If students are reading, the correction is oral; if students are working with a transcription, they are asked to come to the blackboard, they use colour chalks, etc. If they are correcting a dictation, I read it again and mark the corrections.*

Interviewer: Do you give feedback to all students in the same way? Pease explain why.

Interviewee: *In general, yes. At the same time, I try to protect the students, i.e. I do not want them to feel uncomfortable, exhausted, etc. because they cannot produce the sound. Instead, I tell them to continue with the practice and that I will listen to their production again.*

Interviewer: When do you give feedback?

Interviewee: *The moment a mistake is produced, even though they are dealing with theory.*

Interviewer: What are your priorities at the moment of correction? What mistakes do you consider most important and which ones least important?

Interviewee: *Basically, I concentrate on intelligibility. I consider as very important, those mistakes connected with dentalisation, on-glides, new category of sounds that may create confusion e.g. /s/ vs. /z/, vowels, negative transference of mother tongue sounds. I consider less important those connected with different variants of sounds, e.g. unreleased plosives, dark /l/.*

Interviewer: What do mistakes indicate you?

Interviewee: *That students have not practised enough, that they have not studied the theory, that certain students have difficulties to articulate sounds, that some students are good auditory speaking.*

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *When you see that students do not do their homework, when they ask what to practise for the class a day before, etc. It is evident when students practise for the class, even though they make mistakes, you can see that they are familiar with the material.*

Interviewer: What indicators do you rely on to decide which students pass the course, which students have to make up for the course, and which students have to re-attend the course?

Interviewee: *I divide them into three areas: transcription and dictation, theory, and oral practice. If students cannot deal with any of the three areas, they re-attend the course. If they know the theory and deal with the transcription and dictation area, but their oral performance in too weak, they re-attend the course. If students show during the year that they make progress, I give them the possibility of a make-up, if towards the end of the course students improve, I consider the situation, I might tell them that they pass the subject but that they have to continue practise to come for the final exam. In this subject, improvement shown by students is very important.*

Interviewer: How do you describe a student who is ready to pass the TPs / subject?

Interviewee: *A student who came to class regularly, was never absent for tests, the one who showed improvement during the course and is able to comply with the goals of the subject.*

Interviewer: How do you define fluency?

Interviewee: *Ability to produce sounds correctly, linking them to neighbouring ones, without cutting the syllables, and not producing false starts. It is the ability to speak naturally.*

Interviewer: How do you define accuracy?

Interviewee: *In this subject, the production of sounds more similar to the target ones.*

Interviewer: What do you focus on/promote more in your courses?

Interviewee: *First, I want to raise awareness on how to deal with this subject. Some students do not realise until the end of the course. I always compare this subject with the practise of a sport. Then, I concentrate on fluency and accuracy at the same time; I tell them that they have to try to produce accurate sounds with fluency, as if they were singing.*

Interviewer: How do your students react to your corrections?

Interviewee: *In general, they react in a good way. Some of them are bothered, so I have individual talks, probably because of individual problems. Most of the times, students who have a high self-esteem and believe that their production is perfect are upset with the corrections. Some students believe that they can speak good American English and in fact they resist to practising the material I use for oral practice. I tell them that the goal in this course is RP accent.*

Interviewer: Do you feel responsible for your students' mistakes? Why /why not?

Interviewee: *Yes. I think that the time for this subject is not enough. I feel that there many more things*

that I have to explain and make them practise. I feel that they are all alone.

Interviewer: Why do your students make mistakes?

Interviewee: *They do not know how to deal with the subject; they think that they do not need much time to prepare for the classes; they think that as long as they have a decent production, they are fine.*

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *The more mistakes they make the worse they feel. Some students give up and drop out too early. Those students who intensified their practice at the very beginning of the course, in general, have no problem. Similarly, re-attendants do not have major problems. Extrovert students, who generally want to read in class, in general do not have difficulties. Personally, I feel bad when they have difficulties.*

Summary Interview Teacher A

a) Teachers' attitudes regarding error correction:

Teacher A says that he tries to protect his students as he does not want them to feel uncomfortable, exhausted, etc. because they cannot produce the sound. In certain cases, he tells them to continue with the practice and that he will listen to their production again. Also, he adds that some students are good auditory speaking, others have difficulties to articulate sounds, and other students, directly do not practise enough or do not study the theory.

b) Teachers' methods of correction of oral errors:

Teacher says that, in pronunciation, an error would be every time the production is different from the target sound, in this case RP accent; or every time the production of the target sound is more similar to their native language.

When correcting oral mistakes, in general, he presents the model, makes students physically feel the production of sounds, compares English to Spanish sounds, and asks them to repeat until they can produce the target sound. He moves around the classroom to listen to students' productions while they are practising.

Sometimes, he asks students whether they are able to detect mistakes among the group. He concentrates especially on intelligibility. He pays particular attention to those mistakes which are common in the learning process. Examples: overgeneralisations, fossilisation, intonation, vowels, consonants, dentalisation, on-glides, new category of sounds that may create confusion e.g. /s/ vs. /z/, vowels, negative transference of mother tongue sounds.

He says that there seems to be a standard method of correction that he uses. But students learn in different ways: some are visual, some auditory, etc. so he cannot use exactly the same method with all students. There are strategies that come up depending on the group and their needs; it is never exactly the same.

c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher A says that his students, in general, react to corrections in a good way. Some of them are bothered, so he has individual talks, probably because of individual problems. Most of the times, students who have a high self-esteem and believe that their production is perfect are upset with the corrections. He believes that the more mistakes students make the worse they feel. In his opinion, some students give up and drop out too early. Those students who intensify their practice at the very beginning of the course, in general, have no problem. Similarly, re-attendants do not have major problems. Extrovert students, in general do not have difficulties. He admits that he feels bad when students have difficulties.

Interview Teacher B

Interviewer: When do you correct oral activities?

Interviewee: *In the Lab, at the moment they are reading. In the classroom, when they are dealing with*

the discussion of theory or when they ask questions, I correct language and pronunciation mistakes, not everything, so that they do not feel inhibited.

Interviewer: How do you correct oral activities?

Interviewee: *In the Lab there is repetition; at the beginning I explain some theory so that they can be more aware of what their mistakes are.*

Interviewer: What do you correct?

Interviewee: *I choose only one mistake from all the mistakes they make: either vowels, or consonants; I make sure they are in context; it depends on the topic as well since there are things that might not have been taught yet. I correct mistakes that affect the intelligibility of the message. When the word cannot be understood, there is no communication. Sometimes there is a breech in communication and I pretend to answer accordingly although I know they expect a different answer to show how mispronunciation affects meaning.*

Interviewer: Who makes most of the correction?

Interviewee: *At the beginning of the year, I make most of the corrections; sometimes, self correction later in the year, and pair correction in last months.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *Mistakes connected with items that I have not taught yet for students will only have an acoustic image of the sounds once they have been presented with them.*

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *A mistake is what the teacher thinks it is: the teacher's mental representation. Sometimes, it is very subjective. E.g. the pronunciation of vowels has changed significantly: it is impossible to expect students to produce always the same variant; phonetic and phonological differences: in dictations, words which are accented may be uttered more accurately it is difficult to tell whether the unaccented ones are produced with one or another weak variant.*

Interviewer: Do you use the same correction methods with all students? Why/not?

Interviewee: *No. I use group correction a lot, but I also invent correction methods to help students with different backgrounds. I always have many strategies, and I never know what I will use; students are all different, some students have bruxism problems, others have biological problems, bad habits, shyness, etc.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why/not?

Interviewee: *No. I have to be creative and flexible. I prefer group work instead of Lab work. It takes time for students to understand the way I correct, I normally rely on the rest of the class, i.e. I ask them: "did you see how I corrected that?"*

Interviewer: Do you give feedback to all students in the same way? Explain.

Interviewee: *It depends. My correction methods involve group correction, individual correction, correction on the blackboard, with drawings, etc. I ask students to move a bit, to change places so that they can hear one another. I hold their arms and ask them to speak, that way they feel with their bodies; I believe in multisensory teaching rather than in using only visual or auditory sensations.*

Interviewer: What are your priorities at the moment of correction? What are the errors that you consider most important and the ones that you consider least important?

Interviewee: *I'm more interested in those errors in which there is a change in the phoneme they are supposed to produce. The most important sounds are the ones that are being taught, the others, the least important ones, are those which have already been taught and evaluated, and thus, are part of revision or those that need to be taught.*

Interviewer: What do mistakes show you?

Interviewee: *They show what still needs to be corrected; how much correction is needed; the student's present phonological stage; the acquisition of his/her pronunciation; whether the student has had previous experience with the subject; the student's social schooling; student's time devoted to practising; student's background.*

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *Students' use of voice, family culture (e.g. Chinese, Spanish, Japanese, etc.). Teachers have their beliefs. I consider pronunciation and voice equally important. I try to help students to change their voices and their production of sounds, but always making sure that they do not suffer from dysphonia. Teachers should be really careful when they correct students' productions.*

Interviewer: How do you describe a student who is ready to pass the TPs and the subject?

Interviewee: *The student who is able to comply with the objectives of the course is ready to pass the subject. For example, he/she should be able to discuss and apply the theory.*

Interviewer: How do you define accuracy?

Interviewee: *It is the precise and clear production of sounds, especially in the area of vowels and consonants. At the beginning of the course I concentrate on accuracy, then, little by little, fluency and accuracy have to converge so as to make the message intelligible.*

Interviewer: What do you focus on or foster in your classes?

Interviewee: *Use of the voice, sounds, fluency. I do not expect students to produce a lot of assimilations, they do not seem to produce them naturally; elisions are uttered more naturally and so I encourage them.*

Interviewer: How do your students react to your corrections?

Interviewee: *Some students are happy, some others are not while some other students do not understand what I am trying to correct; it depends on each student, and it takes time.*

Interviewer: Do you feel responsible for your students' mistakes? Why/not?

Interviewee: *I feel responsible for what I have to teach and how I teach it and the classroom atmosphere. Students are assigned different tasks and I expect them to comply with them and improve little by little.*

Interviewer: Why do your students make mistakes?

Interviewee: *As I have just said, they do not practise, they do not know, they do not understand. Sometimes some students think they are really good; some do not study the theory; some do not*

listen to the material for oral practice; some students are unable to discriminate sounds, etc.

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *Students' personalities. If they understand the theory, if they practise, if they are corrected on the spot and meaningfully, they will feel fine. Teachers have to make sure of what is known by the class so as to correct. In my opinion, teachers' strategies and their professionalism on the one hand, and students' confidence and awareness if they have been present in class, practised enough, etc. are equally important. If students think that they are very good, it is dangerous: in general those are the ones who do not practise much because they think they do not need this, and then, they may not be able to pass the final exam.*

If they have been given all the necessary tools to overcome their shyness, they have worked with pair correction, they have been given feedback, they have worked with their voices, individually and in pairs, in general they should be able to utter fairly adequate sounds. Finally, students should come to class regularly; otherwise, teachers may sometimes lose their patience.

Summary Interview Teacher B

a) Teacher's attitudes to error correction:

Teacher B thinks that a mistake is what the teacher thinks it is: the teacher's mental representation. Sometimes, it is very subjective, teachers have their beliefs. He does not want students to feel inhibited so, in the classroom, when they are dealing with the discussion of theory or when they ask questions, he only corrects some language and pronunciation mistakes. He considers pronunciation and voice equally important so he tries to help students to change their voices and their production of sounds, but always making sure that they do not suffer from dysphonia. He believes that teachers should be really careful when they correct students' productions. He feels responsible for what he has to teach and how he teaches it and the classroom atmosphere. Students are assigned different tasks and he expects them to comply with them and improve little by little. He believes that some students make mistakes because they do not practise, they do not know, they do not

understand. Sometimes some students think they are really good; some do not study the theory; some do not listen to the material for oral practice; some students are unable to discriminate sounds, etc.

In his opinion, mistakes show what still needs to be corrected; how much correction is needed; the student's present phonological stage; the acquisition of the student's pronunciation; whether the student has had previous experience with the subject; the student's social schooling; student's time devoted to practising; student's background.

b) Teachers' methods of correction of oral errors:

Teacher B says that during Lab practice, he corrects students at the moment they are reading and, so that students can be more aware of what mistakes they might have, at the beginning of the lesson he explains some theory in connection with the focus of that particular practice.

In general, he chooses only one mistake from all the mistakes students make: either vowels, or consonants; he makes sure they are in context; it depends on the topic as well since there are things that might not have been taught yet and students will only have an acoustic image of the sounds once they have been presented with them. He corrects mistakes that affect the intelligibility of the message. When the word cannot be understood, there is no communication. He says that sometimes there is a breech in communication and he pretends to answer accordingly although he knows they expect a different answer to show how mispronunciation affects meaning.

Teacher B says that he makes most of the corrections at the beginning of the year, sometimes, self correction later in the year, and pair correction in last months.

He uses group correction a lot; he prefers this to Lab work. His methods also involve individual correction, correction on the blackboard, with drawings, etc. He says that he asks students to move a bit, to change places so that they can hear one another. He holds their arms and asks them to speak, that way they feel with their bodies; he believes in multisensory teaching rather than in using only visual or auditory sensations. Teacher B also invents correction methods to help students with different backgrounds. He always has many strategies, and that he never knows what he will use; students are all different, some students have bruxism problems, others have biological problems, bad habits, shyness, etc. He strongly believes that he has to be creative and flexible.

c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher B says that his students react to corrections in different ways. Some students are happy, some others are not while some other students do not understand what he is trying to correct; it depends on each student, on their personalities, and it takes time. He says that, in general, if they understand the theory, if they practise, if they are corrected on the spot and meaningfully, they will feel fine. He believes that teachers have to make sure of what is known by the class so as to correct. In his opinion, teachers' strategies and their professionalism on the one hand, and students' confidence and awareness if they have been present in class, practised enough, etc. are equally important. He says that if students think that they are very good, it is dangerous: in general those are the ones who do not practise much because they think they do not need it, and then, they may not be able to pass the final exam.

He thinks that if students have been given all the necessary tools to overcome their shyness, they have worked with pair correction, they have been given feedback, they have worked with their voices, individually and in pairs, in general they should be able to utter fairly adequate sounds. He believes that students should come to class regularly; otherwise, teachers may sometimes lose their patience.

Interview Teacher C

Interviewer: When do you correct oral activities?

Interviewee: *Sometimes in class, sometimes students send me their recordings and I give them the feedback. If the activity is connected with fluency I use deferred correction.*

Interviewer: How do you correct oral activities?

Interviewee: *It depends, at the beginning of the course it is graphical, visual, I show them how to articulate the organs to produce sounds, I ask them to repeat, (auditorily, visually and kinaesthetically teaching and correction).*

Interviewer: What do you correct?

Interviewee: *It depends, sometimes language. At the beginning of the course, teaching points. Towards the end of the course, everything: sounds, intonation, language, pragmatics: mistakes in meaning, register, etc.*

Interviewer: Who makes most of the correction, you or the student?

Interviewee: *I make the corrections.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *If the activity is intended to check fluency, then accuracy is not corrected. It also depends on the students, if they are good, the correction is subtle. But if students have many mistakes, I only correct the most important ones.*

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *A mistake is what differs from the interlanguage expected from students. For Phonetics teachers, phonology is tailor-made: it depends on what each teacher expects from the students. I normally tend to be updated and teach my students the latest variations and pronunciations. The most important mistakes are those transfers from Spanish that affect intelligibility, e.g. aspirated /s/, some vowels, plosives. The least important ones would be those that do not affect intelligibility, e.g. dark /l/.*

Interviewer: Do you use the same correction methods with all students? Why / why not?

Interviewee: *No. I use different strategies with different students. I take some time to get to know my students, and I develop correction strategies for each group and student.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why / why

not?

Interviewee: *Yes, but at the same time, new ideas always come up, e.g. from colleagues, experiences, etc.*

Interviewer: Do you use the same correction methods regardless of the type of activity students are doing? Why / why not?

Interviewee: *No, it depends on the objective of the activity: whether the focus is on fluency or on accuracy.*

Interviewer: Do you give feedback to all students in the same way? Pease explain why.

Interviewee: *No. Some students need to have a written list of their mistakes, others need repetition, and others want to have feedback connected with their production and performance. Some students can only afford to have positive feedback (only want to know about their improvement), other students only want to have negative feedback (they only want to know about their mistakes).*

Interviewer: When do you give feedback?

Interviewee: *If students are doing oral activities I correct on the spot, either oral or written feedback; if students are dealing with theory, correction is deferred.*

Interviewer: What are your priorities at the moment of correction? What mistakes do you consider most important and which ones least important?

Interviewee: *As I said before, (The most important mistakes are those transfers from Spanish that affect intelligibility, e.g. aspirated /s/, some vowels, plosives. The least important ones would be those that do not affect intelligibility, e.g. dark /l/.). Also, it depends on the stage at which the students are, i.e. what they need, I consider what correction students can understand and which they cannot understand, of course, without underestimating them.*

Interviewer: What do mistakes indicate you?

Interviewee: *It depends on the mistake. Sometimes they indicate that students do not study much, sometimes they indicate that students have some physiological problems, etc. To sum up, they indicate stage at which students are, and what has to be done.*

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *I tend to concentrate on the negative part: mistakes; but there are other positive indicators, e.g. improvement, voice quality, autonomy.*

Interviewer: What indicators do you rely on to decide which students pass the course, which students have to make up for the course, and which students have to re-attend the course?

Interviewee: *Students are able to pass the TPs when they reach autonomy and comply with the objectives required for this subject. If a student is able to produce the right sounds, works in an autonomous way, but still needs to work on the theory, I allow him / her to prepare for the final exam, without going through a make-up test. Students who are not able to get the objectives required have to sit for a make-up test. In this institution, students cannot re-attend without sitting first for a make-up exam.*

Interviewer: How do you describe a student who is ready to pass the TPs / subject?

Interviewee: *When I see that the student is ready to attend the next level, Phonetics II.*

Interviewer: How do you define fluency?

Interviewee: *It is the ability to express with ease, without being speechless, e.g.in the middle of an explanation. It is the ability to rephrase ideas, and in this subject, to operate with the language at a FCE or CAE level.*

Interviewer: How do you define accuracy?

Interviewee: *In this subject, the production of sounds which approximates most to the target ones, even if a need for rephrasing exists. Also, very little mother tongue transference is allowed for intelligibility not to be affected.*

Interviewer: What do you focus on/promote more in your courses?

Interviewee: *Both, depending on the different moments in the class. Towards the end of the course, I focus more on fluency when they are dealing with theory and on accuracy when they are reading. At the beginning of the course, I am more interested in making students feel confident so that they are not afraid of participating and thus, are able to develop fluency and accuracy at the end of the course.*

Interviewer: How do your students react to your corrections?

Interviewee: *Some students cry when they get positive feedback, some students cry when they get negative feedback, some students are not affected at all, some students are obsessed and want to be corrected all the time. My goal is to train students to become independent, and able to self-correct their mistakes, not to depend all the time on the teacher's feedback.*

Interviewer: Do you feel responsible for your students' mistakes? Why /why not?

Interviewee: *I feel bad when they have some physiological or breathing problem, or they have a problem with their voices; mainly because I cannot help them much.*

Interviewer: Why do your students make mistakes?

Interviewee: *It is part of the learning process, they are necessary. We all make mistakes.*

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *The connection that exists is really important. When a person feels that he / she is being evaluated his / her performance is poorer, he / she is afraid of speaking, he /she forgets about the content of what he / she is saying, and he / she only concentrates on the possible opinions about his / her production. Our culture tends to avoid mistakes and to overcorrect.*

Summary Interview Teacher C

a) Teachers' attitudes regarding error correction:

Teacher C believes that mistakes are part of the learning process, they are necessary; he says that we all make mistakes. In his opinion, a mistake is what

differs from the interlanguage expected from students; for Phonetics teachers, phonology is tailor-made: it depends on what each teacher expects from the students. He says that mistakes sometimes indicate that students do not study much, sometimes they indicate that students have some physiological problems, most importantly, they indicate the stage at which students are, and what has to be done. He says that, unfortunately, whenever he has to ascertain students' work, he unconsciously tends to concentrate on the negative part: mistakes; but there are other positive indicators, e.g. improvement, voice quality, autonomy.

Teacher C says that at the beginning of the course, he is more interested in making students feel confident so that they are not afraid of participating and thus, are able to develop fluency and accuracy at the end of the course. Towards the end of the course, he focuses more on fluency when they are dealing with theory and on accuracy when they are reading. He says that students are able to pass the subject when they reach autonomy, apart from complying with the objectives required for the subject.

b) Teachers' methods of correction of oral errors:

For Teacher C, the most important mistakes are those transfers from Spanish that affect intelligibility and the least important ones those that do not affect intelligibility. At the beginning of the course, he corrects teaching points. Towards the end of the course, everything: sounds, intonation, language, pragmatics: mistakes in meaning, register, etc; he also corrects language.

Teacher C says that at the beginning of the course his correction is graphical, visual; he shows them how to articulate the organs of speech to produce sounds, he asks them to repeat, (auditorily, visually and kinaesthetically teaching and correction). He

corrects in class, but sometimes students send him their recordings and he gives them the feedback. If students are doing oral activities he corrects on the spot, he gives either oral or written feedback; if students are dealing with theory or if the activity is connected with fluency, he uses deferred correction. In general, if the activity is intended to check fluency, then accuracy is not corrected. It also depends on the students, if they are good, the correction is subtle. But if students have many mistakes, he only corrects the most important ones. He adds that correction also depends on the stage at which the students are, i.e. what they need, he considers what correction students can understand and which they cannot understand, of course, without underestimating them.

Teacher C says that he makes the corrections. He uses different strategies with different students. He takes some time to get to know his students, and he develops correction strategies for each group and student. He says that in general, he normally uses the same correction methods, but at the same time, he says that new ideas always come up, e.g. from colleagues, experiences, etc.

c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher C says that some of his students need to have a written list of their mistakes, others need repetition, and others want to have feedback connected with their production and performance. Some students can only afford to have positive feedback (only want to know about their improvement), other students only want to have negative feedback (they only want to know about their mistakes). There are some students who cry when they get positive feedback, some other students who cry when they get negative feedback, some students are not affected at all, and

some students are obsessed and want to be corrected all the time. His goal is to train students to become independent, and able to self-correct their mistakes, not to depend all the time on the teacher's feedback. He says that he feels bad when his students have some physiological or breathing problem, or they have a problem with their voices; mainly because he cannot help them much.

Teacher C thinks that when a person feels that he / she is being evaluated his / her performance is poorer, he / she is afraid of speaking, he /she forgets about the content of what he / she is saying, and he / she only concentrates on the possible opinions about his / her production. He believes that our culture tends to avoid mistakes and to overcorrect.

Interview Teacher D

Interviewer: When do you correct oral activities?

Interviewee: *In Lab, immediately after a mistake has been made. In the Phonetics classes, sometimes I correct immediately or if students are dealing with theory, I do not interrupt them to correct a sound because I want them to finish with their ideas.*

Interviewer: How do you correct oral activities?

Interviewee: *I modulate the sounds so that they can imitate them. If students have already corrected a mistake but they make it again, I do not modulate but help them to be aware of what they need to self-correct. I always try to make corrections with some humour so that they feel more relaxed.*

Interviewer: What do you correct?

Interviewee: *Vowels, consonants, grammar, language.*

Interviewer: Who makes most of the correction, you or the student?

Interviewee: *At the beginning of the course, I make the corrections. Then, when students have developed awareness and become independent, I guide them so that they can self-correct or have group correction.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *All the teachers leave mistakes uncorrected, mainly because there are things that we do not hear. In general, we correct what is more difficult for us. There are students with a lot of mistakes, it is impossible to correct everything. It is more productive to mark a few mistakes so that students can focus on them easily, and also to protect their self-esteem. In Lab I always give them feedback*

connected with how much improvement they have made (positive feedback).

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *Mistakes in sounds: vowels, those productions which are beyond the area of tolerance (even though nowadays they vary a lot), but they do not have to sound as Spanish vowels. Use of schwa, this is a mistake that affects fluency and English rhythm. The production of consonants is easier to correct. Other mistakes are those connected with meaning which are the most important ones, in my opinion.*

Interviewer: Do you use the same correction methods with all students? Why / why not?

Interviewee: *Never. I try to perceive the amount and type of correction that each student is able to tolerate according to his / her personality. Some students want to be corrected, others, do not. Some students need to be corrected without the academic rigidity, but with humour.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why / why not?

Interviewee: *Never, because I am not the same person; students are different. I develop different strategies to adapt to the type of relationship generated with the group.*

Interviewer: Do you use the same correction methods regardless of the type of activity students are doing? Why / why not?

Interviewee: *No. There are specific activities to correct with more precision. If students have to read aloud, I correct fluency and intelligibility, I cannot correct everything. If students have to imitate a model, they have to be accurate, I correct intonation and accent. I tell them that intonation will help them listen to the material and perceive the right features they need to produce by means of the melody present in the material, not of their rational discrimination. I always tell them to develop this ability to listen to the rhythm of the language, which will help them discover the most subtle details which are difficult to describe. This will enable them to develop their own acquisition of a more natural accent.*

Interviewer: When do you give feedback?

Interviewee: *In general, I try not to expose them to the whole group, so I talk to each student individually; it is better in this way because they can fully understand the corrections, and they do not feel exposed to the group, which makes them focus more on what they imagine the other students think of them instead of listening to the teacher giving them their feedback.*

Interviewer: What are your priorities at the moment of correction? What mistakes do you consider most important and which ones least important?

Interviewee: *First, I concentrate on those mistakes that might lead to a mistake in meaning. Then, I correct those sounds that do not exist in their mother tongue, which are easier for students to notice in the first stages of the course and, at the same time, I allow them more time to learn how to listen to discriminate sounds.*

Interviewer: What do mistakes indicate you?

Interviewee: *I always want to know about the origin of the mistake. E.g. if it is connected with*

language transfer of student's mother tongue or if it is connected with a physiological problem that a student has. I sometimes ask my students to speak in their mother tongue to be able to establish the origin of the mistake.

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *I never take into account existence of mistakes as measurement of students' level. My attention is always on the quality of sounds they produce, fluency, intelligibility; monitoring is not only based on teacher's perception, but also on the perception of the group. Some mistakes are repeated all the time, even though they have corrected them with the teacher; if this happens, the group corrects them. I am not expecting to find production with mistakes all the time, especially in the Phonetics lessons; I always think that students will produce correctly and, if a mistake occurs, students are corrected.*

Interviewer: What indicators do you rely on to decide which students pass the course, which students have to make up for the course, and which students have to re-attend the course?

Interviewee: *Different things. In general, students' oral performance in the Phonetics lessons is not very relevant to decide whether they are ready to pass the TPs or not; there is not separate mark for that. What are relevant are the written practice (transcription and dictation) and the theory. Those students who are ready in their written practice and theory, but still need to work on their sounds, are advised to improve on their oral performance before sitting for the final exam. In Lab it is different; students are ready to pass the course if they can produce sounds at the expected level, having corrected their own mistakes. It is interesting to compare the level some students have when they start the course and the awareness they are able to develop during the course. It is generally the case that those students that started the course with a low level and did not work much because they felt that they did not need it end up having the same level of those students who had a better level at the beginning of the course. In my opinion, students who have a good production of sounds are not able to self-correct.*

Interviewer: How do you describe a student who is ready to pass the TPs / subject?

Interviewee: *This is connected with the parameters for this subject: correct imitation of sounds, awareness, fluency, accuracy, intelligibility.*

Interviewer: How do you define fluency?

Interviewee*: It is the ability to express ideas without pauses, hesitations or repetitions*.

Interviewer: How do you define accuracy?

Interviewer*: In this subject, it is the precise production of isolated sounds.*

Interviewer: What do you focus on/promote more in your courses?

Interviewee: *First, accuracy in the production of individual sounds. Then, I add fluency. At the beginning of the course some students are fluent but with inaccurate sounds; this has to do with their linguistic competence level.*

Interviewer: How do your students react to your corrections?

Interviewee: *It is essential to establish a good relationship between teacher and students at the beginning of the course so that students can see correction as something positive, and are not negatively affected by that. In my opinion, the teacher is the one responsible for establishing a good connection that will generate an atmosphere of respect among them.*

Interviewer: Do you feel responsible for your students' mistakes? Why /why not?

Interviewee: *Sometimes, I do. Especially towards the end of the year when you notice mistakes that you probably did not see before and could have been corrected.*

Interviewer: Why do your students make mistakes?

Interviewee: *There are millions of reasons. Personal learning styles, age at which they started to study the language, ability to imitate sounds, previous models they had, individual capacity to generate a change in their production; some students need more time to change, either because of physical limitations, emotional limitations, time devoted to study. Some students resist to change because they do not accept the fact that they make mistakes, some others get disappointed because they are unable to improve even though they study a lot. I always tell them that they have to accept their condition; it is not easy to acquire the level they want in the time they want, that is something that goes beyond their control.*

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *If students have many mistakes and are aware of all the work they have to do to improve their performance, they do not feel confident. During the course, as the teacher corrects their mistakes they tend to lose fluency; they feel that they are all the time judged on their production. As a result, their speech is not as natural or fluid. I think this is something that affects all students, and if they do not feel this way it is because they are not conscious of their present state and what they need to do.*

Summary Interview Teacher D

a) Teachers' attitudes regarding error correction:

Teacher D says that there are many reasons why his students make mistakes: for example, personal learning styles, age at which they started to study the language, ability to imitate sounds, previous models they had, individual capacity to generate a change in their production; some students need more time to change, either because of physical limitations, emotional limitations, time devoted to study. He says that some students resist to change because they do not accept the fact that they make mistakes, some others get disappointed because they are unable to

improve even though they study a lot. He always tells them that they have to accept their condition; it is not easy to acquire the level they want in the time they want, that is something that goes beyond their control.

He says that he tries to perceive the amount and type of correction that each student is able to tolerate according to his / her personality. Some students want to be corrected, others, do not. Some students need to be corrected without the academic rigidity, but with humour. He also says that there are students with a lot of mistakes, so it is impossible to correct everything. It is more productive to mark a few mistakes so that students can focus on them easily, and also to protect their self-esteem; that is why he always gives them feedback connected with how much improvement they have made (positive feedback).

Teacher D admits that, sometimes, he feels responsible for his students' mistakes, especially towards the end of the year when he notices mistakes that he probably did not see before and could have been corrected. He says that all the teachers leave mistakes uncorrected, mainly because there are things that they do not hear. He says that, in general, teachers correct what is more difficult for them.

b) Teachers' methods of correction of oral errors:

Teacher D says that he corrects mistakes connected with vowel and consonant sounds, grammar, language, and also, mistakes connected with meaning, which, in his opinion, are the most important ones. When he corrects sounds, he concentrates on those productions which are beyond the area of tolerance; he says that even though nowadays sounds vary a lot, they do not have to sound as Spanish ones. He adds that there are specific activities to correct with more precision. If students have to read aloud, he corrects fluency and intelligibility; if students have to

imitate a model, they have to be accurate, he corrects intonation and accent. He always tells his students to develop the ability to listen to the rhythm of the language instead of relying on their rational discrimination; this ability will help them discover the most subtle details which are difficult to describe and, at the same time, will enable them to develop their own acquisition of a more natural accent.

At the moment of correction, Teacher D says that he modulates the sounds so that his students can imitate them. If students have already corrected a mistake but they make it again, he does not modulate but helps them to be aware of what they need to self-correct. He always tries to make corrections with some humour so that they feel more relaxed. During Lab classes, he corrects immediately after a mistake has been made. In the Phonetics classes, sometimes he corrects immediately or if students are dealing with theory, he does not interrupt them to correct a sound because he wants them to finish with their ideas. He also says that at the beginning of the course, he makes the corrections but then, when students have developed awareness and become independent, he guides them so that they can self-correct or have group correction. Also, he says that he never uses the same correction methods in his different groups, because he is not the same person; students are different. He develops different strategies to adapt to the type of relationship generated with the group.

c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher D says that it is essential to establish a good relationship between teacher and students at the beginning of the course so that students can see correction as something positive, and are not negatively affected by that. In his

opinion, the teacher is the one responsible for establishing a good connection that will generate an atmosphere of respect among them.

During feedback, Teacher D tries not to expose students to the whole group, so he talks to each student individually; he says that it is better in that way because they can fully understand the corrections, and they do not feel exposed to the group, which makes them focus more on what they imagine the other students think of them instead of listening to the teacher giving them their feedback.

Teacher D believes that if students have many mistakes and are aware of all the work they have to do to improve their performance, they do not feel confident. During the course, as he corrects their mistakes they tend to lose fluency; they feel that they are all the time judged on their production. As a result, their speech is not as natural or fluid. He thinks that that is something that affects all students, and if they do not feel that way it is because they are not conscious of their present state and what they need to do.

Interview Teacher E

Interviewer: When do you correct oral activities?

Interviewee: *After students have finished speaking. In general, I select the most relevant mistakes and I make a comment about them after their production.*

Interviewer: How do you correct oral activities?

Interviewee: *It depends, at the beginning of the course correction is more intense: repetition, description of organs of speech, type of phonation used, the idea is that students learn how to listen to discriminate sounds and to discover the sounds they produce. Later in the course, it is only necessary to mention the mistake.*

Interviewer: What do you correct?

Interviewee: *I correct rhythm, sounds, intonation, language; basically, first, suprasegmentals, and then, segmentals; mistakes that affect communication, which gradually result in those connected with transference of the mother tongue.*

Interviewer: Who makes most of the correction, you or the student?

Interviewee: *I make the corrections at the beginning of the course at the same time that I make them aware of their personal difficulties so that they can learn how to listen to and self-correct their mistakes.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *Yes, those mistakes that do not affect intelligibility.*

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *It is what interferes with intelligibility and produces a strain on listening, it could be either segmental or suprasegmentals.*

Interviewer: Do you use the same correction methods with all students? Why / why not?

Interviewee: *In general, yes. Production is similar and the stages in production are similar, basically because there is a common denominator: students' mother tongue is the same, Spanish.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why / why not?

Interviewee: *Basically, yes.*

Interviewer: Do you use the same correction methods regardless of the type of activity students are doing? Why / why not?

Interviewee: *The technique is the same, I always give positive feedback, to reward the questions they make, their production. Students need to know where they are, in terms of their level.*

Interviewer: What do mistakes indicate you?

Interviewee: *Students' phonological stage, type of intelligence they use: visual, auditory, etc. They help you distinguish the approach you need to get to students. They indicate the origin of their phonology, physiological features, etc.*

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *Students' participation, interest in the class, commitment, when students value all what is taught in class.*

Interviewer: What indicators do you rely on to decide which students pass the course, which students have to make up for the course, and which students have to re-attend the course?

Interviewee: *The number of TPs passed.*

Interviewer: How do you describe a student who is ready to pass the TPs / subject?

Interviewee: *A student who was able to achieve the general and specific objectives set for the subject.*

Interviewer: How do you define fluency?

Interviewee: *It is the mixture of suprasegmentals, which does not mean to speak fast. Rhythm has to be respected as well as segmentals, and all what is put into practice.*

Interviewer: How do you define accuracy?

Interviewer*: It is the neat production of an abstraction in production of segmentals. It is not as important as fluency.*

Interviewer: What do you focus on/promote more in your courses?

Interviewee: *Competence of intellectual autonomy, of university work, of analysis of their reading, written and oral productions, of theoretical application of different phonological elements.*

Interviewer: How do your students react to your corrections?

Interviewee: *In general, they react in a positive way.*

Interviewer: Do you feel responsible for your students' mistakes? Why /why not?

Interviewee: *No. I feel responsible for accompanying and indicating them so that they can discover things by themselves. We all make mistakes; it is the logical way to learn.*

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *I believe that when students are in a relaxed atmosphere, and they receive positive feedback, they understand the corrections; so, confidence should not be controversial. Otherwise, if feedback is derogatory, confidence is controversial; this goes beyond students' personalities, e.g. shy students who never speak, not only in the classroom.*

Summary Interview Teacher E

a) Teacher's attitudes to error correction:

Teacher E says that we all make mistakes; it is the logical way to learn. Mistakes show his students' phonological stage, type of intelligence they use: visual, auditory, the origin of their phonology, physiological features, etc. Mistakes help his distinguish the approach he needs to get to students. At the moment of assessing his students, he also considers students' participation, interest in the class, commitment, when students value all what is taught in class. He also says that he feels responsible for accompanying and indicating his students so that they can discover things by themselves.

b) Teachers' methods of correction of oral errors:

Teacher E says that a mistake is what interferes with intelligibility and produces a strain on listening, it could be either segmental or suprasegmentals. In general, he corrects rhythm, sounds, intonation, language; basically, first,

suprasegmentals, and then, segmentals; mistakes that affect communication, which gradually result in those connected with transference of the mother tongue.

Teacher E makes the corrections at the beginning of the course at the same time that he makes his students aware of their personal difficulties so that they can learn how to listen to and self-correct their mistakes; at that moment, correction is more intense: repetition, description of organs of speech, type of phonation used, the idea is that students learn how to listen to discriminate sounds and to discover the sounds they produce. Later in the course, it is only necessary to mention the mistake.

Teacher E makes corrections, in general, after students have finished speaking; he selects the most relevant mistakes and makes a comment about them after their production. He says that he normally uses the same correction in all of his groups: production is similar and the stages in production are similar, basically because there is a common denominator: students' mother tongue is the same, Spanish. The technique is the same, he always gives positive feedback, to reward the questions they make, their production. Students need to know where they are, in terms of their level.

c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher E says that in general, his students react to corrections in a positive way. He believes that when students are in a relaxed atmosphere, and they receive positive feedback, they understand the corrections; so, confidence should not be controversial. Otherwise, if feedback is derogatory, confidence is controversial; this goes beyond students' personalities, e.g. shy students who never speak, not only in the classroom.

Interview Teacher F

Interviewer: When do you correct oral activities?

Interviewee: *In the lab.*

Interviewer: What do you correct?

Interviewee: *When they express with mistakes, either in language or phonology.*

Interviewer: Who makes most of the correction, you or the student?

Interviewee: *In general, I make the corrections in courses with weak students. In those courses in which students are more advanced, they correct themselves as well.*

Interviewer: Are there any mistakes that you leave uncorrected? Why?

Interviewee: *Yes, especially when there are many mistakes to correct. So as not to make students feel so bad, I clean the most important mistakes first, and then the rest.*

Interviewer: What is a mistake? How do you classify mistakes?

Interviewee: *A mistake is what differs from the acceptable norm of most frequent use and that which sounds foreign. It could be connected with vowels, consonants, rhythm, intonation, energy of articulation, voice.*

Interviewer: Do you use the same correction methods with all students? Why / why not?

Interviewee: *No, because not all students can respond to a common pattern nor have the same needs. There are autonomous students and also those who need to know exactly what to do.*

Interviewer: Do you use the same correction methods in all your Phonetics I courses? Why / why not?

Interviewee: *Yes, the syllabi and the objectives are the same.*

Interviewer: Do you use the same correction methods regardless of the type of activity students are doing? Why / why not?

Interviewee: *No, it depends on the situation and the objective of the activity.*

Interviewer: Do you give feedback to all students in the same way? Please explain why.

Interviewee: *In general, yes. Even though students are different, correction has to be the same, explanation has to be the same; I never expose my students to the rest of the class; I give them individual feedback unless it is something general that I consider the class will benefit from but at the same time nobody will feel identified by it.*

Interviewer: When do you give feedback?

Interviewee: *In general, at the moment students make the mistake.*

Interviewer: What are your priorities at the moment of correction? What mistakes do you consider most important and which ones least important?

Interviewee: *Vowels and consonants. Energy of articulation, rhythm, strong and weak forms, English phonemes which are different from the Spanish ones. The least important would be those subtle mistakes that do not affect intelligibility.*

Interviewer: What do mistakes indicate you?

Interviewee: *The level of awareness they have about the English phonology; how good they are at perceiving sounds, the plasticity or rigidity they have to manipulate the organs of phonation.*

Interviewer: Are there any other indicators that help you ascertain your students' work and/or performance?

Interviewee: *Improvement is what shows whether students are studying, practising, etc.*

Interviewer: What indicators do you rely on to decide which students pass the course, which students have to make up for the course, and which students have to re-attend the course?

Interviewee: *I rely on students' capacity to self-correct basic mistakes, the awareness they have to self-correct their own sounds.*

Interviewer: How do you describe a student who is ready to pass the TPs / subject?

Interviewee: *A student who is able to pass 70% of the TPs, who is able to self-correct, and improve on the rest of the difficulties he / she still has.*

Interviewer: How do you define fluency?

Interviewee: *It is the ability to express ideas without interruptions, or rewording or having to think about what to say.*

Interviewer: How do you define accuracy?

Interviewer: *The possibility to express with ease and fidelity to the linguistic patterns of the language.*

Interviewer: What do you focus on/promote more in your courses?

Interviewee: *Both. At the beginning of the course, accuracy; then, fluency. Anyway, it is impossible to separate them.*

Interviewer: How do your students react to your corrections?

Interviewee: *In general the react in a good way, they accept corrections, no matter the level students have.*

Interviewer: Do you feel responsible for your students' mistakes? Why /why not?

Interviewee: *No, the possibility to improve is in them. I give them the tools, I help them.*

Interviewer: Why do your students make mistakes?

Interviewee: *Students are going through new experiences that this subject presents for them, especially difficulties; not all of them have the same abilities to overcome difficulties.*

Interviewer: What is the connection between students' confidence and mistakes?

Interviewee: *There seems to exist a connection, but not a so decisive one. Students who are more confident in themselves can achieve objectives more easily. The ones who are more insecure, tend to sabotage themselves, they get paralysed by the fear of making a mistake. Also, it is difficult for them to control their breathing, articulation, sounds, etc.*

Summary Interview Teacher F

a) Teachers' attitudes regarding error correction:

Teacher F says that mistakes show his the level of awareness students have about the English phonology; how good they are at perceiving sounds, the plasticity or rigidity they have to manipulate the organs of phonation. He says that improvement is what shows whether students are studying, practising, etc. When he ascertains his students' work he relies on students' capacity to self-correct basic mistakes, the awareness they have to self-correct their own sounds.

b) Teachers' methods of correction of oral errors:

Teacher F says that a mistake is what differs from the acceptable norm of most frequent use and that which sounds foreign. The most important ones are those connected with vowels, consonants, rhythm, intonation, energy of articulation, voice, strong and weak forms, English phonemes which are different from the Spanish ones. The least important would be those subtle mistakes that do not affect intelligibility.

Teacher F says that he corrects his students whenever they express with mistakes, either in language or phonology. In general, he makes the corrections in courses with weak students. In those courses in which students are more advanced, they correct themselves as well.

Teacher F says that so as not to make students feel so bad, he leaves some mistakes uncorrected, especially when there are many mistakes to correct; he cleans the most important mistakes first, and then the rest. He says that he never gives the same kind of feedback because not all students can respond to a common pattern nor have the same needs. There are autonomous students and also those who need

to know exactly what to do.

   c) Teachers' thoughts on how corrections affect overall oral performance of their students:

Teacher F says that, in general, his students react to correction in a good way, they accept corrections, no matter the level students have. He says that even though students are different, correction has to be the same, explanation has to be the same; he never exposes his students to the rest of the class; he gives them individual feedback unless it is something general that he considers the class will benefit from but at the same time nobody will feel identified by it. In his opinion, students are going through new experiences that the subject presents for them, especially difficulties; not all of them have the same abilities to overcome difficulties. At the same time, the possibility to improve is in them, he gives them the tools, and he helps them.

Teacher F believes that students who are more confident in themselves can achieve objectives more easily. The ones who are more insecure, tend to sabotage themselves, they get paralysed by the fear of making a mistake.

Results

Analysis of self-administered questionnaires

Analysis of self-administered questionnaire 1 (Appendices C and E)

Question 1 focused on the student's age. 85 % of the students belonged to the group aged 18 – 29; 10 % of the students belonged to the age group 30 – 39; 5 % of the students belonged to the group age 40 or over.

Question 2 focused on whether the student was re-attending the course or taking it for the first time. 45 % of the students were re-attending the subject whereas 55 % were attending the subject for the first time.

Question 3 focused on the number of times the student had re-attended the course without taking into account the current year. The results were as follows: 2 % of the students were re-attending the course for the fourth time: 2 % of the students were re-attending the subject for the third time; 17 % of the students were re-attending the subject for the second time; and 79 % of the students were either re-attending the course for the first time or attending it for the first time.

Question 4 focused on the institution where the student was taking the course so as to determine whether the Lab practice session was included in the course of Phonetics I: 74 % of the students were attending the course in institutions where Lab Practice was given as a separate subject. Out of this 74 %, the results were as follows: 23 % of the students had already attended and passed Lab Practice; 16% of the students had already attended Lab Practice but had not passed it; 38 % of the students were attending Lab Practice in the current year.

Question 5 focused on student's preferred moments for correction during his/her performance in oral activities (see Figure 1). The results were as follows: 62% of the students preferred to be corrected at the end of their performances with the necessary comments and observations from the teacher; 38% of the students preferred to be corrected every time their oral productions were different from the production expected even though that implied many teacher's interventions; 30% preferred to be corrected every time their oral productions affected communication; 3% of students included other suggestions (discussing common English

pronunciation mistakes among native speakers of Spanish; preferred not to be interrupted, and only if it was extremely necessary; teacher should send feedback by email; and, preferred to participate only when he/she felt confident, not when teacher asked him/her to do so).

Question 6 focused on whether the student was satisfied with the methods of correction used by the teacher during his/her oral performance or not, and also on different degrees of satisfaction (see Figure 2). The results were as follow: 32% of the students were very satisfied; 60% of the students were satisfied; 6% of the student did not have an opinion; 3% of the students were not satisfied and gave the following reasons: two students considered that the teacher did not make enough corrections; another student believed that the syllabus should include more oral practice, and the last student believed that Phonetics lessons were humiliating.
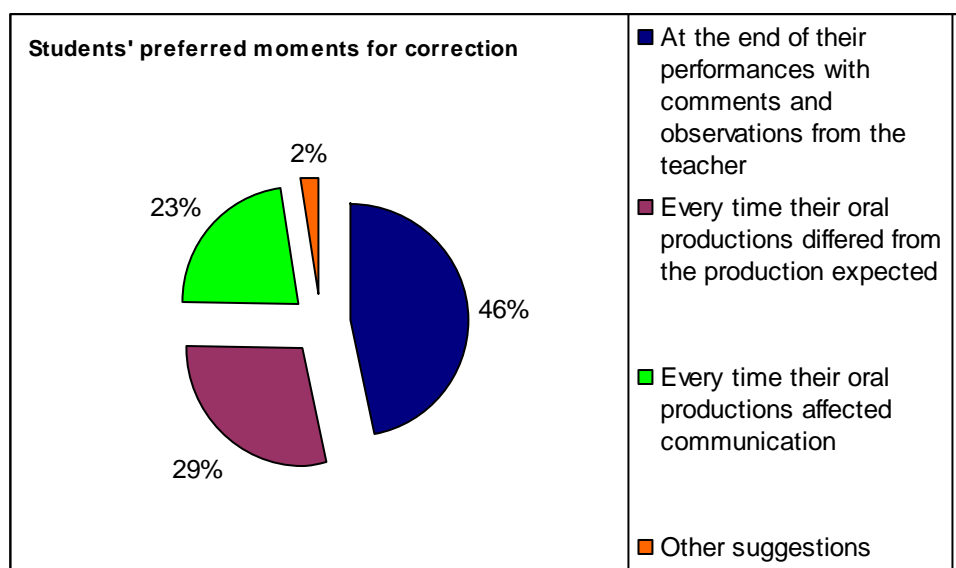
Figure 1. Students' preferred moments for correction.

Question 7 was intended for the student to briefly explain the different

methods of correction used by the teacher of Phonetics I during his/her oral performance (see Figure 3). The results were as follows: 61 % of the students reported that immediately after a mistake had been made, the teacher asked the students to repeat the segment in question individually until a correct pronunciation was achieved (the correct position of speech organs was emphasised so that students could imitate the teacher's performance); 8% of the students reported that immediately after a mistake had been made, the teacher asked the students to repeat the segment in question individually until a correct pronunciation was achieved (with a view to raising students' awareness of their own production, the teacher made them compare English and Spanish sounds to identify similarities and differences); 6% of the students reported that the teacher did not correct
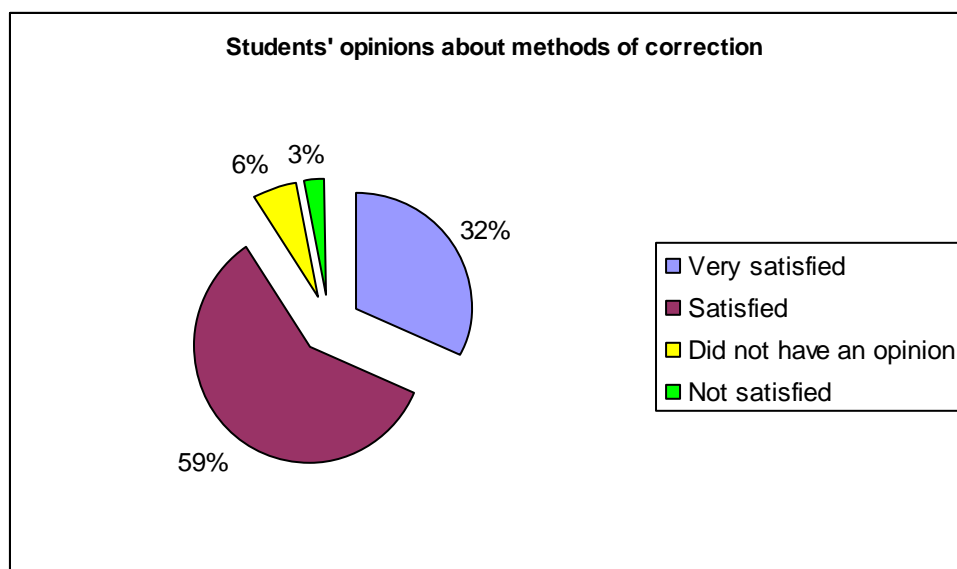
Figure 2. Students' opinions about methods of correction.

students immediately after a mistake had been made; she waited until the students' production was over to correct mistakes and make all relevant comments);6% of the students claimed that correction was insufficient or directly non-existent, they also

manifested that correction opportunities were scarce and that they felt that that lack of correction opportunities did not allow them to improve their performance (some interviewees stated that correction was carried out solely during Lab Practice); 5% of the students reported that once a mistake had been made, the teacher interrupted the students' production and handled correction in two different ways: first, there was an individual correction stage, where the student who had made a mistake repeated the segment until his/her production was acceptable; then, there was a group correction stage, where the whole group produced the segment correctly to reinforce their skills; 4% of the students reported that immediately after a mistake had been made, the teacher asked the students to repeat the segment in question individually until a correct pronunciation was achieved (once a student's performance was over, there was another correction stage where the teacher made extra comments and further corrected the students' mistakes; therefore, correction could be said to be"two-fold", since teacher corrected students while producing and after production); 4% of the students reported that the teacher adopted the concept of intelligibility as his/her guiding principle as regards correction of mistakes; therefore, if the students` mistake did not hinder communication, the teacher decided to let the mistake pass for the sake of fluency; 2% of the students reported that immediately after a mistake had been made, the teacher asked the students to repeat the segment in question individually until a correct pronunciation was achieved (with a view to raising students' awareness of their own production, teacher made them compare examples of correctly produced segments and incorrectly produced ones so that students acquire the expected model); 12% of the students provided answers which proved to
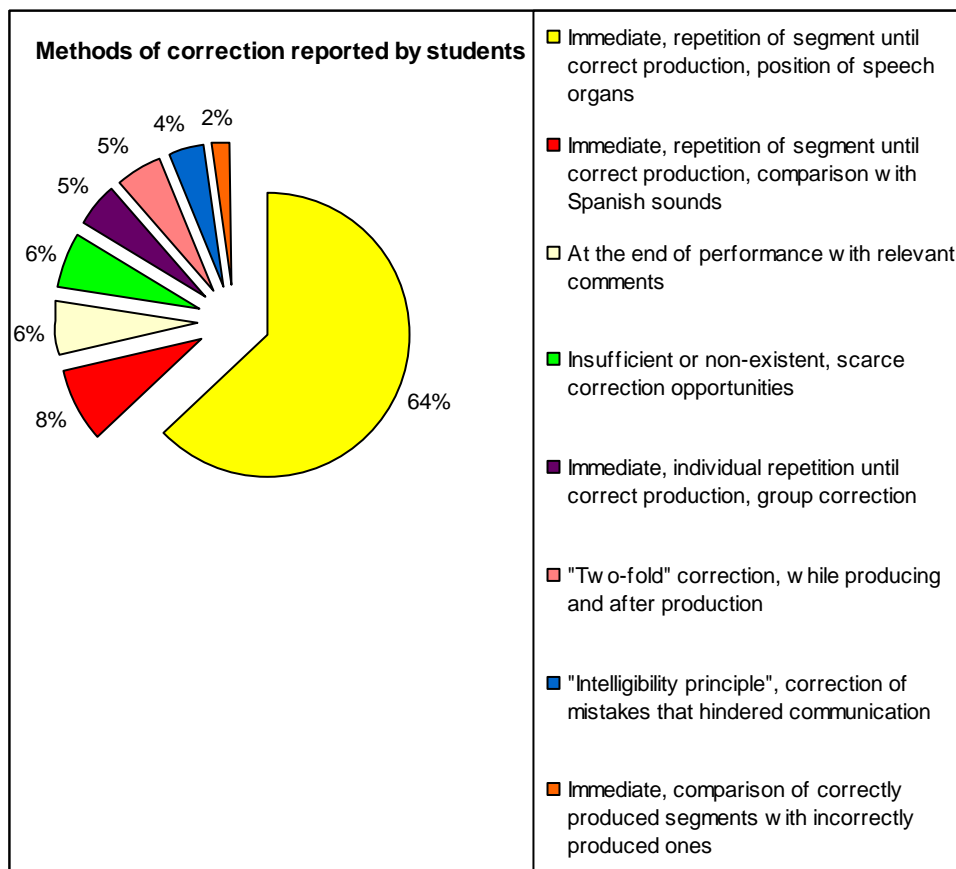
Figure 3. Methods of correction reported by students.
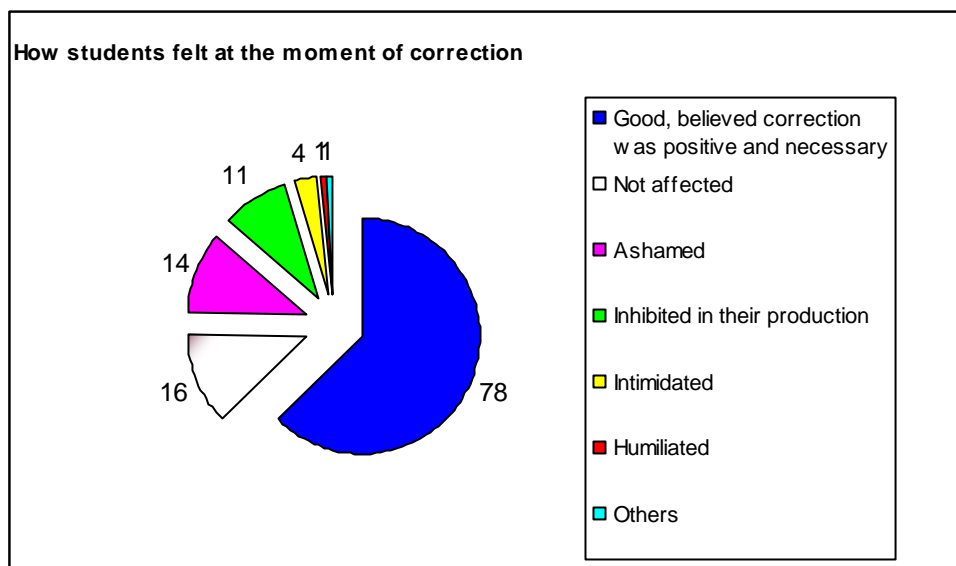
Figure 4. How students felt at the moment of correction.

be irrelevant; notwithstanding students' digression on that point, most answers tended to highlight positive attitudes of teachers regarding affective issues in the classroom.

Question 8 focused on the way the student felt at the moment his/her Phonetics I teacher corrected his/her oral performance (see Figure 4). The results were as follows: 78% of the students felt good as they believed correction was positive and necessary; 16% of the students were not affected; 14% of the students felt ashamed; 11% of the students felt inhibited in their production; 4% of the students felt intimidated; 1% of the students felt humiliated; 1% of the students included other options: one student believed that the way he/she felt when he/she was corrected depended on the teacher, and another student said that if correction was good, it was welcomed.

Question 9 focused on the student's opinion about the correction style used and feedback given by his/her Phonetics I teacher during his/her oral performance (see Figure 5). The results were as follows: 56 % of the students believed corrections were very helpful; 25% of the students believed they were encouraging during their learning process; 19% of the students believed they had a positive impact on their performance and phonological competence; 6 % of the students believed they were not very helpful; 1 % of the students believed they were discouraging; 1% of the students said that their Phonetics I teacher did not give them any feedback, and none of the students believed that the correction style used and feedback given by their Phonetics I teacher during their oral performance had a negative impact on their performance and phonological competence.
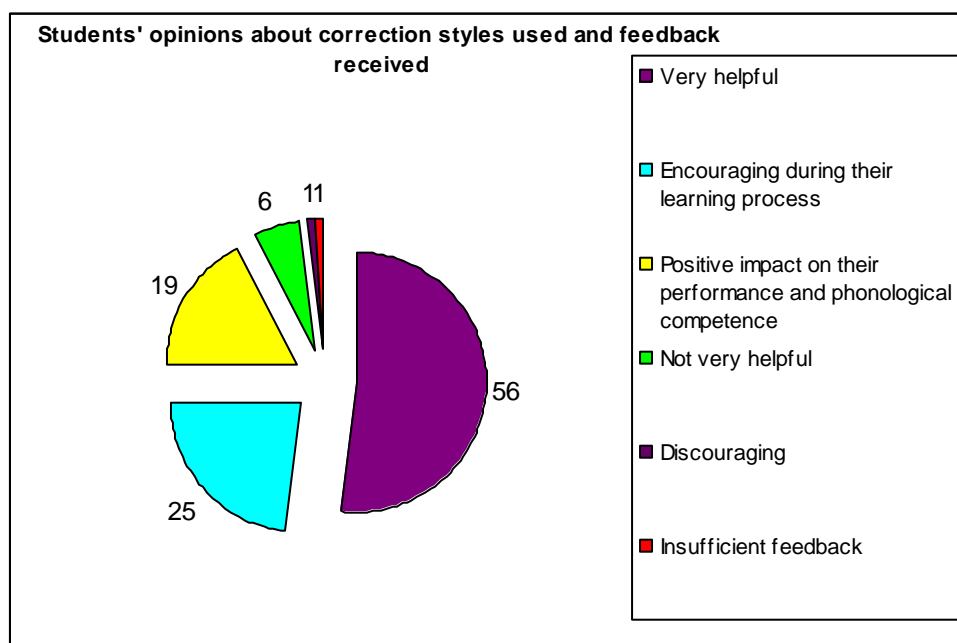
Figure 5. Students' opinions about correction styles used and feedback received.

In question 10, only those students who had chosen any or all of Options 5, 6, 7, or 8 in question 9 had to briefly explain the reasons for their choice(s). The results were as follows: only 7% of the students interviewed chose these options in question 9; out of that 7 %, 2% of the students believed that their pronunciation had not improved; 2% of the students believed that there was neither much oral practice nor enough correction in the class; 1% of the students believed that it was not possible to change a person's pronunciation style, and 1% of the students believed that the accent they were expected to produce was no longer heard among English native speakers.

Analysis of self-administered questionnaire 2 (Q2) (Appendices D and E)

27% of the students had dropped out of the course.

Question 1 focused on the student's age. 86 % of the students belonged to the group aged 18 – 29; 7 % of the students belonged to the age group 30 – 39; 7 % of

the students belonged to the group age 40 or over.

Question 2 focused on whether the student was re-attending the course or taking it for the first time as well as on his/her perception as regards his/her performance in the course. The results were as follows: 46 % of the students were re-attending the course; 54 % of the students were attending it for the first time. Up to the time the questionnaire was given, 65 % of the students had passed most of the assignments; 84 % of the students believed they would pass the course, and 59 % of the students believed they would have to sit for a make up exam.

Question 3 focused on the number of times the student had re-attended the course without taking into account the current year. The results were as follows: 3 % of the students were re-attending the course for the fourth time: 3 % of the students were re-attending the subject for the third time; 22 % of the students were re-attending the subject for the second time; 72 % of the students were either re-attending the course for the first time or attending it for the first time.

Question 4 focused on the institution where the student was taking the course so as to determine whether the Lab practice session was included in the course of Phonetics I: 74 % of the students were attending the course in institutions where Lab Practice was given as a separate subject. Out of the above mentioned 74 %, the results were as follows: 22 % of the students had already attended and passed Lab Practice; 16% of the students had already attended Lab Practice but had not passed it; 38 % of the students were attending Lab Practice in the current year; 42 % of the students believed they would pass the course; 38 % of the students had passed most of the tests up to the time the questionnaire was given, and 17 % of the students believed they would have to sit for a make up exam.

Question 5 focused on how and when the student was assessed by his/her teacher of Phonetics I in his/her oral production during the course (see Figure 6). The results were as follows: 65% of the students reported that the teacher showed the mistake in their oral production, produced the word correctly and requested the student to imitate the teacher by repeating the word, phrase or sentence given; 60% said that they were corrected every time their oral production was far away from the one expected; 53% said that while discussing theory, the teacher corrected their grammar and pronunciation mistakes; 44% reported that correction was made at the end of their oral production with comments and observations given by the teacher; 24% stated that the teacher helped them self correct by writing the mistakes in their oral production on the board; 23 % said that they were corrected every time their failures in oral production impeded communication; 20 % reported that the teacher showed them that a mistake in oral production had been made by means of non verbal expressions (gestures, facial expressions, etc.) and requested them to carry out self correction; 13% said that while discussing theory, the teacher only corrected their pronunciation mistakes; only 1% of the students reported that the teacher ignored their grammar and pronunciation mistakes, and finally, 3 students mentioned other methods of correction not included in the questionnaire, out of which 1 student said that the teacher used words or phrases in Spanish to explain English phonological processes and to contrast sounds, and the other two students reported that there was not much correction of oral activities in Phonetics classes; those were made in Lab classes.

How and when students were assessed (Q2)

Legend:
- Immediate correction, immitation and repetition of segment
- Every time their oral productions were far away from the production expected
- During theory discussions, correction of grammar and pronunciation
- At the end of performance with relevant comments
- Self-correction promoted, mistakes copied on board
- Every time their oral productions affected communication
- By means of non verbal expressions, self-correction required
- During theory discussions, correction of pronunciation
- Others

Values shown: 65, 60, 53, 44, 24, 23, 20, 13, 3

Figure 6. How and when students were assessed (Q2).

Question 6 focused on whether the student was satisfied with the methods of correction used by the teacher during his/her oral performance or not, and also on different degrees of satisfaction (see Figure 7). The results were as follows: 56% of the students were satisfied; 35% of the students were very satisfied; 6% did not have an opinion, and only one student said that he/she was not satisfied because there was not much correction of oral activities in the Phonetics classes.

Question 7 was intended for the student to briefly explain how and when he/she would have preferred to be corrected by the teacher of Phonetics I during his/her oral performance (see Figure 8). The results were as follows: 26 % of the students were satisfied with the methods of corrections used by their teachers; 15 % of the students would have preferred to have more personalised correction and

feedback; 13 % of the students preferred to be corrected at the end of their oral

production so as not to be inhibited from that; 12 % of the students preferred to be
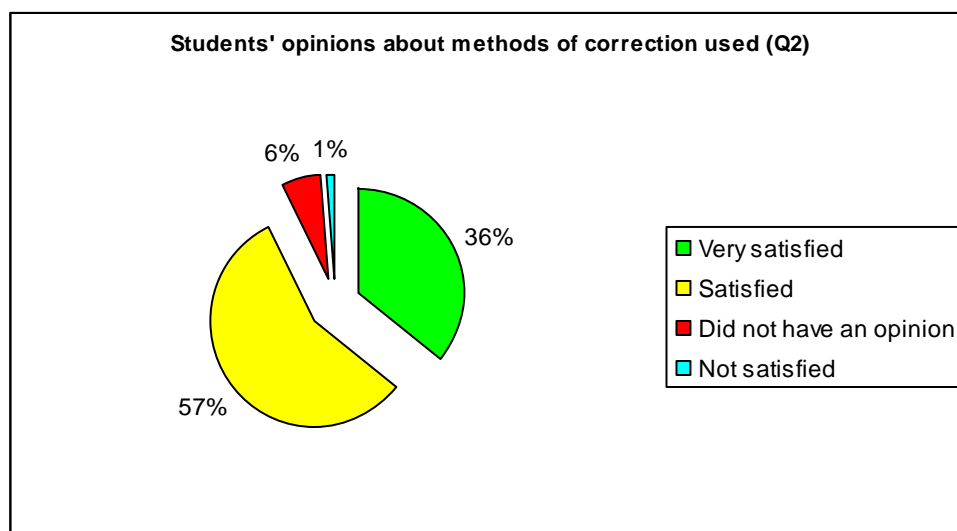
Figure 7. Students' opinions about methods of correction used (Q2).

corrected at the moment they made a mistake, with comments from the teacher; 3%

believed that correction should have started at the beginning of the course, and 31%

of the students did not answer this question.

Question 8 focused on the way the student felt at the moment his/her

Phonetics I teacher corrected his/her oral performance (see Figure 9). The results

were as follows: 76% of the students felt good as they believed correction was

positive and necessary; 20% of the students reported that they were not affected by

correction; 14% of the students said that they felt inhibited in their production; 12% of

the students admitted having felt ashamed; and 4% of the students felt intimidated at

the moment of correction.

Question 9 focused on the student's opinion about the correction style used

and feedback given by his/her Phonetics I teacher during his/her oral performance

(see Figure 10). The results were as follows: 56% of the students believed

corrections were very helpful; 31% of the students believed they were encouraging during their learning process; 24% of the students believed they had a positive

Students' preferred methods and moments for correction (Q2)

Legend:
- Expressed satisfaction with methods of correction used
- Wanted more personalisation
- Preferred correction at the end of their oral production to avoid feeling inhibited
- Wanted immediate correction with teachers' comments
- Preferred correction from the start
- No answer
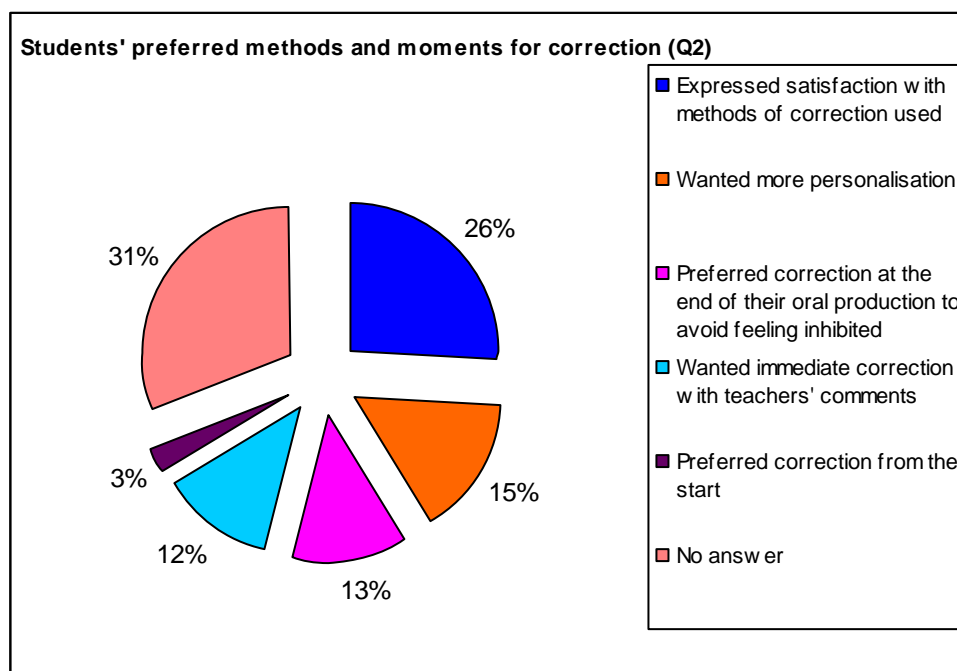
Figure 8. Students' preferred methods and moments for correction (Q2).

impact on their performance and phonological competence; 20% reported being very satisfied; 3% reported that correction was not useful to them; another 3% felt that correction was discouraging, and 2% reported not being satisfied.

In question 10, only those students who had chosen any or all of Options 5, 6, 7, or 8 in question 9 had to briefly explain the reasons for their choice(s). The results were as follows: two of the students believed that their mistakes had not been corrected at the right time during the course; one student believed that teacher should have used modern methods of correction; one student believed he/she had difficulties when trying to apply the theory to the practice, and one student believed that in the classes there was not enough time to deal with theory and practice.

Question 11 was intended for the student to explain his/her major difficulties

participating in oral activities. The results were as follows: 22% of the students admitted having difficulties to articulate a sound or to correctly pronounce a word or phrase; 20% found it difficult to apply theory to practice; 17% admitted being too shy
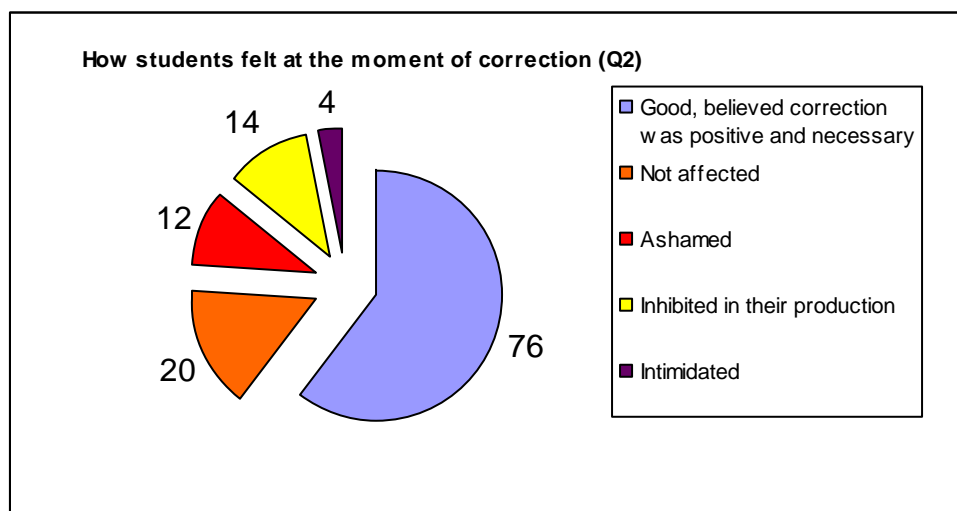
Figure 9. How students felt at the moment of correction (Q2).

to participate in class and feeling afraid of making mistakes; 9% of the students found it hard to be fluent; 5% said to find it difficult to understand and explain the theory with the correct pronunciation of sounds and with fluency; 4% found it difficult to correctly use the English language to explain the theory or to express themselves; 4% found it hard to be exposed to a different accent of English (RP), and 2% said that it was difficult for them to correct fossilised mistakes in sounds. Also, 4% of the students did not refer to difficulties but admitted not having practised or studied enough; 4% manifested to have no difficulties to participate in oral activities, and 9% of the students did not answer this question.

Question 12 was intended for the student to explain his/her best skills when participating in oral activities. The results were as follows: 27% of the students said they were good at reading, practising and studying the theory before coming to

classes, and at actively participating in them; 20% of the students listed fluency, good pronunciation and intonation as their best skills; 12% said to find it easy to overcome shyness and fear of making mistakes and participate in class, thanks to the good atmosphere in the class; 3% considered as their best skills the fact that
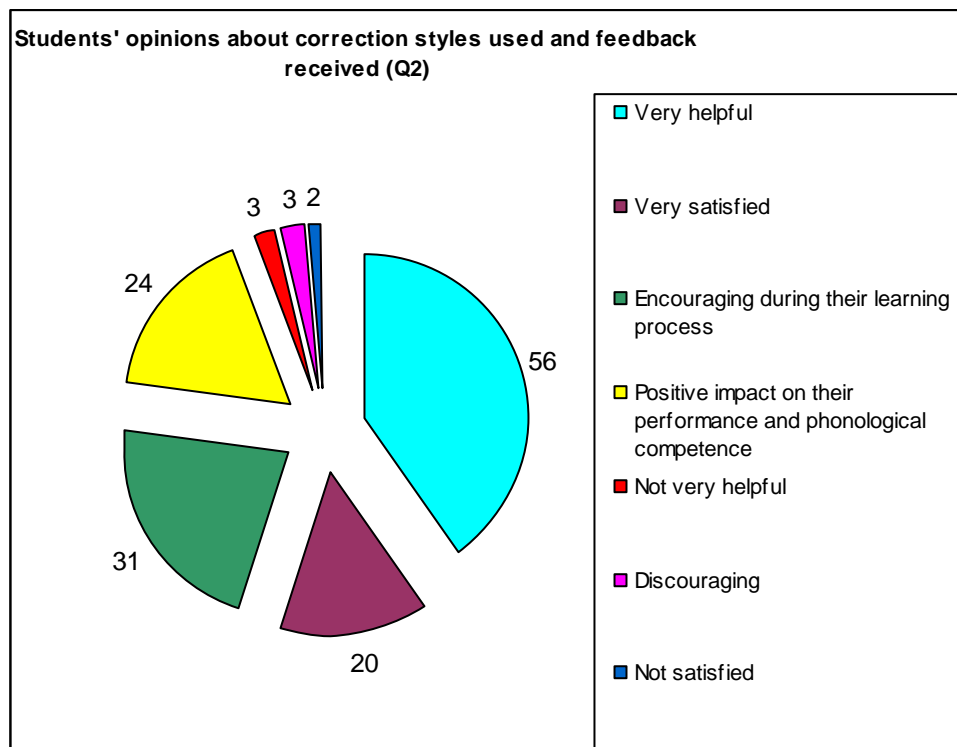
Figure 10. Students' opinions about correction styles used and feedback received (Q2).

they paid attention to corrections and did what the teacher advised them to do. Also, 10% of the students believed they did not have aptitudes to participate in oral activities, and 28% did not answer this question.

Question 13 was intended for the student to briefly explain, according to his/her appraisal, which would be the perfect and ideal context for the attendance of the subject (Phonetics I). The results were as follows: 38% of the students suggested more teaching hours devoted to the subject, which should be taught

together with Lab Practice; 18% mentioned the need for more personal time to study and practise; 9% included good atmosphere: good teacher-students and student-student interaction as and ideal context; and 5% suggested reduced group of students so that teaching could be more personalised. Also, 12% did not include any suggestion but said that the context of their Phonetics course was appropriate; 3% admitted not believing in the existence of an ideal context, and 15% of the students did not answer this question.

Analysis of Non-participant Observations

Summary of Observations on lessons by Teachers A through F

Teachers' methods of correction of oral errors:

The correction methods can be generally categorized into four categories: repetition of the material; analysis of the speech organs; correction of transcriptions and dictations; and, theoretical discussions. Except for the utility of an academic analysis, it is not logical to separate the correction methods because in nearly all cases a teacher employs at least two correction methods, if not all four, as a matter of routine when correcting students.

Repetition:

This is the most common type of correction method only because it is probably most practical and efficient. In order to excel in phonetics, the student must be corrected and produce the sounds repeatedly. The technique of repetition can be employed in three ways, the main difference being when it is done.

First, some teachers have their students produce chunks individually, and when students find it difficult to produce certain English sounds, the teachers instruct the students to produce certain words in Spanish; then the teacher has them produce the sounds in English again. The intention of this is to make the student aware of the difference between their mother tongue and English. This was done in both individual and group practice.

The second method used for making students aware of the separation and distinction of Spanish sounds from English sounds is the opposite of the method above. Before the student is given a chance to produce any sounds, the teacher begins the class by explaining the differences between the students' mother tongue sounds and those of English. Then, the students go on to practice; when the teacher hears and error, the student is corrected and asked to repeat. Like the repetition method discussed in the paragraph immediately above, the teachers' goal in this technique is to make students more aware of the differences between the sounds in the two languages before correcting by repetition.

The third repetition method does not pay heed to the differences between English and Spanish. With this method, when the teacher hears an error, the student is corrected and repeats until the accurate sound is produced.

Speech Organs:

All teachers regularly instruct on and revisit the topic of the speech organs. During practice, teachers often diagram the speech organs to indicate the exact point of obstructions for the production of certain sounds. Teachers often use this technique alongside the repetition method of correction that is discussed above.

Transcriptions and Dictations:

After correction of students' transcription and dictations, the teacher copies the most common mistakes on the board. The teacher asks the students to spot the mistakes, come up with ideas why the mistakes were made, and then asks the students if they have questions about the errors.

Another common technique teachers use in transcriptions and dictations is the teacher reads a transcript to the class that contains errors. The teacher does not allow the class to read the actual transcript. After the chunk is read, the teacher asks the students where the errors were made.

Theory:

In this type of error correction, the teacher does not only focus on correcting the production of the phonetic sound but rather on the theory. The teacher asks the student to explain the phonetic and phonologic processes. During the student's explanation, the teacher listens to ensure that the student is using accurate language and terminology while explaining the theory, at the same time that she corrects pronunciation. This error correction technique is often just as interactive as the more practical methods because the teacher assists the student in his/her explanation.

Analysis of Semi-structured Interviews

Summary of Interviews Teachers A - F

Teachers' attitudes regarding error correction:

Most of the teachers expressly state that they feel personally responsible for creating the best environment in which their students can learn from having their errors corrected. "Environment" includes everything from trying to help keep the energy level of the students up, preventing discomfort (ie., embarrassing the student when correcting in a group), helping bolster self-confidence, and trying to make sure that each student accepts their condition despite the work that they have put into the course. A lot of this seems to be related to the teachers' worry of making sure that the self-esteem of their students is maintained despite the fact that the student is being criticized. All of the teachers appear to be trying to balance their error correction techniques with the self-esteem of their students, meaning that the teachers realize that the manner of correction, including over-correction, can be counter-productive. Towards the end of the course, there is a shift in the teachers' attitudes towards error correction with the teacher's shifting the primary responsibility of error correction to their students (meaning that the student will be able to self-correct).

Teachers' methods of correction of oral errors:

The methods each teacher uses to correct their students' errors cannot be generally categorized because every individual teacher uses multiple methods. Flexibility in error correction is essential because each student is different, and each student's performance typically varies from day-to-day, added to the causes that the roots of each student's errors are different, in some cases they appear to be part of the natural learning process, while in others, they go beyond the learning process to

include an individual student's psychological profile, and some students have physical issues that place a potentially insurmountable barrier around which a teacher must work. This requires that each teacher deploy a variety of correction methods.

Adding complexity to the inability to pinpoint an individual teacher's correction method is the fact that there are so many areas in phonetics on which a teacher can focus: overgeneralisations, fossilisation, intonation, vowels, consonants, dentalisation, on-glides, new category of sounds that may create confusion (e.g. /s/ vs. /z/), vowels, suprasegmentals, segmentals (mistakes that affect communication, which gradually result in those connected with transference from the mother tongue), rhythm, and intonation. Corrections often drift outside of the strict definition of "phonetics" to include grammar, language, mistakes connected with meaning, and register.

There are, however, general correction methods. The following is a list of the four most common: (1) When a student makes and error, the teacher stops the student, presents the model sound and has the student repeat until the target sound is accurately produced; (2) the teacher makes a decision to only focus on one type of error, and during the class the teacher only listens for and corrects only the targeted error; (3) before the student is given a chance to produce any sounds, the teacher reviews the sounds that the student will focus on, and should the student make an error during the practice, the teacher immediately corrects the student; and, (4) the teacher has the student read the material, then when the student finishes the reading the teacher corrects the most critical errors.

Teachers' thoughts on how corrections affect overall oral performance of their students:

Despite the variety of correction methods that the individual teachers employ, what unifies all of them is that they are very careful in how they communicate the corrections to each student. Some of the teachers surveyed explicitly comment that derogatory correction methods, as well as hyper-correction, will adversely affect a student's confidence which will have the effect of reducing that student's performance. Basically, any error correction technique that reduces a student's self-esteem is counter-productive, and fluidity will be interrupted or potentially lost.

Another unifying comment is that students generally react to error correction in a positive manner.   In order to produce a positive experience for the student, it is necessary for the teacher to create a relaxed classroom atmosphere, explain the error correction in a meaningful way, and ensure that the student understands how the correction is related to the phonetic theory. Especially during a group session, it is necessary for the teacher to communicate the correction to the student(s) who makes the error so that he / she does not feel identified by it. This, of course, relates back to the teacher's goal of communicating the correction but at the same time preserving the student's confidence.

Comparison of Results

Methods of Correction of Oral Errors

   a) Student Questionnaires

According to the results obtained in the questionnaires administered to the students, the most common correction method was a variation on Listen and Repeat (L & R). The teacher had the student read a segment, and when a mistake was made the teacher stopped the student and had the student repeat the segment until an acceptable production was reached. This variation of Listen and Repeat was done individually and/or as a group.

The students commented that the teachers employed many sub-variations of the L & R technique. These included: discussing and/or diagramming the correct position of speech organs, then going back to listen and repeat; comparing English and Spanish sounds to identify similarities and differences in order to raise students' awareness of their own production while using listen and repeat; and, use of words or phrases in Spanish (for contrastive purposes) to explain English phonological processes and to contrast sounds during a listen and repeat exercise.

Aside from the principle listen and repeat correction method discussed above, the students reported that their teachers used other types of correction methods. These were: during theoretical discussions, the teacher corrected grammar and pronunciation; the teacher pushed students towards self-correction by writing the mistakes on the board and asked the students to identify the errors; the teacher let the mistake go uncorrected so long as communication was not hindered; after the

student completed reading the material, the teacher corrected the student. The students also reported that many times the teachers' correction methods were indirect and done by non-verbal expressions such as gestures and body language.

The aforementioned results of the students fall in line with what the teachers reported were their error correction techniques.

b) Teacher Interviews

During the interviews, teachers stated that they employed the following four correction methods most of the time: (1) When a student made an error, the teacher stopped the student, presented the model sound and had the student repeat until the target sound was accurately produced; (2) the teacher made a decision to only focus on one type of error, and during the class the teacher only listened for and corrects only the targeted error; (3) before the student was given a chance to produce any sounds, the teacher reviewed the sounds that the student was asked to focus on, and when the student made an error during the practice, the teacher immediately corrected the student; and, (4) the teacher had the student read the material, then when the student finished the reading the teacher corrected the most critical errors.

c) Classroom Observations

In the observations, the correction methods identified can be generally categorized into four categories: (1) repetition of the material; (2) analysis of the speech organs; (3) correction of transcriptions and dictations; and, (4) theoretical discussions.

In the first (repetition of the material), there were many variations on this correction method. For example, teachers had their students produce chunks individually, and when students found it difficult to produce certain English sounds, the teachers instructed the students to produce certain words in Spanish; then the teacher had them produce the sounds in English again. This was done in both individual and group practice. A second example, before the student was given a chance to produce any sounds, the teacher began the class by explaining the differences between the students' mother tongue sounds and those of English. The students practiced, and when the teacher heard an error the student was corrected and asked to repeat. The third example was closest to pure listen and repeat. This was when the teacher heard an error, the student was corrected and asked to repeat the sequence until the accurate sound was produced.

In the second technique (analysis of the speech organs), all teachers regularly instructed on and revisited the topic of the speech organs. During practice, teachers often diagrammed the speech organs to indicate the exact point of obstructions for the production of certain sounds. Teachers often used this technique alongside the repetition method of correction that was discussed above.

In the third mode (correction of transcriptions and dictations), after correction of students' transcriptions and dictations, the teacher copied the most common mistakes on the board. The teacher then asked the students to spot the mistakes, come up with ideas why the mistakes were made. Another common technique teachers used in transcriptions and dictations was the teacher read a transcript to the class that contained errors. The teacher did not allow the class to read the actual

transcript. After the chunk was read, the teacher asked the students where errors had been made.

In the fourth method (theoretical discussions), the teacher not only focused on correcting the production of the sound but also on the theoretical aspects of the production of the sound. The teacher asked the student to explain the phonetic and phonologic processes. During the student's explanation, the teacher listened to ensure that the student was using accurate language and terminology in the explanation of the theory. The teacher also listened for incorrect pronunciation and corrected it.

Attitudes towards Correction of Oral Errors

a) Student Questionnaires

The students' attitudes towards correction of oral errors were overwhelmingly consistent. Most of the students expressed that they were very satisfied with the methods of correction used by the teacher during their oral performance, and only a small portion of students reported not to be satisfied. Specifically, most of the students felt very good about the way in which they were corrected because they believed correction was positive and necessary.

Of course, not all of the students felt the same way. Some of the students felt they had not been affected by correction, others felt either ashamed or inhibited in their production when being corrected, and a small minority felt either intimidated or humiliated. But aside from these differences, what is consistent is that most of the

students had positive feelings about how they were corrected and the reasons for the corrections.

When the students were surveyed if they had a preferred way to be corrected by a teacher when they made an error, the responses given were as diverse as the students. Some preferred to be corrected at the end of their performances, others wanted to be corrected right after they made an error, while others wanted a more theoretical version as they were corrected (i.e., some students surveyed mentioned that they wanted a discussion of common English pronunciation mistakes among native Spanish speakers). The comments also drifted outside of the students' attitudes towards being corrected and into other areas such as wanting a teacher's feedback sent to the student by email, and receiving personalised feedback.

b) Teacher Interviews

The unanimous response that the teachers gave to error correction of their students had to do with protecting their students' self-esteem. All of the teachers interviewed reported that they tried to balance their error correction techniques while at the same time protecting the individual student's self-esteem. Specifically, the teachers stated that the manner of correction, including over-correction, could be counter-productive. Similar to their goal of protecting their students' self-esteem, the teachers expressly stated that they felt personally responsible for creating the best environment in which their students could learn from having their errors corrected.

Aside from preservation of a student's self-esteem, the teachers commented that they always tried to help keep the energy level of the students up, prevent

embarrassing a student during group correction, help bolster self-confidence, and tried to make sure that each student accepted their condition despite the work that they had put into the course. Many teachers also commented that towards the end of the course, the teachers shifted the primary responsibility of error correction to their students with the goal of having the student capably self-correct.

Effects of Correction on Students

a) Student Questionnaires

The overwhelming majority of students believed that the effects of their teachers' corrections were positive. The students believed that corrections were very helpful; encouraged their learning process, had a positive impact on their performance, and increased their phonological competence.

Although the majority of the students had a positive reaction to being corrected by their teachers, this is where the positive feedback of their teachers stopped. Only a few students were very satisfied with the correction styles and feedback given by their teachers. This seems to suggest that students generally like to be corrected, but the manner in which a teacher delivers the correction is highly particular to each individual student. This might be because each student has a very specific preference as regards communication, and one teacher cannot hone his or her style to each individual student.

It must be added, even though it only applied for only a very small percentage of the students, that some were not satisfied with their teachers' correction. Some

mentioned that the corrections were not very helpful and, for others, even discouraging.

b) Teacher Interviews

The unifying comment made by all of the teachers interviewed was that the students generally reacted to error correction in a positive manner. In order to produce a positive experience for the student, it was necessary for the teacher to create a relaxed classroom atmosphere, explain the error correction in a meaningful way, and ensure that the student understood how the correction was related to the phonetic theory.

The teachers commented that it was especially important that error correction be communicated in a positive manner during a group session. They also mentioned that it was very important to communicate the correction to the student(s) who made the error so that he or she did not feel identified by it.

While all teachers stated that error correction must be made in a positive manner, some commented that derogatory correction methods, including over-correction, would adversely affect a student's confidence which would have the effect of inhibiting that student's performance. The resounding point was that any error correction technique that reduced a student's self-esteem was counter-productive, and fluency would be curtailed, in the best of cases, minimally, and in the worst of cases, even potentially lost.

CONCLUSION

This study explores the extent to which teachers' correction methods of mistakes in Phonetics I classes at Colleges of Education exert a negative influence on the self-image as oral language users of the students who take that course. The main hypothesis is that teachers' correction methods, which are often intimidating, may cause deterioration in the self-image of their students, particularly in relation to the students' oral language skills.

1. The results of the methods used in this study conclusively disproved the main hypothesis. For example, in the six classrooms surveyed, 91% of the students reported that they were satisfied with their teacher's methods of correction. It is important to note that only 3% of all the students surveyed were not satisfied with their teacher's methods of correction.

    Moreover, when asked about how they felt at the moment of being corrected by their teacher, 78% of the students stated that they believed that the teacher's correction was positive and necessary and in reference to their opinion about the teacher's correction style and provision of feedback, 56% of the students stated that both were very helpful, 25% reported them as encouraging, and 19% said that the correction had a positive impact (only 1% of the students reported that the teacher's correction style was discouraging).

2. The first sub-hypothesis that the complexity of the tasks that students are required to perform can negatively affect the students' self-image as oral language users, was also proved wrong. An overwhelmingly positive result was found. 78% of the students reported feeling good and believed that

correction was positive and necessary. 16% stated that they were not affected by the correction and only a negligible percentage reported negative feelings at the moment of their teacher's correction.

3. In the second sub-hypothesis, which purported that the attitude of teachers when correcting mistakes influences the development and consolidation of the students' self-image as oral language users was proved right. The unifying comment made by all of the teachers surveyed was that students generally reacted to error correction in a positive manner. The teachers also commented that in order to produce a positive experience for their students, it was necessary for the teacher to create a relaxed atmosphere and explain error correction in a meaningful way. Also, the majority of students believed that the effects of their teachers' corrections were positive.

4. The final and third sub-hypothesis which stated that teachers are not aware of the need to provide positive feedback in the face of students' mistakes, was proven incorrect. During the interviews with teachers, they commented that it was important that error correction be communicated in a positive manner, especially during a group session. Other teachers specifically stated that any error correction technique that reduced a students' self-esteem was counter-productive and fluency would be curtailed, or in the worst case scenario, lost.

In conclusion, students positively value the experience of being corrected by their teacher. This piece of data is confirmed by the teacher interviews, and more objectively, by the non-participant observations. Another observation gleaned from the teacher interviews that might explain why the overwhelming majority of the

students had such a positive experience in error correction was that the teachers were aware of the importance of positive error correction of students' mistakes.

Limitations of the Present Study and Suggestions for Further Research

The present study proved the main hypothesis incorrect. Teachers' correction methods, which according to popular belief are often intimidating, were found not to cause deterioration in the self-image of students in relation to their oral language skills.

The conclusions of the present study cannot be generalized to engulf the multiplicity of cases in the innumerable Phonetics I classrooms in our country.

Finally, it is felt that the reliability of the present study could be greatly enhanced if a multidisciplinary group of professionals, including psychologists and psycholinguistics and other specialists in the sciences of education were to undertake further research on this matter.

Works Cited

Abraham, R. C. (1984). Patterns in the use of the present tense third person singular –s by university – level ESL speakers. *TESOL Quarterly, 18* (1), 55 – 69.

Acton, W. (1984). Changing fossilized pronunciation. *TESOL Quarterly, 18* (1), 71 – 85.

Adams, A. M. & Gathercole, S. E. (1995). Phonological working memory and speech production in pre-school children. *Journal of Speech and Hearing Research, 38*, 403–414.

Adams, A. M., & Gathercole, S. E. (2000). Limitations in working memory: Implications for language development. *International Journal of Language and Communication Disorders, 35,* 95-116.

Allen, W. & Waugh, S. (1986). Dealing with accuracy in communicative language teaching. *TESL Canada Journal, Special Issue 1.*

Bamgbose, A. (1998). Torn between the norms: Innovations in world Englishes. *World Englishes*, *24* (1), 85-93.

Bartram, M. & Walton, R. (1991) *Correction*. London: Language Teaching Publications.

Beebe, L.M. (1983). Risk-taking and the language learner. In *Class room-oriented Research in School Language Acquisition*. Edited by H.W. Seliger and M.H. Long. Rowley, MA: Newbury House.

Breiner-Sanders, K.E., Lowe, Jr. P., Miles, J. & Swender, E. (2000). ACTFL proficiency guidelines-speaking, revised. *Foreign Language Annals, 33,* 13-18.

Brown, G. (1977). *Listening to spoken English.* London: Longman.

Browne, S. C. & Huckin, T. N. (1987). Pronunciation tutorials for nonnative technical

professionals: A program description. In J. Morley (Ed.), *Current perspectives on*

pronunciation: Practices anchored in theory (pp. 41 – 58). Alexandria, VA:

TESOL.

Brumfit, C. J. (1984). *Communicative Methodology in Language Teaching.*

Cambridge: Cambridge University Press.

Carrol, B. J. & West, R. (1989). *ESU Framework.* Harlow: Longman.

Celce-Murcia, M., Brinton, D. & Goodwin, J. (1996). *Teaching Pronunciation: a*

Reference for Teachers of English to Speakers of Other Languages. Cambridge:

Cambridge University Press.

Crawford, W. W. (1987). The pronunciation monitor: L2 acquisition considerations

and pedagogical priorities. In J. Morley (Ed.), *Current perspectives on*

pronunciation (pp.101 – 121). Alexandria, VA: TESOL.

Cruttenden, A., Ed. (2001). *Gimson's Pronunciation of English* (6th ed.)*.* London:

Arnold.

Cruttenden, A., Ed. (2008). *Gimson's Pronunciation of English* (7th ed.)*.* London:

Arnold. London: Hodder Education.

Dalton, C. & Seidlhofer, B. (1994). *Pronunciation.* Oxford: Oxford University Press.

Definitions. (n.d.). Retrieved from http://define.com/lapse

Dunford, H. (1995). Reasons for not correcting on the spot. *Current Issues, 4* (1), 129

– 141.

Ebsworth, M. E. (1998, March/April). Accuracy & fluency: Which comes first in ESL

instruction? *ESL Magazine.*

Edge, J. (1989). *Mistakes and Correction.* London: Longman.

Ellis, N. C. (2001). Memory for language. In P. Robinson (Ed.), *Cognition and second language instruction* (pp. 33–68). New York: Cambridge University Press.

Ellis, N. C., & Sinclair, S. G. (1996). Working memory in the acquisition of vocabulary and syntax: Putting language in good order. *The Quarterly Journal of Experimental Psychology*, *49A*, 234–250.

Fillmore, C. J. (1979). On Fluency. In C. J. Fillmore, D. Kempler & W. S. -Y. Wang (eds) *Individual Differences in Language Ability and Language Behaviour* (pp. 85 – 101). New York: Academic Press.

Firth, S. (1992). Developing self-correcting and self-monitoring strategies. In P. Avery & S. Ehrlich (Eds.), *Teaching American English pronunciation* (pp. 215 – 219). Oxford: Oxford University Press.

Goodman, K. (1965). A linguistic study of cues and miscues in reading. *Elementary English, 42*, 639-643.

Guillot, M.-N. (1999). *Fluency and its teaching.* Clevedon: Multilingual Matters.

Guiora, A. Z. (1972). Construct validity and transpositional research: Towards an empirical study of psychoanalytic concepts. *Comprehensive Psychiatry, 13* (2), 139 – 150.

Hammerly, H. (1991). *Fluency and Accuracy.* Clevedon: Multilingual Matters.

Harmer, J. (2007). *The Practice of English Language Teaching* (4th ed.). Harlow: Pearson Education.

Hartmann, R.R.K. & Stork, F.C. (1976). *Dictionary of language and linguistics.* New York: John Wiley and Sons.

Hedge, T. (1993, July). Key concepts in ELT. *ELT Journal, 47* (3).

Leeson, R. (1975). *Fluency and Language Teaching.* London: Longman.

Levis, J. (2005). (Ed.). TESOL Quarterly Special Issue: Reconceptualizing pronunciation in TESOL: Intelligibility, World Englishes, and Identity. *TESOL Quarterly, 39* (3), 365–572.

Liu, M. (2005). Reticence in Oral English Language Classrooms: A Case Study in China. *TESL Reporter, 38, 1 – 16.*

Morley, J. (1975). Round robin on the teaching of pronunciation (in The Forum). *TESOL Quarterly, 9* (1), 83 – 86.

Morley, J. (1979). *Improving spoken English*. Ann Arbor: The University of Michigan.

Morley, J. (1985). *Principles, activities and techniques for teaching pronunciation.* Unpublished manuscript.

Munro, M. J., Derwing, T. M., & Morton, S. L. (2006). The mutual intelligibility of L2 speech. *Studies in Second Language Acquisition, 28*, 111-131.

O' Connor, J. D. (1980). *Better English Pronunciation* (2nd ed.). Cambridge: Cambridge University Press.

O'Brien, I., Segalowitz, N., Collentine, J. & Freed, B. (2007). Phonological memory predicts second language oral fluency gains in adults. *Studies in Second Language Acquisition, 29*, 577-582.

O'Brien, I., Segalowitz, N., Collentine, J., & Freed, B. (2006). Phonological memory and lexical, narrative, and grammatical skills in second-language oral production by adult learners. *Applied Psycholinguistics*, *27*, 377–402.

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

Parish, C. (1977). A practical philosophy of pronunciation. *TESOL Quarterly, 11* (3), 311 – 317.

Prator, C. (1971). Phonetics vs. phonemics in the ESL classroom: When is allophonic accuracy important? *TESOL Quarterly, 5* (1), 61 – 72.

Ricard, E. (1986). Beyond fossilization: A course on strategies and techniques in pronunciation for advanced adult learners. *TESL Canada Journal,* Special Issue 1, 243 – 253.

Richards J. C., Platt, J. & Weber, H. (1985). *Longman Dictionary of Applied Linguistics.* London: Longman.

Sleve, R. L., & Miyake, A. (2006). Individual differences in second-language proficiency. *Psychological Science, 17*, 675–681.

Smith, L. & Nelson, C. L. (1985). International Intelligibility of English: Directions and Resources. *Word Englishes, 4* (3), 333 – 342.

Smith, L. E. (1988). Language spread and issues of intelligibility. In *Language Spread and Language Policy: Issues, Implications and Case Studies.* Edited by James E. Alatis. Washington, DC: Georgetown University Press, pp. 265 – 82. .

Smith, L. E. (1992). Language spread and issues of intelligibility. In *The Other Tongue: English across Cultures.* Edited by Braj B. Kachru. Urbana: University of Illinois Press, pp. 75 – 90.

Stevick, E. (1976). *Memory, meaning and method: Some psychological perspectives on language learning.* Rowley, MA: Newbury House.

Tarone, E. & Yule, G. (1989). *Focus on the Language Learner*. Oxford: Oxford University Press.

Testing and Evaluation. (n.d.). Retrieved from http://www.teachers-corner.co.uk/correction/

Towell, R. (2002). Relative degrees of fluency: A comparative case study of advanced learners of French. *International Review of Applied Linguistics*, *40*, 117–150.

Towell, R., Hawkins, R., & Bazergui, N. (1996). The development of fluency in advanced learners of French. *Applied Linguistics, 17*, 84–119.

Underhill, A. (1994). *Sound Foundations.* Oxford: Heinemann.

University of Cambridge, ESOL, Examinations Cambridge. *First Certificate in English. Past Examination Papers.* (June 2007ed.). Cambridge: Cambridge University Press.

University of Cambridge, ESOL, Examinations Cambridge. (2005). *TKT glossary.* Retrieved from http://www.cambridgeesol.org/assets/pdf/tkt_glossary.pdf

Wong, R. (1987). *Teaching pronunciation: Focus on English rhythm and intonation.* Englewood Cliffs, NJ: Prentice Hall Regents.

Wood, D. (2001). In search of fluency: What is it and how can we teach it? *Canadian Modern Language Review, 57*, 573–589.

Appendix A

Questionnaire One

Este cuestionario ha sido confeccionado como parte de una investigación de tesis de licenciatura. Muchas gracias por su tiempo y participación. Los resultados son totalmente confidenciales y la identidad de aquellas personas que contesten el cuestionario permanecerá anónima.

01).- Edad:……………………………………………………………………………….

02).- ¿Está usted recursando esta materia?..

03).- ¿Cuántas veces ha recursado esta materia (sin contar 2010)?...

04).- (Si usted es alumno de la UTN o del ISP "JVG" conteste estas preguntas:)

    4.1 ¿Cursó y aprobó Laboratorio I? SI / NO

    4.2 ¿Cursó pero no aprobó Laboratorio I? SI / NO

    4.3 ¿Está cursando Laboratorio I en 2010? SI / NO

05).- ¿Cómo preferiría que se lo corrigiese a usted en su desempeño oral en las clases de Fonética I? (Puede consignar más de una de las siguientes opciones).

    5.1 Cada vez que su producción oral se aparte de la producción esperada aunque esto implique repetidas intervenciones del docente.
    5.2 Cada vez que las deficiencias en su producción sean tales que signifiquen una ruptura en la comunicación.
    5.3 Al finalizar su producción oral, con los comentarios y observaciones pertinentes del docente a cargo.
    5.4 Otras: (Sugiera cuáles).
    ……………………………………………………………………………………………………

06).- ¿Está usted satisfecho con los métodos de corrección que han utilizado hasta este momento sus docentes de Fonética I al momento de corregir su producción oral?

    6.1 Muy satisfecho
    6.2 Satisfecho
    6.3 Me es indiferente
    6.4 No satisfecho (si usted consigna esta opción, indique por favor los motivos por los cuales usted no está satisfecho).
    ……………………………………………………………………………………………………

07).- ¿De qué manera lo han corregido hasta el momento sus docentes de Fonética I en su producción oral (cuando usted habla / repite)? Explique brevemente.

    ……………………………………………………………………………………………………

08).- ¿Cómo se siente cuando sus profesores de Fonética I le corrigen sus errores en la producción oral? (Puede consignar más de una de las siguientes opciones).

8.1 Bien, dado que creo que la corrección es positiva y muy necesaria.
8.2 No me afecta.
8.3 Avergonzado.
8.4 Inhibido en mi producción.
8.5 Intimidado.
8.6 Humillado.
8.7 Otros:
……

09).- ¿Qué piensa usted acerca del estilo de corrección de los errores orales y las devoluciones (explicaciones/sugerencias, etc.) que le dan sus docentes de Fonética I? (Consigne una de las siguientes opciones).

9.1 Me ha sido de gran ayuda.
9.2 Ha tenido un impacto muy positivo en mi desempeño y en mi competencia fonológica.
9.3 Estoy muy satisfecho.
9.4 Me ha resultado alentador en mi proceso de aprendizaje.
9.5 No me ha sido de gran utilidad.
9.6 Ha tenido un impacto negativo en mi desempeño y en mi competencia fonológica.
9.7 No estoy satisfecho.
9.8 Me ha resultado desalentador.
9.9 Mis profesores no me dan feedback o devoluciones.

10).- En caso de haber elegido las opciones 9.5, 9.6, 9.7, 9.8 en el punto anterior, ¿podría indicar brevemente por qué?

……

Appendix B

Questionnaire Two

Este cuestionario ha sido confeccionado como parte de una investigación de tesis de licenciatura. Muchas gracias por su tiempo y participación. Los resultados son totalmente confidenciales y la identidad de aquellas personas que contesten el cuestionario permanecerá anónima.

01).- Edad:…………………………………………………………………………………….

En la siguiente sección, tache la opción que NO corresponda:

02).-¿Estaba usted recursando esta materia este año ? SI / NO

      2.1 ¿Considera que va a aprobar el cursado? SI / NO

      2.2 Hasta el momento, ¿ha aprobado la mayoría de prácticos? SI / NO

      2.3 ¿Considera que va a rendir recuperatorio? SI / NO

03).- ¿Cuántas veces ha recursado esta materia (sin contar 2010)?...

04).- **(Si usted es alumno de la UTN o del ISP "JVG" conteste estas preguntas, tachando la opción que NO   corresponda:)**

    4.1 ¿Cursó y aprobó Laboratorio I? SI / NO

    4.2 ¿Cursó pero no aprobó Laboratorio I? SI / NO

    4.3 ¿Está cursando Laboratorio I en 2010? SI / NO

      4.3.1 ¿Considera que va a aprobar el cursado? SI / NO

      4.3.2 Hasta el momento, ¿ha aprobado la mayoría de prácticos? SI / NO

      4.3.3 ¿Considera que va a rendir recuperatorio? SI / NO

05) ¿De qué manera y en qué momento lo corrigieron sus docentes de Fonética I en su producción oral (cuando usted hablaba/repetía) durante este curso. **(Puede consignar más de una de las siguientes opciones. Coloque una X junto a la opción elegida).**

1. Cada vez que su producción oral se apartaba de la producción esperada.
2. Cada vez que las deficiencias en su producción eran tales que significaban una ruptura en la comunicación.
3. Al finalizar su producción oral, con los comentarios y observaciones pertinentes.
4. Durante la discusión de teoría, el docente corregía sus errores de gramática y de pronunciación.
5. Durante la discusión de teoría, el docente ignoraba sus errores de gramática y de pronunciación.
6. Durante la discusión de teoría, el docente sólo corregía sus errores de pronunciación.
7. El docente copiaba errores en su producción oral en el pizarrón y lo ayudaba a usted a auto corregirse.

8. El docente indicaba el error en su producción oral, producía la versión correctamente, y le solicitaba a usted que lo imitara en la repetición de dicha palabra, frase u oración.
9. El docente le indicaba que había un error en su producción oral por medio de expresiones no verbales (gestos, expresiones en el rostro, etc.) y le solicitaba su auto corrección.
10. Otras: (mencione cuáles).

………………………………………………………………………………………………………

06).- ¿Está usted satisfecho con los métodos de corrección que utilizaron durante este curso sus docentes de Fonética I al momento de corregir su producción oral? **(Coloque una X junto a la opción elegida).**

6.1 Muy satisfecho
6.2 Satisfecho
6.3 Me es indiferente
6.4 No satisfecho (si usted consigna esta opción, indique por favor los motivos por los cuales usted no está satisfecho).

………………………………………………………………………………………………………

07) ¿De qué manera y en qué momento hubiera preferido que se lo corrigiera a usted en su desempeño oral en las clases de Fonética I? Explique brevemente.

………………………………………………………………………………………………………

08).- ¿Cómo se sintió cuando sus profesores de Fonética I corrigieron sus errores en la producción oral? **(Puede consignar más de una de las siguientes opciones. Coloque una X junto a la opción elegida).**

1. Bien, dado que creo que la corrección fue positiva y muy necesaria.
2. No me afectó.
3. Avergonzado.
4. Inhibido en mi producción.
5. Intimidado.
6. Humillado.
7. Otros:

………………………………………………………………………………………………………

09).- ¿Qué piensa usted acerca del estilo de corrección de los errores orales y las devoluciones (explicaciones/sugerencias, etc.) que le dieron sus docentes de Fonética I? **(Consigne una de las siguientes opciones. Coloque una X junto a la opción elegida).**

1. Me ha sido de gran ayuda.
2. Ha tenido un impacto muy positivo en mi desempeño y en mi competencia fonológica.
3. Estoy muy satisfecho.
4. Me ha resultado alentador en mi proceso de aprendizaje.
5. No me ha sido de gran utilidad.
6. Ha tenido un impacto negativo en mi desempeño y en mi competencia fonológica.
7. No estoy satisfecho.
8. Me ha resultado desalentador.
9. Mis profesores no me dieron feedback o devoluciones.

10).- En caso de haber elegido las opciones 9.5, 9.6, 9.7, 9.8 en el punto anterior, ¿podría indicar brevemente por qué?

....

11) ¿Cuáles considera que fueron sus mayores dificultades al momento de participar en actividades orales? Explique brevemente.

....

12) ¿Cuáles considera que fueron sus mayores aptitudes al momento de participar en actividades orales? Explique brevemente.

....

13) Según su apreciación, explique brevemente cuál sería el contexto y la situación ideal para el cursado de esta materia.

....

Appendix C

Data Matrix Questionnaire One

Respondent	Q1	Q2	Q3	Q4.1	Q4.2	Q4.3	Q5.1	Q5.2	Q5.3	5.4	Q6.1	Q6.2	Q6.3	Q6.4
1	23	NO	0	NO	NO	YES	YES	NO	YES	NO	YES	NO	NO	NO
2	25	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
3	29	NO	0	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	NO
4	21	YES	0	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
5	34	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
6	20	NO	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
7	20	YES	0	NO	YES	NO	YES	NO	YES	NO	NO	YES	NO	NO
8	21	YES	1	NO	YES	NO	NO	YES	YES	NO	NO	YES	NO	NO
9	19	YES	1	NO	YES	YES	NO	YES	YES	A	YES	NO	NO	NO
10	19	NO	0	NO	NO	YES	NO	NO	YES	B	NO	YES	NO	NO
11	18	NO	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
12	18	NO	0	NO	NO	YES	YES	YES	YES	NO	NO	YES	NO	NO
13	23	NO	0	NO	NO	YES	YES	YES	YES	C	YES	NO	NO	NO
14	31	YES	0	Ø	Ø	Ø	YES	YES	NO	NO	NO	NO	YES	NO
15	18	N0	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
16	31	N0	0	Ø	Ø	Ø	NO	YES	NO	NO	NO	YES	NO	NO
17	35	N0	0	Ø	Ø	Ø	NO	NO	YES	NO	YES	NO	NO	NO
18	32	N0	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
19	18	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
20	40	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
21	23	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
22	18	NO	0	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	NO
23	22	NO	0	NO	NO	YES	YES	NO	YES	NO	NO	YES	NO	NO
24	25	YES	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
25	21	YES	2	YES	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO
26	23	YES	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
27	21	YES	0	YES	NO	NO	NO	NO	YES	NO	NO	NO	YES	NO
28	44	YES	0	NO	YES	YES	YES	YES	NO	NO	YES	NO	NO	NO
29	25	YES	3	YES	NO	NO	NO	YES	YES	NO	YES	NO	NO	NO
30	30	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
31	26	YES	0	YES	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO
32	24	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
33	23	YES	0	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
34	21	NO	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
35	18	NO	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
36	22	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
37	19	YES	0	YES	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO
38	18	NO	0	NO	NO	YES	NO	NO	NO	D	NO	YES	NO	NO
39	18	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
40	22	YES	0	NO	YES	YES	NO	YES	NO	NO	NO	YES	NO	NO

Data Matrix Questionnaire One

Respondent	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	10
1	A	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
2	B	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
3	C	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
4	C	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
5	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
6	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
7	A	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
8	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
9	E	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
10	F + I	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
11	G	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
12	A	YES	NO	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
13	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
14	A	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	N0	NO	A
15	G	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	N0	NO	NO
16	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	N0	NO	NO
17	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	N0	NO	NO
18	A	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	N0	NO	NO
19	A	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO
20	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	B
21	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
22	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
23	X	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
24	G	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO	NO	NO	NO
25	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
26	F	YES	NO	NO	NO	NO	NO	NO	YES	NO	YES	YES	NO	NO	NO	NO	NO	NO
27	A	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
28	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
29	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
30	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
31	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
32	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
33	A	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
34	E	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
35	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
36	F	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
37	A	YES	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
38	A	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
39	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
40	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO

Data Matrix Questionnaire One

Respondent	Q1	Q2	Q3	Q4.1	Q4.2	Q4.3	Q5.1	Q5.2	Q5.3	5.4	Q6.1	Q6.2	Q6.3	Q6.4
41	21	YES	1	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
42	23	YES	1	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
43	24	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
44	26	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
45	21	YES	2	NO	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO
46	22	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
47	19	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	NO	YES	NO
48	20	YES	0	YES	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO
49	20	YES	1	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
50	38	YES	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
51	20	NO	0	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	NO
52	18	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
53	24	YES	0	NO	YES	YES	NO	YES	YES	NO	NO	YES	NO	NO
54	31	YES	1	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
55	19	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
56	18	NO	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	A
57	28	NO	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	A
58	19	NO	0	NO	NO	YES	YES	NO	YES	NO	NO	YES	NO	NO
59	19	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
60	20	YES	1	NO	YES	YES	NO	NO	YES	NO	NO	YES	NO	NO
61	24	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
62	27	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
63	23	YES	0	YES	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO
64	24	YES	0	NO	YES	YES	NO	NO	YES	NO	NO	YES	NO	NO
65	19	YES	0	NO	YES	YES	NO	NO	YES	NO	YES	NO	NO	NO
66	19	YES	0	YES	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO
67	19	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
68	30	NO	0	NO	NO	NO	NO	YES	YES	NO	YES	NO	NO	NO
69	19	NO	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	NO	NO
70	18	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
71	19	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
72	21	YES	0	NO	YES	YES	NO	NO	YES	NO	YES	NO	NO	NO
73	20	NO	0	NO	NO	YES	YES	YES	YES	NO	NO	YES	NO	NO
74	27	YES	1	YES	NO	NO	YES	NO	YES	NO	YES	NO	NO	NO
75	19	YES	0	YES	NO	NO	NO	YES	YES	NO	NO	YES	NO	NO
76	18	NO	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO
77	22	NO	0	NO	NO	YES	YES	NO	YES	NO	YES	NO	NO	NO
78	28	YES	1	NO	NO	YES	NO	NO	YES	NO	NO	NO	NO	B
79	20	NO	0	NO	NO	YES	NO	YES	YES	NO	YES	NO	NO	NO
80	18	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO

Data Matrix Questionnaire One

Respondent	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	10
41	A	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
42	A	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
43	E	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
44	A	YES	NO	NO	NO	N	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
45	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
46	E	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
47	D	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
48	A	YES	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
49	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
50	X	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
51	X	YES	NO	NO	YES	N	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
52	A	YES	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
53	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
54	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
55	G + I	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
56	I	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	C
57	I	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	C
58	A	YES	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
59	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
60	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
61	F	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
62	I	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
63	A	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
64	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO	NO	NO	NO	NO
65	A	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
66	G	NO	NO	NO	NO	NO	NO	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
67	D	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
68	E	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
69	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO
70	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
71	I	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
72	G	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
73	X	YES	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
74	I	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO
75	A	YES	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
76	X	YES	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	A
77	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
78	A	YES	NO	NO	NO	NO	NO	B	NO	NO	NO	NO	NO	NO	YES	NO	YES	C
79	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
80	E	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO

Data Matrix Questionnaire One

Respondent	Q1	Q2	Q3	Q4.1	Q4.2	Q4.3	Q5.1	Q5.2	Q5.3	5.4	Q6.1	Q6.2	Q6.3	Q6.4
81	27	YES	1	YES	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO
82	24	YES	1	YES	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO
83	48	YES	3	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO	NO
84	46	NO	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO
85	24	YES	1	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO	NO
86	33	YES	0	NO	NO	YES	NO	YES	NO	NO	YES	NO	NO	NO
87	19	NO	0	NO	NO	YES	YES	YES	NO	NO	YES	NO	NO	NO
88	27	NO	0	NO	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
89	50	YES	1	NO	NO	YES	YES	YES	YES	NO	NO	YES	NO	NO
90	21	YES	1	YES	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO
91	29	YES	0	YES	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO
92	31	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	NO	YES	NO	NO
93	20	YES	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
94	22	YES	1	Ø	Ø	Ø	NO	YES	YES	NO	NO	YES	NO	NO
95	21	YES	1	Ø	Ø	Ø	YES	NO	NO	NO	NO	NO	YES	NO
96	18	NO	0	Ø	Ø	Ø	YES	NO	YES	NO	NO	YES	NO	NO
97	18	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	NO	YES	NO	NO
98	19	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
99	22	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
100	26	YES	1	Ø	Ø	Ø	NO	YES	NO	NO	NO	YES	NO	NO
101	21	YES	1	Ø	Ø	Ø	YES	NO	NO	NO	NO	YES	NO	NO
102	21	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
103	19	YES	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	NO	YES	NO
104	18	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	NO	YES	NO
105	20	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
106	19	YES	1	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
107	21	YES	1	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
108	21	YES	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
109	20	N0	0	Ø	Ø	Ø	NO	NO	YES	NO	YES	NO	NO	NO
110	35	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
111	20	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	NO
112	22	NO	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	NO	NO	C
113	25	YES	0	Ø	Ø	Ø	NO	NO	YES	NO	NO	NO	YES	NO
114	23	NO	0	Ø	Ø	Ø	YES	NO	NO	NO	YES	NO	NO	NO
Respondent	Q1	Q2	Q3	Q4.1	Q4.2	Q4.3	Q5.1	Q5.2	Q5.3	5.4	Q6.1	Q6.2	Q6.3	Q6.4
18 - 29	97	Y=51	0=90	Y=19	Y=14	Y=61	Y=44	Y=34	Y=71	A=1	Y=36	Y=68	Y=7	A=2
30 - 39	12	NO=63	1=20	N=65	N=70	N=23	N=70	N=80	N=43	B=1	N=78	N=46	N=107	B=1
40 + over	5		2=2	Ø=30	Ø=30	Ø=30				C=1				C=1
			3=2							D=1				N=110
										N=110				

Data Matrix Questionnaire One

Respondent	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	10
81	A	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
82	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
83	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
84	X	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
85	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
86	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
87	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
88	X	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
89	A	YES	YES	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO
90	A	YES	NO	NO	NO	YES	NO	NO	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO
91	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
92	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
93	A	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
94	A	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
95	A	NO	NO	YES	NO	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	A
96	A	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
97	A	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
98	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
99	A	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
100	F	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
101	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
102	A	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
103	X	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	D
104	A	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
105	A	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
106	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
107	A	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
108	A	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
109	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
110	A	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO
111	X	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
112	A	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	D
113	F	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
114	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO

Respondent	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	10
18 - 29	A=70	Y=90	Y=19	Y=16	Y=13	Y=5	Y=2	A=1	Y=46	Y=23	Y=20	Y=31	Y=5	Y=0	Y=3	Y=1	Y=1	A=3
30 - 39	B=1	N=24	N=95	N=98	N=101	N=109	N=112	B=1	N=68	N=91	N=94	N=83	N=109	N=114	N=111	N=113	N=113	B=1
40 + over	C=2							N=112										C=3
	D=4																	D=1
	E=7																	N=106
	F=6																	
	G=5																	
	I=7																	
	X=14																	

Appendix D

Data Matrix Questionnaire Two

Respondent	Q1	Q2	Q2.1	Q2.2	Q2.3	Q3	Q4.1	Q4.2	Q4.3	Q4.3.1	Q4.3.2	Q4.3.3	Q5.1	Q5.2	Q5.3	Q5.4	Q5.5	Q5.6	Q5.7	Q5.8	Q5.9
1	24	NO	YES	YES	NO	0	NO	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO
2	19	NO	YES	YES	NO	0	NO	NO	YES	NO	YES	YES	NO	NO	YES	YES	NO	NO	YES	YES	YES
3	19	NO	NO	YES	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO
4	24	NO	YES	YES	YES	0	NO	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
5	20	YES	YES	YES	YES	1	NO	YES	YES	NO	YES	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO
6	21	NO	YES	YES	YES	0	NO	NO	YES	YES	NO	YES	YES	YES	YES	YES	NO	NO	NO	YES	NO
7	26	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	YES	YES	YES	YES	YES	NO	NO	YES	YES	NO
8	48	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	YES	YES	NO	YES	NO	NO	NO	YES	YES
9	23	YES	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	YES	YES	NO	NO	YES	YES	YES	YES
10	29	NO	YES	NO	YES	0	NO	NO	YES	YES	NO	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO
11	42	NO	YES	YES	NO	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	YES	NO	NO	NO	NO	NO
12	18	NO	YES	YES	NO	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	YES	NO	NO	NO	YES	NO
13	22	YES	YES	YES	NO	2	YES	NO	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO	NO	NO	NO
14	23	YES	YES	NO	YES	0	NO	YES	YES	YES	NO	YES	YES	NO	YES	YES	NO	NO	YES	YES	NO
15	23	YES	YES	YES	NO	0	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO
16	27	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	YES	NO	YES	NO	NO	NO	NO	YES	NO
17	21	NO	YES	YES	NO	2	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO	YES	NO
18	24	YES	YES	YES	NO	0	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO
19	20	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO
20	20	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	YES	NO
21	22	YES	YES	YES	NO	0	YES	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	YES	NO
22	21	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	NO	NO	NO	NO
23	24	NO	YES	NO	YES	0	NO	NO	YES	YES	NO	YES	YES	NO	NO	YES	NO	NO	NO	NO	NO
24	21	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	NO	NO	YES	NO
25	25	YES	YES	YES	NO	3	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO
26	19	YES	YES	YES	NO	0	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO
27	19	NO	YES	NO	YES	0	NO	NO	YES	YES	NO	YES	YES	NO	NO	YES	NO	NO	NO	YES	NO
28	18	NO	YES	YES	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	YES	NO	NO	NO	NO	NO
29	30	NO	NO	NO	YES	0	NO	NO	YES	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO
30	22	YES	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	NO	NO	YES	NO	NO	NO	YES	YES
31	19	YES	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	NO	NO	YES	NO	NO	NO	YES	YES
32	22	NO	YES	NO	NO	0	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO
33	18	NO	YES	YES	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
34	24	YES	YES	YES	YES	0	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	NO	NO	NO	NO
35	19	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	YES	NO	NO	NO	NO	YES	YES	YES	NO
36	18	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO
37	22	YES	YES	YES	YES	1	NO	YES	YES	YES	YES	YES	YES	YES	NO	NO	NO	NO	YES	YES	YES
38	19	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	NO	NO	YES	NO	YES	NO	NO	NO
39	34	YES	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	YES
40	18	NO	YES	YES	NO	0	NO	NO	YES	NO	YES	YES	NO	YES	NO	NO	YES	NO	NO	NO	NO
41	19	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO
42	26	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO
43	23	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	NO	YES	NO	YES	NO	NO	NO	NO	NO
44	20	YES	YES	NO	YES	0	NO	NO	YES	YES	NO	NO	NO	NO	YES	YES	NO	NO	YES	YES	NO
45	21	NO	NO	NO	YES	0	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	YES
46	23	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO
47	49	YES	NO	NO	YES	3	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
48	46	NO	NO	NO	YES	0	NO	NO	YES	YES	YES	NO	YES	YES	NO	YES	NO	NO	NO	YES	NO
49	24	YES	YES	NO	YES	1	YES	NO	NO	NO	NO	NO	YES	YES	NO	NO	NO	NO	NO	NO	NO
50	19	YES	YES	YES	YES	1	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	NO	NO	YES	YES	NO

Data Matrix Questionnaire Two

Respondent	Q6.1	Q6.2	Q6.3	Q6.4	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	Q10	Q11	Q12	Q13
1	YES	NO	NO	NO	X	YES	NO	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	A	A	X
2	YES	NO	NO	NO	A	YES	NO	NO	YES	NO	NO	NO	YES	YES	NO	YES	NO	NO	NO	NO	NO	NO	A	C	A
3	NO	NO	YES	NO	A	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	H	X	X
4	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	A	A
5	NO	YES	NO	NO	X	YES	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	A	B	B	C
6	YES	NO	NO	NO	D	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	G	B	A
7	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	G	C	A
8	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	I	D	D
9	YES	NO	NO	NO	E	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	C	D	A
10	NO	YES	NO	NO	X	YES	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	I	C	A
11	YES	NO	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	C	A
12	YES	NO	NO	NO	D	YES	NO	YES	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	A	B	A
13	NO	YES	NO	NO	B	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	A	B	A
14	NO	YES	NO	NO	E	YES	NO	YES	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	C	B	B
15	NO	YES	NO	NO	B	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	H	B	D
16	YES	NO	NO	NO	B	NO	NO	NO	NO	YES	NO	NO	YES	NO	YES	YES	NO	NO	NO	NO	NO	NO	B	X	A
17	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	C	D	F
18	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	H	B	F
19	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	B	A
20	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	C	C	F
21	NO	YES	NO	NO	D	YES	NO	YES	NO	NO	NO	NO	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO	C	X	E
22	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	B	B	X
23	NO	YES	NO	NO	D	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	J	D	F
24	YES	NO	NO	NO	X	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	D	C	F
25	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	C	C	X
26	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	B	D
27	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	B	C	A
28	NO	YES	NO	NO	B	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	E	B	F
29	NO	YES	NO	NO	E	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	F	E	F
30	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	B	A
31	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	F	B	B
32	NO	YES	NO	NO	B	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	E	B	C
33	NO	YES	NO	NO	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	C	C	X
34	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	B	D	D
35	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	D	D	C
36	NO	YES	NO	NO	B	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	B	B	X
37	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	A	B	F
38	NO	NO	YES	NO	E	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	G	D	F
39	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	C	A
40	NO	NO	YES	NO	C	YES	NO	YES	YES	YES	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	G	B	A
41	YES	NO	NO	NO	D	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	H	C	D
42	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	G	A	D
43	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	C	C
44	NO	YES	NO	NO	B	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	G	C	A
45	NO	YES	NO	NO	B	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	D	A	D
46	NO	YES	NO	NO	X	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	D	X	D
47	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	C	D
48	NO	YES	NO	NO	X	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	B	X	A
49	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	E	X	X
50	NO	YES	NO	NO	B	YES	NO	NO	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	C	D	C

Data Matrix Questionnaire Two

Respondent	Q1	Q2	Q2.1	Q2.2	Q2.3	Q3	Q4.1	Q4.2	Q4.3	Q4.3.1	Q4.3.2	Q4.3.3	Q5.1	Q5.2	Q5.3	Q5.4	Q5.5	Q5.6	Q5.7	Q5.8	Q5.9
51	22	YES	NO	NO	YES	1	YES	NO	NO	NO	NO	NO	YES	YES	YES	NO	NO	NO	YES	YES	NO
52	21	NO	NO	NO	YES	0	NO	NO	YES	YES	YES	YES	NO	NO	NO	YES	NO	NO	YES	YES	YES
53	19	NO	NO	NO	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	YES	YES	NO	NO	NO	YES	NO
54	33	YES	YES	YES	NO	0	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	YES
55	18	NO	YES	NO	YES	0	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	YES	NO	YES	YES
56	25	YES	NO	NO	YES	1	NO	NO	YES	YES	YES	NO	YES	NO	NO	YES	NO	NO	YES	NO	NO
57	50	YES	YES	YES	YES	1	NO	NO	YES	YES	YES	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO
58	47	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	NO	NO	YES	NO	NO
59	20	NO	YES	YES	YES	0	YES	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	YES	NO
60	21	YES	YES	YES	YES	1	YES	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	YES	YES	NO
61	27	YES	YES	YES	NO	1	YES	NO	NO	NO	NO	NO	YES	YES	NO	YES	NO	NO	NO	YES	YES
62	30	YES	YES	YES	YES	0	YES	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	YES	NO
63	22	NO	YES	YES	NO	0	NO	NO	YES	YES	YES	NO	YES	YES	NO	YES	NO	NO	NO	YES	NO
64	24	YES	YES	YES	NO	0	NO	NO	NO	YES	YES	NO	YES	NO	NO	YES	NO	NO	YES	YES	NO
65	19	YES	YES	YES	YES	1	Ø	Ø	Ø	Ø	Ø	Ø	NO	NO	NO	NO	NO	NO	YES	YES	NO
66	19	NO	NO	NO	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	YES	NO	NO	NO	YES	NO
67	21	YES	YES	YES	YES	1	Ø	Ø	Ø	Ø	Ø	Ø	NO	NO	YES	YES	NO	NO	NO	YES	NO
68	27	YES	YES	YES	YES	1	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	NO	NO	NO	NO	YES	NO
69	28	YES	YES	YES	YES	1	Ø	Ø	Ø	Ø	Ø	Ø	YES	YES	NO	NO	NO	NO	NO	YES	YES
70	19	NO	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	NO	NO	NO	NO	NO	NO
71	20	YES	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	YES	YES
72	22	YES	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	NO	YES	YES	YES	NO	NO	NO	YES	NO
73	24	NO	NO	NO	NO	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	YES	NO	NO	NO	YES	NO
74	22	NO	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	YES	NO	NO	NO	NO	NO
75	24	NO	NO	NO	NO	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	NO	NO	NO	NO	YES	NO
76	19	NO	YES	NO	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	NO	NO	NO	NO	YES	NO
77	22	NO	YES	NO	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	NO	NO	YES	NO	NO	YES	NO	YES	YES
78	31	NO	NO	NO	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	NO	NO	NO	NO	NO	YES	NO
79	21	YES	YES	YES	NO	1	Ø	Ø	Ø	Ø	Ø	Ø	NO	NO	YES	NO	NO	NO	NO	YES	NO
80	18	NO	YES	YES	NO	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	YES	NO	NO	YES	NO	YES
81	18	NO	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	YES	NO	NO	NO	NO	NO
82	25	YES	YES	YES	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	NO	NO	YES	NO	YES	NO
83	18	NO	YES	NO	YES	0	Ø	Ø	Ø	Ø	Ø	Ø	YES	NO	YES	YES	NO	NO	NO	YES	YES
Respondent	Q1	Q2	Q2.1	Q2.2	Q2.3	Q3	Q4.1	Q4.2	Q4.3	Q4.3.1	Q4.3.2	Q4.3.3	Q5.1	Q5.2	Q5.3	Q5.4	Q5.5	Q5.6	Q5.7	Q5.8	Q5.9
18 - 29	72	Y 39	Y 70	Y 54	Y 49	0= 60	Ø= 21	Ø= 21	Ø= 21	Ø= 21	Ø= 21	Ø= 21	Y=50	Y= 19	Y=37	Y=4	Y= 1	Y= 11	Y= 20	Y= 54	Y= 17
30 - 39	6	N 44	N 13	N 29	N 34	1= 19	Y= 19	Y= 4	Y=3 9	Y=35	Y=32	Y=14	N=33	N= 64	N= 46	N= 39	N= 82	N= 72	N= 63	N= 29	N= 66
40 + over	5					2= 2	N= 43	N= 58	N= 23	N=27	N=30	N= 48									
						3= 2															

Data Matrix Questionnaire Two

Respondent	Q6.1	Q6.2	Q6.3	Q6.4	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	Q10	Q11	Q12	Q13
51	NO	YES	NO	NO	B	YES	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	C	X	A
52	YES	NO	NO	NO	D	YES	NO	NO	YES	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	C	A	F
53	YES	NO	NO	NO	E	YES	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	A	X	C
54	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	NO	NO	NO	E	B	C
55	YES	NO	NO	NO	E	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	D	F
56	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	B	E	F
57	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	X	X	X
58	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	C	B	A
59	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	YES	NO	NO	NO	B	B	C
60	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	D	E	D
61	YES	NO	NO	NO	D	YES	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	X	A
62	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	X	X	X
63	YES	NO	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	B	B	F
64	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	C	B	X
65	NO	YES	NO	NO	C	NO	NO	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	C	C	A
66	NO	NO	YES	NO	X	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	J	X	X
67	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	A	X	A
68	NO	NO	NO	A	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	B	X	X
69	YES	NO	NO	NO	X	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	X	X	B
70	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	A	C	A
71	NO	YES	NO	NO	E	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	F	A	A
72	NO	NO	YES	NO	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	J	X	B
73	NO	YES	NO	NO	X	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	YES	NO	NO	NO	F	X	A
74	NO	YES	NO	NO	E	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	X	X	A
75	NO	YES	NO	NO	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	YES	NO	NO	NO	J	X	A
76	NO	YES	NO	NO	X	NO	NO	YES	YES	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	C	A	B	A
77	NO	YES	NO	NO	E	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	B	D	E	F
78	NO	YES	NO	NO	C	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	D	X	X	A
79	NO	YES	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	X	X	X
80	YES	NO	NO	NO	D	YES	NO	YES	NO	NO	NO	NO	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	A	X	A
81	YES	NO	NO	NO	X	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	D	F
82	NO	YES	NO	NO	C	YES	NO	NO	YES	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	X	A
83	NO	YES	NO	NO	D	YES	NO	NO	NO	NO	NO	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	A	C	E

Respondent	Q6.1	Q6.2	Q6.3	Q6.4	Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	Q10	Q11	Q12	Q13
18 - 29	Y=29	Y=47	Y=5	A=1	A=2	Y=63	Y=16	Y=10	Y=12	Y=4	N=83	N=83	Y=47	Y=20	Y=17	Y=26	Y=3	N=83	Y=2	Y=3	N=83	A=1	A=19	A=7	A=31
30 - 39	N=54	N=36	N=78	N=82	B=10	N=20	N=67	N=73	N=71	N=79			N=36	N=63	N=66	N=57	N=80		N=81	N=80		B=2	B=15	B=22	B=4
40 + over					C=9																	C=1	C=13	C=17	C=8
					D=22																	D=1	D=6	D=10	D=10
					E=13																	N=78	E=4	E=4	E=2
					X=26																		F=4	X=23	F=15
																							G=5		X=13
																							H=4		
																							I=2		
																							J=4		
																							X=7		

Results Questionnaire One and Questionnaire Two

Results Questionnaire One

Q1	Q2	Q3	Q4.1	Q4.2	Q4.3
18-29: 85%	Yes 45%	4 times: 2%	23%	16%	38%
20-39: 10%	No 55%	3 times: 2%			
40-over: 5%		2 times: 17%			

Q5.1	Q5.2	Q5.3	5.4
38%	30%	62%	A: 1%
			B: 1%
			C: 1%
			D: 1%

Question 5.4

A. Student suggests discussing common English pronunciation mistakes among native speakers of Spanish.
B. Student prefers not to be interrupted, only if extremely necessary.
C. Student suggests that teacher should send feedback by email.
D. Student prefers to participate only when she feels confident, not when teacher asks him/her to do so.

Results Questionnaire One

Q6.1	Q6.2	Q6.3	Q6.4
32%	60%	6%	A: 1% B: 1% C: 1%

Question 6.4

    A. Student considers that teacher does not make enough corrections.

    B. Student believes that the syllabus should include more oral practice.

    C. Student believes that Phonetics lessons are humiliating.

Q7	Q8.1	Q8.2	Q8.3	Q8.4	Q8.5
A: 61% B: 8% C: 2% D: 4% E: 6% F: 5% G: 4% I: 6% X: 12%	78%	16%	14%	11%	4%

Question 7

    A. Immediately after a mistake has been made, teacher asks the student to repeat the segment in question individually until a correct pronunciation is achieved. The correct position of speech organs is emphasised so that students can imitate teacher's performance.

Results Questionnaire One

B. Immediately after a mistake has been made, teacher asks the student to repeat the segment in question individually until a correct pronunciation is achieved. With a view to raising students' awareness of their own production, teacher makes them compare English and Spanish sounds to identify similarities and differences.

C. Immediately after a mistake has been made, teacher asks the student to repeat the segment in question individually until a correct pronunciation is achieved. With a view to raising students' awareness of their own production, teacher makes them compare examples of correctly produced segments and incorrectly produced segments so that students acquire the expected model.

D. Immediately after a mistake has been made, teacher asks the student to repeat the segment in question individually until a correct pronunciation is achieved. Besides, once a student's performance is over, there is another correction stage, where the teacher makes extra comments, and further corrects students' mistakes. Therefore, in this approach, correction could be said to be "two-fold", since teacher corrects students while producing and after production.

E. Teacher does not correct students immediately after a mistake has been made; he waits until a student's production is over to correct mistakes and make all relevant comments.

F. Once a mistake has been made, teacher interrupts the student's production and handles correction in two different ways: first, there is an individual correction stage, where the student who has made a mistake repeats the segment until his production is acceptable; then, there is a group correction stage, where the whole group produces the segment correctly to reinforce their skills.

G. In this approach to correction, the teacher could be said to have adopted the concept of intelligibility as his/her guiding principle as regards correction of mistakes; therefore, if the student's mistake does not hinder communication, teacher decides to let the mistake pass for the sake of fluency.

I. Insufficient / Inadequate / Non-existent Correction. Students claim that correction is insufficient or directly non-existent. They manifest that correction opportunities are scarce and that they feel this lack of correction opportunities does not allow them to improve their performance. Some interviewees state that correction is carried out solely during Lab Practice.

X. Irrelevant answer. All the answers within this category do not correspond to the question the students were asked. Notwithstanding students' digression on this point, most answers tend to highlight positive attitudes of teachers as regards affective issues in the classroom.

Results Questionnaire One

Q8.6	Q8.7	Q9.1	Q9.2	Q9.3	Q9.4
1%	A: 1% B: 1%	56%	19%	0%	25%

Question 8.7

    A. Student believes that the way he/she feels when he/she is corrected depends on the teacher.

    B. Student says that if correction is good, it is welcome.

Q9.5	Q9.6	Q9.7	Q9.8	Q9.9	10
6%	0%	0%	1%	1%	A: 2% B: 1% C: 2% D: 1%

Question 10

    A. Student believes that his/her pronunciation has not improved.

    B. Student believes that it is not possible to change a person's pronunciation style.

    C. Student believes that there is neither much oral practice nor enough correction in the class.

    D. Student believes that the accent he/she is expected to produce is no longer heard among English native speakers.

Results Questionnaire Two

Q1	Q2	Q2.1	Q2.2	Q2.3	Q3
18-29: 86% 20-39: 7% 40-over: 7%	Yes 46% No 54%	84%	65%	59%	4 times: 3% 3 times: 3% 2 times: 22%

Q4.1	Q4.2	Q4.3	Q4.3.1	Q4.3.2	Q4.3.3
22%	16%	38%	42%	38%	17%

Q5.1	Q5.2	Q5.3	Q5.4	Q5.5	Q5.6	Q5.7	Q5.8	Q5.9	Q5.10
60%	23%	44%	53%	1%	13%	24%	65%	20%	A: 1% B: 2%

Question 5.10

A. The teacher used words or phrases in Spanish to explain English phonological processes and to contrast sounds.

B. There was not much correction of oral activities in Phonetics classes; those are made in Lab classes.

Results Questionnaire Two

Q6.1	Q6.2	Q6.3	Q6.4	Q7
35%	56%	0%	A: 1%	A: 3%
				B: 13%
				C: 12%
				D: 26%
				E: 15%
				X: 31%

Question 6.4

    A. There was not much correction of oral activities in these classes.

Question 7

    A. Students believe that correction should start at the beginning of the course.

    B. Students prefer to be corrected at the end of their oral production so as not to be inhibited from that.

    C. Students prefer to be corrected at the moment they make a mistake, with comments from the teacher.

    D. Students are satisfied with the methods of corrections used by their teachers.

    E. Students prefer to have more personalised correction and feedback.

    X. Students did not answer the question.

Q8.1	Q8.2	Q8.3	Q8.4	Q8.5	Q8.6	Q8.7
76%	20%	12%	14%	4%	0%	0%

Q9.1	Q9.2	Q9.3	Q9.4	Q9.5	Q9.6	Q9.7	Q9.8	Q9.9
56%	24%	20%	31%	3%	0%	2%	3%	0%

Q10	Q11	Q12	Q13
A: 1%	A: 22%	A: 10%	A: 38%
B: 2%	B: 20%	B: 27%	B: 5%
C: 1%	C: 17%	C: 20%	C: 9%
D: 1%	D: 9%	D: 12%	D: 12%
	E: 4%	E: 3%	E: 3%
	F: 4%	X: 28%	F: 18%
	G: 5%		X: 15%
	H: 4%		
	I: 2%		
	J: 4%		
	X: 9%		

Question 10

A. Student believes that teacher should use modern methods of correction.
B. Students believe that their mistakes have not been corrected at the right time during the course.
C. Student believes he/she has difficulties when trying to apply the theory to the practice.
D. Student believes that in the classes, there is not enough time to deal with theory and practice.

Question 11

A. To articulate a sound, or to correctly pronounce a word, or phrase.
B. To apply theory to practice.
C. To be too shy to participate in class and feel afraid of making mistakes.
D. To be fluent.
E. To correctly use the English language to explain the theory or to express myself.
F. Not to practise or study enough.

Results Questionnaire Two

G. To be able to understand and explain the theory, with the correct pronunciation of sounds and with fluency.

H. Students manifest to have no difficulties to participate in oral activities.

I. To correct fossilised mispronunciation of sounds.

J. To be exposed to a different accent of English.

X. Students did not answer this question.

Question 12

A. Students believe that they do not have aptitudes to participate in oral activities.

B. To read, practise, and study the theory before coming to classes so as to be able to actively participate in them.

C. Fluency, good pronunciation and intonation.

D. To overcome shyness and fear of making mistakes, and participate (thanks to the good atmosphere in the class).

E. To pay attention to corrections and do what the teacher advises me to do.

X. Students did not answer this question.

Question 13

A. More teaching hours devoted to the subject, which should be taught together with Lab.

B. Reduced group of students so that teaching is more personalised.

C. Good atmosphere: good teacher-students and student-student interaction.

D. The present context is appropriate.

E. There does not exist an ideal context.

F. More personal time to study and practise.

X. Students did not answer this question.