# An Intelligibility-Based Approach: Teaching English Pronunciation Toward Comprehensibility

Ian Hart

**Abstract**

Rikkyo University's Department of Foreign Language Education and Research (FLER) offers mandatory English courses for first-year students. The students take a written exam to determine their English level, allowing them to be assigned to a class with similar leveled students. During this course, students are taught how to use critical thinking and research skills to produce speeches and presentations, cross-examine others, rebut others' ideas, and provide feedback. While students are graded on their production of such skills, feedback is not given on the learners' phonological production. With intelligibility and comprehensibility of spoken production being vital for the learners to respond effectively to their classmates, the research questions whether more focus should be placed on the teaching of pronunciation and, if so, what support can be provided by the teacher. This paper provides phonemic and prosodic analysis of two learners who belong to the same class to determine whether differences in their production influence comprehension and performance. After reviewing the results, conclusions are drawn, and support is provided by the beliefs of other researchers in the field to determine whether the teaching of pronunciation is necessary.

*Keywords:* phonology, pronunciation, EIL, ELF Core, prosodic analysis

## Introduction

For Japanese learners of English, it is important for them to make their pronunciation patterns intelligible to others. For example, at Rikkyo University, all first-year students take mandatory content and language integrated learning (CLIL) classes: discussion, debate, and presentation. Many of skills taught in these classes require the learners to respond, challenge, and provide feedback on their classmates' ideas or spoken production. However, if the initial production is not intelligible due to issues with pronunciation, this may have a negative effect on the tasks that follow. Japanese learners face various challenges, especially in segmental phonology, as they must learn phonemes that do not exist in Japanese. Furthermore, the presence of L1 transfer may have a negative influence on phonemic production, as many contrasts between the Japanese and English sound systems exist. One example is the Japanese writing system, which is based on a syllabary rather than a phonetic system.

This paper analyzes the segmental and suprasegmental features in the spoken performance of two learners with English as a second language. By comparing the learners' performance to a standard Received Pronunciation (RP) sample, divergences from the RP model will be highlighted. Possible reasons for these variations will be discussed in relation to the phonological systems of English and Japanese, and teaching implications will be considered.

# Method

***Participants***

The learners in this study were first-year university students. They were enrolled in intermediate-level language classes, with their level being decided by their Test for English International Communication (TOEIC) score. Their scores fell into the same bracket (300-500). The TOEIC test is the most widely used standardized testing system in Japan, designed to measure the everyday English skills of people working in an international environment. The test consists of two equally graded tests: Listening Test and Reading Test.

- Learner A spent 3 months on a homestay program in Hawaii. She had an interest in Hawaiian culture and liked watching American movies.
- Learner B had never traveled abroad. Her interests were focused on Korean pop culture.

The participants were chosen, as the majority of first-year students are placed into intermediate-level classes, and testing suggested that their English skills were of a similar level.

***Procedure***

The learners were given the model dialogue (Appendix, Table.1) in advance. They were allowed to practice reading the dialogue to minimize hesitation, improve fluency, and check comprehension of the content. Feedback was not given, as the aim was to record an accurate representation of their speaking ability. The recording was then transcribed both phonemically and prosodically for comparison with a transcribed RP model (Appendix, Table.3 & Table.4).

# Results

## Analysis of Learners' Speech: Segmental Features

When comparing the learners' production with the RP model, clear deviances can be heard. Furthermore, how certain phonemes are pronounced differ between the learners. Phonemes represent the smallest distinctive speech sounds, which help us distinguish one word for another (Rogerson-Revell, 2011). Unlike with English, Japanese has a more limited phonemic inventory. For example, Japanese employs fewer consonants and vowels and no diphthongs.

In this section, an analysis of the learners' production of vowel and consonant phonemes will be given:

***Vowels***

Compared to English, which has twenty vowels, Japanese only has five, though these may be distinctly short or long (Thompson, 2002). The non-existence of English vowels in Japanese means that Japanese speakers may shorten (or lengthen) English vowels if they do not exist in their native-language phonological system (Baba, 2001). The articulation of English vowel sounds is dependent on the placement of the tongue. When the front part of the tongue is raised, the vowels are defined as front vowels, and when the back part of the tongue is raised, they are called back vowels. As for Japanese vowels, Tsujimura (2013) provides a summary of the five Japanese vowels, listing them as a high-front /i/, mid-front /e/, low-central /a/, mid-back /o/, and a high-back central unrounded /u/

(transcribed as /ɯ/). These five vowels can be observed in all three environments: initial, medial, and final (Baba, 2001). Before analyzing the learners' performance, it was important to understand the difference between these phonological systems, as there is evidence of L1 interference throughout the sample.

One problem that stands out is the appearance of the unrounded Japanese high-back vowel /ɯ/. This is mostly evident in Learner B's speech, as /ɯ/ sometimes follows consonants, as seen with the words /gɯreɪt/ and /sæŋkɯs/ (Item.2), /hævɯ/ and /dɯrɪŋk/ (Item.4), and /gɯriːn/ (Item.6). This problem also occurs when Learner A pronounces the word *quite* as /kɯwaɪt/, although, the /ɯ/ phoneme is less noticeable due to the rolling transition between phonemes. This issue is likely to be caused by the learners' L1 understanding of *katakana* syllabary. In Japanese, loanwords are reformulated using the writing system (*katakana*), which enforces rigid consonant+vowel codification for spelling (Lesley, 2014). Thompson (2002) suggests that consonantal clusters rarely exist, as the Japanese syllable structure is very simple. Each vowel sound has an accompanying consonant, meaning the syllabic order in Japanese is generally consonant+vowel or vowel alone. Carruthers (2006) explains that this also applies to final position consonants, which causes them to be unintentionally extended with /ɯ/ or /o/ phonemes, as seen with /havɯ/ (Item.4 & 6). This is what Thompson (2002) calls a "rounding-off vowel," and Brown (2008) believes this has ramifications for English syllable structure, as learners find it difficult to adjust their L1 tendencies.

A less noticeable problem is Learner B's production of the monophthong /æ/, which is pronounced as a low central /a/. It is advised that Japanese learners stretch or lengthen the familiar vowel /a/ to obtain a vowel identical to /æ/. As Japanese speech, lip and jaw movements tend to be minimized (Thompson, 2002), and these features may carry over into English, making an open /æ/ more difficult to produce. In Learner B's case, this slight mispronunciation does not affect intelligibility. However, as Thompson points out, this issue may also occur with /ʌ/, which can cause confusion in pairs like "*lack* and *luck*, *match* and *much"* (p.297).

The use of diphthongs or gliding, double vowels varied through the sample. While English makes use of eight diphthongs, Japanese consider these phonemes to be two separate sounds of equal length. Learner A's pronunciation of /eɪ/ in the word *make* (Item.3) matches that of the RP model, as is her production of /əʊ/ in *hope*. She pronounces /aɪ/ in *Hi* (Item.1) and *quite* (Item.5) with a pronounced glide to a half-close position in the mouth. Learner B also makes good use of /eɪ/ in *anyway* (Item.4) but deviates from the RP model by using a central /əʊ/ in *problem*, instead of the back, open vowel /ɒ/. This may be because /ɒ/ does not exist in the Japanese sound system. Similarly, in Learner A's pronunciation of the word *chocolate* (Item.5), the final syllable is pronounced as /leɪt/, rather than the RP /lət/. The abbreviation *choco* is commonly used in Japan, so the learner may have unintentionally perceived *chocolate* as two separate words (i.e., *choco* and *late*).

Another deviance from the RP model is when Learner A pronounces the word *your* as /jʊer/ (Item.3), instead of /jɔː/ (Strong form) or /jər/ (Weak form). As /jʊer/ is General American pronunciation, this would suggest that her experience living in Hawaii may have influenced her production of vowel sounds.

***Consonants***

There are sixteen Japanese consonants, which are referred to as nonsyllabics. Unlike with English, Japanese does not have closed syllables, meaning they never end in a consonant (except for the syllable nasal "n"). English has twenty-four consonants, including six plosives, two affricates, nine fricatives, three nasals, one lateral, and three approximants. The formation of consonant sounds are

described in terms of the place of articulation (i.e., where the sounds are produced), the manner of articulation (i.e., how the sounds are produced), and the presence or absence of voicing (i.e., whether or not there is a vibration of the vocal cords) (Rogerson-Revell, 2011). The most notably absent consonants from Japanese are the dental fricatives /θ/ and /ð/ and the labio-dental fricatives /f/ and /v/. As these consonants do not exist in Japanese, they are often substituted for other consonants.

Thompson (2002) explains that /θ/ and /ð/ may be pronounced with alveolar fricatives /s/ and /z/ or post-alveolar fricatives /ʃ/ or /dʒ/. This is partly confirmed in the learners' sample when Learner B is unable to produce /θ/ at the start of ***thanks*** (Item.2) and ***think*** (Item.6). Instead, the pre-initial syllable is substituted with /s/, forming /sæŋkɯs/ and /sɪŋk/. This can be hard for Japanese learners. When asked to place their tongues between the lower and upper teeth, they sometimes incorrectly press both lips on the tip of the tongue or restrict the airflow with their teeth. Learner A's production of the /θ/ phoneme is more natural, as she successfully pronounces /θ/ in both ***thanks*** (/θæŋks/) and ***think*** (/θɪŋk/) in Item.7.

When producing the consonant /f/, Learner B pauses before saying the word ***fine*** (Item.4). The learner had difficulty situating her lower lip underneath her upper teeth. As she is unable to produce the restricted air coming out from the gap, the /f/ phoneme is not fully produced. The transition between two consonants, an alveolar fricative /z/ to a labiodental fricative /f/, proved difficult for the learner. Learner A's production of the /f/ consonant is closer to that of the RP model, for example, when pronouncing the word ***fancy*** (Item.5).

Another common problem is the articulation of /v/ as a voiced bilabial plosive /b/. Learner B's production of /v/ in the word ***have*** (Item.4) seems to fall somewhere between a labio-dental /v/ and a bilabial /b/. Like with /f/, the friction between the lower lip and upper teeth is not fully detectable, producing a word that sounds more like /habɯ/ than the RP model /hæv/. However, the friction is more noticeable with the second use of ***have*** (Item.6). In this case, the learner's lips do not make contact. Learner A's pronunciation of ***have*** (Item.7) provides a more natural-sounding production of the /v/ phoneme.

The final problem is that the lateral approximant /l/ and the post-alveolar approximant /r/ are typically conflated and pronounced as a Japanese /r/, which Thompson (2002) describes as "a flap almost like a short /d/" (p.298). Japanese learners have difficulty producing the consonant /r/ as it does not exist in the Japanese sound system. This means Japanese learners find it hard to produce /r/ at the start of words as they are required to curl the tip of the tongue backward, position it central in the mouth, and move it up and down without touching the roof of the mouth. At the same time, the speaker's lips move forward while curling the tip of the tongue back inside their mouths. Completing both movements simultaneously is very challenging for Japanese learners. Regarding the production of the consonant /l/, Japanese learners have the opposite problem, where the forward movement of the lips distorts the sound produced. It seems difficult for them to control the movement of their lips and must be instructed to keep freeze their lips completely. This problem occurs when Learner A pronounces the word ***actually*** (Item.7) as /æktʃʊeriː/. From the previous examples, the analysis has shown that Learner A's pronunciation follows the RP model quite closely. This would suggest that the issue with /l/ and /r/ production is a more difficult challenge to overcome.

***Segmental Analysis: Summary***

Learner A has a better mastery of English phonemes. Learner B tends to rely more on her understanding of her native language phonological system. While remaining mostly intelligible, a subsequent loss of accuracy may cause comprehension issues for listeners unfamiliar with Japanese

phonemic production.

## Analysis of Learners' Speech: Suprasegmental Features

When considering syllables and larger units of speech, it is important to analyze the suprasegmental features. This is often referred to as the study of prosody, with features that form the basis for important functions including articulatory shortcuts, rhythm, stress, and intonation (Roach, 2010).

### *Assimilation*

Assimilation happens when phonemes at word boundaries are influenced by each other, causing either the final consonant of the first word to change sound (regressive assimilation) or the initial consonant of the second word to be affected by the preceding word (progressive assimilation) (Rogerson-Revell, 2011).

During the learners' performance, assimilation was rarely used. In Item.5, Learner A uses regressive assimilation to change the /t/ of *what* to a /d/ sound, allowing smoother linking to the following schwa /ə/. However, she fails to use progressive assimilation to produce /ʧ/ in /əbaʊ‿ʧuː/ (*about you*).

### *Elision*

When sounds are not pronounced in connected speech, which would be pronounced if the word occurred in isolation, this is called elision (Rogerson-Revell, 2011). Both learners make good use of elision in unstressed syllables to produce more rapid speech. In Item.4, Learner B elides both the /t/ and /d/, resulting in a glottal stop after each word to produce /wɒ ʃu wiː/ (*what should we*). Learner A also elides /t/ to produce a more rapid connection between /dʒəs hæv/ (Item.7). Learner B elides /k/ at the end of *drink* (Item.4) and *think* (Item.6), which affects intelligibility. Although, this may not have been intentional.

### *Weak Forms*

Weak syllables are unstressed and typically contain a short vowel or schwa (Rogerson-Revell, 2011). While the learners did use the schwa at times, especially when producing weak forms of articles, they did not use them enough to reduce unstressed vowels. For example, *have* was pronounced as /hæv/ rather than a weaker /həv/ and /frɒm/ instead of /frəm/ for the word *from*. While some people may believe that the use of weak forms is not entirely necessary for L2 English speakers, if learners are unaware that they exist, it may be difficult for them to understand speakers who do use them (Roach, 2009).

### *Stress, Intonation, and Rhythm*

While the Japanese are good at repeating stress/intonation patterns, there are limited parallels between the prosodic systems of the two languages (Thompson, 2002). With English, intonation is an important vehicle for meaning, helping the listener to "get a clearer picture of what the speaker intends to mean and fulfils many, overlapping functions, including attitudinal, grammatical, discursive and pragmatic" (Rogerson-Revell, 2011, p. 179). While tones are only found on a small number of prominent syllables in English, they can "affect the interpretation of an utterance in terms of the speaker's intended meaning" (Rogerson-Revell, 2011, p. 180).

An examination of the prosodic transcription of the learners' performance reveals their

placement of the tonic stress (i.e., most prominent stress point in the unit) mostly agreed with the RP model. There are some differences, in particular, at the end of items 1, 3, and 6. In all three utterances, a rising tone is incorrectly used on the final syllable of the unit. In Japanese, questions usually have a rise on the utterance-final question participle *ka* (Thompson, 2002). As Japanese learners are taught the basic rule of using rising intonation with English questions, their knowledge of both languages could help explain possible L1 interference. Unnatural use of rising tones is also evident in items 5 and 8. Even though questions are not being asked, both learners A and B apply high-rising pitch movement to words *choco/late* and *prob/lem*.

Apart from some other errors regarding the misuse of a fall-rise or rise-fall, stress at a syllable level remains intelligible. Both learners follow similar stress patterns; however, Learner A's utterances would sound more natural to a native English speaker's ears. Learner A has a more natural-sounding rhythm. Roach (2010) explains that "in speech, we find that syllables take the place of musical notes or beats" and "in many languages, the stressed syllable determines the rhythm" (p.36). If you clapped your hands at the point of each stress point, you would find that the time between each stressed syllable would be quite regular. This is what Roach calls "stress-timed." With Learner A, the time between each stressed mark remains quite regular, producing a natural-sounding rhythm. However, Learner B has difficulty maintaining regular stress-timed rhythm.

***Suprasegmental Analysis: Summary***

Both learners' use of stress is generally acceptable. While stress is often applied to the appropriate tone units, intonation varies in accuracy, with tonic syllables often rising in pitch. Learner A's production sounds more natural due to better stress-timed rhythm. Assimilation and linking are lacking; however, elision is used and is accurate for the most part. Although, weak forms would help to provide more natural sounding production.

## Teaching Implications

Leather (1999) believes that native speaker listeners pay more attention to suprasegmentals than segmental accuracy (Rogerson-Revell, 2011). Derwing and Munro (Derwig & Munro, 1997) conclude that "improvements in NNS comprehensibility, at least for intermediate and high-proficiency learners, is more likely to occur with improvement in grammatical and prosodic proficiency than a sole focus on correction of phonemic errors" (Rogerson-Revell, 2011, p. 242). In schools, the use of minimal pairs is sometimes used to teach the difference between word sounds; however, the analysis questions the usefulness of such teaching approaches. In Levis and Cortes' (2008) study of minimal pairs in spoken corpora, their research suggests that "many minimal pairs in the textbooks probably fail a very basic test of usefulness" (p.202). I often found that the learners are receptive to clear explanations of phonemic differences; however, intelligibility issues occur, especially when speaking with their NNS classmates. Jones (1997) comments on the overuse of phonemic drills and minimal pairs and promotes a greater emphasis on the communicative function of suprasegmentals. For functional intelligibility to be achieved, learners must understand how prosody operates in realistic contexts. Greer and Yamaguchi (2008) suggest that dictation practice is useful to encourage reflection on weak and strong forms, while Brown (2008) introduces the use of haiku writing to reduce L1 influence. Poetry is popular with researchers, as it can raise learners' awareness of connected speech, consonant clusters, and stress placement (Makarova, 2006).

Based on the viewpoints highlighted above, various techniques were used in the CLIL classes

taught during the duration of this study. In the English presentation classes, rather than using standard phonemic drills, the presentation of minimal pairs and phonemic differences was given through gamified listening trees (*Figure.1*).

**Figure.1**
*Gamified Listening Tree*

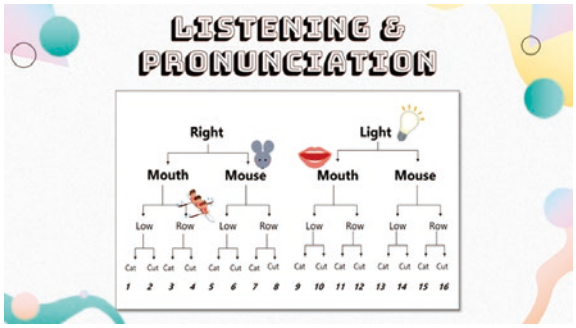
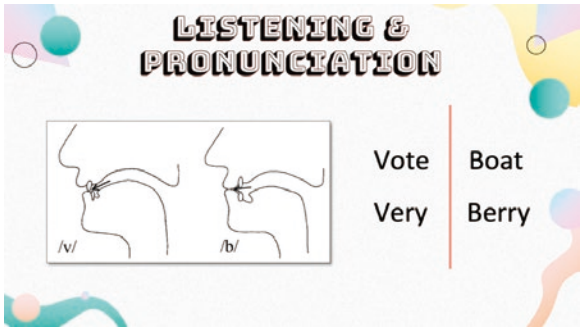



**Figure.2**
*Visual Presentation of Phonemes*




Previous studies (e.g., Chou, 2014; Werbach & Hunter, 2015; Baptista & Oliveira, 2018; Hart, 2020) support the idea that by adding competitive elements to learning activities, both intrinsic and extrinsic motivation can be raised, resulting in improved learner input and output. The phonemic differences between the minimal pairs were explained visually with diagrams (*Figure.2*), then practiced first by listening to the teacher and finding the correct answer, and then the learners practiced reading the pairs while their classmates listened to find the answer. Points were awarded. In addition, the video sharing app, Flipgrid, was used to record and share the learners' presentations. This allowed the learners to view themselves speaking and self-evaluate with a focus on both phonemic and suprasegmental features. They also provided feedback on other learners' presentations, making them aware of issues in comprehensibility from the perspective of a non-native speaker (NNS) while also commenting on vocal effect (e.g., pitch, stress, intonation, tone). With presentations and debates being based around real-life issues, information was presented through videos of real-life circumstances and conditions, showing how the language that they might potentially use operates in realistic contexts. TED talks were very useful in showing students how prosody is utilized in effective speeches and presentations.

By contrast, other researchers believe that the majority of communication breakdowns are due to segmental errors, especially for NNS-NNS interactions. In today's world, English is used as an international language between people who do not share a common native tongue. Crystal (1997) estimates that less than a third of the world's competent English speakers are native speakers,

making them a minority. Widdowson (1994) explains that English belongs to everyone who speaks it, not just to native-speakers. This is referred to as English as an International Language (EIL), where the target community is "an international community in which all participants have an equal claim to membership" (Jenkins, 2002, p. 85). Jenkins explains that EIL provides "the right for speakers to express their (L1) regional group identity in English by means of their accent, as long as the accent does not jeopardize international intelligibility" (p.85). This implies that learners do not need to strive for standard pronunciation, such as RP. Instead, new international standards may be considered, replacing the native-speaker model. By re-evaluating core/non-core features of spoken English, Jenkins (2000), creator of the English as a Lingua Franca (ELF) core, provides a set of phonological and phonetic features that are important for intelligibility between NNSs. While these features require pedagogic focus for production, Jenkins suggests that many other items do not cause intelligibility issues and are unnecessary (e.g., weak forms, stress timing, word stress, and pitch movement).

These implications suggest that learners should be given a choice. If Japanese learners' goals are more relevant to EIL intelligibility, then less emphasis should be put on Standard English models, and more phonemic and prosodic errors should be tolerated. Furthermore, learners should be given more exposure to non-native, localized accents of English, while teaching materials should be designed around an EIL foundation.

## Conclusion

The analysis has been enlightening. While Learner A's production followed more closely to the RP model than Learner B's, their individual goals were never taken into consideration. Learner B's production remained intelligible, for the most part, and she may not strive for native-like production. I feel that I am in a better position to focus on the core items that may affect intelligibility from an EIL perspective. Standard English norms remain as a teaching model, so there is a growing need for the increased awareness of EIL/ELF standards in EFL classrooms. Furthermore, by raising the awareness of the phonological and prosodic differences between the learners' L1 and English, teachers are in a better position to achieve improved learner outcomes and more intelligible output.

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# Appendix

**Table 1**
*Model Dialogue*

| **Model Dialogue** |
|---|
| A: Hi how was your trip yesterday? |
| B: Great thanks. Well, apart from a bit of a delay on the Manchester train. |
| A: Well I hope it didn't make you late for your appointment? |
| B: No, it was fine. Anyway, what should we have to drink? |
| A: I quite fancy a hot chocolate. What about you? |
| B: Mm I think I'll have green tea. I'll go and order, shall I? |
| A: Thanks. Actually, I think I'll just have a coffee instead. |
| B: Sure, no problem, I'll be back in a minute. |

**Table 2**
*RP Phonemic Transcription*

A: ‖ ˈhaɪ ˈhaʊ wəz jə ˈtrɪp ˈjestədi ‖
B: ‖ ˈgreɪt ˈθæŋks ‖ ˈwel ‖ əˈpɑːt frɒm ə ˈbɪt əv ə dɪˈleɪ ɒn ðə ˈmæntʃɪstə ˈtreɪn ‖
A: ‖ ˈwel aɪ həʊp ɪt ˈdɪdnt meɪk ju ˈleɪt fə jər əˈpɔɪntmənt ‖
B: ‖ ˈnəʊ ‖ ɪt wəz ˈfaɪn ‖ ˈeniweɪ ‖ ˈwɒt ʃəd wi ˈhəv tə ˈdrɪŋk ‖
A: ‖ aɪ kwaɪt ˈfænsi ə ˈhɒt ˈtʃɒklət ‖ ˈwɒt əbaʊt ˈju ‖
B: ‖ mm aɪ ˈθɪŋk aɪl hæv ˈgriːn ˈtiː ‖ aɪl ˈgəʊ ənd ˈɔːdə ‖ ˈʃəl aɪ ‖
A: ‖ ˈθæŋks ‖ ˈæktʃʊəli ‖ aɪ ˈθɪŋk aɪl dʒəst ˈhəv ə ˈkɒfi ɪnˈsted ‖
B: ‖ ˈʃʊə ‖ ˈnəʊ ˈprɒbləm ‖ aɪl bi ˈbæk ɪn ə ˈmɪnɪt ‖

**Table 3**
*Phonemic Transcription Comparison*

| Item | Learner | RP Transcription (including weak forms) | Learners' Performance |
|---|---|---|---|
| 1. | A | ‖ ˈhaɪ ˈhaʊ wəz jə ˈtrɪp ˈjestədi ‖ | ‖ ˈhaɪ haʊ wɒz jɔː trɪp jestəˈdeɪ ‖ |
| 2. | B | ‖ ˈgreɪt ˈθæŋks ‖ ˈwel ‖ əˈpɑːt frɒm ə ˈbɪt əv ə dɪˈleɪ ɒn ðə ˈmæntʃɪstə ˈtreɪn ‖ | ‖ ˈgɯreɪt ˈsæŋkɯs ‖ ˈwel ‖ əˈpɑːt frɒm ə ˈbɪt ɒv (ə) dɪˈlaɪ ɒn də ˈmæntʃɪsta ˈtreɪn ‖ |
| 3. | A | ‖ ˈwel aɪ həʊp ɪt ˈdɪdnt meɪk ju ˈleɪt fə jər əˈpɔɪntmənt ‖ | ‖ ˈwel ‖ aɪ ˈhəʊp ɪ(t̄) ˈdɪdnt meɪk juː ˈleɪt fɔː jʊer apɔɪntˈment ‖ |
| 4. | B | ‖ ˈnəʊ ‖ ɪt wəz ˈfaɪn ‖ ˈeniweɪ ‖ ˈwɒt ʃəd wi ˈhəv tə ˈdrɪŋk ‖ | ‖ ˈnəʊ ‖ ɪt (w)ɒ(z) ˈfaɪn ‖ ˈenɪweɪ ‖ ˈwɒ(t̄) ʃu(d̄) wiː ˈhabɯ tuː ˈdɯrɪŋ(k̄) ‖ |
| 5. | A | ‖ aɪ kwaɪt ˈfænsi ə ˈhɒt ˈtʃɒklət ‖ ˈwɒt əbaʊt ˈju ‖ | ‖ aɪ ˈkuwaɪt ˈfænsiː æ ˈhɒ(t̄) ʧɒkəˈleɪt ‖ ˈwɒd əˈbaʊt ˈjuː ‖ |
| 6. | B | ‖ mm aɪ ˈθɪŋk aɪl hæv ˈgriːn ˈtiː ‖ aɪl ˈgəʊ ənd ˈɔːdə ‖ ˈʃəl aɪ ‖ | ‖ maːm aɪ ˈsɪŋ(k) aɪl habu ˈgɯriːn ˈtiː ‖ aɪl ˈgeʊ ənd ɔːˈda ‖ ˈʃæl ˈaɪ ‖ |
| 7. | A | ‖ ˈθæŋks ‖ ˈæktʃʊəli ‖ aɪ ˈθɪŋk aɪl dʒəst ˈhəv ə ˈkɒfi ɪnˈsted ‖ | ‖ ˈθæŋks ‖ ˈæktʃʊeriː ‖ aɪ ˈθɪŋk aɪl ˈdʒəs(t̄) hæv ə ˈkɒfi ɪnsˈted ‖ |
| 8. | B | ‖ ˈʃʊə ‖ ˈnəʊ ˈprɒbləm ‖ aɪl bi ˈbæk ɪn ə ˈmɪnɪt ‖ | ‖ ˈʃɜːr ‖ ˈnəʊ prəʊˈblem ‖ aɪl biː ˈbæk ɪn ə ˈmɪnɪts ‖ |

**Table 4**

*Prosodic Transcription Comparison*

| Line | Learner | RP Transcription | Learners' Performance |
|---|---|---|---|
| 1. | A | ‖ ˈHi ˈhow was your ˌtrip ˈyesterday? ‖ | ‖ ˈHi how was your trip yesterˈday? ‖ |
| 2. | B | ‖ ˈGreat ˈthanks. ‖ ˇWell, ‖ aˈpart from a ˈbit of a deˈlay on the ˏManchester ˈtrain. ‖ | ‖ ˈGreat ^thanks. ‖ ^Well, ‖ aˈpart from a ˈbit of (a) deˈlay on the \Manchester ˈtrain. ‖ |
| 3. | A | ‖ ˈWell I hope it ˈdidn't make you ˈlate for your aˇppointment? ‖ | ‖ ˈWell ‖ I ˈhope it ˈdidn't make you ˈlate for your aˈppointˈment? ‖ |
| 4. | B | ‖ ˏNo, ‖ it was ˏfine. ‖ ˏAnyway, ‖ ˈwhat should we ˈhave to ˏdrink? ‖ | ‖ ˏNo, ‖ it was ˏfine. ‖ ˇAnyway, ‖ ˈwhat should we ˈhave to ˈdrink? ‖ |
| 5. | A | ‖ I quite ˈfancy a ˈhot ˏchocolate. ‖ ˈWhat about ˏyou? ‖ | ‖ I ˈquite ˈfancy a ˈhot chocoˈlate. ‖ ˈWhat aˈbout ˈyou? ‖ |
| 6. | B | ‖ Mm I ˈthink I'll have ˈgreen ˏtea. ‖ I'll ˈgo and ˏorder, ‖ ˏshall I? ‖ | ‖ Mm I ˈthink I'll have ˈgreen ˏtea. ‖ I'll ˈgo and ˏorder, ‖ ˈshall ˈI? ‖ |
| 7. | A | ‖ ˏThanks. ‖ ˇActually, ‖ I ˈthink I'll just ˈhave a ˏcoffee inˈstead. ‖ | ‖ \Thanks. ‖ ˇActually, ‖ I ˈthink I'll ˈjust have a ˏcoffee inˈstead. ‖ |
| 8. | B | ‖ ˏSure, ‖ ˈno ˏproblem, ‖ I'll be ˈback in a ˏminute. ‖ | ‖ ˈSure, ‖ ˈno probˈlem, ‖ I'll be ˈback in a ˏminute. ‖ |