

# **Teaching Features of the Stream of Speech in Japanese Classrooms**

Michiko Kasuya

for  
University of Birmingham  
MA TEFL/TESL  
Open Learning Program

Assessment Task SD/98/02  
for  
Classroom & Spoken Discourse  
and  
Phonology

January 31, 1999

In Unit 9 of Phonology there was an argument for the replication of features of the stream of speech from the earliest stages of language learning, both to promote fluent speaking skills, and listening. Describe how you would take these factors of the stream of speech into account in classroom activities. Discuss at least three classroom activities.

## **1. Introduction**

### **1.1 The gap between natural spoken English and Japanese students' speaking and listening skills**

A few months ago, one of my students came to me to lend me a video of her favorite movie, “Romeo and Juliet”, in which her beloved star, Leonard DiCaprio, is acting. Handing me the video, she asked me, “Can you understand his words in English or do you read subtitles on the screen in Japanese?” “Of course I listen to Leo’s words in English,” I answered. She looked at me with rapt and shining eyes and said enviously, “Oh, how I wish I could!”

I have heard the same kind of desires from many other Japanese students. They really wish to become able to listen to and understand their favorite movie stars’ or singers’ lines in English, and speak English fluently and naturally. However, teachers have mostly been neglecting the students’ desires because they consider that such wishes are trivial and worthless. Or some teachers think that speaking and listening skills of fluent English are too difficult for Japanese students to obtain, and that their students have more important things to learn, such as grammar and lexis, before they acquire the ability to speak and comprehend natural English.

As the result, the gap between natural and fluent English and Japanese students’ ability to handle spoken English becomes wider and wider as they continue their education from junior high school to high school. By the time they finish high school, they may give up trying to acquire skills in speaking or listening to fluent English.

### **1.2 The replication of features of the stream of speech in Japanese classrooms**

How is it possible to narrow the gap? There can be considered many elements

Japanese students need to acquire in speaking and listening to natural English. However, one of the most effective ways may be to help students learn features of the stream of speech. Even though most of the students have left our high school with disappointment in their education of spoken English, I know a few students who have graduated with an ability to speak and listen to natural English. By interviewing them, I found out that one of their common strategies to learn spoken English was to listen to natural English and repeat it.

In Japan some linguists have been arguing the importance of replicating features of the stream of speech to develop speaking and listening skills, and published textbooks for training (Morita, 1998, Iwamura, 1994, Gregory, 1991, McVay and Onishi, 1996 and Fukuzawa, 1992). I myself have tried Gregory's material (1991), which is introduced in the section 4.4 of this paper, and found out I improved my speaking and listening skills surprisingly greatly. Also, in Japanese-English interpreter training schools, shadowing is implemented as one of the most effective training skills, (Shinoda and Shinzaki, 1992). A Japanese friend of mine, who works as a speech therapist in Japanese and also speaks Spanish and English, told me that one of the most efficient methods she had used to acquire English speaking and listening skills was to repeat natural English by shadowing native speakers' speech.

### **1.3 The aim of this paper**

The aim of this study is to show the importance of teaching factors affecting the stream of speech and to describe classroom activities that may allow students to replicate the features. The paper first clarifies what kinds of features the stream of speech has. Then, it considers features that teachers should teach to Japanese students,

possibly through consciousness raising approaches. Further, it discusses several activities teachers can conduct in their classrooms to develop speaking and listening skills, such as leading students to recognize features of the stream of speech in Japanese, sing English songs, repeat actors' words in dramas, read texts at a very fast speed and participate in recitation contests.

## **2. What are features of the stream of speech?**

### **2.1 The importance of teaching features of the stream of speech**

When people speak as a stream, the sounds are significantly different from sounds pronounced in isolation or in citation form (Roach, 1991). However, as Cauldwell and Allan (1997) show, in classrooms there is a tendency to neglect the features of the stream of speech as elements “typical of rapid, casual, speech” or as “something which foreign learners do not need to learn” (Roach, 1991, p.127).

However, it is significant to remember that, as Kenworthy (1987) states, one of the goals in learning English speech is to become able to communicate effectively. When we examine native speakers' speech, we notice that there are simplifications that appear helpful or even vital for students to learn. First, by acquiring such simplification skills, certain pronunciation difficulties can be eased, and students may become able to speak faster and more fluently. Second, as far as listening is concerned, it is indispensable that students become able to understand fluent speech of other speakers. Third, as Cauldwell and Allan (1997) state, the features of the stream of speech which are considered “worthless” and assigned to rapid casual speech, often also occur in slow careful speech.

My co-working native English teacher states that he makes simplifications all the

time when he speaks, especially talking with friends or his family. He considers that it is much harder to produce sounds of words like “that student” or “run away” in citation form than in streamlike manners. He also considers that students need to learn citation forms as well, because there are occasions that they need to use citation forms, such as when they do not understand each other and have to repeat what they are trying to communicate.

## 2.2 What are features of the stream of speech?

When people produce any speech sound, it is influenced by the sounds that precede and follow it. For example, the positions of the tongue for /g/ in “get” and “good” are different because of preparing for its position for the vowels. Such co-articulations are found within a syllable, between syllables, and between words. They occur because of a rule which Ladefoged refers to as the principle of “Ease of articulation” (1993, p.267). Speakers, trying to communicate meanings, take the easiest way to articulate the stream of sounds, resulting in simplifications such as “assimilation”, “elision” and “linking”.

When a speech sound changes, and becomes more like another sound which follows it or precedes it, this is called assimilation (Richards, Platt and Platt, 1992). For example, “of” /əv/ changes to /əf/ in “of course”, and “miss you” is read as /mɪʃu:/ (Matsui, 1998). Elision is the leaving out of sounds in speech (Richards, Platt and Platt, 1992). For example, in ordinary or rapid speech in English, “hot dog” is usually pronounced as /ha(t)dɔ:g/ and “black coffee” as /blæ(k)kɔ:fɪ/. Linking is the connecting of words. As Roach (1991) states, in our hypothetical mechanical speech all words would be separate units placed next to each other in sequence. However, in

real connected speech we link words together. For example, “an egg” is read as /ənɛg/ and “stop it” as /stapɪt/ (Matsui, 1998).

In addition, Roach (1991) points out that “stresses are altered according to context” (p.122). In other words, locations of word accent change when they are “prominent” or “non-prominent”. Prominent syllables are ones that speakers wish to emphasize and to make more noticeable. Brazil (1995) states that speakers are constantly making assumptions about what will be prominent. In fast speech, locations of word accents of non-prominent words will be indistinguishable. For example, if prominent syllables are indicated by upper-case letters, the pronunciation of the word “Japanese” in citation form can be shown as JApaNESE, or japaNESE. However, under the pressure to communicate, the word may take other shapes, such as JAPAnese or japanese when they are not prominent (Caudwell and Allan, 1997). If teachers want students to be good speakers and listeners to natural speech, they need to practice saying words non-prominently and fast.

Caudwell and Allan (1997) consider that assimilation and elision are features of the same normal phenomenon and that a sequence of sounds at one speed will result in assimilation, but at a faster speed will produce elision. What seems to be important to remember is that all these kinds of simplifications occur because of the very plain principle that speakers are trying to make speech simpler. Therefore, it seems clear that learning these simplifications will help students speak easier and more fluently.

### **3. What should we teach to Japanese students and how should we teach it?**

#### **3.1 Students need to directly encounter various speech styles**

However, in reality, in English classrooms in Japan teachers appear to pay little

attention to features of the stream of speech. Teachers usually speak slowly in citation form so that students can hear and repeat every sound included in words. This is actually happening in our high school and in other schools (Sakai, 1996). In a teachers' textbook edited by Mochizuki and Yamada (1996), among 20 activities Japanese teachers consider effective to develop students' speaking and listening abilities, only one of them encourages teachers to utilize videos and tapes made in fluent English. Also, according to Okazaki's (1998) research, among 116 high school teachers in Japan, 15% of them say they often teach pronunciation of each consonant and vowel, and 24% of them say they often teach words' accents. However, only 1% answer they often teach changes of sounds in the stream of speech.

The above mentioned Japanese teaching situations seem to underlie students' poor abilities in speaking and listening. Teachers should lead students to encounter the variability of speech, such as humorous and serious monologue, interviews and conversations. Teachers should particularly show the variation of the speed of speech, and the consequent simplifications from the earliest stage of language learning since, as Nunan (1991) points out, learners appear to rarely master the phonological elements as effectively if they do not start learning them until after puberty.

### **3.2 Consciousness-raising activities may be needed**

In conducting classroom activities, teachers should try to raise students' consciousness regarding simplifications in spoken English. Since in Japanese simplifications do not occur as often as in English (Kindaichi, 1988), student are not used to making simplifications when they speak foreign languages. In English, words often end in consonants, and sometimes three or even four consonants follow, thus

resulting in linking, assimilation and elision. In Japanese, on the other hand, most syllables have one consonant followed by one vowel, and Japanese speakers tend to produce every syllable equally in length and strength (Kindaichi, 1993), while in English some syllables or sounds often weaken or disappear. Also, when Japanese pronounce phrases like “made in England”, they tend to articulate the words separately, paying special attention to spaces (Takebayashi, 1982).

For example, a world-famous fast food restaurant, “McDonald’s” is pronounced in Japanese with “Makudonarudo” with 6 syllables. On the other hand, although this English word actually has 3 syllables, if native speakers of English would say, “Where is McDonald’s?” in normal speech, the word may sound as if it has only 1 syllable (Sakai, 1996). This happens because “streamed speech (even when not very fast) can result in a reduction in the number of syllables when compared to the citation form” (Caudwell and Allan, 1997, p.80). Therefore, when a native English teacher mentioned the restaurant to our students in classroom, they could not understand what she was talking about at all, even though they love the hamburgers of “Makudonarudo”.

The above phenomena happen since Japanese is a language that emphasizes written characters rather than sounds (Kindaichi, 1988). For instance, the sounds of “san” and “in” in the word “san in (the House of Councilors)” are pronounced completely separately, and do not have linking because “san” stands for a Chinese character meaning “councilors”, and “in” stands for a character meaning “house”. Therefore, though it is hard even for native Japanese speakers to pronounce the word “san in” without linking, Japanese people respect the characters and stick to the separated sounds of “san” and “in”.

There is another reason that teachers need to raise students’ consciousness

regarding simplifications in spoken English. This is that teachers cannot show every rule of speech in streamlike English. However, teachers can provide them “with activities which encourage them to think about samples of language and to draw their own conclusions about how the language works” (Willis and Willis, 1996, p.63). Therefore, what students need seems to be to directly encounter the variability of speech, and to look for rules for themselves in order to be able to handle what normally happens in fluent speech.

#### **4. What kinds of activities can exemplify the above ideas?**

Several activities may be considered to replicate features of the stream of speech in English. Teachers can raise awareness of factors affecting the stream of speech in Japanese. Then, teachers can lead students to encounter natural English through the use of English songs. Teachers can also encourage students to repeat words of actors in English dramas. Further, teachers can give some training to students to read at a very fast speed in order to lead students to make simplifications naturally. It may be also valuable to encourage students to participate in recitation contests in which various texts, such as monologues and conversations, can be used. These five approaches will be discussed in turn.

##### **4.1 Raising awareness of features of the stream of speech in Japanese**

When Japanese people speak Japanese, they also make simplifications unconsciously. In this stage the purpose of the activity is to have students reencounter features of their first language’s stream of speech. Raising awareness of the phenomena in students’ first language may help them to understand what actually

happens in spoken English. Table 1 shows Japanese examples of assimilation and elision. Before explaining to students definitions of assimilation and elision, teachers can have students actually say those Japanese words and observe what happens in their mouth and how they produce the sounds.

**Table 1 Assimilation and Elision in Japanese**

	Examples	Citation forms	Streamlike manners
Assimilation	<p>“hon (book)”</p> <p>“hon mo” in “Hon mo hoshii. (I want a book, too.)”</p> <p>“hon no” in “hon no namae ( the name of the book)”</p> <p>“hon ga” in “Hon ga hoshii. (I want a book.)”</p> <p>“hon wo” in “Hon wo kudasai. (Please give me a book.)”</p>	<p>[hōn]</p> <p>[hōn mo]</p> <p>[hōn no]</p> <p>[hōn ga]</p> <p>[hōn o]</p>	<p>[hōn]</p> <p>[hommo]</p> <p>[hōnno]</p> <p>[hōn̥ja]</p> <p>[hōnno] or [hōōo]</p>
Elision	<p>“shujutsu (operation)”</p> <p>“desuka” in “Hontou desuka. (Is this true?)”</p>	<p>[ʃudʒutsu]</p> <p>[desuka]</p>	<p>[ʃizutsu] or [ʃitsu]</p> <p>[deska]</p>

Note: This table is made by the writer, according to International Phonetic Alphabet presented in Koizumi (1996).

First, as examples of assimilation, a Japanese word of “hon (book)” is given. When Japanese people pronounce this word alone, it is articulated as [hon]. However, it changes its sound when followed by postpositional particles such as “mo”, “no”, “ga” and “wo” /o/. For instance, “hon mo” in a sentence “Hon mo hoshii. (I want a book, too.) ” is pronounced as [hommo], and “hon ga” in a sentence “Hon ga hoshii. (I want a book.) ” is pronounced as [hoŋŋa].

Second, as examples of elision, students can observe they delete some sounds in the stream of speech. When “shujutsu (operation)” is read in citation form, it is pronounced as [ʃudʒwutsu]. However, in a sentence like “Shujutsu ga owatta. (The operation is over.)”, “shujutsu” is pronounced as [ʃʒwutsu] or [ʃʒr̩tsu]. Also, “desuka” in the sentence like “Hontou desuka. (Is this true?)” is pronounced as [deska] instead of [deswka] of the citation form, because the Japanese /u/ sound [w] sometimes weakens or disappears in the stream of speech.

What appears important here is to have students recognize that such simplifications happen to make it easier for people to produce sounds, and that they are natural phenomena which happen also in other languages, such as English, French, Russian and Spanish, resulting from trying to communicate meanings with minimum efforts. To let students experience this, I had them pronounce “hon mo” as [hon mo], instead of their accustomed way of [hommo]. They could feel [hommo] is a much easier sound to produce.

Through the activity, students can become ready for further activities, which are meant not to teach difficult pronunciation rules, but aim to have students acquire natural, useful skills that will help them to speak more easily. Teachers should also remind

students that although there are examples of simplifications in Japanese speech, the frequency is much less than English (Kindaichi, 1988), and that students need special care and practice to get used to simplifications in English.

## 4.2 Listening to and singing songs

After raising awareness of simplifications in their first language, it can be significant to let them directly meet with the variability of English natural speech, and practice handling the features. However, if teachers simply have students listen and repeat after native speakers' speech, students are likely to continue their ways of speaking in citation form. To prevent this from happening, teachers can give students tasks which make them change their ways of speaking into streamlike speech. Activities presented in this section and sections 4.3, 4.4 and 4.5 are such examples.

Singing songs to music is an activity that has a restriction which students need to follow, which is the music. If they sing in citation form, the music goes too fast for them to keep up with. For example, teachers can have students listen to a fast song "Stay" written and sung by Lisa Loeb, and ask them to fill in the blanks, which are made in the song in order to highlight features of the stream of speech (see Appendix 1). Students may have difficulties catching some of the words. After showing the right words for the blanks, teachers can lead students to recognize that simplifications of sounds have caused difficulties recognizing the words. Then, students can imitate the way the singer sings and try to sing the song to music, which is very fast.

To accomplish this task students need to make many simplifications when producing sounds. Table 2 shows examples where assimilation, elision and linking occur. For example, [t] in "won't" is deleted and "won't stay" is sung as [woun(t)steɪ].

[d] sound in “turned” is pronounced as [ð] sound affected by the following [ð] sound in the word “the”. Also, “run away” has a linking and pronounced as [rʌnəweɪ].

**Table 2      Simplifications in the song “Stay”**

	Examples	Citation form	Streamlike manner
Elision	won’t stay	[wou̯nt sterɪ]	[wou̯n(t)sterɪ]
Assimilation	turned the	[tɜ:rnd ðə]	[tɜ:rndðə]
Linking	run away	[rʌn əweɪ]	[rʌnəweɪ]

In this activity, teachers can introduce both fast songs and slow songs. As mentioned above, “Stay” can be considered a fast song. A count of words in the excerpt shown in Appendix 1 showed that an average of 3.0 words was sung per second. As examples of slow songs, teachers can present songs, such as “I need to be in love” of the Carpenters (see Appendix 1), in which 1.3 words are sung per second, or “Stand by me” by John Lennon, where 1.1 words are included per second. Listening to “I need to be in love”, my students could not recognize words, “keep” in “keep believing” and “ask” in “ask perfection” since the [p] and [k] sounds disappear in the phrases. Students used to sing the song in citation form, but now they can enjoy singing in a streamlike manner. By undergoing these activities students can recognize that simplifications are characteristics not only of fast songs, but also of slow songs and that it is vital to know these characteristics to be able to listen to and sing their favorite English songs naturally to music.

### **4.3 Repeating words of actors in dramas**

As mentioned in the introduction, among Japanese students there is a strong wish to become able to understand the words of their favorite movie stars in English. Teachers can take this motivation into an activity of repeating words of actors in English dramas.

For this purpose teachers can utilize a textbook written by Morita (1998). The book presents a detective story that arranges good examples of simplifications of speech, such as assimilation, elision and linking. Appendix 2 is a sample skit from the text “New York detective story”. First, students are asked to listen to a skit, and try to understand as much as possible. Then, teachers can ask students to fill in blanks made in lines that are considered difficult to catch due to simplifications, such as “did you”, “identity”, “months” and “exactly” (see Appendix 2). After the activity teachers can explain what kinds of simplifications have occurred and have students repeat the words of the actors. First, teachers can have students repeat words after stopping a tape recorder sentence by sentence. At this stage students may have time to read as slowly as they like. Therefore, next, teachers can have students do shadowing, in which students try to follow the words of the native speakers just behind them. This time if students speak slower than native speakers do, they cannot keep up with the speed of the tape, which should encourage them to try to speak in a streamlike manner.

Teachers can also utilize students’ favorite movies, such as “Ghost”, “The Fugitive”, “Mrs. Doubtfire” and “Titanic”. Such authentic materials have been successful with my students, since they can enable students to “see the relevance of classroom activity to their long term communicative goals” (Brown, 1994, p245).

#### **4.4 Training to read texts at a very fast speed**

In this activity teachers can make another restriction in tasks, which is a set time in which students are assigned to read aloud a certain amount of text. The time limit can be set at a speed of about 4.1 words per second, which is a faster level than conversation according to Altenberg's definition (1987, see Table 3).

**Table 3      Speed of speech: texts of activities mentioned in this paper compared with Altenberg's analysis (1987)**

<b>Altenberg's texts</b>	<b>Speed (words)</b>	<b>Texts used in this paper (Section)</b>
	4.1	A lion is still a lion (4.4)
Conversation	3.7	
	3.0	Stay (4.2)
Political interview	2.9	
Radio discussion	2.8	
Private conversation	2.7	
Humorous monologue	2.5	N.Y. detective story (4.3)
	2.4	Back to the dump (4.5)
	2.3	Ann of Green Gables (4.5)
'Monologue'	2.2	
Funeral commentary	2.0	
Sermon	1.9	
Popular lecture	1.7	
	1.3	I need to be in love (4.2)

Note: Speed is counted by the number of words spoken per second.

Appendix 3 shows a sample text written by Gregory (1991). The text “A lion is still a lion” consists of 81 words and students are assigned to read it within the time limit of 20 seconds. Students cannot read it in the time limit the first time. Then, teachers can have students listen to the tape of a native speaker who reads the text in 20 seconds, and help students find simplifications, as well as prominent and non-prominent words. For example, there are many instances of linking in this text, such as “mothers of”, “chatting around” and “hot afternoon”. Assimilation can be observed in “last year”, “said the” and “cubs she”. Also, elision occurs in “don’t forget” and “quietly”. The examples of prominent words are “2 fawns”, “4 pups” and “6 bunnies”, and the examples of non-prominent words are “I had”, “said the deer” and “said the fox” (see Appendix 3).

When I conducted this activity with 20 of the third grade students at our high school, nobody could make the time limit the first time. It took more than 45 seconds for the slowest student, and even 28 seconds for the fastest student to finish reading (Table 4).

According to Altenberg’s (1980) definition (Table 3), the speed of the slowest student, 1.8 words per second is the speed of a sermon, and the fastest one, 2.9 words per second is that of a political interview and far slower than conversation. However, after recognizing simplifications in the passage, the students gradually decreased the time for reading. Some of them could accomplish the time limit after they repeated the process of listening and reading 6 times. The average speed increased from 2.3 words to 3.4 words per second, which is near Altenberg’s conversation-level speed, when they could read the text in a more streamlike manner.

**Table 4      Speed of students' reading**

		1 <sup>st</sup> trial	2 <sup>nd</sup> trial	3 <sup>rd</sup> trial	4 <sup>th</sup> trial	5 <sup>th</sup> trial	6 <sup>th</sup> trial
Average of 20 students	Time (second)	36	32	28	26	26	24
	Speed (word)	2.3	2.5	2.9	3.1	3.1	3.4
The fastest student	Time	28	23	21	21	21	19
	Speed	2.9	3.5	3.9	3.9	3.9	4.3
The slowest student	Time	45	42	35	35	32	31
	Speed	1.8	1.9	2.3	2.3	2.5	2.6

Note: Data are taken from the third grade students of my high school. Time is counted by seconds that are taken to finish reading the text "A lion is still a lion". Speed is counted by the number of words which are read per second.

I myself tried this training several years ago, and completed Gregory's (1991) textbook, which has 50 stories with time limits varying from 10 seconds to 2 minutes, and felt my listening skill improved and my speaking became much more natural than before. Another example of this training's effectiveness is my partner. He, having never lived abroad, has studied English for decades and has a good ability in terms of grammar and reading. However, as Brazil (1994) describes, similar to other language learners who have laid more stress on the skills of reading and writing than on those of speaking and listening, his listening proficiency was not very high. In July of last year he took a TOEFL test and the score on the listening section was only 47, thus resulting in a total score of 533. However, after this fast reading training, he obtained 57 points in the listening section and accomplished a total score of 590 in the last November test.

After students become able to read texts in a specified time, teachers can

encourage them to read the same text at a much slower speed in citation form as well as a streamlike manner. Also, teachers can apply to this activity other kinds of authentic texts, such as political or art interviews, radio discussion and daily conversations. After this training students can be expected to become able to read texts more naturally at an appropriate speed and listen to fluent English more efficiently.

#### **4.5 Attending recitation contests**

Another activity teachers may want to try is to encourage students to participate in recitation contests where various kinds of texts can be used. This gives students good motivation for imitating native speakers' streamlike speech and sending the message of the text to the audience and judges.

Appendix 4 shows parts of sample texts from contests, which were held in Shimane prefecture in Japan in 1996 and 1998. A native English teacher of our high school made a tape for "Back to the dump" and "Ann of Green Gables" with a speed of 2.4 and 2.3 words per second respectively (see Table 3). This is a little faster than students are able to recognize sounds of each word. Therefore, students are also given a tape with a little slower speed. In this way, students can practice at both fast and slow speeds.

When my students participate in contests, they memorize the whole text, which lasts about 3 minutes, by listening to a native speaker's tape, and practice reciting the text over one month with teachers' advice on reading. It has been very clearly seen that by entering recitation contests they have gained the competence to produce a faster and more fluent speech, which also seems to have aided in developing their listening ability. During the activity, as Brown (1994) points out, speaking and listening skills

appear to have reinforced each other.

## 5. Conclusion

One of the most effective ways for Japanese students to acquire speaking and listening skills in English seems to be to have them replicate features of the stream of speech. For this purpose teachers can conduct several activities in classrooms. First, teachers can raise awareness of features of the stream of speech in their first language. Also, they can present tasks which students need to speak in a streamlike manner in order to accomplish, such as singing songs to music, shadowing words of actors in dramas, reading aloud a certain amount of text in a limited time and participating in recitation contests.

It seems that in English classrooms in Japan, not only streamlike speaking training, but also other pronunciation lesson are not conducted sufficiently. Therefore, in experiencing these activities, Japanese students may sound unclear if they try to speak in a streamlike manner when they cannot pronounce each English word clearly in citation form. Therefore, these activities to develop skills in speaking in a streamlike manner may need to be accompanied by other pronunciation training in English sounds. In this paper, activities for only streamlike speaking have been treated, and the overall pronunciation training for Japanese students needs to be researched further. Furthermore, speaking and listening skills include many other elements, such as learning grammar and lexis, and the combination of teaching these factors with streamlike speech may need to be investigated further.

What seems clear is that teachers cannot show students all the rules of the stream of speech. Therefore, teachers need to have students directly encounter natural fluent

speech, practice various features of the stream of speech at a wide variety of speeds and look for rules for producing streamlike speech for themselves. Another thing that seems significant for teachers to remember is that Japanese students appear to have strong motivations for being able to listen to and understand native speakers' authentic English, as well as speak fluently and naturally. Therefore, what teachers need to do is to make appropriate tasks to solve students' problems. Finally, teachers should always keep in mind the fact that these factors affecting the stream of speech are not difficult-to-remember rules which students have to struggle with, but natural and useful phenomena that will make their task of speaking and listening to natural English much easier.

## References

- Altenberg, B. 1987. Prosodic Patterns in Spoken English: Studies in the Correlation between Prosody and Grammar for Text-to-speech Conversation. Lund: Lund University Press.
- Brazil, D. 1994. Pronunciation for Advanced Learners of English: Teacher's Book. Cambridge: Cambridge University Press.
- Brazil, D. 1995. Classroom and Spoken Discourse. Birmingham: The University of Birmingham.
- Brown, H. D. 1994. Teaching by Principles: An Interactive Approach to Language Pedagogy. Englewood Cliffs: Prentice Hall Regents.
- Caudwell, R. and Allan, M. 1997. Phonology. Birmingham: The University of Birmingham.
- Fukazawa, T. 1992. Hanaseru Kikeru Eigo no Oto [You Can Speak and Listen to English Sounds]. Tokyo: Aruku.
- Gregory, T. 1991. English Supiido Toreiningu Kyouhon [English Speed Training]. Tokyo: Taishukan.
- Iwamura, K. 1994. Eigo Ripiitingu Nyuumon [Introduction to Repeating Method of English]. Tokyo: Aruku.
- Kenworthy, J. 1987. Teaching English Pronunciation. London: Longman.
- Kindaichi, H. 1988. Nihongo [Japanese]. Tokyo: Iwanami Shoten.
- Koizumi, T. 1993. Nihongo Kyoushi no tameno Gengogaku Nyuumon [An Introduction to Linguistics for Teachers of Japanese]. Tokyo: Taishukan Shoten.
- Koizumi, T. 1996. Onseigaku Nyuumon [An Introduction to Phonetics]. Tokyo: Daigaku Shorin.

- Ladefoged, P. 1993. A Course in Phonetics (3<sup>rd</sup> Ed.). New York: Harcourt Brace Jovanovich.
- Matsui, C. 1998. Eigo Onseigaku [English Phonetics]. Tokyo: Asahi Shuppansha.
- McVay, P. C. and Onishi, H. 1996. Neitibu Supiika no Eibunpou [Native Speakers' English Grammar]. Tokyo: Kenkyuusha.
- Mochizuki, A. and Yamada, N. 1996. Watashi no Eigo Jugyou [My English Lessons]. Tokyo: Taishuukan Shoten.
- Morita, K. 1998. Eiga Eigo no Risuningu [Listening to English in Movies]. Tokyo: DHC.
- Nunan, D. 1991. Language Teaching Methodology. Hertfordshire: Prentice Hall.
- Okazaki, S. 1998. "Chuugaku Koukou ni Okeru Onsei Shidou no Jittai to Onsei Shidou nitaisuru Eigo Kyoushi no Ishiki [Teaching of English Sounds in Junior and Senior High Schools and Teachers' Attitudes toward the Teaching]". Step Bulletin. 1998/10: 99-112.
- Richards, J. C., Platt, J. and Platt, H. 1992. Dictionary of Language Teaching and Applied Linguistics. Essex: Longman.
- Roach, P. 1991. English Phonetics and Phonology. Cambridge: Cambridge University Press.
- Sakai, K. 1996. Doushite Eigo ga Tsukae Nai [Why Can't Japanese Use English?]. Tokyo: Chikuma Shobou.
- Shimane International College, 1998. Texts for Recitation. Hamada: Shimane International College.
- Shinoda, A. and Shinzaki, R. 1992. Eigo wa Onna wo Kaeru: Douji Tsuuyakusha ga Mita Komyunikeishon no Fushigi [Interpreting Women: Personal Perspectives on

Communication]. Tokyo: Hamano Shuppan.

Takebayashi, S. 1982. Eigo Onseigaku Nyuumon [An Introduction to English Phonetics]. Tokyo: Taishukan Shoten.

Willis, D. and Willis, J. 1996. “Consciousness-raising Activities”. In Willis, J. and Willis, D. (1996)(Eds.): 63-76.

Willis, J. and Willis, D. (Eds.). 1996. Challenge and Change in Language Teaching. Oxford: Heinemann.

## **Appendix 1      Sample songs for singing**

### **“Stay”**

**written and sung by Lisa Loeb**

So I turned the radio on, I (turned) the radio up,  
And this woman (was) singing my song  
The lover’s in love, and the other’s (run) away  
The lover is crying, because the other (won’t) stay.

### **“I need to be in love”**

**written by Carpenter, Bettis and Hammond,  
and sung by Carpenters**

The hardest thing I’ve ever done is (keep) believing  
There’s someone in this crazy (world) for me  
I know I (ask) perfection of a quite imperfect world  
And fool enough to (think) that’s what I’ll find

## **Appendix 2      A sample text for repeating actors’ words in dramas**

### **“New York detective story”   written by M. Kowalski   (Morita, 1998, p.50)**

Louise:     (Did) your husband know the (identity) of the callers?

Mrs. White: Not that I know of.

Louise:     How long had he been receiving these calls?   (Months)?

Mrs. White: Well,...I’m not (exactly) sure. Maybe about three months.

Louise:     Well, thank you very much for your help.

## **Appendix 3      A sample passage for fast reading**

**“A lion is still a lion “**

**written by T. Gregory (1991)**

The mothers of the forest were chatting around the pool one hot afternoon.

**“Last year I had 2 fawns,” said the deer.**

"Oh, that's nothing," said the fox. "I had 4 pups."

“Well, I had 6 bunnies,” said the hare.

"I had 10 piglets," said the pig.

Finally they asked the lioness how many cubs she had had.

"Just one," said the lioness.

"Only one," they all laughed.

"Yes," said the lioness quietly, "but don't forget, that one was a lion."

(81 words, 20seconds)

## Appendix 4 Sample texts for Shimane recitation contests (1996 and 1998)

## **“Ann of Green Gables”**

**written by L. M. Montgomery**

She would not fail before Gilbert Blythe – he should never be able to laugh at her, never, never! Her fright and nervousness vanished; and she began her recitation, her clear sweet voice reaching to the farthest corner of the room, without a tremor or a break. Self-possession was fully restored to her, and in the reaction from that horrible moment of powerlessness she recited as she had never done before. (70 words, 30seconds)

## **“Back to the dump”**

written by R. Baker

When I was a boy everybody urged me to get plenty of sunshine, so I got plenty of sunshine for a long time. One day while I was absorbing July sun as fast as I could, a doctor asked what I was doing. "Getting plenty of sunshine," I said. "Are you mad?" he replied. No, I was not mad, just slow to catch up with life's revisions. Getting plenty of sunshine has been declared dangerous while I was out to lunch. I revised my store of knowledge. Now I get only small droppers of sunshine extracted from the half hour just before sunset. (103 words, 44seconds)