Fullana, N., & Pujolà, J.-T. (to appear 2024). L2 pronunciation in the spotlight: From phonological awareness to oral production in communicative tasks. In Z. Bárkányi, Mª M. Galindo Merino & A. Pérez-Bernabeu (Eds.), *La integración de la pronunciación en el aula de ELE*. John Benjamins.

Appendices

Appendix 1. *Perception and production skills questionnaire*

<u>Task instructions</u>

Ask students to fill in the questionnaire below (adapted from course materials by Fullana & Pujolà, 2015, 2022) in class at the beginning the Spanish pronunciation course.

Note: Statements marked with * contain pronunciation features that are more common in Peninsular Spanish and might not apply to other varieties of Spanish.

Perception and production skills questionnaire

This questionnaire focuses on your perception and production skills in Spanish.

The questionnaire consists of two sections:
- **Section A**: Listening/Perception in Spanish
- **Section B**: Speaking/Production in Spanish

On a scale from 1 to 4, state how well you <u>can</u> do the following in Spanish.

1	I can't
2	With difficulty
3	Quite well
4	Very well

Or choose "NS" if you are not sure of your answer.

NS	I'm not sure

There are no right or wrong answers.

Thank you!

A. LISTENING/PERCEPTION IN SPANISH

Perception	1	2	3	4	NS
1. I can understand Spanish on familiar and unfamiliar topics.					
2. I can understand spoken Spanish when idiomatic and colloquial language is used.					
3. I can understand oral messages on specific topics in Spanish at normal speed.					
4. I can follow speech in Spanish on the phone and videoconferencing apps which is likely to be found in social, professional or academic life.					
5. I can follow a conversation between native speakers of Spanish.					
6. I can hear the distinction between the vowel sounds represented by letters "i" and "e", as in "p_i_so-p_e_so".					
7. I can discriminate between the vowel sounds represented by "o" and "u" in "c_o_ra" and "c_u_ra".					
8. I can perceive that the vowel sounds represented by either letter "e" or letter "o" are the same sound in both stressed and unstressed syllables, for example, "tr_e_c_e_" (same /e/ sound in both syllables) and "t_o_d_o_" (same /o/ sound in both syllables).					
9. I can discriminate between voiced and voiceless stop consonant sounds in word-initial position, for example, "_b_ala-_p_ala", "_d_ura-_t_ura", and "_g_ama-_c_ama".					
10. I can perceive the difference between voiced stop consonants in word-initial position and medial position, for example, "_d_e_d_o", "_g_ola vs. la_g_o".					
*11. I can hear the distinction among fricative consonant sounds represented by letters "s", "c/z" and "j", for example, "ma_s_a-ma_z_a-ma_j_a".					
12. I can discriminate between the three nasal consonant sounds of Spanish included in the word "_m_a_ñ_a_n_a".					
13. I can perceive the difference between the liquid consonant sounds written down with letters "r/rr" and "l", for example, "pa_r_a-pa_rr_a-pa_l_a".					
14. I can identify the stressed syllable in words that consist of two or more syllables, for example, "can_tar_", "_can_to" and "_cán_taro					

Perception	1	2	3	4	NS
15. I can distinguish between the intonation of declaratives, questions and exclamations, for example, "Esta tarde vamos al cine.", "¿Qué quieres tomar?", "¿Te vas a terminar la copa?" and "¡Alexia, baja el volumen!".					

B. SPEAKING/PRODUCTION IN SPANISH

Production	1	2	3	4	NS
1. I can start, maintain and end simple face-to-face/online conversation topics that are familiar or of personal interest.					
2. I can actively participate in long conversations on most general topics.					
3. I can show degrees of emotion and emphasize what is more important when speaking in Spanish					
4. I can speak fluently (= at a normal speed and with few silent pauses and hesitations) in Spanish.					
5. I can produce intelligible speech with few communication breakdowns in Spanish.					
6. I can produce the distinction the vowel sounds represented by letters "i" and "e", as in "timo-temo".					
7. I can pronounce the different vowel sounds represented by letters "o" and "u" in "toda" and "tuba".					
8. I can produce the vowel sounds represented by either letter "e" or letter "o" with the same sound in both stressed and unstressed syllables, for example, "leche" (same /e/ sound in both syllables) and "foco" (same /o/ sound in both syllables).					
9. I can make the distinction between voiced and voiceless stop consonant sounds in word-initial position, for example, "bala-pala", "dura-tura", and "gama-cama".					
10. I can pronounce the difference between voiced stop consonants in word-initial position and medial position, for example, "dedo", "gola-lago".					

Production	1	2	3	4	NS
*11. I can produce the fricative consonant sounds represented by letters "s", "c/z" and "j", for example, "ma<u>s</u>a-ma<u>z</u>a-ma<u>j</u>a".					
12. I can produce three nasal consonant sounds of Spanish included in the word "<u>mañana</u>".					
13. I can make the difference between the liquid consonant sounds written down with letters "r/rr" and "l", for example, "pa<u>r</u>a-pa<u>rr</u>a-pa<u>l</u>a".					
14. I can pronounce the stressed syllable in words that consist of two or more syllables, for example, "a<u>zul</u>", "co<u>rrec</u>to" and "pol<u>í</u>tica".					
15. I can make the distinction between the intonation of declaratives, questions and exclamations, for example, "Esta tarde vamos al cine.", "¿Qué quieres tomar?", "¿Te vas a terminar la copa?" and "¡Alexia, baja el volumen!".					

Appendix 2. *Identification of intonation contours of sentence types* (perception task)

<u>Task instructions</u>

Preparation: For this sample task, we will assume that in a previous session the teacher explicitly focused on pronunciation by introducing the most common intonation contours of Spanish.

Part A. Watch the following video excerpt paying close attention to how and when the utterances in boldface are produced.

El apagón: Transcript*

[00:00-00:25]
- **Has visto las noticias**
- Sí
- Pues va en serio, muy en serio
- **Escúchame**
- Para en una gasolinera lo primero y llena el depósito y todos los bidones que puedas
- **Compra toda la comida no perecedera que quepa en el maletero**
- **Y velas y pilas**
- El peor escenario es apagón total y efecto en cascada, **es correcto**
- Me dices que pare comercio, colegios, hospitales, industria
- **Esto es así** Podemos perderlo casi todo y tardar años en recuperarnos

[00:26-01:10]
- **Es urgente**
- Hombre pues tú dirás estamos desbordados
- **No se atenderá a mayores de 70 años**
- Un momento **solo hay esto**
- Yo puedo trabajar sin luz, sin personal, pero no sin medicamentos
- Sé que esta situación no está siendo fácil para ninguno
- Os pido que aguantemos un poquito más
- Necesito ver a mi familia, a mi hija, a mi mujer
- Mañana si sales, **puedo salir contigo**
- Llevo meses aquí encerrada
- Están por todas partes, **han entrado a robar**
- Quién está en todas partes cariño
- Eh … niños, bueno chavales
- **Que vienen**

[01:11-02:15]
- Hemos visto un rebaño de cabras
- **Dónde**
- Muy cerca de aquí
- Y yo he escuchado un disparo
- **Nosotros no hemos escuchado nada**
- **Oiga**
- Espere, hombre

- Hay alguien ahí
- No puedo moverme
- Y si vienen
- **No va a venir nadie**
- Tenéis que iros. Cuanto más tiempo pase, más difícil va a ser viajar
- Aquí nadie va a trabajar para ti
- **Puedes llevarte esta**
- Yo a esa vida de antes no quiero volver
- **Te ayudo**
- Nunca más
- **Parad**
- **Hay un apagón**
- Relájate y disfruta

Source: https://youtu.be/8VoQO2juGSY

Note: The transcript has been modified by removing most punctuation marks and
highlighting in boldface the utterances that the learners will have to work on in this task.

Part B. Watch the video again and specify which intonation contour characterizes each utterance
in boldface. Possible contours are:

(a) declarative ↘

(b) interrogative ↗

(c) interrogative ↘

(d) exclamation/imperative ↘

Appendix 3. *Read-aloud passage* (controlled speaking task)

<u>Task instructions</u>

Part A. Have a look at the following game instructions below and then audio record yourself reading this passage aloud in one go. Upload your recording on the course platform.

Cluedo, el gran juego de detectives*

La historia...

Esta noche Javier Blanco, un solitario y triste millonario, ha invitado a seis huéspedes a su mansión.

¿Su objetivo? Revelar una sorprendente verdad: cada uno de los seis está destinado a servir a una Casa CLUEDO para proteger los mayores secretos del mundo.

Pero antes de que el Señor Blanco pudiera desvelar nada, ¡ha sido asesinado! Solo los seis invitados estaban en la mansión en ese momento. ¡Ahora depende de ti resolver el crimen!

Así que, conoce a los sospechosos del crimen...

- Amapola es una estrella de cine, hermosa y segura de sí misma, que hará cualquier cosa para ser el centro de atención.
- Rubio es un experto en artes marciales, conocido por sus legendarias y letales habilidades de lucha.
- Celeste es una destacada figura de la política respetada y temida por las personas más poderosas del mundo.
- Prado es encantador y carismático. Tiene la asombrosa habilidad de hacer amigos, dinero y cometer terribles equivocaciones.
- Rosa es una sobresaliente abogada que debe ver que se hace justicia, incluso si eso significa hacerse justiciera.
- Mario es un inventor y renombrado genio de las matemáticas. ¡Desafía su inteligencia bajo tu responsabilidad!

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*Note: Cluedo game instructions adapted from https://quejuegosdemesa.com/wp-content/uploads/2019/07/Cluedo.pdf

Part B. <u>Self-assessment rubric</u> (adapted from course materials on English pronunciation by Fullana & Pujolà, 2014, 2015)

Self-assessment rubric: Guidelines

- Listen to the audio recording of the text *Cluedo, el gran juego de detectives* as read aloud by a native speaker of Spanish (sound file available on the course platform).

- Based on this recording, evaluate your pronunciation of your own recording in Spanish as:
  (1) *produced like native speaker (NS) model* or
  (2) *not produced like NS model*

  - Please note: Option (2) does not necessarily mean that your pronunciation of certain features was wrong. It may well be the case that your pronunciation displayed features of another variety of Spanish, among other reasons.

  - Your assessment will focus on a limited number of segmentals (sounds) and suprasegmentals as specified in the rubric below, which includes the words, phrases and sentences from the passage that you should focus on when assessing different pronunciation features.

    For example, to evaluate your production of sound /e/ in stressed syllables, you should focus only on the following words and underlined letters: proteg<u>e</u>r, secr<u>e</u>tos, comet<u>e</u>r, mom<u>e</u>nto, exp<u>e</u>rto, c<u>e</u>ntro, hac<u>e</u>rse, sorprend<u>e</u>nte

- Last, rate the <u>comprehensibility</u> of words and utterances containing the target sounds and/or suprasegmentals on a 9-point scale, where *1 = very difficult to understand* and *9 = very easy to understand*.

Self-assessment rubric

Segmentals (sounds)	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
/e/ in stressed syllables proteger, secretos, cometer, momento, experto, centro, hacerse, sorprendente			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	
/o/ in unstressed syllables millonario, mundo, objetivo, momento, solitario, renombrado, conocido, invitados, abogada, sospechosos			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	
/l/ in onset and coda syllable positions Blanco, revelar, desvelar, solo, lucha, letales, terrible, del, el, resolver			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	
fricative /x/ juego, Javier, objetivo, justicia, justiciera, bajo			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	
trilled /r/ revelar, resolver, Rubio, respetada, Rosa, terribles, renombrado, responsabilidad			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	

Phonological processes	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
Lenition of voiced stops: [d] ⟶ [ð] Pronounced as [d] mun**d**o, sorpren**d**ente, depen**d**e de, legen**d**arias, #**d**esafía Pronounced as [ð] Clue**d**o, conoci**d**o, huéspe**d**es, invita**d**o(s), pu**d**iera **d**esvelar na**d**a, si**d**o asesina**d**o, ca**d**a, ahora **d**epende **d**e, está **d**estinado, temi**d**a, respeta**d**a, habili**d**a**d**es, renombra**d**o			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	

Suprasegmentals Word stress	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
Did you stress the correct syllable in the following words? millo**na**rio, **hués**pedes, man**sión**, obje**ti**vo, se**cre**tos, desve**lar**, aten**ción**, **cri**men, encanta**do**r, ex**pe**rto,			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	

Suprasegmentals Word stress	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
legen**dar**ias, pol**í**tica, habili**dad**, **ge**nio, inteli**gen**cia, inven**tor**, responsabili**dad**				

Linking	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
<mark>Did you link the words within phrases? That is, no pauses between words enclosed in // //</mark> 1. //Esta noche Javier Blanco// un solitario y triste millonario// ha invitado a seis huéspedes a su mansión// 2. //Solo los seis invitados estaban en la mansión en ese momento// 3. //Rosa es una sobresaliente abogada que debe ver que se hace justicia// incluso si eso significa hacerse justiciera//			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	

Suprasegmentals Intonation	(1) produced like NS model	(2) not produced like NS model	Comprehensibility	For teacher's use only
Falling ↘ and rising ↗ tones in sentences 1. ¿Su objetivo? ↘ 2. ¡Ahora depende de ti resolver el crimen! ↘ 3. Tiene la asombrosa habilidad de hacer amigos ↗, dinero ↗ y cometer terribles equivocaciones. ↘			1 2 3 4 5 6 7 8 9 1 = very easy to understand 9 = very difficult to understand	

Appendix 4. *Retelling of an animated short film* (semi-spontaneous speaking task)

<u>Task instructions</u>

Part A. You will now watch the short film *Sr. Indiferente**. Then, you will be asked to tell the story as if you were talking to a friend about a short film you recently watched and liked. You will have 2 minutes to prepare your story retelling, but you won't be allowed to write down and read from notes.

*Source: Feiz, A. (Director). (2018). *Mr. Indifferent* [Short film]. BadStache Animation Studio Production. Retrieved May 31, 2023, from https://www.youtube.com/watch?v=cF-UO_T5T2M.

Part B. <u>Self-assessment and peer-assessment rubrics</u> (adapted from course materials on English pronunciation by Fullana & Pujolà, 2014, 2015)

Self-assessment rubric: Guidelines

- Listen to your audio recording and assess your production of lexical stress in 3+-syllable words and rate your speech for a number of fluency measures (as indicated in the rubric).
- Then, choose a 15- to 20-second excerpt from your narrative and fully analyze the suprasegmentals, fluency features and connected speech phenomena specified in the rubric.

Peer-assessment rubric: Guidelines

- Listen to your classmate's audio recording and assess their production of lexical stress in 3+-syllable words and rate their speech for a number of fluency measures (as indicated in the rubric).
- Then, choose a 15- to 20-second excerpt from your narrative and provide a detailed analysis of suprasegmentals, fluency features and connected speech phenomena listed in the rubric.

Self-assessment rubric

1. FOCUS ON FULL NARRATIVE

Choose "YES" or "NO" in (1) and (2) below. Please delete the answer that doesn't apply. Give **examples** of **three-syllable words** you produced in the **narrative**. If you didn't produce 3-syllable words or words with more than 3 syllables, tick (3).

Suprasegmentals Word Stress	(1) Primary stress on correct syllable	(2) Primary stress on wrong syllable	(3) Didn't produce 3-syllable words or words with more than three syllables	For teacher's use only
Did you stress the correct syllable in words made up of **three (or more)** syllables?	YES / NO Examples:	YES / NO Examples (if "YES"):		

In this section, you are asked to provide your overall impression on the following fluency features by ticking where appropriate.

Fluency features	Average / appropriate	Quite a few	Too many	Didn't produce any	For teacher's use only
Number of silent pauses					
Number of hesitations (*um, er*)					
Number of repetitions (single words, phrases, restarts, etc.)					
Use of fillers (*bueno, vale pues*, etc.)					

2. FOCUS ON 15-second to 20-second EXCERPT

Choose an excerpt from your recorded story, between 15 and 20 seconds long, and transcribe it in standard orthography. Then, complete the form below by focusing on the selected excerpt.
*Please note: Do NOT choose the first and last 20 seconds of the narrative for transcription and detailed analysis.

Transcription of excerpt   .... : .... (min : sec) to .... : .... (min : sec)   e.g,. 00:48 to 01:06

Choose "YES" or "NO" in (1) and (2) below. Please delete the answer that doesn't apply. Give **examples** of **two-syllable words** you produced in the **excerpt**.

Suprasegmentals Word Stress	(1) Primary stress on correct syllable	(2) Primary stress on wrong syllable	For teacher's use only
Did you stress the correct syllable in **two**-syllable words?	YES / NO Examples:	YES / NO Examples (if "YES"):	

Tick the appropriate column (1), (2) or (3) –or a combination of the three columns that applies to your production– and give **examples** from the selected **excerpt**.

Suprasegmentals Stress & Rhythm	(1) No vowel reduction in unstressed syllables	(2) Vowel reduction in unstressed syllables	(3) Not sure	For teacher's use only
Did you maintain vowel quality (= no vowel reduction) in unstressed syllables?	Examples:	Examples:	Examples:	

Tick the appropriate column (1), (2) or (3) –or a combination of the three columns that applies to your production– and give **examples** from the selected **excerpt**.

Linking	(1) Correct linking within phrases	(2) No linking within phrases	(3) Not sure	For teacher's use only
Did you link words smoothly together within a phrase?	Examples:	Examples:	Examples:	

3. OTHER

Comment on one additional segmental or suprasegmental aspect in your recorded story that caught your attention and that was not considered in the assessment above. The commentary might refer to any pronunciation feature that was accurately produced or that you think you have mastered in this course. Alternatively, you may refer to a pronunciation feature that you think you should work on further.

Peer-assessment rubric

1. FOCUS ON FULL NARRATIVE

Choose "YES" or "NO" in (1) and (2) below. Please delete the answer that doesn't apply. Give **examples** of **three-syllable words** your classmate produced in the **narrative**. If they didn't produce 3-syllable words or words with more than 3 syllables, tick (3).

Suprasegmentals Word Stress	(1) Primary stress on correct syllable	(2) Primary stress on wrong syllable	(3) Didn't produce 3-syllable words or words with more than three syllables	For teacher's use only
Did your classmate stress the correct syllable in words made up of **three (or more)** syllables?	YES / NO Examples:	YES / NO Examples (if "YES"):		

In this section, you are asked to provide your overall impression on the following fluency features in your classmate's speech production by ticking where appropriate.
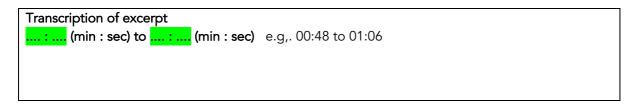
Fluency features	Average / appropriate	Quite a few	Too many	Didn't produce any	For teacher's use only
Number of silent pauses					
Number of hesitations (*um, er*)					
Number of repetitions (single words, phrases, restarts, etc.)					
Use of fillers (*bueno, vale pues*, etc.)					

2. FOCUS ON 15-second to 20-second EXCERPT

Choose an excerpt from your classmate's recorded story, between 15 and 20 seconds long, and transcribe it in standard orthography. Then, complete the form below by focusing on the selected excerpt.
You <u>may choose the same</u> excerpt as the one selected by your classmate <u>or a different 15-second (or 20-second) excerpt.</u>
*Please note: Do NOT choose the first and last 20 seconds of the narrative for transcription and detailed analysis.

Transcription of excerpt
▓▓ : ▓▓ (min : sec) to ▓▓ : ▓▓ (min : sec)   e.g,. 00:48 to 01:06

Choose "YES" or "NO" in (1) and (2) below. Please delete the answer that doesn't apply. Give **examples** of **two-syllable words** your classmate produced in the **excerpt**.

Suprasegmentals Word Stress	(1) Primary stress on correct syllable	(2) Primary stress on wrong syllable	For teacher's use only
Did your classmate stress the correct syllable in **two-**syllable words?	YES / NO Examples:	YES / NO Examples (if "YES"):	

Tick the appropriate column (1), (2) or (3) –or a combination of the three columns that applies to your classamte's production– and give **examples** from the selected **excerpt**.

Suprasegmentals Stress & Rhythm	(1) <u>No</u> vowel reduction in unstressed syllables	(2) Vowel <u>reduction</u> in unstressed syllables	(3) Not sure	For teacher's use only
Did your classmate maintain vowel quality (= no vowel reduction) in unstressed syllables?	Examples:	Examples:	Examples:	

Tick the appropriate column (1), (2) or (3) –or a combination of the three columns that applies to your classmate's production– and give **examples** from the selected **excerpt**.

Linking	(1) Correct linking within phrases	(2) No linking within phrases	(3) Not sure	For teacher's use only
Did your classmate link words smoothly together within a phrase?	Examples:	Examples:	Examples:	

3. OTHER

Comment on one additional segmental or suprasegmental aspect in your classmate's recorded story that caught your attention and that was not considered in the assessment above. The commentary might refer to any pronunciation feature that was accurately produced or that you think your classmate has mastered in this course. Alternatively, you may refer to a pronunciation feature that you think they should work on further.

Appendix 5. *Impromptu speech* (spontaneous speaking task)

Part A. Imagine you receive a phone call from a company conducting a survey on table games in different countries. They will ask you a number of questions and will record your answers, always ensuring the confidentiality of the data you provide.

Sample question prompts

- *¿Podrías nombrarme algunos de los juegos de mesa más populares en tu país?*
- *¿Hay algún juego que te guste más?*
- *¿Cómo se juega?*
- *¿Juegas a menudo?*
- *¿Has conocido algún juego nuevo recientemente?*
- *¿Se puede jugar en línea?*

Part B. Self-assessment and peer-assessment rubrics as in Appendix 4 (adapted from course materials on English pronunciation by Fullana & Pujolà, 2014, 2015)