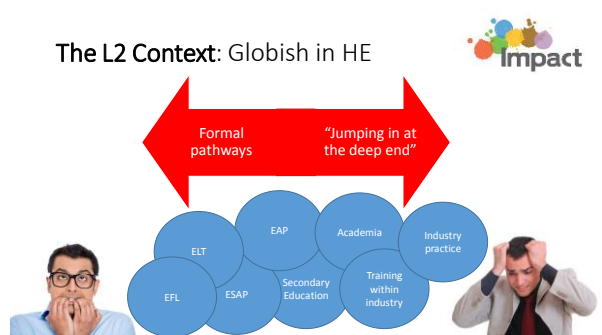


Lecturer development: Useful daily habits for projecting clearer speech and reducing accent

Tony Corballis, B.Com, Dip.Tesol, MA
EAP teacher and lecturer, University of London SOAS
Consultant and Coach, Corballis Communication Ltd.





Professional performance in a second-language medium




Professional performance in a second-language medium

Case studies


Case Study One: Romas*

- Lithuanian lecturer in IT/Engineering
- Coaching triggered by numerous student complaints: not understanding, finding style flat and boring, perceived hostility
- Grammatical needs: articles, word forms, related syntax, lack of inversions, modal verb and tense misuse
- Phonological needs: flat and unengaging voice**
- Content: resistance to illustrate, encouragement to exploit analogies
- Engagement: needed to concept check and consider audience more

Programme:

- Lexical enriching** (met with resistance)
- Grammar work** (met with resistance)
- Voice coaching**
- Reflection on lecturing style: **audience participation**, including awareness of **rhetorical approaches**

*Name altered for anonymity



Case Study Two: Zhongqi*

- Chinese lecturer in Finance
- Coaching triggered by numerous student complaints over language inadequacy and communication breakdown
- Grammatical needs: mostly not addressed, but some typical issues are agreement and word forms
- Phonological needs: imprecise or incorrect phonemes, missed consonants or consonant blends, shortened vowels and simplified diphthongs, missed syllables, unlinked words causing a staccato effect, excessive stress points in phonological chunks
- Content: few issues
- Engagement: some had issues with rapport, defensive

Programme:

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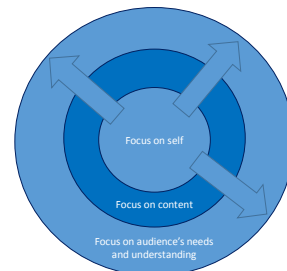
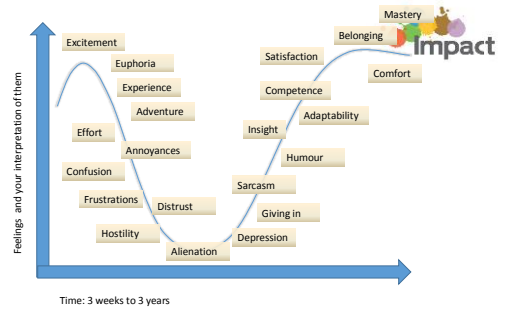
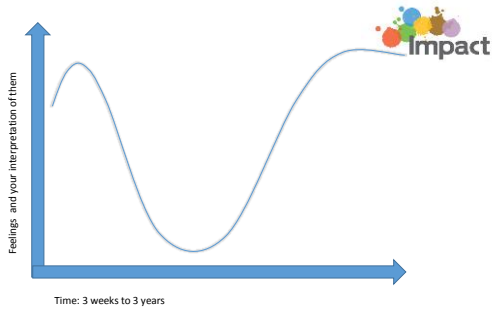


Performance anxiety

Performance anxiety:



- Encouraging to face fears, exposure
- Convincing natural, DNA-programmed
- Focus outward, trust improvisation
- Anxiety hormones (adrenalin, cortisol, etc.) use and management
- Cognitive-behavioural links (belief systems)
- Unpacking perceived triggers and dispelling, replacing
- Reassurance through 'realities' and positive framing





Professional performance in a second-language medium



Performance anxiety → learner-focus

Re-focus on Learners: Learning Styles

- Auditory (cf. Audio-Lingual method)
- Visual
- Tactile
- Kinesthetic (cf. Total Physical Response method)
- Simplistic. Preference only, and a mix
- Shifts throughout life, prior learning influence
- Cultural aspect (cf. Arab/Spanish with Chinese/Korean)
- Part of a bigger mix: group/individual, environmental conditions, etc.

Re-focus on Learners Perceptual Quality: Concept

- **Concrete:** registering information through 5 senses, the obvious 'here and now' rather than hidden meanings, or linking concepts
- **Abstract:** visualizing, conceiving ideas, getting the un-seen. Intuition, imagination, lateral/beyond. 'It is not always what it seems'
- We all have both: degree of comfort
- eg. Communicating in a direct, literal, no-nonsense manner *versus* abstract, subtle ways to get a point across
- (Gregorc, 1984)

Re-focus on Learners Perceptual Quality: Ordering

- **Sequential:** organize information in linear, step-by-step manner; logical train of thought, traditional approach to information, planning and following plans, avoiding impulse.
- **Random:** organize information by chunks, in no particular order; skip steps in procedure eg. start in middle/end; impulsive, spur of the moment
- Both ordering abilities are present in everyone: degree of comfort.

Other tools to gauge 'style'

- Commercial tools including:
 - Myers Briggs
 - Margerison-McCann



Global vs. Analytic Thinking Styles



Analytic

- Linear, steps
- Sees trees not forests
- Happy amid details
- Decisions: logic, facts, common sense
- Prefers organized environment
- One thing at a time
- Information presented step-by-step
- Speaks with fewer gestures
- Quiet, well-lit, formal environments
- Complete task before starting another
- Words and numbers
- Directions
- Underlining or highlighting

Global

- Decisions incl emotions/intuition
- Less formal/structured
- More flexible environment
- Spontaneous and likes spontaneity
- Doing several things at once
- Information ok with humour/emotion
- Speaks with more gestures
- General idea first, and detail later
- Distractions okay
- Frequent breaks
- Personally interesting challenges
- Learns well through group learning
- Prefers written or tactile involvement
- Responds to pictures/diagrams/maps

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Multiple Intelligences

- Spatial
- Linguistic
- Logical-mathematical
- Bodily-kinaesthetic
- Musical
- Interpersonal
- Intrapersonal (reflective)
- Naturalistic
- Existential

(Gardner 1983)



Implications

- Avoid obsessing, overt planning for them
- Maintain flexibility
- Recognise uniqueness
- Differentiated teaching (also according to L2 proficiency)



Differentiated Teaching

- Supporting the weak and extending the strong
- Coping strategies:
 - Class roles
 - Support in pairs
 - Pair/team matching
- Teasing out plenary-style, building on prior knowledge, tactical placing of participants (for respect, as a 'human' resource)
- Examples to extend: presentations, research tasks, role of expert, role of peer teacher (also consolidates skills & knowledge)
- Examples to support: reading aloud, drilling, assigning simpler or shorter reading passages, comprehension rather than subtext/critical tasks
- Your ideas? Consider the L2-medium



Professional performance in a second-language medium



Engaging student audience





Engaging audience



- (Not) reading / memorising / parroting script
- Pausing and speed (comfortable chunking – *to come*)
- Vocal variety: volume, pitch, tone or flat?
- Use of body, movement, dynamic, gesture
- Smile and energy, mood
- Visuals supporting not competing
- Clarity and sequencing
- Authoritative, expert, comfortable, happy, serious
- **Involving people (directly or indirectly)**

Consider how Czechs might compare?



Engaging audience: involving people



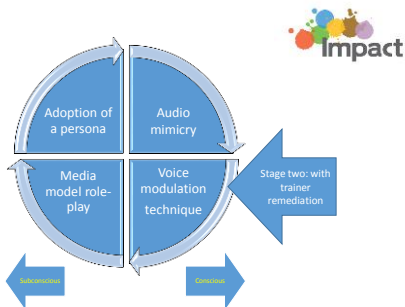
- Direct questions:
 - Requests for perspective or experience
 - Concept checks
- Rhetorical questions
- Appeals to imagination, or reflection
- Balance between abstraction and reality
- Referencing within realm of audience experience
- Instructions, and being personal
- BUT: sensitivity
 - losing face, invading space, cultural considerations

Why is this MORE important for L2-medium students than L1-medium students?

Professional performance in a second-language medium



Phonology & Grammar



i:	ɪ	ʊ	u:	iə	eə		
e	ə	ɜ:	ɔ:	əʊ	aʊ		
æ	ʌ	a:	ɒ	eɪ	aɪ	ɔɪ	
p	f	t	θ	tʃ	s	ʃ	k
b	v	d	ð	dʒ	z	ʒ	g
h	m	n	ŋ	r	l	w	j

Czech influence on English

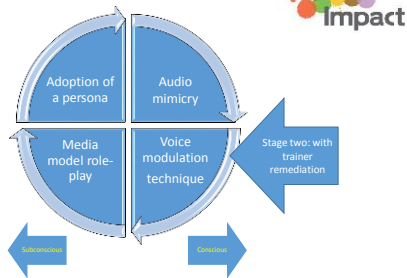


- Simplified 5 vowel phonemes (5 vs. 20 in English... also English spelling not logical!)
- Hard to differentiate between /æ/, /e/ and /ʌ/
- More equal stress on all syllables
- Stressing on the first syllable
- Not using weak forms (an, can, etc.) or linking/elision
- Less intonation patterns (flatter)

Czech influence on English



- Neither /ð/ or /θ/ in Czech: often replaced with /d/ or /dz/ for /ð/, and /t/ or /s/ for /θ/
- No /w/ in Czech. Often replaced with /v/ or use /w/ in place of /v/
- Some small variation with /r/
- Some confusion /ŋ/, /g/, /k/ end of words (*thing/think*)
- Voiceless /s/ and voiced /z/ indistinct
- The 'ch' (the /x/ in *Czech*) can transfer where not needed (*chaos*)
- Not aspirating /p/, /t/ and /k/ at word start, or over-aspirating mid-word



Chunking technique



Be an active listener as when you hear what others have to say, you'll speak more directly to their concerns. If you focus closely on engaging with them, you will naturally empathise and assume aspects of their speech in your own.

Chunking technique

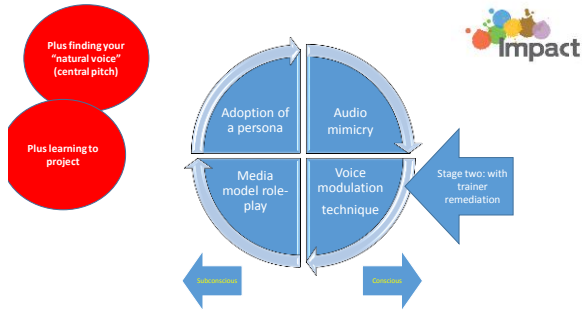


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- Grammar diagnosis: verbal and written samples
- Spoken vs. written
- Exercises **out of** context
- Analysis of expression, **in context**





Finding your natural voice (versus your habitual voice)

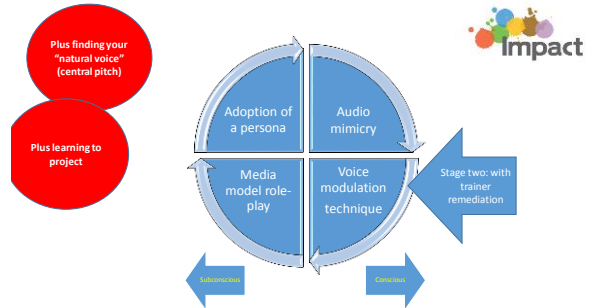


- Sitting with erect posture, or standing (cf. Alexander Technique)
- Breathing deeply until in effortless rhythm
- Release quick breathes, non vocalised
- On fifth go, vocalise: listen for pitch achieved
- Hum “Happy Birthday to You” – is the pitch the same?
- Freer, less constrained, less effort?
- Less audible initially until proper breathing adopted (we often constrain to raise pitch to be audible)

Finding your natural voice: Alternative method



- Sitting with erect posture, or standing (cf. Alexander Technique)
- Breathing deeply until in effortless rhythm (relax stomach)
- Fingers in solar plexus
- Hum
- Rhythmic pressing on solar plexus (interrupts hum, encourages settling on natural pitch)
- Gradually insert words into the hum
- Result: your natural voice



Professional performance in a second-language medium



Consultation findings

Three English-medium lecturers (Croatian, Hungarian and Serbian)



- All reported being driven by need for student satisfaction
- Most reported intrinsic motivation to grow as public communicator/educator
- Relaxing into the L2 medium – and actively reflecting on this
 - Mindfulness?
 - Detaching from performance concerns to free up working memory
- Disregard native vs NNS – see all only in terms of eloquence
- Building subtlety in when to ignore or react to L1 interjections
 - e.g. laboriously translating the question as L1-disincentive to students
 - e.g. appeals for inclusion of the few different L1s in the room: politeness

Three English-medium lecturers (Croatian, Hungarian and Serbian)



When asked what has worked for them:

- Reading excessively around topics, over-preparing (especially lexically)
- Smart phone open with thesaurus and dictionary apps ready.
- Circumlocution or eliciting English words from the audience: understanding 'shared responsibility' for making meaning.
- Genre familiarity, both written and spoken (and the lexicogrammatical features of the functions within each - having language knowledge and readiness to apply it and analyse texts)

Three English-medium lecturers (Croatian, Hungarian and Serbian)



When asked what has worked for them:

- Deconstructing more, always simplifying first, gradation in explanation, test-teach-test cycle, encouraging questioning and discussion, assume less prior knowledge: time for L1-L2 mental transfer
- Differentiated teaching techniques: diverse roles assigned to extend each
- Plus differentiation awareness
(between e.g. the quiet L2-shy but intelligent vs the L2-extrovert seemingly intelligent but less so)
- Seeking mainly to help them exhibit levels in the hierarchy of thinking, not language ability to express, despite its importance (it correlates with commercial success, promotions and pay)
- Bearing in mind: global relativism, cultural references
- Bearing in mind: subtext, connotation

INVESTMENTS IN EDUCATION DEVELOPMENT

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for projecting clearer speech and reducing accent

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EAP teacher and lecturer, University of London SOAS
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Contact: tc20@soas.ac.uk, tony@corballis.com

Thank you for
your attention