

Facultad de Humanidades y Ciencias de la Educación – UNLP

Departamento de Lenguas y Literaturas Modernas

Fonética y Fonología Inglesas 1

Material para las CLASES PRÁCTICAS



The Phonemic Alphabet 1

ACTIVITY 1

Look at the phonetic transcription of a word. Read it aloud and write it in ordinary spelling.

1. / θɔ:t /
2. / sɪŋ /
3. / tʃi:p /
4. / ðeə /
5. / prefə /
6. / leʒə /
7. / jet /
8. / wʊd /
9. / aɪz /
10. / dʒi:nz /

[aɪ p^hi: eɪ]

"IPA" in IPA ([aɪ p^hi: eɪ])

Type Alphabet – partially featural

Languages Used for phonetic and phonemic transcription of any language

Time period since 1888

ACTIVITY 2

A. Look at the following chart. Which vowel sound is NOT present in any word?

| 1 | 2 |
|------|-------|
| BELL | BILL |
| BULL | BALL |
| FOOL | FULL |
| FELL | FEEL |
| HAT | HUT |
| HURT | HEART |
| COT | COURT |

Listen and decide if the word you hear is in column 1 or 2. Repeat the word you hear. Can you provide further examples with the same vowel sound?

B. Read the set of words below. Which sound(s) is (are) different in each case?

| 1 | 2 |
|---------|----------|
| WASHING | WATCHING |
| THANK | SANK |
| JAW | SURE |
| GENE | SHIN |
| BEAR | BEER |
| SIN | SING |
| DARE | THERE |
| LOUD | LOAD |
| WOOD | GOOD |
| BOAT | VOTE |
| RACE | RAISE |

Listen and decide if the word you hear is in column 1 or 2. Repeat the word you hear. Can you provide further examples with the same vowel sound?

ACTIVITY 3

Dictation: Listen and write the word you hear in ordinary spelling

The Phonemic Alphabet 2

[aɪ p^hi: eɪ]

You will be introduced to the symbols used to transcribe the sounds of English. In other words, the phonemic alphabet helps us transcribe what we actually say when we speak.

1-Follow the link below to listen to each sound so that you familiarise yourselves with the symbols to make sure you can “read” them and “write” with them.



https://learnenglish.britishcouncil.org/apps/learnenglish-sounds-right?_ga=2.7700658.1266522775.1553862657-1601025652.1434489673



With Learn English Sounds Right on your phone or tablet you can practise anywhere and anytime. Just tap a sound and you will hear it. Tap the downward arrow sign and listen to three example words with that sound.

Always remember **there's only one symbol for each sound.**

1. Can you try and read from the transcriptions in the chart below?

Consonants

| | | |
|------------------------------------|--|--|
| / p / people top /pi:pl/ /tɒp/ | / b / big snob /bɪg/ /snɒb/ | / m / me games /mi:/ /ɡeɪmz/ |
| / t / tea letter /ti:/ /letə/ | / d / do read /du:/ /ri:d/ | / n / none run /nʌn/ /rʌn/ |
| / k / car active /kɑ:/ /æktɪv/ | / g / go dog /gəʊ/ /dɒg/ | / ŋ / sing angry /sɪŋ/ /æŋɡri/ |
| / tʃ / church /tʃɜ:tʃ/ | / dʒ / joke enjoy /dʒəʊk/ /ɪnˈdʒɔɪ/ | / r / red far away /red/ /fɑ: əweɪ/ |
| / f / fun rough /fʌn/ /rʌf/ | / v / vote live /vəʊt/ /lɪv/ | / l / lunch all /lʌntʃ/ /ɔ:l/ |
| / θ / think teeth /θɪŋk/ /ti:θ/ | / ð / these with /ði:z/ /wɪð/ | / j / yes music /jes/ /mju:zɪk/ |
| / s / sun mess /sʌn/ /mes/ | / z / zoo visit /zu:/ /vɪzɪt/ | / w / watch quick /wɒtʃ/ /kwɪk/ |
| / ʃ / shoe cash /ʃu:/ /kæʃ/ | / ʒ / television /telɪvɪʒn/ | |

| |
|------------------------------|
| / h / hat who /hæt/ /hu:/ |
|------------------------------|

Vowels & diphthongs

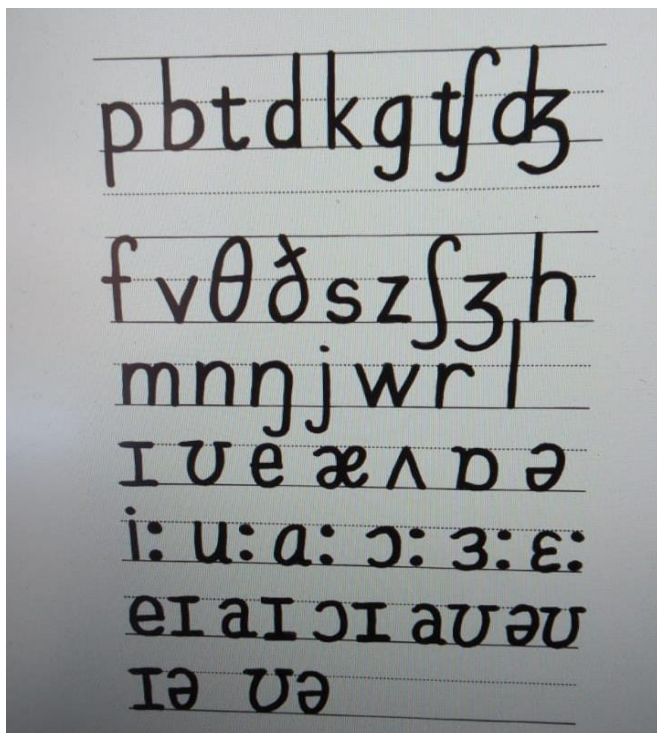
| | | |
|-----------------------------------|--------------------------------------|---|
| / i: / meet sea /mi:t/ /si:/ | / ɔ: / caught door /kɔ:t/ /dɔ:/ | / eɪ / play great /pleɪ/ /ɡreɪt/ |
| / ɪ / bit itch /bɪt/ /ɪtʃ/ | / ʊ / book /bʊk/ | / aɪ / I try /aɪ/ /traɪ/ |
| / e / bet ate /bet/ /et/ | / u: / who doing /hu:/ /du:ɪŋ/ | / ɔɪ / enjoy choice /ɪndʒɔɪ/ /tʃɔɪs/ |
| / æ / act cat /ækt/ /kæt/ | / ʌ / fun uncle /fʌn/ /ʌŋkl/ | / ɪə / here weird /hɪə/ /wɪəd/ |
| / ɑ: / hard aunt /hɑ:d/ /ɑ:nt/ | / ɜ: / turn blur /tɜ:n/ /blɜ:/ | / eə / care chairs /keə/ /tʃeəz/ |
| / ɒ / what on /wɒt/ /ɒn/ | / ə / about woman /əbaʊt/ /wʊmən/ | / ʊə / cruel pure /kruəl/ /pjʊə/ |
| | | / əʊ / go old /ɡəʊ/ /əʊld/ |
| | | / aʊ / about out /əbaʊt/ /aʊt/ |

2. How many sounds are there in the English phonemic alphabet? How are sounds organized in the chart? Is there a logic behind this organization? Watch the following video:




<https://youtu.be/JfwVXfI0EnI>

3. Now it's your time to start writing the symbols.



4. Go to the  [Introduction to phonemic symbols](#)¹ in Campus and complete the activities.

Once you finish them, you can check them against the  [Key](#) *Introduction to phonemic symbols* provided.

5. Go back to the chart, the video and the reading material from the theoretical class. Here are some further questions for you to think of in connection with the chart. We will be discussing these and your questions in our next class.

- Why are consonants distributed in three columns?
- Why does /h/ stand alone?
- What is peculiar about the shaded vowel sounds?
- Read these words aloud. Which ones contain schwa? So, what is special about / ə /?

▪

| | | | | | |
|-------|-----|-------|-----------|---------|-----------|
| about | bus | under | different | element | Wednesday |
|-------|-----|-------|-----------|---------|-----------|

- Which consonants do you consider unfamiliar?
- Are those sounds the most difficult ones for you to produce?
- Which of these sounds do you think do NOT exist in Spanish?

¹ Hancock, M., 2007. *Pronunciation in Use (Intermediate)*. C.U.P.

Silent letters

Letters and sounds are not to be confused. While it is conventional to use **letters** in writing, phonetic transcriptions use internationally agreed **symbols** (IPA).

One principle governing the use of these phonetic symbols is that there should ONLY be one symbol for every sound; regardless of the number of letters. In that way, it sometimes takes several letters to “spell” a sound, as it’s the case in *taxi* /tæksi/, *swimming* /swɪmɪŋ/ or *food* /fu:d/. Similarly, other letters are “silent” (they have no corresponding sound), such as the “w” in *write* /raɪt/.

In addition, because symbols are **not** letters, you cannot ‘personalize’ them and create your own version of them. Symbols must be drawn as they appear in the pronunciation dictionary. Words may be in capitals, symbols CAN’T.



- 1- Read the following words and write them in ordinary spelling. Watch out! They all contain “silent” letters.

- | | |
|--------------------|--------------------|
| 1. /θʌm/ | 9. /wɔ:k/ |
| 2. /det/ | 10. /ʃʊd/ |
| 3. /si:n/ | 11. /dæm/ |
| 4. /sænwɪdʒ/ | 12. /saɪkəʊ/ |
| 5. /fɒrən/ | 13. /aɪl/ |
| 6. /eərəs/ | 14. /kɑ:sɪ/ |
| 7. /naɪf/ | 15. /rɒŋ/ |
| 8. /pɑ:m/ | 16. /sɔ:d/ |

2 – Now, compare the spelling and the transcription. Can you infer the rules for silent letters? Read on and find out if you were right.

1. thumb

2. debt

| | | |
|----------|-----------------|---|
| b | Final mb | <i>bomb</i> /bɒm/, <i>climb</i> , <i>comb</i> /kəʊm/, <i>crumb</i> , <i>dumb</i> , <i>lamb</i> , <i>limb</i> , <i>tomb</i> /tu:m/, <i>numb</i> , <i>plumb</i> , <i>thumb</i> , <i>succumb</i> , <i>aplomb</i> . Also derived forms, e.g. <i>bomber</i> , <i>dumber</i> , <i>dumbest</i> , <i>plumbing</i> . Otherwise medial mb is pronounced in full, e.g. <i>limbo</i> , <i>lumber</i> , <i>timber</i> . |
| | Final bt | <i>debt</i> , <i>doubt</i> (and derived forms, e.g. <i>debtor</i> , <i>doubtful</i>). Note also medial <i>subtle</i> . |

3. scene/seen

| | | |
|----------|---------------------|--|
| c | Mainly in sc | <i>scene</i> , <i>scenario</i> , <i>obscene</i> , <i>scent</i> , <i>science</i> , <i>scissors</i> , <i>ascend</i> , <i>descend</i> , <i>crescent</i> /'krezənt/, <i>corpuscle</i> /'kɔ:pəsəl/, <i>muscle</i> . But c = /k/ in <i>muscular</i> , <i>corpuscular</i> . Note also <i>indict</i> /ɪn'daɪt/. |
|----------|---------------------|--|

4. sandwich

| | | |
|----------|------------------|--|
| d | Medial sequences | <i>Wednesday</i> [❌] /'wenzdeɪ/, <i>sandwich</i> [❌] , <i>grandfather</i> [❌] , <i>handsome</i> |
|----------|------------------|--|

5. foreign

| | | |
|----------|-----------------------------|--|
| g | Initial and final gn | <i>gnash</i> , <i>gnarled</i> , <i>gnat</i> , <i>gnome</i> , <i>align</i> /ə'lain/, <i>sign</i> /saɪn/, <i>foreign</i> /'fɔ:ən/, <i>reign</i> /reɪn/. But note <i>signal</i> with sounded /g/, /'sɪgnəl/ |
| | Final gm | Only in <i>paradigm</i> , <i>phlegm</i> , <i>diaphragm</i> (note that g returns in derived forms, <i>phlegmatic</i> , <i>paradigmatic</i> , <i>diaphragmatic</i>) |

6. heiress

| | | |
|----------|---|--|
| h | ch | <i>ache</i> /eɪk/, <i>chaos</i> /'keɪɔs/, <i>character</i> , <i>chasm</i> /'kæzəm/, <i>chemist</i> , <i>chord</i> , <i>choir</i> /kwaɪə/, <i>anchor</i> , <i>monarch</i> /'mɒnək/, <i>stomach</i> /'stʌmək/. Note <i>yacht</i> /jɒt/, where c is also silent. Also in derived forms <i>aching</i> , <i>chaotic</i> , etc. |
| | In gh | <i>ghastly</i> , <i>ghost</i> , <i>sigh</i> , <i>right</i> , <i>weigh</i> , <i>though</i> |
| | Medial ph | <i>shepherd</i> and some place names e.g. <i>Bispham</i> , <i>Clapham</i> , <i>Felpham</i> , <i>Meopham</i> /'meɪpəm/ |
| | Initial rh | <i>rhapsody</i> , <i>rhinoceros</i> , <i>rhotic</i> , <i>rhyme</i> , <i>rhythm</i> |
| | Initial wh . See p. 51. | <i>what</i> [❌] , <i>which</i> [❌] , <i>white</i> [❌] , <i>whether</i> [❌] |
| | Initially in a few common words | <i>heir</i> , <i>honest</i> , <i>honour</i> , <i>hour</i> (and derived forms, e.g. <i>heiress</i> , <i>honesty</i> , etc.) |
| | Medial h (1) after ex- (2) intervocalic | <i>exhaust</i> , <i>exhibit</i> , <i>exhilarate</i> , <i>exhort</i> , <i>exhume</i> ; <i>annihilate</i> , <i>vehicle</i> , <i>vehement</i> |

| | | | |
|----------|----------|-------------------|----------------------------------|
| 7. knife | k | Initial kn | <i>knack, kneel, knife, know</i> |
|----------|----------|-------------------|----------------------------------|

| | | | |
|------------|----------|--------------------|--|
| 8. palm | l | al = /ɑː/ | <i>calf, half, almond*</i> , <i>alms, calm, palm</i> . Note also: <i>salmon</i> /'sæməŋ/; <i>halfpenny</i> /'heɪpni/ (old coin). |
| 9. walk | | al = /ɔː/ | <i>chalk, stalk, talk, walk</i> . Also <i>baulk</i> |
| 10. should | | ol = /əʊ/ | <i>folk, yolk</i> . In place names, final <i>-folk</i> = /fɔk/, e.g. <i>Norfolk, Suffolk</i> . Note: <i>colonel</i> /'kɜːnl/ |
| | | ould = /ʊd/ | Only in <i>should, could, would</i> |

| | | | |
|----------|----------|-----------------|---|
| 11. damn | n | Final mn | <i>autumn, condemn, column, damn, hymn, solemn</i> . Note that n returns in derived forms: e.g. <i>autumnal, condemnation, columnist, solemnify</i> , etc. |
|----------|----------|-----------------|---|

| | | | |
|------------|----------|----------------------------|--|
| 12. psycho | p | Initial pn, ps | <i>pneumatic, pneumonia, psychologist, psychiatrist, pseudo-</i> |
| | | In a few exceptional words | <i>coup</i> /kuː/, <i>corps</i> /kɔː/, <i>cupboard</i> /'kʌbəd/, <i>raspberry</i> /'rɑːzbri/, <i>receipt</i> /rɪ'siːt/ |

| | | | |
|----------------|----------|-----------------------------|--|
| 13. aisle/isle | s | In a few exceptional words | <i>aisle</i> /aɪl/, <i>isle</i> /aɪl/, <i>island</i> , /'aɪlənd/, <i>viscount</i> /'vaɪkaʊnt/ |
| | | In recent loans from French | <i>chassis</i> /'ʃæsi/, <i>debris</i> /'deɪbrɪː/, <i>precis</i> /'preɪsiː/, <i>corps</i> /kɔː/, <i>rendezvous</i> /'rɒnd(e)ɪvuː/ |

| | | | |
|------------|----------|------------------------------|--|
| 14. castle | t | In ending -stle, sten | <i>castle, nestle, trestle, bristle, whistle, fasten, glisten, listen, moisten</i> |
| | | In three common words | <i>Christmas, soften, often*</i> |
| | | In recent loans from French | <i>bouquet</i> /buː'keɪ/, <i>ballet</i> /'bæleɪ/, <i>buffet</i> /'bʊfeɪ/, <i>cachet</i> /'kæʃeɪ/, <i>chalet</i> /'ʃæleɪ/, <i>crochet</i> /'krəʊʃeɪ/, <i>depot</i> /'depəʊ/, <i>mortgage</i> /'mɔːgɪdʒ/, <i>sachet</i> /'sæʃeɪ/, <i>ragout</i> /'ræguː/ |

| | | | |
|-----------|----------|-----------------------------------|---|
| 15. wrong | w | Initial wh | <i>who, whom, whose, whole, whore</i> |
| 16. sword | | Initial wr | <i>wrath</i> /rɒθ/, <i>write, wrench, wriggle, wry</i> |
| | | Exceptional words and place names | <i>answer, sword, two; Greenwich, Norwich, Berwick, Warwick</i> |

3 – Just for fun!



4 – More PRACTICE

<https://view.genial.ly/605b76c1f4f3880ceee9fda6/presentation-genially-sin-titulo>

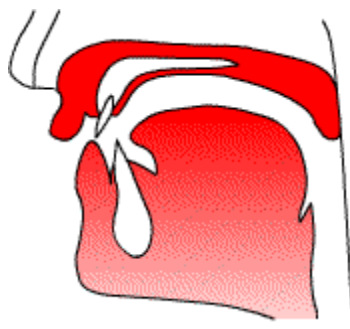
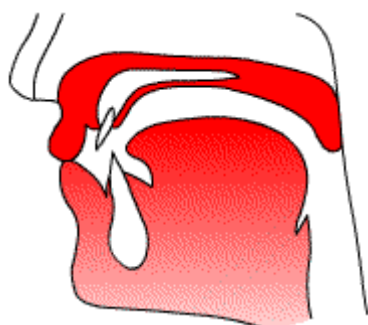
Consonants 1 / Difficult Sounds: /b/ vs /v/

1. Why is the contrast between these two sounds /v/ vs /b/ difficult for some Spanish speakers? Follow the link and find the answer:












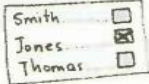


https://www.youtube.com/watch?v=Ghb6gapA_qM

Look at the head diagrams. Which diagram represents each sound?



2. Now it's your time to distinguish between **/b/** and **/v/**.

[Listen](#) to the words in bold. Then, read them aloud. It is a good idea to use the front camera of your phone (or a mirror!) to look at the position of the lips as you read the words.

| | Sound 1 /b/ | Sound 2 /v/ | |
|--|--|--|--|
|  | bet They're good bets. | vet They're good vets. |  |
|  | best He wore his best. | vest He wore his vest. |  |
|  | ban Can they lift that ban? | van Can they lift that van? |  |
|  | bolt We need more bolts. | volt We need more volts. |  |
|  | boat Jones won the boat. | vote Jones won the vote. |  |
|  | berry It's a berry red colour. | very It's a very red colour. |  |

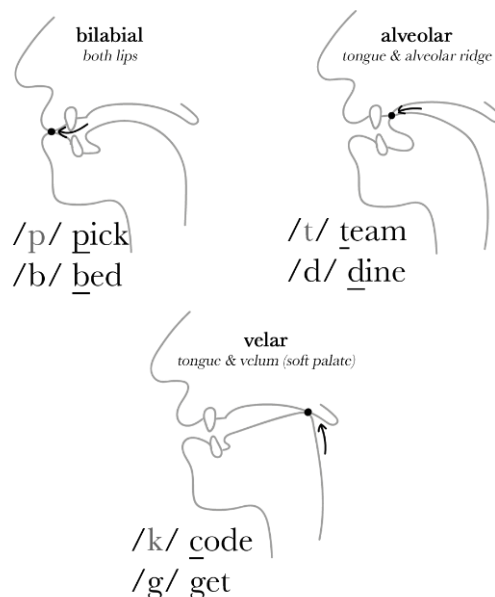
3. Now [listen](#) to the minimal pair sentences. Then, read them aloud. It is a good idea to use the front camera of your phone (or a mirror!) to look at the position of the lips as you read the words.



Consonants 2 / Plosives and Aspiration

For the articulation of plosives or stops the airflow is completely stopped at some point in the vocal tract by the temporary physical contact between articulators.

Look at the head diagrams: which organs are involved in the articulation of each pair of plosives?



Voiceless plosives in stressed syllables in a word are aspirated. What is aspiration? Watch the following [video](#) by Geoff Lindsay, and practise producing **aspiration**.



Now it's your time to practise **plosives**.

The different tasks in the material take you step by step into production: **recognise, practise/repeat and produce**.

Also, look out for, practise and produce **aspiration**. Use the tips in the previous video if necessary.

- Go to [SELECTION from Unit 8 /p/ pen /b/ bac²](#) and complete the tasks. Circle the words which have an **aspirated** plosive in tasks 1.1, 1.3 and 4.1.
- Go to [SELECTION from Unit 9 /t/ tea /d/ did³](#) and complete the tasks. Circle the words which have an **aspirated** plosive in tasks 1.1, 1.3 and 4.1a.
- Go to [SELECTION from Unit 10 /k/ cat /g/ get⁴](#) and complete the tasks. Circle the words which have an **aspirated** plosive in tasks 1.1, 1.3 and 4.2a

KEYS

Key to UNITS 8, 9 and 10

UNIT 8

1.2 1 pit 2 bat 3 port 4 bull 5 pride 6 rope 7 tribe 8 tap 9 cub
10 rib

1.3 1 pet 2 pin 3 bears 4 peach 5 blaze 6 robe 7 tripe 8 rib

UNIT 9

1.2 1 do 2 den 3 ton 4 town 5 drain 6 side 7 heart 8 plate 9 bad
10 set

1.3 1 trains 2 dyed 3 trunk 4 rides 5 cart 6 hit 7 bed

UNIT 10

1.2 1 could 2 cot 3 goat 4 cave 5 glue 6 league 7 pick 8 log
9 angle 10 crow

1.3 1 cards 2 girl 3 cold 4 class 5 clue 6 bag 7 log

Key to ASPIRATION recognition and practice.

UNIT 8

² O'Connor, J.D. and Fletcher, D. 1993. *Sounds English A pronunciation practice book*. Longman.

³ O'Connor, J.D. and Fletcher, D. 1993. *Sounds English A pronunciation practice book*. Longman.

⁴ O'Connor, J.D. and Fletcher, D. 1993. *Sounds English A pronunciation practice book*. Longman.

1.1 Listen, and practise the difference.

| | | | |
|-------|--------|-------|-------|
| pit | bit | rope | robe |
| pat | bat | tripe | tribe |
| port | bought | tap | tab |
| pull | bull | cup | cub |
| pride | bride | rip | rib |

1.3 Listen to the sentences

For each one, write the word you hear.

- 1 Have you got a pet/bet?
- 2 There's a pin/bin in the corner.
- 3 She saw some pears/bears in the garden.
- 4 The peach/beach was dirty.
- 5 Have you seen the plays/blaze?
- 6 The rope/robe is too short.
- 7 What does tripe/tribe mean?
- 8 The doctor looked at the rip/rib.

4.1 Listen, and practise this conversation in a travel agent's.

- A: Good morning. I'd like to book a cheap spring holiday. What package holidays are available?
- B: There's a splendid holiday in Paris.
- A: I expect Paris is expensive.
- B: There is a cheap period between November and February. You can compare our prices with other companies. Ours are cheaper.
- A: But I don't want to go in February. I'd prefer April.
- B: Well, April in Paris is beautiful. But it's very popular. Most package tours in April are fully booked.
- A: Yes, I remember my neighbour went to Paris in April. She belongs to a travel club. It was beautiful. But the airport was very busy. What other places are available in April?
- B: Here's a brochure, with all the places and prices.
- A: Right, I'll probably be back tomorrow. Goodbye.

UNIT 9

1.1 Listen, and practise the difference.

| | | | |
|-------|-------|-------|--------|
| two | do | sight | side |
| ten | den | heart | hard |
| ton | done | plate | played |
| town | down | bat | bad |
| train | drain | set | said |

1.3 Listen to the sentences

For each one, write the word you hear.

- 1 There was something wrong with the trains/drains.
- 2 She tied/dyed the scarf.
- 3 They saw a trunk/drunks lying on the ground.
- 4 He writes/rides very well.
- 5 This cart/card has just arrived.
- 6 My brother hit/hid the ball.
- 7 He has never made a bet/bed.

4.1a Listen, and practise this conversation in a library.

- A: Good afternoon. I've just joined the library. How many books can I take out?
B: You can take two books, and keep them for ten days. After that, if you have finished them, you return them. If you haven't finished, you can renew them.
A: How do I do that? Must I visit the library?
B: No, you can telephone. Tell us the titles of the books, and the date they are due for return.
A: Splendid. Can you tell me where to find Thomas Hardy's books? I'm studying Victorian writers. I've read two of Thomas Hardy's books - *Tess of the D'Urbervilles*, and *Far from the Madding Crowd*. Today I want *A Tale of Two Cities*, or *David Copperfield*.
B: Actually *A Tale of Two Cities* and *David Copperfield* are by Charles Dickens.

UNIT 10

1.1 Listen, and practise the difference.

| | | | |
|-------|------|-------|--------|
| could | good | leak | league |
| cot | got | pick | pig |
| coat | goat | lock | log |
| cave | gave | ankle | angle |
| clue | glue | crow | grow |

1.3 Listen to the sentences

For each one, write the word you hear.

- 1 One of the cards/guards is missing.
- 2 What a beautiful curl/girl!
- 3 My cold/gold has gone.
- 4 Sarah's class/glass is quite big.
- 5 There's no clue/glue.
- 6 I could see her back/bag in the crowded train.
- 7 He cut through the lock/log.

4.2a Listen, and practise this conversation.

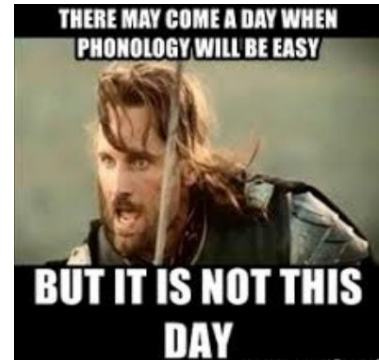
- A: I can't do all the housework and all the cooking. You've got to do more.
B: You don't do all the housework and all the cooking. I cook the breakfast.
A: And I clean the kitchen.
B: I take the dog for a walk.
A: I take the kids to school.
B: I do the gardening.
A: No you don't. I cut the grass.
B: I dig the garden.
A: Once a year, in August.
B: I make you a cup of coffee every evening.
A: I cook the supper.
B: I clean the car.
A: I pick up your things.
B: OK. Let's change over. I'll pick up my own things. And you can clean the car.
A: You can cook supper.
B: You can make the coffee.
A: You can cut the grass.
B: You can dig the garden.
A: Once a year, in August. You can take the kids to school.
B: You can take the dog for a walk.
A: You can clean the kitchen.
B: And we'll give up cooked breakfasts.

Consonants 3 / More difficult consonants

The following consonants usually prove difficult to master for speakers of Spanish: /d/ (as opposed to /ð/), /dʒ/ (as opposed to /ʃ/) and /z/ (as opposed to /θ/ or /s/)

PART 1. thin /θ/ this /ð/ tea /t/ did /d/

1. Work with the following videos. Pay attention to the way the woman articulates each sound.



/d/ /t/

<https://www.youtube.com/watch?v=qA5ZYC89oso&list=PLD6B222E02447DC07&index=29>

/θ/

<https://www.youtube.com/watch?v=b4Aj3k65HSo&list=PLD6B222E02447DC07&index=10>

/ð/

<https://www.youtube.com/watch?v=tu1t3Fn5Lw8&list=PLD6B222E02447DC07&index=18>

Now it's your time to practise.

The different tasks take you step by step into production: **recognise, practise/repeat and produce**. Whenever you read in the material **practise** or **repeat**, it's **your turn to do so. Go ahead!**

1. [Listen](#) and practise the difference.

| | | | |
|-------|------|--------|--------|
| Thin | Tin | Heath | heat |
| Thank | Tank | Sheath | sheet |
| Thick | Tick | Fourth | fort |
| Three | Tree | Path | Part |
| Theme | Team | North | nought |

2. [Listen](#) and practise the difference.

| | | | |
|--------|-------|---------|--------|
| There | dare | breathe | breed |
| Then | den | worthy | wordy |
| Than | Dan | lather | ladder |
| Though | dough | | |

3. Say /d/ at the end of words. [Listen](#) and say these adjectives ending in /d/

afraid bad boiled good hard loud old red

Now use them to fill the gaps in these phrases and then read them aloud. Record yourself with your phone.

- A accident
- white and blue
- An friend
- A apple
- A friend
- of the dark
- A explosion
- A egg

[Listen](#) and say these nouns ending in /d/

bed side Head end

Now use them to fill the gaps in these phrases and then read them aloud. Record yourself with your phone.

- The of the line
- The of the road
- The of Department
- and breakfast

4. Say /θ/ and /ð/. [Listen](#) and practise: read aloud and record yourself.



John Bly**th**e is **th**irteen. His brother Timothy is fifteen. **The**ir sister Heather is eleven. **The**ir mother and father come from **Nor**thern Ireland, but **th**e children were all born in London. **The**ir mother is called **Th**elma and she is 38. **The**ir father's name is **Mat**thew, and he is 39.

PART 2. chin /tʃ/ treasure /z/ judge /dʒ/

1. Work with the following videos. Pay attention to the way the woman articulates each sound.



/dʒ/ /tʃ/

<https://www.youtube.com/watch?v=0leQmGdo7gQ&list=PLD6B222E02447DC07&index=34>

/z/

<https://www.youtube.com/watch?v=bTxeAiBF61I&list=PLD6B222E02447DC07&index=34>

/ʃ/

<https://www.youtube.com/watch?v=NF92RdZC6wE&list=PLD6B222E02447DC07&index=19>

Now, it's your turn to practice

1. [Listen](#) and practise the difference between /tʃ/ and /dʒ/. Read aloud. Record yourself.

| | |
|-------|-------|
| Chin | gin |
| Cheer | jeer |
| H | age |
| Larch | large |

2. Listen and practise these conversations. Read aloud. Record yourself.

[/tʃ/](#)

A: Can you play chess?

/ kən ju pleɪ tʃes /



B: Yes, I enjoy chess very much. I was a chess champion when I was a child.

/ jes / aɪ ɪndʒɔɪ tʃes veri mʌtʃ / aɪ wəz ə tʃes tʃæmpɪən wen aɪ wəz ə tʃaɪld /

A: And are you still a champion chess player?

/ ənd ə ju stɪl ə tʃæmpɪən tʃes pleɪə /

B: No, things have changed. In my last match, I was beaten by a seven-year-old child. I think she's a future champion!

/ nəʊ / θɪŋz həv tʃeɪndʒd / ɪn maɪ lɑːst mætʃ / aɪ wəz biːtn baɪ ə seven jɪər əʊld tʃaɪld / aɪ θɪŋk ʃɪz ə fjuːtʃə tʃæmpɪən /

[/dʒ/](#)

A: Hello, Janice Jones speaking.

/ hələʊ / dʒænis dʒəʊnz spiːkɪŋ /

B: Hello, Janice. This is John Johnson. Is Jenny in?
 / hələʊ / dʒæni:s / ðis ɪz dʒɒn dʒɑ:n sən / ɪz dʒeni ɪn /

A: No, she's not. Can I take a message?
 / nəʊ / ʃɪz nɒt / kən aɪ teɪk ə mesɪdʒ /

B: Yes, please. Tell her that I've got her luggage. Could she collect it?
 / jes / pli:z / tel hə ðæt aɪv gɒt hə lʌgɪdʒ / kəd ʃi kəlekt ɪt /



/z/

A: Did you watch *Treasure Island* on television yesterday?
 / did ju wɒtʃ treʒə aɪlənd ɒn telɪvɪʒən jestədi /

B: No, I watched a programme called *Leisure Time*.
 / nəʊ / aɪ wɒtʃt ə prəʊgræm kə:ld leʒə taɪm /



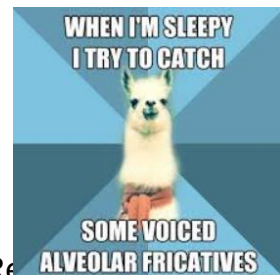
PART 3. Thin /θ/ this /ð/ so /s/ zoo /z/

1. Work with the following videos. Pay attention to the way the woman articulates each sound.



/z/ /s/

<https://www.youtube.com/watch?v=o1ZvmX80t7Q&list=PLD6B222E02447DC07&index=38>



Now, it's your turn to practice

Listen and practise the difference between /θ/ and /s/. Read aloud. Record yourself.

| | | | |
|-------|------|-------|-------|
| thick | sick | Path | pass |
| think | sink | Mouth | mouse |
| theme | seem | Moth | moss |
| thumb | sum | Worth | worse |
| thing | sing | Tenth | tense |

Listen and practise the difference between /ð/ and /z/. Read aloud. Record yourself.

| | | | |
|----------|---------|--------|------|
| breathe | breeze | Then | Zen |
| teething | teasing | Though | zone |
| clothing | closing | This | zip |
| bathe | bays | These | zero |

More PRACTICE

<https://view.genial.ly/606113cc410dd80d483b6369/presentation-difficult-pairs>

Consonants 4 – alveolar & dental sounds /d/ /t/ /ð/ /θ/

1. Read the dialogue. Circle or highlight the four focused sounds in four different ways.

A How are Judith and Timothy Thorpe's triplets?

B Those three? Well ... both Heather and Cathy are very healthy, but I think they're having rather a lot of trouble with Matthew.

A With Matthew? What's the matter with Matthew?

B Teething troubles, I think, and then he won't eat anything.

A Teething troubles? But how old are the triplets now?

B I think they're about thirteen months.

A Thirteen months? Oh, I thought they were a lot younger than that.

B No, they must be thirteen months because it was their first birthday at the end of last month – on the thirtieth ... or was it the thirty-first?

A Oh dear, and I didn't send them anything, not even a birthday card ... I wonder what Judith and Timothy thought?

B Don't distress yourself, dear, they didn't say anything to me ...



Now, [listen](#) and check.

2. Complete the following chart with the words you marked in the dialogue

| /d/ | /t/ | /ð/ | /θ/ |
|-----|-----|-----|-----|
| | | | |

→ The **key** to the exercises will be found at the end of this document

3. Practise saying the lists of words by column in front of a mirror.
 - Check out your pronunciation against the recording if necessary.
 - Check visually that you are producing correctly the **alveolar sounds** /d//t/, where the tip and blade of the tongue are NOT visible because they are always placed behind the teeth.
 - Check visually that you are producing correctly the **dental sounds** /ð//θ/, where the tip and blade of the tongue ARE visible in between the teeth.
 - Check that the **plosive sounds** /d//t/ are actually produced as **stops** (and do not “continue” as the fricatives)
 - Check that the **fortis plosive** sound /t/ is released with a puff of air to the back of your hand if it should be aspirated.
4. Once you are confident with your production of all the words in the chart in exercise 2, proceed to reinserting the words in the original text.
 - Listen to and repeat the dialogue in short sections.
 - Do not lose control over the focus sounds.
 - If possible, practise reading the dialogue with a partner.
5. Record yourself reading aloud the dialogue.
 - Try hard not to lose control of the focus sounds, while your text remains as natural as possible.
 - Make several recordings to attempt this, if necessary.
6. Get in contact with a partner, and swap recordings.
 - Listen to your partner’s file attentively.
 - Be ready to provide them with your feedback.
7. Ideally, meet synchronously with your partner.
 - Discuss in pairs how difficult/easy and useful/useless the previous exercises were for you.
 - Share the respective feedback to you previous recordings.
8. Repeat similar process with a text of your choice with these sounds or any pair or group of sounds that you find personally challenging.



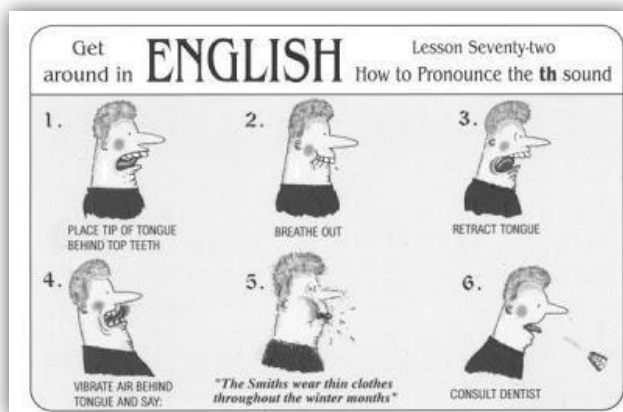
KEY

- A How are Judith and Timothy Thorpe's triplets?
B Those three? Well ... both Heather and Cathy are very healthy, but I think they're having rather a lot of trouble with Matthew.
A With Matthew? What's the matter with Matthew?
B Teething troubles, I think, and then he won't eat anything.
A Teething troubles? But how old are the triplets now?
B I think they're about thirteen months.
A Thirteen months? Oh, I thought they were a lot younger than that.
B No, they must be thirteen months because it was their first birthday at the end of last month – on the thirtieth ... or was it the thirty-first?
A Oh dear, and I didn't send them anything, not even a birthday card ... I wonder what Judith and Timothy thought?
B Don't distress yourself, dear, they didn't say anything to me ...

BONUS!

In the light of the videos and the practice material you worked with, how can you explain the three following jokes?

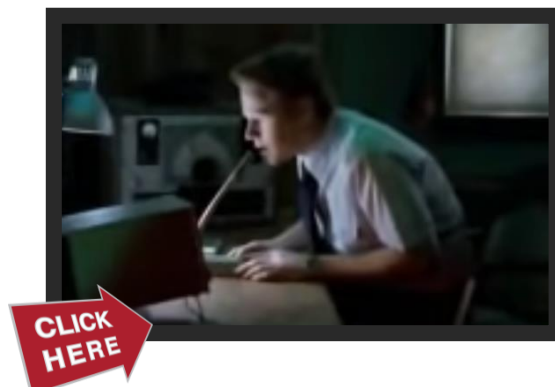
1 –



2- Modern Family

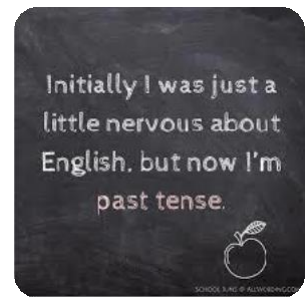


3. The Coast Guard



Inflectional endings

You have been introduced to and you have examined the relationship between phonology and morphology by describing the regular morphological inflections and part-of-speech alternation in English. These inflections follow particular phonological rules when they are produced. At the same time, these phonological rules turn into phonetic signals that will help the listener decode the incoming messages. If they are ignored or produced incorrectly there might be confusion or misunderstanding in a conversation.



Now it's your time to practise.

PART1 // Inflectional -S

*Paul's calls, Max's faxes*⁵

A- Inflectional –S with same number of syllables

Usually the –S ending is just a consonant (C), NOT another syllable. And it is pronounced /s/ or /z/

[Listen](#) and notice /s/ or /z/. Listen and repeat.

| |
|-----------------|
| Claire's chairs |
| Bob's jobs |
| Di's pies |
| Rose knows |
| Pat's hats |

B- Inflectional –S which adds an extra syllable

Sometimes, the -S ending IS another syllable, since it is adding a vowel too: /ɪz/. This happens when the original word ends in a sibilant sound: /s/ /ʃ/ /z/ /tʃ/ /dʒ/

[Listen](#) and notice. Listen and repeat.

| | |
|------|--|
| /s/ | Chris's kisses; the nurse's purses; Max's faxes |
| /ʃ/ | Trish's wishes |
| /z/ | Rose's roses |
| /tʃ/ | The witch's watches |
| /dʒ/ | George's fridges |

⁵ Hancock, M. 2017. *English Pronunciation in Use. Intermediate book with answers*. Cambridge: CUP.

C- Make sure you pronounce the –S endings correctly, it’s very important to the meaning of the utterance.

Listen to the examples and notice how the –S ending changes the meaning. Listen and repeat.

| NOUN | VERB |
|------------------------|------------------------|
| Jane’s nose | Jane knows |
| Nick’s weights | Nick waits |
| SINGULAR | PLURAL |
| My friend spends a lot | My friends spend a lot |
| Our guest came late | Our guests came late |

PART 2 // Inflectional -ED

*Pete played, Rita rested*⁶

A -

The verb **play** /pleɪ/ has only one syllable and the past tense also has one syllable **played** /pleɪd/. Usually the -ed ending is just a consonant sound and not another syllable.

So, for example, **smile** /smaɪl/ rhymes with **child** /tʃaɪld/. Listen to the rhymes. Notice that –ed rhymes either with /t/ or /d/.



<https://drive.google.com/file/d/1YxFHtRq0SX0CB5h97XJPx441UJZ2dlYg/view?usp=sharing>

He looked round first,
And then reversed.
The car that passed
Was going fast.
It hit the side.
The driver cried.
He never guessed,
He’s pass the test.



Listen to the poem again and write /t/ or /d/ in the following verbs. Pay attention to the rhymes.

/rɪvɜːs__ // pas__ // kraɪ__ // ges__ /

Now, practice reading the poem. Remember you can track or shadow the recorded speaker. Then record yourself.

⁶ Adapted from Hancock, M. (2017). English Pronunciation in Use. Intermediate book with answers. Cambridge: CUP

B -

If the infinitive of the verb ends with the sounds /t/ or /d/, -ed or -d is a new syllable, and it is pronounced /ɪd/. For example:

hate /**hert**/ – one syllable

hated /**hertɪd**/ – two syllables

Listen and compare the sentences on the left and the right below.

| | |
|--------------|---------------|
| One syllable | Two syllables |
| Pete played | Rita rested |
| Dan danced | Colin counted |



https://drive.google.com/file/d/1pzAV4U_5b1F-jJ6WJG7IO2scNv_hkXwT/view?usp=sharing

Now, listen to the following phrases and decide if they have one syllable or two syllables. Then, repeat.⁷

| One syllable | Two syllables |
|--------------|---------------|
| | |



https://drive.google.com/file/d/10UmhMhL2UYRjhMRYtl_CJBGzgea1q2Lt/view?usp=sharing

⁷ One syllable: Liz laughed; Clare cleaned; Steve stopped; Will watched. Two syllables: Wendy waited; Sheila shouted; Stacey started, Mayra mended.

PART 3 // Elizabeth's story

Elizabeth's story

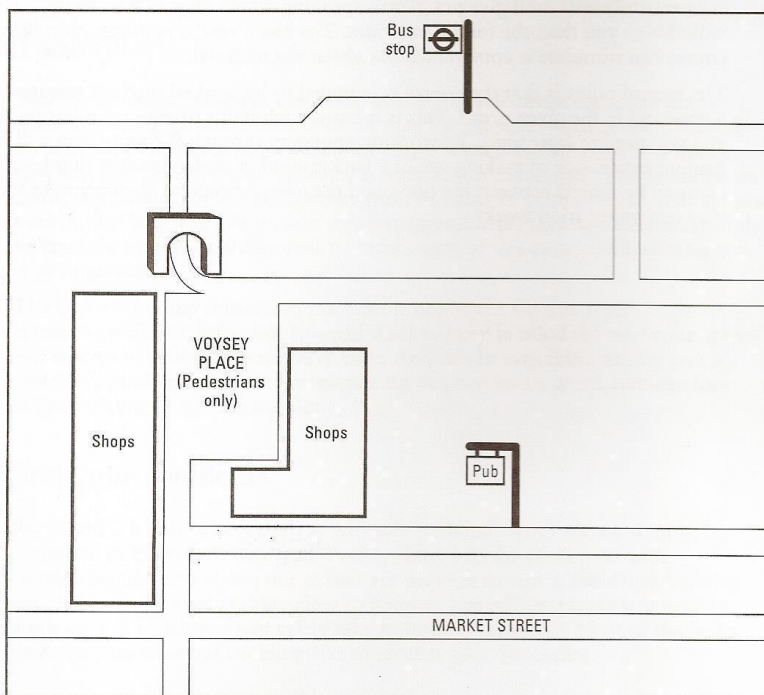
Look at the pictures and think: What is the problem? How do the people in the pictures cope with it? Have you ever been in a similar situation? How did you cope with it?



1. Elizabeth is talking about a time when she had to find her way in a strange town. What was she looking for at the time? Listen and follow her way on the map.



<https://drive.google.com/file/d/1M206meBwiLxG3ALT2CAsmC1G0tmqhKqD/view?usp=sharing>



2. Listen to the first short section of the recording. Complete the gaps.



https://drive.google.com/file/d/1yhCTIkxZ9Dcw_ZsO_667_fyLmfLxboL6/view?usp=sharing

It (1)..... to take an age to get there, but eventually the bus (2)..... We'd got to the terminus and everyone got out. We were somewhere in the commercial district but I wasn't sure where. I couldn't recognize anything. The others (3).....off. I (4)..... wondering which way to start.

3. Transcribe the words. Use a dictionary to check.

1.
2.
3.
4.

Complete the rule.



If the word base ends in a voiceless sound, then the –ed ending is pronounced

If the word base ends in a voiced sound, then the –ed ending is pronounced

If the word base ends in /t/ or /d/ already, then the –ed ending is pronounced

4. Read the next section of Elizabeth's story and find instances of –ed endings. Transcribe them. Listen and check.



<https://drive.google.com/file/d/1QvoOdPITmo6Gml6yCgJ90Q4ApJnAAZkU/view?usp=sharing>

The street was empty, even the bus driver had gone. I hurried across and turned into an alleyway and started to walk. It was dark and drizzling a bit. I went through an archway and into another street, where there were street lights. It was one of those pedestrian precincts, no cars admitted.

5. Listen to the next part of the story. Write down what Elizabeth passed as she tried to find Market Street. The first one has been done for you as an example.



<https://drive.google.com/file/d/107DzAjLRIfDc5axWQ-gZTwCeS9Q/view?usp=sharing>

I passed some...SHOPS.....

6. Transcribe what Elizabeth passed as she tried to find Market Street. Use a dictionary to check.

- 1 -
- 2 -
- 3 -
- 4 -
- 5 -
- 6 -
- 7 -
- 8 -

7. Complete the rule



If the word ends in a voiceless sound, then the –s ending is pronounced

If the word ends in a voiced sound, then the –s ending is pronounced

If the word ends in /s, /dʒ, /tʃ/or /ʃ/ already, then the –es ending is pronounced

8. Read the transcribed version of the following extract. Spot the **mistakes**. Listen and check.



<https://drive.google.com/file/d/1TLTISp-kceHhYfaw4B8zqO8ZJv1jkFri/view?usp=sharing>

// 'aɪ 'wɔ:kd ə'ləŋ / 'lʊkɪŋ ɪn ðə 'wɪndəʊs / ðə lɑ:st əv ðə ʃɒp əsɪstənts
 wəz dʒəst 'kləʊzɪŋ ðə 'dɔ:s / kəd 'ʃɪ tel mi/ 'pli:z / weə 'mɑ:kɪt stri:t
 wɒz //

9. Here's the end to Elizabeth's story. Listen and practice reading from phonetic script. Follow the steps suggested in the Oral Practice Tutorial. Record yourself.



<https://drive.google.com/file/d/1RWuc51QNdlUnEExDumrzU2Lo9GOSSI1/view?usp=sharing>

/ ðə wəz nəʊ ɑːnsə / aɪ ræŋ əgen / ɪt wəz getɪŋ kəʊld/
səʊ aɪ dɪsaɪdɪd tə gəʊ bæk / aɪ ʃʊdəv klɪm ɪn ðə deɪtaɪm/
ðɪs wəz hæʊplɪs / aɪ kʊd bi wɔːkɪŋ əbaʊt ɔːl naɪt / ən nevə
faɪnd məːkɪt stri:t / aɪ went bæk tə weə ðə ʃɒps wɜː /
ɪt wəz reɪnɪŋ hæ:d / ən ðə priːsɪŋkt wəz dɪzːɪtɪd / aɪ felt veri
mɪzərəbl /

FOLLOW-UP: Inflectional endings in -ed adjectives

Adjectives ending in **-ed** (such as *embarrassed*, *bored* or *interested*) generally follow the same phonological rules as for the regular past tense.

However, there are historically based differences in pronunciation between certain forms ending in -ed, depending on whether they function as adjectives or verbs. Let's have a look at some of **the exceptions that confirm the rules**.



How do you pronounce the following adjectives? Not sure? Follow the links and listen carefully.

- <naked> [515 pronunciations of naked in British English](#)
- <ragged> [36 pronunciations of ragged in British English](#)
- <wicked> [264 pronunciations of wicked in British English](#)
- <rugged> [49 pronunciations of rugged in British English](#)
- <beloved> [264 pronunciations of beloved in British English](#)
- <wretched> [115 pronunciations of wretched in British English](#)
- <jagged> [40 pronunciations of jagged in British English](#)

How to pronounce **naked** in British English (1 out of 515):



**CLICK HERE TO
LISTEN TO A
DIFFERENT
SAMPLE**

KEY

Elizabeth's story part 1

| /t/ | /d/ | /ɪd/ |
|----------|------------|---------------|
| (2)stɒpt | (1) si:mɪd | (4)hezɪteɪtɪd |
| | (3)hʌrɪd | (6)* stɑ:tɪd |
| | (5)* tɜ:nd | |

* These correspond to exercise 7

So, the rule is...

If the verb base ends in a voiceless sound, then the –ed ending is pronounced/t/.....
If the verb base ends in a voiced sound, then the –ed ending is pronounced/d/.....
If the verb base ends in /t/ or /d/ already, then the –ed ending is pronounced/ɪd/.....

Elizabeth's story part 2

| /s/ | /z/ | /ɪz/ |
|-----------|-------------|-------------|
| (1) ʃɒps | (3) bɑ:ɡɪnz | (4) dresɪz |
| (2) lɑ:ts | (5) vɪdɪəʊz | (6) frɪdʒɪz |
| | (6) ʃu:z | |

So, the rule is

If the word ends in a voiceless sound, then the –s ending is pronounced.../s/...
If the word ends in a voiced sound, then the –s ending is pronounced/z/...
If the verb base ends in /s, z /dʒ, tʃ/ or /ʃ/ already, then the –es ending is pronounced...../ɪz/.....

Key to exercise 10.

There are 3 mistakes

/aɪ wɑ:kɪd ələŋ/ should be /aɪ wɑ:kɪt ələŋ/

/lʊkɪŋ ɪn ðə wɪndəʊs/ should be /lʊkɪŋ ɪn ðə wɪndəʊz/

/dʒæst kləʊzɪŋ ðə dɔ:s/ should be /dʒæst kləʊzɪŋ ðə dɔ:z/

ANOTHER STORY

<https://view.genial.ly/622259ae869e780018e1cd55/interactive-content-untitled-genially>

Consonant Clusters

When we have two or more consonant sounds together we call them a consonant cluster. **Clusters**, then, are combinations of consonants. English words can have clusters at the beginning, in the middle and at the end of words. For example:

| | | | |
|-------------------------|------------------|---------------------|-----------------------|
| Initial position | pray /preɪ/ | spray /spreɪ/ | |
| Within the word | escape /ɪ'skeɪp/ | control /kən'trəʊl/ | upstream /,ʌp'stri:m/ |
| Final position | grabbed /græbd/ | crisps /krɪspz/ | texts /teksts/ |

Clusters can sometimes be difficult to pronounce so work on their pronunciation with the following tasks. Let's work on clusters at the beginning and at the end of words.

EPU Advanced – Unit 7 Worksheet + audios


https://drive.google.com/drive/folders/1KdjuG4_Ltrp5B4zL7LLCl28du4Plj0ho?usp=sharing

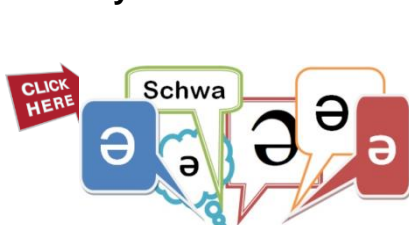
EPU Advanced - Unit 8 Worksheet + audios <https://drive.google.com/drive/folders/1-3v23bGtumAQVMpAdqMezr4VgYwpwA9U?usp=sharing>

Weak forms and Strong Forms 1

As you already know, the context is very important when you deliver a message. In connection to this, there is a variation in pronunciation of some function words. These can have two possible pronunciations according to the context: a **weak** form and a **strong** form.



Watch the following  videos. **Which kind of words do they analyse?**
what do they all have in common?



Was & Were

Now it's your time to practice.

1. [Listen](#) to the following dialogues and decide if you hear the strong or the weak form of the highlighted words. Write W if the word is weak or S if the word is strong.

A: Will **you** be at the meeting on Friday?

B: Yes. Will **you** be there?

A: Can you help **me** carry this suitcase?

B: Hey, wait for **me**!

A: Is **he** there?

B: Who?

A: The boss.

B: No. Everybody else is working, but **he's** gone home!

2. Transcribe the dialogues paying special attention to how you transcribe the weak and strong forms.
3. Practice saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practice.
4. Now, [listen](#) to the following dialogues and transcribe the weak or strong form of the pronoun according to what you hear.

/ ____ dʌznt sməʊk ɔ: driŋk /
/ɑ:/ ðæts wɒt ____ təʊld ____ /

/lʊk 'its ____ /
/weə / aɪ kɑ:nt 'si: ____ /

/də ju nəʊ ðæt wʊmən /
/ ____ / nəʊ /aɪ dəʊnt rekəgnəɪz ____

/aɪm əfreɪd ____ kɑ:nt steɪ enɪ lɒŋgə /
/wɒt də ju mi:n ____ /aɪv gʊt plenti əv taɪm /

/ðeɪ təʊld ____ tə gəʊ ðɪs weɪ /
/wel /ðeɪ dɪdnt tel ____ /

/wen aɪ sed gɪv ____ ə driŋk aɪ dɪdnt mi:n ____ /aɪ ment ðə pi:pl /



5. Practice saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practice.

So, according to the context of the message, some personal and object pronouns may be either weak or strong. Look at the table below:

| | WEAK FORM | STRONG FORM |
|------|--|----------------|
| you | /ju/ | /ju: / |
| me | /mi/ | mi: |
| he | /hi/ | /hi: / |
| she | /ʃi/ | /ʃi: / |
| him | /ɪm/ (though this choice depends on the speaker) | /hɪm/ |
| her | /ə/* (though this choice depends on the speaker) | /hə/ or /hɜ:/* |
| we | /wi/ | /wi: / |
| us | /əs/ | /ʌs/ |
| them | /ðəm/ | /ðem/ |

Many possessives, conjunctions, prepositions and auxiliary verbs also have a weak and strong form. Normally we use the weak form, but if the word is stressed because it is especially important, or because we want to show a contrast, we use the strong form.

6. [Listen](#) to the following dialogues and circle according to whether you hear the strong or the weak form.

/ gɪv mi **jə** / **ju:** hænd /

/ **jə** / **ju:** tɜ:n |

/nəʊ / its **jə** / **ju:** tɜ:n /

/ðæts 'aʊə 'nju: 'neɪbə |

/**ənd** /**ænd** 'wɒts hɪz 'neɪm |

/nəʊ / **hɜ:/hə**

/əʊ / 'sɒri / 'wɒts **hɜ:/hə** 'neɪm /



7. Practice saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practice.

8. Now, the words in bold type can be either weak or strong. Read the dialogues thinking of the context and decide if they are weak or strong. Then, [listen](#) and check if you were right.

A: She must be rich! Look at **her** car.

B: I think that's **his** car, actually!

A: They've sold **their** old house, I see.

B: They've sold **their** house, yes, but they haven't bought another one yet.

A: Would you like **some** ice cream or **some** cake.

B: I'd like some ice cream **and** some cake, please.

A: **Do you** like those sweets?

B: Well, **some of** them **are** good.

The shop's closed **from** one **to** two.

There's a bus **to** the village **at** six, but there's no bus **from** there tonight.

So, look at the table below.



| | WEAK FORM | STRONG FORM |
|------|--|---------------------|
| Your | /jɔː/*/jə/* (Although this use is not always accepted) | /jɔː/* |
| His | /ɪz/ (though this choice depends on the speaker) | /hɪz/ |
| And | /ən/ or /n/ | /ænd/ |
| But | /bət/ | /bʌt/ |
| Some | /səm/ | /sʌm/ |
| At | /ət/ | /æt/ |
| For | /fə/* | /fɔː/* ⁸ |
| From | /frəm/ | /frɒm/ |
| Of | /əv/ | /ɒv/ |
| To | /tə/ or /tu/ (when followed by a word that starts with a vowel sound. For example: <to act> / tu ækt / | /tuː/ |

9. Transcribe the dialogues paying special attention to how you transcribe the weak and strong forms.

10. Practise saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practice.

⁸ The words that appear with * have an r in spelling which is generally pronounced if the following word begins with a vowel sound. For example: <Come in for a minute> /kʌm ɪn fər ə mɪnɪt/

WEAK FORMS - A POEM

BOYS WILL BE BOYS by Leon Rosselson

1. The following words appear, in that order, in the first stanza of the poem. Can you make sense of them? What is the poem talking about?

Look / little / Peter - Isn't / terror / shooting / neighbours / cowboy gun?

Screaming / jet plane - Always throwing something.

I / can't control - Trouble? - He / one.

Boys / boys - Fact / human nature - Girls / grow up / mothers.

Now listen to the [first stanza](#) of the poem. Were you right?

Think of the following questions:

- Which words did you need to make sense of the poem?

Listen again and complete the following verse:

Shooting all neighbours cowboy gun

- Which words did you hear that - most probably - did not change your idea of the content of the poem before you listened to it?

2. Listen to the [second stanza](#) of the poem, and fill in the blanks with the words you hear.

Look ____ little Janie, doesn't ____ look pretty

Playing with ____ dolly, proper little mum?

Never being dirty, never being noisy,

Don't touch ____ sister, Peter, now look what you ____ done!!

Ah, ____ boys will be boys,

It's ____ fact ____ human nature,

____ girls will grow up ____ mothers.

All the missing words are **weak forms**. Transcribe them as they are produced in the poem. Which vowels are used? Are there any consonants elided?

| | | | | | | | |
|-------|--|--------|--|-------|--|-------|--|
| <a> | | <be> | | <he> | | <of> | |
| <and> | | <but> | | <her> | | <the> | |
| <at> | | <have> | | <him> | | <to> | |

3. This is the next stanza. **Transcribe it**, paying special attention to **weak forms**.

Now what's come over Janie? Janie's turning nasty!

Left hook to the body, right hook to the eye!

Vicious little hussy! Now, Peter's started bawling!

What a bloody cissy! Who said you could cry?!

Listen to the [third stanza](#) and check.

- Why do you think <the> is pronounced differently in <to the body> and in <to the eye>? What is the rule?

4. Read the end of the poem, which has been transcribed by an online app, disregarding weak forms. Listen to the [fourth stanza](#) and mark the sounds or words which are different from the transcription.

naʊ ði: wɜ:lɪd hæz ɡɒn tɒpsi tɜ:vi / dʒeɪni wɒnts eɪ fʊtbɔ:l

ænd pi:tə dʒʌst si:mz hæpi pʊʃɪŋ præmz ələŋ /

ɪt meɪks ju: fi:l səʊ ɡɪlti / kɪdz ɑ: sʌtʃ eɪ wʌri /

dɒktə dɒktə tel mi / weə dɪd wi: ɡəʊ rɒŋ /

bɪkɒz bɔɪz mʌst bi: bɔɪz / ɪt ɪz eɪ fækt ɒv hju:mən neɪtʃə /

ænd ɡɜ:lz mʌst ɡrəʊ ʌp tu: bi: mʌðəz /

dɒktə dɒktə tel mi / weə dɪd wi ɡəʊ rɒŋ /

5) Listen and practice reading complete the poem

- ✓ First, try to shadow the audio and then read it on your own. You may want to record yourself and share your recording with a partner
- ✓ Enjoy a song of the poem <https://www.youtube.com/watch?v=qgy8vY5uExc>
- ✓ Be ready to read the poem in our next class

/lʊk ət lɪtl pi:tə / ɪznt hi ə tərə / ʃʊtɪŋ ɔ:l ðə neɪbəz wɪð hɪz
kaʊbɔɪ ɡʌn/

/skri:mɪŋ laɪk ə dʒet pleɪn / ɔ:lweɪz θrəʊɪŋ sʌmθɪŋ/
/aɪ dʒəst kɑ:nt kəntreʊl hɪm/ trʌbl/ hɪz ðə wʌn/

/bɔɪz wɪl bi bɔɪz / ɪts ə fækt əv hju:mən neɪtʃə /
ən ɡɜ:lz wɪl ɡrəʊ ʌp tə bi mʌðəz /

/lʊk ət lɪtl dʒeɪni / dʌznt ʃɪ lʊk pɪtɪ /
/pleɪŋ wɪð hə dɒli/ pɒrə lɪtl mʌm/
/nevə bi:ɪŋ dɜ:ti / nevə bi:ɪŋ nɔ:zi/
/dəʊnt tʌtʃ jə sɪstə pi:tə / naʊ lʊk wɒt jəv dʌn/

/bɔɪz wɪl bi bɔɪz / ɪts ə fækt əv hju:mən neɪtʃə /
ən ɡɜ:lz wɪl ɡrəʊ ʌp tə bi mʌðəz /

/naʊ wɒts kʌm əʊvə dʒeɪni / dʒeɪnɪz tɜ:nɪŋ nɑ:sti/
/left hʊk tə ðə bɒdi / raɪt hʊk tə ði aɪ/
/vɪʃəs lɪtl hʌsi / naʊ pi:təz stɑ:tɪd bɔ:lɪŋ/
/hu: sed jə kəd kraɪ/
/bɔɪz wɪl bi bɔɪz / ɪts ə fækt əv hju:mən neɪtʃə /
ən ɡɜ:lz wɪl ɡrəʊ ʌp tə bi mʌðəz /

naʊ ðə wɜ:ld həz ɡrɒn tɒpsi tɜ:vi / dʒeɪni wɒnts ə futbɔ:l
ən pi:tə dʒəst si:mz hæpi pʊʃɪŋ præmz əlɒŋ /
ɪt meɪks jə fi:l səʊ ɡɪlti / kɪdz ə sʌtʃ ə wʌri /
dɒktə dɒktə tel mi / weə dɪd wi ɡəʊ rɒŋ /
bɪkɔz bɔɪz məst bi bɔɪz / ɪt ɪz ə fækt əv hju:mən neɪtʃə /
ən ɡɜ:lz məst ɡrəʊ ʌp tə bi mʌðəz /



Weak forms and Strong Forms 2

Whether to use the weak or strong form will change according to the context. There are also some rules that you can follow to decide. Let's revise them together:



- ✓ **CITATION:** strong form when a function word is being cited or quoted (not actually being used)
example: The word “AND” /ænd/ doesn't usually appear in its strong form.

- ✓ **EMPHASIS & CONTRAST:** strong form when a function word is being emphasized for some reason or used to contrast it with another implicit word.
examples: She DOES /dʌz/ work hard and she DOES /dʌz/ do all her homework! (although you don't believe her!)
Excuse me, are you talking to ME /mi:/? (not to HER or HIM?)

- ✓ **STRANDING:** strong form when a function word is grammatically needed in final position of the given structure, especially prepositions.
example: What are you thinking OF /ɒv/ right now?
(ATTENTION: notice that in the example the word OF is grammatically stranded, but not necessarily in final position)

- ✓ **ELLIPSIS:** strong form when an auxiliary verb or the verb TO BE stands alone but is elliptical: i.e., it is in fact representing a longer stretch of referred to language.
examples: I don't like jazz, but my friend DOES /dʌz/
You don't like it, DO /du:/ you? [question tag]
“I'm so relaxed!” “ARE /ɑ:/ you?” [echo question]
“Are you at home?” “Yes, I AM /æm/ [short yes/no answers]

Now it's your time to practise.

The strong form is used in the cases below. [Listen](#) and repeat. Then, decide which rule applies in each case.

- 1) A: Are you ready? B: Yes, I **am**.
- 2) A: It isn't raining, is it? B: Yes, it **is**.
- 3) A: I'm not very good at English. B: Of course you **are**!
- 4) A: Is your father a teacher? B: He **was**, but he's retired now.
- 5) A: How many people are there in your class? Ten? B: There **were** ten, but one left last week.
- 6) A: Have we met before? B: I don't think we **have**.
- 7) A: Has it started? B: Yes, come on, it **has**.
- 8) A: I don't like this music. B: Oh, I **do**.
- 9) A: Does the supermarket open on Sundays? B: I think it **does**.
- 10) A: I can't open this door. B: Let me try. Maybe I **can**.
- 11) A: Can you play tennis? B: Not now. I **could** when I was younger

11. Transcribe the dialogues paying special attention to how you transcribe the weak and strong forms.

12. Practice saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practise.

KEY

2)

/wɪl **ju** bi ət ðə mi:tiŋ 'bɒn 'fraɪdeɪ / (W)

/jes/ wɪl **ju:** bi ðeə/(S)

/kən ju help **mi** 'kæri ðɪs 'su:tkeɪs/ (W)

/heɪ /weɪt fə **mi:**/ (S)

/ɪz **hi** ðeə/ (W)

/hu/

/ ðə bɒs/

/nəʊ /'evrɪ,bɒdi els ɪz 'wɜ:kɪŋ bət **hi:**z ɡɒn həʊm/(S)

3)

/ʃɪ 'dʌznt 'sməʊk ɔ: drɪŋk / (W)

/ɑ:/ ðæts wɒt 'ʃɪ təʊld **ju:** / (W/S)

/'lʊk 'ɪts **hɪm** / (S)

/weə /'aɪ kɑ:nt 'si: (**h**) **ɪm**/ (W)

/də ju 'nəʊ ðæt 'wʊmən /

/hɜ: / nəʊ /aɪ dəʊnt 'rekəɡnaɪz **hə** | (S/W)

/aɪm ə 'freɪd **wɪ** kɑ:nt 'steɪ 'eni 'lɒŋgə / (W)

/wɒt də ju mi:n **wɪ:** /aɪv 'ɡɒt 'plenti əv 'tɑɪm /(S)

/ðeɪ təʊld **əs** tə 'gəʊ ðɪs 'weɪ / (W)

/wel /'ðeɪ 'dɪdnt tel **ɒs** / (S)

/wen 'aɪ 'sed ɡɪv **ðəm** ə drɪŋk 'aɪ 'dɪdnt mi:n **ðəm** /'aɪ ment ðə 'pi:pəl / (W / S)

7)

/ ɡɪv mi **jə** hænd /

/ **jɔ:** tɜ:n |

/nəʊ / 'ɪts / **jɔ:** tɜ:n /

/ðæts 'aʊə 'nju: 'neɪbə |

/**ənd** 'wɒts hɪz 'neɪm |

/nəʊ / **hɜ:**/

/əʊ / 'sɒri / 'wɒts **hɜ:** 'neɪm /

9)

/ 'ʃɪ məst bi rɪtʃ /'lʊk ət **hə** kɑ: / (weak)

/'aɪ 'θɪŋk ðæts **hɪz** kɑ: 'æktʃuəli /(strong; can't be pronounced **ɪz**)

/ˈðeɪv səʊld **ðər** əʊld 'hɑʊs /'aɪ 'si: / (weak)

/ˈðeɪv səʊld **ðeə** 'hɑʊs /jes /bət 'ðeɪ 'hævnɪt 'bɔ:t ə 'nʌðə wʌn jet / (strong)

/wʊd ju laɪk **səm** 'aɪs kri:m ə: **səm** keɪk / (weak)

/aɪd laɪk səm 'aɪs kri:m **ænd** səm keɪk pli:z / (strong)

/də ju laɪk ðəʊz swi:ts / (weak)

/wel /sʌm əv ðəm ə gʊd / (strong / weak / weak)

/ðə 'fɒps kləʊzd **frəm** wʌn tə 'tu: / (weak)

/ðəz ə bʌs tə ðə 'vɪlɪdʒ **ət** sɪks (weak) / bət ðəz 'nəʊ bʌs **frɒm** ðə 'vɪlɪdʒ tə 'naɪt/ (strong)

12)

/ə ju 'redi /

/jes /'aɪ **æm** / (short answer / ellipsis)

/'ɪt 'ɪznt 'reɪnɪŋ /ɪz'ɪt /

/jes /'ɪt **ɪz**/ (short answer / ellipsis)

/aɪm nɒt 'veri gʊd ət 'ɪŋɡlɪʃ /

/əv kɔ:s ju **ɑ:** / (ellipsis)

/ɪz jə fa:ðə ə 'ti:tʃə /

/'hi **wɒz** / bət hɪz rɪ'taɪəd naʊ / (ellipsis)

/hɑʊ məni 'pi:pəl ə ðər ɪn jə klɑ:s/ ten/

/ðə **wɜ:** ten /bət wʌn left lɑ:st wi:k / (Contrast)

/həv wi met bi'fə:/

/aɪ dəʊnt 'θɪŋk wi **hæv** / (ellipsis)

/'həz 'ɪt 'stɑ:tɪd/

/jes /'kʌm ɒn /'ɪt **hæz** / (ellipsis)

/'aɪ dəʊnt laɪk ðɪs 'mju:zɪk /

/əʊ /'aɪ **du:** / (ellipsis, contrast)

/dɔz ðə 'su:pəma:kɪt 'əʊpən 'ɒn 'sʌndeɪz /

/'aɪ 'θɪŋk 'ɪt **dʌz** / (ellipsis)

/'aɪ kɑ:nt 'əʊpən ðɪs dɔ: /

/'let mi'traɪ /'meɪbi aɪ **kæn** / (ellipsis, contrast)

/kæn ju pleɪ 'tenɪs / nɒt naʊ /'aɪ **kʊd** wen 'aɪ wəz 'jʌŋgə / (contrast, ellipsis)

THERAPISTS

1) Watch [this video](#) once answer the following questions:

- What is going on?
- What is the relationship between the two people?
- What has happened?
- What can you say about gender roles?
- How could you connect with the poem Boys will be boys?



2) Watch this first part (up until 0:53 sec) and account for the strong forms (underlined) in this section using the rules in the previous section.

Tom Before we go, is it a man or a woman, you never said.

Louise I did. It's a woman.

Tom Oh, a woman. Christ almighty!

Louise You would have said exactly the same thing, wouldn't **you**?, if I'd said it was a man?

Tom Yes, but bad in a different way. I mean, if it was a man, I wouldn't be able to... talk about anything intimate, obviously.

Louise Obviously

Tom But if it's a woman... oh man, I'm going to get slaughtered.

Louise Slaughtered? Why won't she slaughter **me**?

Tom Feminism. I know that **you** had the affair but it'll turn out to be my fault. There'll be mitigating circumstances. Not just my... the... the bloody sex stuff, but she'll find out that you make all the money, and **do** most of the cooking and whatever, even though you work and I don't and... you do all the boring arranging stuff and I just... I think she'll just write you a blank cheque. She'll be like "Oh, go on Louise, fill your boots girl, you can have ten affairs if you want them".

3) In the last intervention by Tom, there are two strong forms that haven't been underlined in the script. Find them and account for them.

- 4) Now listen again to the second part (as from 0.53 sec). Read the script and decide if the function words that are marked in red are weak or strong, according to what you hear. If they are strong, say why.

Tom **She's** going to write it off, that's for sure.

Louise I won't let her. I'll tell **her** exactly how bad I've been.

Tom I don't think we need all the details, do **you**?

Louise Not like that. I mean, how awful I **was**, how unfair and sneaky **and**... morally reprehensible.

Tom Cool. Let's walk up the road for a minute and try and sort it out.

Louise What **are** we sorting out?

Tom Well, whether a man or a woman is best.

Louise It's a woman, sitting there, waiting **for** us. There's nothing to sort out.

Tom Well, I mean, not necessarily. We **can** forget about this and try to find a man.

Louise Who, as you point out **would** be bad in a different way.

Tom I've changed my mind about that.

Louise Oh, come on, Tom. This was **your** idea in the first place. Tom? Tom!

- 5) Finally, select one of the two sections and read it with a partner. You could use other choices of strong/weak forms.

More on Weak and Strong forms

Limericks

<https://view.genial.ly/6089ef0b1b29540cecfa33d0/presentation-weak-forms-limericks>

Short dialogues

<https://view.genial.ly/6093201dc9c42d0ce2cea69d/presentation-weak-and-strong-forms-z7>

STRONG FORMS – Short Exchanges

1. Watch the following video to identify some of the rules for strong forms.



- Watch and take notes.

<https://drive.google.com/file/d/1MTwzrggAuynS1c2hvDwOfSZTiKg2KUQw/view?usp=sharing>

- Transcribe each script below in the light of what you hear on video. Which strong forms of function words can you spot?
- Account. Which rule is each example illustrating?
- Which two kinds of strong forms are missing?
- Practise reading aloud the scripts.

The Love Punch



A: Get out there!

B: I do get out there!

A: Taking your laptop out into the garden is not getting out there.

The devil wears Prada



Miranda: I don't understand why it's so difficult to confirm an appointment.

Assistant: I'm sorry Miranda, I actually did confirm last night.

Miranda: Details of your incompetence do not interest me.



Miranda: Don't be ridiculous Andrea, everybody wants this. Everybody wants to be us.

Friends



Rachel: I'm pregnant

Ross: We used a condom.

Rachel: I know... but you know, condoms only work like 97% of the times

Ross: What? WHAT!?! Well, they should put that on the box!

Rachel: They do.

Ross: No, they don't.

Ross: Well, they should put it in huge block letters.

Rachel: Ross, let's just forget about the condoms.

Ross: Well, I may as well have!





Rachel: Listen, you know what? I was really freaked out too when I found out.
Ross: Freaked? Hey, I'm not freaked out. I'm indignant as a consumer!

Starwars



Yoda: Much anger in him. Like his father.
Father: Was I any different when you taught me?



Yoda: There... he's not ready.
Luke: Yoda! I am ready! Ben! I can... I can be a jedi! Ben! Tell him I'm ready!
Yoda: Ready are you!

The big bang theory



Penny: I was wondering if you could help me out with something...?
Leonard: Yes!
Penny: Oh! Okay, great, I'm having some furniture delivered tomorrow and I may not be here so...



Penny: Oh! Hello!
Howard: (*speaks in Russian*)
Penny: I'm sorry?
Howard: Haven't you ever been told how beautiful you are in flawless Russian?
Penny: No, I haven't.
Howard: Get used to it.
Penny: I probably won't.

Modern family



Phil: What do you mean you're out? Where are you going?
Luke: Dad, no offence, but I've seen you with a glue gun. I think the nails are going to be harder to get out of my hair.
Phil: No, don't go. I'm doing this for you!
Luke: Are you dad? Are you?



Phil: The kid made me think with that one. Who was I really doing this for?



Processes in Connected Speech - Linking

1. In the theoretical classes you have already been working on **LINKING**, and its different kinds.
2. Now it's your time to practise: work in the following [FILE](#) and its [AUDIOS](#)



The Last Brownie

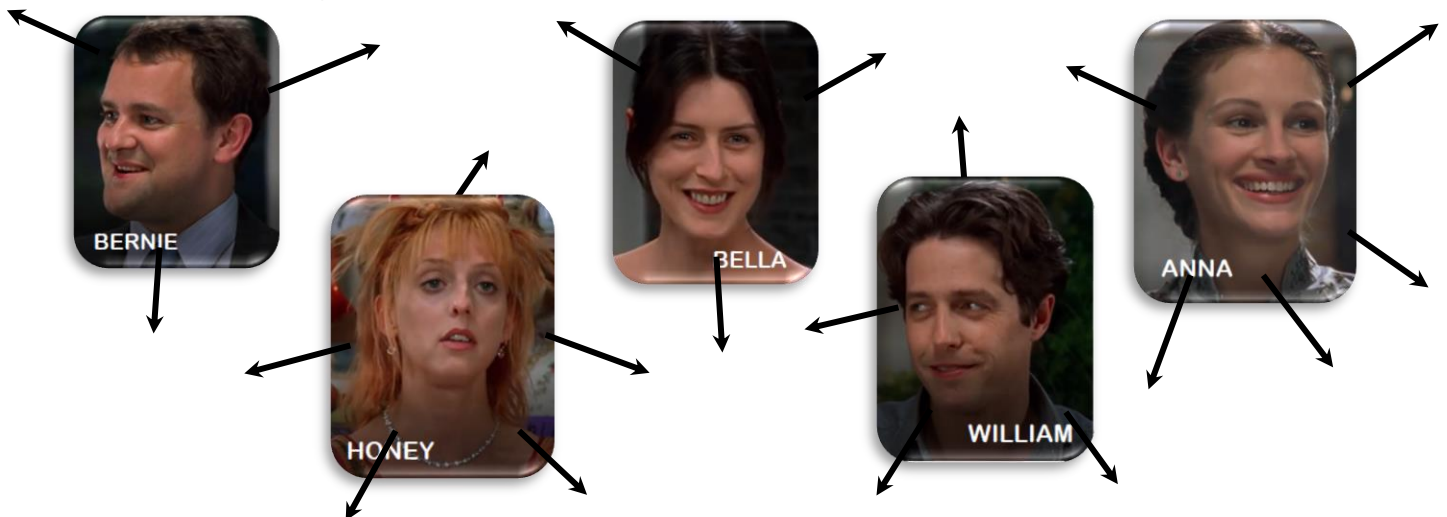
(Notting Hill by Richard Curtis)

A group of friends are having dinner together, in celebration of one of their birthdays (Honey's). After coffee, there's only one brownie left, and the host (Max) offers it to the "saddest-act" winner, for which each of the characters will try to convince the others that he/she is the one deserving the treat.



1 – LISTENING COMPREHENSION:

Watch the scene and note down each character's arguments to win the last brownie.



- 2- What is **linking**? When and why does it occur? Which are the 3 ways in which words can be linked together? Label the following examples.

MAX : Having you here, Anna, firmly establishes **what I've** long suspected, that we really are the most desperate lot of under-achievers. I'm going to give the last brownie as a prize to the saddest act here.

- a) fɜ:mli'ɪstæblɪʃɪz _____
b) wɒt_aɪv lɒŋ səspekʃɪd _____
c) ə lɒt əv ʌndə r ətʃi:vəz _____



3 - Label the cases of linking in **Bernie's argument** (as from 1:07)

WILLIAM Bernie.

BERNIE Well, obviously it's **me, isn't** it -- I **work in** the City in a **job I don't understand** **and** everyone keeps getting promoted **ed** above me. I haven't **had a** girlfriend since... well, since puberty and nobody fancies me, **and if** these cheeks **get any** chubbier, they never will.

HONEY Nonsense. I fancy you. Yeah, **or I** did before you got so fat.

4 – Transcribe **Honey's argument**:

MAX ... Honey **here earns** twenty pence **a** week flogging her **guts out at** London's worst record store.

HONEY Yes. **And I** haven't got hair -- I've got feathers, and I've got funny **goggly eyes**, **and I'm** attracted to cruel men. **And, actually**, **no one** will ever marry me because... um... my **boosies have** actually started shrinking.

MAX You see... **it's** incredibly sad.

BELLA On **the other** hand, her best **friend is Anna** Scott.



- a) Now listen and check if the instances marked in the text above are actually linked in the video. (as from 1:37)
b) Which **one** of the instances marked in grey is **not** a possible case of linking? Why?

5 – Dictation: **Bella's argument** (as from 2:03)



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.....

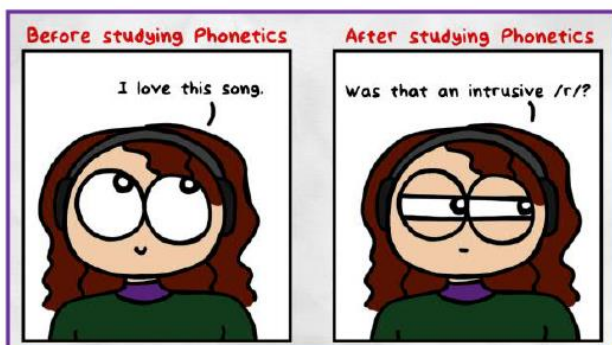
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.....

.....

.....

- a) Mark the cases of linking.
- b) Which is the type of linking that does **not** appear in Bella's argument?



What's the difference between *linking* /r/ and *intrusive* /r/?

Look at the examples and complete the context in which the intrusive /r/ can be used.

- . Let's have pasta and sauce / pæstə r ən sɔ:s /
- . There's bacteria in it /bæktɪriə r ɪn ɪt/
- . Law and order /lɔ: r ən ɔ:də/
- . The Shah of Persia /ðə ʃɑ: r əv pɜ:ʃə/

Intrusive r insertion rule: any word that ends in + another word beginning in a vowel sound. There isn'tin the spelling.

6 – There is an instance of **intrusive /r/** in **William’s argument**. Can you predict it? Then, listen and check. (as from 2.43)

/wəl/ aɪ dəʊnt nəʊ/ lʊk ət wɪliəm/ vəri ʌnsəksɛsfəl prəfɛʃnəli/ divɔːst/ juːstə bi
hænsəm/ naʊ kaɪnd əv skwɪdʒi raʊnd ði ɛdʒɪz/ ən æbsəluːtli nəvə tə hiə frəm
ænə əgen wʌns ʃɪz hɜːd ðæt hɪz nɪkneɪm ət skuːl wəz flɒpi/
/ju dɪd/ aɪ kɑːnt bæliːv ɪt/ ju dɪd/ θæŋks vəri mʌtʃ/ θæŋk ju/ wəl/ ət liːst aɪ gɛt
ðə lɑːst braʊni/



7 - After **Anna’s argument**:

a) Why do Max and William say the following?

MAX: Nice try gorgeous... but you don’t fool anyone.

WILLIAM: Pathetic effort to hog the brownie!

b) Eventually, it is William who gets the brownie. Do you agree with the decision? Who (if any other) should receive the brownie?

KEY

Bernie:

- Has a difficult job that he doesn’t understand
- Is getting chubby
- has never had a girlfriend

Honey:

- has feather hair
- has goggly eyes
- has shrinking boobies
- has a badly-paid job
- is attracted to cruel men

Bella:

- is in a wheelchair
- has given up smoking
- can’t have children

William:

- is very unsuccessful professionally
- is divorced
- used to be handsome
- had “Floppy” as nickname

Anna:

- has to watch her diet
- hasn't had nice boyfriends
- has had surgery
- hasn't got a private life
- has no future

2 – Linking is a way of joining the pronunciation of two words so that they are easy to say and flow together smoothly. Lack of **linking** can make an accent sound choppy. In English there are different ways that this happens.

Vowel to vowel linking - when certain vowels come next to each other an extra sound is added to make the link smooth.

Consonant to vowel linking - when the first word ends with a consonant sound and the second word begins with a vowel sound.

Linking 'r'

In standard GB the letter 'r' after a vowel sound at the end of word is often not pronounced. However, when the following word begins with a vowel the /r/ sound is pronounced to make a smooth link.

- a) /fɜ:mli:stæblɪʃɪz/ vowel to vowel
- b) /wɒt_aɪv lɒŋ səspekʃɪd/ consonant to vowel
- c) /ə lɒt əv ʌndə r_ətʃi:vəz/ linking /r/

3 – Bernie's argument

/ɪts mi:ɪznt_ɪt/
 /aɪ wɜ:k_ɪn ðə sɪtɪ_ɪn_e dzɒb_aɪ dəunt_ʌndəstænd/
 /prəməʊtɪd_əbʌv mi/
 /hæd_ə ɡɜ:lfrɛnd/
 /əŋ_ɪf ði:z tʃi:ks ɡɛt_ɛni tʃʌbiə/
 /ɔ: r_aɪ dɪd/

4 – Honey's argument

a)

a) /hʌni hɪə/ɜ:nz twenti pɛns_ə wɪ:k flɒŋɪŋ hə ɡʌts_aʊt_ət ʌndənz wɜ:st rɛkəd stɔ: /
 /jɛs/ əŋ_aɪ hævənt ɡɒt hɛə/ aɪv ɡɒt fɛðəz/ əŋ_aɪv ɡɒt flʌni ɡɒŋlɪ_aɪz/əŋ_aɪm_ətræktɪd t
 ə kru:əl mɛn/ ənd/æktʃuəli nəʊ_wʌn wɪl məəri mi bɪkɒz maɪ bu:zɪz_əv_æktʃuəli stɑ:tɪd
 ʃrɪŋkɪŋ/ /ju si:/ its_ɪnkredɪbli sæd/ /ɒn ði_ʌðə hænd hə bɛst frɛnd_ɪz_ænə skɒt/

- c) Which **one** of the instances marked in grey is **not** a possible case of linking? Why?
 /nəʊ wʌn/ - because it's vowel to consonant

5 – Bella’s argument: Dictation key + linking cases

/ən məʊst əv hə lɪmz wɜ:k /weərəz aɪm stæk ɪn ðɪs θɪŋ deɪən naɪt ɪn ə haʊs fʊl əv
ræmpz/ ən tuːwæd ɪnsɛlt tə stɪəriəs ɪndʒəri/ aɪv təʊtəli gɪvən ʌp sməʊkɪŋ/ maɪ feɪvərɪt
θɪŋ/ ən ðə tru:θ ɪz/ wɪ kɑ:nt hæv ə beɪbi/
/stɪl əm/ wɪə lʌki/ ɪn lɒts əv weɪz/ bət ʃɔ:li ðæts wɜ:θ ə braʊni/

→ Which is the type of linking that does **not** appear in Bella’s argument?

Linking /r/

INTRUSIVE /r/

What’s the difference between *linking /r/* and *intrusive /r/*?

Linking /r/ occurs when there’s a letter R in the spelling; intrusive /r/ when there isn’t.

Intrusive r insertion rule: any word that ends in /ɔ:/ /ɑ:/ /ə/ + another word beginning in a vowel sound. There isn’t a letter R in the spelling.

The /r/ can be inserted to prevent hiatus, two consecutive vowel sounds.

Intrusive /r/ may also occur between a root morpheme and certain suffixes, such as *drawing* /drɔ:ɹɪŋ/

5 - William’s argument

/wɛl/ aɪ dəʊnt nəʊ/ lʊk ət wɪliəm/ vɛri ʌnsɛksɛsfəl prɛfɛʃnəli/ dɪvɔ:st/ ju:stə bi hænsə
m/ nəʊ kaɪnd əv skwɪdʒɪ raʊnd ðɪ ɛdʒɪz/ ən æbsəlu:tli nəvə tə hɪə frəm ænə r əgen w
ʌns ʃɪz hɜ:d ðət hɪz nɪkneɪm ət sku:l wəz flɒpi/
/ju dɪd/ aɪ kɑ:nt bæli:v ɪt/ ju dɪd/ θæŋks vɛri mʌtʃ/ θæŋk ju/ wɛl/ ət li:st aɪ gɛt ðə la:st
braʊni/

Processes in connected speech - ELISION

The following *exercises*⁹ have been selected to provide further practice into the different instances of elision. Work **thoroughly** through them, both during recognition and listening steps, as well as –and particularly– when you are asked to produce.

The key to these exercises can be found at the end of this document.

We [here](#) also provide a reference document, taken from the same bibliography¹⁰, for you to refer to in case of need.



⇒ ELISION of consonants

- Say these sentences aloud and cross out any letters representing /t/ at the end of words that you think are likely to be elided.

EXAMPLE Next Monday.

- | | | |
|------------------------|----------------------|-----------------------|
| 1 He wrote it. | 5 Take a left turn. | 9 We crossed over. |
| 2 A published article. | 6 They kept quiet. | 10 I'll contact Ann. |
| 3 It's in first gear. | 7 It looked good. | 11 He finished first. |
| 4 It was just him. | 8 We reached Berlin. | 12 I slept badly. |

Now [listen](#), check your answers and repeat.

- [Listen](#) to these sentences and focus on the highlighted /t/ sounds. Write the number of the sentence in the table below according to what happens to /t/.

- | | |
|------------------------------|--------------------------------|
| 1 Almost there. | 9 She stopped playing. |
| 2 Have you passed your test? | 10 Next year. |
| 3 I asked her to leave. | 11 My left ankle hurts. |
| 4 Just a bit. | 12 I'll have a soft drink. |
| 5 We must be nearly there. | 13 Just use your common sense. |
| 6 Tell us what you did. | 14 I've already dealt with it. |
| 7 Most Europeans agree. | 15 I washed all my clothes. |
| 8 I expect an answer soon. | 16 I can't wait. |

| A no change to /t/ | B /t/ elided | C /t/ replaced with glottal stop | D /t/ + /j/ coalesced |
|--------------------|--------------|----------------------------------|-----------------------|
| | 0 | | 2 |

⁹ Hewings, M (2017) English Pronunciation in Use Advanced. CUP

¹⁰ Hewings, M (2017) English Pronunciation in Use Advanced. CUP

Check your answers in the key. Then say the sentences aloud as they are said on the audiofile.

3. Say these sentences aloud and cross out any letters representing /d/ at the ends of words that you think are likely to be elided.

EXAMPLE Hold ~~d~~ tight.

- | | | |
|-------------------------|--------------------------|-------------------------|
| 1 She's world champion. | 5 I was pleased with it. | 9 We climbed over. |
| 2 We sailed slowly. | 6 She arrived there. | 10 It moved towards us. |
| 3 She changed clothes. | 7 Can you hold it? | 11 They're second-hand. |
| 4 I'll send Lucy. | 8 I understand that. | 12 He turned round. |

Now listen, check your answers and repeat.

4. The /h/ sounds at the beginnings of words are highlighted in these conversations. Cross them out if you think they are likely to be elided in rapid speech.

EXAMPLE A: Is that **h**im over there?

B: Who?

A: The man **wh**o took your bag.

- | | |
|---|---|
| 1 A: H e wasn't at h ome. B: No, I think h e's on h oliday. | 3 A: H ow's Tom these days? B: H aven't you h eard about h is h eart attack? |
| 2 A: It says h ere, the President's coming. B: Where? A: H ere. B: I really h ope we'll get to see h er. | 4 A: Kate says she left h er h andbag h ere. H ave you seen it? B: This one? But Judy says it's h ers. |

Now listen and check your answers. Then practise the conversations.

⇒ **ELISION of vowels**

5. Complete each sentence with words from the same group.

| | | | |
|-----------|-------------------|-----------|----------|
| musician | button | wobble | candle |
| ambition | middle | pedal | knuckle |
| classical | happen | bicycle | hospital |
| mansion | article | collision | little |
| cousin | prison | eleven | bottle |
| garden | politician | people | poison |



EXAMPLE What will happen if I press this button in the middle?

- 1 My lives in a with a huge
- 2 He took out a full of and poured it into her tea.
- 3 were injured in the
- 4 When she got on the and began to she started to
- 5 Since she started playing the violin, her has been to be a
- 6 I burnt my on a and had to go to
- 7 He wrote an about a famous who was sent to

6. **Listen** to the conversations. **PAUSE** the audio before each B part and read it aloud. Focus on **syllabicity**. Then continue listening and compare your pronunciation with what follows.

- 1 A: Stop whistling!→B: I *wasn't* whistling.
- 2 A: I wish you'd stop criticising me.→B: It *wasn't* a criticism.
- 3 A: Why did you unfasten it?→B: I *didn't* unfasten it.
- 4 A: It was drizzling all day.→B: It *wasn't* drizzling.
- 5 A: Stop listening to our conversation.→B: I *wasn't* listening.
- 6 A: It was broken when you gave it to me.→B: It *wasn't* broken.
- 7 A: Don't threaten me!→B: I *wasn't* threatening you.
- 8 A: You've jumbled them up.→B: I *didn't* jumble them up.

7. Complete these sentences using the pairs of words below. Notice that you may need to change the order of the words.

| | | |
|-------------------------|---------------------------|--------------------------|
| frightening – discovery | considerable – difference | thankfully – battery |
| restaurant – favourite | mystery – prisoner | deafening – accidentally |
| interest – traditional | carefully – directory | secondary – miserable |

EXAMPLE Carlo's is my favourite Italian restaurant.

- 1 When she lived in Shanghai she developed an in Chinese medicine.
- 2 The two cars seem identical, but there is a in how much they cost.
- 3 I had a time in school.
- 4 When he opened the door he made a
- 5 The escaped and where he's gone is a complete
- 6 I checked in the, but couldn't find his number.
- 7 The torch didn't work, but I had a spare in the kitchen.
- 8 When I pressed the button there was a bang.

Now **listen** and check your answers. Then read aloud the sentences making sure you pronounce the words written with **compression**.

8. **Listen** to 14 words. Write them down in phonetic script. Write exactly what you hear. Then check them against the key at the end of this document.
9. **Listen** to the words from exercise 8 in context. Are they pronounced the same way as before? Or are sounds or syllables elided? Listen and transcribe the same 14 words again and compare.

EXAMPLES I must be losing my **memory**.

He was dressed **formally**.

1 He supported her **loyally**.

7 There's a special **delivery** for you.

2 I **suppose** not.

8 I'm taking cough **medicine**.

3 It's our wedding **anniversary**.

9 It was **geometrically** patterned.

4 The **police** arrived.

10 **Perhaps** you're right.

5 The **machinery** broke down.

11 The play is **historically** accurate.

6 It's **technically** very advanced.

12 She goes to a **nursery**.

Now check your answers in the key. Then read the sentences aloud, producing elision as in the audiofile.

⇒ **ELISION in actual speech**

1- Watch the [opening scene](#) of the film *Love Actually*.

⇒ Do you agree with the speaker? To what extent?

⇒ Are you of the opinion that love (of any kind) needs constant confirmation?



'Whenever I get gloomy with the state of the world, I think about the **arrivals** gate at Heathrow airport. **General** opinion makes out that we live in a world of hatred **and** greed but I **don't** see that. It seems to me that love is everywhere. **Often** it's not **particularly** dignified or newsworthy but it's always there. Fathers and sons, mothers and daughters, **husbands** and wives, **boyfriends**, girlfriends, **old** friends.'

When the planes hit the Twin Towers, as far as I know none of the phone calls from **people** on board were messages of hate or revenge, they were all messages of love.

If you look for it, I've got a sneaky feeling you'll **find** that love **actually** is all around.'



2 - Match the **highlighted** words in the script with the following cases of elision. Then, listen to the text again and confirm if there's elision in all the cases.

1 -/t/ and /d/ are usually elided when in mid-position in consonantal clusters (preceded and followed by a consonant).

2 - /t/ can't be elided when preceded by // or /n/; except in contractions with "not" followed by a consonant.

3 – schwa can be elided when followed by a lateral or nasal, thus resulting in their ***syllabicity***.

4 – schwa is regularly elided before /r/

5 – weak syllables may be elided altogether when the following syllable contains the consonant being elided. The result is known as ***compression***.

6 – sounds are usually elided in the weakening of grammatical words.

3 - Transcribe the **underlined** words.

1 – often:

2 – boyfriends:

3 – old:

4 – people:

5 – find:

6 – actually:

- Now, listen to the scene again and decide if they are pronounced in the way you transcribed them. Were there any elision cases? Which? Where?

KEY

⇒ ELISION of consonants

- | | | |
|------------------------|----------------------|-----------------------|
| 1.1 He wrote it. | 5 Take a left turn. | 9 We crossed over. |
| 2 A published article. | 6 They kept quiet. | 10 I'll contact Ann. |
| 3 It's in first gear. | 7 It looked good. | 11 He finished first. |
| 4 It was just him. | 8 We reached Berlin. | 12 I slept badly. |

| A No change to /t/ | B /t/ elided | C /t/ replaced with glottal stop | D /t/ + /j/ coalesced |
|--------------------|--------------|----------------------------------|-----------------------|
| 3, 8, 11, 15 | 1, 5, 9, 12 | 4, 6, 14, 16 | 2, 7, 10, 13 |

- | | | |
|----------------------------|--------------------------|-------------------------|
| 3. 1 She's world champion. | 5 I was pleased with it. | 9 We climbed over. |
| 2 We sailed slowly. | 6 She arrived there. | 10 It moved towards us. |
| 3 She changed clothes. | 7 Can you hold it? | 11 They're second hand. |
| 4 I'll send Lucy. | 8 I understand that. | 12 He turned round. |
-
- | | |
|---|---|
| 4. 1 A: He wasn't at home. B: No, I think he's on holiday. | 3 A: How's Tom these days? B: Haven't you heard about his heart attack? |
| 2 A: It says here, the President's coming. B: Where? A: Here. B: I really hope we'll get to see her. | 4 A: Kate says she left her handbag here. Have you seen it? B: This one? But Judy says it's hers. |

⇒ ELISION of vowels

- 5.1 My cousin lives in a mansion with a huge garden.
 2 He took out a little bottle full of poison and poured it into her tea.
 3 Eleven people were injured in the collision.
 4 When she got on the bicycle and began to pedal she started to wobble.
 5 Since she started playing the violin, her ambition has been to be a classical musician.
 6 I burnt my knuckle on a candle and had to go to hospital.
 7 He wrote an article about a famous politician who was sent to prison.

- | | |
|-----------------------------|----------------------------|
| 7. 1 interest – traditional | 5 prisoner – mystery |
| 2 considerable – difference | 6 carefully – directory |
| 3 miserable – secondary | 7 thankfully – battery |
| 4 frightening – discovery | 8 accidentally – deafening |

- | | |
|----------------|-------------------|
| 8. /'meməri/ | /'teknɪkli/ |
| /'fɔ:məli/ | /də'lɪvəri/ |
| /'bi:əli/ | /'medɪsɪn/ |
| /sə'pəuz/ | /,dʒi:əʊ'metɪkli/ |
| /,æni'vɜ:səri/ | /pə'hæps/ |
| /pə'li:s/ | /hɪs'tɔ:ɪkli/ |
| /mə'ʃi:nəri/ | /'nɜ:səri/ |

| | |
|--------------------------------|------------------------------|
| 9. <u>different</u> /'mɛmri/ | same /'tɛknɪkli/ |
| same /'fə:məli/ | <u>different</u> /də'li:vri/ |
| same /'lɔɪəli/ | <u>different</u> /'mɛdsɪn/ |
| <u>different</u> /spəʊz/ | same /,dʒi:əʊ'mɛtrɪkli/ |
| <u>different</u> /,æni'vɜ:sri/ | <u>different</u> /præps/ |
| <u>different</u> /pli:s/ | same /hɪs'tɔ:rikli/ |
| same /mə'ʃi:nəri/ | <u>different</u> /'nɜ:sri/ |

⇒ **ELISION in actual speech**

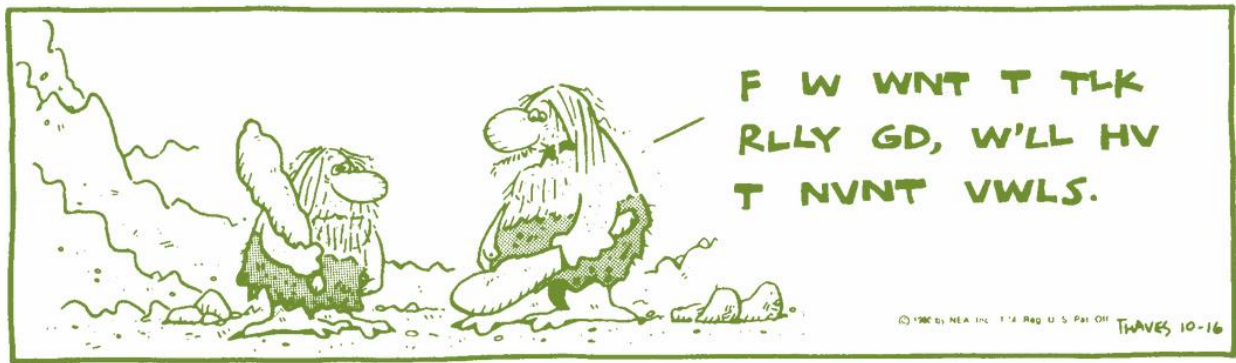
2 -

- 1 – HUSBANDS /hʌzbə**n(d)z** → hʌzbənz/
- 2 – DON'T SEE /dəʊ**nt si:**/
- 3 – ARRIVALS /əraɪv**(ə)lz** → əraɪvlz/
- 4 – GENERAL /dʒɛn**(ə)rəl** → dʒɛnrəl/
- 5 – PARTICULARLY /pətɪkjə**(l)ə**li → pətɪkjəli/
- 6 – AND /ən**(d)** → ən/

3 -

- 1 – often: /ɒf(t)ən/
- 2 – boyfriends: /bɔɪfrɛndz/
- 3 – old: /əʊld/
- 4 – people: /pi:p(ə)l/
- 5 – find: /faɪnd/
- 6 – actually: /æktʃəli/

Vowels 1



There are twelve vowels or monophthongs in English. The following are front and central vowels. Watch the video linked to each vowel button.

KIT /ɪ/

DRESS /ɛ/

FLEECE /i:/

STRUT /ʌ/

TRAP /æ/

SCHWA /ə/



PART ONE

Work on the practice exercises for these sounds

SCHWA /ə/

1. Read, listen to and practise the following dialogue, notice the syllables with the sound /ə/ highlighted in yellow.

TRACK

A: What shall we have for supper?

B: Would you like bacon and eggs?

A: No, not bacon and eggs tonight. What else have we got?

B: There are some potatoes and lots of tomatoes. We could have baked potatoes and a tomato salad.

A: I had a baked potato yesterday.

B: Well, then you can have some fish and chips from the shop at the end of the road.

A: OK. Shall we have a bottle of wine?

B: No, just a jug of sugar.

2. Read the following dialogue. Cross out all the syllables with the sound / ə /. Listen and check.

TRACK

A: My sister is coming to see me tomorrow. I'd like to take her to the theatre. I wonder what's on.

B: Look in the newspaper in the section called Entertainment.

A: Oh, yes, look, at the Players Theatre there is a comedy with Amanda Morgan and Michael Allen.

B: I've heard of Amanda Morgan but who's Michael Allen?

A: He was in that television series about a hospital. He played the doctor who came from Canada.

B: Oh yes, I remember. Tomorrow is a good night to go to the theatre. On Mondays you can get two seats for the price of one.

A: That's good. Usually, when I go to the theatre, I sit at the back. It's not as comfortable but it's cheaper. But tomorrow you can afford better seats, at the front.

FLEECE /i:/ AND KIT /ɪ/

3. Listen and practise the difference:

TRACK

| | |
|--------|-------|
| green | grin |
| Bead | bin |
| reason | risen |
| Meal | mill |
| Feet | fit |
| Cheek | chick |
| Deep | dip |
| Each | itch |

4. Read and listen to the following dialogue between two doctors. Notice the syllables with the sound / i: / highlighted in blue and the sound / ɪ / highlighted in orange. Practise reading aloud the text. Make sure you produce the contrast between / i: / and / ɪ /

TRACK

A: Have you been busy this evening?

B: Pretty busy. My first patient was Jim Beaton. He had twisted his knee. He slipped on a banana skin on the street. I think he just needs to rest his knee. He is very fit.

A: My first patient was Mrs. Neale. She keeps being sick, and it is just because she eats too much.

B: A lot of patients don't really need treatment. They feel ill because they do silly things. We can give them pills to treat some illnesses, but they need to keep fit and eat sensibly.

TRAP /æ/ and DRESS /e/

4. Listen and practise the difference: TRACK

| | |
|--------|--------|
| Had | head |
| Bag | beg |
| Land | lend |
| Can | Ken |
| Pan | pen |
| Mat | met |
| Pack | peck |
| Marry | merry |
| Pat | pet |
| Cattle | kettle |

6. Highlight the sounds /æ/ in pink and /e/ in green. Then listen and check. [TRACK](#)

A: I'm a reporter from the Hendon Standard. Were you present when the accident happened?

B: Yes, I was standing at the end of Elm Avenue, by the park.

A: What happened?

B: There was a red van travelling west, and several cars and vans behind it.

A: Was the red van going fast?

B: No. The driver kept glancing at a map on his lap. Then a black taxi started to pass the redvan.

A: Was that the cause of the accident?

B: It wasn't the taxi that caused the accident. It was the red van. The van driver suddenly turned, and crashed into the taxi.

A: what happened then?

B: The taxi smashed into a lamppost. The taxi driver wasn't badly hurt, but he was very angry.

TRAP /æ/ and STRUT /ʌ/

7. Listen and practise the difference:

[TRACK](#)

| | |
|--------|--------|
| Bug | bag |
| Mud | mad |
| Puddle | paddle |
| Fun | fan |
| Sung | sang |
| Butter | batter |
| Hut | hat |
| Truck | track |
| Much | match |
| Drunk | drank |
| Cut | cat |
| Uncle | ankle |

KEYS

PART 1

EX 2

A: My sister is coming to see me tomorrow. I'd like to take her to the theatre. I wonder what's on.

B: Look in the newspaper in the section called Entertainment.

A: Oh, yes, look, at the Players Theatre there is a comedy with Amanda Morgan and Michael Allen.

B: I've heard of Amanda Morgan but who's Michael Allen?

A: He was in that television series about a hospital. He played the doctor who came from Canada.

B: Oh yes, I remember. Tomorrow is a good night to go to the theatre. On Mondays you can get two seats for the price of one.

A: That's good. Usually, when I go to the theatre, I sit at the back. It's not as comfortable but it's cheaper. But tomorrow you can afford better seats, at the front.

EX 6

A: I'm a reporter from the Hendon Standard. Were you present when the accident happened?

B: Yes, I was standing at the end of Elm Avenue, by the park.

A: What happened?

B: There was a red van travelling west, and several cars and vans behind it.

A: Was the red van going fast?

B: No. The driver kept glancing at a map on his lap. Then a black taxi started to pass the red van.

A: Was that the cause of the accident?

B: It wasn't the taxi that caused the accident. It was the red van. The van driver suddenly turned, and crashed into the taxi.

A: What happened then?

B: The taxi smashed into a lamppost. The taxi driver wasn't badly hurt, but he was very angry.

PART TWO

FRIENDS

Read the dialogue between Ross and Marsha in an episode of FRIENDS and think:

- Why does Marsha think the cave woman should look angry?
- Why doesn't Ross agree?



<https://www.youtube.com/watch?v=-zPvgFT0nnQ>

Sort out the words according to the highlighted vowel sound:

| KIT | FLEECE | DRESS | TRAP | STRUT | SCHWA |
|-----|--------|-------|------|-------|-------|
| | | | | | |

ROSS: No, it's good, it is good, it's just that- mm- **doe**sn't she **see**m a **litt**le **a**ngry?

MARSHA: **Well**, she **has** **i**ssues.

ROSS: **Doe**s she.

MARSHA: He's out **ba**nging **o**ther **wome**n over **the** **hea**d with a club, while she **sit**s at home trying to **ge**t the **mas**to**don** **smel**l out of the carpet!

ROSS: Marsha, **the**se are cave **peo**ple. Okay? They **ha**ve issues like 'Gee, **tha**t glacier's getting kinda close.' **See**?

MARSHA: **Spea**king of issues, **isn**'t that your ex-wife? (CAROL HAS ENTERED BEHIND THEM, OUTSIDE THE EXHIBIT)

ROSS: (TRYING TO IGNORE HER) No. No.

MARSHA: **Yes**, it is. **Car**ol! Hi!

ROSS: Okay, okay, yes, it is. (WAVING) How **a**bout I'll, uh, **ca**ch up with you in the Ice Age.

PART THREE

<https://view.genial.ly/60c01fe6c455270d104dbe74/interactive-content-genially-sin-titulo>

Vowels 2

It's the turn of **back vowels** now. Watch the video linked to each vowel button.

PALM /ɑ:/


LOT /ɒ/


THOUGHT /ɔ:/


FOOT /ʊ/


GOOSE /u:/


NURSE /ɜ:/





“They’ve been phonetically modified.”

PART 1


Work on all the exercises. Once you finish you can check your work with a dictionary. You may wish to watch the tutorial on Dictionary Use again.

LOT /ɒ/ & THOUGHT /ɔ:/

1. Listen and practise the difference. [AUDIO](#) 

| /ɒ/ | /ɔ:/ nought |
|-------|----------------|
| not | stalk |
| stock | port |
| pot | court |
| cot | sport |
| spot | cord |
| cod | cork |
| cock | forks |
| fox | |



2. Listen and practice this interview for a job. Notice the words with the sound /ɒ/ highlighted in pink and the sound /ɔ:/ highlighted in green. [AUDIO](#) 

A: Why do you want a job with the Northern Record?

B: I'd like to become a sports reporter. I always read the Northern Record. I saw your advertisement. So I filled in an application form.

A: What other jobs have you done?


B: I've got a job in a sports shop, at the moment. Last August, I was a hotel porter. It was a holiday job, in a seaside resort.

A: Are you interested in sport?

B: Yes, I like watching football; I always watch my local football team when they play at the sports centre. I also watch sport on television quite often. And I go jogging every morning.


A: Right, now, I'll tell you what this job involves...

FOOT /ʊ/ & GOOSE /u:/'

1. Listen and practise the difference. [AUDIO](#) 

| /u:/' | /ʊ/' |
|-------|------|
| fool | full |
| pool | pull |
| Luke | look |
| boot | foot |
| food | good |
| tool | wool |

2. Listen to the first part of a conversation from a radio programme. Notice the words with the sound /u:/' highlighted in yellow and the sound /ʊ/' highlighted in blue.

Transcribe the highlighted words. [AUDIO](#) 

Judith Brookes: In the Food programme studio today, we have two cooks, Julian Woolf and Susan Fuller. They are going to choose Christmas presents for a new cook. Julian Woolf, your kitchen is full of useful tools. If you could choose just two things for a new cook, what would you choose?

Julian Woolf: I'd choose a fruit juice maker. You just put the fruit in and it produces fruit juice. It's super. and secondly, I'd choose a really good butcher's knife. Every cook could do with a good knife.

NURSE /ɜ:/ & PALM /ɑ:/'

1. Listen and practise the difference. [AUDIO](#) 

| /ɜ:/' | /ɑ:/' |
|-------|-------|
| firm | farm |
| burn | barn |
| stir | star |
| heard | hard |
| dirt | dart |
| hurt | heart |
| birth | bath |
| purse | pass |

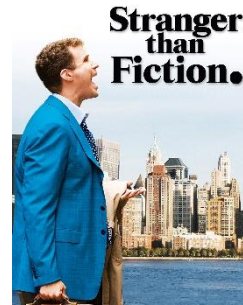
PART 2

Stranger than Vowels

Are you a routine person?

Do you usually follow the same routine when you wake up every day?

Do you always have the same for breakfast, or choose the same dish or ice-cream flavour every time you eat out?



1. Use the words and expressions in the box to predict what happens in the scene you are about to watch.

walk wristwatch numbers remarkably back and forth
toothbrush coffee Wednesday bus words

2. Watch the scene and check your predictions.

<https://drive.google.com/file/d/1ULCK4JFw7xnUHmKYr9Eg17fZgs6vGlz6/view?usp=sharing>

3. Transcribe the following passage.

This is a story of a man named Harold Crick and his wristwatch. Harold Crick was a man of infinite numbers, endless calculations and remarkably few words. And his wristwatch said even less

4. Listen to your teacher and take down the dictation.
5. Go through the previous and following passages and add words to the charts according to the vowel sound. Watch the scene again, if necessary. Then practise saying the words.

Every weekday, for twelve years, Harold would tie his tie in a single Windsor knot, instead of the double. Thereby saving up to 43 seconds. His wristwatch thought the single Windsor made his neck look fat, but said nothing.

Every weekday, for twelve years, Harold would run at a rate of nearly fifty seven steps per block for six blocks, barely catching the 8:17 Kronecker bus. His wristwatch would delight in the feeling of the crisp wind rushing over its face. And every weekday, for 12 years, Harold would review 7.134 tax files as a senior agent for the Internal Revenue Service.

| | | |
|-------------|-------------|-------------|
| /ʌ/ | /æ/ | /ɑ:/ |
| | | |
| /i:/ | /ɪ/ | |
| | | |
| /ɜ:/ | /e/ | /ə/ |
| | | |
| /ɒ/ | /ɔ:/ | |
| | | |
| /ʊ/ | /u:/ | |
| | | |

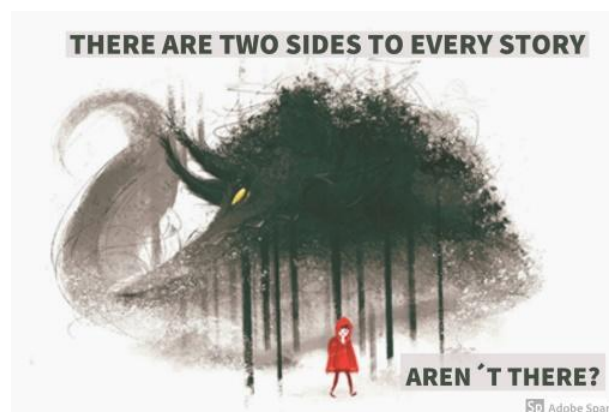
6. Go back to the texts transcribed in exercises 1 and 2, highlight the vowels in the stressed syllables, and practise reading the texts aloud paying particular attention to those vowels.

7. Think about your morning routine in as much detail as Harold. Write down some key words, to guide your speech. Pay special attention to the vowels in those key words.

After you have practised it, record yourself in no more than 1 minute. Swap audios with a partner and analyze their text. Make comments.

Integration

On this occasion we are going to be working with a short story. We have already worked together with *Little Red Riding Hood*. This time, we have chosen *The Wolf's Tale*, by Louise Cooper. Let's start working!



1. **Read** the beginning of the story and **transcribe** it. (ignore the highlighting at this point)

You all know the story of Little Red Riding Hood, right? Well, I'm sure of one thing. You don't know what really happened. No one **does**, except **me**. I know people don't believe in fairy tales these days, but the Riding Hood story happens to be true. I should know. You see, I'm the wolf. And the rest of them—the girl, the woodsman, all the other people—they got it wrong. All wrong.

Now check your transcription against the [audio](#), where the story is read aloud by the author herself!

- Why do you think “they got it all wrong”? What do you think “really happened”?

2. Read very carefully the options and **listen** to four extracts from the rest of the story. Which do you hear: A, B or C? (the key is provided at the end of this document)

1 - I wouldn't have harmed a hair of her head.

- A - /aɪ wʊdnt həv hɑ:md ə hɛə r əv hə hɛd/
- B - /aɪ wʊdnt həv hɑ:md ə hɛə r əv hɜ: hɛd/
- C - /aɪ wʊdnt əv hɑ:md ə hɛə r əv hə hɛd/

2 - I can remember the pain; it was horrible.

- A - /aɪ kæn rɪmɛmbə ðə peɪn/ ɪt wəz hɔ:ɪbl/
- B - /aɪ kæn rɪmɛmbə ðə peɪn/ ɪt wəz hɔ:ɪbl/
- C - /aɪ kæn rɪmɛmbə ðə peɪn/ ɪt wɒz hɔ:ɪbl/

3 - I can't be killed that way.

- A - /aɪ kɑ:nt bi: kɪld ðæt weɪ/
- B - /aɪ kɑ:nt bi kɪld ðæt weɪ/
- C - /aɪ kɑ:nt bi kɪld ðæt weɪ/

4 - A monster that no one can control.

- A - /eɪ mɒnstə ðæt nəʊwʌn kæn kɒntrɔ:l/
- B - /ə mɒnstə ðæt nəʊwʌn kæn kɒntrɔ:l/
- C - /ə mɒnstə ðæt nəʊwʌn kæn kɒntrɔ:l/

- After reading the four extracts, how do you think the story continues?

3. Read the second part of the story and check your predictions.

They think I killed and ate old Granny. I didn't. I wouldn't **have**¹¹ harmed a hair of her head, but when I tried to tell them so, of course they **couldn't**¹² understand me. So the woodsman cut me open. Oh, how **that**¹³ hurt. I can remember **the**¹⁴ pain; it was horrible. Even now I **have**¹⁵ nightmares about it, and I shudder and cry out in my sleep, until I wake up screaming. They didn't kill **me**¹⁶, you see. They thought they did, but they didn't. I can't be killed that way. It **has**¹⁷ to be something else. A silver bullet, that's **the**¹⁸ only thing **that**¹⁹ will work. A silver bullet, for a werewolf. Because that's what I really **am**²⁰. I was attacked by a werewolf one night, years ago. It bit me, and infected me with its curse. I'd give anything to be free. I'd rather die than live like this, changing every full moon into a monster that no one can control.

4. Analysis of weak and strong forms of function words.

- How would you account for the instances in **yellow**? Why are they weak or strong?

>> Use expressions like the following to account for the realization of weak and strong forms in the text.

examples

OF in the line "the story of Little Red Riding Hood" is weak. It is produced with the unstressed vowel called schwa.

DOES in "no one does" is strong because there is ellipsis. It is used elliptically replacing a longer stretch of language (no one does=no one knows what really happened)

ME in "except me" takes its strong form because the pronoun is in contrast ("me" in implicit contrast with "everyone else")

5. Let's for a moment go back to previous weeks' assignments:

- How many instances of words with **silent letters** can you find in *The Wolf's Tale*? Transcribe them.
- How many instances of **-ED** and **-S inflectional endings** are there? Transcribe them.
- Find examples of the different kinds of linking we have worked on. Transcribe them. Can you find examples of all of them?

¹¹ have

¹² couldn't

¹³ that

¹⁴ the

¹⁵ have

¹⁶ me

¹⁷ has

¹⁸ the

¹⁹ that

²⁰ am

6. Think ahead to our next :
- How does the story end?

7. We will be discussing your answers and looking at your transcriptions in our virtual meeting space.



KEYS

EX1

/ ðə wʊlfz teɪl/

/ju ɔ:l nəʊ ðə stɔ:ri əv lɪtl rɛd raɪdɪŋ hʊd raɪt / wɛl aɪm ʃʊə r əv wʌn θɪŋ / ju dəʊnt nəʊ
wɒt rɪəli hæpənd/ nəʊ wʌn dʌz / ɪksɛpt mi:/ aɪ nəʊ rɪ:pl dəʊnt bæli:v ɪn feəri teɪlz ði:z
deɪz / bət ðə raɪdɪŋ hʊd stɔ:ri hæpənz tə bi tru: / aɪ ʃʊd nəʊ / ju si:/ aɪm ðə wʊlf/ ən ð
ə rɛst əv ðəm / ðə ɡɜ:l / ðə wʊdzmən / ɔ:l ði lðə rɪ:pl / ðeɪ ɡɒt ɪt rɒŋ / ɔ:l rɒŋ /

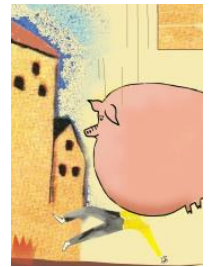
EX2

- 1 – C
- 2 – B
- 3 – A
- 4 – B

Plosives - Allophonic variations / PART 1

A shocking accident – discussion

- What do you think of Jerome's reaction to the news of his father's death?
- How do his friends react?
- What are the two versions of his father's death that Jerome narrates? Why?
- Is it easy for Jerome to overcome the loss of father?
- Would you say that the story deals with death in a humorous way?



Complete the chart below with the name of the process and tick the plosives where the different processes occur. Then follow this link to work with your partners and provide an example of each process.

<https://view.genial.ly/6112bb9c9e6b890da5b37530/interactive-content-plosives-0>

| | | /p/ | /t/ | /k/ | /b/ | /d/ | /g/ |
|----|------------------|-----|-----|-----|-----|-----|-----|
| 1 | [^h] | | | | | | |
| 2 | [^ʔ] | | | | | | |
| 3 | [ⁿ] | | | | | | |
| 4 | [^l] | | | | | | |
| 5 | [_o] | | | | | | |
| 6 | [_u] | | | | | | |
| 7a | [_ɪ] | | | | | | |
| 7b | [_ɪ] | | | | | | |
| 8 | [_ɪ] | | | | | | |
| 9 | [>] | | | | | | |
| 10 | [^ɹ] | | | | | | |
| 11 | [^w] | | | | | | |

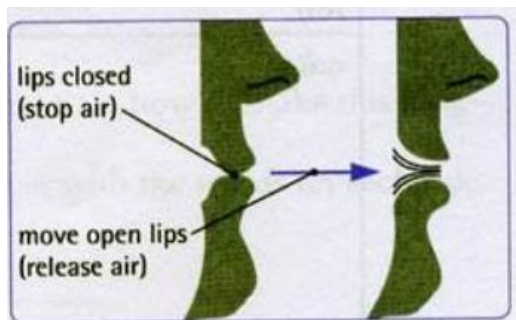
Plosives – Plosives & Allophonic variations / PART 2

Find all the AUDIO FILES for this section here:

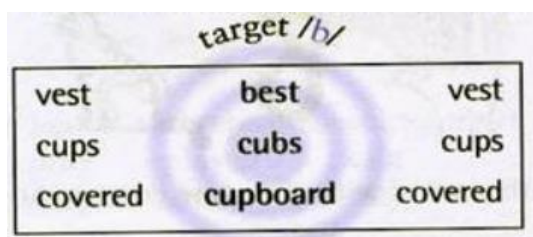
<https://drive.google.com/drive/folders/1InLxDUCbV3JTgBss0E42pnjrwk-0qZ7E?usp=sharing>

/b/ /p/

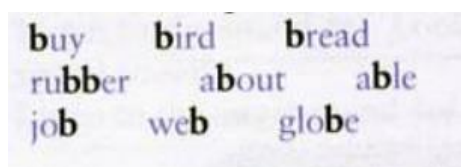
i. Look at the head diagram to see how to make these sounds. See that for both sounds the lips are **COMPLETELY CLOSED**. Be particularly careful because in Spanish the 'b' in *SABER* or *BEBA*, for example, is a FRICATIVE sound!



ii. Listen to the sound /b/ in the words below and compare it with the words on each side.



iii. Listen and repeat. Make sure your lips are COMPLETELY CLOSED when you articulate /b/.

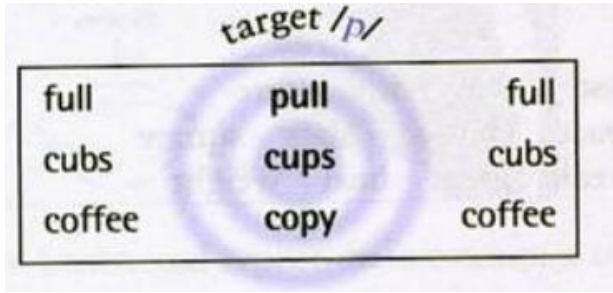


iv. Is the release stage for /b/ the same in all the examples above? Explain

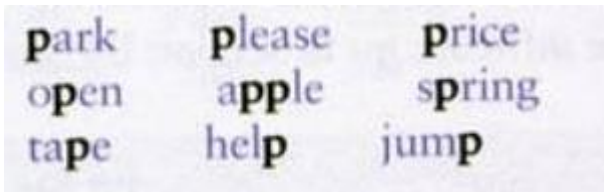
v. Transcribe the following line. Then, listen and repeat the many times. Use a mirror. Pay attention to your lips.

Bernie brought a big breakfast back to bed.

vi. Listen to the sound /p/ in the words below and compare it with the words on each side.



vii. Listen and repeat. Make sure your lips are COMPLETELY CLOSED when you articulate /p/



viii. In which of the examples above are /p/ sounds fully aspirated? Which is unaspirated? What different kinds of release can you find in the examples? Explain.

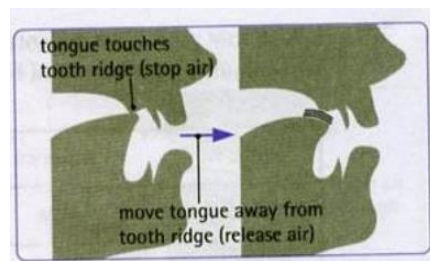
ix. Transcribe the following line. Then, listen and repeat the many times. Use a mirror. Pay attention to your aspiration.

Pat put purple paint in the pool

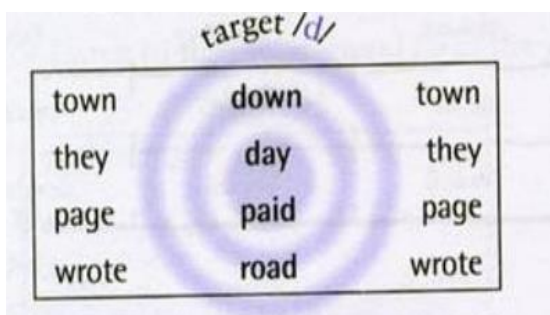
/d/ /t/

i. Look at the head diagram to see how to make these sounds. Make sure the tip of the tongue is in FULL CONTACT with the alveolar ridge in both cases.

Be particularly careful when /d/ is intervocalic as in SUDDEN because in Spanish the intervocalic 'd' in SODA or DADO, for example, is a FRICATIVE sound!



ii. Listen to the sound /d/ in the words below and compare it with the words on each side.



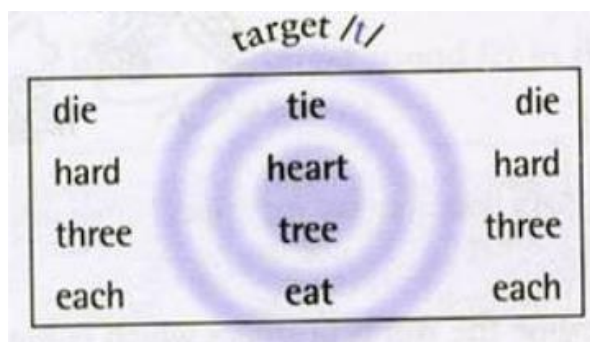
- iii. Listen and repeat. Make sure the tongue makes firm contact with the alveolar ridge when you articulate /d/.

dog dead dream
address advice sudden
third food mind

- iv. In which of the words above can the release be nasal? Explain
v. Transcribe the following line. Then, listen and repeat the many times. Use a mirror.

David's daughter didn't dance but David's dad did

- vi. Listen to the sound /t/ in the words below and compare it with the words on each side.



- vii. Listen and repeat. Make sure the tongue makes full contact with the alveolar ridge when you articulate /t/.

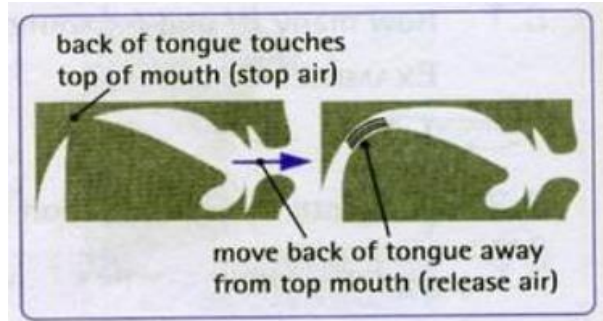
talk Thomas train twelve
butter until hated
night worked west

- viii. Which of the /t/ sounds in the words above are fully aspirated? Which /t/ sounds are labialised? Explain.
ix. Transcribe the following line. Then, listen and repeat the line many times.

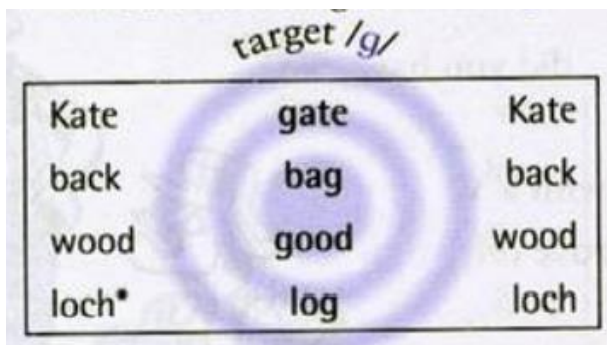
Betty bought a bit of butter

/g/ /k/

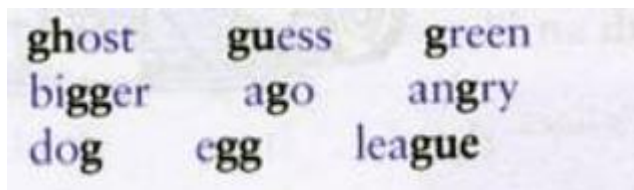
- i. Look at the head diagram to see how to make these sounds. Make sure the back of the tongue is in **FULL CONTACT** with the top of the mouth in all cases. Be particularly careful when /g/ is intervocalic as in **AGAIN** **because in Spanish the 'g' in SEGUIR or GOTA, for example, is a FRICATIVE sound!**



- ii. Listen to the sound /g/ in the words below and compare it with the words on each side.



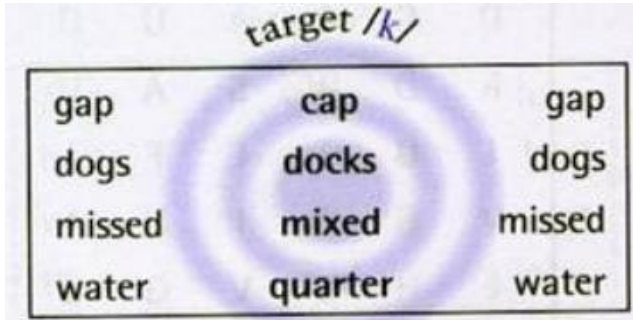
- iii. Listen and repeat. Make sure the back of the tongue makes full contact with the velum when you articulate /g/.
- iv. Listen and repeat. Make sure the back of the tongue makes full contact with the velum when you articulate /g/.



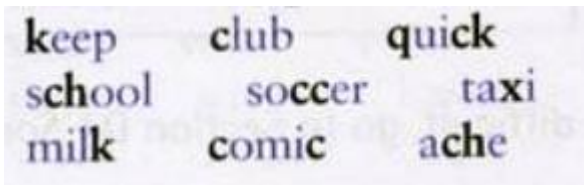
- v. In which of the words above is /g/ fronted? Explain.
- vi. Transcribe the following line. Then, listen and repeat the many times. Use a mirror.

Grandma gave the guests eggs and frog legs

vii. Listen to the sound /k/ in the words below and compare it with the words on each side.



viii. Listen and repeat. Make sure the back of the tongue makes full contact with the velum when you articulate /k/.



ix. Mark all the allophonic variants of /k/ that you can find in the words above.

x. Transcribe the following line. Then, listen and repeat the line many times.

The King cooked the carrots and the Queen cut the cake

Plosives - Allophonic variations / PART 3

Series & films



You have 30' to talk to your partners about the last series or film you have watched.



Now, follow this link and do as instructed

Enunciate by spitting

<https://view.genial.ly/61126002bdf8150d89060783/interactive-content-genially-sin-titulo>



Down in Paris and London (George Orwell)



1. Listen to Orwell describing his experience as a tramp in London in the 1930's (audio file 'Down in London. Orwell'). Answer the following questions. Use the script from ex. 2 to check your answers.

AUDIOFILE

- a) How did the speaker feel the night he is recalling?
 - b) Why would people notice a 'disparity' between his accent and his clothes?
 - c) Why do you think he was so shocked when he was called 'mate'?
 - d) Do you agree with him when he says 'clothes are powerful things'?
-
2. Transcribe the fragment and check it with the **key** at the end of this document.

1. I stayed in the streets till late at night, keeping on the move all the time. Dressed as I was, I
2. was half afraid that the police might arrest me as a vagabond, and I dared not speak to
3. anyone imagining that they must notice a disparity between my accent and my clothes.
4. (Later I discovered that this never happened) My new clothes had put me instantly into a
5. new world. Everyone's demeanour seemed to have changed abruptly. I helped a hawker pick
6. up a barrow that he had upset. 'Thanks, mate,' he said with a grin. No one had called me
7. mate before in my life – it was the clothes that had done it. For the first time I noticed, too,
8. how the attitude of women varies with a man's clothes. When a badly dressed man passes
9. them they shudder away from him with quite frank movement of disgust, as though he were
10. a dead cat. Clothes are powerful things. Dressed in a tramp's clothes it is very difficult, at
11. any rate for the first day, not to feel that you are genuinely degraded. You might feel the
12. same shame, irrational but real, your first night in prison.

3. Reflect upon processes in connected speech. Answer the following questions.
 - a. Do you perceive any difference between the /t/ sounds in 'streets', 'late' and 'time'?

Lines 1 and 2: Find one example of an **aspirated** plosive and one of an **unaspirated** plosive. Are there cases of plosives that are **weakly aspirated** in these two lines?

- b. What happens when alveolar sounds /t, d, n, l/ are followed by dental sounds?

Lines 3 and 4: Find two examples of **dentalization**.

- c. What are homorganic and non-homorganic sounds?

Lines 5 and 6: Find an example with 2 homorganic plosives together and another with 2 non-homorganic plosives together. How do you call these processes and how do they differ from each other?

- d. Which sounds can be devoiced and when?

Line 7: Find examples of **devoicing**.

- e. In what way does the lateral affect the release of a plosive?

Line 8: Find one example of **lateral release**.

- f. What happens when a plosive is *preceded* by its homorganic nasal?

Lines 9 and 10: Find 2 examples of **omission of the onset**.

- g. And if the plosive is *followed* by its homorganic nasal?

Line 12: Find one example of **nasal release**.

- h. There are two possible ways of releasing a plosive that is followed by a pause or a silence. Which ones?

Line 11: Find one example of **non-audible release**.

- i. Repeat the words /ki:p/ (line 1) and /kɔ:ld/ (line 6) paying attention to the production of the initial sound in each word. You can probably feel that the contact between the main articulators is advanced in the 1st case and more retracted in the 2nd. How do we call these processes and when do they occur? Are there other examples in the fragment?

KEY

/aɪ steɪd ɪn ðə stri:tɪz tɪl leɪt ət naɪt/ 'ki:pɪŋ ɒn ðə
mu:v ɔ:l ðə taɪm/ drɛst ɪz aɪ wɒz/ aɪ wɛz ha:f ə'freɪd
ðə pɒ'li:s maɪt ə'rest mi ɪz ə vægəbɒnd/ ən aɪ deəd nɒt
spi:k tu 'ɛniwʌn ɪ'mædʒɪnɪŋ ðət ðeɪ məst 'nɔ:tɪs ə
dɪs'pærɪti bi'twi:n maɪ 'æksənt ən maɪ kləʊðz/
/'leɪtə r aɪ dɪs'klʌvəd ðət ðɪs 'nevə 'hæpənd/ maɪ nju:
kləʊðz həd put mi 'ɪnstəntli 'ɪntu ə nju: wɜ:ld/'ɛvrɪwʌnz
dɪ'mi:nə si:md tə həv tʃeɪndʒd ə'brʌptli/ aɪ hɛlpt ə
'hɔ:kə pi:k ʌp ə 'bærəʊ ðət hi həd ʌp'set/ θæŋks məɪt hi
sɛd wið ə grin/
/nəʊ wʌn həd kɔ:ld mi məɪt bɪfɔ: r ɪn maɪ laɪf/ ɪt wɛz ðə
kləʊðz ðət həd dʌn ɪt/ fə ðə fɜ:st taɪm aɪ 'nɔ:tɪst
tu: haʊ ði 'ætɪtju:d əv wɪmɪn 'veərɪz wið ə mænz kləʊðz/
wɛn ə'bædli drɛst mæn 'pɑ:sɪz ðəm ðeɪ 'ʃʌdə r ə'weɪ frəm
hɪm wið kwaɪt ə fræŋk 'mu:vmənt əv dɪs'gʌst/ ɪz ðəʊ hi
wə r ə dɛd kæt/ kləʊðz ə 'pauəfəl θɪŋz/ drɛst ɪn ə
træmps kləʊðz ɪts 'veri 'dɪfɪkəlt/ət 'ɛni reɪt fə ðə
fɜ:st deɪ/ nɒt tə fi:l ðət ju ə 'dzenjuɪnli dɪ'greɪdɪd/
ju maɪt fi:l ðə seɪm ʃeɪm/ ɪ'ræʃənəl bət 'veri ri:əl/ jɔ:
fɜ:st naɪt ɪn 'prɪzn/

Assimilation – Part 1

In the theoretical classes you have already been working on **assimilation of place**.

- 1- The following videos show how some sounds assimilate some characteristic to the surrounding sounds. These are just some examples as there are many sounds that assimilate to others in English!

Now watch the videos and practise assimilating different sounds.



Assimilation of /t/ followed by /p/

https://www.youtube.com/watch?v=i_ohrkQmzdQ&list=PLcetZ6gSk96-ayXj5thbTpbh2vHWpP08o&index=4&t=167s

Assimilation of /n/ followed by /p/

<https://www.youtube.com/watch?v=Yrzg7DDo0ao&list=PLcetZ6gSk96-ayXj5thbTpbh2vHWpP08o&index=14&t=0s>

Assimilation of /d/ with /j/

<https://www.youtube.com/watch?v=3rXIFsd-yUA&list=PLcetZ6gSk96-ayXj5thbTpbh2vHWpP08o&index=8&t=0s>

Assimilation of /t/ with /j/

<https://www.youtube.com/watch?v=DzCvN1dJP1Y&list=PLcetZ6gSk96-ayXj5thbTpbh2vHWpP08o&index=15&t=10s>

- 2- The different tasks in this material take you step by step into production: **recognise, practise/repeat and produce**. Remember that whenever you read in the material *practise* or *repeat*, it's your turn to do so.

Do the exercises below for further practice on assimilation:

1a. The underlined word in each sentence sounds like one of the words in the box. Match them. Then [listen](#) and check:

EXAMPLE: torch / talk

- a. I taught classes this morning. talk
- b. You taught yourself French. torch



sum / sung

- a. The sun burnt my neck.
- b. The sun came up over the mountains.



beak / beach

- a. I can't beat you at this game.
- b. I can beat Carol at tennis.



coke / coach

- a. I can't get this coat clean.
- b. Is this the coat you bought?



cheap / cheek

- a. They cheat quite a lot.
- b. They cheat people out of their money.

1b. What kind of assimilation do the sentences exemplify? In each case, specify if the assimilation is progressive/regressive, of voice/place or coalescent.

2a. Think of a computer which people speak into and it writes what they say. This computer wrote these sentences incorrectly. [Listen](#). Guess from the content what is wrong in each case and correct the mistakes. Sometimes there is more than one mistake!

EXAMPLE: Watch your name? What's

- i. I hake going to museumz and arc galleriez.
- ii. Have you ever tribe Belgian beer?
- iii. I got ache questions correct out of ten.....
- iv. She'z a goob player and can wing games against mosp people.....
- v. He copied out the text lime by line.
- vi. It was a bag question; nobody got the answer right.

2b. What kind of assimilation do the 'mistakes' exemplify? In each case, specify if the assimilation is progressive/regressive, of voice/place or coalescent.

3. You will hear sentences with one of the two beginnings given. [Listen](#) and complete the correct sentence. Put a '—' in the other space.

EXAMPLE

He put the soup back in the pan



He put the suit back in the --

1. I got this cut by _____
I got this cup by _____

2. I'll have to warn my _____
I'll have to warm my _____

3. Her heart broke when _____
Her harp broke when _____

4. It's the last turn before _____
It's the last term before _____

4. Listen to the tracks in exercise 1, 2 and 3 again. Repeat the sentences. You may want to use a mirror or the front camera of your phone. Think about how you articulate the sounds. Record your production and compare it to the original tracks. Go back to the Oral Practice Tutorial for further ideas.

KEYS

1.

- a. The sun burnt my neck. **sum - regressive assimilation of place**
b. The sun came up over the mountains. **sung - regressive assimilation of place**

- a. I can't beat you at this game. **beach – coalescent assimilation**
b. I can beat Carol at tennis. **beak - regressive assimilation of place**

- a. I can't get this coat clean. **coke - regressive assimilation of place**
b. Is this the coat you bought? **coach – coalescent assimilation**

- a. They cheat quite a lot. **cheek - regressive assimilation of place**
b. They cheat people out of their money. **cheap - regressive assimilation of place**

2.

1. I **hake** going to museum**z** and arc gallerie**z**. = **I hate going to museums and art galleries**
hate/ hake + art/ arc = regressive assimilation of place
museums/ museumz + galleries / galleriez = progressive assimilation of voice

2. Have you ever **tribe** Belgian beer? = **Have you ever tried Belgian beer?**
tried / tribe = regressive assimilation of place

3. I got **ache** questions correct out of ten. = **I got eight questions correct out of ten.**
eight / ache = regressive assimilation of place

4 She'**z** a goob**b** player and can win**g** game**z** against mos**p** people. = **She's a good player and can win games against most people**
She's / she's + games/ gamez = progressive assimilation of voice
good / goob + mosp / most = regressive assimilation of place

5 He copied out the text **lime** by line. = **He copied out the text line by line**
Lime/ line = regressive assimilation of place

6 It was a ba**g** question; nobody got the answer right. = **It was a bad question; nobody got the answer right**
bad / bag = regressive assimilation of place}

3.

1. I got this cut by _____ -- _____
I got this cup by _____ winning the game _____

2. I'll have to warn my _____ -- _____
I'll have to warn my _____ hands _____

3. Her heart broke when _____ he left her _____
Her harp broke when _____ -- _____

4. it's the last turn before _____ -- _____
It's the last term before _____ the holidays _____

Assimilation – Part 2

Do you recognize the character in the picture?
 How would you describe her without using her name?
 Do you know her story?



Now, follow this link and do as instructed

<https://view.genial.ly/6128598bc401400de24b9c66/interactive-content-processes-assimilation-allophonic-phonemic-variants>

Assimilation – Part 3

In the theoretical classes you have been working on phonemic and allophonic assimilation.

1 - **Dictation**: You will listen to twenty isolated sentences. Complete the transcriptions with one, two or more words.



1. / bi keəfəl / ðæts /
2. / ki:p ɒn ðə..... /
3. / həv ju klɪəd..... /
4. / ðeɪ.....dʒɒb ɒn fraɪdeɪ /
5. /.....lɪki ɔ:r ʌɪlɪki /
6. / baɪ/..... /
7. / aɪ dʒəst keɪt ɡəʊɪŋ əntɪl aɪ sɔ:r ə stri:t..... /
8. / aɪ ɪkspekt ðəl bi ə daɪeɪ..... /
9. / aɪ tɔ:kt tə ðə kempju:tə mən..... /
10. /aɪ..... du: səm ʃɒpɪŋ ɒn ðə weɪ /
11. /..... brɛziɪl wɪn /
12. /aɪ..... jʊd ɡɒn bæɪk /
13. /ðeɪ hævnɪt..... /
14. /.....bɪsaɪd mi /
15. /ʃɪ.....dezətən ə kæməɪl /
16. /wɪv ɡɒt təbaɪ sɪks /



| | | |
|-------|-------|---------|
| 12:40 | 12:36 | Delayed |
| 12:45 | 12:39 | |
| 12:45 | 13:07 | Delayed |
| 13:15 | 13:07 | Delayed |
| 16:30 | 13:56 | Delayed |



17. /dəʊnt..... /
 18. /jul si: əɒn jə left /
 19. /ðəni:d kli:nɪŋ /
 20. /aɪ.....maɪ maɪnd /



Check your answers to exercise 1. You can see the version of your answers in ordinary spelling, too.

| | |
|---|--|
| 1. / bi keəfəl ðæts wɛp peɪnt / | Be careful – that’s wet paint! |
| 2. /ki:p ɒn ðə fʊtpa:θ / | Keep on the footpath |
| 3. /həv ju klɪəd ðə brekfəst teɪbl / | Have you cleared the breakfast table? |
| 4. /ðeɪ fɪnɪʃt ðə dʒɒb ɒn fraɪdeɪ / | They finished the job on Friday. |
| 5. /ə blæk kæts lʌki ɔ:r ʌnlʌki / | Are black cats lucky or unlucky? |
| 6. /baɪ teɪk keə / | Bye - take care! |
| 7. /aɪ dʒəst keɪpt ɡəʊɪŋ əntɪl aɪ sɔ:r ə stri:t aɪ rekəɡnəɪzd / | I just kept going until I saw a street I recognized. |
| 8. /aɪ ɪkspekt ðəl bi ə dɪleɪ ə zʊ:zʊəl / | I expect there’ll be delay as usual. |
| 9. /aɪ tɔ:kt tə ðə kəmputə:mæn ɒn t ju:zdeɪ / | I talked to the computer man on Tuesday. |
| 10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / | I stopped to do some shopping on the way. |
| 11. / dɪb bræzɪl wɪn / | Did Brazil win? |
| 12. /aɪ θɔ:t ju:d ɡɒn bæk / | I thought you’d gone back. |
| 13. /ðeɪ hævnt peɪd zet / | They haven’t paid yet. |
| 14. / stæmb bɪsaɪd mi / | Stand beside me. |
| 15. /ʃi k rɒst ðə dezət ɒn ə kæməl / | She crossed the desert on a camel. |
| 16. /wɪv ɡɒt tə stɑ:p baɪ sɪks / | We’ve got to start by six. |
| 17. /dəʊnt weɪsp peɪpə / | Don’t waste paper. |
| 18. /jul si: ə w aɪk ɡet ɒn jə left / | You’ll see a white gate on your left. |

| | |
|-----------------------------------|--------------------------------|
| | |
| 19. /ðə si:k kʌvəz ni:d kli:nɪŋ / | The seat covers need cleaning. |
| 20. /aɪ tʃeɪndʒd maɪ maɪnd | I changed my mind. |

2. Concentrate on the highlighted words and phrases. Do you consider that the highlighted words and phrases represent examples of assimilation? If so, what kind? Complete the following chart with the highlighted phrases.



Some phrases appear in more than one box. Some boxes have no examples. Be careful! There are two highlighted words/phrases that are **not** examples of assimilation.

| | Allophonic | Phonemic | Coalescent |
|---------------------|------------|----------|------------|
| VOICE (Regressive) | | | |
| VOICE (Progressive) | | | |
| PLACE (Regressive) | | | |
| PLACE (Progressive) | | | |

Now, check your answers with the KEY below. Then, practice saying the phrases in front of a mirror. Do you produce assimilation in all the cases?

| | Allophonic | Phonemic | Coalescent |
|----------------------------|---|---|---|
| VOICE (Regressive) | ----- | ----- | 8. /aɪ ɪkspektðəl bi ə dɪlə ə zɜ:zəl / |
| VOICE (Progressive) | 3. /hən ju klɪəd ðə brekfəst teɪb / (devoicing on /l/) | 5. /ə blæk kæts lʌki:rʌnlʌki / (inflection for plural) 7. /aɪ dʒəst kept gəʊɪŋ əntɪ aɪ sɔ:r ə stri:t aɪ rekə g hɑ:z d / 10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / (inflection for past tense) 15. /ʃi kɒpst ðə dezət ɒn ə kæməɪ / 20. /aɪ tʃeɪndʒd maɪ maɪnd / | 9. /aɪ tɔ:kt tə ðə kəmpju:tə mən ɒn tʃu:zdeɪ / 13. /ðeɪ hævnɪt peɪdʒet / |

| | | | |
|--|---|---|--|
| <p style="text-align: center;">PLACE (Regressive)</p> | <p>3. /hæv ju klɪəd ðə brekfəst teɪb/ (dentalization in /d/)</p> <p>4. /ðei fɪnɪft ðə dʒɒb ɒn fraɪdeɪ /</p> <p>10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / (labialization in /t/)</p> | <p>1. / bi keəfəl ðæts wep peɪnt /</p> <p>2. /ki:p ɒn ðə fʊppə:θ /</p> <p>11. /dɪb bræzɪl wɪn /</p> <p>14. /stæmbbɪsaɪd mi /</p> <p>16. /wɪv gɒt tə stɑ:p baɪ sɪks /</p> <p>17. /dəʊntwerspeɪpə /</p> <p>18. /ju:lsɪ: ə wɑ:kgeɪtɒnjə left /</p> <p>19. /ðə sɪ:k klɒvəz ni:d kli:nɪŋ /</p> | |
| <p style="text-align: center;">PLACE (Progressive)</p> | <p>10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / (labialization in /p/)</p> <p>12. /aɪ θɔ:t ju:d gɒn bæ:k / (labialization in /θ/)</p> | <p>12. /aɪ θɔ:t ju:d gɒn bæ:k / (labialization in /t/)</p> | |

There are no assimilation examples in:

6. /baɪ **teɪk** keə /

Assimilation – Part 4

Discussion

How is university life different from school life? What habits have you changed?

How valuable, do you think, is a university degree nowadays?

Now, follow this link and do as instructed

<https://view.genial.ly/611418ef9b477e0d785c1fe3/interactive-content-untitled-genially>



Vowels and Diphthongs – Allophonic variations PART 1

1) Watch the following scene from the movie



and answer the questions below.

- What's the problem with the pair of gloves?
- Why can't the old man calm down?
- Does the old man believe Jonathan's and Sara's story?



2) All the words in the boxes are used in the scene. Look at them and answer **yes** or **no**.

| 1 | 2 | 3 |
|----------|--------|---------|
| /'fɜːst/ | /ðɪːz/ | /ment / |
| /'wɜːk/ | /peɪd/ | /niːd / |
| /fiːt/ | | /tiːm/ |
| /teɪk/ | | /daʊn / |
| | | |

- All the words are pronounced with a vowel or a diphthong.
- All the words in group 1 have a vowel sound + voiceless stop.
- All the words in group 2 have a vowel sound + voiced consonant.
- All the words in group 3 have a vowel sound preceded and/or followed by a nasal.

- Now, which columns exemplify allophonic variations of vowels and diphthongs? Can you add the name of the allophonic variations at the bottom of the columns? What are the diacritics used in each case?
 - Can you explain the processes? Use the statements **a** to **d** and make the necessary changes to explain the processes.
- 3) Listen to the following fragment of the film. Circle the pronunciation of the pronoun you hear.

AUDIO

/ ði:z ə r aʊəz / / ði:z ə r aəz /

Can you explain the process that affects the possessive pronoun?

- 4) Here's a short fragment of the conversation. Transcribe it and check it against the KEY at the end of this document. Then, find at least 3 examples of nasalization and pre-fortis clipping.

Jonathan: Excuse me, sir.

Old man: Yeah?

Jonathan: These are ours.

Old man: Oh. Your gloves? How come? - They're just sort of hanging there, sleeping with their little price tag on.

Jonathan: We were just discussing them, all right?

Old man: Well, I have news for you. You can go on discussing them long after I've paid for them.

Jonathan: Calm down, all right?

Old man: Calm down? It's five days before Christmas. I'm in the middle of a New York department store. He's asking me to calm down.

Jonathan: Well, these were meant to be a very special gift for someone.

Sara: Yeah, we put quite a lot of thought into those.

- 5) **More practice** on allophonic variations. Find an example of the following processes in the fragment you transcribed. Find the key at the end of this document.

Aspiration:

Dentalization:

Gemination:

- Release masking:
- Lateral release:
- Omission of the onset:
- Labialization:
- Non audible release:
- Devoicing:
- Velarization:
- Retraction / Fronting:
- Phonemic regressive assimilation of place:
- Phonemic progressive assimilation of voice:
- Allophonic regressive assimilation of place:
- Allophonic regressive assimilation of voice:

6) Practice reading the fragment. Remember your practice on clusters. Pay special attention to /sl-, /st-/ and /sp/. There shouldn't be a schwa before /s/.

Key to exercises 2 to 5

Ex.2

| 1 | 2 | 3 |
|--|------------------|---|
| /'fɜ:st/ /'wɜ:k/ /fi:t/ /teɪk/ | /ðɪ:z/ /peɪd/ | /ment / /ni:d / /ti:m/ /daʊn / |
| PRE FORTIS CLIPPING /'fɜ:st/ /teɪk/ | -- | NASALIZATION /tĩ:m/ |

- a) All the words are pronounced with a vowel or a diphthong. **YES**
- b) All the words in group 1 have a long vowel or diphthong + voiceless stop. **NO, first has vowel+voiceless fricative**
- c) All the words in group 2 have a vowel sound + voiced consonant. **YES**

d) All the words in group 3 have a vowel sound preceded and/or followed by a nasal.

YES

Ex. 3

/ ði:z ə 'ɑ:z / (in the audio)

/ ði:z ə 'aʊəz / - full form –a triphthong



/ ði:z ə 'æz / - **levelling or smoothing** (the second element of the triphthong is elided)



/ ði:z ə 'ɑ:z / - **monophthongatization** (only the first vowel remains)

Ex. 4 & 5

Below you will find a narrow transcription of the fragment.

NASALISATION

PRE-FORTIS CLIPPING

/ɪkskjuz mi sɜː /

/jeə /

/ðɪːz ə rɑːz /

/əʊ /jə g^Llɒnz /'hɑːs 'k^hʌm /'ðeɪ ə dzæst sɔːt əv 'hæŋŋɪŋ ðeə /'slɪpɪŋ wɪð ðeə 'lɪt^Lɪ

'p^hraɪs t^hæg ɒn /

/wɪ wə dzæst dɪ'sk^hlɪŋ ðəm /ɔː ɪ 'raɪt^ɾ /

/weɪ /'aɪ hæv njuːz fə jə /jə k(ə)n 'gəʊ 'bɒn dɪ'skɪŋ ðəm lɒŋ 'ɑːftə aɪv p^heɪd fə ðəm /

/k^hɑːm daʊn /ɔːl 'raɪt /

/kɑːm daʊn /'ɪts faɪv 'deɪz bɪ'fɔː 'k^hrɪsməs /aɪm ɪŋ ðə 'mɪd^Ll əv ə 'njuː 'jɔːk[>]

dɪ'pɑːtmənt st^wɔː / hɪz 'ɑːskɪŋ mi tə kɑːm daʊn /

/wel /ðɪːz wə mɛnt^ɾ tə bɪ ə 'veri 'speɪl gɪft fə 'sɪmwɪlŋ /

/jeə /wɪ 'p^{h/w}ɔːt[>] k^hwɪt ə lɒt əv 'θɔːt 'ɪntə ðəʊz /

These are only possible answers; there may be other examples-

Aspiration:[k^hʌm].....

Dentalization: [ɪŋ ðə].....

Gemination:[mɛnt^ɾ tə]... [dzæst^ɾ dɪ'skɪŋ]

Release masking: ['jɔːk[>] dɪ'pɑːtmənt]

Lateral release: [lɪt^L].....

Omission of the onset: [mɛnt^ɾ].....

Labialization: ['p^wɔːt]

Non audible release: ['raɪt^ɾ].....

Devoicing: [ðɪːz].....

Velarization: [ɔː ɪ]

Retraction / Fronting: [kɑ:m] [gɪft]

Phonemic regressive assimilation of place: ...[kŋ gəʊ][dɪpɑ:pmənt].....

Phonemic progressive assimilation of voice:[ɪts].....

Allophonic regressive assimilation of place:[ɪŋ ðə]... ['p^wʊt]

Allophonic regressive assimilation of voice: ...[ŋju:z fə].....

Vowels and Diphthongs – Allophonic variations PART 2

Let's watch another scene from



Follow the link and do as instructed.

<https://view.genial.ly/61577f4cdb77860dd30e026d/interactive-content-allophonic-variants-clusters-vowels>

Can you explain the meme below?

Write down the phrases in the meme in ordinary spelling and then which process(es) took place.



More examples on levelling / monophthongization: click on the videos and mark which form you hear.

| FIRE | | | |
|---|----------|---------|---------|
| | / faɪə / | / faə / | / fɑ: / |
| Video 1 “A secret louder than a fire could tell” | | | |
| Video 2 “Putting your feet to the fire” | | | |
| Video 3 “There’s a good fire going” | | | |
| TOWER | | | |

| | /'tauə / | /'taə / | /'ta: / |
|--|-----------------|----------------|----------------|
| Video 1 “I made a terrible mistake in the Jordan Tower” | | | |
| Video 2 “bolt of lightning is going to strike the clock tower at precisely 10:04 p.m” | | | |
| Video 3 “a terrorist take over at Jordan Tower” | | | |

Processes in connected speech – INTEGRATION 1

Read and listen to [poem](#).

⇒ What is the poem talking about? Who is the writer writing to?



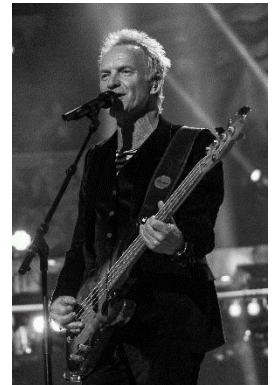
Love Sonnet XXVII by Pablo Neruda (Read by Sting)

1. Naked you are simple as one of your hands,
2. smooth, earthy, small, transparent, round.
3. You have moonlines, apple pathways,
4. Naked you are slender as a naked grain of wheat.

5. Naked you are blue as the light in Cuba,
6. You have vines and stars in your hair;
7. Naked you are spacious and yellow
8. as summer in a golden church.

9. Naked you are tiny as one of your nails,
- 10 Curved, subtle, rosy, till the day is born
- 11 And you withdraw to the underground world

- 12 As if down a long tunnel of clothing and of chores,
- 13 your clear light dims, gets dressed, drops its leaves,
- 14 and becomes a naked hand again.



⇒ Analyze the poem and decide if the following statements are TRUE or FALSE.

⇒ Be ready to account for your answers.

1. There's **omission of the onset** on line 1
2. There might be **non-audible release** on line 2
3. There's **aspiration** on line 2
4. There's **phonemic progressive assimilation of voice** on line 3

5. There's **devoicing of an approximant** on line 4
6. There's an **intrusive /r/** on line 4
7. There's **devoicing** on line 5
8. There's **aspiration** on line 6
9. There may be **coalescent assimilation** on line 7
10. There's a **syllabic contoid** on line 8
11. There's **nasal release** on line 8
12. There are two instances of **linking** on line 9
13. There's **lateral release** on line 10
14. There's **allophonic regressive assimilation of place** on line 10
15. There's **release masking** on line 10
16. There's **pre-fortis clipping** on line 11
17. There's **release masking** on line 12
18. There are no cases of **gemination** in the poem
19. There are no cases of **smoothing** in the poem
20. There might be cases of **phonemic regressive assimilation of place** in the poem.}

Processes in connected speech – INTEGRATION 2

PART 1



Look at the picture. Do you recognize this monster?

What do you think this monster represents in the story *Frankenstein*? What does it mean to you?

Frankenstein; or, The Modern Prometheus was written by Mary Wollstonecraft Godwin (Mary Shelley) and was first published in 1818. What do you think the monster represented for her at that time?

Watch the trailer of the film MARY SHELLEY: <https://www.youtube.com/watch?v=T-WGaZaojFc>

Have you changed your mind?

PART 2

Now, let's concentrate on some phrases that appear in the trailer. Transcribe the phrases. Answer the following questions in as much detail as you can.

'I feel a frustration, a constant whisper that I am no closer to achieving my dreams'.

1. Concentrate on the word FRUSTRATION. Can you explain the different realizations of the approximant in this word? Add the diacritics to your transcription.

'Who amongst you has ever wondered if the dead could return to life?'

1. How is the realization of the voiced alveolar plosive different in WONDERED and DEAD? Which realizations are the same? Which are different? Add the diacritics to your transcription.
2. What other process can the second voiced alveolar plosive in DEAD undergo?

'We've been invited to Geneva by Lord Byron'

1. How is the realization of the voiced alveolar plosive different in INVITED and in LORD?
2. Are the diphthongs in INVITED and BYRON different? Why / Why not?
3. Is the nasal in BYRON devoiced? Why / Why not?
4. Is there any possible instance of phonemic regressive assimilation of place? If so, in which case?

Add the diacritics corresponding to your answers in the questions above.

'We are each going to write a ghost story. It's a competition'

1. Are the voiceless alveolar plosives produced in the same way in STORY and in COMPETITION? Why / Why not? Add the diacritics to your transcription.

'If I had not learned to fight through the anguish, I would not have found this voice'.

1. Why are the realizations of the voiceless alveolar plosive in FIGHT and the voiced alveolar plosive in FOUND similar? Add the diacritics to your transcription. What kind of assimilation can you identify in these examples?

Now that you've finished compare your answers to the sample answers at the end of this document. Then follow this link and do as instructed.

<https://view.genial.ly/6128deee0ec5d20dc3cb0dd1/interactive-content-frankenstein>

SAMPLE ANSWERS

'I feel a frustration, a constant whisper that I am no closer to achieving my dreams'.

/aɪ fi:l ə frʌstɹeɪʃn | ə kɒnstənt wɪspə ðæt aɪ əm nəʊ kləʊsə tu ətʃi:vɪŋ maɪ dri:mz/

1. While the first approximant is fully voiced, the second approximant is devoiced because it is after a voiceless plosive. [For a complete answer, make sure you explain what devoicing is]

'Who amongst you has ever wondered if the dead could return to life?'

/hu əmʌŋst ju həz evə wʌndəd ɪf ðə ded kəd rɪtʃ:n tə laɪf /

1. The first voiced alveolar plosive in WONDERED undergoes omission of the onset stage, both /d/ in this word are fully voiced. In DEAD the first /d/ is fully voiced but the last one is devoiced and incomplete, since its release stage is masked. Therefore, the last /d/ in wondered and the first one in DEAD are the same. The others are different (we may compare the last /d/ in WONDERED and the last in DEAD as similar in the sense that both are incomplete). [For a complete answer, make sure you explain what omission of the onset, devoicing and release masking are.]
2. The second voiced alveolar plosive can undergo phonemic regressive assimilation of place. Because of the influence of the following voiceless velar plosive, the speaker may produce a voiced velar plosive: /deg/. This voiced velar plosive would be devoiced, too.

'We've been invited to Geneva by Lord Byron'

/wɪv bi:n ɪnvəɪtɪd tə dʒɪni:və baɪ lɔ:d baɪrən /

1. The voiced alveolar plosive in INVITED is devoiced and geminated while the one in LORD has its release stage masked. [For a complete answer, make sure you explain what germination and release masking are.]
2. Yes, there is pre fortis clipping in the diphthong in INVITED but the one in BYRON is not clipped. [For a complete answer, make sure you explain what pre fortis clipping is.]
3. No, nasals are devoiced when they are preceded by the voiceless alveolar fricative in the same syllable.
4. Yes, the voiced alveolar plosive in LORD may become the voiced bilabial plosive under the influence of the following voiced bilabial plosive, resulting in / lɔ:b baɪrən/. In turn, there is germination: / lɔ:b_ baɪrən/

'We are each going to write a ghost story. It's a competition'

/wi ə r i:tʃ gəʊɪŋ tə raɪt ə gəʊst stɔ:ri / ɪts ə kɒmpə'tɪʃn /

1. No, the voiceless alveolar plosive in STORY is unaspirated but it is fully aspirated in COMPETITION [For a complete answer, make sure you explain what unaspiration and aspiration is.]

'If I had not learned to fight through the anguish, I would not have found this voice'.

/ɪf aɪ həd nɒt lɜ:nd tu faɪt θru: ði æŋɡwɪʃ | aɪ wʊd nɒt həv faʊnd ðɪs vɔɪs /

1. Because they are both dentalised. [For a complete answer, make sure you explain what dentalisation is.] These are examples of allophonic regressive assimilation of place.