



UNIVERSIDAD NACIONAL DE LA PLATA

FONÉTICA Y FONOLOGÍA INGLESA I



**Universidad Nacional de La Plata**  
**Facultad de Humanidades y Ciencias de la Educación**

# **Material de cátedra para Clases Prácticas**

## **Parte B**

Departamento de **Lenguas Modernas**

**Fonética y Fonología Inglesa I**

Año 2019



# 23 Sound contrasts – Consonants

## Diagnostic test

See if you can recognise some of these sound contrasts.

**[1]** Listen to the recorded dialogue. Two people are trying to read a list of people's names, but the writing is not very clear. What do they decide? Put a cross by the appropriate name.

*Example:*

A: I think his name is Vane, John Vane.

B: No, it's not, it's Wane.

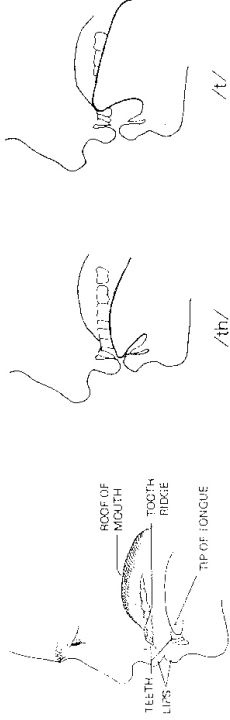
- 1 John Vane ..... X
- John Wane ..... X
- 2 Alan Riddle .....
- Alan Liddle .....
- 3 June Varley .....
- June Barley .....
- 4 Anna Poulton .....
- Anna Foulton .....
- 5 Eric Litham .....
- Eric Lirtam .....
- 6 Erika Siegler .....
- Erika Ziegler .....
- 7 Jonathan Shepstow .....
- Jonathan Chepstow .....
- 8 Sue Arlington .....
- Sue Harlington .....

If you had problems recognising some of these sounds, turn to the appropriate section in this unit for further practice.

## 1 'th' / 't'

It is important to distinguish between the pronunciation of the letters 'th' and 't'. Also the letters 'th' can be produced as two different sounds: voiced and unvoiced.

...



## A

Listen and practise the difference in these words.

<i>Voiced</i>	<i>Continuants</i>	<i>Stops</i>
they	they	day
than	than	Dan
those	those	doze
loathe	loathe	load
<i>Unvoiced</i>	thought	taught
thank	thank	tank
thin	thin	tin
thene	thene	team
bath	bath	bat
both	both	boat

## B

Say the words below and ask a partner to put them in the correct group above.

clare	bad	clothes	breath
there	dm	ghar	month
low	these	teeth	breath

## C

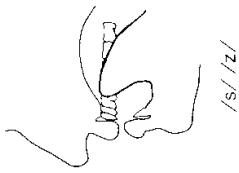
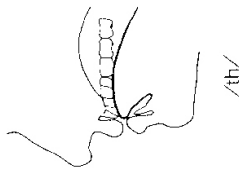
Practise saying these phrases, concentrating on the clarity of the 'th' and 't' sounds.

What's the time?                    On both sides.  
 Who's that?                         In three months' time.  
 Those three.



### 2 'th' / 's' / 'z'

We have seen that the letters 'th' can be pronounced in two different ways: voiced and unvoiced. The letter 's', similarly, can be produced as two different sounds: voiced and unvoiced. A voiced 's' is the same sound as a 'z'.



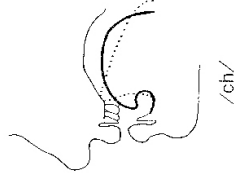
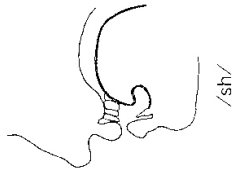
#### A

Listen and then practise the difference in saying these words. With a partner, take turns testing each other.

	1	2	
<i>Voiced</i>	then	Zen	
	clothe	close	
	clothing	closing	
<i>Unvoiced</i>	thin	sin	
	thought	sought	
	thank	sank	

3

### 3 'sh' / 'ch' / 'j'



The 'ch' sound is a combination of 't' (a stop) and then 'sh' (a continuant). The contrast between 'ch' and 'sh' is a contrast between a combined stop-continuant and a simple continuant.

To make a 'j' sound, say 'ch' but change the initial 't' to 'd'.

#### A

Listen and then practise the difference in these words.

	1	2	3
	share	chair	jaw
	shoe	chow	Jew
	sheep	cheap	jeep
	dish	ditch	ridge
	cash	catch	cadge

#### B

Say these words quickly and ask a partner to put them in the correct column above.

cheque	shells	jam
cheese	chance	chin
shoes	sugar	station
choose	China	major
ginger	rich	

Practise asking the questions and choosing the correct answers.

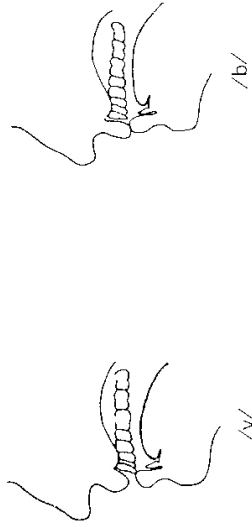
#### Questions

#### Answers

- What's this? These are zips.
- Who's that? Those are zebras.
- What are these? That's Zoë.
- What are those? This is a zoo.



4 'v' / 'b'



A

Listen and then practise saying these contrasts. Make sure you close your lips for 'b'.

- vet
- van
- very
- vote
- bet
- ban
- berry
- boat

4

B

Practise reading this dialogue with a partner, making a clear contrast between 'v' and 'b'.

- A: This van is going very fast.
- B: Yes, I bet he's over the speed limit.
- A: The police can ban you from driving for a year.
- B: That would be very unfortunate.
- A: Yes. I vote we tell him to stop.

5 'v' / 'w'

Make a 'v' sound (see the illustration opposite), making sure your top teeth touch your bottom lip. Now make a 'w', making sure your lips do not touch your teeth. (Try making a 'u' and then changing to a 'i', and gradually speed up.)

A

Listen and practise these contrasts.

1 2

- vet
- veal
- vine
- veil
- vest
- wet
- wheel
- wine
- whale
- west

Now say the words above in any order. Get your partner or teacher to tell you which column they are in.

B

Practise saying the following sentences with a partner, and giving the correct responses.

- 1 A: There's something wrong with this. a) veal. b) wheel.
- B: c) It should be fresh. d) Ask the garage to check it.
- 2 A: This is a very old. a) vine. b) wine.
- B: c) When was it planted? d) It's delicious.

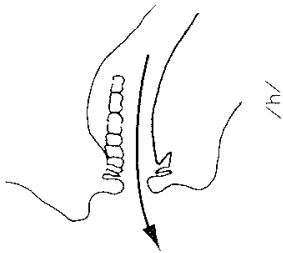
C

Listen and practise saying this sentence.

'There were many Viking villages in various parts of north-east and west England, and there are still words in our language with Scandinavian origins.'



6 'h'



It is important to pronounce the 'h' sound clearly at the beginning of stressed syllables (although it is commonly reduced in unstressed syllables and words).

A

Listen and practise making the difference between these pairs of words.

- |       |       |
|-------|-------|
| 1     | 2     |
| eye   | high  |
| art   | heart |
| air   | hair  |
| and   | hand  |
| arm   | harm  |
| eight | hate  |

Say the words above in any order. Get your partner or teacher to tell you which column they are in.

B

There are some words where 'h' is not pronounced. Listen and practise saying them.

- |           |               |
|-----------|---------------|
| (h)our    | (h)onest      |
| (h)eir    | g(h)ost       |
| g(h)astly | ex(h)haust    |
| ve(h)icle | ex(h)hibition |

C

Listen to the dialogue and put a line through the silent/reduced 'h's in it.

Example: Is he hurt?

- A: Hello, Helen.  
 B: Hello, Alan. How's Harry?  
 A: Haven't you heard? He's had an accident in the house.  
 B: Has he? Is he hurt?  
 A: Well, he's gone to hospital in an ambulance. Apparently, he's having an operation on his hip.  
 B: How awful. I hope he's all right.  
 A: I hope so too.

Now practise reading the dialogue with a partner. Make sure you say the 'h' clearly in stressed syllables, but not when they are reduced or silent.

Note: Make sure you make the necessary links between words, e.g. 'He's had an accident.' This will help you NOT to put in an 'h' sound where there isn't one!

7 'p' / 'b'

The 'b' sound is made like 'p', but is voiced.

A

Listen and practise saying these contrasts.

- |       |       |
|-------|-------|
| 1     | 2     |
| bat   | pat   |
| bowl  | pole  |
| boot  | put   |
| beach | peach |
| bin   | pin   |
| beat  | Pete  |
| cub   | cup   |

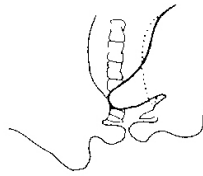
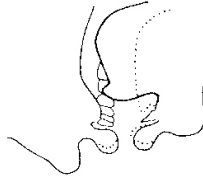


**B**

Ask another student to tell you whether you said (a) or (b).

- 1 a) Can you bring me that large pole?  
b) Can you bring me that large bowl?
- 2 a) It's a fine beach.  
b) It's a fine peach.
- 3 a) I need a pin.  
b) I need a bin.

**8 'r' / 'l'**



**Two steps to 'r'**

- 1 Say 'abhh' ... (dotted line in illustration).
- 2 Continue saying 'ah', and curl tongue tip back (solid line).

**Two steps to 'l'**

- 1 Say 'abhh' ... (dotted line in illustration).
- 2 Continue saying 'ah', and reach tongue tip forward (solid line).

Notice the difference in the position of the lips.

**A**

Listen and then practise these sounds slowly until you can say them with a clear contrast.

- 1 a ram, a lamb, a ram, a lamb
- 2 a reef, a leaf, a reef, a leaf
- 3 a road, a load, a road, a load
- 4 arrive, alive, arrive, alive
- 5 pirate, pilot, pirate, pilot
- 6 clash, crash, clash, crash
- 7 pray, play, pray, play
- 8 right, light, right, light

**B**

Put the words below into rows with the same sound. Then practise saying them.

*Example:*

1        2        3

red      led      dead

ray, lie, lay, low, die, row, room, rye, doom, dead, deep, loom,  
dough, day, reap, led, red, leap

**C**

Listen to the recorded sentences and choose the correct reply. Put a cross by it.

- 1 Reply: a) No, it's wrong. ....  
b) No, it's dark. ....
- 2 Reply: a) Yes, I've been gardening. ....  
b) Mind you don't cut yourself. ....
- 3 Reply: a) Yes, look at its horns! ....  
b) Ah. It looks very young. ....

**D**

Listen and then repeat.

Roger  
Hello, Roger  
How's life?  
Hello, Roger. How's life?

really

Oh, really!

Florence

in Florence

last year

last year in Florence

married

got married

We got married last year in Florence.

librarian

still a librarian

Are you still a librarian?





Processes in connected speech: ALLOPHONIC VARIANTS
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**ENUNCIATE BY SPITTING****LEAD-IN**

- What do you think is the “mark of a good actor”?

Watch the following scene from “*Friends*” and answer the question.

**TASK 1**

1. Look at the words and expressions underlined. They all illustrate allophonic variants of plosives. Which ones can you name and describe?

1. \*Tony: We've got to find the rest of the platoon.
2. \*Richard: Forget about the platoon. The platoon is gone!
3. \*Tony: What?
4. \*Richard: The platoon is dead. Take facts, Tony!
5. \*Tony: So what are we going to do? We have no reinforcement, no food.
6. \*Richard: No, there's some food in the basement. I saw potatoes and some dry pasta.
7. Director: hang on a minute. Joey, you keep touching your face. Is something wrong?
8. Joey: No. No. I thought it might be kind of a cool character thing. You know, he's a face toucher.
9. Director: I don't think so! Let's take it back to Richard's last lines. Action!
10. Richard: We may not have any weapons, but we still have food. In the basement I saw potatoes and some dry pasta... and a few tins of tuna.

2. Which allophonic variants of plosives do NOT appear in the extract?
3. Check in the audio if the processes in FREE VARIATION do take place.
4. Now practise the excerpts, making sure to produce the different allophonic variants.

**TASK 2**

5. UNASPIRATION: When does this happen?
6. Analyze this second extract. Spot all the instances of unaspirated plosives and check if they are so in the scene. Comment.

1. Gary: Joey, can you go through these lines with me?
2. Joey: Oh, man. They just re-did my make up
3. Gary: Just the last two pages.
4. Richard: I found the picture
5. Tony: The picture? What picture?
6. Gary: Could you lower your script? I need to see your face, so I can play off your reaction
7. Joey: Ok. Look, I know you're a great actor and play all those Shakespeare guys and stuff. But you are spitting all over me, man!
8. Gary: Of course I am!
9. Joey: You know you've been spitting on me?
10. Gary: That's what real actors do! Enunciation is the mark of a good actor. And when you enunciate, you spit!
11. Joey: Wow. Didn't know that. Thanks! Ok, Ok. Check it out! Picture? What picture?



inlɒŋʃiərt baɪ spɪtɪŋ

skɪpt

**təʊni** | wɪv ɡɒt tə faɪnd ðə rest əv ðə plətu:n**rɪtʃəd** | fəget əbəʊt ðə plətu:n/ ðə plətu:n ɪz ɡɒn/**təʊni** | wɒt/**rɪtʃəd** | ðə plətu:n ɪz ded/ feɪs ðə fæktz/təʊni**təʊni** | səʊ/ wɒt ə wi ɡəʊɪŋ tə du:/ wi hæv nəʊ ri:ɪnfə:smənt/ nəʊ fu:d/**rɪtʃəd** | nəʊ/ ðəz səm fu:d ɪn ðə beɪsmənt/ aɪ sɔ: səm pəteɪtəʊz ən səm draɪ  
pa:stə/**dɪrektə** | hæŋ ɒn ə mɪnɪt/ dʒəʊi/ ju ki:p tɒtʃɪŋ jɔ feɪs/ ɪz slʌmθɪŋ rɒŋ/**dʒəʊi** | nəʊ/ nəʊ/ aɪ θɔ:t ɪt maɪt bi kaɪnd əv ə ku:l kærəktə θɪŋ/ jə nəʊ/ hɪz  
ə feɪs tɒtʃə/**dɪrektə** | aɪ dəʊnt θɪŋk səʊ/lets teɪk ɪt bækt tə rɪtʃədz la:st laɪnz/ ækʃən/**rɪtʃəd** | wi meɪ nɒt hæv enɪ wepənz /bət wi stɪl hæv fu:d/ ɪn ðə beɪsmənt aɪ  
sɔ: pəteɪtəʊz ən səm draɪ pa:stə/ ən ə fju: tɪnz əv tju:nə/**ɡæri** | dʒəʊi/ kən ju ɡəʊ θru: ði:z laɪnz wɪð mi/**dʒəʊi** | əʊ mən/ ðeɪ dʒəst ri:dɪd maɪ meɪk ʌp/**ɡæri** | dʒəst ðə la:st tu: peɪdʒɪz/**rɪtʃəd** | aɪ faʊnd ðə pɪktʃə/**təʊni** | wɒt pɪktʃə/**ɡæri** | kʊd ju ləʊə jɔ skɪpt/ aɪ ni:d tə si: jɔ feɪs/ səʊ aɪ kən si: jɔ ri:ækʃən/**dʒəʊi** | əʊ keɪ/ lʊk/ aɪ nəʊ jɔr ə ɡreɪt æktər ən pleɪ ɔ:l ðəʊz ʃeɪkspɪə gaɪz ən  
stɒf/ bət jɔ spɪtɪŋ ɔ:l əʊvə mi/ mən/**ɡæri** | əf kɔ:s aɪ æm/**dʒəʊi** | ju nəʊ juv bi:n spɪtɪŋ ɒn mi/**ɡæri** | ðæts wɒt rɪəl æktəz du:/ ɪnlʌnsiəʃn ɪz ðə mɑ:k əv ə ɡʊd æktə/  
ən wen ju ɪnlʌŋʃiərt/ ju spɪt/**dʒəʊi** | waʊ/ dɪdnt nəʊ ðæt/ θæŋks/ əʊkeɪ/ əʊkeɪ/ tʃek ɪt aʊt/ pɪktʃə/  
wɒt pɪktʃə/**dɪrektə** | ækʃən/**rɪtʃəd** | aɪ faʊnd ðə pɪktʃə/**təʊni** | wɒt pɪktʃə/**rɪtʃəd** | ə pɪktʃər əv maɪ waɪf/ ɪn jɔ pæk/**təʊni** | ju went θru: maɪ pɜ:sənəl prɒpəti/**rɪtʃəd** | waɪ də ju hæv ə pɪktʃər əv pəlet ɪn jɔ pæk/**təʊni** | bɪkɒz wi wə lʌvəz fə tu: jɪəz/

**Down in Paris and London**

## 1. Explain the following sayings

Clothes open all doors.

Don't judge a book by its covers.

Clothes make the man.

A wolf in sheep's clothing (idiom).

Clothes do not make the man king.

Have you ever made a wrong judgement of a person because of the way they were dressed?

Have you ever felt you were not dressed according to circumstances?

Can you find equivalents to these sayings in Spanish. Do they mean the same?

2. The extract you are about to listen to comes from *Down in Paris and London*<sup>1</sup> by George Orwell. Orwell is describing his experience as a tramp in London in the 1930's. **Listen to the audio file and answer the following questions.**

- How did the speaker feel the night he is recalling?
- Why would people notice a 'disparity' between his accent and his clothes?
- Why do you think he was so shocked when he was called 'mate'?
- Do you agree with him when he says "clothes are powerful things"?

3. **Listen to the first sentence again. Now you can follow the script in your hand-outs.**

Do you perceive any difference between the /t/ sounds in the utterances 'streets, late, and time'?

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

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<sup>1</sup> Taken from Fletcher, C (1990). *Pronunciation Dictionary: Study Guide*. Longman Pag.41

**Allophonic variation of plosive consonants**

		/p/	/t/	/k/	/b/	/d/	/g/
1	[ <sup>h</sup> ]						
2	[ <sup>̚</sup> ]						
3	[ <sup>n</sup> ]						
4	[ <sup>l</sup> ]						
5	[ <sub>o</sub> ]						
6	[ <sub>n</sub> ]						
7a	[ <sub>l</sub> ]						
7b	[ <sub>ɹ</sub> ]						
8	[ <sub>ɹ</sub> ]						
9	[ <sup>̚</sup> ]						
10	[ <sup>̚</sup> ]						
11	[ <sup>w</sup> ]						



Processes in connected speech: ASSIMILATION

An Education

1. Watch **Clip#1**<sup>2</sup> and listen to Jenny talking to her father, Jack. What does Jack think Jenny should do to be accepted at Oxford University? What is Jenny's attitude?

2. Listen and read. Concentrate on the words in **bold**. Transcribe what you hear.

Jenny and her father, Jack

Jenny: I've got an English essay to do by tomorrow morning.

Jack: Right. So, the only sound I want to hear coming through this ceiling is the sound of sweat dripping onto textbooks.

Jenny: Cello?

Jack: No cello.

Jenny: I thought we agreed that cello was my interest or hobby?

Jack: Well, it already **is your** interest or hobby. So, when they ask you at the Oxford interview, "What's your interest or hobby?" you can say, "the Cello" and you **won't be** lying. Look, you don't **have to** practise a hobby. A hobby is a hobby.

Jenny: Can I stop going to the youth orchestra, then?

Jack: No. No, no. The youth orchestra is a good thing. That **shows you're** a joiner-inner.

Jenny: Ah. Yes. But I've already joined in. So now I can stop.

Jack: No. No. Well, that just shows the opposite, **don't you** see? No, that shows you're a rebel. They don't want that at Oxford.

Jenny: No. They don't **want people** who think for themselves.

Jack: No, **of course** they don't.

it already **is your** interest  
 .....  
 you **won't be** lying  
 .....  
 you don't **have to** practise a hobby  
 .....  
 That **shows you're** a joiner-inner  
 .....  
**don't you** see  
 .....  
 They don't **want people**  
 .....  
 No, **of course** they don't.  
 .....

<sup>2</sup> <https://www.youtube.com/watch?v=MCwQ4tdtev4>



3. Read the conversation between Jenny and the school headmistress. Summarise the different arguments for and against education.

Can you predict more instances of assimilation? Listen and watch **Clip#2**<sup>3</sup> to check your answers.

Jenny and the headmistress, Mrs Walters

Mrs Walters: Anyway, I can see you are far more in need of responsible advice than I realised. Nobody does anything worth doing without a degree.

Jenny: Nobody does anything worth doing with the degree. No woman, anyway.

Mrs Walters: So what I do isn't worth doing. Or what Miss Stubbs does, or Mrs Wilson, or any of us here. Because none of us would be here without the degree, you do realise that, don't you? And yes, of course studying is hard, and boring...

Jenny: Boring!

Mrs Walters: I'm sorry?

Jenny: Studying is hard and boring. Teaching is hard and boring. So what you're telling me is to be bored, and then bored, and finally bored again, but this time for the rest of my life. This whole stupid country is bored. There's no life in it, or colour, or fun. It's probably just as well that the Russians are going to drop a nuclear bomb on us any day now. So my choice is to do something hard and boring, or to marry my Jew, and go to Paris and Rome and listen to jazz and read and eat good food in nice restaurants and have fun. It's not enough to educate us anymore, Mrs Walters. You've got to tell us why you're doing it.

Mrs Walters: It doesn't have to be teaching, you know. There's the Civil Service.

Jenny: I don't wish to be impertinent, Mrs Walters. But it is an argument worth rehearsing. You never know. Someone else might want to know the point of it all, one day.

4. Look at these phrases from the extract.  
What kind of assimilation do they exemplify in each case? Is it progressive or regressive?  
Is it assimilation of place, voice or manner?

- a) **There's** no life in it  
/ ðəz ...../
- b) **It's** not enough to educate us anymore  
/ɪts ...../
- c) I **can** see you are far more in need of responsible advice than I realised  
/ aɪ kən si:...../

5. Find more examples in the extracts in exercise 2 and 3.

<sup>3</sup> <https://www.youtube.com/watch?v=jmOvg7JKiVI&t=100s>



6. Read the extracts below. Move your mouth as if you were reading but do not produce sound. Concentrate on the movements in your mouth when you read the parts in bold. Use the front camera in your phone and look at your mouth while you silently read the lines in bold.

**Extract 1**

Well, it already **is your** interest or hobby. So, when they ask you at the Oxford interview, "What's your interest or hobby?" you can say, "the Cello" and you **won't be** lying. Look, you don't **have to** practise a hobby. A hobby is a hobby.

**Extract 2**

Because none of us **would be** here without the degree, you do realise that, **don't you?** And yes, of course studying is hard, **and boring...**

**Extract 3**

So my choice is to do something hard **and boring**, or to marry my Jew, **and go** to Paris and Rome and listen to jazz and read and eat good food in nice restaurants and have fun. It's not enough to **educate** us anymore, Mrs. Walters.

5. Shadowing (also called shadow reading or shadow listening) involves 'speaking along' in time with an audio text. Practise the shadowing technique using the extracts above and record your production. Upload it in Soundcloud. Exchange versions with your partner. Make comments on your partner's version. Share the link with your teacher.

6. Role play. Jenny is talking to a friend. Ask and answer questions following the information on your card.

**A. You are Jenny**

Your future plans: get married  
have kids  
stroll around Paris

Reasons: Studying is hard and boring.  
have time to go shopping.

**B. You are Jenny's friend**

1. Ask Jenny what she wants to do after high school.
2. Ask why that is her plan.
3. Disagree and explain.
  - Studying doesn't have to be boring.
  - She can get married when she is older and have kids then.
  - She could get divorced and might need to get money. That would be hard mainly because she won't be qualified to get a good position!

7. Discuss in pairs. Whose point of view do you agree with? Jenny's? Jack's? The headmistress's?

**Adjustements in Connected Speech<sup>4</sup>****STUDENT WORKSHEET I****Linking consonant to vowel**

*Rule 1:* When a word ends in two consonants and the next begins with a vowel, the final consonant sounds like the initial consonant of the following word:

*Send it* sounds like *sen-dit*

*Camp out* sounds like *cam-pout*

*Rule 2:* When a word ends in a single consonant and the next begins with a vowel, the consonant straddles the two syllables:

Push up

Stop it

Come in

Take off

*Practice:* Repeat the following phrases, paying attention to linking:

**Two consonants + vowel****Single consonant + vowel**

Hold on

Is it?

Let t it

Keep up

Fin d out

Gone in

Your examples:

Think of verbs ending in consonants that would complete the following phrases. Write one verb in each blank. Then practice saying the phrases with your partner.

\_\_\_\_\_ it in.

\_\_\_\_\_ at me.

\_\_\_\_\_ it down.

\_\_\_\_\_ out.

\_\_\_\_\_ up.

\_\_\_\_\_ on it.

**STUDENT WORKSHEET 2**

## Linking vowel to vowel

*Rule 1:* When a word ending in /iy/, /ey/, /ay/, or /oy/ is followed by another word beginning with a vowel, the two words are connected by a /y/ glide:

$$\left. \begin{array}{l} /iy/ \\ /ey/ \\ /ay/ \\ /oy/ \end{array} \right\} + \text{vowel} = /y/ \text{ glide}$$

Be    a sport.  
 Play    a game.  
 Tie    it up.  
 Employ    a professional.

*Rule 2:* When a word ending in /uw/, /ow/, or /aw/ is followed by another word beginning with a vowel, the two words are connected by a /w/ glide:

$$\left. \begin{array}{l} /uw/ \\ /ow/ \\ /aw/ \end{array} \right\} + \text{vowel} = /w/ \text{ glide}$$

through    it all  
 slow    and steady  
 How    are you?

*Practice:* Repeat the following words and phrases, paying attention to linking within and across words.

	<i>/y/ glide</i>	<i>/w/ glide</i>
Within words:	re <u>  </u> action high <u>  </u> er	gradu <u>  </u> ate co <u>  </u> alition
Across words:	We <u>  </u> aren't coming. Try <u>  </u> it again. The boy <u>  </u> ate an apple.	Let's go <u>  </u> on. Try to <u>  </u> understand. How <u>  </u> are you doing?

Your examples:

Match the items in columns 1, 2, and 3 to make complete phrases. Write these phrases in the blanks provided and then practice saying them with your partner.

Column 1	Column 2	Column 3	
do		up	_____
try	it	now	_____
play		again	_____
say			_____
tie			_____
slow		down	_____

**STUDENT WORKSHEET 3**

## Linking consonant to consonant

*Rule 1:* When a stop is followed by another stop or affricate, the first stop is not released or aspirated.

**Stop + stop**

Hot \_dog

Back \_door

**Stop + affricate**

Bad \_judgment

Sick \_child

*Rule 2:* If the consonants (whether a stop or not) are identical, the consonant is somewhat lengthened. The two consonants are not articulated separately:

**Identical consonants**

Keep \_practicing!

hot \_tea

less \_serious

common \_names

*Practice:* Repeat the following phrases, paying attention to connecting the consonants.

**Stop + stop**

sleep \_tight

soup \_bowl

red \_tie

**Stop + affricate**

grape \_jam

big \_church

red \_cherry

**Identical consonants**

bad \_day

June \_night

pet \_turtle

Your examples:

Add a noun to the color terms below. Choose words that follow the patterns described above:

**Stop + stop/affricate**red *tape* \_\_\_\_\_

black \_\_\_\_\_

white \_\_\_\_\_

violet \_\_\_\_\_

**Identical consonant**purple *lake* \_\_\_\_\_

green \_\_\_\_\_

pink \_\_\_\_\_

gold \_\_\_\_\_



## Processes in connected speech: LINKING

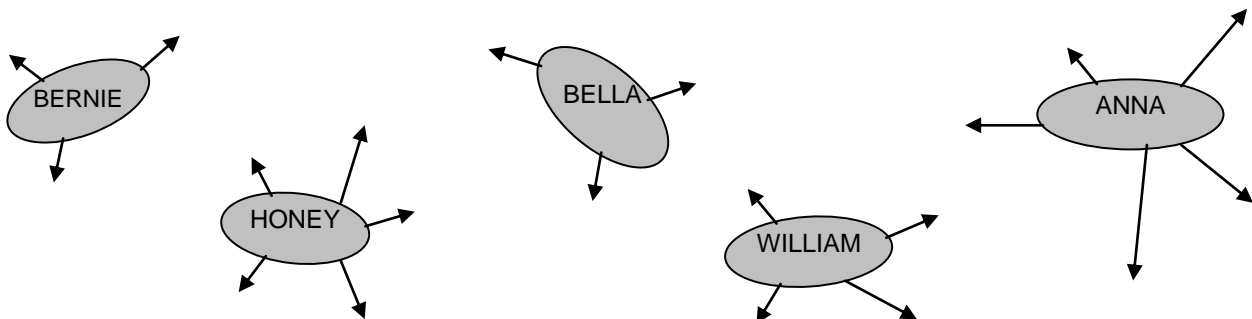
## The Last Brownie

(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.

## LISTENING COMPREHENSION

- A) Listen to / watch the scene and note down the key arguments each of the following characters uses to win the brownie.



## Processes in connected speech: LINKING

- A) What is linking? When and why does it occur? Which are the 3 ways in which words can be linked together?
- B) Read the script of the first part of the scene you watched earlier. The 3 kinds of linking have been marked for you, decide to which linking process each case belongs.

**MAX** Having you here, Anna, firmly **ly est**ablishes **what I've** long suspected, that we really are the most desperate **lot of un**der-achievers.

**BERNIE** Shame!

**MAX** I'm not saying **ing it's a** bad thing, in fact, I **think it's** something we should take **pride in**. I'm going to give the last brownie **as a** prize to the sad**dest act** here.

**WILLIAM** Bernie.

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

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



- C) In pairs listen to the second part of the scene, and decide if the possible instances of linking marked in the script actually are so on the audio file. Which one case is **NOT** a possible case of linking?

**MAX** You see -- **and unless I'm** much mistaken, your job still pays you **rather a** lot of money, while Honey **here earns** 20 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 in**credibly sad.

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

- D) Read the third extract and find instances of linking. Then listen and check. Which is the type that does NOT appear in this extract?

**HONEY** That's true, I can't deny it. She needs me, what can I say?

**BELLA** And most of her limbs work. Whereas I'm stuck in this thing day and night, in a house full of ramps. And to add insult to serious injury -- I've totally given up smoking, my favourite thing, and the truth is... we can't have a baby.

**WILLIAM** Oh, Bella.

**BELLA** C'est la vie... Still... um... we're lucky in lots of ways, but... Surely that's worth a brownie.

**INTRUSIVE /r/**

- E) Listen and find the instance of intrusive /r/ in the fourth extract.

**MAX** Well, I don't know. Look at William. Very unsuccessful professionally. Divorced. Used to be handsome, now kind of squidgy around the edges -- and absolutely certain never to hear from Anna again after she's heard that his nickname at school was Floppy.

**WILLIAM** You did! I can't believe it, you did! Thanks very much, thank you. Well, at least I get the last brownie

**MAX** I think so, yes.

- F) After listening to Anna's arguments to win the brownie, this is what Max and William say:

**MAX** Nah!!! Nice try, gorgeous -- but you don't fool anyone.  
**WILLIAM** Pathetic effort to hog the brownie!

Why do they react this way?

- G) Eventually it's William who eats the last brownie. Do you agree with the decision? Who (if any other) should receive the brownie?

Processes in connected speech: **ELISION**

A) Watch the opening scene of the film **Love Actually**.

Do you agree with the speaker? To what extent?

How many kinds of love can you think of?

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

What is an “act of love”? Illustrate from your own experience.

B) What is elision? When and why does it occur? Which are the different sounds that might be elided? In which contexts?

Read the script of the scene you watched earlier.

'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.'

C) 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 midposition in consonantal clusters (preceded and followed by a consonant)

2 - /t/ can't be elided when preceded by /l/ 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.

D) Transcribe the **underlined** words. Then, listen and decide if they are pronounced in the way you transcribed them. Were there any elision cases? Which? Where?

1 – often:

2 – boyfriends:

3 – old:

4 – people:

5 – find:

6 – actually:



E) You will now watch another scene from the movie. The scene portrays **a father and a son** talking about serious matters. The child's mother has recently passed away.

What is the relationship between the scene and *love*? Discuss briefly.

F) Work in pairs. Read the transcript from part of the scene. Predict possible instances of elision, and cross those sounds out in pencil. Then listen again and confirm. Practise producing the words with and without elision, both in isolation and in context.

ɪz ɪt dʒʌst mʌm / ɔ: r ɪz ɪt sʌmθɪŋ els/ meɪbi sku:l/ ə ju bi:ɪŋ buɪd/ ɔ: r ɪz ɪt sʌmθɪŋ  
wɜ:s/ gɪv mi eni klu:z / ju nəʊ/  
ju rɪəli wɒnt tə nəʊ/ /aɪ rɪəli wɒnt tə nəʊ/  
i:vən ðəʊ ju wəʊnt bi eɪbəl tə du: eniθɪŋ tə help/  
i:vən ɪf ðæts ðə keɪs / jes/  
əukeɪ/ wel/ ðə tru:θ ɪz/ æktʃuəli/ aɪm ɪn lʌv/ /sɒri/  
aɪ nəʊ aɪ ʃʊd bi θɪŋkɪŋ əbaʊt mʌm ɔ:l ðə taɪm / ənd aɪ æm/ bət ðə tru:θ ɪz aɪm ɪn lʌv/  
ənd aɪ wɒz bɪfɔ: ʃɪ daɪd / ənd ðəz nʌθɪŋ aɪ kən du: əbaʊt ɪt/  
ɑ:nt ju ə bɪt ʃʌŋ tə bi: ɪn lʌv/ /nəʊ/

G) Take the end of the scene down in phonetic transcription. How many instances of elision can you spot?

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H) Practise reading aloud the text of the opening scene, attending to elision in particular. Record yourself.

I) Now listen to your partner's recording. Did they make the same choices regarding elision as you? Discuss briefly.



## "Morning"

Love Sonnet XXVII by 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 night 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. Then listen to it on tape and check.

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 **devoicing of an approximant** on line 4
5. There's **devoicing** on line 5
6. There's **aspiration** on line 6
7. There's a **syllabic contoid** on line 8
8. There's **nasal release** on line 8
9. There's **lateral release** on line 10
10. There's **release masking** on line 12
11. There are no cases of **gemination** in the poem
12. A lateral is devoiced in the last stanza

➤ Find instances of assimilation in the poem (both phonemic and allophonic).



# **Self-Evaluation Material**

**SELF-EVALUATION CHART RECORD**

<b>TASK #</b>	<b>TOPIC</b>	<b>MARK</b>	<b>COMMENTS</b>
<b>#6</b>	Plosives		
<b>#7</b>	Allophones		
<b>#8</b>	Linking		
<b>#9</b>	MID TERM mock test		
<b>#10</b>			

**Task # 6 - allophonic variants of plosives**

Work with the dialogues and look for instances of allophonic variant.

**Unit 8) /p/ /b/**

*At 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.

Find 2 unaspirated plosives and state why.

Find 2 instances of release masking and 2 of gemination. Do you know the difference between the two processes

Find 1 instance of omission of onset

Is the bilabial plosive in "expect" aspirated or not? Why?

**Unit 9) /t/ /d/**

*At 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 haven't finished them, 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 dates 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.

What allophone of /d/ can you find on the first line of the dialogue?

What allophonic variants of /t/ appear in "title"?

**Unit 10) /k/ /g/**

*At home, husband and wife...*

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.

What characteristic does the /d/ in "gardening" have?

Find one "devoiced" plosive.

**Task # 7 Allophonic variants****Billy Elliot - The Audition****Comprehension questions**

1. What does Billy say he likes about ballet?
2. What do they ask Billy's father?
3. What does Billy feel when he dances?

1. - kən ju tel əs waɪ ju fɜːst baɪkeɪm ɪntrəstɪd ɪn ðə bæleɪ
2. - dəʊnt nəʊ / dʒəst wɒz/
3. - wel/ wəz ðər eni pətɪkjʊlə/ pətɪkjələ æspekt əv ðə bæleɪ ðæt kɔːt jər ɪmædʒɪneɪʃn
4. - ðə dɑːnsɪŋ
5. - hi dɑːnsɪz ɔːl ðə taɪm/ evri naɪt/ ɑːftə skuːl
6. - mɪstər elɪət/ ɑː juː ə fæn əv ðə bæleɪ
7. - aɪ wʊdnt ɪgzækʔli seɪ aɪ wəz ˌən ɛkspɜːt
8. - ju duː rɪleɪz ðæt ɔːl pjuːpɪlz/ pjuːpəlz məst ətəɪn ðə haɪəst stændədz/ nɒt dʒəst ɪn
9. bæleɪ bət ɪn ðeər ɔːdənəri ækədemɪk wɜːk/ nəʊ tʃaɪld kən sɛksɪːd wɪðaʊt ðə hændrɪd
10. pəsent səpɔːt əv ðə fæmli
- 11.- ju ɑː kəmpliːtli baɪhaɪnd bɪli
- 12.- jes/ əf kɔːs
- 13.- də ju wɒnt tu ɑːsk əs eni kwestʃənz
- 14.- nəʊ/ nɒt rɪəli
- 15.- ɪn ðæt keɪs/ wɪl letʃu nəʊ ɪn djuː kɔːs/ dʒʌst wʌn lɑːst kwestʃən/ bɪli/ kn aɪ ɑːsk ju
16. bɪli/wɒt dəz ɪt fiːl laɪk wen jɔː dɑːnsɪŋ/

**Find 1 example of the following processes, unless stated in brackets**

- . Devoicing: \_\_\_\_\_
- . Aspiration: \_\_\_\_\_
- . Dentalization (2): \_\_\_\_\_
- . Release Masking (2): \_\_\_\_\_
- . Linking (2): \_\_\_\_\_
- . Nasalization: \_\_\_\_\_
- . Nasal release: \_\_\_\_\_
- . Pre-fortis clipping: \_\_\_\_\_
- . Lateral release (2): \_\_\_\_\_
- . Gemination: \_\_\_\_\_
- . Omission of the onset: \_\_\_\_\_
- . Progressive assimilation of place (3): \_\_\_\_\_
- . Coalescent assimilation: \_\_\_\_\_
- . Regressive assimilation of voice: \_\_\_\_\_

Score: ...../20



**Task # 8 Linking – Notting Hill**

Transcribe the following passage. The teacher will read it for you before you check it with the key.

I've been on a diet since I was nineteen, which means basically I've been hungry for a decade. I've had a sequence of not nice boyfriends –one of whom hit me; and every time I get my heart broken, the newspapers splash it about as though it's entertainment. And it's taken two rather painful operations to get me looking like this. And one day, not long from now, my looks will go, they'll discover I can't act and I'll become some sad middle-aged woman who looks a bit like someone who was famous for a while.

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Answer these questions:

1. Are / nɒt naɪs / and / bɔɪfrɛndz / examples of the same process in connected speech? Why? Why not? Find two more examples that represent the same case/s.
2. Would you mark pre-fortis clipping in /hɑ:t/? and in /kɑ:nt/ ,/nju:spɛɪpɜz/, /ɒpərəɪfɪnz/, and /bɔɪfrɛndz/?
3. Is there any difference between /brʊkən/ and /brʊkn/? Does the elision of the schwa affect the alveolar nasal in any way?
4. Are *nasal release* and *nasalization* names for the same process? Find examples in the text.
5. What do these cases have in common? / ækt/, /hɑ:t brʊkən/
6. Would you mark aspiration in /bi:n/? And in / teɪkn/, /dɪskʌv/ /splæf/?
7. What happens in /brʊkən ðə/ that does not happen in /sʌmwʌn hu:/. Explain why.
8. Would you mark lateral release in /splæf/? And in /peɪnf(ə)l/, /lʊks/?
9. What can you mark in /ðəʊ ɪts ɛntɛrtɛnmənt/ that you wouldn't mark in /ɒn ə daɪət sɪns aɪ wəz naɪnti:n/. Give reasons.



**Task # 9 Mid Term MOCK TEST**

SECOND TERM TEST (2009)  
FONETICA Y FONOLOGÍA INGLESA 1

“Well?”

“That’s pretty old to be starting a career in industry. There’re guys my age here who’ve been working their way up for ten years. That’s pretty stiff competition, and it’ll be that much stiffer a year from now. And how do we know Jason will still want to buy the paper a year from now?”  
Ed Jason was David’s assistant, a recent college graduate whose father wanted to buy the paper from him. “And this job that opened up today in publicity won’t be open a year from now, Nan. Now was the time to switch, this afternoon”

Nan sighed. “I suppose. But it doesn’t seem like you. The works are fine for some people; they seem to thrive on that life. But you’ve always been so free. And you love the paper- you know you do”

“I do, and it’ll break my heart to let it go”

Circle the following processes in the text, then write the appropriate line number next to the transcription of the process

Gemination: \_\_\_\_\_

Release masking: \_\_\_\_\_

Dentalization: \_\_\_\_\_

Elision: \_\_\_\_\_

Aspiration: \_\_\_\_\_

Allophonic regressive assimilation of place: \_\_\_\_\_

Regressive assimilation of place: \_\_\_\_\_

Regressive assimilation of voice: \_\_\_\_\_

Dark “l”: \_\_\_\_\_

Linking: \_\_\_\_\_

Nasal release: \_\_\_\_\_

Nasalization: \_\_\_\_\_

Neutralization: \_\_\_\_\_

Lateral release: \_\_\_\_\_