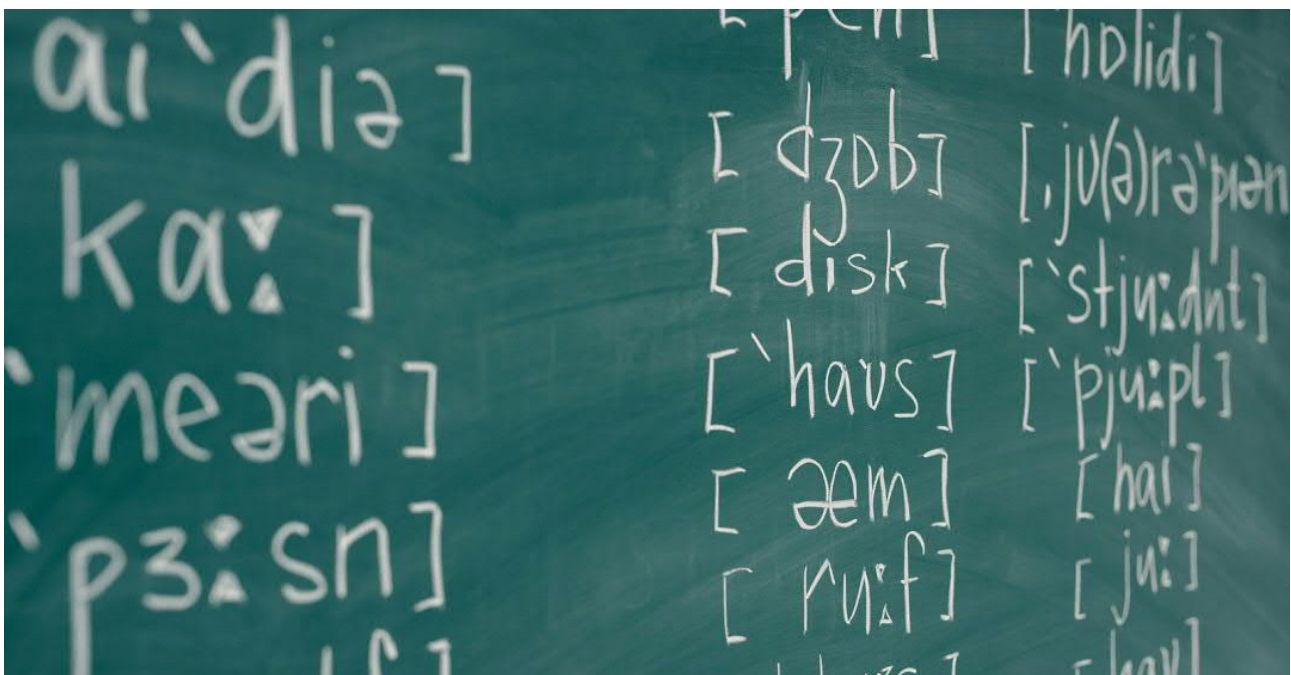


# Material para los PRÁCTICOS

## 2do cuatrimestre



## Plosives – Allophonic variations / PART 1




1. In the theoretical classes you have already been working on **plosives** and their **allophonic variations**. Now watch the following [video](#) by Geoff Lindsay, and practise producing **aspiration**.



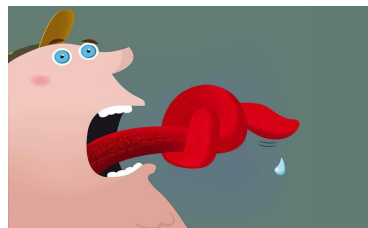
2. Now it's your time to practise **plosives**.

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/ bad<sup>1</sup>](#) 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/ did<sup>2</sup>](#) 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/ get<sup>3</sup>](#) and complete the tasks. Circle the words which have an **aspirated** plosive in tasks 1.1, 1.3 and 4.2a

3. Now that you have been focusing on plosives, try this further [PRACTICE SEQUENCE 1 – Difficult Sounds](#) to practise the difference between **alveolar plosives** and **dental fricatives**, which Spanish speakers usually find quite challenging.



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<sup>1</sup> O'Connor, J.D. and Fletcher, D. 1993. *Sounds English A pronunciation practice book*. Longman.

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

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

## 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

##### 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 between a 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.

**Plosives - Allophonic variations / PART 1 – to be used in class**

**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	[ <sup>h</sup> ]						
2	[ <sup>ʔ</sup> ]						
3	[ <sup>n</sup> ]						
4	[ <sup>l</sup> ]						
5	[ <sub>o</sub> ]						
6	[ <sub>~</sub> ]						
7a	[ <sub>]</sub> ]						
7b	[ <sub>+</sub> ]						
8	[ <sub>∩</sub> ]						
9	[ <sub>&gt;</sub> ]						
10	[ <sub>∩</sub> ]						
11	[ <sup>w</sup> ]						

## Plosives - Allophonic variations / PART 3 – to be used in class

### 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>

## Plosives - Allophonic variations / PART 4



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***.

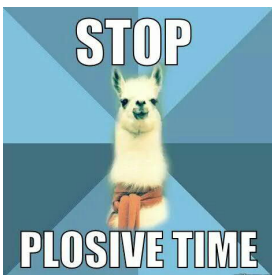
- i. Repeat the words /ki:p/ (line 1) and /kɔ:ld/ (line 6) paying attention to the production of the initial sound in each word. You can probably feel that the contact between the main articulators is advanced in the 1<sup>st</sup> case and more retracted in the 2<sup>nd</sup>. How do we call these processes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

## KEY

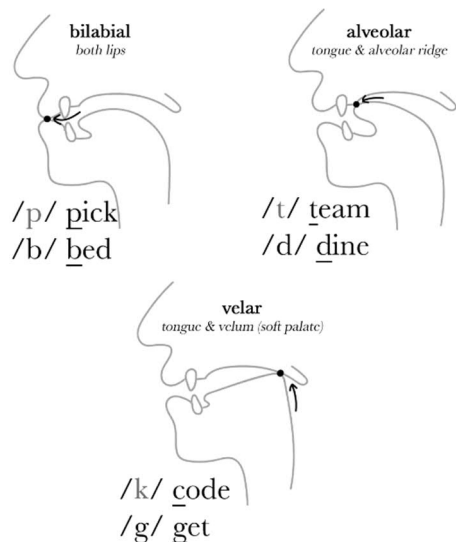
### Key to transcription

/aɪ steɪd ɪn ðə stri:tɪz tɪl leɪt et naɪt/ 'ki:pɪŋ ɒn ðə  
mu:v ɔ:l ðə taɪm/ drɛst əz aɪ wɒz/ aɪ wəz ha:f ə'freɪd  
ðə pə'li:s maɪt ə'rest mi əz ə vægəbɒnd/ ən aɪ deəd nɒt  
spi:k tu 'ɛniwʌn ɪ'mædʒɪnɪŋ ðət ðeɪ məst 'nəʊtɪs ə  
dɪs'pærɪti bi'twi:n maɪ 'æksənt ən maɪ kləʊðz/  
/'leɪtə r aɪ dɪs'klʌvəd ðət ðɪs 'nɛvə '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 pik ʌp ə 'bæreʊ ðət hi həd ʌp'set/ θæŋks meɪt hi  
sɛd wið ə grin/  
/nəʊ wʌn həd kɔ:ld mi meɪt bɪfɔ: r ɪn maɪ laɪf/ ɪt wəz ðə  
kləʊðz ðət həd dʌn ɪt/ fə ðə fɜ:st taɪm aɪ 'nəʊtɪst  
tu: haʊ ði 'ætɪtju:d əv wɪmɪn 'veərɪz wið ə mænz kləʊðz/  
wɛn ə'bædli drɛst mæn 'pɔ:sɪz ðəm ðeɪ 'ʃʌdə r ə'weɪ frəm  
hɪm wið kwɑɪt ə fræŋk 'mu:vmənt əv dɪs'gʌst/ əz 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 'dʒɛnjuɪnli dɪ'greɪdɪd/  
ju maɪt fi:l ðə seɪm ʃeɪm/ ɪ'ræʃənəl bət 'veri rɪəl/ jɔ:  
fɜ:st naɪt ɪn 'prɪzn/

## MORE on Plosives



Work on the following [PRACTICE SEQUENCE 2 – Plosives](#) to keep improving your plosives.



## 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](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



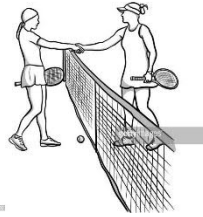
sum / sung

- 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

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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 **bag** 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 \_\_\_\_\_

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## Assimilation – Part 2 (to be used in class)

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



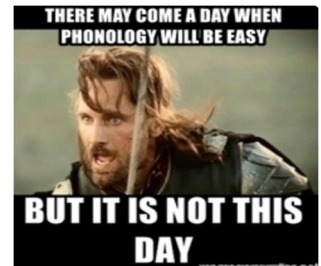
Now, follow this link and do as instructed

<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 kəmpju:tə mən..... /
10. /aɪ..... du: səm ʃɒpɪŋ ɒn ðə weɪ /
11. /..... brɛzɪl wɪn /
12. /aɪ..... jʊd ɡɒn bæɪk /
13. /ðeɪ hævnɪt..... /
14. /.....bɪsɪd mi /
15. /ʃɪ.....dezətən ə kæməɪl /
16. /wɪv ɡɒt tə .....baɪ 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: ə .....ɒn jə left /  
 19. /ðə .....ni: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 <b>wɛp</b> peɪnt /	Be careful – that's wet paint!
2. /ki:p ɒn ðə <b>fʊtpa:θ</b> /	Keep on the footpath
3. /həv ju <b>klɪəd</b> ðə brekfəst teɪbl /	Have you cleared the breakfast table?
4. /ðeɪ <b>fɪnɪʃt</b> ðə dʒɒb ɒn fraɪdeɪ /	They finished the job on Friday.
5. /ə blæk <b>kæts</b> lʌki ɔ:r ʌnlʌki /	Are black cats lucky or unlucky?
6. /baɪ <b>teɪk</b> 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 <b>ə</b> zʊ:zʊəl /	I expect there'll be delay as usual.
9. /aɪ tɔ:kt tə ðə kəmputə:mæn ɒn <b>tʃu:zdeɪ</b> /	I talked to the computer man on Tuesday.
10. /aɪ <b>stɒpt</b> tə du: səm ʃɒpɪŋ ɒn ðə weɪ /	I stopped to do some shopping on the way.
11. / <b>dɪb</b> bræzɪl wɪn /	Did Brazil win?
12. /aɪ <b>θɔ:t</b> ju:d ɡɒn bæk /	I thought you'd gone back.
13. /ðeɪ hævnt <b>peɪdʒet</b> /	They haven't paid yet.
14. / <b>stæmb</b> bɪsaɪd mi /	Stand beside me.
15. /ʃi <b>kɒst</b> ðə dezət ɒn ə kæməl /	She crossed the desert on a camel.
16. /wɪv ɡɒt tə <b>stɑ:p</b> baɪ sɪks /	We've got to start by six.
17. /dəʊnt <b>weɪsp</b> peɪpə /	Don't waste paper.
18. /jul si: ə <b>waɪk</b> ɡeɪt 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 ɪkspektədəl bi ə dɪleɪ əʒu:zəəl /
VOICE (Progressive)	3. /həv ju klɪəd ðə brekfəst teɪbəl / (devoicing on /l/)	5. /ə blæk kæts lʌki: rʌnlʌki / (inflection for plural)  7. /aɪ dʒəst kept gəʊɪŋ əntɪl aɪ sɔ:r ə stri:t aɪ rekəg nɑ:zəd /  10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / (inflection for past tense)  15. /ʃi krɒst ðə dezət ɒn ə kæməəl /  20. /aɪ tʃeɪndʒd maɪ maɪnd /	9. /aɪ tɔ:kt tə ðə kæmpju:tə mən ɒn tʃu:zdeɪ /  13. /ðeɪ hævnɪt peɪdʒet /

PLACE (Regressive)	<p>3. /hæv ju klɪəd ðə brekfəst teɪb/ (dentalization in /d/)</p> <p>4. /ðei frɪft 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. /stæmbɪsaɪd mi /</p> <p>16. /wɪv gɒt tə stɑ:p baɪ sɪks /</p> <p>17. /dæʊntweɪspɛrə /</p> <p>18. /ju:lsɪ: ə waɪkgeɪtɒnjə lef /</p> <p>19. /ðə si:k klɒvəz ni:d kli:nɪŋ /</p>	
PLACE (Progressive)	<p>10. /aɪ stɒpt tə du: səm ʃɒpɪŋ ɒn ðə weɪ / (labialization in /p/)</p> <p>12. /aɪ θɔ:t ju:d gɒn bæɪk / (labialization in /θ/)</p>	<p>12. /aɪ θɔ:t ju:d gɒn bæɪk / (labialization in /t/)</p>	

There are no assimilation examples in:

6. /baɪ teɪk keə /

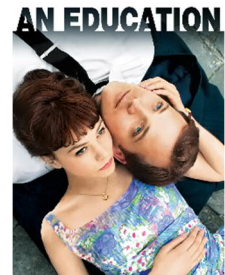
## Assimilation – Part 4 (to be used in class)

### 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>



## 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 /ˌʌp'stri:m/
Final position	grabbed /græbd/    crisps /krɪsps/    texts /teksts/

Clusters can sometimes be difficult to pronounce so work on their pronunciation with the following tasks. The different tasks in the material 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 back to the Tutorial for Oral practice for further ideas.

**GO AHEAD!**

[Selection for Practice](#)



## 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 əz /

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
/ˈfɜːst/ /ˈwɜːk/ /fi:t/ /teɪk/	/ði:z/ /peɪd/	/ment / /ni:d / /ti:m/ /daʊn /
<b>PRE FORTIS CLIPPING</b> /ˈfɜːst/ /teɪk/	--	<b>NASALIZATION</b> /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 sɜ: /

/jeə /

/ði:z ə rɑ:z /

/əʊ /jə g<sup>l</sup>lɒvz /'hɑʊ 'k<sup>h</sup>ɹ̩m /'ðei ə dzəst sɔ:t əv 'hæŋŋ ðeə /'slɪ'pɪŋ wɪð ðeə 'lɪt<sup>l</sup>ɪ

'p<sup>h</sup>rɑɪs t<sup>h</sup>æg ɒn /

/wi wə dzəst dɪ'sk<sup>h</sup>lɪŋ ðəm /ɔ: ɪ 'rɑɪt /

/weɪ /'aɪ hæv nju:z fə jə /jə k(ə)n 'gəʊ 'nɪ dɪ'skɪŋ ðəm lɒŋ 'ɑftə aɪv p<sup>h</sup>eɪd fə ðəm /

/k<sup>h</sup>ɑ:m daʊn /ɔ:l 'raɪt /

/kɑ:m daʊn /'ɪts faɪv 'deɪz bɪ'fɔ: 'k<sup>h</sup>ɪsməs /aɪm ɪŋ ðə 'mɪd<sup>l</sup> əv ə 'nju: 'jɔ:k >

dɪ'p<sup>h</sup>ɑ:tmənt st<sup>w</sup>ɔ: / hɪz 'ɑ:skɪŋ mɪ tə kɑ:m daʊn /

/wel /ði:z wə mēnt<sup>u</sup> tə bɪ ə 'veri 'speʃl ɡɪft fə 'sɪmwɔ̃n /

/jeə /wi 'p<sup>h/w</sup>ɔ:t > k<sup>h</sup>wɑɪt ə lɒt əv 'θɔ:t 'ɪntə ðəʊz /

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

- Aspiration: .....[k<sup>h</sup>ʌm].....
- Dentalization: ..... [ɪŋ̪ ðə ].....
- Gemination: .....[ ment̪ tə ]... [dʒæst̪ dɪ'skʌsɪŋ]
- Release masking: ..... ['jɔ:k > dɪ'pɑ:tmənt] .....
- Lateral release: ..... [ɪt<sup>L</sup>].....
- Omission of the onset: ..... [ment̪̃].....
- Labialization: ..... ['p<sup>w</sup>ʊt] .....
- Non audible release: ..... ['raɪt̪̃ ].....
- Devoicing: ..... [ð̥i:z ].....
- Velarization: ..... [ɔ: ɫ]
- Retraction / Fronting: ..... [kɑ:m] ..... [gɪft̪] .....
- Phonemic regressive assimilation of place: ...[kŋ gəʊ] .....[dɪpɑ:pmənt ].....
- Phonemic progressive assimilation of voice: .....[ɪts̪].....
- Allophonic regressive assimilation of place: .....[ɪŋ̪ ðə ]... ['p<sup>w</sup>ʊt]
- Allophonic regressive assimilation of voice: ...[ŋjʊ:z̥ fə].....

**Vowels and Diphthongs – Allophonic variations PART 2 (to be used in class)**

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 /	/ fæ /	/ fɑ: /
<a href="#">Video 1</a> “A secret louder than a fire could tell”			
<a href="#">Video 2</a> “Putting your feet to the fire”			
<a href="#">Video 3</a> “There’s a good fire going”			
TOWER			
	/ 'taʊə /	/ 'tæ /	/ 'tɑ: /
<a href="#">Video 1</a> “I made a terrible mistake in the Jordan Tower”			
<a href="#">Video 2</a> “bolt of lightning is going to strike the clock tower at precisely 10:04 p.m”			
<a href="#">Video 3</a> “a terrorist take over at Jordan Tower”			

## Processes in connected speech - ELISION

The following *exercises*<sup>4</sup> 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 bibliography<sup>5</sup>, 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

<sup>4</sup> Hewings, M (2017) English Pronunciation in Use Advanced. CUP

<sup>5</sup> 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: <del>H</del> e wasn't at <del>h</del> ome.<br>B: No, I think <del>h</del> e's on <del>h</del> oliday.  | 3 A: <del>H</del> ow's Tom these days?<br>B: <del>H</del> aven't you <del>h</del> eard about <del>h</del> is <del>h</del> ear attack?                               |
| 2 A: It says <del>h</del> ere, the President's coming.<br>B: Where?<br>A: <del>H</del> ere.<br>B: I really <del>h</del> ope we'll get to see <del>h</del> er. | 4 A: Kate says she left <del>h</del> er <del>h</del> andbag <del>h</del> ere.<br><del>H</del> ave you seen it?<br>B: This one? But Judy says it's <del>h</del> 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	<del>button</del>	wobble	candle
ambition	<del>middle</del>	pedal	knuckle
classical	<del>happen</del>	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?

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

Now **listen** and check your answers. Then say the sentences aloud, focusing on producing **syllabic consonants**.

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**.

- 1 He supported her **loyally**.
- 2 I **suppose** not.
- 3 It's our wedding **anniversary**.
- 4 The **police** arrived.
- 5 The **machinery** broke down.
- 6 It's **technically** very advanced.

He was dressed **formally**.

- 7 There's a special **delivery** for you.
- 8 I'm taking cough **medicine**.
- 9 It was **geometrically** patterned.
- 10 **Perhaps** you're right.
- 11 The play is **historically** accurate.
- 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 /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.

**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?



8. /'mɛməri/	/'tɛknɪkli/
/'fɔ:məli/	/də'li:vəri/
/'lɔ:li/	/'mɛdɪsɪn/
/sə'pəʊz/	/,dʒi:əʊ'mɛtrɪkli/
/,æni'vɜ:səri/	/pə'hæps/
/pə'li:s/	/hɪs'tɔ:riki/
/mə'ʃi:nəri/	/'nɜ:səri/

9. <u>different</u> /'mɛməri/	same /'tɛknɪkli/
same /'fɔ:məli/	different/də'li:vəri/
same/'lɔ:li/	<u>different</u> /'mɛdɪsɪn/
<u>different</u> /spəʊz/	same /,dʒi:əʊ'mɛtrɪkli/
<u>different</u> /,æni'vɜ:səri/	<u>different</u> /præps/
<u>different</u> /pli:s/	same /hɪs'tɔ:riki/
same /mə'ʃi:nəri/	<u>different</u> /'nɜ:səri/

⇒ **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)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/

## 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 SHELLY: <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 frʌstrəʃjən | 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 hæz evə wʌndəd ɪf ðə deɪd kəd rɪtʊ: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 ər 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 lɜːnd tu faɪ̯θruː ði æŋgwɪʃ | aɪ wʊd nɒt hæv faʊn̩d 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.