

Facultad de Humanidades y Ciencias de la Educación – UNLP

Departamento de Lenguas y Literaturas Modernas

Fonética y Fonología Inglesas 1

Material para las CLASES PRÁCTICAS

1er cuatrimestre



The Phonemic Alphabet

[aɪ p^hi: eɪ]

You are expected to work on exercises 1, 2 and 3 **BEFORE** the first practical class.

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

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

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



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

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

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

Consonants

| | | |
|------------------------------------|--|--|
| / p / people top /pi:pl/ /tɒp/ | / b / big snob /bɪg/ /snɒb/ | / m / me games /mi:/ /geɪmz/ |
| / t / tea letter /ti:/ /letə/ | / d / do read /du:/ /ri:d/ | / n / none run /nʌn/ /rʌn/ |
| / k / car active /kɑ:/ /æktɪv/ | / g / go dog /gəʊ/ /dɒg/ | / ŋ / sing angry /sɪŋ/ /æŋɡri/ |
| / tʃ / church /tʃɜ:tʃ/ | / dʒ / joke enjoy /dʒəʊk/ /ɪn'dʒɔɪ/ | / r / red far away /red/ /fɑ: əweɪ/ |
| / f / fun rough /fʌn/ /rʌf/ | / v / vote live /vəʊt/ /lɪv/ | / l / lunch all /lʌntʃ/ /ɔ:l/ |
| / θ / think teeth /θɪŋk/ /ti:θ/ | / ð / these with /ði:z/ /wɪð/ | / j / yes music /jes/ /mju:zɪk/ |
| / s / sun mess /sʌn/ /mes/ | / z / zoo visit /zu:/ /vɪzɪt/ | / w / watch quick /wɒtʃ/ /kwɪk/ |
| / ʃ / shoe cash /ʃu:/ /kæʃ/ | / ʒ / television /telɪvɪʒn/ | |

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



Vowels & diphthongs

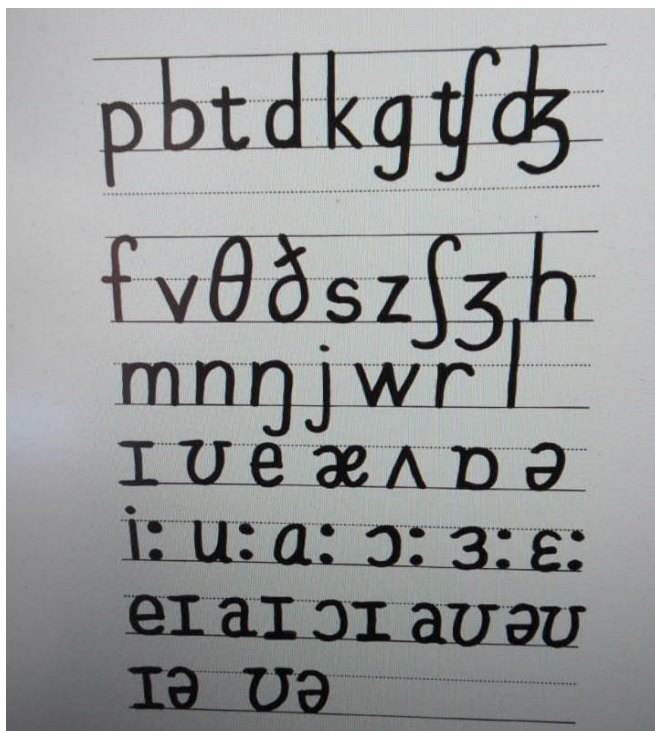
| | | |
|---------------------------------|------------------------------------|--|
| /i:/ meet sea /mi:t/ /si:/ | /ɔ:/ caught door /kɔ:t/ /dɔ:/ | /eɪ/ play great /pleɪ/ /ɡreɪ/ |
| /ɪ/ bit itch /bɪt/ /ɪtʃ/ | /ʊ/ book /bʊk/ | /aɪ/ I try /aɪ/ /traɪ/ |
| /e/ bet ate /bet/ /et/ | /u:/ who doing /hu:/ /du:ɪŋ/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

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




<https://youtu.be/JfwVXfI0EnI>

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



4. Go to the  **Introduction to phonemic symbols**¹ in Campus and complete the activities.

Once you finish them, you can check them against the  **Key** *Introduction to phonemic symbols* provided.

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

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

▪

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

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

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

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










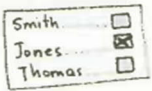


1. Why is the contrast between these two sounds **/v/** vs **/b/** difficult for some Spanish speakers? Follow the link and find the answer:



https://www.youtube.com/watch?v=Ghb6qapA_gM

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

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

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

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



Silent letters

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

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

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



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

1. /θʌm/

11. /dæm/

2. /det/

12. /saɪkəʊ/

3. /si:n/

13. /aɪl/

4. /sænwɪdʒ/

14. /kɑ:sl/

5. /fɒrən/

15. /rɒŋ/

6. /eərəs/

16. /sɔ:d/

7. /naɪf/

8. /pɑ:m/

9. /wɔ:k/

10. /ʃʊd/

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

1. thumb

2. debt

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

3. scene/seen

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

4. sandwich

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

5. foreign

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

6. heiress

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

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

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

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

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

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

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

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

3 – Just for fun!



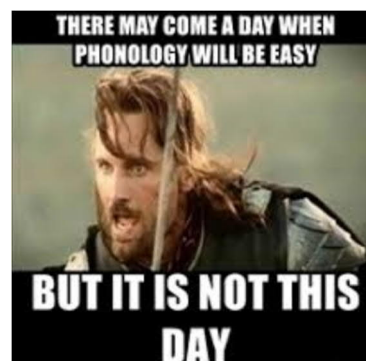
4 – More PRACTICE (to be done in class)

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

Consonants 2 / Difficult consonants /d/ /dʒ/ /z/

You are expected to work on exercises 1, 2 and 3 BEFORE the practical class

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



Watch the following videos.



/d/ /t/

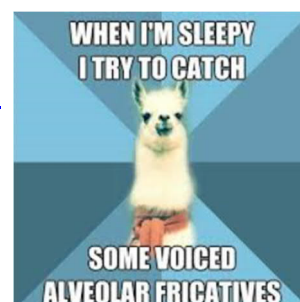
<https://www.youtube.com/watch?v=qA5ZYC89oso&list=PLD6B222E02447DC07&index=29>

/dʒ/ /tʃ /

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

/z/ /s/

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



2. Now it's your time to practise.

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 ahead!**

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

1. Listen and practise the difference.

| | | | |
|-------|------|--------|--------|
| Thin | Tin | Heath | heat |
| thank | Tank | Sheath | sheet |
| Thick | Tick | Fourth | fort |
| three | Tree | Path | Part |
| theme | Team | North | nought |

2. Listen and practise the difference.

| | | | |
|--------|-------|---------|--------|
| there | dare | breathe | breed |
| Then | den | worthy | wordy |
| Than | Dan | lather | ladder |
| though | dough | | |

3. Say /d/ at the end of words. Listen and say these adjectives ending in /d/

afraid bad boiled good hard loud old red

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

- A accident
- Anfriend
- Afriend
- Aexplosion
- white and blue
- A apple
- of the dark
- Aegg

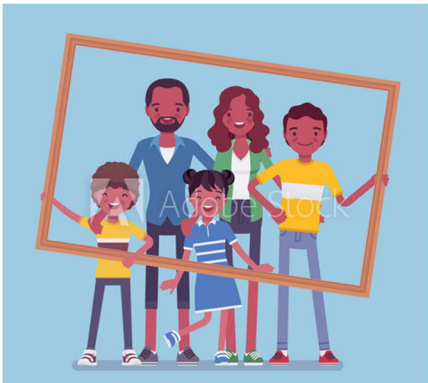
Listen and say these nouns ending in /d/

bed side Head end

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

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

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



John Blythe is **thirteen**. His brother Timothy is fifteen. **Their** sister Heather is eleven. **Their** mother and father come from Northern Ireland, but **the** children were all born in London. **Their** mother is called **Thelma** and she is 38. **Their** father's name is **Matthew**, and he is 39.

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

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

| | |
|-------|-------|
| chin | gin |
| cheer | jeer |
| H | age |
| larch | large |

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

[/tʃ/](#)

A: Can you play chess?

/ kən ju pleɪ tʃes /

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

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

A: And are you still a champion chess player?

/ ənd ə ju stɪl ə tʃæmpɪən tʃes pleɪə /

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



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

/dʒ/

A: Hello, Janice Jones speaking.
/ hələʊ / dʒæɪnɪs dʒəʊnz spiːkɪŋ /

B: Hello, Janice. This is John Johnson. Is Jenny in?
/ hələʊ / dʒæɪnɪs / ðɪs ɪz dʒɒn dʒɑːnsən / ɪz dʒeni ɪn /

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

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



/ɜː/

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

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



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

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

| | | | |
|-------|------|-------|-------|
| thick | sick | path | pass |
| think | sink | mouth | mouse |
| theme | seem | moth | moss |
| thumb | sum | worth | worse |
| thing | sing | tenth | tense |

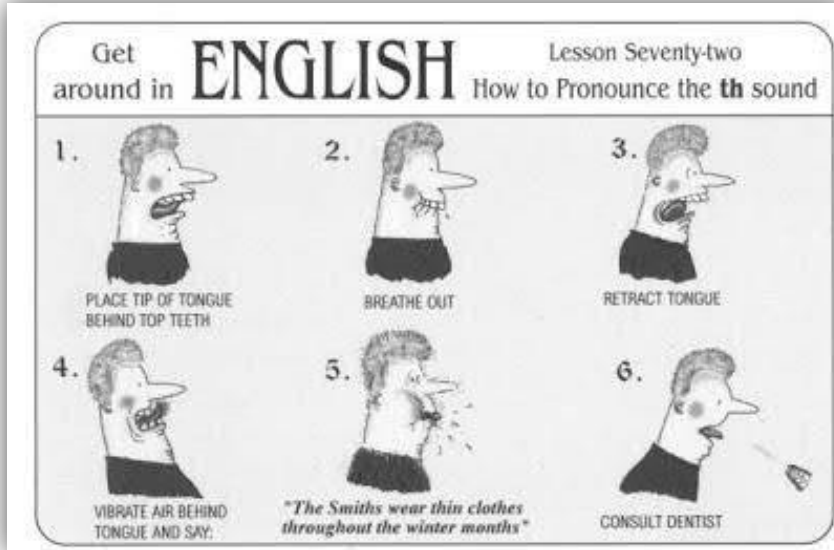
Listen and practise the difference between /ð/ and /z/. Read aloud. Record yourself.

| | | | |
|----------|---------|--------|------|
| breathe | breeze | then | Zen |
| teething | teasing | though | zone |
| clothing | closing | this | zip |
| bathe | bays | these | zero |

BONUS!

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

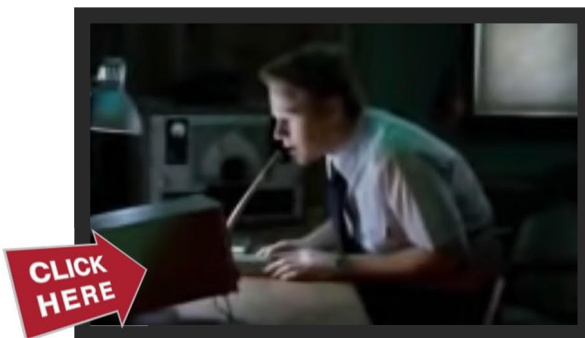
1 -



2 - *Modern Family*



3 - *The Coast Guard*



More PRACTICE (to be done in class)

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

Inflectional endings

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



Now it's your time to practise.

PART1 // Inflectional -S

Paul's calls, Max's faxes²

A- Inflectional –S with same number of syllables

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

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

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

B- Inflectional –S which adds an extra syllable

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

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

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

² Hancock, M. 2017. *English Pronunciation in Use. Intermediate book with answers*. Cambridge: CUP.

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

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

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

PART 2 // Inflectional -ED

*Pete played, Rita rested*³

A -

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

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



<https://drive.google.com/file/d/1YxFHtRq0SX0CB5h97XJPx441UJZ2dIYg/view?usp=sharing>

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



Listen to the poem again and write /t/ or /d/ in the following verbs. Pay attention to the rhymes.⁴

/rɪvɜːs___/ /pɑːs___/ /kraɪ___/ /ɡes___/

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

³ Adapted from Hancock, M. (2017). English Pronunciation in Use. Intermediate book with answers. Cambridge: CUP

⁴ KEY: /rɪvɜːst/ /pɑːst / /kraɪd / /ɡest /

B -

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

hate /**heit**/ – one syllable
hated /**heitɪd**/ – two syllables

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

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



https://drive.google.com/file/d/1pzAV4U_5b1F-iJ6WJG7IO2scNv_hkXwT/view?usp=sharing

Now, listen to the following phrases and decide if they have one syllable or two syllables. Then, repeat.⁵

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



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

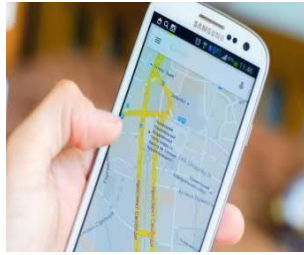
PART 3 // Elizabeth's story

In the following section you will work on different exercises to do both oral and written practice. Work thoroughly through **all** tasks. You will find the key to the exercises at the end of the document.

⁵ One syllable: Liz laughed; Clare cleaned; Steve stopped; Will watched. Two syllables: Wendy waited; Sheila shouted; Stacey started, Mayra mended.

Elizabeth's story

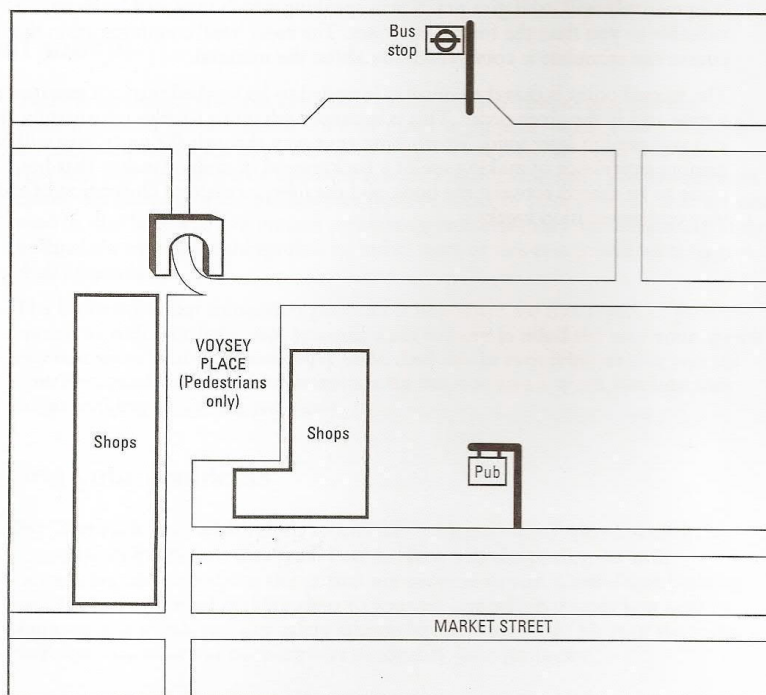
Look at the pictures and think: What is the problem? How do the people in the pictures cope with it? Have you ever been in a similar situation? How did you cope with it?



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



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



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



https://drive.google.com/file/d/1yhCTlkxZ9Dcw_ZsO_667_fyLmfLxboL6/view?usp=sharing

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

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

1.
2.
3.
4.

Complete the rule.



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

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

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

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



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

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

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



<https://drive.google.com/file/d/107DzAjLRIfDc5axWQ-qZTwCeS9Q/view?usp=sharing>

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

.....

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

1 -

2 -

3 -

4 -

5 -

6 -

7 -

8 -

7. Complete the rule



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

.....

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

.....

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

.....

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



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

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

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



<https://drive.google.com/file/d/1RWuc51QNdlldUnEExDumrzU2Lo9GOSSI1/view?usp=sharing>

/ ðə wəz nəʊ ɑːnsə / aɪ ræŋ əɡen / ɪt wəz ɡetɪŋ kəʊld /
 səʊ aɪ dɪsaɪdɪd tə ɡəʊ bæk / aɪ ʃʊdəv kɪm ɪn ðə deɪtaɪm /
 ðɪs wəz hæʊplɪs / aɪ kʊd bi wɔːkɪŋ əbaʊt ɔːl naɪt / ən nevə
 faɪnd məːkɪt stri:t / aɪ went bæk tə weə ðə ʃɒps wɜː /
 ɪt wəz reɪnɪŋ hɑːd / ən ðə priːsɪŋkt wəz dɪzːtɪd / aɪ felt veri
 mɪzərəbəl /

FOLLOW-UP: Inflectional endings in -ed adjectives

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

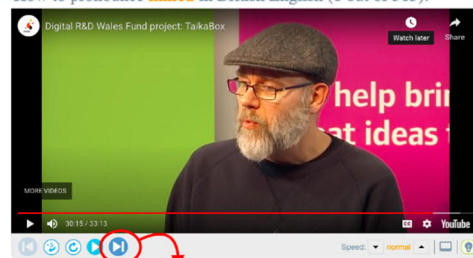
However, there are historically based differences in pronunciation between certain forms ending in -ed, depending on whether they function as adjectives or verbs. Let's have a look at some of **the exceptions that confirm the rules**.



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

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

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



CLICK HERE TO LISTEN TO A DIFFERENT SAMPLE

KEY

Elizabeth's story part 1

| /t/ | /d/ | /ɪd/ |
|-------------------|--------------------|------------------------|
| (2) stop t | (1) si:m d | (4) hezɪteɪ tɪd |
| | (3) hʌr ɪd | (6)* stɑ:t ɪd |
| | (5)* tɜ:n d | |

* These correspond to exercise 7

So, the rule is...

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

Elizabeth's story part 2

| /s/ | /z/ | /ɪz/ |
|-------------------|---------------------|---------------------|
| (1) ʃ ops | (3) bɑ:ɡɪ nz | (4) dres ɪz |
| (2) lɑ:ts | (5) vɪdɪ əʊz | (6) frɪdʒ ɪz |
| | (6) ʃu: z | |

So, the rule is

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

Key to exercise 10.

There are 3 mistakes

/aɪ wɑ:k**d** ə**lɒŋ**/ should be /aɪ wɑ:k**t** ə**lɒŋ**/

/l**ɒkɪŋ** ɪn ðə wɪndəʊ**s**/ should be /l**ɒkɪŋ** ɪn ðə wɪndəʊ**z**/

/dʒ**æst** kləʊzɪ**ŋ** ðə dɑ:s/ should be /dʒ**æst** kləʊzɪ**ŋ** ðə dɑ:z/


ANOTHER STORY – to be done in class

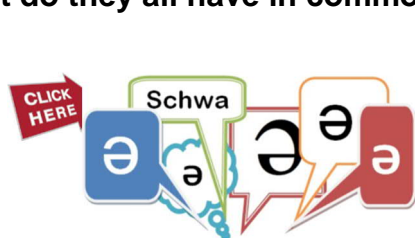
<https://view.genial.ly/622259ae869e780018e1cd55/interactive-content-untitled-genially>

Weak forms and Strong Forms 1

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



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



Was & Were

Now it's your time to practice.

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

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

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

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

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

A: Is **he** there?

B: Who?

A: The boss.

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

2. Transcribe the dialogues paying special attention to how you transcribe the weak and strong forms.
3. Practice saying the dialogues. Watch the Oral Practice tutorial for more suggestions on how to practice.

4. Now, [listen](#) to the following dialogues and transcribe the weak or strong form of the pronoun according to what you hear.



/ _____ dʌznt sməʊk ə: drɪŋk /
/ɑ:/ ðæts wɒt _____ təʊld _____ /

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

/də ju nəʊ ðæt wʊmən /
/ _____ / nəʊ / aɪ dəʊnt rekəɡnaɪz _____

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

/ðeɪ təʊld _____ tə ɡəʊ ðɪs weɪ /
/wel /ðeɪ dɪdnt tel _____ /

/wen aɪ sed ɡɪv _____ ə drɪŋk aɪ dɪdnt mi:n _____ /aɪ ment ðə pi:pl /

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

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

| | WEAK FORM | STRONG FORM |
|------|--|----------------|
| you | /jə/ or /ju/ (when followed by a word that starts with a vowel sound. For example: <you are> / ju ə: / | /ju: / |
| me | /mi/ | mi: |
| he | /hi/ | /hi: / |
| she | /ʃi/ | /ʃi: / |
| him | /ɪm/ (though this choice depends on the speaker) | /hɪm/ |
| her | /ə/* (though this choice depends on the speaker) | /hə/ or /hɜ:/* |
| we | /wi/ | /wi: / |
| us | /əs/ | /ʌs/ |
| them | /ðəm/ | /ðem/ |

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

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

/gɪv mi **jə** / **jɔ:** hænd /

/ **jə** / **jɔ:** tɜ:n |

/nəʊ / its **jə** / **jɔ:** tɜ:n /

/ðæts 'aʊə 'nju: 'neɪbə |

/ **ænd** / **ænd** 'wɒts hɪz 'neɪm |

/nəʊ / **hɜ:/hə**

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



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

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

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

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

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

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

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

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

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

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

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

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

So, look at the table below.



| | WEAK FORM | STRONG FORM |
|-------|--|---------------------|
| Your | /jə/* | /jɔː/* |
| His | /ɪz / (though this choice depends on the speaker) | /hɪz/ |
| Their | /ðə/* | /ðeə/* |
| And | /ən/ or /n/ | /ænd/ |
| But | /bət/ | /bʌt/ |
| Some | /səm/ | /sʌm/ |
| At | /ət/ | /æt/ |
| For | /fə/* | /fɔː/* ⁶ |
| From | /frəm/ | /frɒm/ |
| Of | /əv/ | /ɒv/ |
| To | /tə/ or /tu/ (when followed by a word that starts with a vowel sound. For example: <to act> / tu ækt / | /tuː/ |

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

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

WEAK FORMS - A POEM

BOYS WILL BE BOYS by Leon Rosselson

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

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

Screaming / jet plane - Always throwing something.

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

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

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

⁶ The words that appear with * have an r in spelling which is generally pronounced if the following word begins with a vowel sound. For example: <Come in for a minute> /kʌm ɪn fər ə mɪnɪt/

Think of the following questions:

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

Listen again and complete the following verse:

Shooting all neighbours cowboy gun

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

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

Look ____ little Janie, doesn't ____ look pretty
Playing with ____ dolly, proper little mum?
Never being dirty, never being noisy,
Don't touch ____ sister, Peter, now look what you ____ done!!
Ah, ____ boys will be boys,
It's ____ fact ____ human nature,
____ girls will grow up ____ ____ mothers.

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

| | |
|-------|--|
| <a> | |
| <and> | |
| <at> | |
| <be> | |
| <but> | |

| | |
|--------|--|
| <have> | |
| <he> | |
| <her> | |
| <him> | |
| <of> | |

| | |
|-------|--|
| <the> | |
| <to> | |

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

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

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

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

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

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

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

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

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

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

ɪt meɪks ju: fi:l səʊ ɡɪlti / kɪdz ɑ: slɪʃ eɪ wɒri /

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

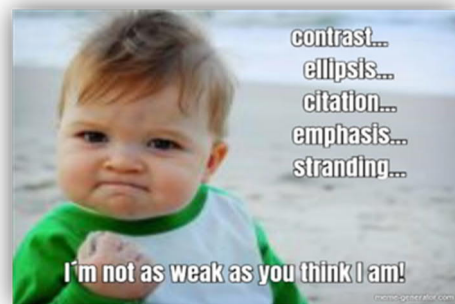
bɪkɒz bɔɪz mʌst bi: bɔɪz / ɪt ɪz eɪ fækt ɒv hju:mən neɪtʃə /

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

dɒktə dɒktə tel mi / weə dɪd wi ɡəʊ rəŋ /

Weak forms and Strong Forms 2

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



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

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

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

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

Now it's your time to practise.

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

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

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

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

KEY

2)

/wɪl **ju** bi ət ðə mi:tɪŋ 'ɒn 'fraɪdeɪ / (W)

/jes/ wɪl **ju:** bi ðeə/(S)

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

/heɪ /weɪt fə **mi:** / (S)

/ɪz **hi** ðeə/ (W)

/hu/

/ ðə bɒs/

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

3)

/ʃɪ 'dʌznt 'sməʊk ɔ: drɪŋk / (W)

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

/'lʊk 'ɪts **hɪm** / (S)

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

/də ju 'nəʊ ðæt 'wʊmən /

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

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

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

/ðeɪ təʊld əs tə 'ɡəʊ ðɪs 'weɪ / (W)

/wel /'ðeɪ 'dɪdnt tel əs / (S)

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

7)

/ ɡɪv mi **jə** hænd /

/ **jə:** tɜ:n |

/nəʊ / 'ɪts / **jə:** tɜ:n /

/ðæts 'aʊə 'nju: 'neɪbə |

/ənd 'wɒts hɪz 'neɪm |

/nəʊ / **hɜ:** /

/əʊ / 'sɒri / 'wɒts **hɜ:** 'neɪm /

9)

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

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

/'ðeɪv səʊld ðər əʊld 'haʊs /'aɪ 'si: / (weak)

/ˈðeɪv səʊld **ðeə** ˈhaʊs /jes /bət ˈðeɪ ˈhævŋt ˈbɔ:t ə ˈnʌðə wʌn jet / (strong)

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

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

/**də** ju laɪk ðəʊz swi:ts / (weak)

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

/ðə ˈfɒps kləʊzd **frəm** wʌn tə ˈtu: / (weak)

/ðeəz ə blʌs tə ðə ˈvɪlɪdʒ **ət** sɪks (weak) / bət ðeəz ˈnəʊ blʌs **frɒm** ðə tə ˈnaɪt/ (strong)

12)

/ ə ju ˈredi /

/jes / ˈaɪ **æm** / (short answer / ellipsis)

/ ɪt ˈɪznt ˈreɪnɪŋ /ɪz ɪt /

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

/aɪm nɒt ˈveri gʊd ət ˈɪŋɡlɪʃ /

/əv kɔ:s ju **ɑ:** / (ellipsis)

/ɪz jə fa:ðə ə ˈti:tʃə /

/ ɪ hi **wɒz** / bət hɪz rɪ ˈtaɪəd naʊ / (ellipsis)

/ ˌhaʊ məni ˈpi:pəl ə ðər ɪn jə kla:s/ ten/

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

/həv wi met bi ˈfə:/

/aɪ dəʊnt ˈθɪŋk wi **hæv** / (ellipsis)

/ ˈhəz ɪt ˈstɑ:tɪd/

/ jes / ˈkʌm ɒn / ɪt **hæz** / (ellipsis)

/ ˈaɪ dəʊnt laɪk ðɪs ˈmju:zɪk /

/əʊ / ˈaɪ **du:** / (ellipsis, contrast)

/dəz ðə ˈsu:pəma:kɪt ˈəʊpən ˈɒn ˈsʌndeɪz /

/ ˈaɪ ˈθɪŋk ɪt **dʌz** / (ellipsis)

/ ˈaɪ kɑ:nt ˈəʊpən ðɪs dɔ: /

/ let mi ˈtraɪ / ˈmeɪbi aɪ **kæn** / (ellipsis, contrast)

/kæn ju pleɪ ˌtenɪs / nɒt naʊ / ˈaɪ **kʊd** wen ˈaɪ wəz ˈjʌŋgə / (contrast, ellipsis)

THERAPISTS

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

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



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

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

Louise I did. It's a woman.

Tom Oh, a woman. Christ almighty!

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

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

Louise Obviously

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

Louise Slaughtered? Why won't she slaughter me?

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

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

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

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

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

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

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

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

Louise What **are** we sorting out?

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

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

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

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

Tom I've changed my mind about that.

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

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

STRONG FORMS – Short Exchanges

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



- Watch and take notes.

<https://drive.google.com/file/d/13pzkMRumYYswxUJCEfgBa7njVuxFTnAd/view?usp=sharing>

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

The Love Punch



A: Get out there!

B: I do get out there!

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

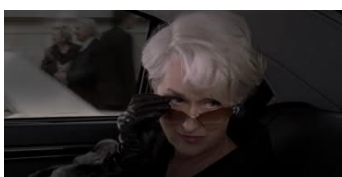
The devil wears Prada



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

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

Miranda: Details of your incompetence do not interest me.



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

Friends



Rachel: I'm pregnant

Ross: We used a condom.

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

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

Rachel: They do.

Ross: No, they don't.

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

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

Ross: Well, I may as well have!





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

Starwars



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



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

The big bang theory



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



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

Modern family



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

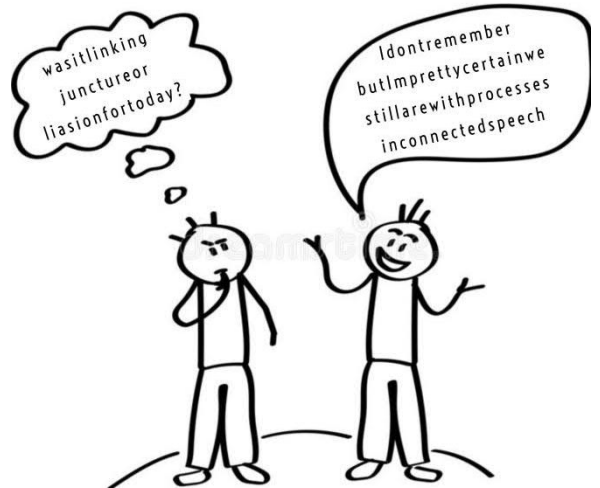


Phil: The kid made me think with that one. Who was I really doing this for?



Linking

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



The Last Brownie

(Notting Hill by Richard Curtis)

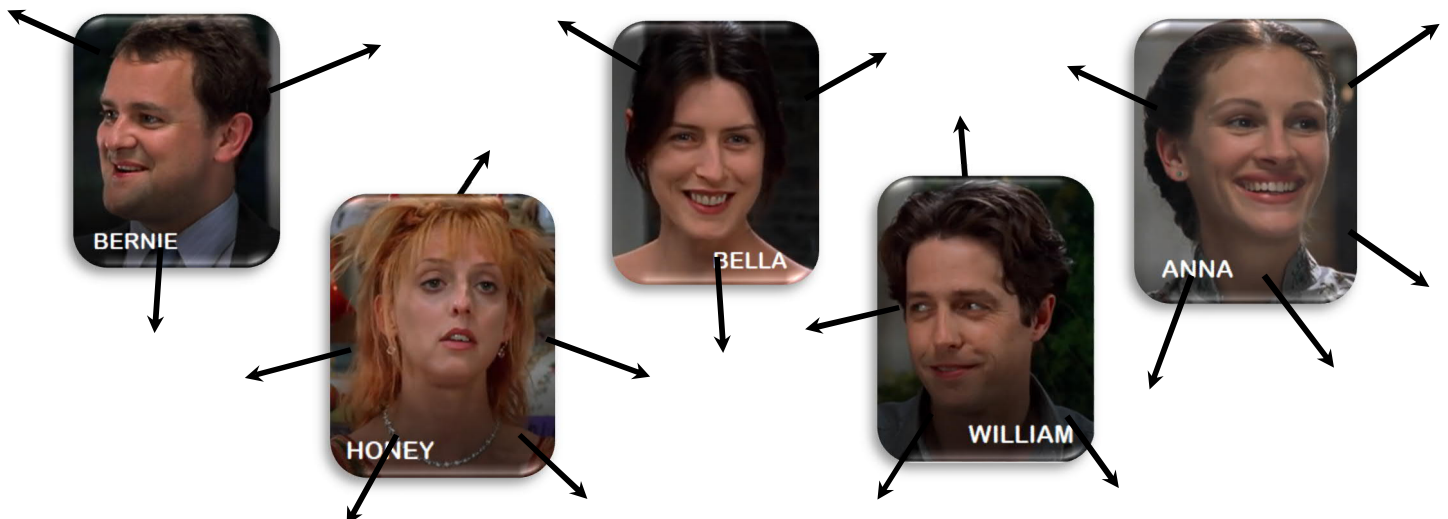
A group of friends are having dinner together, in celebration of one of their birthdays (Honey's). After coffee, there's only one brownie left, and the host (Max) offers it to the "saddest-act" winner, for which each of the characters will try to convince the others that he/she is the one deserving the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

[CLICK HERE](#)



1 – LISTENING COMPREHENSION:

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



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

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

- a) fɜ:mli**i**stæblɪʃɪz _____
- b) wʌt_aɪv lɒŋ səspektɪd _____
- c) ə lɒt əv ʌndə **r** ətʃi:vəz _____

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



WILLIAM Bernie.
BERNIE Well, obviously it's **me, isn't** it -- I **work in** the City in a **job I don't** understand **and** everyone keeps getting promoted **above** me. I haven't **had a** girlfriend since... well, since puberty and nobody fancies me, **and if** these cheeks **get any** chubbier, they never will.
HONEY Nonsense. I fancy you. Yeah, **or I** did before you got so fat.

4 – Transcribe Honey's argument:

MAX ... Honey **here earns** twenty pence **a** week flogging her **guts out at** London's worst record store.
HONEY Yes. **And I** haven't got hair -- I've got feathers, and I've got funny goggly **eyes,** **and I'm** attracted to cruel men. **And, actually,** **no one** will ever marry me because... um... my boosies **have** actually started shrinking.
MAX You see... **it's** incredibly sad.
BELLA On **the other** hand, her best **friend is Anna** Scott.



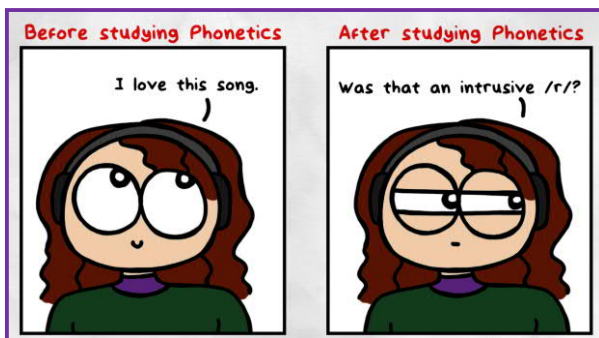
- a) Now listen and check if the instances marked in the text above are actually *linked* in the video. (as from 1:37)
- b) Which **one** of the instances marked in grey is **not** a possible case of linking? Why?

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



Handwriting practice area with six sets of horizontal dotted lines for dictation.

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



What's the difference between **linking /r/** and **intrusive /r/**?
 Look at the examples and complete the context in which the intrusive /r/ can be used.

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

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

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

/wɛl/ aɪ dəʊnt nəʊ/ lʊk ət wɪliəm/ vɛrɪ ʌnsɛksɛsfəl prəfɛʃnəli/ dɪvɔːst/ juːstə bi hænsə
m/ naʊ kaɪnd əv skwɪdʒɪ raʊnd ði ɛdʒɪz/ ən æbsəluːtli nəvə tə hɪə frəm ænə eɪdʒən wʌn
s ʃɪz hɜːd ðæt hɪz nɪkneɪm ət skuːl wəz flɒpi/
/ju dɪd/ aɪ kɑːnt bəliːv ɪt/ ju dɪd/ θæŋks vɛrɪ mʌtʃ/ θæŋk ju/ wɛl/ ət liːst aɪ gɛt
brəʊni/



7 - After **Anna's argument**:

a) Why do Max and William say the following?

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

WILLIAM: Pathetic effort to hog the brownie!

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

⇒ **You will find the KEY to exercises 1 2 3 4 5 6 at the end of this document.**

KEY

Bernie:

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

Honey:

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

Bella:

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

William:

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

Anna:

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

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

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

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

Linking 'r'

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

- a) /fɜ:mli^jɪstæblɪz/ vowel to vowel
- b) /wɒt^raɪv lɒŋ səspɛktɪd/ consonant to vowel
- c) /ə lɒt əv lʌndə^r ətʃi:vəz/ linking /r/

3 – Bernie's argument

/ɪts mi:^jɪznt^rɪt/

/aɪ wɜ:k^r ɪn ðə sɪtɪ:^jɪn^r ə dzɒb^r aɪ dəʊnt^r lʌndəstænd/

/prəməʊtɪd^r əbʌv mi/

/hæd^r ə gɜ:lfrɛnd/

/ən^r ɪf ði:z tʃi:ks gɛt^r ɛni tʃʌbiə/

/ɔ:^r aɪ dɪd/

4 – Honey's argument

a) /hʌni hɪə/^r z:ntwenti pɛns^r ə wɪ:k flɒŋɪŋ hɛ ɡʌts^r aʊt^r ət lʌndənz wɜ:st rɛkəd stɔ:/
/jɛs/ ɛn^r aɪ hævnt ɡɒt hɛə/ aɪv ɡɒt fɛðəz/ ɛn^r aɪv ɡɒt flʌni ɡɒɡli:^jaɪz/ ɛn^r aɪm^r ɛtrɛktɪd t
ə kru:əl mɛn/ ɛnd/^r æktʃuəli nɔ: wʌn wɪl mæri mi bɪkɒz maɪ bu:zɪz^r əv^r æktʃuəli stɑ:tɪd
ʃrɪŋkɪŋ/ /ju si:/ ɪts^r ɪnkredɪblɪ sæd/ /ɒn ðɪ:^jlʌðə hænd hɛ best frɛnd^r ɪz^r ænə skɒt/

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

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

/ən məʊst_əv hə lɪmz wɜ:k /wɛəræz_aim stʌk_ɪn ðɪs θɪŋ deɪ_ɪən naɪt_ɪn_ə haʊs ful_əv
 ræmpz/ ən tu^wæd_ɪnsɔlt tə sɪəriəs_ɪndʒəri/ aɪv tʊtəli gɪvən_ʌp sməʊkɪŋ/ maɪ feɪvərɪt
 θɪŋ/ ən ðə tru:θ_ɪz/ wɪ kɑ:nt hæv_ə beɪbi/
 /stɪl_əm/ wɪə lʌki_/ɪn lɒts_əv weɪz/ bət ʃɔ:li ðæts wɜ:θ_ə braʊni/

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

Linking /r/

INTRUSIVE /r/

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

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

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

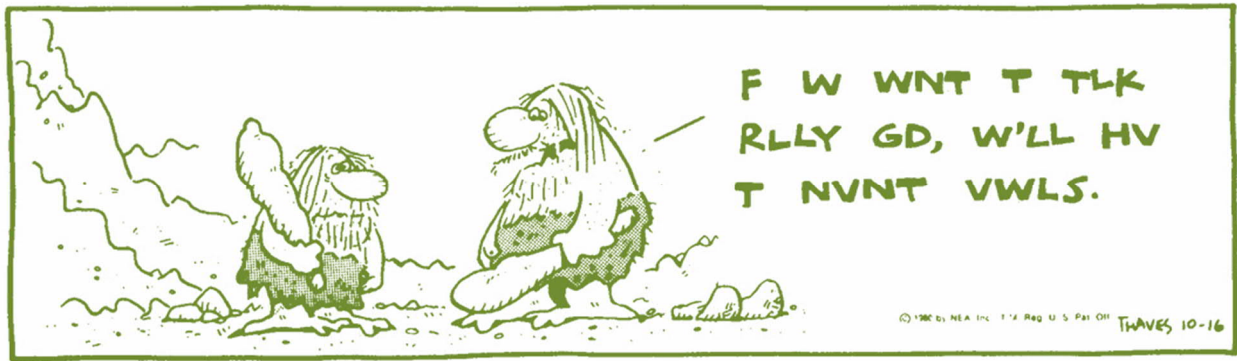
The /r/ can be inserted to prevent hiatus, two consecutive vowel sounds.

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

5 - William's argument

/wɛl/ aɪ dəʊnt nəʊ/ lʊk ət wɪliəm/ vɛri ʌnsɛksɛsfəl prəfɛʃnəli/ dɪvɔ:st/ ju:stə bi hænsə
 m/ naʊ kaɪnd əv skwɪdʒɪ raʊnd ði ɛdʒɪz/ ən æbsəlu:tli nəvə tə hɪə frəm ænə r_əgen wʌ
 ns ʃɪz hɜ:d ðæt hɪz nɪkneɪm ət sku:l wəz flɒpi/
 /ju dɪd/ aɪ kɑ:nt bæli:v ɪt/ ju dɪd/ θæŋks vɛri mʌtʃ/ θæŋk ju/ wɛl/ ət li:st aɪ gɛt ðə lɑ:st
 braʊni/

Vowels 1



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

KIT /ɪ/

DRESS /ɛ/

FLEECE /i:/

STRUT /ʌ/

TRAP /æ/

SCHWA /ə/



PART ONE

Work on the practice exercises for these sounds

SCHWA /ə/

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

TRACK

A: What shall we have for supper?

B: Would you like bacon and eggs?

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

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

A: I had a baked potato yesterday.

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

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

B: No, just a jug of sugar.

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

TRACK

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

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

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

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

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

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

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

FLEECE /i:/ AND KIT /ɪ/

3. Listen and practise the difference:

TRACK

| | |
|--------|-------|
| green | grin |
| bead | bin |
| reason | risen |
| meal | mill |
| feet | fit |
| cheek | chick |
| deep | dip |
| each | itch |

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

TRACK

A: Have you been busy this evening?

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

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

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

TRAP /æ/ and DRESS /e/

5. Listen and practise the difference: TRACK

| | |
|--------|--------|
| had | head |
| bag | beg |
| land | lend |
| can | Ken |
| pan | pen |
| mat | met |
| pack | peck |
| marry | merry |
| Pat | pet |
| Cattle | kettle |

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

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

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

A: What happened?

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

A: Was the red van going fast?

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

A: Was that the cause of the accident?

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

A: what happened then?

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

TRAP /æ/ and STRUT /ʌ/

7. Listen and practise the difference:

[TRACK](#)

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

KEYS

PART 1

EX 2

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

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

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

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

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

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

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

EX 6

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

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

A: What happened?

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

A: Was the red van going fast?

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

A: Was that the cause of the accident?

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

A: What happened then?

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

PART TWO – to be done in class

FRIENDS

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

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



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

Sort out the words according to the highlighted vowel sound:

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

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

MARSHA: **W**ell, she **h**as **i**ssues.

ROSS: **Do**es she.

MARSHA: He's out **ba**nging **o**ther women over the **hea**d with a club, while she **s**its at home trying to **g**et the **ma**stodon **sm**ell out of the carpet!

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

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

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

MARSHA: **Ye**s, it is. **Ca**rol! Hi!

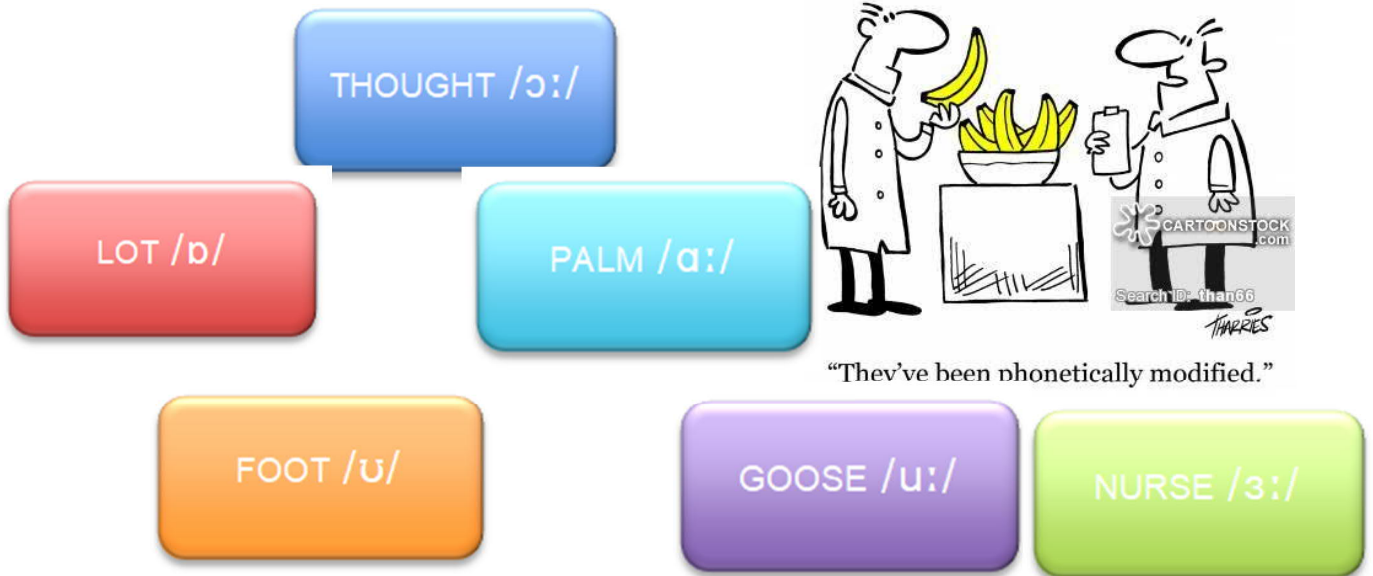
ROSS: Okay, okay, yes, it is. (WAVING) How **a**bout I'll, uh, **ca**ch up with you in the Ice Age.

PART THREE – to be done in class

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

Vowels 2


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



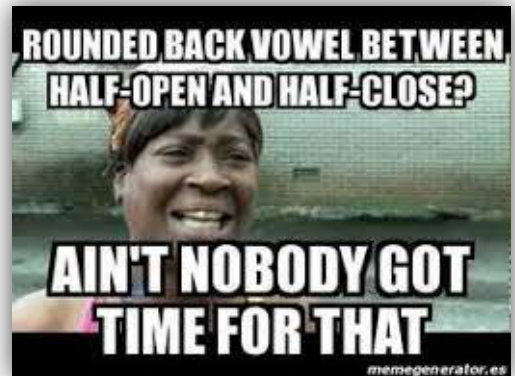
PART 1


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

LOT /ɒ/ & THOUGHT /ɔ:/'

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

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



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

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

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

A: What other jobs have you done?


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

A: Are you interested in sport?

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


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

FOOT /ʊ/ & GOOSE /uː/

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

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


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

Transcribe the highlighted words. [AUDIO](#) 

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

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

NURSE /ɜː/ & PALM /ɑː/

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

| /ɜː/ | /ɑː/ |
|-------|-------|
| firm | farm |
| burn | barn |
| stir | star |
| heard | hard |
| dirt | dart |
| hurt | heart |
| birth | bath |
| purse | pass |

Stranger than Vowels

Are you a routine person?

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

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



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

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

2. Watch the scene and check your predictions.

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

3. Transcribe the following passage.

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

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

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

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

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

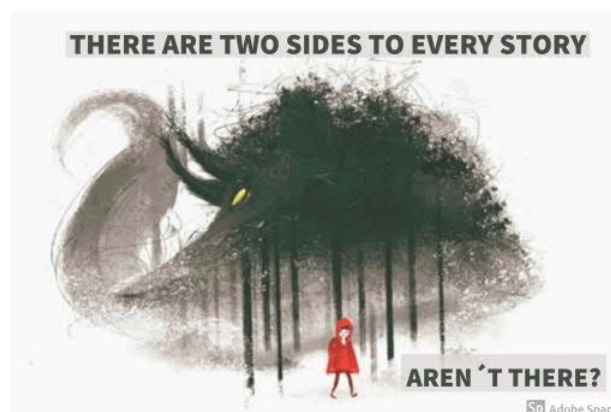
6. Go back to the texts transcribed in exercises 1 and 2, highlight the vowels in the stressed syllables, and practise reading the texts aloud paying particular attention to those vowels.

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

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

Integration

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



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

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

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

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

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

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

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

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

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

3 - I can't be killed that way.

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

4 - A monster that no one can control.

- A - /eɪ mɒnstə ðæt nəʊwʌn kæn kɒntrəʊl/
- B - /ə mɒnstə ðæt nəʊwʌn kæn kɒntrəʊl/
- C - /ə mɒnstə ðæt nəʊwʌn kæn kɒntrəʊl/

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

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

They think I killed and ate old Granny. I didn't. I wouldn't **have**⁷ harmed a hair of her head, but when I tried to tell them so, of course they **couldn't**⁸ understand me. So the woodsman cut me open. Oh, how **that**⁹ hurt. I can remember **the**¹⁰ pain; it was horrible. Even now I **have**¹¹ nightmares about it, and I shudder and cry out in my sleep, until I wake up screaming. They didn't kill **me**¹², you see. They thought they did, but they didn't. I can't be killed that way. I **has**¹³ to be something else. A silver bullet, that's **the**¹⁴ only thing **that**¹⁵ will work. A silver bullet, for a werewolf. Because that's what I really **am**¹⁶. I was attacked by a werewolf one night, years ago. It bit me, and infected me with its curse. I'd give anything to be free. I'd rather die than live like this, changing every full moon into a monster that no one can control.

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

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

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

examples

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

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

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

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

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

⁷ have

⁸ couldn't

⁹ that

¹⁰ the

¹¹ have

¹² me

¹³ has

¹⁴ the

¹⁵ that

¹⁶ am

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

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



KEYS

EX1

/ ðə wʊlfs teɪl/

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

EX2

- 1 – C
- 2 – B
- 3 – A
- 4 – B