

lærniḡ ænd tiytʃniḡ
iḡnḡliʃ prənənsiyeyʃən

LEARNING AND TEACHING
ENGLISH PRONUNCIATION

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CONTENTS

Introduction

Key to the Phonetic Symbols

- Unit 1**
- 1 Building Awareness
 - 2 Reference Text: *The Our Father*
 - 3 What is Involved in Pronunciation?
 - 4 Sounds in Isolation
 - 5 Stress
 - 6 Rhythm
 - 7 Intonation
 - 8 Getting to Know the Phonetic Alphabet
 - 9 Homework
- Unit 2**
- 1 Reference Text: *The Our Father*
 - 2 Homework Correction
 - 3 Reviewing the Phonemes Studied
 - 4 Getting to Know the Consonant Sounds
 - 5 The Schwa [ə]
 - 6 Homework
- Unit 3**
- 1 Reviewing the Symbols
 - 2 Reference Text
 - 3 Homework Correction
 - 4 *-ed* Pronunciation Rule
 - 5 Homophones
 - 6 Shadowing
 - 7 Homework

Unit 4

- 1 Reference Text
- 2 Reviewing the *-ed* Rule
- 3 Story: *The Lion and the Mouse*
- 4 Adjectives Ending in *-ed*
- 5 Dialogue: *-ed* Ending Rule
- 6 Adjectives X Verbs (*-ed* endings)
- 7 Diagnostic Passage
- 8 Homework

Unit 5

- 1 Reference Text
- 2 Homework Correction
- 3 *-s* Ending Pronunciation Rule
- 4 Homework

Unit 6

- 1 Reference Text
- 2 Review
- 3 Words and Sentences
- 4 Reviewing the *-s* Ending Rule
- 5 Reading Passages
- 6 Homework

Unit 7

- 1 Reference Text
- 2 Homework Correction
- 3 Pronunciation of the Articles
- 4 Chart Review
- 5 Symbols and Key Words
- 6 Phonetic Transcription Correspondence
- 7 Comparison of Phonetic and Phonemic Alphabets Used to Represent American English
- 8 Homework

- Unit 8**
- 1 Reference Text
 - 2 Chart Review
 - 3 Homework Correction
 - 4 Silent *-e* Pronunciation Rule
 - 5 Content X Function Words
 - 6 Homework
- Unit 9**
- 1 Reference Text
 - 2 Homework Correction
 - 3 Nicknames
 - 4 Silent Letters
 - 5 Homework
- Unit 10**
- 1 Reference Text
 - 2 Phonemics
 - 3 Song
 - 4 Features of Connected Speech
 - 5 Homework
- Unit 11**
- 1 Reference Text
 - 2 Homework Correction
 - 3 Song
 - 4 Homework
- Unit 12**
- 1 Reference Text
 - 2 Correcting the Intonation Activities
 - 3 Contrast Between [æ] and [ɑ]
 - 4 Intonation
 - 5 Final Text

Appendix

INTRODUCTION

Learning and Teaching English Pronunciation provides an overview of English sounds, stress, rhythm, and intonation, helping you build an awareness of English pronunciation.

This book was, initially, thought to fit the needs of Brazilian students and teachers of English as a foreign language. Nevertheless it can be also applicable to students of English with any other background.


Learning and Teaching English Pronunciation is divided into 12 units, which are described under the topic *Contents*.

Each unit provides the theory and explanation necessary to cover the topic being studied. Along with the theoretical part, related exercise will be suggested aiming at the memorization of each topic discussed. There are exercises to be done in class and others assigned as homework.

The pronunciation described in this book is standard American English and, when necessary, a description of British Received Pronunciation (RP) will be made. Information about different English dialects will be provided, when relevant.

With this book, you will be encouraged to deal with different types of notations, i.e., the different set of phonetic symbols adopted in various dictionaries.

The chart of phonetic symbols adopted in this book is an easy to memorize description and classification of the English phonemes. The same phonetic symbols suggested here are also adopted by Bowen (1975), Lane (1993), Prator & Robinett (1985), Orion (1997) and Hewings & Goldstein (1998). The phonetic transcriptions will be presented in brackets []. In words of two or more syllables, a stress mark ['] will be placed before the stressed syllable.

Learning and Teaching English Pronunciation comes with a CD that contains all the listening passages suggested by the symbol  throughout the text.

The explanation directed to the teacher will be presented in charts with discontinued borders.

CHART ADOPTED IN THIS COURSE

PHONETIC SYMBOLS

VOWELS

iy I U uW
 ε ə ɜr ɔ
 æ ɑ

FRONTAL

CENTRAL

BACK

DIPHTHONGS

ey
 ɔy ow
 ay aW (æw)

CONSONANTS

p t k f θ s ʃ tʃ
 b d ɡ v ð z ʒ dʒ
 m n ŋ h l r w y

STOP-PLOSIVES
NASALSFRICATIVES
LIQUIDSAFFRICATES
GLIDES

KEY TO THE PHONETIC SYMBOLS¹

(To the teacher only)

A. Consonant Sounds

PHONETIC SYMBOL	INITIAL	MEDIAL	FINAL	IPA (WHEN DIFFERENT)
[p]	<u>p</u> en	o <u>p</u> era	to <u>p</u>	
[b]	<u>b</u> oy	a <u>b</u> out	ro <u>b</u>	
[t]	<u>t</u> en	a <u>t</u> er	sa <u>t</u>	
[d]	<u>d</u> ay	ca <u>n</u> dy	ma <u>d</u>	
[k]	<u>c</u> at	se <u>c</u> ond	ne <u>ck</u>	
[g]	g <u>o</u>	ag <u>a</u> in	eg <u>g</u>	
[f]	<u>f</u> ood	be <u>f</u> ore	kn <u>i</u> fe	
[v]	<u>v</u> oice	ne <u>v</u> er	belie <u>v</u> e	
[s]	<u>s</u> ee	les <u>s</u> on	bu <u>s</u>	
[z]	<u>z</u> oo	ea <u>s</u> y	choo <u>s</u> e	
[m]	<u>m</u> e	am <u>m</u> ount	co <u>m</u> e	
[n]	<u>n</u> o	an <u>n</u> imal	soo <u>n</u>	
[l]	<u>l</u> ike	al <u>i</u> ve	we <u>ll</u>	
[r]	<u>r</u> ed	ve <u>r</u> y	do <u>or</u>	[ɹ]
[w]	<u>w</u> alk	aw <u>a</u> y	²	
[j]	<u>y</u> es	ca <u>n</u> yon	⁵⁹	[j]
[h]	<u>h</u> ouse	be <u>h</u> ind	⁵⁹	
[θ]	<u>th</u> in	any <u>th</u> ing	ba <u>th</u>	
[ð]	<u>th</u> e	fa <u>th</u> er	ba <u>th</u> e	
[ʃ]	<u>sh</u> e	ma <u>ch</u> ine	fi <u>sh</u>	
[ʒ]	³	plea <u>s</u> ure	sabo <u>t</u> age	
[tʃ]	<u>ch</u> ild	tea <u>ch</u> er	spee <u>ch</u>	
[dʒ]	<u>j</u> ob	ag <u>e</u> nt	pa <u>g</u> e	
[ŋ]	⁶⁰	th <u>in</u> k	ki <u>ng</u>	

¹ This chart is adapted from Orion (1997, p. 7-8).

² This sound does not occur in final position.

³ This sound does not occur in initial position.

B. Vowel Sounds

PHONETIC SYMBOL	INITIAL	MEDIAL	FINAL	IPA (WHEN DIFFERENT)
[iy]	<u>e</u> ach	rece <u>i</u> ve	ke <u>y</u>	[i]
[ɪ]	if	si <u>t</u>	sun <u>n</u> y ⁴	
[ey]	<u>a</u> ble	ta <u>k</u> e	pa <u>y</u>	[eɪ]
[ɛ]	<u>e</u> gg	br <u>e</u> ad	⁵⁹	
[æ]	<u>a</u> pple	ca <u>t</u>	⁵⁹	
[uw]	<u>o</u> oze	ru <u>l</u> er	do <u>o</u>	[u]
[ʊ]	⁶⁰	bo <u>o</u> k	⁵⁹	
[ow]	<u>o</u> wn	bo <u>o</u> t	no <u>o</u>	[oʊ]
[ɔ]	<u>a</u> ll	ba <u>l</u> l	la <u>w</u>	
[ɔy]	<u>o</u> il	no <u>i</u> se	bo <u>y</u>	[ɔɪ]
[ɑ]	<u>a</u> rm <u>y</u>	no <u>t</u>	Ma <u>a</u>	
[ay]	<u>i</u> ce	bi <u>t</u> e	ti <u>e</u>	[aɪ]
[aw]	<u>o</u> ut	ho <u>u</u> se	no <u>w</u>	[aʊ]
[ə]	<u>u</u> p	cu <u>t</u>	so <u>d</u> a	[ʌ] ⁵ and [ə] ⁶
[ɔr]	<u>e</u> arn	gi <u>r</u> l	si <u>s</u> ter	[ɜ] ⁷ and [ɝ] ⁸

⁴ When in final position [iy] and [ɪ] are heard in standard American English.

⁵ [ʌ] In the IPA this symbol is used in stressed syllables.

⁶ [ə] In the IPA this symbol is used in syllables that are not stressed.

⁷ [ɜ] In the IPA this symbol is used in stressed syllables.

⁸ [ɝ] In the IPA this symbol is used in syllables that are not stressed.

Unit 1

1 Building Awareness

It is necessary to become aware of the importance of pronunciation before starting the course, especially if you are an English *teacher*. Most students of English may only face pronunciation for the first time when they are in advanced courses (many will not face it at any time at all), but, at this moment, they really feel betrayed by their previous teachers that did not teach them many aspects of pronunciation. Besides, they feel frustrated by the idea that they have wasted time and money learning things wrongly or improperly. You must bear in mind that it is your role to become prepared to deal with pronunciation because your students deserve receiving this kind of knowledge, even if you do not feel like doing it either because you do not like it or you do not feel secure about it.

If you are aware of the importance of pronunciation, your commitment makes improvement in pronunciation better.

2 Reference Text: *The Our Father*⁹

Every unit will be started with an exercise that emphasizes the listening and production of the same piece of text/recording, which will enable you to notice your own development throughout the course.

For this exercise, the prayer of *The Our Father* was chosen. Since every prayer has its own rhythm and pace culturally established, by following it you can start getting rid of your native language rhythm patterns.



The Our Father (Without the transcript):

- a) Listen to the prayer once.
- b) Shadow the prayer while listening to it for the second time.

⁹ SCALLON, Fr. Kevin. **The Rosary**. Donnellson: Heartbeat, 1992. 1 fita cassette (90 min).

What is shadowing?

Shadowing is an exercise that consists of saying a text aloud at the same time you hear the speaker. The repetition is not afterwards but at the same time. It is also necessary to follow the rhythm and intonation patterns the speaker is producing in order to be able to follow him/her. (P.S.: This is a good exercise for interpreters because it enhances the ability of hearing and speaking at the same time).

It is important that you repeat it along with them at the beginning so that they feel secure to do it on their own.

3 What is Involved in Pronunciation?

The idea of pronunciation may be vague in your mind. Think about what is involved in pronunciation in your opinion and share it with your classmates.

Brainstorming:

On the board, write all ideas suggested by the students, like: how to pronounce words correctly, intonation, features of connected speech, different varieties of English, phonetics, rhythm, stress, and so on.

You must keep on asking them until they mention the most relevant aspects of pronunciation: sounds in isolation, stress, rhythm and intonation. If your students do not come up with it, you can help them by giving some tips of what you want them to say, and if it does not work, you add it yourself.

Now you must highlight the elements on which you are going to work explaining that these are the basic elements studied in pronunciation: You must erase the other ideas mentioned so that they can really become aware of the basis of pronunciation.

In this course, we are going to focus on four basic elements: sounds in isolation, stress, rhythm and intonation. In the study of pronunciation, these four elements can be divided in two levels:

- Segmental level: sounds in isolation
- Suprasegmental level: stress
 - rhythm
 - intonation

This division is easier to be shown from lower to higher level or vice-versa, but not mixing the order. E.g.: you may start with the sounds in isolation and then you go to stress, which can be found in a word, and then rhythm and intonation, which are found in the sentence level.

4 Sounds in Isolation

It is easier to perceive the sounds in isolation when you think of minimal pairs.

What is a minimal pair?

It is a pair of words in which all the phonemes are the same, except for one.

Examples:

bed	bad
[bɛd]	[bæd]
sheep	ship
[ʃi:p]	[ʃɪp]
sheep	cheap
[ʃi:p]	[tʃi:p]

Think of more examples of minimal pairs.

Always remember to say the words aloud and have the students repeat. Repetition will make them better at pronunciation.

5 Stress

You can easily notice the difference in stress comparing homograph words from different word classes. The stressed syllables are printed in boldface.

Examples:

to record (verb)	to present (verb)	to object (verb)
record (noun)	present (noun)	object (noun)

How is stress usually transcribed?

Dictionaries, in general, adopt two different kinds of stress mark:

- ✓ some use a ^ˈ before the stressed syllable, like in the verb [rɪ^ˈkɔːrd];
- ✓ others use the ^ˈ after the stressed syllable, like in the verb [rɪ kɔːrd^ˈ].

6 Rhythm

The rhythm in the English language is based on the alternation of stressed and unstressed syllables, unlike other languages which base their rhythm on every syllable.

The English speech, then, has its pace marked by the stressed syllables or prominences, that is to say that the stressed syllables are said at regular time intervals. The unstressed syllables, no matter how many, are squeezed in-between two stressed syllables.

Note that content words, the ones that carry meaning, are usually stressed while function words, which express grammatical ideas, are usually unstressed.

Yet, it must be born in mind that the notion of rhythm helps a lot in listening. Sometimes we do not understand an utterance because we are searching for hearing all the words the speaker is saying and, since the English rhythm forces the speaker to squeeze some words, the person who is listening may get lost.

*Practicing the stress-timed rhythm*¹⁰

- Clap your hands while saying the words in boldface. Remember that you must keep the same pace until the end of the exercise.
- Insert each new word in the following line and produce them in an unstressed way keeping the same pace. Note the contrast between strong and weak syllables and especially that the pace is kept regular no matter the number of words or syllables inserted in-between the stressed numbers.

¹⁰ This exercise is adapted from Underhill (1994, p. 71).

STRESSED X UNSTRESSED WORDS (RHYTHM)						
1		2		3		4
1	and	2	and	3	and	4
1	and then	2	and then	3	and then	4
1	and then a	2	and then a	3	and then a	4
1	and then put a	2	and then put a	3	and then put a	4
1	and then you put a	2	and then you put a	3	and then you put a	4
1	and then you can put a	2	and then you can put a	3	and then you can put a	4

The exercise must be seen by all students (in a transparency or poster) so that they can follow it easily;

- tell them that only the numbers are the stressed words in the sentences you and the students are going to read;
- students should clap their hands in each number keeping the same pace. You must do it with them so that they do not get lost;
- repeat each sentence at once so that your students can follow it. After reading it through, you can repeat the exercise again reading it all at once.

7 Intonation



This aspect of the English language is related to the different pitches the speech has. The speakers of English rise and down their intonation depending on what they are willing to say.

Greetings

Let's role-play the dialogue below:

DIALOGUE	
JOHN:	Hi, how are you?
MARY:	I'm fine thanks. How are you?
JOHN:	I'm fine.

Notice that we have two questions which are the same but the intonation pattern changes from the first time we say *How are you?* to the second one. In the first question the intonation rises in the word *are* and, in the second question, the intonation rises only in the word *you* to show interest for the other speaker.

DIALOGUE	
JOHN:	Hi, how are you? 
MARY:	I'm fine thanks. How are you? 
JOHN:	I'm fine.

You must say the dialogue in Portuguese and then ask two volunteers to role-play it in English, so that you do not use the English intonation before the students do so.

The dialogue above shows that the changes in pitch of an utterance help to convey meaning.

8 Getting to Know the Phonetic Alphabet



*ABC's: Lullaby*¹¹

There is a famous ABC's song used to teach the alphabet to native children and foreign learners of the English. Let's sing it together.

Play the song while students sing it along. Call your students attention to the rhythm of the song: a lullaby. Since a lullaby is usually used to put children to sleep, tell your students you are going to teach them a more dynamic way of singing the alphabet. In order to call their attention, besides the listening material, you are going to use a visual aid: *The Rainbow Alphabet*

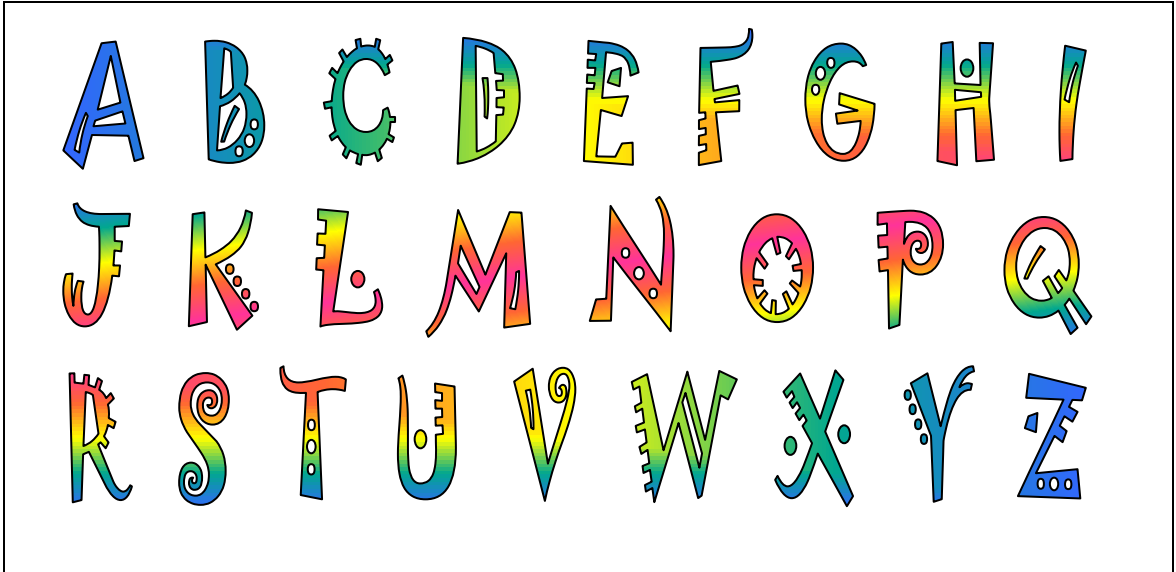


*The Alphabet Song (Rock and Roll)*¹² and the *Rainbow Alphabet*

Let's have a look at the alphabet that follows. We have the same letters but they were drawn with the colors of the rainbow.

¹¹ Beall & Nipp (1977, side A).

¹² Caudle & Caudle (1997b, side A).



By reviewing this song, you can link the *common* alphabet and the phonetic alphabet. After reviewing the English alphabet, students should start viewing it in a different way so that they can learn a new alphabet—the phonetic one. There is the rainbow alphabet in which all the letters are drawn with the colors of the rainbow (different visual input), and an alphabet rock song which differs from the usual one in rhythm, at least (different audio input).

Not only can the letters be drawn in different ways but also the alphabet song can be sung in a different way. Let's listen to and sing this rock ABC song.

You must notice that the letter *w* can be read in two different ways.

Ask your students to listen to the rock alphabet following the rainbow chart (you can point out the letters while they sing. In some parts of this song nobody sings but the rhythm is kept. Have your students sing it by themselves in these parts. The purpose of this exercise is to show students that there are new ways of seeing the same thing. The alphabet can be written. They can notice that the alphabet song can be sung in at least two different ways, the letters of the alphabet can be found in different colors, and the sounds that we produce can be represented by different symbols. Therefore, they can become more open to learn a new way of writing down the language they already know: through phonetic symbols.

Sounds and spelling

The alphabet we already know does not help much in pronunciation; it can be considered just a signal of the sound. It is important to know, then, the sounds that the letters can make, since the name of the letters do not help us a lot in pronunciation.

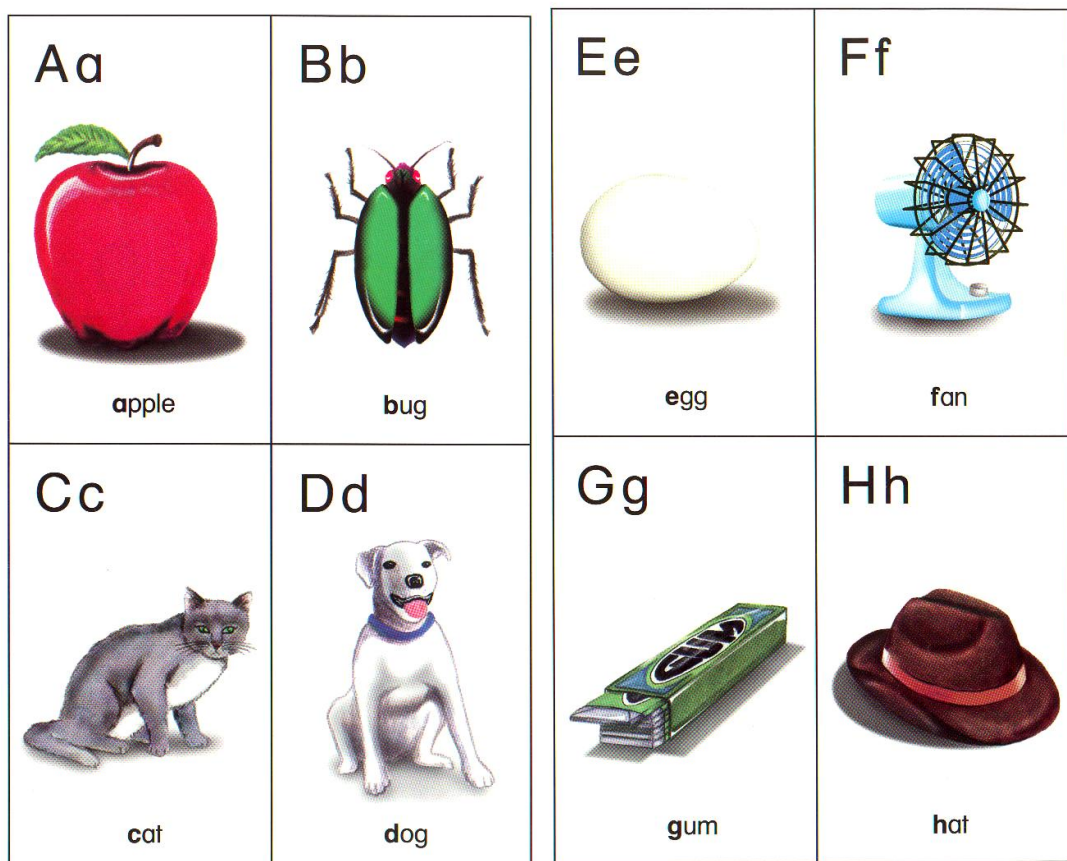
The problem of recognizing what sound is signaled by one letter also happens to native speakers. There are even materials used to teach native children the sounds that can be represented by the letters of the alphabet.

Let's have a look at one of the activities used to teach native children how to read.¹³



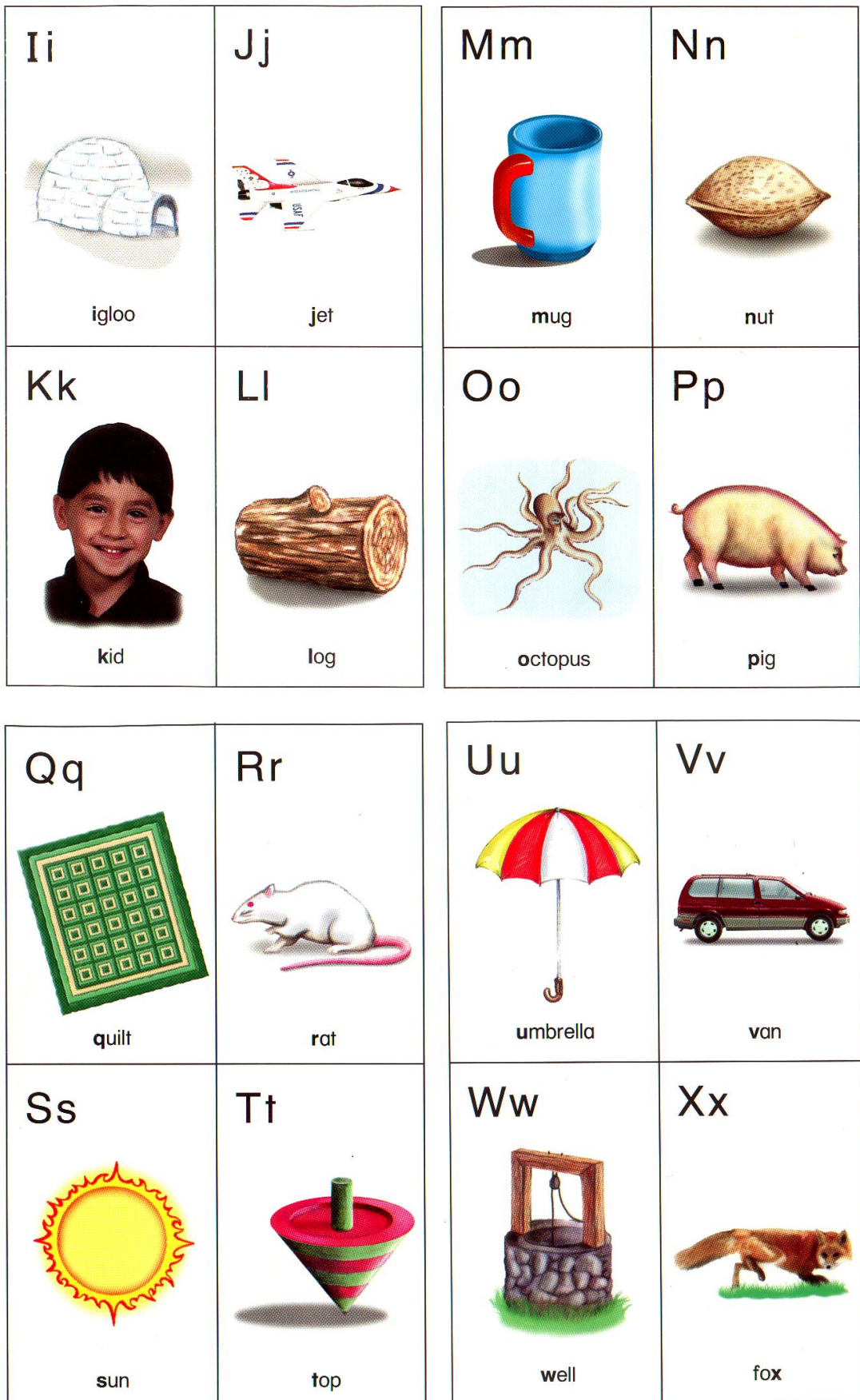
Letter sounds¹⁴

It is better to have a transparency so that your students can follow the CD easily. In a transparency you can cover the other letters and make your students focus on the letter they are working on at the moment. Students are supposed to repeat along with the CD reading the sounds the letter can make (following with the transparency). After this, as a further practice, students are asked to repeat it again without the CD. To make the group work easier, you say the name of the letter (to guide them and order the repetition) and students say the sound it represents and the key word used in the transparency as it was done on the CD.



¹³ Caudle & Caudle (1997a, p. 2-8).

¹⁴ Caudle & Caudle (1997b, side A).





Phonetic alphabet

We already know that the common alphabet does not help in pronunciation, so we need other symbols to represent the sounds that are produced in the English language. For that, we have a phonetic alphabet to help us in pronunciation.

However, there are some different ways of representing the sounds, we can find different patterns in the dictionaries. In this course we are going to use one set of phonetic symbols but what can be done to help recognizing the symbols in different dictionaries is to find the equivalence among the symbols used (see *Phonetic Transcription Correspondence*, p. 164-167).

There is also a difference between American and British English, which appears in the two phonetic alphabets that follow.

Compare the two charts and point out the different symbols you find between them.

The English Phonemes

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

American English							
ɪy	ɪ		ʊ	uw			
ɛ	ə	ər	ɔ				
æ			ɑ				
ey							
ɔy	ow						
ay	aw						
p	t	k	f	θ	s	ʃ	tʃ
b	d	g	v	ð	z	ʒ	dʒ
m	n	ŋ	h	l	r	w	y

One difference that can be easily understood is the diphthong [əw] that appears in the British English and [ow] that appears in American English. Another great difference is the /ʌ/ which represents the stressed [ə] and which is not in the alphabet we are using in this course. There is also the [ər] which does not exist in British English because they do not produce the [r] after a vowel at the end of a syllable.
You will need the phonetic chart during the whole course. It is a good idea to have it exposed in the classroom in a way that all your students can follow it.

Vowels

The most important thing in relation to the phonetic alphabet is that students are able to read the symbol and produce the sound represented by it. In order to make your students able to do so, whenever you have a phonetic transcription, give the model first and have them repeat it after you until they are able to do it by themselves.
Read all vowels and have the students repeat after you.

The frontal ([iy], [ɛ], [æ], [ɪ]), central ([ə], [ər]) and back vowels ([uw], [ɔ], [ɑ], [ʊ]) are represented in the chart according to the place of articulation that they occur inside the mouth.

You can explain it with your body by going forwards ([iy]), a little bit more central ([ɪ]), a little bit backwards ([ʊ]), and more backwards ([uw]). Remember that students always repeat the sounds after you because it is the way they learn how to link symbols and sounds.

The vowels are also classified according to the opening of the mouth as high ([iy], [ɪ], [ʊ], [uw]), half-close or half-open ([ɛ], [ə], [ər], [ɔ]) and low vowels ([æ], [ɑ]). This is also shown in the chart: the lower the vowel appears in the chart, the lower the position of the jaw when producing them.

In order to explain this vowel classification, you can show the movement of your jaw when saying the vowel sounds (you must stand beside the chart and your mouth must be at the same position represented in the chart). You can also use your hands, as if they were your mouth, opening and closing according to the vowel you are saying. E.g.: [iy] mouth almost closed and hands closed; [ɛ] mouth and hands mid-closed, your jaw moves a little downwards; and [æ] mouth and hands very opened, your jaw moves downwards a lot. Do the same with the back vowels: [uw], [ɔ], [ɑ].
As regards the central vowel [ə] and [ər], we still have to mention that [ə] is produced in a way that your mouth is relaxed and [ər] does not occur in British English.
While explaining that [ə] is pronounced in a relaxed way, you can show it by relaxing your entire body too. It makes this information easier to be retrieved by the students.

Notice that, in British English, the postvocalic *r* at the end of a syllable is not pronounced. Therefore a word like *car* would be pronounced [kɑr] in American English but [kɑ] in British English.

Read all the vowels again so that students can grasp the sounds.
Intensive repetition is very important for students because it enhances their pronunciation.

Diphthongs

The diphthongs are not problematic for Brazilian speakers of English and, only by reading them, you will be able to understand the correspondence between symbols and sounds.

It must be highlighted, however, that the diphthong [ow] corresponds to [əw] in British English. Moreover, the diphthong [aw] and [æw] are interchangeable.

As it was done with the presentation of the vowels, have your students repeat each diphthong after you.

Writing the phonetic symbols

When writing down the phonetic symbols, you must pay attention to some of their specific features:

- In the diphthongs, the [a] in [aw] or [ay] is different from the vowel [ɑ];
- In handwriting, we have to avoid writing a “leg” in [ə] because it may look like the symbol [a].

In order to make your symbols easy to understand, copy all the symbols bearing in mind that the symbols are all lower case and appear between brackets [].

You must check each student's work to solve any doubt that may occur in writing down the phonetic symbols.

Key words

Finding a key word to each symbol makes it easier for you to memorize the correspondence sound-phonetic symbol. It's better to use a very common word to represent each symbol.

With a partner, find a key word for each of the phonetic symbols seen so far.

It is better to do this exercise in pairs so that students can feel free to check their understanding.
 In order to check if they have chosen the key words correctly, correct this exercise on the board, writing all the key words chosen by the students.
 E.g.: [iy]: tea, sea, see
 [i]: ship, big, tip, kid
 [uw]: you, flu, boot
 After writing all the key words on the board, have your students repeat it.

Remember to have a copy of the phonetic chart in hand so that you can check the symbols every time you want.

PHONETIC CHART

VOWELS

iy	ɪ	ʊ	uʷ
ɛ	ə	ɜr	ɔ
æ			ɑ

DIPHTHONGS

ey	
ɔy	ow
ay	aw (æw)

CONSONANTS

p t k	f	θ	s ʃ	tʃ
b d g	v	ð	z ʒ	dʒ
	n ŋ	h	l r	w y

9 Homework

➤ Write down the phonetic transcription of the minimal pairs listed below:

ship _____	sheep _____	done _____	Don _____
hill _____	heel _____	back _____	bike _____
sit _____	seat _____	hat _____	height _____
chicks _____	cheeks _____	van _____	vine _____
fill _____	feel _____	cat _____	kite _____
bill _____	bell _____	pants _____	pints _____
pin _____	pen _____	shot _____	shout _____
chicks _____	checks _____	Don _____	down _____
wrist _____	rest _____	R _____	hour _____
fill _____	fell _____	pond _____	pound _____
pen _____	pain _____	Scot _____	scout _____
wet _____	wait _____	buy _____	bow _____
tell _____	tail _____	aisle _____	owl _____
test _____	taste _____	tile _____	towel _____
pepper _____	paper _____	lied _____	loud _____
X _____	axe _____	far _____	fur _____
said _____	sad _____	star _____	stir _____
beg _____	bag _____	barn _____	burn _____
cap _____	cup _____	heart _____	hurt _____
bag _____	bug _____	hard _____	heard _____
sack _____	suck _____	shut _____	shirt _____
ban _____	bun _____	huts _____	hurts _____
rag _____	rug _____	bun _____	burn _____
hut _____	hot _____	bud _____	bird _____
cut _____	cot _____	gull _____	girl _____
cup _____	cop _____	lead _____ lid _____ lad _____	
suck _____	sock _____	beat _____ bit _____ bat _____	
run _____	Ron _____	seal _____ sill _____ Sal _____	
luck _____	lock _____	dean _____ din _____ Dan _____	

Further reading (only for a teachers group): if you are dealing with teachers, it is very important to make them aware of the importance of pronunciation in English language teaching. Ask them to read the text: *O lugar da pronúncia no ensino da língua inglesa* by the same author.⁷³

⁷³ Chapter II of this thesis will be photocopied to the students.

Unit 2

Be humble to learn pronunciation because every day you learn how to pronounce a new word.

Let your students feel free to correct you and you correct them.



1 Reference Text: *The Our Father*

- a) shadow the prayer following the CD and your teacher.
- b) repeat it, at least, twice.

If your students cannot do it, write the prayer on the board with their help. Do the exercise together with the students in order to give them a model. They may not be able to do it by themselves because of their difficulty in accompanying the recording or because of the level of their listening and speaking skills.

Reviewing the text *O lugar da pronúncia no ensino da língua inglesa (For teachers group only)*

- Write down the points of the text you find most relevant for the teaching of pronunciation. Elicit from your students the most relevant aspects pointed out in the text. You can start this by asking about the title. Below, you have a list of items cited in the text to help you check the understanding of the students about *O lugar da pronúncia no ensino de língua inglesa*.
- Why pronunciation teaching? Teachers have the illusion of teaching pronunciation implicitly and in fact they don't teach it at all. E.g.: one Spanish teacher was asked if she used to teach English pronunciation and the answer was: [wɛɪ əy dɒnt əʃɔɪd ɪt] (Well, I don't avoid it). She did not avoid teaching pronunciation but her answer had evident features of interference of the Spanish phonological system. Because of this kind of interference, it is important to have authentic material, to be used as input, in the English classes, so that your student have access to a reliable source;
 - commitment to teaching English;
 - pronunciation is placed as a basis for listening and speaking;
 - the levels of pronunciation;
 - the changes of emphasis in the teaching of pronunciation (first focus on segments, then suprasegments, and then a combination of both);
 - the changes of goal in the quality of pronunciation to be acquired (first native-like, then intelligible enough to be understood by native speakers, and now to become intelligible among non-native speakers of English — taking into account small features that can enhance communication, such as: knowing that the letter *v* in Spanish sounds like [β] and not like [v] or that Japanese use [u] as a “vocal de apoio” in syllables closed with a consonant);
 - the importance of balancing accuracy and fluency in the student's assessment (idea of students as monitors).

2 Homework Correction

Have your students write, on the board, the transcription they prepared as homework. Each student can write one set of words. Read the transcription while correcting them, students must read them after you. It is better to read the minimal pairs and not the word sets.

If there are corrections to be made, do it by using a chalk of a different color so that students are able to see the correction easily among so many symbols.
Also correct the way the symbols are written like: lower case [a] in diphthongs, instead of [ɑ], and so on.

When studying the minimal pairs, we can easily find some hints on spelling and pronunciation. These clues can help when you are in doubt among a few sounds.

- When you are in doubt if the sound to be produced is [iɪ] or [ɪ]:
if there is a diphthong in writing, the tendency is to use the long [iɪ] (e.g.: cheap), if there is no diphthong, the tendency is to use the shorts [ɪ] (e.g.: chip);
- When you are in doubt if the sound to be pronounced is [ɛ] or [æ]:
the words written with an *e* alone tend to have the [ɛ] sound (e.g.: pen). If the letter *a* is alone, the probable sound for it is [æ] (e.g.: pan);
- If there is a diphthong in the written form, the most probable sounds are [ɛ] or [iɪ] and never [æ] or [ɪ] (e.g.: said [sɛd], leave [liɪv], respectively);
- The letters *x* stands for either [ks] or [gz] usually following the rule below:

Ex- Pronunciation⁷⁴

- /ɛks/+ C or V (stressed syllable) *excellent, exit, exercise, expert*
- /ɪks/+C (unstressed syllable) *excuse, exception, extreme, express*
- /ɪgz/+V (unstressed syllable) *example, exist, exact, exotic*

Call your students attention to the fact that the pronunciation of *ex*- changes according to the syllable stress.

3 Reviewing the Phonemes Studied

- a) The teacher will read all the vowels and diphthongs from the chart.
- b) Repeat each sound after him.
- c) Read all the sounds from the chart without the teacher's help.

⁷⁴ Extracted from Castro (1981, p. 175).

Have the students repeat all the phonemes as many times as necessary for them to be able to say them by themselves. Highlight the importance of the schwa sound for the English vowel reduction system.

4 Getting to Know the Consonant Sounds

The consonants are not usually a problem for Brazilian learners of English.

Note:

- The phoneme [ŋ] is a bit difficult to be understood, but we just have to remember that it stands for the nasal sound sometimes found in the Portuguese word *banco*.
- The phoneme [h] is just a blow of air passing through your throat, there is no vibration of your vocal cords.

In order to present the consonant sounds, you should read the first and the second lines together saying the pairs of voiced and voiceless consonants which have the same place of articulation. Students repeat after you:

E.g.: [p] — [b]
[t] — [d]
and so on.

After comparing the voiced and voiceless sounds, you can go to the third line, which has only one voiceless consonant: the [h] sound. First, you read the symbol and then you have your students repeat after you.

5 The Schwa [ə]

The schwa is the most recurrent vowel sound in English, so it is very important for learners to know how to produce it or recognize it when listening to speakers of English.

The schwa is used in unstressed syllables, then it is very useful when we are dealing with words of two or more syllables.

6 Homework

4 a) Write down a key word for each consonantal phoneme studied.

5 b) Write the transcription of the following prepositions:

PREPOSITIONS					
1. about		11. behind		21. off	
2. above		12. below		22. on	
3. after		13. between		23. over	
4. against		14. close to		24. since	
5. along		15. for		25. than	
6. around		16. from		26. through	
7. at		17. in		27. under	
8. of		18. in front of		28. with	
9. because of		19. to		29. within	
10. before		20. toward(s)		30. without	

Since prepositions are usually unstressed words within a sentence, the students will find many occurrence of [ə] in the transcription. By asking them to do this exercise on prepositions, you are making your students aware of the presence of the schwa in unstressed words or syllables.

Unit 3

1 Reviewing the Symbols

Some vowel sounds may still be difficult for you to produce. Below there are some features of the English vowels or hints that can help in the production of these sounds, which are considered a difficult aspect of the English pronunciation:

- [ɛ] — it is very tense and very frontal, it is not like the Portuguese “e” which is more relaxed and a bit longer;
- [æ] — it is more relaxed and more towards the central part of the mouth, if compared to the position of [ɛ];
- [ɔ] — it is round;
- [ɑ] — it is back (note that the Brazilian *a* is usually central);
- [ɪ] — pronounce the Portuguese letter *e* [e], keep your mouth in this position and try to say the letter *i*. Another possibility is start saying [iy] but do not complete it;
- [ʊ] — pronounce the Portuguese letter *o* [o], keep your mouth in this position and try to say the letter *u*. Another possibility is start saying [uw] but do not complete it;
- [ə] — it is the most relaxed and central sound.

[ɪ], [ʊ], [ə] — draw a chart with these three sounds keeping the same position they have in the complete vowel chart and make your students repeat them intensively.

Before reading the special features of the vowel sounds above, ask the students to read the vowel chart by themselves so that you can check their understanding and production and also see what difficulties they have in producing certain sounds.

- a) ask one student at a time to say one of the vowel symbols — helping or correcting when necessary;
- b) say all the vowel sounds again while the group repeats it;
- c) ask the students to read the symbols you point at random.
 - ✓ point to the symbol you want the student to read following the sequence of students in the class; or
 - ✓ follow the order of the vowels in the chart but ask students at random to read the symbols you are pointing at.
- d) read now the diphthongs.

Note: when reading the chart, check the main difficulties your students have:

- ✓ remembering the correspondence between sound and symbol;
- ✓ producing some of the sounds.

2 Reference Text



The Our Father

This time, you are going to shadow the prayer following the transcription.

- a) Repeat the prayer with the CD;
- b) Read it without the CD, but with the teacher.

THE OUR FATHER

OUR FATHER, who art in heaven, hallowed be Thy name: Thy kingdom come: Thy will be done on earth as it is in heaven. Give us this day our daily bread: and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation: but deliver us from evil. Amen.

3 Homework Correction

- a) Key words:

Consonant key words

Check with your colleagues the key words they found out for the consonant sounds and pay attention to the following special features the English consonant sounds have:

The key words for the consonant sounds are easy for your students to find, but use these examples to highlight some small features of the English consonants.

First of all, do as you did with the vowel key words: ask for the ones the students found and write all of them on the board.

- [p]: pen, pocket;
- [b]: ball, bay, bill;
- [t]: toy;
- [d]: day, distance.

- *T* and *D* in some contexts are pronounced in a different way as in the words *city* and *lady* in American English. American people call it a quick “d”, which is the closest sound for them. So it is a bit different from the [r] Brazilian speakers of English tend to use in this place. The transcription for this occurrence is [ɾ] or [ɖ].

- The [t] is often replaced by a [ʔ] — glottal stop.

The glottal stop may be used as an allophone⁷⁵ of the phoneme /t/ in certain positions.

This is known as “glotalling” or “glottal replacement”. This use of [ʔ] is not

⁷⁵ According to Trask (1996, p. 16), “**Allophone** is one of two or more phonetically distinct segments which can realize a single phoneme in varying circumstances. (...) For two phones to be classed as allophones of a single phoneme, they must exhibit phonetic similarity, and they must not be in contrastive distribution”.

recommended by many people. Nevertheless, it is increasingly heard, especially in British English.

Note, however, that [ʔ] is found as an allophone of /t/ only:

- at the end of a syllable;
- when the preceding sound is a sonorant (= vowel, diphthong, liquid, or nasal).

According to Wells (1990), in both British and American English, the glottal stop is widely used where the following syllable begins with a nasal:

- atmospheric ['æt̚məsfəri:k] > ['æʔməsfəri:k]
- button ['bət̚ən] > ['bəʔn]

- [k]: kid, kiss;
- [g]: go, goal.

- [p], [b], [t], [d], [k], [g]

In order to explain one feature of the consonants cited above, you have to explain the difference between voiced and voiceless sounds.

- a) before giving the theory, ask your students what the difference is between the first two consonant lines of the chart;
- b) in the first line, consonants are voiceless, that is, when they are produced there is no vibration of the vocal cords; the consonants in the second line are all voiced, i.e., when they are produced, the vocal cords vibrate;
- c) if you put your hands on your neck you will feel if your vocal cords are vibrating or not; you can also close the ears with your hands and produce the sounds, if you hear it inside our mouth, you are producing a voiced sound.

Note: the phoneme must be said alone, that is, with no vowel following it because all vowels are voiced and you will not be able to distinguish voiced from voiceless consonants.

Voiced and voiceless sounds

When you pronounce voiced sounds, your vocal cords will vibrate. When you pronounce voiceless sounds, your vocal cords will not vibrate. The vibration of the vocal cords is easy to be checked. Place your fingers on your throat and feel the difference: the vocal will only vibrate when you produce voiced phonemes.

VOICELESS	X	VOICED
vocal cords do not vibrate		vocal cords do vibrate

Practice

Repeat all the consonants, checking if they are voiced or voiceless by placing your fingers on your throat.

This classification of voiced or voiceless consonants is not just theory but a very important aspect of the consonants and, if you know it, it will help you a lot in pronunciation.

Aspiration Rule

The voiceless plosives⁷⁶ in English (i.e. [p], [t], [k] — the sounds that appear in the Portuguese word “peteca”) are produced with aspiration only when they start a stressed syllable.

After the explanation, repeat only the voiceless plosives with aspiration.

If you say the voiceless consonants [p], [t], [k] without aspiration, speakers of English will hear their voiced correspondent. This will certainly hinder communication. One example of this is the word **people** which has already been understood by native speakers as [ˈbiybow].

- [f]: friend;
- [v]: vet;
- [θ]: thin, think, thanks;
- [ð]: there, then, than, that, the, this.

Attention to the pronunciation of the words below:

their there they're

These three words can be considered homophones, that is they can be pronounced in the same way: [ðɛr].

⁷⁶ According to Trask (1996, p. 281), **Plosive** is a oral stop consonant, “whose articulation involves a complete closure of the vocal tract held long enough for air pressure to build up, followed by a sudden release of the trapped air”, they are: /p/, /b/, /t/, /d/, /k/, /g/.

Note that *they're* can also be pronounced [ðeyr] and *there*, when unstressed, can be pronounced [ðər].

To practice and memorize this pronunciation, remember the following statement:

They're there on their seats.

- [s]: son, sun, sister, silver;
- [z]: zoo, zebra;
- [ʃ]: sharp, she, shout;
- [ʒ]: pleasure.

- [ʒ], this sound does not occur in initial position.

- [tʃ]: chip, cheese;
- [dʒ]: college, jump, jingle;
- [m]: man, room, moon, mom;
- [n]: nice, nine, sun, noun.

- [m], [n], [ŋ]

Brazilian speakers tend to nasalize the vowel that precedes [m] or [n], but in English this nasalization does not happen. There is a difference between [m] and [n] when they are at the end of a word in English.

Compare:

team	teen
[tiym]	[tiyn]
and not	[tĩỹ]

In order to avoid the nasalization of the vowel that precedes the nasal sounds, you have to say the vowel and then add the nasal consonant. Follow the example:

green > [griy] + [n]

- [ŋ]: song, thing.

NG Pronunciation Rules⁷⁷

There may be some confusion about the sound the letters *ng* represent. The following rules may help to make it clear.

Rule 1

When a word ends in the spelling *ng* or *ngue*, the sound represented is always one sound, [ŋ], as in *king*.

1. strong [strɒŋ]
2. sing [sɪŋ]
3. bring [brɪŋ]
4. tongue [tɒŋ]

Rule 2

When a suffix (for example, -s, -er, -ly, -ed, -ing, -ster, -ish) is added to a word ending in the sound [ŋ] as in *king*, the letters *ng* are pronounced [ŋ], with a few exceptions.

1. sings [sɪŋz]
2. singing ['sɪŋɪŋ]
3. singer ['sɪŋə]
4. youngster ['jʌŋstər]
5. kingly ['kɪŋli]
6. youngish ['jʌŋɪʃ]
7. banged [bænd]

Exceptions to this rule: In comparative and superlative forms of the following adjectives, *ng* represents two sounds, [ŋ] + [g] = [ŋg].

ADJECTIVE	COMPARATIVE	SUPERLATIVE
long [lɒŋ]	longer ['lɒŋgər]	longest ['lɒŋgɪst]
young [jʌŋ]	younger ['jʌŋgər]	youngest ['jʌŋgɪst]
strong [strɒŋ]	stronger ['strɒŋgər]	strongest ['strɒŋgɪst]

Rule 3

When the spelling *ng* occurs in the middle of the stem or root of a word, it is represented by two sounds, [ŋg], with a few exceptions.

1. **finger** ['fɪŋgər]
2. **mingle** ['mɪŋgl]
3. **single** ['sɪŋgl]
4. **anger** ['æŋgər]

Exceptions to this rule:

Proper Names: **Washington** ['wɑʃɪŋtən]

⁷⁷ These rules are adapted from Orion (1997, p. 320-322).

	Farmingdale	['fɑ:miŋdeɪl]
	Springfield	['sprɪŋfi:ld]
Words:	gingham ⁷⁸	['gɪŋəm]
	strength	[streŋkθ] or [streŋθ] (alternate pronunciation)
	length	[leŋkθ] or [leŋθ] (alternate pronunciation)

Rule 4

When *n* is immediately followed by *c*, *x*, or *k*, it is usually pronounced [ŋk], two sounds.

1. **anch**or ['æŋkər]
2. **anx**ious ['æŋkʃəs]
3. **lin**k [lɪŋk]
4. **than**k [θæŋk]

Rule 5

The spelling *nge* in medial or final position usually represents two sounds, [n] + [dʒ] = [ndʒ].

1. strange [streɪndʒ]
2. change [tʃeɪndʒ]
3. arrange [ə'reɪndʒ]
4. orange ['ɔ:rɪndʒ]

➤ [h]: hot, hand, horse, hotel.

➤ [h]: the word human can be pronounced either ['hyuwmən] or ['yuwməŋ].

➤ [l]: long, lock, laundry, bill.

The [l] at the end of words is a bit difficult for Brazilian students to produce, so it is better to give more examples such as *while*, *tall*, etc.

➤ [l]: attention to this sound when it appears at the end of a word like in *while*, *tall*, *bill*, etc.

➤ [r]⁷⁹: rabbit, rat, run.

It is important to highlight that the sound we produce in these words are different from the [h] students usually produce. E.g.: rat [ræt].and not hat [hæt].

⁷⁸*Gingham*: a cotton material that has a pattern of squares.

⁷⁹ Note that in the IPA this type of [r] would be transcribed as [ɹ].

- [r]: Brazilian speakers must always remember that the [r] in English is different from the [h], which is produced in Portuguese when there is a letter *r* in a word.

- [w]: wolf, water, way;
- [y]: yellow, you, yak, yet, young, youth.

- [w], [y]: both [w] and [y] are called glides because they are brief versions of [i] and [u] and never occupy the syllable nucleus.

In order to help your students in the production of these glides you can use this device.

- a) On the board, write the following:

y	a	w	a
	e		e
	i		i
	o		o
	u		u

- b) read each line emphasizing that [y] is not an *i*, but a glide to the vowels. You can use your hands to help in the assimilation of the glide (move your hand from a downward position to an upward one, making a wave and not a line — the movement must be fast to show that these sounds do not take long to be produced);
- c) call attention to the production of [y] plus the vowel *i* in the chart, because it is what happens in words like *year*; the same must be pointed out with [w] plus *u*, like in *woods*.

Read all the consonants again, having in mind the notion of voiced and voiceless sounds that you have just learned. Repeat the consonants, placing your fingers on your throat.

At this time, you can review the sounds repeating with them. It is also important to bear in mind that, in the first line of the chart, we have voiceless sounds; in the second, voiced ones and, in the third, voiced ones, except for [h].

b) Prepositions

Students take turns going to the board to write the transcription. Follow the procedure of correction given in unit 2.

Some prepositions present different pronunciations. Since prepositions are function words, it is better to pronounce the unstressed form (usually with a schwa), because the stressed form, in some contexts, would sound artificial.

Keep the transcription with the schwa on the board in order to call attention to connected speech and not to the sound of the word in isolation.

There are also some other details to be mentioned:

- [ɪ] and [ɔ] are interchangeable;

- against: [əgeɪn^tst] or [əgeɪnst] (native speakers tend to say the first form);
- *close* as an adverb is transcribed as [klaʊz], the verb is [klaʊz];
- in connected speech, some sounds undergo changes. E.g.:

close	your	this	year
[klaʊz]	[yɔːr]	[ðɪs]	[yɪr]
[klaʊzjɔːr]		[ðɪʃyɪr]	
- in American English, *on* is very commonly said [ɒn];
- *with* in certain conditions is [wɪθ] and in others [wɪð];
- toward(s) [tərd(z)], [tə'wɔːrdz] or [twɔːrdz]; forward ['fɔːwɔːrd];
- minimal pair: than then

	[ðæn]	[ðen].
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4 -ed Pronunciation Rule

- first of all, you have to review the voiceless and the voiced sounds since this distinction is essential to the comprehension of this rule;
- then, start the presentation of the rule. It is very useful to use the board so that students can have a clear view of the rule;
- write the name of the rule and tell them that the pronunciation of the *-ed* ending is one of the biggest problem for Brazilian speakers even for proficient speakers of English;
- ask your students: "When do we add *-ed* in English words?" According to their answer, write on the board: we use the *-ed* ending rule with the past tense of regular verbs;
- tell them that the *-ed* ending has three different pronunciations: [ɪd], [d] and [t];
- explain that this rule is based on sounds and not on spelling.

Note: While explaining the rules, ask your students for examples because they already know the voiceless and voiced sounds.

- if a verb ends in a voiced sound, we add only [d] to it because [d] is also voiced (learn [lɜːn] > learned [lɜːnd]);
- when the verb ends in a voiceless sound, we add only [t] since it is also a voiceless sound (kiss [kɪs] > kissed [kɪst]);
- and if the verb ends in [d] or [t], we add [ɪd] to help the production as it would be impossible to say [dd] or [tt] (need [niːd] > needed [niːdɪd]; want [wɒnt] > wanted [wɒntɪd]);
- then you add that a voiced sound, except [d], is followed by [d] and the voiceless sound, except [t], is followed by [t];
- on the board, the rule would be like the one they have on their textbook.

<i>-ed</i>	{ <ul style="list-style-type: none"> [ɪd] — after [t] or [d] [d] — after voiced sounds except [d] [t] — after voiceless sounds except [t]
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Note: this rule is based on pronunciation and not in spelling.

One important point of this rule that also helps in the production is:

- you do not add a syllable when you add [d] or [t]:

call > called look > looked
 1 1 1 1

- but you do add a syllable when you add [ɪd]:

need > needed
 1 2

In the end, if you are not sure about the correct pronunciation, it is better not to add an extra syllable because it is a fact that hinders communication.

g) read the rule with them.

PRONUNCIATION OF THE *-ed* ENDING

The regular past endings *-ed* is pronounced as follows:

- a) [**d**] after vowels and voiced consonants: [b], [g], [v], [ð], [z], [ʒ], [dʒ], [m], [ŋ], [l], [r]

(except [d]).

tried [trayd]
 used [yuwzd]

- b) [**t**] after voiceless consonants: [p], [k], [f], [θ], [s], [ʃ], [tʃ] (except [t]).

passed [pæst]
 worked [wɜrkt]

- c) [**ɪd**] after [d] and [t].

ended [ˈendɪd]
 started [ˈstartɪd]

5 Homophones

There are some of these regular past verbs that have homophones⁸⁰, so it is very useful to know these similarities because it helps in memorization. (See correction at Appendix B.)

[d]	[t]	[ɪd]
allowed aloud	bussed bust	sighted sited cited
banned band	chased chaste	waited weighted
bawled bald	guessed guest	
bowled bold	leased least	
bowed bode	missed mist	
bored board	passed past	
brewed brood	paced paste	
billed build		
cowered coward		
invade inveighed		
fined find		
mined mind		
mowed mode		
purveyed pervade		
sighed side		
stayed staid		
straightened straitened		

⁸⁰ According to Trask (1996, p. 172), homophones are “either of two or more words which have different meanings but identical pronunciations; homophones may or may not be spelled differently. Examples: *flour/flower*; *bear* ‘large animal’/*bear* ‘support’/*bare*; *tide/tied*”.

swayed suede		
tied tide		
weighed wade		
wheeled wield		

Each student reads one block of homophones and, as homework, they can transcribe them. Note that there will be only one transcription for each block since they are homophones.

6 Shadowing



Texts: — *Diagnostic Passage and Accent Checklist*

— *What Must the Sun Above Wonder About?*

- a) Listen to the rendition of the texts done by native speakers of English.
- b) Along with the CD, try to shadow the recording. Remember to follow the pace, rhythm and intonation of the recorded speaker.

According to Geddes et al. (1991, p. 6), shadow exercises help you:

- improve your pronunciation and intonation;
- speak with more expression;
- speak more flowingly.

7 Homework

- a) Transcribe the list of homophones provided.
- b) Write the phonetic transcription for the following words. Remember to use the symbols from the chart.

Model: home [howm] house [haws]

1. banana		16. always
2. three		17. dough
3. Paul		18. full
4. John		19. should
5. people		20. musician
6. rhythm		21. pounds
7. build		22. young
8. woman	women	23. mouth
9. man	men	24. doubt
10. says		25. whistle
11. chocolate		26. Wednesday
12. sequence		27. together
13. nervous		28. island
14. talk		29. bored
15. beat	bit bait bet bat	30. wings

Unit 4

1 Reference Text



The Our Father

- a) say the prayer along with the CD;
- b) say the prayer without the CD;
- c) repeat once again with the CD.

As time goes by, the prayer does not seem to be as difficult/fast as it was at the beginning of the course.

2 Reviewing the *-ed* Rule

Ask students to review the rule and write the possible endings on the board. Follow the steps on the students' textbook.

Think of an example, for each rule, different from the ones used in the previous class.

While they think of an example, write the following on the board:

verb	[t]	
	[d]	verb +ed
	[ɪd]	

Using the examples given by the students, do the following exercise:

- first student say one verb;
 - second student say the ending we should add to this verb ([d], [t] or [ɪd]);
 - third student say the verb in the past tense.
- (You have to remind them that when the ending is [t] or [d], we do not add an extra syllable to the verb.)
Keep doing the exercise until the verbs they suggested are over.

3 Story: *The Lion and the Mouse*⁸¹

- a) tell them that they are going to hear a story and ask them if they have any idea of what kind of story they are going to hear;
- b) ask them how we call the stories that mothers tell to their children (answer: bedtime story);
- c) ask them to explain the expression *bedtime story* (answer: a story that puts you to sleep; it is not a story to go to bed or to make you sleep);
- d) play the story once (the explanation of *bedtime story* is given by the narrator);
- e) ask them to open their books and fill in the blanks in the transcript;
- f) play the story at least three times.

⁸¹ This story is told by Lewis (1986, side A).

Fill in the blanks in the story below while listening to the recorded material.



Bedtime story

THE LION AND THE MOUSE

One day a mouse was walking near a _____ layer, _____ what they call a lion's cave. He _____ his home in there.

The lion sprang upon the mouse, _____ it in his _____. The big cat _____ the little mouse and _____ up his _____. The mouse said: some day, Sir, you may need a favor, too. And if you're kind to me right now, then I'll be kind to you.

The lion _____, you're much too small to be of use to me, but, on a whim, he put him down. OK, he _____. You're free. The little mouse said: Thank you, Sir. _____ out aside. Do you know the day came when the mouse _____ he was right. For the lion was caught in a _____ net and he _____: "Oh me! Oh my!". The mouse out with the wife and _____ to be strolling by. The mouse _____ a hole in the _____ net so big, I'm telling you, an entire troop of _____ could have gotten through.

From that day on the lion and the mouse were the closest _____.

They _____ happily ever after.

And _____ the way the story _____.

- g) correction:
- have one student write the answers on the board;
 - each student reads the text stopping at the word missing and say it to the colleague who is on the board.
- Note: If students do not get the correct missing word, play the CD again so that they have another chance to grasp it.
- h) Answer key: lion's, that's, makes, grabbed, paws, sniffed, opened, jaws, laughed, smiled, Scampered, proved, hunter's, roared, kids, happened, chewed, hunter's, elephants, friends, lived, that's, ends;
- i) after the correction, students shadow the story with the CD;
- j) repeat all the verbs in the past (they all have only one syllable);
- k) each student can repeat one verb, this can be done in a row.

-ed ending practice

Say the past tense of the verb supplied by the teacher.

Oral exercise

- a) read the base form of a verb, e.g.: *prefer*;
- b) one student says the past form of the verb, e.g.: *preferred*;
- c) all students repeat.
- If a student makes a mistake, write the transcription on the board in order to help them.
- You can also add some irregular verbs to the exercise.
- In **Pronunciation Games** (Hancock, 1995, p. 23), there is a list of verbs that can be used in this exercise: *worry, remove, divide, become, forget, prefer, invite, behave, attract, respect, observe, appear, wonder, explain, suffer, repeat, enjoy, report, support, offer* and so on.

4 Adjectives Ending in *-ed*

The adjectives ending in *-ed* follow the same rule as the regular verbs, but there are some exceptions.

ADJECTIVES ENDING IN *-ED*: PRONUNCIATION⁸²

A few adjectives ending in *-ed* have a special pronunciation: the last syllable is pronounced [ɪd] instead of [d] or [t]. They are:

aged ['eydʒɪd] (=very old)	naked ['neykɪd]
beloved [bɪ'ləvɪd]	ragged ['ræɡɪd]
blessed ['blɛsɪd]	rugged ['rʌɡɪd]
crooked ['krʊkɪd]	sacred ['seykrɪd]
cursed ['kɜrsɪd]	wicked ['wɪkɪd]
dogged ['dɒɡɪd]	wretched ['rɛtʃɪd]
learned ['lɜrnɪd]	one/three/four legged ['lɛɡɪd]

⁸² Extracted from Swan (1995, p. 8).

Note that *aged* is pronounced [eydʒd] when it means ‘years old’ (as in *He has a daughter aged ten*), or when it is a verb.

Other adjectives ending in *-ed* always have the normal pronunciation, with [ɪd] only after [d] or [t].

tired [tayərd] hunchbacked [ˈhʌntʃbækt] undecided [ʌndɪˈsaydɪd]

- a) ask one student to read the explanation;
- b) read the examples and students repeat;
- c) give examples of usage:
beloved [brɪˈləvɪd] son
aged [ˈeydʒɪd] wine
- d) now, you can compare the pronunciation of the regular verbs in the past and the adjectives, pronouncing both forms:
v. [eydʒd] *adj.* [eydʒɪd]
- e) students repeat after you.

5 Dialogue: *-ed* Ending Rule

Work in pairs and transcribe the underlined letters. There are some verbs and some adjectives ending in *-ed*.

***-ED* ENDING EXERCISE⁸³**

Directions: With your partner, discuss the pronunciation of the *-ed* endings in the words below. Then write the correct pronunciation in the diagonal marks provided: [t], [d], and [ɪd]. Practice reading the dialogue, focusing particularly on the correct pronunciation of the endings.

Sam: So, you visited the marital counselor I recommended?

[]

[]

Laura: Yes, we visited him, and wasted fifteen minutes of our valuable time!

[]

[]

Larry: Not to mention the fact that he charged us an arm and a leg!

[]

Laura: For once, I agree with you. We were definitely ripped off!

[]

Larry: Well, I warned you it would be a waste of time, but you insisted we go.

[]

[]

Laura: I insisted? You dragged me there!

[]

[]

⁸³This exercise was suggested by Celce-Murcia et al. (1996, p. 263).

Sam: Laura, Larry, control yourselves!
 You should be ashamed, fighting like a pack of four-legged animals.
 [] []

Larry: She started it.
 []

Laura: No, he did. He claimed it was my fault.
 []

Sam: Let's stick to the naked facts. Tell me exactly what Dr. Otter talked to you about.
 [] []

Laura: Not a blessed thing! We waited over an hour in the reception room,
 [] []
 and then his secretary ushered us into the office.
 []

Larry: Then after five minutes, he glanced at his watch and stated that he had another
 [] []
 appointment.

Laura: What wretched treatment! I've never been so offended!
 [] []

Larry: I warned you it would be a waste of time, didn't I?
 []

Laura: You warned me? Who called and made the appointment?
 [] []

Have your students read the dialogue in the following way:

a) each student is going to read one line of the dialogue, repeat the word asked to be transcribed and then the *-ed* ending sound, e.g.:

Student: *so, you visited the marital counselor I recommended?*
 visited
 [ɪd]
 recommended
 [ɪd]

b) do the same thing up to the end of the text correction.
 After the correction, have your students repeat, after you, all the verbs and adjectives ended in *-ed* from the dialogue.

Note:

- If a student makes a mistake, supply the write pronunciation writing the transcription on the board and have all the students repeat the correct form.
- Also call their attention to the fact that what matters in the end of the verb is the sound not the spelling. E.g.: *to state* — finishes in *e*, a vowel, but the final sound is [t] so the *-ed* ending is [ɪd].

6 Adjectives X Verbs (-ed endings)



Mother Mary

You are going to listen to a song called *Mother Mary*. Pay attention to a regular past verb and an adjective ending in *-ed* that are said in the song. Which word is said as an adjective ending in *-ed* and which is said as the past tense of a regular verb?

The word *blessed* is the answer for the question above. Have your students repeat it after you, once as a verb and once as an adjective, so that they can see the difference in pronunciation. Play the song again and ask them to focus on the word *blessed* said in two different ways.

7 Diagnostic Passage



Below you will find the transcript of the text you have heard in Unit 3.

Diagnostic Passage and Accent Checklist⁸⁴

If English is not your native language, people may have noticed that you come from another country because of your “foreign accent”. Why do people usually have an accent when they speak a second language? Several theories address this issue. Many people believe that only young children can learn a second language without an accent, but applied linguists have reported cases of older individuals who have mastered a second language without an accent. Another common belief is that your first language influences your pronunciation in a second language. Most native speakers of English can, for example, recognize people from France by their French accents. They may also be able to identify Spanish or Arabic speakers over the telephone, just by listening carefully to their pronunciation. Does this mean that accents can’t be changed? Not at all! But old habits won’t change without a lot of hard work, will they? In the end, the path to learning to speak a second language without an accent appears to be a combination of hard work, a good ear, and a strong desire to sound like a native speaker. You also need accurate information about the English sound system and lots of exposure to the spoken language. Will you manage to make progress, or will you just give up? Only time will tell, I’m afraid. Good luck, and don’t forget to work hard!

⁸⁴ Suggested by Celce-Murcia et al. (1996, p. 398).

- a) Listen to the recording and, meanwhile, take notes of any kind of observations related to pronunciation. You must pay attention to sounds in isolation, intonation, liaison or any other pronunciation features you want to.
- b) Listen to it again and check your notes.
- c) Shadow the text.

8 Homework

Transcribe the words and sentences you read in the first recording, before the course began.

WORDS	
1 elephant	12 from
2 us	13 common
3 another	14 across
4 neighbor	15 jealous
5 the	16 person
6 circus	17 sofa
7 was	18 original
8 about	19 again
9 computer	20 cupboard
10 her	21 machine
11 Canada	22 Statue of Liberty

SENTENCES
1 He was coming to see us.
2 The neighbor gave us another stupid answer.
3 There was a common elephant in the circus across the street.
4 Tell her about your computer from Canada.
5 Sara was a very famous person and Thomas was very jealous of her.
6 The original cupboard was much bigger and the sofa was more spacious.
7 He said it wasn't enough to trouble us.

Unit 5

1 Reference Text



The Our Father

- a) Say the prayer without the CD, paying attention to the pronunciation of the words we have in *The Our Father*.

At this time, your students will pray by themselves because the aim of this exercise is to check the pronunciation of each word in the prayer.

One pronunciation feature that occurs a lot in this prayer, and that is a problem for Brazilian speakers of English, is the *th* sound — /θ/ or /ð/. In order to grasp the difference between them, it is advisable to show which are the phonemes we usually use to replace them.

- a) call your students attention to the words in the prayer that have *th* in spelling;
 b) tell them that we usually replace the phones /θ/ and /ð/, which are found in words with a *th* in spelling, by the following sounds:
- /θ/ — [t], [f], [s]
 - /ð/ — [d]
- c) explain that we, Brazilian speakers of English, replace them with a phoneme with the same voicing, so it is easier to notice when I have to use /θ/ or /ð/;
 d) ask them to repeat the prayer, but this time stressing the “th” sound;
 e) play the CD and ask your students to say it along with the recording.

Note:

- whenever you have the chance to practice the phonemes, as in the previous explanation, not only say the phonemes yourself but also ask your students to reproduce them. The more you practice, the better.
- ask your students to learn the prayer by heart (in order to have a better fluency focusing primarily on pronunciation).

- b) Shadow the prayer following the recording.

2 Homework Correction

Some notes on the correction of the words to be transcribed:

- a) *Paul* — be careful with this pronunciation. Brazilian speakers tend to say [pɔw] instead of [pɔl];
 b) *John* — [dʒɔn] is a possible pronunciation, but Americans prefer [dʒɔn];
 c) *people* — attention to the pronunciation of the final [l], because in Brazil people tend to say it like [ˈpiypow], which sounds very strange to the American speaker. Another important point to highlight is the aspiration in the first syllable: [p^hiyp(ə)l];
 d) *woman* — there is a glide /w/ at the beginning of this word and then the vowel sound /ʊ/. Instead of producing this sequence [wʊ], sometimes Brazilians tend to use the vowel /uw/ at the beginning of this word;
 e) *says* — remember the spelling rules:
 ➤ *a* alone in spelling tends to be pronounced as /æ/, e.g.: *man*,
 ➤ *e* alone in spelling tends to be pronounced as /ɛ/, e.g.: *men*,
 ➤ diphthongs in spelling tend to be pronounced as /ɛ/, e.g.: *says*;
 f) *chocolate* — pay attention to the pronunciation of this word. Note that there is no diphthong in the pronunciation of this word, so the correct form is [ˈtʃɔklɪt] or [ˈtʃɔklət], but never [ˈtʃɔkəleɪt];
 g) *nervous* — attention to the *-ous* ending, which is always pronounced like [əs] and students usually produce it as [ows], which is not a correct pronunciation;
 h) *beat, bit, bait, bet, bat* — are minimal pairs;

- i) *always* — attention to the /ɔ/ at the beginning of this word and the /l/ right after it. Students tend to pronounce this pair of phonemes as [aw]. Other examples are: *also*, *although*;
- j) *dough* — Americans usually play with the spelling but the pronunciation does not change: *doughnut* or *donut* have the same pronunciation [daʊnət], the same happens with *night/nite* and *light/lite*;
- k) *should* — the modals *should*, *could*, *would* follow the same pattern, only changing the first phoneme;

should	$\begin{bmatrix} \int & & \\ k & \text{u} & d \\ w & & \end{bmatrix}$
could	
would	

- note that we do not pronounce the *l* in these words;
 If your students find it difficult to pronounce the modals, write the chart above on the board and cross the *l* from the words on the board so that students visualize the silent *l*.
- l) *Wednesday* — this word has two syllables only: ['wenzdeɪ];
- m) *island* — the word *land* is [lənd] but, in *island*, *-land* is an unstressed syllable; so we have to use the schwa [lənd]; this rule also applies to *less* [les] and *sugarless* ['ʃʊgərləs], and other nouns made with the suffix *-less*;
- n) *bored* — is a homophone of *board* and it has only one syllable.
- When correcting transcriptions, students must be able to see them. Therefore, you can either use the board or the Overhead Projector (OHP). If you choose to use the OHP, follow the following procedures:
- a) ask your students to pronounce the words transcribed at home: they say the word and you show the right transcription for it;
- b) after correcting everything, say each word and ask your students to repeat after you.
- Note:
- if your students pronounce one word incorrectly, keep repeating until they are able to produce the right pronunciation.

3 -s Pronunciation Rule

- Have your students make the *-s* ending rule with you.
- a) highlight the contexts where this rule can be applied: plural forms, third person singular, possessives and contractions;
- b) ask what the possible pronunciations for the *-s* ending are: [s], [z], [ɪz];
- c) ask them what ending follows a voiceless sound: [s], because it is also voiceless;
- d) ask for an example;
- e) write the singular form on the board and then add the *-s* ending, reading both: the singular and the plural forms, e.g.: *book* > *books*;
- f) write the transcription on the board to show the ending in [s];
- g) ask for the phoneme that would follow a voiced sound: [z], because it is also voiced;
- h) follow the same steps for the first rule: ask for an example, write on the board (singular and plural), read them and write the transcription;
- i) call the attention for this ending because it is very difficult for Brazilian speakers to produce this [z] at the end of a word, in Portuguese this only happens when we have the *-s* ending between two voiced sounds:
casas > ['kazas]
casas amarelas > ['kazazama'relas] or *casas beges* ['kazaz'beʒes]
- j) as in the rule for spelling in which we add *-es* when the word finishes in *-sh*, *-s*, *-ch*, *-x*; in pronunciation, we add [ɪz] after sibilants — /s, z, ʃ, ʒ, tʃ, dʒ/;
- k) ask for an example and follow the same procedure of the previous rules;
- l) finally, we will have the following rule on the board, which is the same as the one in the textbook.

$$-s \begin{cases} -[z] \text{ after voiced sounds} \\ -[s] \text{ after voiceless sounds} \\ -[ɪz] \text{ after sibilants } \begin{cases} s \int tʃ \\ z ʒ dʒ \end{cases} \end{cases}$$

PRONUNCIATION OF THE -S ENDING⁸⁵

Form many plurals, possessives, and contractions by adding *-s* to a noun. Form the *s form* of a verb by adding *-s* to the base form. This ending has three different pronunciations.

The pronunciation of *-s* depends on which sound comes before it.

- a) When a word ends in the voiceless consonants /p/, /t/, /k/, /f/, and /θ/, pronounce *-s* as [s], as in *see*.
- b) When a noun ends in the voiced consonants /b/, /d/, /g/, /v/, /ð/, /m/, /n/, /ŋ/, /l/, or /r/, pronounce *-s* as [z], as in *zoo*. (Remember that all vowels and diphthongs are voiced. Thus, when a noun ends in a vowel sound, *-s* is pronounced [z]).
- c) When a noun ends in /s/, /z/, /ʃ/, /ʒ/, /tʃ/ or /dʒ/, pronounce *-s* or *-es* as [ɪz]. Pronounce [ɪz] as a separate syllable.

In order to make this rule very clear, have your students read the entire explanation above:

- b) ask one student to read it;
- c) repeat all the examples supplied, calling attention to the extra syllable which is added only when we add [ɪz] at the end of a word;
- d) ask the students to think of one example for each rule;
- e) one student at a time reads his/her example. (If it is a noun, first in the singular and then in the plural form. If it is a verb, the base form first and then the third person singular);
- f) after that, all the class repeats the example with the *-s* ending;
- g) finally, highlight the contexts where this rule can be applied.

Note:

We apply the *-s* ending rule in the following contexts:

- plurals;
- 3rd person singular;
- possessives ('s);
- contractions.

4 Homework

On a cassette, record the entire list and submit it to the teacher's correction.

⁸⁵ Adapted from Orion (1997, p. 259-262).

WORDS ENDED IN -S

[s]	[z]
abyss	as
across	does
actress	is
bias	has
bis	his
boss	lens
bus	Mars
gas	ours
its	these
kiss	was
less	AIDS
loss	
mass	
mess	
moss	
pass	
plus	
press	
this	
thus	
toss	
us	
yes	
Zeus	
(-ss)	
-ess	
-less	
-ness	
-ous	

Only for groups of English teachers:

- a) record 20 words said by your students with the wrong pronunciation. First record the wrong form and then the correct form;
- b) on a sheet of paper, write all the words followed by their transcriptions.

Unit 6

1 Reference Text



The Our Father

This time, you are going to say the prayer right after you hear it (in chunks). This exercise is very useful for interpreters because it allows you to speak and pay attention to what is being said by the speaker at the same time.

- a) do this exercise while following the CD;
- b) do it again but now following one friend of yours;
- c) finally, shadow the prayer as you did in the previous units.

Ask your students to memorize the prayer, because it helps them get a better fluency.

2 Review

Homophones

- a) ask your students to write some of their answers on the board;
- b) after some of them had written their transcriptions on the board, start the correction by asking the whole class to read the transcription. Supply the correct form when there is a mistake.

Note:

During the correction, be careful with the stressed syllables and the way students write the symbols (people tend to use capital letters in the phonetic transcription, so it is necessary to keep in mind that all these symbols are lower case).

Review: Vowel Sounds

- a) firstly, ask your students to read the vowel symbols you are pointing at;
- b) if you notice that the production is not good enough, point to the symbol saying the correct pronunciation and ask your students to repeat after you;
- c) students say the sounds once again by themselves;
- d) then, ask each student to read a sound. The students go on reading one after the other.

Review: Consonant Sounds

- a) in order to review the consonants, ask your students to read only the voiceless consonants on the chart (first line and the [h] in the last line);
- b) ask them to read the voiced ones (second and third lines, except [h]);
- c) now, ask them to read the paired phonemes, i.e. the ones that differ only in voicing, such as: [p], [b]; [t], [d]; [k], [g] and so on;
- d) students read the last line including the [h].

3 Words and Sentences

The words that were read in the first recording, before the course began, are commonly mispronounced words. Pay a lot of attention to their pronunciation.

Follow the procedures for the homophone correction.

Note:

The objective of this exercise is to make students aware of the presence of the schwa in unstressed syllables. For that, you have to call their attention to the distinction stressed X unstressed syllables.

- a) after the correction, read all the words and students repeat after you;
- b) say the number of the word and the students say the word;
- c) each student read one word.

Note:

The words from the list are very commonly mispronounced. Have your students practice them as much as you can.

In the sentences, we have a combination of function and content words.

- a) ask your students to put the transcriptions of the sentences on the board;
- b) ask your students to read the transcriptions and check their correctness;
- c) now, explain that there are content and function words in the sentences.

Function words are the ones that express the grammatical idea of the sentence. They are: *and, the, of,* and so on. In the stream of speech, function words are unstressed, usually having a schwa in their pronunciation.

Content words are the ones which carry the meaning. They are usually stressed in the stream of speech.

After the correction of the transcription, circle all the function words you find in the sentences.

- a) ask them to point out the unstressed words in the first sentence and circle them;
- b) read the sentence, emphasizing the distinction between stressed and unstressed words;
- c) have your students repeat after you, bearing in mind the unstressed words.

Note:

At this moment, you can ask your students to repeat it as much as it is necessary to produce the unstressed and stressed words correctly, because Portuguese speakers know how to produce stressed syllables when speaking English but they have difficulty in reducing them. The important thing is that we make weak vowels weak, producing the schwa in unstressed syllables.

5 Reading Passages



Diagnostic Passage and Accent Checklist

- a) students shadow without the text right after the recording;
 b) students shadow with the text along with the CD.

Follow along with the text supplied in *Unit 4*.



What Must the Sun Above Wonder About?

- a) students shadow without the text right after the CD;
 b) students shadow with the text, this time along with the CD.

Follow along with the text supplied below.

WHAT MUST THE SUN ABOVE WONDER ABOUT?⁸⁷

Some pundits proposed that the sun wonders unnecessarily about sundry and assorted conundrums. One cannot but speculate what can come of their proposal. It wasn't enough to trouble us, but it was done so underhandedly that hundreds of sun lovers rushed to the defense of their beloved sun. None of this was relevant on Monday, however, when the sun burned up the entire country.

6 Homework

In *Unit 5* you were asked to record a list of words ended in *-s*. Now, you are supposed to make the phonetic transcriptions for that same list.

⁸⁷ Text suggested by Cook (1991, p. 85) for the oral practice of words which contain the *schwa* sound.

Unit 7

1 Reference Text



The Our Father

- a) pray *The Our Father* without the CD and without reading it;
- b) the class should be divided in two groups and each of them pray one part of the prayer;
- c) pray it once again along with the CD.

2 Homework Correction

Transcription of the text “What Must the Sun Above Wonder About?”

Transcription of the words ended in -s

- a) on the board, each student should write the transcription of one or more words;
 - b) correct the students' transcription with them;
 - c) read all the words and have them repeat after you.
- Some notes on the correction:
- in the words that we have *o* alone in spelling, we have to remember that the American pronunciation privileges the /ɑ/;
 - *yes*: just one syllable;
- The following endings are used as a suffix to form distinct words:
- *-ess*: e.g.: princess, countess;
 - *-less*: e.g.: stainless;
 - *-ness*: e.g.: goodness;
 - *-ous*: e.g.: courageous, nervous — students must be called attention to this suffix because it is very common for Brazilian speakers to read it as [ows] and not as [əs] — the only possible pronunciation for the suffix *-ous*.

3 Pronunciation of the Articles

- a) ask your students for the articles we have in English (*the, a, an*);
 - b) remind your students that the articles are usually function words and we must bear in mind that they are produced in reduced forms, i.e. it is more common to hear [ə], [ən] instead of [eɪ] or [æɪ] for indefinite articles;
 - c) start your explanation with the definite article — *the*:
 - *The* is pronounced as [ðə] when it occurs before a consonant sound: *the car* > [ðə kɑːr];
 - When *the* comes before a vowel sound it sounds like [ði]: *the apple* > [ði æpəl].
- Note: what matters is the sound and not the spelling: *the hour* > [ði aʊr].
- d) then, explain that a very similar rule is applied to the indefinite article — *a, an* — but the distinction is also seen in spelling:
 - *a* appears before a word which starts with a consonant sound: *a car*;
 - *an* appears before a word which starts with a vowel sound: *an apple*.
 - e) read the explanation with them and answer the doubts that may occur.

➤ Pronunciation of the definite article

THE⁸⁸

The is pronounced [ðɪy] before a vowel and [ðə] before a consonant. Compare:

the ice [ðɪy aɪs]

the snow [ðə snəʊ]

The choice between [ðɪy] and [ðə] depends on pronunciation, not spelling.

We pronounce [ðɪy] before a vowel **sound**, even if it is written as a consonant.

the **h**our [ðɪy aʊr]

the **M**P [ðɪy ɛm piy]

And we pronounce [ðə] before a consonant **sound**, even if it is written as a vowel.

the **u**niversity [ðə juːnɪˈvɜːsəti]

the **o**ne-pound coin [ðə ˈwʌn ˈpaʊnd ˈkɔɪn]

We sometimes pronounce a stressed [ðɪy] before a hesitation, or when we want to stress the following word, even if it begins with a consonant.

⁸⁸ Adapted from Swan (1995. p. 59).

➤ Pronunciation of the indefinite article

A and An⁸⁹

We do not normally pronounce the sound [ə] before a vowel. So before a vowel, the article *a* ([ə]) changes to *an*. Compare:

a rabbit	a lemon
an elephant	an orange

The choice between *a* and *an* depends on pronunciation, not spelling. We use *an* before a vowel **sound**, even if it is written as a consonant.

an hour [ən awr]	an MP [ən ɛm 'piy]
-------------------------	---------------------------

And we use *a* before a consonant **sound**, even if it is written as a vowel.

a university [ə yuw...]	a one-pound coin [ə wən...]
--------------------------------	------------------------------------

Some people say *an*, not *a*, before words beginning with *h* if the first syllable is unstressed.

an hotel (*a hotel* is more common)
an historic occasion (*a historic...* is more common)
 (BUT NOT *an* housewife — the first syllable is stressed.)

A is sometimes pronounced [ey] before a hesitation, when we want to emphasize the following word, or when we want to make a contrast with *the*.

It's **a** [ey] reason — It's not the only reason.

Note that *as* is usually pronounced [əz].

4 Chart Review

This time, you point at the symbol and students read it.

Note: in cases of doubt, say the sound and ask them repeat after you.

5 Symbols and Key Words

The following list has the consonant and vowel sounds with key words in all the positions that these phonemes can appear in the English language (initial, medial and final positions).⁹⁰

⁸⁹ Adapted from Swan (1995, p. 61).

⁹⁰ This chart is adapted from Orion (1997, p. 7-8).

A. Consonant Sounds

PHONETIC SYMBOL	INITIAL	MEDIAL	FINAL	IPA (WHEN DIFFERENT)
[p]	<u>p</u> en	o <u>p</u> era	to <u>p</u>	
[b]	<u>b</u> oy	ab <u>b</u> out	ro <u>b</u>	
[t]	<u>t</u> en	af <u>t</u> er	sa <u>t</u>	
[d]	<u>d</u> ay	can <u>d</u> y	ma <u>d</u>	
[k]	<u>c</u> at	se <u>cc</u> ond	ne <u>ck</u>	
[g]	g <u>o</u>	aga <u>in</u>	egg	
[f]	<u>f</u> ood	be <u>f</u> ore	kn <u>if</u> e	
[v]	<u>v</u> oice	ne <u>v</u> er	belie <u>v</u> e	
[s]	<u>s</u> ee	les <u>ss</u> on	bu <u>s</u>	
[z]	<u>z</u> oo	ea <u>z</u> y	choo <u>se</u>	
[m]	<u>m</u> e	am <u>o</u> unt	co <u>m</u> e	
[n]	<u>n</u> o	an <u>n</u> imal	soo <u>n</u>	
[l]	<u>l</u> ike	al <u>l</u> ive	we <u>ll</u>	
[r]	<u>r</u> ed	ve <u>r</u> y	do <u>or</u>	[ɹ]
[w]	<u>w</u> alk	awa <u>y</u>	⁹¹	
[y]	<u>y</u> es	can <u>y</u> on	⁹⁰	[j]
[h]	<u>h</u> ouse	be <u>h</u> ind	⁹⁰	
[θ]	<u>th</u> in	any <u>th</u> ing	ba <u>th</u>	
[ð]	<u>th</u> e	fa <u>th</u> er	ba <u>th</u> e	
[ʃ]	<u>sh</u> e	ma <u>ch</u> ine	fi <u>sh</u>	
[ʒ]	⁹²	plea <u>s</u> ure	sabo <u>t</u> age	
[tʃ]	<u>ch</u> ild	tea <u>ch</u> er	spee <u>ch</u>	
[dʒ]	<u>j</u> ob	age <u>n</u> t	pa <u>g</u> e	
[ŋ]	⁹¹	th <u>in</u> k	ki <u>ng</u>	

⁹¹ This sound does not occur in final position.

⁹² This sound does not occur in initial position

B. Vowel Sounds

PHONETIC SYMBOL	INITIAL	MEDIAL	FINAL	IPA (WHEN DIFFERENT)
[iɪ]	<u>e</u> ach	rece <u>i</u> ve	ke <u>y</u>	[i]
[ɪ]	<u>i</u> f	si <u>t</u>	sun <u>n</u> y ⁹³	
[eɪ]	<u>a</u> ble	ta <u>k</u> e	pa <u>y</u>	[eɪ]
[ɛ]	<u>e</u> gg	br <u>e</u> ad	⁹⁰	
[æ]	<u>a</u> pple	ca <u>t</u>	⁹⁰	
[uɪ]	<u>o</u> oze	ru <u>l</u> er	do <u>o</u>	[u]
[ʊ]	⁹¹	bo <u>o</u> k	⁹⁰	
[oʊ]	<u>o</u> wn	bo <u>a</u> t	no <u>o</u>	[oʊ]
[ɔ]	<u>a</u> ll	ba <u>l</u> l	la <u>w</u>	
[ɔɪ]	<u>o</u> il	no <u>i</u> se	bo <u>y</u>	[ɔɪ]
[ɑ]	<u>a</u> rry	no <u>t</u>	Ma <u>a</u>	
[aɪ]	<u>i</u> ce	bi <u>t</u> e	ti <u>e</u>	[aɪ]
[aʊ]	<u>o</u> ut	ho <u>u</u> se	no <u>w</u>	[aʊ]
[ɔ]	<u>u</u> p	cu <u>t</u>	so <u>d</u> a	[ʌ] ⁹⁴ and [ɔ] ⁹⁵
[ɔr]	<u>e</u> arn	gi <u>r</u> l	si <u>s</u> ter	[ɜː] ⁹⁶ and [ɜ˞] ⁹⁷

Read everything with your students (you read each key word and they repeat after you).

6 Phonetic Transcription Correspondence

The following table presents different phonetic alphabets commonly adopted in dictionaries.

- a) ask one student to stand by the chart (adopted in the course) to point at the correspondent symbol for the ones found in other dictionaries;
- b) read the table, line by line, and have the student point to the correspondent symbol.
- Note: students must focus on the key words. If the key word given to the symbol they have in their dictionary fits the one used in the table, this is the correspondent symbol.

⁹³ When in final position [iɪ] and [ɪ] are heard in standard American English.

⁹⁴ [ʌ] In the IPA this symbol is used in stressed syllables.

⁹⁵ [ɔ] In the IPA this symbol is used in syllables that are not stressed.

⁹⁶ [ɜː] In the IPA this symbol is used in stressed syllables.

⁹⁷ [ɜ˞] In the IPA this symbol is used in syllables that are not stressed.

Consonant and Vowel Sounds in the Dictionary⁹⁸

Consonants: Commonly Used Symbols

Key word	Sound Advantage	Longman Dictionary of American English	Webster's Ninth New Collegiate Dictionary	Longman Dictionary of Contemporary English	Horizon Ladder Dictionary of the English Language	Your Dictionary
1. <u>p</u> ut	p	p	p	p	p	
2. <u>b</u> us	b	b	b	b	b	
3. <u>t</u> en	t	t	t	t	t	
4. <u>d</u> o	d	d	d	d	d	
5. <u>c</u> at	k	k	k	k	k	
6. <u>g</u> ame	g	g	g	g	g	
7. <u>f</u> un	f	f	f	f	f	
8. <u>v</u> ery	v	v	v	v	v	
9. <u>th</u> ink	θ	θ	th	θ	θ	
10. <u>th</u> em	ð	ð	th	ð	ð	
11. <u>s</u> ay	s	s	s	s	s	
12. <u>z</u> oo	z	z	z	z	z	
13. <u>sh</u> ip	ʃ	ʃ	sh	ʃ	š	
14. <u>me</u> asure	ʒ	ʒ	zh	ʒ	ž	
15. <u>ch</u> oose	tʃ	tʃ	ch	tʃ	č	
16. <u>jet</u>	dʒ	dʒ	j	dʒ	ǰ	
17. <u>r</u> oom	r	r	r	r	r	
18. <u>l</u> uck	l	l	l	l	l	
19. <u>m</u> ove	m	m	m	m	m	
20. <u>n</u> ot	n	n	n	n	n	
21. <u>si</u> ng	ŋ	ŋ	ŋ	ŋ	ŋ	
22. <u>y</u> es	y	y	y	y	y	
23. <u>w</u> ant	w	w	w	w	w	
24. <u>h</u> ope	h	h	h	h	h	

⁹⁸ This chart was suggested by Hagen & Grogan (1992, p. xv-xvi).

Vowels: Commonly Used Symbols

Key word	Sound Advantage	Longman Dictionary of American English	Webster's Ninth New Collegiate Dictionary	Longman Dictionary of Contemporary English	Horizon Ladder Dictionary of the English Language	Your Dictionary
1. <u>keep</u>	iy	i ^y	ē	i:/i	iy	
2. <u>sit</u>	ɪ	ɪ	ɪ	ɪ	ɪ	
3. <u>take</u>	ey	e ^y	ā	eɪ	ey	
4. <u>get</u>	ɛ	ɛ	e	e	e	
5. <u>bad</u>	æ	æ	a	æ	æ	
6. <u>bird</u>	ər	ɜr	ər	ɜ:/ɜ	ər	
7. <u>cut</u>	ə	ʌ/ə	ə	ʌ/ə	ə	
8. <u>stop</u>	a	ɑ	ä	ɑ:/ɑ	a	
9. <u>move</u>	uw	u ^w	ü	u:	uw	
10. <u>good</u>	ʊ	ʊ	û	ʊ	u	
11. <u>go</u>	ow	o ^w	ō	əʊ	ow	
12. <u>born</u>	ɔ	ɔ	ô	ɔ:/ɔ	ɔ	
13. <u>night</u>	ay	aɪ	ī	aɪ	ay	
14. <u>town</u>	aw	aʊ	aũ	aʊ	aw	
15. <u>boy</u>	oy	ɔɪ	öi	ɔɪ	oy	

7 Comparison of Phonetic and Phonemic Alphabets Used to Represent American English

Now you have a table with different phonetic symbols but, this time, only for North American English (NAE).

COMPARISON CHART: A PHONETIC ALPHABET FOR NAE⁹⁹

Key word	Celce-Murcia, Brinton & Goodwin (1996)	International Phonetic Alphabet (Jones 1991)	Oxford Student's Dictionary of American English (1986)	Longman Dictionary of American English (1983)	Prator & Robinet (1895)	Bowen (1975b)	Avery & Ehrlich (1992)
The NAE consonants							
1. <u>p</u> en	p	p	p	p	p	p	p
2. <u>b</u> ack	b	b	b	b	b	b	b
3. <u>t</u> en	t	t	t	t	t	t	t
4. <u>d</u> ive	d	d	d	d	d	d	d
5. <u>k</u> art	k	k	k	k	k	k	k
6. <u>g</u> o	g	g	g	g	g	g	g
7. <u>tʃ</u> in	tʃ	tʃ	tʃ	tʃ	tš	ch	tʃ
8. <u>dʒ</u> am	dʒ	dʒ	dʒ	dʒ	dž	j	dʒ
9. <u>f</u> it	f	f	f	f	f	f	f
10. <u>v</u> at	v	v	v	v	v	v	v
11. <u>θ</u> in	θ	θ	θ	θ	θ	th	θ
12. <u>ð</u> en	ð	ð	ð	ð	ð	dh	ð
13. <u>s</u> et	s	s	s	s	s	s	s
14. <u>z</u> oo	z	z	z	z	z	z	z
15. <u>ʃ</u> oe	ʃ	ʃ	ʃ	ʃ	š	sh	ʃ
16. <u>ʒ</u> eige	ʒ	ʒ	ʒ	ʒ	ž	zh	ʒ
17. <u>h</u> ow	h	h	h	h	h	h	h
18. <u>m</u> at	m	m	m	m	m	m	m
19. <u>n</u> et	n	n	n	n	n	n	n
20. <u>ŋ</u> ing	ŋ	ŋ	ŋ	ŋ	ŋ	ng	ŋ
21. <u>w</u> in	w	w	w	w	w	w	w
22. <u>(h)w</u> hen	(h)w	(h)w	(h)w	hw	hw	hw	w
23. <u>l</u> ate	l	l	l	l	l	l	l
24. <u>r</u> ed	r	r	r	r	r	r	r
25. <u>y</u> es	y	y	y	y	y	y	y

⁹⁹ This chart is adapted from Celce-Murcia et al. (1996, p. 371-372).

COMPARISON CHART: A PHONETIC ALPHABET FOR NAE (cont.)

Key word	Celce-Murcia, Brinton & Goodwin (1996)	International Phonetic Alphabet (Jones 1991)	Oxford Student's Dictionary of American English (1986)	Longman Dictionary of American English (1983)	Prator & Robinet t (1895)	Bowen (1975b)	Avery & Ehrlich (1992)
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The NAE Stressed Vowels

1. <u>beat</u>	iy	i:	i	i ^y	iy	iy	iy
2. <u>pit</u>	ɪ	ɪ	ɪ	ɪ	ɪ	ɪ	ɪ
3. <u>date</u>	ey	eɪ	eɪ	e ^y	ey	ey	ey
4. <u>set</u>	ɛ	e	e	ɛ	ɛ	ɛ	ɛ
5. <u>mat</u>	æ	æ	æ	æ	æ	æ	æ
6. <u>pot</u>	ɑ	ɒ	ɑ	ɑ	ɑ	ɑ	ɑ
7. <u>bought</u>	ɔ	ɔ:	ɔ	ɔ	ɔ	ɔ	ɔ
8. <u>so</u>	ow	əʊ	ou	o ^w	ow	ow	ow
9. <u>good</u>	ʊ	ʊ	ʊ	ʊ	ʊ	ʊ	ʊ
10. <u>boot</u>	uw	u:	u	u ^w	uw	uw	uw
11. <u>time</u>	ay	aɪ	aɪ	aɪ	ay	ay	ay
12. <u>how</u>	aw	aʊ	au	aʊ	aw	aw	aw
13. <u>boy</u>	ɔy	ɔɪ	ɔɪ	ɔɪ	ɔy	oy	oy
14. <u>some</u>	ʌ	ʌ	ə	ʌ	ə	ə	ʌ
15. <u>bird</u>	ɜ ^r	ɜ:	ər	ɜr	ər	ər	ər

The NAE Unstressed Vowels

16. <u>about</u>	ə	ə	ə	ə	ə	ə	ə
17. <u>butter</u>	ə ^r	ə	ər	ər	ər	ər	ər
18. <u>city</u>	i	ɪ	i	i ^y	ɪ	iy	iy
19. <u>music</u>	ɪ	ɪ	ɪ	ɪ	ɪ	ɪ	ɪ
20. <u>hotel</u>	o	əʊ	ou	o ^w	ow	ow	ow
21. <u>into</u>	u	ʊ, u:, ə	ə, u	ə, ʊ, u ^w	ə, uw	ə, uw	ə, uw

- Observing this table, we can notice that the symbols adopted in this course are the most recurrent ones found in different books and dictionaries that describe NAE.
- The only exception is the stressed schwa which appears in a rate of about fifty-fifty between the uses of [ə] and [ʌ]. The [ə] was chosen as a matter of economy. Since the most recurrent symbol for the unstressed form is [ə] (schwa), it would be unnecessary to have two different symbols ([ə], [ʌ]) for the same sound, which differ only in stress.

We find it unnecessary to make a distinction between the symbols adopted to represent stressed and unstressed forms — [ʌ, ə] —, since in NAE this distinction is not felt in the segmental level, it is only a matter of stress which is actually described in the suprasegmental level.

8 Homework

- a) Transcribe the list of words below. Note that Portuguese speakers tend to have difficulties in realizing whether the -s- in these words is pronounced as [s] or [z].

1. NASA		11. use		21. loose	
2. abuse		12. goose		22. house	
3. grease		13. mouse		23. purpose	
4. blouse		14. casino		24. courtesy	
5. episode		15. basic		25. Joseph	
6. analysis		16. sesame		26. basis	
7. basin		17. dismiss		27. besides	
8. close		18. esoteric		28. Paris	
9. disguise		19. basilica		29. contagious	
10. Theresa		20. mason		30. this	

- b) Transcribe the text *What Must the Sun Above Wonder About?*, placing the stressed syllable in the words of more than one syllable and circling the function words.
- c) As we have already seen, the phonetic symbols differ a lot among the dictionaries, especially the vowels and diphthongs. As homework, prepare a xerox copy of the phonetic table of the dictionary you feel most familiar with. This copy will be used to write the correspondence between the phonetic symbols used in the dictionary chosen by you and the ones adopted in this course.

Unit 8

1 Reference Text



The Our Father

- a) listen to the CD once;
- b) say the prayer by heart.

2 Chart Review

Remember that you have to know how to make the correspondence between the phonetic transcription we use and the different ones we find in dictionaries, so that you are able to use any kind of dictionary and understand any set of symbols. Always use, as a reference, the key words the dictionaries give for each symbol.

- a) use a British chart to contrast with the chart adopted in this course;
- b) write one of the symbols on the board and say the key word for this symbol;
- c) students say the correspondent symbol in our chart;
- d) ask one student to stand by our chart and point at the correspondent symbol;
- e) after this activity is done, students should have a look at the correspondence found in their textbook.

Look at the correspondence below:

- I — I
- i: — iy
- e — ε
- a: — α
- ɒ —
- ʌ —
- ə — ə (r)
- ɜ —

Note: the post vocalic *r* disappears in British English.

- eɪ — ey
- aʊ — aw

➤ əʊ — ow

➤ aɪ — ay

➤ ɔɪ — oy

Note: in the pairs above, besides the difference in the way it is transcribed (ɪ — y, ʊ — w), there is also a difference in the quality of the semi-vowels.

➤ ɪə — iy(ə)r

ɪ(ə)r

➤ eə — ε(ə)r

➤ ʊə — uw(ə)r

ʊ(ə)r

➤ all the consonants are the same, except: j — y.

3 Homework Correction

List of words written with -s- in the medial position.

- a) you can use the overhead projector (OHP) for the correction;
- b) when using an OHP, cover the answers and wait for the students to say them. Then show the correct form in the transparency;
- c) after correcting all the words, have your students repeat them again;
- d) tell them that Brazilian speaker tend to pronounce these words with [z] but the write pronunciation is with [s].

Some notes on the correction:

- 2, 3, 8, 11, 22 — they are all pronounced with [s], except when they are verbs, e.g.: *abuse* (noun) > [ə'byuws], (verb) > [ə'byuwz];
- 6, 26 — both have the singular form with *-is* [ɪs] and the plural form in *-es* [ɪz], e.g.: *analysis* (singular), *analyses* (plural);
- 9 — the prefix *dis-* is always pronounced [dɪs];
- 10 — this proper name has many possible pronunciations;
- 11 — the noun *usage* is derived from the noun *use*, so it is pronounced ['yʊwsɪdʒ]. Note that the suffix *-age* is always pronounced as [ɪdʒ];
- 13 — *Mickey mouse* is pronounced ['mɪkiy 'maʊs]. Note that the ending *-ey* in final unstressed syllables is always pronounced [ɪy];
- 16 — “*sesame seed bread*” is the name of the bread used by MacDonald's;
- 30 — the plural form *these* is pronounced like [ði:z].

What Must the Sun Above Wonder About?

- a) each student writes the transcription of one sentence on the board;
- b) one student reads one of the sentence (preferably the one he wrote on the board, so that you can check the correspondence between sounds and transcription);
- c) correct the transcription;
- d) with the help of your students, circle the unstressed words and check their function (pronouns, adjectives, adverbs and so on) in the chart supplied in the next page (*Content X Function Words*);

- e) repeat this procedure with all the sentences;
f) read everything again calling their attention to the unstressed words.

Dictionary correspondence of symbols

- a) correct the correspondence of each student;
b) ask them to cut the xerox copy in the same size of their dictionary sheet and laminate it in order to make the symbols more accessible and easier to use.

4 **Silent -e Pronunciation Rule**¹⁰⁰



You are going to hear the explanation for the silent -e pronunciation rule. After that, follow along the CD reading the words below.

at → ate	can → cane	cap → cape
cub → cube	cut → cute	bit → bite
dim → dime	fad → fade	hid → hide
hop → hope	kit → kite	mad → made
not → note	pan → pane	pet → Pete
pin → pine	plan → plane	rid → ride
rip → ripe	rob → robe	slid → slide
tap → tape	tot → tote	tub → tube

- a) play the CD with the explanation and the song;
b) students sing along, they can start in line 3 so that they have time to see the model in lines 1 and 2;
c) on the board write the English vowels and ask for their names, writing them next to the letter, as follows:

cat [æ]	— a —	[ey]	made
bet [ɛ]	— e —	[iy]	Pete
bit [ɪ]	— i —	[ay]	bite
pot [ɑ]	— o —	[ow]	note
cut [ə]/	— u —	[yuw]	tube

- the vowels are in the middle;
- on the left, we have the sounds that these vowels usually represent followed by one example of each;
- on the right, we have the transcription of the names of the vowels followed by the words that belong to the rule (in which we have a silent -e, i.e., the letter e is not pronounced).

¹⁰⁰ Caudle & Caudle (1997b, side A).

5 Content X Function Words

The following text, suggested by Prator (1951, p. 25), gives us an idea of the distinction between content and function words.

Grammarians sometimes divide all words into two classes: (1) content words, which have meaning in themselves, like mother, forget, and tomorrow; and (2) function words, which have little or no meaning other than the grammatical idea they express, such as the, of and will. In general content words are stressed, but function words are left unstressed, unless the speaker wishes to call special attention to them.

Content words, usually stressed, include:

- 1 Nouns;
- 2 Verbs (with the few exceptions listed under function words);
- 3 Adjectives;
- 4 Adverbs;
- 5 Demonstratives: this, that, these, those;
- 6 Interrogatives: who, when, why, etc.

Function words, usually unstressed, include:

- 1 Articles: a, an, the;
- 2 Prepositions: to, of, in, etc.;
- 3 Personal pronouns: I, me, he, him, it, etc.;
- 4 Possessive adjectives: my, his, your, etc.;
- 5 Relative pronouns: who, that, which, etc.;
- 6 Common conjunctions: and, but, that, as, if, etc.;
- 7 One used as a noun-substitute, as in “the red dress and the blue one”;
- 8 The auxiliary verbs: be, have, do, will, would, shall, should, can, could, may, might, and must.

Even when they are the principal verb in the sentence, they are usually unstressed. (...) On the other hand, they are stressed when they come at the end of a sentence, and when they are used in reiterative formulas such as didn't we and are they.

Read it and solve any doubt that may come up.

Unit 9

1 Reference Text



The Our Father

At this moment, try to say the prayer in a very fast way. In order to do so, you have to pay attention to a very important aspect of pronunciation: connected speech¹⁰¹.

When thinking about the features of connected speech, focus on what happens in between the words.

Examples:

- *what time* is not pronounced as two separate words but there is a fusion of the two *ts* and the final pronunciation is [wɒt:əɪm];
- in the expression *idea of it* there is an intrusive [r] between the two vowels and the final pronunciation is [aɪdiyəʁəvɪt].

- a) Say the prayer a bit faster, trying to notice what happens in between the words;
- b) From now on, try to grasp what happens between in the words when you hear an English speech. (This topic will be discussed in the next unit.)

2 Homework Correction

Question 2 of the evaluation sheet

- a) ask your students to read their answers to question 2 in the evaluation sheet;
- b) write the items cited by the students on the board, such as:
 - Intonation;
 - Features of connected speech;
 - Varieties of English;
 - Phonetics;
 - Rhythm;
 - Stress;
 - Accuracy;
 - Articulation;
 - Levels (segmentals — sounds in isolation — and suprasegmentals);
 - Listening.

In the correction, mention some very important points:

¹⁰¹ Connected speech is when the words blend together in a stream of speech.

- 1 Articulation is the starting point when we study pronunciation because it is very useful to know how a sound is articulated inside our mouth. knowing articulation is also important to teach the students how a sound is made, showing the shape of the lips when producing a sound or the place of articulation (e.g.: tip of the tongue touches the gum ridge when we say the phoneme /t/);
- 2 Varieties of English — it is important to get closer to a native like pronunciation and also prepare our students to be able to understand the varieties of English so that they can face any situation, once we do not know who we are going to speak with or what situation we are going to face outside the classroom;
- 3 Listening is involved in pronunciation as much as recognition is. Knowing the sounds and what happens in speech makes non-native speakers of English expect the right sounds and, eventually, understand oral speech better and develop their listening skills.

Question 1

This exercise contains words that represent the rules we have seen so far:

- a) *played, brushed* (-ed ending rule) — as *play* ends in a voiced sound the -ed ending will sound like [d] and as *brush* ends in a voiceless sound the same ending will sound like [t].
- b) *brushed* — the sound mostly expressed by the letter *u* is [ɔ]. The student may think that the sound for *u* is [ɑ] but as we have seen the [ɑ] usually occurs in American English when we have the letter *o* in spelling like in *Boss* ([bas]). And when we have the letter *a* in spelling, we may obtain the sound [ɔ] like in *always* ([ɔlweyz]). This does not happen when the letter *r* follows *a* or *o* in spelling. When this happens, *a* usually stands for [ɑ] and *o* for [ɔ] as in *car* ([kɑr]) and *door* ([dɔr]).

Note:
It is very important to say that this is the standard and that there are other possibilities, but up to know, as we do not have an entire inventory on which to base, the students must rely on the standard to avoid pronouncing things that do not really exist.

- a) the word *plan* is there to be contrasted with *plane* having in mind the silent e rule since the sound for the vowel that precedes the silent *e* changes from [æ] to [ey] which is the name for the letter *a*.
- b) *Beat* and *bit* are there as a minimal pair since they have only one sound that differentiates one word from another. In these two words, however, we can see another rule: that a diphthong in spelling usually generates the [iy] and the *i* alone generates [i].
- c) *Walk, kneel* and *autumn* are all examples of words which have silent letters.
- d) *Passed* is a homophone of *past* and also follows the -ed ending rule.
- e) *Wings* and *Dick's* are examples of the -s ending rule. In the word *wings* it is also very important to be careful in order not to nasalise the vowel that precedes the nasal consonant sound. This may happen in Portuguese but not in English.
- f) *usage* is an example of a word that can be mispronounced by a Brazilian speaker of English because of the context in which the letter *s* appears. Brazilian speakers would expect a [z] sound and the right sound for this context is [s].

Note:
It is important not only to transcribe the words correctly but also to pronounce them correctly. Have your students repeat after you all the words analyzed in the evaluation sheet.

3 Nicknames

NICKNAMES
 Andy → Andrew (André)
 Bill, Will → William
 Bob, Rob, Robin → Robert
 Chris → Christian, Christiana, Christine, Christopher
 Chuck → Charles (Carlos)
 Dick → Richard
 Dolly, Doll → Dorothy
 Don → Donald
 Ed, Eddie, Ned → Edward / Edgard / Edwin
 Edie → Edith
 Jackie → Jacqueline
 Jack → John

Jeff → Jeffrey / Jefferson
 Jerry → Gerald, Gerard, Jerome
 Jess → Jesse
 Jim → James (Tiago)
 Jody, Jodi, Jodie → Judith
 Joe → Joseph
 John Doe = fulano de tal
 Kate, Kathy, Kathie, Cathy, Cathie → Katherine
 Lucy → Lucia (Lúcia / Luzia)
 Marge, Margie, Marj, Margot → Margaret (Margarida)
 Mike, Micky, Mickey → Michael
 Nick → Nicholas
 Pat → Patricia / Patrick

Pete → Peter
 Phil → Phillip
 Rita → Margarita
 Sam → Samuel
 Sally → Sarah
 Steve → Stephen / Steven
 Tim → Timothy
 Tom → THOMAS / ToMAS
 Tony → Anthony
 Tom, Dick and Harry = fulano, sicrano e
 beltrano

Tom Thumb = Pequeno Polegar
 Vic, Vicky, Vickie → Victoria

NAMES

Andrea = Andrea
 Adrian = Adriano
 Ann, Anna, Anne = Ana
 Annie → dim. Ann
 Carol / Carole = Carla

Carol = Carlos
 Caroline, Carolyn, Carolina = Carolina
 Cecile, Cécile, Cecilia, Cecily = Cecília
 Dawn = Aurora
 Henry / Harry = Henrique
 Marc, Mark, Marcus = Marcos or Marco
 Marcia, Marsha = Márcia
 Marilyn, Marylynne, Mia → dim. Mary
 Ralph = Raul

PRONUNCIATION

Douglas ['dɔːɡləs]

Paul [pɔːl]

JACK COMPOUNDS

jack-of-all-trades

jack-o'-lantern

jack-in-the-box

Some comments on the list above:

- Joe [dʒoʊ], but Joey ['dʒoɪ];
- Tom [tʌm]
- Douglas ['dɔːɡləs] and Doug [dɔːg];
- James = *Tiago* in Portuguese;
- Jack-in-the-box = *caixa de surpresa*, Jack-of-all-trades = "*pau para toda obra*", Jack o' lantern = *moranga do dia das bruxas*;

Read the nicknames with them and then have they repeat after you.

4 Silent Letters

Silent letters are letters that are not pronounced at all. Can you remember any? Which are they?

If your students do not remember any, there are some examples in the evaluation sheet and we have already seen the silent *-e* rule. Tell them that these letters are called *silent* simply because they are not pronounced.

In the next page, we have a selection of the most used words that contain silent letters. Besides reading the words, have a look at Appendix A for a comprehensive list of this type of word.

- a) read each word from the list so that your students can have a model to rely on;
 - b) have students repeat after you;
 - c) after solving some doubts about meaning, have your students repeat all the words by themselves.
- It is better if you read this selection in sections (first the ones which contain the silent *b*, then the ones with the silent *ch* and so on). This procedure will help your students memorize the words better.

SILENT LETTERS		
NO SOUND FOR "B"	rhythm	NO SOUND FOR "P"
bomb	shepherd	cupboard
climb	silhouette	pneumonia
comb	spaghetti	psalm
debt	Thai	pseudo
doubt	Thomas	pseudonym
dumb	vehicle	psychiatrist
lamb		psychologist
limb	NO SOUND FOR "GH"	raspberry
numb	although	receipt
plumber	caught	
subtle	doughnut	NO SOUND FOR "S"
thumb	fight	aisle
tomb	fought	island
	height	
NO SOUND FOR "C"	neighbor	NO SOUND FOR "T"
muscle	night	ballet
Connecticut	taught	castle
	thorough	Christmas
NO SOUND FOR "D"	thought	listen
handkerchief	through	mortgage
handsome		mustn't
Wednesday	NO SOUND FOR "K"	often
	knee	whistle
NO SOUND FOR "G"	kneel	
campaign	knew	NO SOUND FOR "W"
designer	knife	answer
diaphragm	know	wreath
foreign		knowledge
reign	NO SOUND FOR "L"	sword
resign	behalf	toward
sign	calm	two
	chalk	who
NO SOUND FOR "H"	could	whoever
exhaust	half	whole
exhibition	Lincoln	whom
ghost	palm	whose
heir	salmon	wrap
herb	should	wreck
honest	talk	wrinkle
honor	would	wrist
hour		write
John	NO SOUND FOR "N"	wrong
Pittsburgh	autumn	wrote
rhyme	column	

5 Homework

Make the transcription of the words below and explain the concept or pronunciation rule that they represent.

1.

BEAT		BIT	
------	--	-----	--

2.

PLAN		PLANE	
------	--	-------	--

3.

WING		WINGS	
WATCH		WATCHES	
DICK		DICK'S	

4.

PLAY		PLAYED	
BRUSH		BRUSHED	
WAIT		WAITED	

5.

PASSED		PAST	
--------	--	------	--

6.

WALK		BOMB	
KNEEL		AUTUMN	

Unit 10

1 Reference Text



The Our Father

- a) listen to the CD;
- b) listen to the teacher's saying of the prayer;
- c) say the prayer paying attention to the speed.

This procedure is adopted now because students already know the prayer by heart and can have a faster pace when praying it. Tell them to try to get very close to the original pace by listening to it and saying it afterwards, copying the model. In order to make they feel secure, they are going to have two models: the recording and you.

Note:

Although the point here is to make the speech faster, pronunciation errors must be corrected so that they do not forget the sounds in isolation that were already seen.

2 Phonemics

We have already studied the sounds in isolation and we are now starting to pay attention to what happens in between the words, i.e. to the features of connected speech.

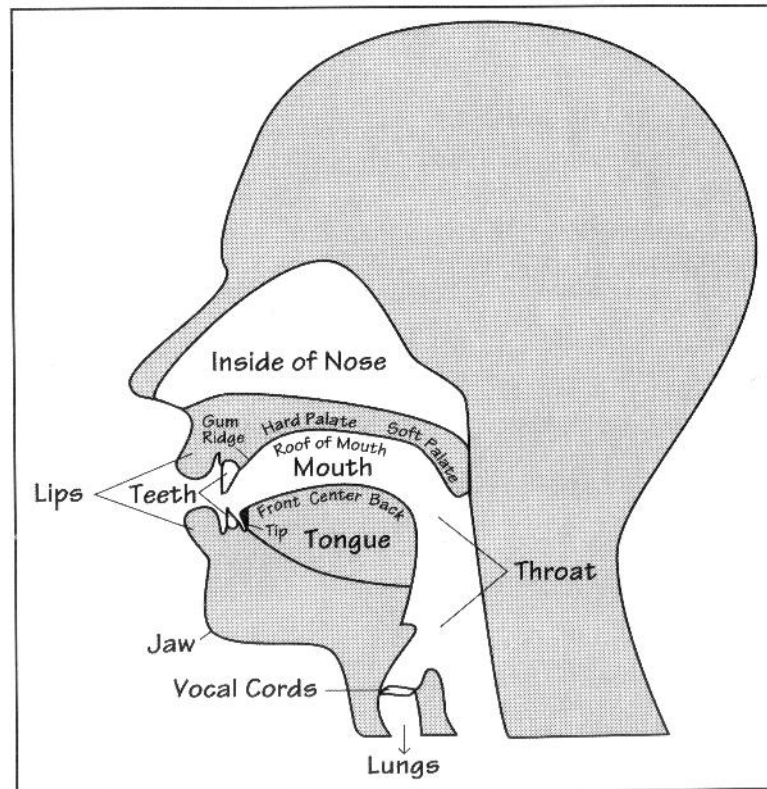
In order to understand the changes that occur in connected speech, we are going to make use of a theory called Phonemics¹⁰².

Articulators

First of all, it is necessary to understand how the sounds are made and, to do so, we have to know about the articulators — which are the parts of the vocal tract that are responsible for the production of the sounds. So, at this moment, you are going to pay attention to the vocal tract and understand what happens in the speech.

Have a look at the illustration that follows, which was suggest by Orion (1997, p. 10) to present a visual description of the vocal tract:

¹⁰² According to Cagliari (1997, p. 8), phonemics is a structural methodology that was proposed by Kenneth Lee Pike and developed by many linguists. In this regard, Silva (1999, p. 118) states that one of the central objectives of **phonemics** is to supply its users with an instrument for the conversion of oral language into a written code. (Translated by the author.)



Description:

The lungs, which are not considered part of the articulators, are important to be mentioned because it is from them that the air comes out to make the sounds. In other words, we speak using the air that comes from the lungs and not with the lungs themselves.

The air comes from the lungs and passes through the two vocal cords¹⁰³ we have in our throat.

After passing through the vocal folds the air usually finds an obstruction which can happen in several parts of the mouth. The parts of the body that help in the production of the sounds are called articulators, which are:

- jaw;
- lips;
- teeth;

¹⁰³ The scientific name for vocal cords is *vocal folds*.

- tongue, which is divided in four parts: tip, front, center and back. (This division helps us in describing the sounds and placing the tongue correctly when producing the speech sounds.);
- roof of the mouth, which is divided in three parts: gum ridge (*alvéolos*), hard palate (*palato duro*) and soft palate¹⁰⁴ (*véu palatino*);
- Glottis.

Consonant classification

All the notions presented above will help us classify the consonants.

There are three ways of classifying the consonants of the English language. They can be classified concerning voicing, manner of production and place of articulation.

a) *voicing*

As we saw in *Unit 3*, the consonants can be classified as voiced or voiceless. Remember that: when pronouncing voiced sounds, the vocal cords vibrate and when you pronounce voiceless sounds, the vocal cords do not vibrate.

We already discussed the difference between voiced and voiceless consonants. So the students are able to say what the difference is between these two kinds of consonants.
If they do not remember the difference, call attention to what happens in the vocal cords trying to make them see that the difference in voicing is related to the vibration of the vocal cords when the air passes through it in the production of a sound.

b) *manner of production*

The classification based on the manner of production is concerned with the way the air comes out from the mouth. This classification is shown on the chart used in this course by the colors in which the symbols are printed. The explanation of the classification is the following:

- Stop-plosives: the air is first blocked and then released;
- Nasal: the air comes out through the nose;
- Fricatives: this name reminds us of friction, so the fricatives are produced when the air comes out from the mouth with friction;
- Affricates: they are easy to understand because they are a mixture of a stop-plosive and a fricative;

¹⁰⁴ The pronunciation of the word *palate* is [ˈpælɪt].

- Liquids: the air comes out through the sides of your tongue;
- Glides: the sounds [y] and [w] are brief versions of [i] and [u] and, in English, they function as consonants.

In Portuguese, the glides are considered semi-vowels, i. e., they are not the nucleus of the syllable.

When explaining this classification, you can say the phoneme first and then say what happens in the mouth, giving the classification afterwards. Another possibility is to say the phoneme and ask the students for the explanation. For example, say /p/, /t/ and so on and explain that the air stops and is then released, that's why they are called stop-plosives. Then say /m/, /n/, /ŋ/ and ask: What happens to the air?, etc.

c) *place of articulation*

When we classify a consonant having in mind its place of articulation, we are worried about the contact in between the articulators inside the mouth in order to produce the sound.

Have a look at the chart bellow to have an idea of the classification of the Portuguese consonants as regards to the place and manner of articulation.¹⁰⁵

Articulação		Bilabial	Labiodental	Dental ou Alveolar	Alveopalatal	Palatal	Velar	Glotal
Lugar	Maneira							
Oclusiva	desv	p		t			k	
	voz	b		d			g	
Africativa	desv				tʃ			
	voz				dʒ			
Fricativa	desv		f	s	ʃ		X	h
	voz		v	z	ʒ		Y	ɦ
Nasal	voz	m		n		ɲ (ỹ)		
Tepe	voz			r				
Vibrante	voz			ɾ				
Retroflexa	voz			ɻ				
Lateral	voz			l (ʎ)		ʎ (ʎ)		

You can provide the following information to your students:

- *bilabial*: the place of articulation is the two lips;
- *labiodental*: the place of articulation is the lower lip and the upper teeth;
- *alveolar* or *dental*: the place of articulation is the tongue and the gum ridge (or the teeth);
- *alveopalatal*: the place of articulation is the tongue and the region between the gum ridge and the hard palate;
- *velar*: the place of articulation is the tongue and the soft palate;
- *glottal*¹⁰⁶: the place of articulation is the glottis (throat passage).

¹⁰⁵ This chart was extract from Silva, 1999, p. 37.

¹⁰⁶ The pronunciation is /glatəl/.

Whenever you give a new explanation, ask your students to pronounce the sounds so that they can feel the place of articulation of these sounds.
 Since this topic is very theoretical and most of the students do not have a background in linguistics, the explanation on the places of articulation may be given in Portuguese to make it easier for the students to understand.

If we know these three aspects of a consonant — voicing, manner and place of articulation — we know exactly which consonant we are referring to. So if we say that it is a stop-plosive, bilabial and voiced, we can only be talking about /b/.

You can use the table of classification to make it clear to your students. If you consider the stop-plosives, you will be faced with six different phonemes: /p, b, t, d, k, g/. If we add to this classification the place of articulation, for example, bilabial, we will find two phonemes only: /p, b/. And if we say that this consonant is voiced, it can only be /b/.

Summary

In order to classify the consonants, you have to consider:

- manner of production (air);
- place of articulation (articulators);
- voicing (VL: voiceless / VD: voiced).

3 Song



Kiss from a Rose (Seal)

Listen to the song and answer the following question:

Are the words in this song said in isolation or are they linked somehow?

As we are going to deal with a lot of theory, the analysis of the features of connected speech will be done with the help of a song to make these features clear.
 Call your students' attention for the fact that the words in the song are not said in isolation.

In order to understand what happens in between the words, the rules applied to connected speech will be presented.

4 Features of Connected Speech

Introduction

By features of connected speech we understand all the phenomena present in word boundaries in any given language. In this respect, Underhill (1994) says that words undergo some modifications when they are embedded in connected speech and these modifications are fairly systematic. Celce-Murcia et al. (1996, p. 159) state that “even in the most rudimentary of English language lessons, we cannot ignore the changes in pronunciation that occur within and between words due to their juxtaposition with neighboring sounds”.

Though adjustments in connected speech may occur within and between words, here we will only focus on word boundaries in the English language.

It is important to remember that, according to Celce-Murcia et al. (1996, p. 158) “the main function of the most of the adjustments we discuss here is to promote the regularity of English rhythm — that is, to squeeze syllables between stressed elements and facilitate their articulation so that regular timing can be maintained”.

It is relevant to note that knowing the aspects of connected speech can help the students to pronounce English statements in a more natural way and mainly make it easier for them to understand English native speakers speech. In this regard, Roach (1991, p. 130) remind us that “learners of English must be very clearly aware of the problems that they will meet in listening to colloquial, connected speech”.

Celce-Murcia et al. (1996, p. 158) state that “the amount of linking that occurs in native-speaker speech will depend on a number of factors, such as the informality of the situation, the rate of speaking, and of course the individual speech profile (or idiolect) of the speaker. Thus, the amount of linking that occurs is not entirely predictable”.

Learners of English do not necessarily have to reproduce the features of connected speech in their talks but they do need to be able to perceive them in other people's speech; otherwise their listening comprehension will be affected.

The features of connected speech may constitute a challenge for teachers of English pronunciation. The goal of this following explanations is to present the theory related to this aspect and provide a class activity that may facilitate its learning.

In order to demonstrate the theory that undergoes the features of connected speech in the English language, four aspects will be discussed. They are:

- Linking;
- Assimilation;
- Elision and
- Contraction.

When describing the four aspects above, examples extracted from Celce-Murcia et al. (1996), Gimson (1962), Roach (1991), and Underhill (1994) will be presented.

The aspects will be described in the mentioned order.

Linking (liaison)

Linking is concerned with the way sounds are fused together at word boundaries. There are five general types of linking in the English language. The examples below illustrate them. Note that V stands for *vowel* and C, for *consonant* in word boundaries.

1 - - - V + V - - -

- Linking with a glide¹⁰⁷ (/y/ or /w/):

/iy/	↓ y	V			↓ w	V
/ey/	y	V			w	V
/ay/	y	V			w	V
/ɔy/	y	V				

¹⁰⁷ Since all the vowels analyzed are actually diphthongs (i.e. they have a glide in its constitution), these glides become ambisyllabic with the next word. Therefore, we cannot say that what happens is an insertion of a glide but it is a case of spreading of the glide quality to the next syllable.

/y/ glides/iy/ + V: be ^yable,/ey/ + V: say ^yit,/ay/ + V: my ^yown,/ɔy/ + V: toy ^yairplane.**/w/ glides**/uw/ + V: blue ^wink,/ow/ + V: no ^wart,/aw/ + V: how ^wis it.

- Linking /r/:

Underhill states that in RP the letter *r* in the spelling of a word is not pronounced unless it is followed by a vowel sound. But in connected speech the final spelling *r* of a word may be pronounced if the first sound of the next word is a vowel.

Examples: *her* *English* *car* *engine* *brother* *and* *sister*

(Note that the notion of linking /r/ is redundant in rhotic varieties of English that typically pronounce all 'r's occurring in the spelling form.)

- Intrusive /r/:

↓

/ə/ r V

media event

[miydɪər·ɪvɛnt]

↓

/ɑ/ r V

spa owners

[spɑr·ɔwnə(r)]

↓

/ə/ r V

saw Ann

[sɔr·æɪn]

2 --- C + V ---

└ produced intervocalically (ambisyllabicity)

6 C(labial) + V	7 C(dental) + V	8 C(alveolar) + V	9 C(palatal) + V	10 C(velar) + V
<i>stop_it</i>	11 <i>with_it</i>	12 <i>washed_it</i>	13 <i>cash_out</i>	14 <i>back_out</i>
<i>grab_it</i>	<i>breathe_it</i>	<i>played_on</i>	<i>camouflage_it</i>	<i>drag_out</i>
<i>came_in</i>		<i>run_around</i>	<i>march_in</i>	<i>sing_it</i>
<i>laugh_about</i>		<i>pass_out</i>	<i>rage_on</i>	
<i>leave_early</i>		<i>carves_up</i>		
		<i>fool_around</i>		
		<i>fair_enough</i>		

3 --- C/C + V ---

└ resyllabification

nd	<i>hand out</i>	[hæn·dɔwt]
st	<i>last offer</i>	[læs·tɔfər]
st	<i>next up</i>	[nɛks·tɒp]
ft	<i>left out</i>	[lɛf·tɔwt]

4 C + C → identical

└
C: (geminated)

stop_pushing

[p:]

short_time

[t:]

quick_cure

[k:]

rob_Bill

[b:]

bad_dog

[d:]

big_gap

[g:]

Assimilation

According to Celce-Murcia et al. (1996), assimilation occurs when a given sound takes on the characteristics of a neighboring sound.

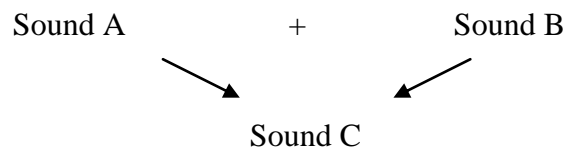
See below the different kinds of assimilation described by Roach (1991), where C^f stands for *final consonant* and C^i , for *initial consonant*.

Types de assimilation:

- Regressive: $--- C^f \rightarrow C^i ---$ (C^f changes to become like C^i)
- Progressive: $--- C^f \leftarrow C^i ---$ (C^i changes to become like C^f)
- Coalescent: $--- C^f \leftrightarrow C^i ---$ (reciprocal assimilation)

Celce-Murcia et al. (1996, p. 162) state:

coalescent assimilation is a type of reciprocal assimilation: The first sound and second in a sequence come together and mutually condition the creation of a third sound with features from both original sounds.



Assimilation may cause change in:

- 1 the **place** of articulation;
- 2 the **manner** of articulation; or
- 3 **voicing**.

1 Change in the **place** of articulation of alveolar consonants.

Gimson consider this feature a consequence of the instability of the final alveolars. Only regressive assimilation will take place.

- Regressive assimilation:

/t/ → /p/ before bilabials /p, b, m/

/t̪/ before dentals /θ, ð/

/k/ before velars /k, g/

hit man [hit·mæn] [hɪp·mæn]

/d/ → /b/ before bilabials /p, b, m/

/d̪/ before dentals /θ, ð/

/g/ before velars /k, g/

good boy [gʊd·bɔɪ] [gʊb·bɔɪ]

good girl [gʊd·gɜːl] [gʊg·gɜːl]

/n/ → /m/ before bilabials /p, b, m/

/n̪/ before dentals /θ, ð/

/ŋ/ before velars /k, g/

I can believe it. [aɪ·kəm·bəliəv·ət] n → m

I can go. [aɪ·kən·gəʊ] n → ŋ

/s/ or /z/ + /ʃ/ → /ʃ:/ geminated

/s/ + /ʃ/

/z/ + /ʃ/

Swiss chalet

his shirt

[ʃ:]

[ʃ:]

2 Change in the **manner** of articulation. Regressive as well as progressive assimilation will take place.

- Regressive assimilation:

Stop-plosives may become fricatives or nasals in the following contexts:

/t/ → /s/ *that side* [ðæt·sayd] → [ðæs·sayd]

/d/ → /n/ *good night* [gʊd·najt] → [gʊn·najt]

- Progressive assimilation:

/ð/ → /n̩/ *in the* [ɪn·ðə] → [ɪn̩·n̩ə]

→ /t̩/ *get them* [gɛt·ðə·m] → [gɛt̩·t̩əm]

→ /d̩/ *read these* [riyð·ðiyz] → [riyð̩·d̩iyz]

3 Change in **voicing**. Only regressive assimilation will take place.

C voiced → C voiceless before C voiceless :

mid term [mɪd·tɜrm] → [mɪt·tɜrm]

Note that C voiceless → C voiced will never become C voiced:

black dog [blæk·dɔg] → [blæg·dɔg]*

* this kind of pronunciation can be noticed in non-native's speech.

4 Palatalization (Coalescent Assimilation)

Rules	Examples	
/s/	$\left. \begin{array}{l} /s/ \\ /z/ \\ /t/ \\ /ts/ \\ /d/ \\ /dz/ \end{array} \right\} +/y/ \rightarrow \left\{ \begin{array}{l} /ʃ/ \\ /ʒ/ \\ /tʃ/ \\ /tʃ/ \\ /dʒ/ \\ /dʒ/ \end{array} \right.$	<i>He's coming <u>this</u> year.</i>
/z/		<i>Does <u>your</u> mother know?</i>
/t/		<i>Is that <u>your</u> dog?</i>
/ts/		<i>She lets <u>your</u> dog in.</i>
/d/		<i>Would <u>you</u> mind moving?</i>
/dz/		<i>She needs <u>your</u> help.</i>

Deletion

Regarding elision, Celce-Murcia et al. (1996, p. 162) state that “an even more radical form of adjustment in connected speech is **deletion** (also known as elision, ellipsis, or omission): the process whereby sounds disappear or are not clearly articulated in certain contexts”.

The three most common contexts for elision in word boundaries are described below.

1 C cluster ended in /d/ or /t/ + C

/t/ or /d/ will be elided

Deletion of /t/

<i>next please</i>	[neks·pliyz]
<i>I don't know</i>	[ay·down·now]
<i>post the letter</i>	[pows·ðə·lɛtər]

Deletion of /d/

<i>old man</i>	[owl·mæn]
<i>you and me</i>	[yuw·ən·miy]
<i>stand there</i>	[stæn·ðɛr]

2 Loss of final **v** in *of* /əv/ before consonants:

<i>lots of them</i>	<i>waste of money</i>
[lɒts·ə·ðəm]	[weyst·ə·məniy]

3 Loss of initial /h/ and /ð/ in pronominal forms:

<i>tell her</i>	<i>I saw him</i>	<i>tell them</i>
[tɛl·ər/	[ay·sə·ɪm]	[tɛl·əm]

Contractions

Underhill (1994, p. 65) explains *contractions* in the following way:

In the stream of speech a weak form can occur together with another word in such a way that it undergoes another reduction and the two words are pronounced as one, often occupying only a single syllable. This is a contraction, which has the following characteristics:

- two single-syllable words usually combine into one syllable;
- an elision (omission) of sounds occurs;
- an omission of one or two letter also occurs in the written form; their place marked by an apostrophe. This is a special case of elision in that it is indicated in the written form.

Common instances of contraction are *personal pronoun + auxiliary verb* and *verb + not*.

For example:

I'm, I've, I'll, they're, they've, they'll, they'd, etc.

can't, couldn't, don't, hasn't, wasn't, etc.

wouldn't've, can't've, etc.

Conclusion

The two statements that follow — the first by Underhill (1994, p. 60) and the second by Celce-Murcia et al. (1996, p. 166) — perfectly highlight the importance of the present topic:

When learners become aware that a number of phonemes they might expect to hear are not actually produced, and when they discover that they can make these sounds disappear in their own speech, they begin to gain an insight which helps them when they listen to rapid connected English. Learners of English often remark on the way English speakers seem to 'swallow' the sounds. Usually what they are observing is the combined action of assimilation, elision and vowel reduction.

Learners often attempt to pronounce each individual word so clearly that they fail to blend words within a single thought group smoothly. This can cause their speech to sound choppy. All languages have some rules concerning adjustments in connected speech; however, no other language has exactly the same rules as English, and teaching the conventions specific to English is the pedagogical challenge.

In order to make the explanation clear, it is important that you give the model by reading the examples. The students must, then, repeat the examples after you and then by themselves to check understanding. If necessary, give them more examples to make the features of connected speech very clear, once this aspect of pronunciation is very important to enhance their listening skills. As students stop expecting to listen to words in isolation, when being aware of the features of connected speech, they will be able to understand more of an oral English production.

After explaining the text about features of connected speech, play the song again while the students follow the lyrics, which have the features of connected speech marked on it. (See item **3 Song** in *Unit 11*.)

Note: at this time the students are just going to see the features of connected speech in context (a song). In the next unit, they are going to analyze them line-by-line. Note that with the features of connected speech highlighted it becomes easier to sing it along.



Kiss from a Rose (Seal)

Listen to the song once again. This time, try to find out what happens in between the words, according to the theory you have just learned.

5 Homework

Find the features of connected speech in a text that you are very familiar with: *The Our Father*.

Unit 11

1 Reference Text



The Our Father

- a) listen to the CD and to your teacher saying the prayer;
- b) say the prayer paying attention to the speed;
- c) now, check your speed, saying the prayer along with the CD.

2 Homework Correction

As the prayer was part of the homework, students will help in its correction. One can write the prayer on the board putting the two parts of it in different parts of the black board so that two other students can mark the features of connected speech while they listen to the recorded prayer. The rest of the class can pray along to practice intonation.

- a) listen to the prayer for several times;
- b) with your teacher's help, find all the contexts in which the features of connected speech could happen;
- c) put a mark in all the possible contexts;

Check your students' ability to explain the contexts in which the features occur (like: consonant+vowel, vowel+vowel, etc.) and which is the feature (linking, assimilation, and so on).

- d) listen to the prayer again and check your predictions;
- e) erase the features of connected speech that were marked but did not appear in the recorded prayer.

THE OUR FATHER

Our Father, who^w art in heaven, hallowed be Thy name: Thy kingdom come: Thy will be done on earth as it is in heaven. Give us this day our daily bread: and forgive us our trespasses as we forgive those who trespass against us. And lead us not¹⁰⁸ into temptation: but¹⁰⁹ deliver us from evil. Amen.

3 Song



Kiss from a Rose (Seal)

At this time the aim is to check each one of the features of connected speech marked in the song.

Before starting this activity, it is advisable to review the concepts studied last class asking the students for help: Which are the features of the connected speech? What do those names mean? Give examples of the features you can remember.

The song is heard line by line so that students can check the features of connected speech in it.

It is important to highlight the contexts in which a feature of connected speech could have appeared but it did not. For example, in line two, we have the phrase: *the light on the dark*, in which we could have linking between the words *light* and *on*, *on* and *the*, but the singers preferred not to do it.

After checking the features of connected speech, have your students sing along with the CD and feel how much better they can sing it.

The following table should be used as a guide for the students to mark the features of connected speech which are found in the song that follows.

(Note that, for the purpose of the method, the song is already appropriately marked.)

¹⁰⁸ Between the words *not* and *into*, we have an ambissyllabic *t*, i.e. the [t] belongs to both syllables.

¹⁰⁹ The [t] between the words *but* and *deliver* is unreleased.

FEATURES OF CONNECTED SPEECH

CLASSIFICATION



LINKING



ASSIMILATION



PALATALIZATION



ELISION



CONTRACTION

Kiss From A Rose (Seal 1994)

There used to be a greying tower alone on the sea.

You became the light on the dark side of me.

Love remained a drug that's the high and not the pill.

But did you know,

That when it snows,

My eyes become large and

the light that you shine can't be seen.

Baby, I compare you to a kiss from a rose on the grey.

Ooh, The more I get of you,

(The) stranger it feels, yeah.

Now that your rose is in bloom.

A light hits the gloom on the grey.

. . . There is so much a man can tell you,

So much he can say.

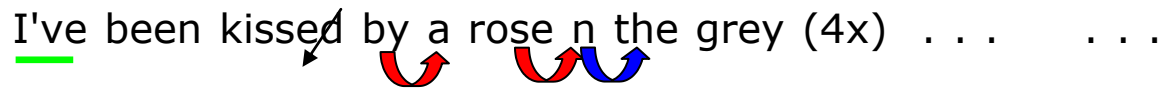
You remain,

My power, my pleasure, my pain, baby

To me you're like a growing addiction that I can't deny.

Won't you tell me is that healthy, baby? { } . . .

I've been kissed by a rose n the grey (4x)



4 Homework

Make a research about intonation and bring an activity to be done in class (make use of recorded material, hand-outs, posters, etc.).

Unit 12

1 Reference Text



The Our Father

- a) listen to the CD;
- b) say the prayer paying attention to the features of connected speech;
- c) now, check your pronunciation, saying the prayer along with the CD.

2 Correcting the Intonation Activities

Have your students present what they prepared at home for the discussion of this topic.



Intonation Sample

One example of intonation activity is presented below:

- a) Listen to the dialogue between Timothy and his teacher;
- c) Follow the transcript found in Appendix C;
- d) Listen to it one more time and give special attention to the intonation patterns adopted in the question tags¹¹⁰;

Explain the difference in the intonation patterns found in the dialogue.

3 Contrast Between [æ] and [ɑ]

Sometimes we question ourselves: Why is the word *past* pronounced [pæst] in American English and [pɑst] in British English, and why a word like *cat* is pronounced [kæt] in both varieties?¹¹¹

¹¹⁰ Extracted from Spratt (1998, p. 134-135).

¹¹¹ When we say *American English*, we are referring to the General American English, which is the standard for the U.S. The standard British English is known as Received Pronunciation (RP or BBC English).

There are some rules that make it easier to find out if the word is said with [æ] or [ɑ].

Contrast between [æ] and [ɑ]¹¹²

There are two groups of words where RP has [ɑ] and General American and other near-RP accents have [æ]:

- a) words in which RP has [ɑ] where orthographic *a* is followed by the voiceless fricatives [f], [θ], or [s]: *laugh, path, grass*;
- b) words in which RP has [ɑ] where orthographic *a* is followed by the nasal clusters [nt], [ns], [ntʃ], [nd], and [mp]: *plant, dance, branch, demand, sample*.

In order to make it easier for students to understand and memorize these rules, ask them to read the text, one of them reads it aloud and then the teacher writes a diagram on the board, as follows:

- a) [ɑ] / [f]
 [θ]
 [s]
- b) [ɑ] / [nt]
 [ns]
 [ntʃ]
 [nd]
 [mp]

4 Intonation

There are two basic patterns of intonation:

↗ rising intonation and ↘ falling intonation

Intonation can be related to melody. But prominence also has to be considered.

Read the examples which highlight different prominences in one sentence, according to what the speaker wants to emphasize:

¹¹² Examples extracted from Trudgill & Hannah (1994, p. 12).

— ' — — —	Mary loves him.
— — — ' —	Mary loves him.
— — — — ' —	Mary loves him .

As we can see, intonation is not only the melody, but also the prominence. In other words, when we think of intonation we have to think not only about rising or falling intonation, but also about prominence.

We will adopt a unit proposed by Orion (1997, p. 62-65) to study intonation in detail.

Note that the symbols used in this unit are:

- a) stress: bold letters
- b) prominence: ' (apostrophe)
- c) intonation: ↗ (arrows)



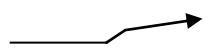
Intonation

I - Rising and Falling Intonation

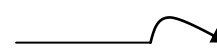
Intonation creates the melody of the language we speak. (Each language has its own melody.) Our voices rise and fall in tones like notes in a musical scale, from high to low to high. The different notes we produce are called pitches. This upward and downward movement of the voice produces the melody. Different pitches may indicate different meanings for the same utterance.¹¹³ Different pitches help us express our feelings: happiness, sadness, curiosity, surprise, annoyance, anger, and so on. Intonation makes speeches meaningful.

English has two basic intonation patterns: *rising* and *falling*.

RISING INTONATION


Is Mr. Jónes in?

FALLING INTONATION


No, he's not in.

“Is Mr. Jones in?” has rising intonation. The pitch of the voice goes up at the end of the utterance. The speaker is asking a question. “No, he’s not in” has falling intonation. The pitch of the voice goes down at the end of the utterance. The speaker is answering a question.

II - Falling Intonation

Intonation and stress work together to express meaning. Usually, the last word or the next to last word in an utterance is stressed. The pitch of your voice goes down at the end of an utterance. But, before it goes down (or glides¹¹⁴ down), it rises on the vowel sound of the most important word that is stressed.

¹¹³ *Utterance*: an oral expression that may be one word, a phrase, or a sentence

¹¹⁴ *Glide*: move easily and quickly over a surface.

- a) Use falling intonation with statements and commands. A downward arrow (↘) indicates falling intonation. Listen and repeat.

Examples: a. He wants some **chicken**.

b. I said to do it.

1. I'm **studying**.

5. She's **going home**.

2. I'm **studying English**.

6. She's **going home tomorrow**.

3. Do it **today**.

7. I'll call the **doctor**.

4. Do it **later today**.

8. I'll call Dr. **Chen**.

- b) Use falling intonation with *wh*-questions. *Wh*-questions begin with such words as “when”, “what”, “where”, “why”, “how”, “who”, “whose”, and “which”. Listen and repeat.

1. Who's **coming** to **dinner**?

5. How do we get to the **place**?

2. Where is it **being held**?

6. Where should we **wait**?

3. Why are we **going** there?

7. Who's **giving** us a **ride**?

4. When should we be **ready**?

8. Whose **car** is it?

Reminder: The speaker's voice rises with the most important stressed word and falls at the end of the utterance. This rising-falling pattern is very common in American English.

III - Rising Intonation

- a) Use rising intonation at the end of an utterance when you ask *yes-no* questions. Yes-no questions require “yes”, or “no” for an answer. Here, the pitch of the voice goes up (or glides up) at the end of the utterance. It rises on the vowel sound (of the stressed syllable) of the most important word and continues to rise. Listen and repeat.

Examples:

- a. Did you **see** him?
- b. Do you **like** the shirt?
1. Is it **new**?
 2. Do you **like** it?
 3. Do I have to **tell** you?
 4. Can I **tell** you **later**?
 5. Is it **snowing**?
 6. Is it **snowing** hard?
 7. Do you go **out** in the snow?
 8. Would you **like** to make a **snowman**?

b) Use rising intonation when naming items on a list or when offering choices, except for the last item or choice. For the last item or choice, use falling intonation. Listen and repeat.

1. He went to **England**, France, Spain, and **Russia**.
2. The children want pens, **pencils**, **paper**, and glue.
3. Do you want **water** or **soda**?
4. You can come with us, or you can stay **home**.
5. I'd like blue, red, brown, and **yellow crayons**.
6. He spoke with John, **Mary**, Tom, and **Steve**.
7. I took out the **garbage** and fed the **cat**.
8. I'm **studying** philosophy, biology, **calculus**, and **English**.

Reminder:

- Use *rising* intonation when ask yes-no questions.
- Use rising intonation when list items or when you give choices. For the last item or choice, use falling intonation.

IV - Tag Questions

A tag question is a short question that is added to a statement. Many times it is used to start a conversation. Use falling intonation when the speaker expects the listener to

agree. Use rising intonation when the speaker may not be sure of the answers he or she will get. Listen and repeat.

SPEAKER IS SURE

LISTENER WILL AGREE

Examples: Nice day, isn't it?
it?

1. They're rich, aren't¹¹⁵ they?

2. He's funny, isn't he?

3. You remember her, don't you?

4. The movie begins at eight,
doesn't it?

5. She talks a lot, doesn't she?

SPEAKER IS NOT SURE

LISTENER WILL AGREE

Nice day, isn't
it?

They're rich, aren't they?

He's funny, isn't he?

You remember her, don't you?

The movie begins at eight,
doesn't it?

She talks a lot, doesn't she?

Reminder:

- When you make a statement and follow it with a short question, and you expect the listener to agree, use *falling* intonation.
- When you make a statement and follow it with a short question, and you may not be sure of the answer, use *rising* intonation.

V - Check Your Listening

Listen to each following sentences. Mark the rising or falling intonation with arrows (↘ ↗). Remember to listen to tag questions and lists of items or choices offered.)

Examples:

a. She went shopping for gloves.

b. What time is it?

c. Are you coming home, or are you going to the office?

d. You're coming home, aren't you?

1. You're coming to my party, aren't you?

¹¹⁵ "Aren't" has two pronunciations: [ɑrnt] and [ɑrənt].

2. Yeah, sure. What are you **celebrating**?
3. I moved to a new **apartment**.
4. Oh, you're **having** a **housewarming**¹¹⁶?
5. Yeah. Do me a **favor**, will you?
6. Sure. No **problem**. I'd be glad to.
7. Please get some **apples**, **oranges**, **bananas**, and a **dessert**.
8. Would you like **apple** pie or **chocolate** cake?
9. I'd like **apple** pie, **wouldn't** you?
10. Well, not **really**. I like **chocolate** cake.

Reminder: Stress and intonation work together to express meaning.

VI – Speaker Attitude

- a) In the sentences below, the same words are spoken but communicate different meanings. A stress mark (') indicates the important word in each sentence.

SENTENCE	MEANING
Example:	
a. J ^o hn loves me.	(John does, not Paul.)
b. John loves m ^e .	(Me, not you.)
c. John loves m ^e .	(It is really true?)
1a. I speak E nglish.	(I do, but he doesn't.)
b. I sp ^e ak E nglish.	(But I don't read it.)
c. I speak E nglish.	(Not another language.)
2a. Wh ^o wants to go?	(Who?)



¹¹⁶ *Housewarming*: a party given when someone moves in to a new apartment or house.

- b. Who wánts to go? (Who really wants to?)
 c. Who wants to gó? (Normal question.)
- 3a. Dón't go there. (Do not.)
 b. Don't go there. (Any place but there.)
 c. Don't go there? (Why not?)

b) A Broadway producer is auditioning actors for a play. The only thing he asks you to do is to say the word “hello” five different ways. Take turns saying the words below five different ways. Some of the emotions you may want to express are disgust, doubt, surprise, disbelief, happiness, sadness, uncertainly, or anger. Students in the class have to guess what emotion the speaker is expressing.

1. Yes 2. No 3. Oh 4. OK 5. Hello

c) Work with a partner.

- Place a stress mark over the most important word in each sentence.
- Indicate the intonation pattern with arrows ( ) for rising and falling intonation.
- Write *your* meaning for each statement.
- Take turns reading the sentences and asking your partner to guess what you mean.

SENTENCE

MEANING

- | | |
|------------------------------------|-------|
| 1. I told him I was going . | _____ |
| 2. I told him I was going . | _____ |
| 3. I told him I was going . | _____ |
| 4. I told him I was going . | _____ |

5. I told him I was **going**. _____
6. I told him I was **going**. _____
7. I told him I was **going**? _____

d) Work with a partner. Place a stress mark over the most important word(s) in each sentence and indicate the intonation pattern with arrows (\nearrow \searrow) for rising and falling intonation.

1. Read the sentences in each column aloud. All the sentences in column A have *falling* intonation; all the sentences in column B have *rising* intonation.
2. Compare the sentences in column A with those in column B. Discuss how they differ in meaning.

A**B**

FALLING INTONATION

RISING INTONATION

- | | |
|------------------------------------|---------------------------------|
| 1. The man's crazy . | The man's crazy ? |
| 2. He'd like a drink. | He'd like a drink? |
| 3. They'll take the bus. | They'll take the bus? |
| 4. She'd like some coffee . | She'd like some coffee ? |
| 5. When are they coming ? | When are they coming ? |

One student can read the text, while you give explanations when necessary. The CD is also a special device to be used. Besides the explanations provided, other comments on pronunciation should be supplied, such as:

- a) *when, what, why, who, whose, which* are words that can be pronounced either with [h] or without it. The speaker on the CD pronounces some of the above words with [h] and others without it.
- b) in yes/no questions the intonation pattern is \nearrow at the end of the sentence but in British English the pattern is $\nearrow \searrow$ in the same place.
- c) there is an exercise in which students are asked to check their listening. In order to make it easier for them, the teacher asks them to focus on the last prominent word. If the next word after the last prominent word is falling, we have a falling intonation. If we have a rising word after the last prominent word, we have a rising intonation.
- d) You can also remind them that we always have to emphasize what is unknown (the new information). For example, in the following dialogue:
 A: WHAT would you LIKE?
 B: I THINK I'll have SALAD. GREEN salad.
 A: And HOW about DESERT?
 B: I'll HAVE some PIE. APPLE pie.

- e) In the section *Speakers attitudes* there is no recorded material, so ask the students to guess the differences in pronunciation derived from the difference in meaning. Read the meaning and the students try to pronounce it correctly according to the symbols in the book. If necessary, correct it. After the correction, students repeat the sentences again.
- f) In order to do exercise B, use the activity suggested below.
- g) After that, students will be able to perform exercise B. One student says the word *yes* in different ways, while the others try to guess what he meant. Students take turns in doing it with different words.



Intonation Activity

It's not what you say, but how you say it¹¹⁷

On the cassette you can hear a conversation between a husband and his wife.

- 1 As you listen, draw a line through her words to illustrate the intonation pattern and the pitch range she uses each time she speaks.
- 2 Think about pace. In which 'yes, dear' is the pace quickest? And in which is it slowest?
- 3 Listen again. This time pause after each 'yes, dear', and guess what the wife is really 'saying'.

Play the CD and have the students hear the dialogue. On their notebooks, have them write the sentence *Yes, dear* four times. After that, they listen to the CD again writing down the intonation pattern of each sentence. Correct it on the board, while listening to the CD once again. What can be noticed is that it is not only the rising or falling patterns that matter but the intensity of it too. The pace in which the sentences are said is also important to carry the meaning (the first sentence, for example, is the quickest one while the last one is the fastest).



5 Final Text

The type of text selected brings the theme of friendship, which is very adequate for the end course. Besides that, the text is suitable for shadow reading, since it is clearly emotional and the intonation pattern, the pace and the rhythm is easily noticeable.

¹¹⁷ Extracted from Geddes et al. (1991, p. 19).

About Friends¹¹⁸

The good thing about friends
is not having to finish sentences.

I sat a whole summer afternoon with my friend once
on a river bank, basking heels on the baked mud
and watching the small chunks slide into the water
and listening to them – plop plop plop.

He said ‘I like the twigs when they...you know...
like that’. I said ‘There’s that branch...’

We both said ‘Mmmm’. The river flowed and flowed
and there were lots of butterflies, that afternoon.

I first thought there was a sad thing about friends
when we met twenty years later.

We both talked hundreds of sentences,
taking care to finish all we said,
and explain it all very carefully,
as if we’d been discovered in places
we should not be, and were somehow ashamed.

I understood then what the river meant by flowing.

¹¹⁸ Suggested by Geddes et al. (1991, p. 23).

APPENDIX A

SILENT LETTERS

Trask (1996, p. 322) defines silent letter as “a letter in the conventional spelling of a word which has no overt phonetic realization”, i. e. a letter that exists in the written form but is not pronounced.

According to Celce-Murcia et al. (1996, p. 280), “there are two possible reasons for these silent consonants: (1) the sounds that they represent have been lost through historical sound changes, or (2) the letters represent foreign borrowings with initial clusters that are not part of the consonant cluster inventory for English and have therefore been modified to reflect English pronunciation”.

The following letters can be silent in the pronunciation of some words: **a, b, c, ch, d, e, g, gh, h, k, l, n, p, s, t, w, x**. “In most cases, whether or not a letter is silent depends on its relationship to the letters that surround it and the position of the letters in the word”. (Cambridge, 2000, p. 799).

A

- *a* is usually silent in *-ically* at the end of a word:
 - basically** [ˈbeɪsɪkli]y]
 - physically** [ˈfɪzɪkli]y]
 - practically** [ˈpræktɪkli]y]
 - radically** [ˈrædɪkli]y]
 - specifically** [spəˈsɪfɪkli]y]

B

- *b* is silent in the combination *mb*
- ✓ at the end of the word:
 - aplomb** [əˈplɒm]
 - bomb** [bɒm]
 - climb** [klaɪm]
 - comb** [kɔwm]
 - crumb** [krɒm]
 - dumb** [dʌm]
 - lamb** [læm]
 - limb** [lɪm]
 - numb** [nʌm]
 - succumb** [səˈkʌm]
 - thumb** [θʌm]
 - tomb** [tuwm]
 - womb** [wuwm]
- ✓ and in word-medial position:
 - plumber** * [ˈplʌmə]r]
 - but not in *bombard* * [bɒmˈbɑ:d],
 - crumble* * [ˈkrʌmbəl],
 - thimble* * [ˈθɪmbəl].
- *b* is also silent in *bt* at the end of a word:

debt [det]

doubt [daʊt]

and in the word **subtle** [ˈsʌtl]

C

- *c* is silent in the combination *sc* before the letters *i, e,* and *y* at the beginning of a word:
 - scene** [si:n]
 - scenery** [ˈsi:nəri]y]
 - scent** [sent]
 - scepter** [ˈseptə]
 - science** [ˈsaɪəns]
 - scientist** [ˈsaɪəntɪst] [ˈsaɪəntɪst]
 - scissors** [ˈsɪzəz]
 - scythe** [sayð]
 - but not *sceptic* [ˈskɛptɪk]
- *c* is usually silent in the combination *sc* in the middle of a word:
 - descend** [dɪˈsend]
 - discipline** [ˈdɪsəplɪn]
 - fascinating** [ˈfæsɪneɪɪŋ]
 - miscellaneous** [ˌmɪsəˈleɪni]əs]
 - (but not in *conscience* [ˈkɒnʃəns],
 - conscious* [ˈkɒnʃəs],
 - fascism* [ˈfæʃɪzəm],
 - luscious* [ˈlʊʃəs]).
- *c* is also silent in *scl* at the end of a word:
 - corpuscle** [ˈkɔ:pəsəl]
 - muscle** [ˈmʌsəl]
 - but not in *muscular* * [ˈmʌskjʌlə]
- and *c* is silent in one or two exceptional words:
 - Connecticut** [kəˈneɪtɪkət]
 - indict** [ɪnˈdaɪt]

CH

- *ch* is silent in:
 - yacht** [jɑt]

D

- in certain positions *d* can be elided. In some words the elided pronunciation is now established, so that *d* is now usually silent in:
 - handkerchief** [ˈhæŋkətʃɪf]
 - handsome** [ˈhænsəm]
 - sandwich** [ˈsænwɪdʒ]
 - Wednesday** [ˈwenzdeɪ]

E

- “*e* is silent at the end of a word when it follows a single consonant, as in **bite** or

shine. The final *e* changes the vowel in the middle of the word from a short to a long sound: *a* is pronounced [ey] as in **pale**, *e* is [iy] as in **Pete**, *i* is [ay] as in **fine**, *o* is (...) [ow] as in **note**, and *u* is [uw] as in **flute** or [yuw] as in **use**". (Cambridge, 1995, p. 1338).

- “*e* is usually silent at the end of a word (but not, for example, in *maybe* [ˈmeybiy]). Notice that when it follows a single consonant in a word consisting of one syllable, as in *bite* [bayt] or *smile* [smaɪl] (or in a stressed syllable at the end of a word, as in *decide* [diˈsɑɪd]), the final *e* often changes the sound of the vowel before the consonant”. (Cambridge, 2000, p.799).

Examples:

make [meɪk]

life [laɪf]

these [ðiːz]

notice [ˈnɒtɪs]

orange [ˈɒrɪndʒ]

face [feɪs]

huge [hjuːdʒ]

collapse [kəˈlæps]

twelve [twelv]

(In this position *e* may have the function of indicating that the vowel before the consonant is long (**make**, **life**, **these**); or that *c* or *g* is “soft” (**notice**, **orange**); or both of these (**face**, **huge**), or neither (**collapse**, **twelve**).

- *e* can also be silent in the middle of some words:

camera [ˈkæmərə]

evening [ˈiːvniŋ]

every [ˈevri]

vegetable [ˈvedʒtəbəl]

G

- *g* is silent in *gn* ** at the beginning or end of a word or stem:

gnarled [nɑːrld]

gnash [næʃ]

gnat [næt]

gnaw [nɔ]

gnome [nəʊm]

gnostic [ˈnɒstɪk] — *agnostic* *[æɡˈnɒstɪk]

- *g* is also silent in *gn* at the end of a word or stem:

align [əˈlaɪn]

assign [əˈsaɪn]

benign [bəˈnaɪn]

campaign [kæmˈpeɪn]

consign [kənˈsaɪn]

deign [deɪn]

design [diˈzaɪn]

designer [diˈzaɪnər]

ensign [ˈɛnsaɪn]

foreign [ˈfɔːrɪn]

foreigner [fɔːrnər]

impugn [ɪmˈpyuwn]

malign [məˈlaɪn] — *malignant* *[məˈlɪgnənt]

reign [reɪn]

resign [riˈzaɪn]

sign [saɪn] — *signify* * [ˈsɪgnɪfaɪ]

and in the word **champagne** [ˌʃæmˈpeɪn]

- *g* is also silent in *gm* at the end of a word or stem:

diaphragm [ˈdaɪəfræm]

paradigm [ˈpærədəɪm]

phlegm [flɛm]

but not in

diaphragmatic * [ˌdaɪəfræɡˈmætɪk],

paradigmatic * [ˌpærədəɡˈmætɪk],

phlegmatic * [flɛɡˈmætɪk]

GH

- both *g* and *h* are usually silent in the combination *gh* in the middle or at the end of a word:

although [ɔlˈðəʊ]

bought [bɔt]

brought [brɔt]

caught [kɔt]

dough [daʊ]

doughnut [ˈdaʊnɒt]

eight [eɪt]

fight [faɪt]

fought [fɔt]

height [haɪt]

high [haɪ]

light [laɪt]

might [maɪt]

neighbor [ˈneɪbər]

night [naɪt]

sign [saɪ]

taught [tɔt]

thorough [ˈθərəʊ]

thought [θɔt]

through [θru]

throughout [θruˈaʊt]

weight [weɪt]

but not, for example, in *cough* [kɔf],

enough [ɪˈnʌf],

laugh [læf],

rough [rɔf].

tough [tʌf].

H

h is silent in a number of cases:

- *h* is silent in *rh* at the beginning of a word:
 - rhetoric** [ˈrɛtərɪk]
 - rheumatism** [ˈruwmətɪzəm]
 - rhinoceros** [raɪˈnɑsərəs]
 - rhyme** [raɪm]
 - rhythm** [ˈrɪðəm]
- *h* is also silent in *gh* at the beginning of a word:
 - ghastly** [ˈgæstli]
 - ghetto** [ˈgɛtəʊ]
 - ghost** [ɡəʊst]
- *h* is silent at the beginning of the exceptional words and their derivatives:
 - annihilate** [əˈnaɪəleɪt]
 - exhaust** [ɪɡˈzɔst]
 - exhausted** [ɪɡˈzɔstɪd]
 - exhibition** [ˌɛksɪˈbɪʃən]
 - heir** [ɛr]
 - honest** [ənəst]
 - honor** [ənər]
 - hour** [ˈaʊr]
 - John** [dʒən]
 - Pittsburgh** [ˈpɪtsbɜrg]
 - scheme** [ski:m]
 - scholarship** [ˈskɔləʃɪp]
 - school** [sku:l]
 - shepherd** [ˈʃɛpərd]
 - silhouette** [ˌsɪləʊˈɛt]
 - spaghetti** [spəˈɡetɪ]
 - Thai** [təɪ]
 - Thomas** [ˈtɒməs]
 - vehicle** [ˈvi:əkəl]
 also, in AmE only, in **herb** [ɜrb];
- at the end of a word after a vowel letter, as in:
 - hurrah** [həˈrɑ]
 - oh** [əʊ]
- *h* may be also silent in the combination *wh* at the beginning of a word before the letters *a*, *e*, *i* and *y*:
 - whale** [weɪl]
 - what** [wɒt] [wət]
 - wheat** [wi:t]
 - wheel** [wi:l]
 - when** [wen]
 - where** [wɛr]
 - which** [wɪtʃ]
 - while** [waɪl]
 - whimper** [wɪmpər]

whine [waɪn]

whinge [wɪndʒ]

whip [wɪp]

whiskey [ˈwɪski:]

whisper [ˈwɪspər]

whistle [ˈwɪsəl]

white [waɪt]

why [waɪ]

- *h* may be silent, in most cases, when it is at the beginning of a weak-vowelled syllable, as in the WEAK FORMS of:
 - he** [ɪ]
 - her** [ɜ]
 - him** [ɪm]
 - his** [ɪz]
 - has** [əz]
 - have** [əv]
- and sometimes *h* is silent in words such as:
 - historic** [ɪˈstɔrɪk]
 - hotel** [ˌəʊˈtɛl]
 - human** [ˈju:mən]

K

- *k* is silent in *kn* ** at the beginning of a word:
 - knee** [ni:]
 - kneel** [ni:l]
 - knew** [nu:]
 - knife** [naɪf]
 - knit** [nɪt]
 - knock** [nɔk]
 - knot** [nɒt]
 - know** [nəʊ]
 - knowledge** [ˈnɒlɪdʒ]
 but not in *acknowledge* * [əkˈnɒlɪdʒ]

L

- *l* is silent in the combinations:
 - ✓ *alf* and *alv*:
 - behalf** [bɪˈhæf]
 - calf** [kæf]
 - calves** [kævz]
 - half** [hæf]
 - halves** [hævz]
 but not in *elf* [ɛlf] and *solve* [sɒlv]
 - ✓ *alk*:
 - balk** [bɔk]
 - chalk** [tʃɔk]
 - stalk** [stɔk]
 - talk** [tɔk]
 - walk** [wɔk]
 - ✓ *olk*:
 - folk** [fɔwk]

- yolk** [yowk]
but not in *elk* [ɛlk], *silk* [sɪlk], *bulk* [bɒlk]
- ✓ *ould*:
could [kʊd]
should [ʃʊd]
would [wʊd]
- ✓ *alm*¹¹⁹:
almond [ˈɑːmənd]
balm [bɑːm]
calm [kɑːm]
palm [pɑːm]
salmon [ˈsæmən]
but not in *film* [fɪlm] and *helm* [hɛlm]
- and in the word **Lincoln** [ˈlɪŋkən]

N

- *n* is silent in the combination *mn* ** at the end of a word, and in the corresponding inflected forms:
autumn [ˈɑːtʌm]
column [ˈkɒləm]
(**columned** [ˈkɒləmd],
columns [ˈkɒləmz])
condemn [kənˈdem]
(**condemned** [kənˈdemd],
condemns [kənˈdemz],
condemning [kənˈdemɪŋ]).
damn [dæm]
(**damned** [dæmd],
damns [dæmz],
damning [dæmɪŋ]).
hymn [hɪm]
(**hymned** [hɪmd],
hymns [hɪmz],
hymning [hɪmɪŋ]).
solemn [ˈsɒləm]
(**solemnly** [ˈsɒləmli])
but *hymnal* [hɪmnəl],
autumnal * [ɑːtʌmnəl],
damnation * [dæmˈneɪʃən],
condemnation * [ˌkɒndəmˈneɪʃən],
solemnity * [səˈləmniːti].

P

- *p* is normally silent at the beginning of a word before *s*, *n*, *t*, as in:
pneumatic **[nuwˈmæɪtɪk]
pneumonia **[nuwˈmɒniə]
psalm [sɑːm]

¹¹⁹ Due to dialectal variation or spelling pronunciation, some native speakers pronounce the *l* in *calm*, *balm*, *palm*, *almond*.

- pseudo** [ˈsuːdɔː]
pseudonym [ˈsuːdnɪm]
psychiatrist [saɪˈkaɪətrɪst]
psychic [ˈsaɪkɪk]
psychologist [saɪˈkɒlədʒɪst]
psychology [saɪˈkɒlədʒi]
psychopath [ˈsaɪkəpæθ]
psychosis [saɪˈkɒsɪs]
psychotic [saɪˈkɒtɪk]
ptomaine [ˈtɔːmeɪn]
- *p* is silent in these words, too:
corps [kɔːp]
coup [kuːp]
cupboard [ˈkʌbəd]
raspberry [ˈræzˌberɪ] or [ˈræzˌberɪ]
- receipt** [rɪˈsiːpt]

S

- *s* is silent in:
island [ˈaɪlənd]
- *s* is also silent in several words of French origin:
aisle [aɪl]
Arkansas [ˈɑːrkənsɑː]
bourgeois [ˈbʊrʒwɑː]
corps [kɔːp]
debris [dɪˈbrɪz]
Grosvenor [ˈgrɒsvənər]
Illinois [ɪlˈlɪnoɪ]
précis [preɪˈsiːz]
viscount [ˈvaɪkəʊnt]

T

- *t* is silent in words ending in *-sten*, *-stle*, *-ften*:
castle [ˈkæsl]
chasten [ˈtʃeɪsən]
christen [ˈkrɪsən]
fasten [ˈfæsn]
glisten [ˈglɪsn]
hasten [ˈheɪsn]
listen [ˈlɪsn]
moisten [ˈmɔɪsn]
often¹²⁰ [ˈɒfn]
soften [ˈsɒfn]
thistle [ˈθɪsl]
whistle [ˈhwɪsl]
wrestle [ˈresl]

¹²⁰ Many people pronounce the *t* in *often* as a spelling pronunciation and say the word as it is spelled rather than preserving the historical sound change.

- *t* is also silent in some words ending in *et* that are borrowed from French, in these words *et* is pronounced [ey]. In British English, the first syllable of these words is stressed; in American English, the final syllable with *et* is stressed:

ballet [bæ'ley]
beret [bə'rey]
bidet [br'dey]
bouquet [bu'key]
buffet [bʊ'fey]
cabaret [kæbə'rey]
cachet [kæ'sey]
chalet [ʃæ'ley]
crochet [krow'sey]
croquet [krow'key]
duvet [duw'vey]
filet [fi'ley]
gourmet ['gʊrmey] or [gʊr'mey]
parquet [pɑr'key]
ricochet [rɪkɔ'sey]
sorbet [sɔr'bey] or ['sɔrbət]

- *t* is also silent in these words:

Christmas ['krɪsməs]
debut [dey'byuw]
depot ['diypow]
mortgage ['mɔrgɪdʒ]
mustn't [mɔsnt]
rapport [rə'pɔr] or [ræ'pɔr]

- the sound [t] is often elided when *t* is preceded by *s* in words such as:

postcard ['pɔwstkɑrd]
postman ['pɔwstmən]

W

- *w* is always silent in *wr* at the beginning of a word or stem:

rewrite [riy'rayt]
wraith [reyθ]
wrap [ræp]
wrath [ræθ]
wreath [riyð]
wreck [rek]
wrench [rentʃ]
wrestle ['resəl]
wretched ['retʃɪd]
wring [rɪŋ]
wrinkle ['rɪŋkəl]
wrist [rɪst]
writ [rɪt]
write [rayt]
writh [rayð]
wrong [rɔŋ]

wrote [rowt]

- *w* is also silent in the combination *who* at the beginning of many words:

who [huw]
whoever [huw'evər]
whole [howl]
wholly ['howliy]
whom [huwm]
whore [hɔr]
whose [huwz]

but not, for example, in *whopper* ['hwɔpər], *whoopee* ['hwʊpiy] or *whoosh* [hwuʃ] (the first [h] may be silent in these words)

- also in the exceptionally spelled words:

answer ['ænsər]
knowledge ['nɔlɪdʒ]
sword [sɔrd]
toward [tɔrd]
two [tuw]

X

- *x* is silent in certain words borrowed from French:
prix [priy]

* “Under certain conditions, some of these “silent” consonant letters are pronounced in word-medial position, thus changing the syllable structure of the word. This resyllabification typically occurs when derivational affixes are added. In such cases, the first letter of the diagraph represents the sound that ends the first syllable, and the second letter of the diagraph represents the sound that begins the next syllable. Retaining such consonants in the spelling — even when they are not pronounced — serves to link words morphologically and etymologically.” (Celce-Murcia et al., 1996, p. 281).

** “When an initial consonant immediately precedes *n*, ignore the initial consonant when you pronounce the word and simply produce /n/”. (Kreidler 1972 *apud* Celce-Murcia et al., 1996, p.280).

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APPENDIX B

[d]	[t]	[ɪd]
allowed aloud [ə'laʊd]	bussed bust [bʌst]	sighted sited cited ['saɪtɪd]
banned band [bænd]	chased chaste [tʃeɪst]	waited weighted ['weɪtɪd]
bawled bald [bɔld]	guessed guest [ɡest]	
bowled bold [bəʊld]	leased least [liyst]	
bowed bode [bəʊd]	missed mist [mɪst]	
bored board [bɔrd]	passed past [pæst]	
brewed brood [bruwd]	paced paste [peyst]	
billed build [bɪld]		
covered coward ['kəʊwərd]		
invade inveighed [ɪn'veɪd]		
fined find [faɪnd]		
mined mind [maɪnd]		
mowed mode [məʊd]		
purveyed pervade [pə'r'veɪd]		
sighed side [saɪd]		
stayed staid [steɪd]		
straightened straitened ['streɪt(ə)nd]		
swayed suede [sweɪd]		
tied tide [taɪd]		
weighed wade [weɪd]		
wheeled wield [wiɪld]		

APPENDIX C

Intonation Activity⁶³

- Interviewer: Timothy. All right. And how old are you Timothy?
- Timothy: Five and three-quarters.
- I: Mm. Do you go to school?
- T: Yes.
- I: Mm. Are there lots of boys and girls in your class?
- T: Quite a lot.
- I: And can you tell me the names of some of your friends?
- T: Thomas, Jamie, Thomas and Guy; Sam, um, Harry.
- I: Yes?
- T: That's all.
- I: All of those are boys.
- T: And Maria and Clare and, I don't know, I haven't got any more.
- I: So you normally play with boys more than girls?
- T: Yes.
- I: Why's that?
- T: I like boys best (do you?). I'm a boy, I'm a boy myself (laughter).
- I: And do you think girls and boys are different?
- T: Yes.
- I: In what kind of way?
- T: Um, girls, boys can't do, have babies, girls can and um, not much, um, lady polices, is there?
- I: Not many lady police (mm). No. Do you think girls and boys are different as people?
- T: Yes, why, why um men um can fight in um dangerouser ways than girls, can't they?
- I: Do you think so? (Yes, do you?) I suppose it's true; why do you think that is?
- T: Why, um, um God made it like that, didn't he?
- I: Mm. And let me see, so who do you think are faster, boys or girls?

⁶³ Extracted from Spratt (1994. p.134-135).

- T: Um sometimes girls when they have, um when they are older (mm) and what else?
- I: OK, who do you think's cleverer?
- T: Boys sometimes.
- I: And sometimes girls?
- T: Yes.
- I: All right. Who do you think's stronger?
- T: Boys.
- I: Always?
- T: Of course.
- I: Why of course?
- T: Why they do the powerfulest fighting.
- I: Mm. And who do you think's nicer?
- T: The girls.
- I: The girls are nicer?
- T: Yes.
- I: And why are the girls nicer?
- T: Why they are.
- I: And who talks more, boys or girls?
- T: Girls.
- I: And who do you think is gentler?
- T: Um of course girls are nicer, girls, girls are nice so, so girls won't fight, (mm) will they?
- I: I don't know.
- T: Some do, don't they?
- I: But not really?
- T: No.
- I: They're much, they're, they're more gentle, are they? Who's better behaved, boys or girls?
- T: Girls are better behaved.
- I: Do you think so?
- T: Yes.
- I: OK.