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Guru yang berpekerti mulia, berpandangan progresif dan saintifik, bersedia menjunjung aspirasi negara serta menyanjung warisan kebudayaan negara, menjamin perkembangan individu, dan memelihara suatu masyarakat yang bersatu padu, demokratik, progresif, dan berdisiplin.

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LEARNER'S GUIDE

This module has been prepared to assist you in organizing your own learning so that you may learn more effectively and resourcefully. You may be returning to study after many years from formal education or you may possibly be unfamiliar with a self-directed learning mode. This module gives you the opportunity to manage your own learning and to manage the way in which you use your resources and time effectively.

Self-directed learning requires that you make decisions about your own learning. You must recognize your own pattern and style of learning. It might be useful if you were to set your own personal study goals and standard of achievement. In this way you will be able to proceed through the course quite systematically. Asking for help when you need it, ought to be viewed as creating new opportunities for learning rather than as a sign of weakness.

The module is written in Topics. A Topic usually covers a certain number of sub-topics. How long you take to go through a Session or a topic clearly depends on your own learning style and your personal study goals. There are tasks set within a Session to help you recall what you have learnt or to make you think about what you have read. Some of these tasks will have answers and or suggested answers. For tasks that do not provide answers you might find it helpful to discuss them with someone like a colleague or a classmate. Or to make notes of your answers and take them along to the next Tutorial Session and confer with others.

Tasks that have been set for Tutorial discussion or to be handed in during Tutorial Sessions will need to be completed before the tutorial takes place. Assignments that have to be handed in must be handed in according to schedule given This will be a means for you (and your Tutor) to know how much progress you have made in your course. You should bear in mind that the process of learning that you go through is as important as any assignment you hand in or any task that you have completed. So, instead of racing through the tasks and the reading, do take time to reflect on them and learn through yhe process.

You will find that the various icons have been used to capture your attention so that at a glance you will know what you have to do. Appendix A gives you an explanation of what the icons mean.

Another important component of this course is the project for School-based Assignment for the Major courses only. This component recognizes the fact that teaching in the classroom is an important aspect of learning to become a teacher. Hence, the assignments that you do for this component will form part of the overall assessment of your performance. It is therefore important that you approach this assignment and all other coursework assignment with the right attitude. The School-based Assignment will be given in a separate document.

There is an end of course examination that you will be required to sit for. The date and time will be made known to you when you sign up for the course. The written examination is expected to take place in an examination venue to be identified later.

Here are some useful hints for you to get you going.

1. Find a quiet study corner so that you may set down your books and yourself to study. Do the same when you visit a library.

2. Set a time every day to begin and to end your study. Once you have committed a set time, keep to it! When you have finished your module, continue to read prescribed books or internet materials and resources recommended.

3. Spend as much time as you possibly can on each task without compromising your study goal

4. Revise and review what you read. Take time to recollect what you have read. Make notes if necessary.

5. Consult sources other than what have been given to you.

6. Start a filing system so that you know where you have kept that insightful article!

7. Find a friend who could help you study.

INTRODUCTION

Welcome to English! Teaching English is fun. What you need is to be skilful in using the language.

Graduating Teacher Programme or Program Pensiswazahan Guru (PPG) Distance Learning Mode (PPJ) English Language (Major) for Primary Schools, is one of the major subjects offered by the Institute of Teacher Education Malaysia (IPGM). It is offered to English language teachers who want to upgrade and enhance themselves in teaching English as a subject. There are seven modules offered for English Language (Major) for Primary Schools.

This Module TSL3043 – Phonetics and Phonology is a 3 credit hour module that will cover 45 hours. It has ten main topics and are spread across five interaction sessions.

Session 1 covers several topics which are **Overview**, **Speech Sound Classification** and **English Vowels**. In **Overview**, you will be inducted to definitions of Phonetics and Phonology, a brief description of the Production of Speech Sounds and the International Phonetics Alphabet. In **Speech Sound Classification**, you will be introduced to The Phonemic Chart, Consonants and Vowels. In **English Vowels,** it focuses on two aspects which are Description and Production of English Vowels and Symbols and Transcription.

Session 2 covers the topic on **English Consonants**. This topic has three sub-topics which are the **Place** and **Manner** of **Articulation of Consonants**, **Describing** and **Producing English Consonants,** and **Symbols** and **Transcription**. In **Place** and **Manner** of **Articulation** of **Consonants** and **Describing** and **Producing English Consonants**, you will be exposed to descriptions about:

- voiced and voiceless consonants
- fricatives and affricates
- nasals, stops, glides

In learning **Symbols** and **Transcription**, you will be given more practice to identify and apply symbols in transcribing words, phrases and sentences.

Session 3 focusses on two topics; **Syllable** and **Stress Patterns**. In **Syllable**, it covers the area of structure of the English syllable. It further discusses the strong and weak syllables and the phonetic characteristics of weak form and strong form. In **Stress Patterns**, it covers stress timing, and the primary and secondary stress. It further discusses the differences between stress in simple and complex words.It also requires you to transcribe words into phonemic transcriptions and practise the spoken language using the correct stress, rhythm and intonation patterns.

Session 4 covers the topics on **Phonemic Analysis** and **Intonation**. In **Phonemic Analysis**, it covers the theoretical problems in the analysis of certain phonemes while the topic **Intonation** covers the discussion on the different functions of intonation. You will also be exposed to correct intonation patterns and variations of pitch and how they affect meaning of utterances.

Session 5 focuses on **Aspects** of **Connected Speech (Suprasegmental)** and **Speech Variation.** In **Aspects** of **Connected Speech (Suprasegmental)**, there will be a discussion on the following features of connected speech such as rhythm, assimilation, elision, linking, liaison, juncture and contractions. In **Speech Variation**, it covers the aspects of accents and how they affect comprehension and communication**.**

By going through all the sessions diligently and doing the tasks given, you will be able to enhance your knowledge in English and become more confident in using it. You will also know your own strategies in teaching English

There are no prescribed course books and the sessions are designed to be self-contained. Before you begin working on the content of these sessions, we recommend that you should have access to certain reference books. It would be useful if you have an ESOL Learners' Dictionary and a Modern Teacher's Reference Grammar of English.

We are sure that you are looking forward to begin this module with excitement. It is interesting to refresh your memory and obtain new ideas and knowledge. You should read the input notes carefully. You should also do all the exercises and then check your answers with the notes in the module, reference books or your tutor. When you have checked your answers (and revised if necessary), go on to do the tutorial questions.

Good Luck and Happy Working! Remember, **Practice Makes Perfect!**

ALLOCATION OF TOPICS

Code & Name of Course: TSL3043 – Phonetics and Phonology

There are ten topics in this module and are divided into five sessions. The table below shows the allocation of topics through the modular learning or/and during face interaction.

Session	Topic	Sub-Topic	Int. hrs.	Total no. of hrs.
1 (2 hours)	**Overview**	• Phonetics and phonology • The Production of Speech Sounds • The International Phonetics Alphabet	3	6
	Speech Sound Classification	• The Phonemic Chart • Consonants • Vowels	3	
	English Vowels	• Describing and producing English vowels - short vowels - long vowels - diphthongs - triphthongs	3	6
	English Vowels	• Symbols and transcription	3	
2 (2 hours)	**English Consonants**	• Place and manner of articulation	2	6
	English Consonants	• Describing and producing English consonants - voiced and voiceless consonants - fricatives and affricates nasals, stops, glides, liquids	4	
	English Consonants	• Symbols and transcription	3	3

3 (2 hours)	**The Syllable**	• Structure of the English syllable • Strong and weak syllables • Weak forms	3	3
	Stress Patterns	• Stress timing • Stress in simple words • Complex word stress	6	6
4 (2 hours)	**Phonemic Analysis**	• Problems in phonemic analysis	3	3
	Intonation	• Functions of intonation	3	3
5 (2 hours)	**Aspects of Connected Speech (Suprasegmental)**	• Rhythm • Assimilation • Elision	3	6
		• Linking • Liaison • Juncture • Contractions	3	
	Speech Variation	• Accents	3	3
TOTAL				**45 hrs**

TOPIC 1	OVERVIEW AND SPEECH SOUND CLASSIFICATION

1.0 SYNOPSIS

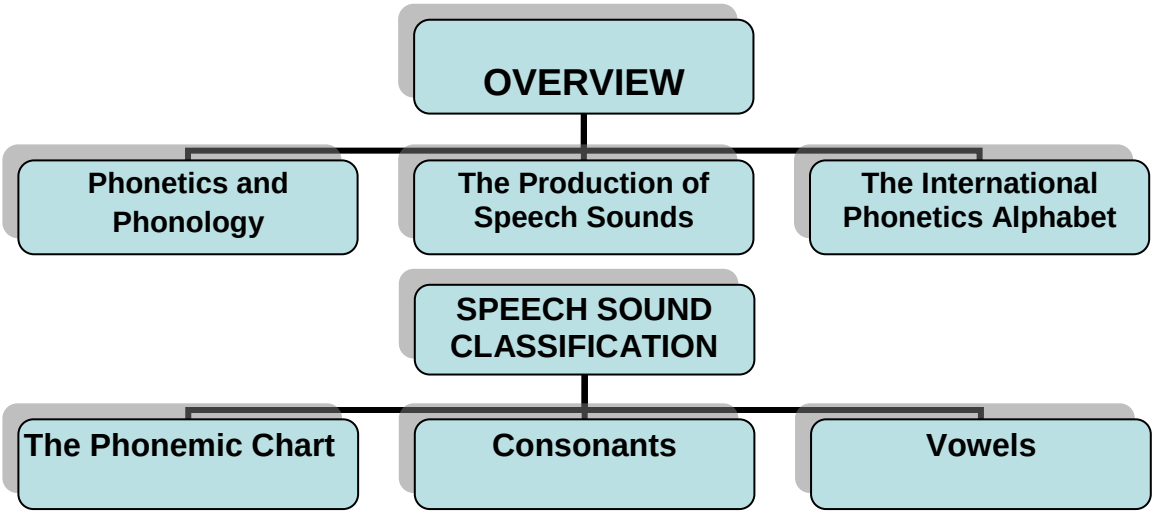
Topic 1 focuses on Overview and Speech Sound Classification. In Overview, it provides you with a brief description pertaining to Phonetics and Phonology, the process and functions of speech organs involved in the Production of Speech Sounds and the functions and symbols in the International Phonetics Alphabet. In Speech Sound Classification, it introduces you to The Phonemic Chart, Consonants and Vowels.

1.1 LEARNING OUTCOMES

By the end of Topic 1, you will be able to:

- distinguish between Phonetics and Phonology
- clarify the roles of the vocal organs in speech production.
- produce the English sounds found in the International Phonetic Alphabet

1.2 FRAMEWORK OF TOPIC



1.2.1 Overview

What makes humans unique is their ability to produce and use language to communicate with others. This is achieved through speech and writing. Writing is the visual representation of speech and it is often learned (formally) later in life. Speech is the primary mode of communication as it is also the most natural and basic manifestation of language. Speech involves the sounds or phonemes of a language. In studying phonetics and phonology, we will be looking at this in greater detail.

1.2.1.1 Phonetics and Phonology

An analysis of sounds of a language reveals two levels: **phonetically** and **phonologically**.

The first level examines sounds in relation to speech. This is the concrete or **phonetical** level where it describes the physical characteristics of the sound and how it is produced, etc. For e.g., a speaker of English knows that the letters ‘p’, ‘a’ and ‘t’ are three different sounds that can be combined to form the word ‘pat’. Yet, the word physically appears to be one continuous sound. However, you can segment the one sound into parts and recombine them to form words such as, ‘tap’ or ‘apt’ because you know the sounds of English. You also know that the vowel /ɪ/ in ‘pill’ is pronounced shorter than the long /i:/ sound in ‘peel’ as they are two distinct phonemes that bring about a change of meaning when one is replaced with the other. This knowledge of sounds or judgement on the physical properties of sounds is based on our knowledge of the language. Therefore, **phonetics** refers to the study of speech sounds in terms of how sounds are determined, how they vary, and how to describe them (Denham & Lobeck, 2010).

There are five branches of phonetics:

physiological phonetics - the anatomical, neurological and physiological bases of speech.

- **articulatory phonetics** - the actions and movements of the speech organs in producing sounds.
- **acoustics phonetics** - the nature and acoustics of the sound waves, which transmit speech.
- **auditory phonetics** -how speech is received by the ears.
- **perceptual phonetics** - how speech is perceived by the brain.

(Kelly, 2006:p.9)

For teachers of English, **articulatory phonetics** is by far the most important branch of phonetics.

In the second level, it is concerned with sounds in relation to language. This is the abstract or **phonological** level where it examines the pattern, distribution and combination of possible sounds in a language. This includes both the linguistic knowledge that speakers have about the sound patterns of their language and the description of that knowledge which linguists try to produce. The patterns could be as simple as the fact that a word in English cannot begin or end with the sound '**ny**' or as complex as why the plosive /p/ is aspirated when it is in the initial position of a word such as 'pin' but unaspirated when it is preceded by a /s/ sound in a word such as 'spin'. Therefore, **phonology** is the study of how speech sounds form patterns in a language (Fromkin, Rodman & Hyams, 2011).

In conclusion, phonetics is part of phonology. When we study a language, we cannot but include a study on phonetics and phonology to understand the system of sounds in a language. In our case, the language under study is English, a language that you are teaching or will be teaching in the future. You must have a sound knowledge of phonetics and phonology in order to teach it competently.

1.2.1.2 The Production of Speech Sounds

In studying the sound system of a language, we need to find out what people are doing, when they are articulating speech sounds and how these sounds can be described.

(i) Egressive Pulmonic Airstream Mechanism

First, air that is exhaled by the lungs passes through the vocal tract, which shapes it into different speech sounds. The air in the vocal tract is then expelled through the mouth or nose or both. An airstream initiated by the lungs is known as pulmonic. Nearly all languages use pulmonic air to produce speech sounds. The process by which air is pushed out of the lungs through the vocal cords, up the throat and into the mouth or nose and out of the body is called an **egressive pulmonic airstream.** All English sounds are produced in this manner. Now let us look at the different parts of the vocal tract, which play a crucial role in the production of speech sounds.

(ii) The Vocal Tract

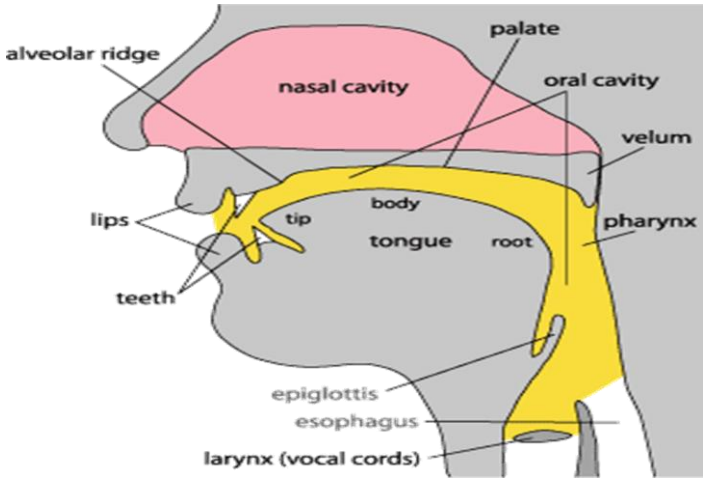


Fig. 1

The simplified diagram of the vocal tract in **Fig. 1** above indicates a cross-section of the human head. You will need to study it carefully as the articulators are described:

The **pharynx** is a tube that starts just above the larynx and ends behind the root of the tongue. The top end of the tube is divided into two: one part is the back of the oral cavity while the other is the opening of the way through the nasal cavity. The back of the pharynx can be seen in the mirror when you open your mouth.

The **velum** or **soft palate** is the soft part of the roof of the mouth. You can feel it if you lift your tongue backwards and upwards. The velum ends with the dangling uvula. In speech, the velum may be raised to completely block the passage of the nasal cavity so that the airstream can only escape through the oral cavity. Sounds produced via the oral cavity are called **oral sounds** such as /s/ and /t/. The velum can also be lowered to completely block the oral cavity so that air can only escape through the nasal cavity. All **nasal consonants** in English such as /m/, /n/ and /ŋ/ are produced this way.

The **hard palate** is also known as the 'roof of the mouth'. It stretches from the alveolar ridge to the velum. Its curved surface is smooth if you feel it with your tongue. The **palatal** sound /j/ is produced in this region.

The alveolar ridge is located directly behind the top front teeth. Its surface is covered with little ridges. You can feel the uneven surface of the ridges with your tongue. Sounds produced by the tongue touching here are alveolar sounds such as /t/ and /d/.

The **tongue** is the most flexible articulator. It can be stretched, rolled, curled or moved sideways, upwards or downwards into many different places. The tongue together with the lips can considerably affect the shape and size of the oral cavity, thus changing the airstream and sound produced. The tongue is divided into different parts such as **tip, blade, front, back and root** as shown in **Fig.2**:

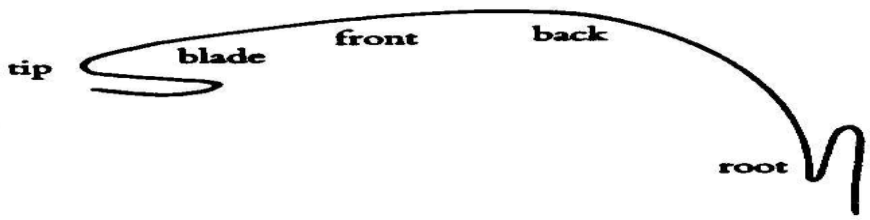


Fig. 2 Subdivisions of the tongue

(Roach, 2010)

The **teeth** are lined round the upper and lower sides of the mouth, back almost to the soft palate. Most speech sounds are produced when the tongue is in contact with the upper teeth. For e.g., **dental** sounds such as /θ/ and /ð/ are made with the tongue touching the front teeth.

The **lips** are important in the formation of speech sounds. The lips may be pressed together and released suddenly to produce certain consonants such as /p/, /b/ or rounded to produce vowels like /u:/. Sounds produced by using the lips are called **labial** (or **bilabial** if both lips are involved) while sounds produced with the lip in contact with teeth such as /f/, /v/ are called **labiodentals.**

The **seven articulators** described above are the primary **ones.** However, there are a few others to bear in mind.

The **larynx** is known as the Adam's apple or the voice box. It is situated at the upper end of the trachea below the pharynx. Located in the larynx are the vocal cords that control the passage of air to and from the lungs. When the vocal cords are apart, its opening is known as the **glottis**. Right above the larynx is the **epiglottis** that acts as a cover to the glottis for food to be swallowed and guided into the oesophagus and on to the stomach. When speech sounds are produced, the vocal cords often vibrate/phonate. For e.g., your larynx vibrates when you produce the voiced consonant sound /z/.

The **jaws** are sometimes called articulators as they aid us in speaking. We certainly move the lower jaw a lot while we speak. However, the jaws cannot make contact with other articulators and so cannot be considered as articulators in the same manner as others.

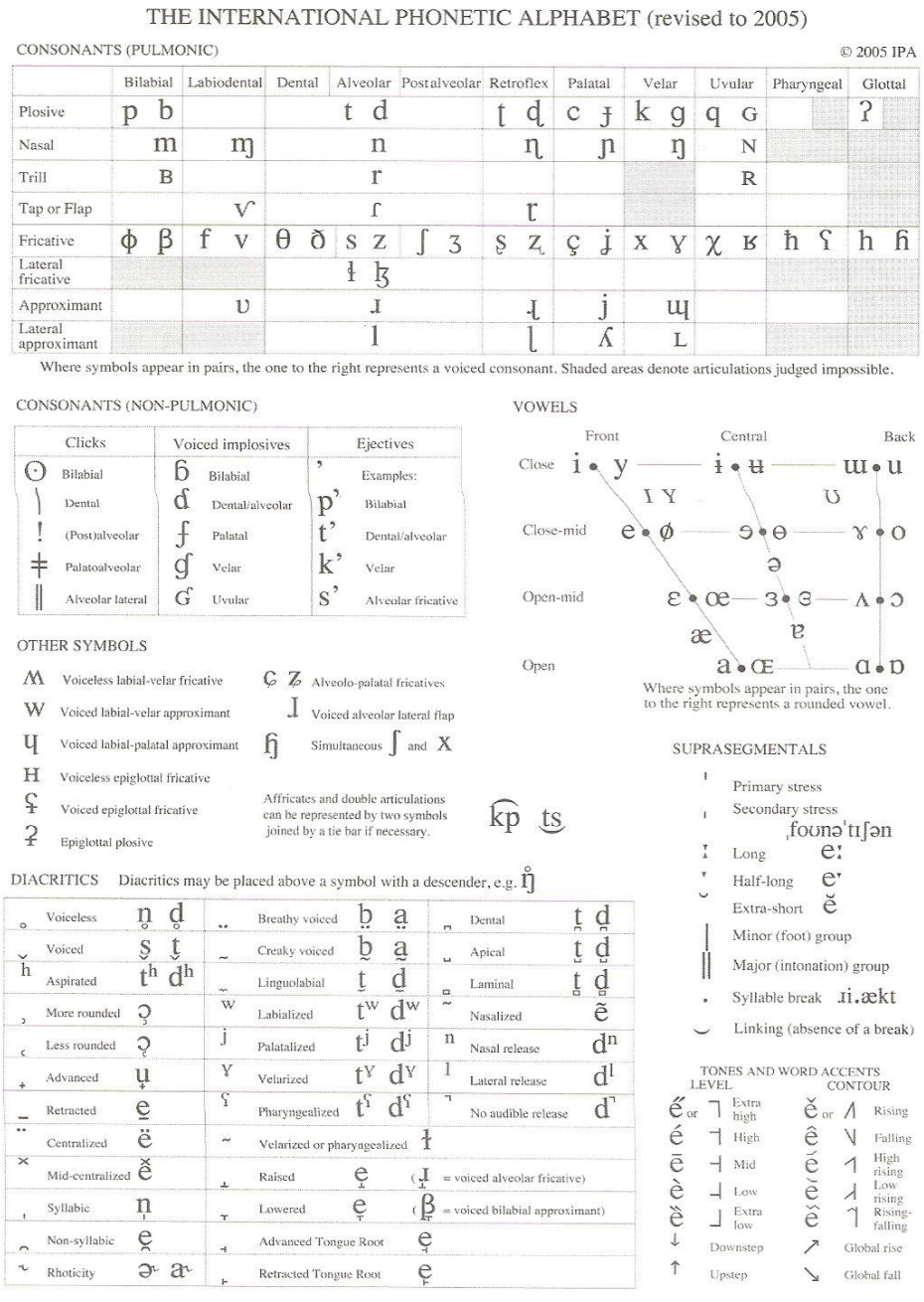
The **nose** and **nasal cavity** are important, particularly in the production of **nasal** consonants such as /m/, /n/ or /ŋ/. However, the nose and nasal cavity are not moveable as the other main articulators and thus cannot really be considered as articulators in the same way as them.

1.2.1.3 The International Phonetics Alphabet

The English spelling system has some irregularities. Consider the following:
The letters ‘ea’ are pronounced differently in words such as ‘deal’, ’dead’, ‘bear’, ‘heard’, hear’ and ‘heart’. A single sound such as /ʃ/ (pronounced as ‘sh’) can be represented by different letters in words such as ‘section’, ‘machine’ , ‘fashion’, ‘mission’ and ‘tension’. The letters ‘th’ in ‘bath’ and ‘bathe’ are actually two distinct sounds. These examples of the mismatches between spelling and sounds prove that the English spelling system is not really reliable in indicating the pronunciation of words.

In 1888, the International Phonetics Association developed phonetic alphabet to represent the sounds of all languages in the world (Fromkin, Rodman & Hyams, 2011).They consists of ordinary letters and invented symbols. The **International Phonetics Alphabet** or **IPA** is a writing system used by linguists to communicate with each other. Each character of the alphabet reflects exactly one sound of all the world’s languages. A person who knows the IPA will be able to pronounce words written in the phonetic symbols or transcribe the pronunciation of words using the symbols. The IPA is invented to have sufficient symbols to represent all the fundamental sounds of all languages. However, noncrucial variation of the sounds like pitch is not included as it varies across speakers. Most dictionaries use a

system of phonemic transcription similar to the IPA as a pronunciation guide. Hence, learning the IPA is useful particularly for teachers of English to guide their own learning as well as to check students' pronunciation. The following chart indicates letters and symbols in IPA:



THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC) © 2005 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks		Voiced implosives		Ejectives	
ʘ	Bilabial	ɓ	Bilabial	'	Examples:
ǀ	Dental	ɗ	Dental/alveolar	pʼ	Bilabial
ǃ	(Post)alveolar	ʄ	Palatal	tʼ	Dental/alveolar
ǂ	Palatoalveolar	ɠ	Velar	kʼ	Velar
ǁ	Alveolar lateral	ʛ	Uvular	sʼ	Alveolar fricative

OTHER SYMBOLS

ʍ	Voiceless labial-velar fricative	ɕ ʑ	Alveolo-palatal fricatives
w	Voiced labial-velar approximant	ɺ	Voiced alveolar lateral flap
ɥ	Voiced labial-palatal approximant	ʩ	Simultaneous ʃ and x
ʜ	Voiceless epiglottal fricative		
ʢ	Voiced epiglottal fricative		
ʡ	Epiglottal plosive		

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary. k͡p t͡s

VOWELS

Where symbols appear in pairs, the one to the right represents a rounded vowel.

SUPRASEGMENTALS

ˈ	Primary stress	ˌfoʊnəˈtɪʃən	
ˌ	Secondary stress		
ː	Long	eː	
ˑ	Half-long	eˑ	
˘	Extra-short	ĕ	
|	Minor (foot) group		
‖	Major (intonation) group		
.	Syllable break	ɹi.ækt	
‿	Linking (absence of a break)		

TONES AND WORD ACCENTS

LEVEL			CONTOUR	
é͡ or ˥	Extra high		ě͡ or ˩˥	Rising
é ˦	High		ê ˥˩	Falling
ē ˧	Mid		e͡ ˦˥	High rising
è ˨	Low		e͡ ˩˧	Low rising
ȅ ˩	Extra low		e͡ ˥˦˥	Rising-falling
↓	Downstep		↗	Global rise
↑	Upstep		↘	Global fall

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ŋ̊

◌̥	Voiceless	n̥ d̥	◌̤	Breathy voiced	b̤ a̤
◌̬	Voiced	s̬ t̬	◌̰	Creaky voiced	b̰ a̰
◌ʰ	Aspirated	tʰ dʰ	◌̼	Linguolabial	t̼ d̼
◌̹	More rounded	ɔ̹	◌ʷ	Labialized	tʷ dʷ
◌̜	Less rounded	ɔ̜	◌ʲ	Palatalized	tʲ dʲ
◌̟	Advanced	u̟	◌ˠ	Velarized	tˠ dˠ
◌̠	Retracted	e̠	◌ˤ	Pharyngealized	tˤ dˤ
◌̈	Centralized	ë	◌̴	Velarized or pharyngealized	ɫ
◌̽	Mid-centralized	e̽	◌̝	Raised	e̝ (ɹ̝ = voiced alveolar fricative)
◌̩	Syllabic	n̩	◌̞	Lowered	e̞ (β̞ = voiced bilabial approximant)
◌̯	Non-syllabic	e̯	◌̘	Advanced Tongue Root	e̘
◌˞	Rhoticity	ə˞ a˞	◌̙	Retracted Tongue Root	e̙

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1.2.2 Speech Sound Classification

In speech, we produce sounds or phonemes of a language. A phoneme is the smallest distinctive unit in a language (Ladefoged & Johnson, 2011). This can be shown through minimal pair. A **minimal pair** consists of two words that differ in one phoneme only in the same position (Denham & Lobeck, 2010). For example, '<u>s</u>ip' and '<u>z</u>ip' show a contrast of one sound. Therefore, /s/ and /z/ are separate phonemes in this pair of words.

1.2.2.1 The Phonemic Chart

In English, there are 44 phonemes that represent the 26 letters of the written alphabet. There is no one-to-one correspondence between phonemes and the alphabet and as such special symbols are created. These phonemes are further subdivided into 24 consonants and 20 vowels. The vowels consist of 12 single vowels or monophthongs and 8 diphthongs. The following chart lists the 44 English phonemes, giving an example of a word in which each appears:

Phonemic Chart

Vowels: Monophthongs					**Vowels: Diphthongs**				
1.	/iː/	as in	*key*	/kiː/	13.	/eɪ/	as in	edge	/eɪdʒ/
2.	/ɪ/	as in	*bit*	/bɪt/	14.	/əʊ/	as in	sew	/səʊ/
3.	/e/	as in	pen	/pen/	15.	/aɪ/	as in	hive	/haɪv/
4.	/æ/	as in	sat	/sæt/	16.	/aʊ/	as in	cow	/kaʊ/
5.	/ɑː/	as in	art	/ɑːt/	17.	/ɔɪ/	as in	joy	/dʒɔɪ/
6.	/ɒ/	as in	hot	/hɒt/	18.	/ɪə/	as in	dear	/dɪə/
7.	/ɔː/	as in	law	/lɔː/	19.	/eə/	as in	pair	/peə/
8.	/ʊ/	as in	book	/bʊk/	20.	/ʊə/	as in	cure	/kjʊə(r)/
9.	/uː/	as in	true	/truː/					
10.	/ʌ/	as in	mud	/mʌd/					
11.	/ɜː/	as in	*earn*	/ɜːn/					
12.	/ə/	as in	*enter*	/entə/					

Consonants

1.	/p/	as in	*peel*	/piːl/	13.	/s/	as in	sob	/sɒb/
2.	/b/	as in	*bat*	/bæt/	14.	/z/	as in	zinc	/zɪŋk/
3.	/t/	as in	tell	/tel/	15.	/ʃ/	as in	shy	/ʃaɪ/
4.	/d/	as in	dad	/dæd/	16.	/ʒ/	as in	visual	/vɪʒʊəl/
5.	/k/	as in	cart	/kɑːt/	17.	/h/	as in	horse	/hɔːs/
6.	/g/	as in	god	/gɒd/	18.	/m/	as in	men	/men/
7.	/tʃ/	as in	chair	/tʃeə/	19.	/n/	as in	niece	/niːs/
8.	/dʒ/	as in	joke	/dʒəʊk/	20.	/ŋ/	as in	king	/kɪŋ/
9.	/f/	as in	fool	/fuːl/	21.	/l/	as in	love	/lʌv/
10.	/v/	as in	vine	/ vaɪn /	22.	/r/	as in	rude	/ruːd/
11.	/θ/	as in	*third*	/ θɜːd/	23.	/j/	as in	yet	/jet/
12.	/ð/	as in	*bathe*	/beɪð/	24.	/w/	as in	war	/wɔː/

1.2.2.2 Consonants

Speech sounds can be identified in terms of their articulatory properties that is, where and how in the vocal tract that the sounds are produced. Consonant sounds are produced by completely or partially blocking the flow of air from the lungs to the vocal tract (Finegan, 2008).

All English consonants can be described in terms of three properties:

- **Voicing:** this indicates whether the vocal cords are vibrating or not in the production of consonant sounds. This is caused by air pressure from the lungs that repeatedly pushes the vocal cords to open and shut again which produces a buzzing sound. Speech sounds produced with the vocal cords vibrating are called **voiced** sounds while those produced with the vocal cords apart (not vibrating) are called **voiceless** sounds
- **Place of articulation**: the place in the oral cavity where the airstream is modified or most obstructed to produce speech sounds.

- **Manner of articulation**: the particular way we position and modify our lips, tongue and teeth to produce speech sounds.

The above properties indicate that all consonants are either described as **voiced** or **voiceless**. They are also described based on their **place of articulation** such as bilabial, labiodental, dental, alveolar, post-alveolar, palatal, velar and glottal. Besides that, consonants are also described based on their **manner of articulation** such as plosives, fricatives, affricates, nasals, lateral approximant and approximants/glides.

Based on the properties stated above, consonants such as /p/ and /b/ will be described as **bilabial** as both phonemes are produced by pressing the lips against each other. The manner in which they are produced results from the total blockage of air in the oral cavity (when the lips are pressed together) which forms a compression of air that is suddenly released with a loud noise or plosion (**plosive**). However, /p/ is **voiceless** while /b/ is **voiced**. Hence, consonant /p/ is described as **voiceless bilabial plosive** while /b/ is described as **voiced bilabial plosive**. This illustrates how consonants are described.

You have been introduced to some basic concepts of consonants. A more detailed explanation of the consonants in Topic 3 will be given in the later part of this module.

1.2.2.3 Vowels

After being introduced to consonants, now let us look at vowels. Unlike consonants, vowels do not have specific point and manner of articulation. Hence, they are more difficult to describe. Vowels are produced with the flow of air unobstructed as the air passes from the larynx to the lips (Roach, 2010). In the articulation of vowels, the vocal cords or vocal folds are generally vibrating. Vowels are specifically produced by modifying the shape and size of the vocal tract through the movement of the following speech organs:

- the jaw which can be raised or lowered changing the amount of space inside the oral cavity.
- the tongue which can be arched, curled or pointed to varying degrees in different places from front to back.
- the lips which can be rounded or spread changing the resonant characteristics of the vocal tract.
- the tongue root which can be moved changing the size of the pharynx.

Vowels are usually described based on the height of the tongue such as high, mid or low. They are also described based on how far front or back the horizontal position of the tongue is such as front, central or back. At times, it is also necessary to include the description of the shape of the lips such as rounded, spread or neutral. Say the vowel sounds in the words ‘mar’, ’me’ and ‘moo’. Which of these words is expressed with the tongue raised highest? Which is high (close), mid or low (open)? What is the shape of the lips? Are the lips open, rounded or spread? For the sound /ɑ:/ in ‘mar’, the tongue is low at the back and the lips are open and neutral. For the sound /i:/ in ‘me’, the front of the tongue is high and close to the palate and the lips are spread. On the other hand, the sound /u:/ in ‘moo’, the tongue is high at the back and the lips are rounded.

This section has introduced you to vowels. More information on the vowels will be given in the topic after this session.

Exercise 1

a. What is the difference between the terms ‘Phonetics’ and ‘Phonology? Give your own examples.

b. Describe the egressive pulmonic airstream mechanism.

c. Describe the functions of any **two** organs of speech in the production of speech sounds.

d. Why was the IPA invented?

e. How are phonemes classified? Elaborate.

Exercise 2

Identify the phonemes in the following words:

E.g.	cat	-	/k/ /æ/ /t/
i.	tea	-	_____
ii.	shy	-	_____
iii.	bomb	-	_____
iv.	width	-	_____
v.	right	-	_____
vi.	easily	-	_____
vii.	young	-	_____
viii.	weather	-	_____
ix.	endanger	-	_____

How is knowledge of the production of consonants and vowels relevant to a teacher of English?

Take a break before you move on to the next topic.

TOPIC 2	ENGLISH VOWELS

2.0 SYNOPSIS

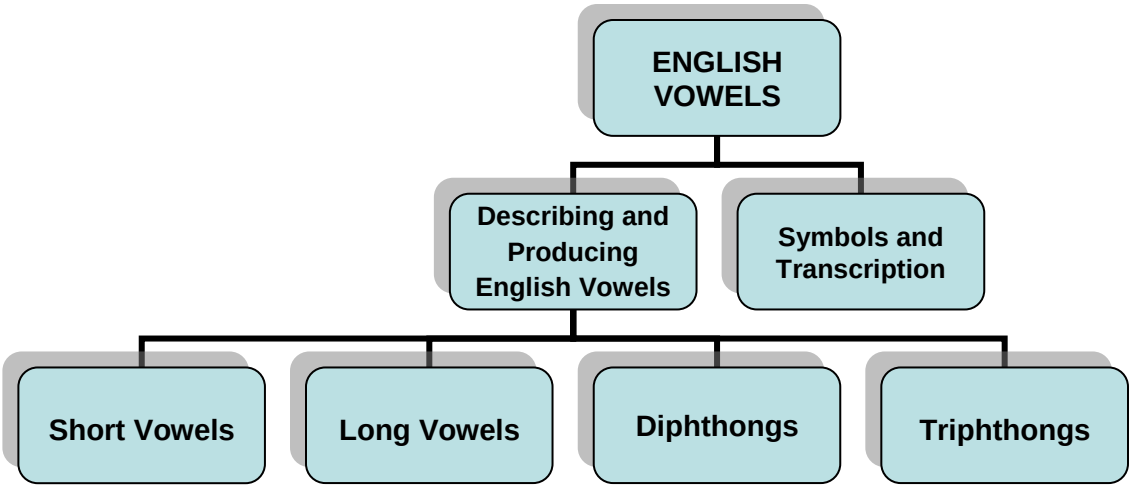
Topic 2 highlights on the articulation and description of short vowels, long vowels, diphthongs and triphthongs. You will also learn to identify the symbol representing each vowel sound and also transcribe words using those symbols.

2.1 LEARNING OUTCOMES

By the end of Topic 2, you will be able to:

- describe the place and manner of articulation of English short vowels, diphthongs and triphthongs.
- write the phonemic symbols that correspond to the vowels described.

2.2 FRAMEWORK OF TOPIC



2.2.1 English Vowels

2.2.1.1 Describing and Producing English Vowels

Say ‘a’, ‘e’, ‘i’. ‘o’ ‘u’. What do you notice about the movement of your tongue and the shape of your lips when you articulate these sounds? According to Kelly (2006), vowels are produced when the air stream is voiced through the vibration of the vocal cords in the larynx, and then shaped using the tongue and the lips to modify the overall shape of the mouth. In the classification of vowels, tongue position and jaw height are the main dimensions.

Study the diagram below. The diagram is a representation of the ‘vowel space’ in the centre of the mouth.

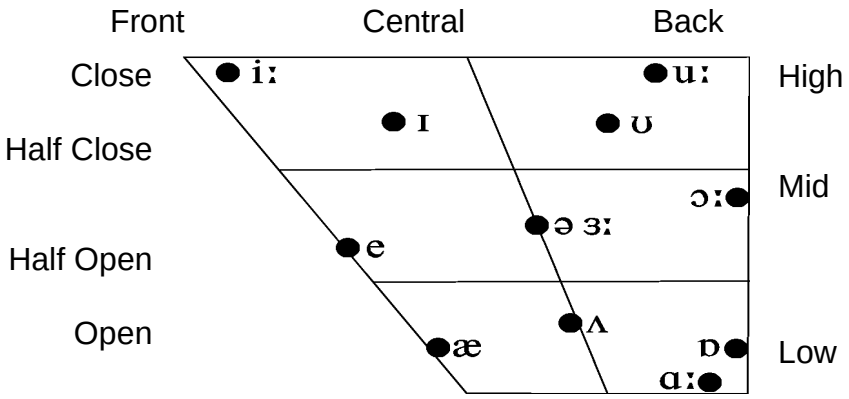
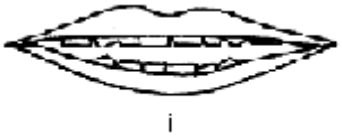


Fig.1

The characteristics sound of a vowel is determined by the

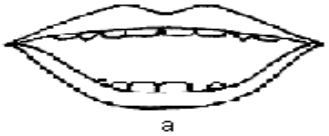
- horizontal tongue position (front-centre-back)
- vertical tongue position (high-mid-low) or the distance between the tongue and the roof of the mouth (close-mid-open)
- lip position (rounded-neutral-spread)
- typical length of the vowel (long-short)

Look at the diagram below and pronounce each vowel sound. Note the shapes of your lips when you pronounce the sounds. Are they similar to the diagram shown?



close lip spreading

/i:/



neutral lip position

/a:/ / ɜ: //e/

open lip rounding

/ɔ/

close lip-rounding

/u:/

Fig. 2

One of ways to remember the articulation of vowels is to visualise and associate it with particular ideas.

Exercise 1

Practise the following:

Vowels	**Suggestions**
/i:/	A 'smiling sound'. Smile widely, hold the sound and demonstrate that it is a long sound.
/ɪ/	Make the sound obviously short. Contrast the sound with /i:/
/ʊ /	A short sound. Exaggerate the forward position of your lips and make noise like a gorilla.
/u:/	Make the sound and use a rising and falling intonation as if you've heard an interesting gossip. (uuUUuuUU)
/e /	A short sound. Loosely spread your lips to make the sound.
/ ə /	The 'Friday afternoon' sound. Relax your whole body, slump your shoulders and say /ə/ as if utterly exhausted.

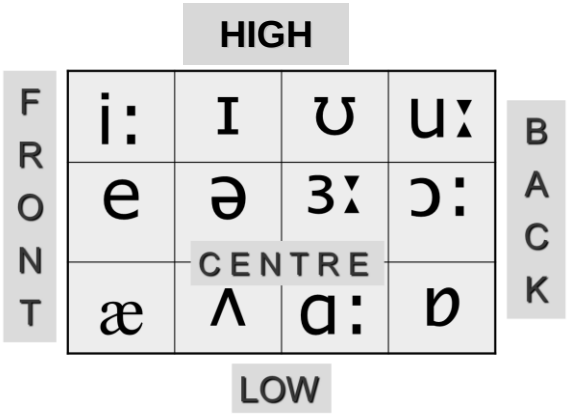
Vowels	Suggestions
/ ɜː/	The 'something horrible' sound. Pretend to look at something nasty in the litter bin, curl your upper lip and make a long sound.
/ɔː/	The 'either/ or' sound. Liken it to the word or. Make a long sound.
/æ/	Make the sound and point out the neutrally open shape of your lips.
/ʌ/	Make the sound, and throw your head slightly back as you do. This works well if contrasted with /æ/.
/ɑː/	The 'holding the baby' sound. Place your arms as though holding a baby and say /ɑː/. Make a long sound.
/ɒ/	Make the sound and point out your slightly rounded lips.

(Kelly, 2006: p.38)

You have learned how to articulate vowels. Now, let us examine the different classification of vowels. English vowels consist of **12 pure single vowels** or **monophthongs**. They are categorised as two main types: **short** and **long**. Both are further specified as **front, central** and **back** based on their points of articulation. The table below illustrates the vowel sounds from high to low (top to bottom of the table) and front to back (left to right of the table).

Exercise 2

Say each sound and notice the movements of your jaw or tongue height, frontness or backness of the tongue and shape of your lips.



(Underhill, 2005)

(i) Short Vowels (Monophthongs)

a. front short vowels

There are three front short vowels. Their descriptions and examples are listed below:

/ ɪ / slightly front, high, half close, slightly spread vowel

kit	mist
lid	wish
bill	sick

/e/ front, mid, half open, slightly spread vowel

pet	beg
tent	fell
bread	death

/æ/ front, low, open, slightly spread vowel

mat	axe
dad	rag
trap	lamp

b. back short vowels

The points of articulation for these short vowels are in the back of the oral cavity and the shapes of the lips are generally rounded. They are:

/ ʊ / slightly back, high, half close, rounded, short vowel

cook	pull
bull	should
push	foot

/ ɒ / back, low, slightly open, slightly rounded vowel

job	rod
spot	sausage
gone	what

c. central short vowels

These vowels are produced generally in the central region of the oral cavity. The lips' shapes are often neutral. They are:

/ʌ / mid, half open, central, neutral vowel

up	bug
hunt	rough
judge	won

/ ə / mid, slightly half open, central, neutral vowel

upon	again
them	murmur
sender	arise

(ii) Long Vowels(Monophthongs)

a. front long vowels

There is only one long front vowel. Its description and examples are given below.

/i:/ front, high, close, slightly spread, long vowel

seep	bee
piece	copy
money	field

b. back long vowels

Unlike the front vowels, these vowels are produced in the back region of the oral cavity with the lips generally rounded. They are described below:

/uː/ back, high, close, moderately rounded, long vowel

blue	shoe
shoot	group
grew	rude

/ɔː/ back, mid, slightly half open, strongly rounded, long vowel

bore	order
your	coral
draw	oral

c. central long vowels

The points of articulation for these vowels are in the central region of the mouth. The lips are neutral. They are:

/ɜː/ mid, slightly half open, central, neutral, long vowel

fur	girl
earn	were
verse	worm

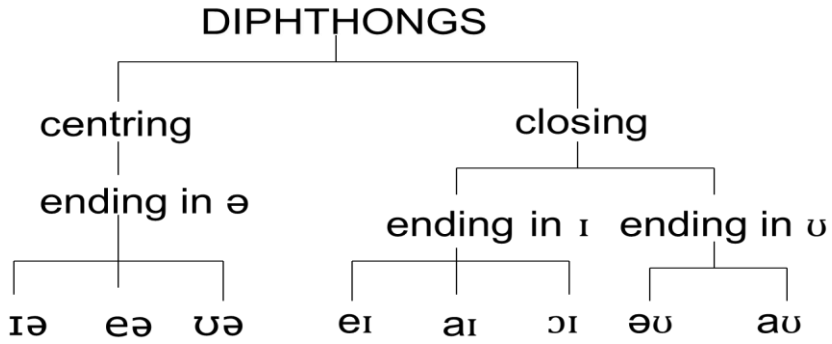
/ ɑː/ slightly back (between centre and back), low, open, neutral, long vowel

farm	arm
mast	ask
aunt	star

(iii) Diphthongs

Kelly (2006) defined a diphthong as a glide (or movement of the tongue, lips and jaw) from one pure vowel to another. The first sound in each phoneme is longer and louder than the second in English. In short, a diphthong is the result of a glide from one vowel to another within a single syllable (Underhill, 2005). If we listen to the word foul (the diphthong in question is /aʊ/, we can hear the /ɑ/ part of the sound is longer than the final /ʊ/ part. If you try to make the /ʊ/ part longer, you will hear the difference.

A diphthong is perceived as one phoneme not two, and therefore as one syllable not two. Thus, 'tie' /taɪ/ has a consonant and a diphthong which occupy one syllable, whereas 'being' /bi:ɪŋ/ is a sequence of two monophthongs occupying two syllables. In English, there are **two** main types of diphthongs: **centring** and **closing**. The closing diphthongs are further subdivided into two as indicated in the chart below:



Centring diphthongs end with a glide towards /ə/. They are called 'centring' because / ə / is a central vowel.

E.gs. hear /ɪə/

pear /eə/

poor /ʊə/

Closing diphthongs end with a glide towards /ɪ/ or towards /ʊ/. The glide is towards a higher position in the mouth.

E.gs. bail /eɪ/ row /əʊ/

right /aɪ/ owl /aʊ/

toy /ɔɪ/

(iv) Triphthongs

A triphthong is a glide from one vowel to another and then to a third, all produced rapidly and without interruptions (Roach, 2010). For e.g., a careful pronunciation of the word ‘our’ starts with a vowel similar to /ɑ:/ which then glides towards the back close rounded area (as represented by the symbol /ʊ/) then ends with a mid-central vowel (schwa, /ə/). ‘our’ is transcribed as /aʊə/.

The triphthongs are composed of the **5** closing diphthongs described earlier but they end with a schwa /ə/. Thus, we get:

/eɪ/ + /ə / = /eɪə/ as in mayor, payer

/aɪ/ + /ə / = /aɪə/ as in tire, dryer

/ɔɪ/ + /ə / = /ɔɪə/ as in royal, loyal

/əʊ/ + /ə/ = /əʊə/ as in buoyant, follower

/aʊ/ + /ə / = /aʊə/ as in sour, flower

2.2.1.2 **Symbols and Transcription**

Phonemic transcription is the process by which every speech sound must be identified as one of the phonemes and written with the appropriate symbol (Roach, 2010). The following table indicates lists of words with a certain phoneme in different positions. Articulate each sound of the phonemes to spell/transcribe the words:

Phoneme	Initial	Medial	Final
/ p /	**p**ick / **p**ɪk /	re**p**ort /rɪ**p**ɔ:t/	da**mp** /dæm**p**/
/ b /	**b**uyer **/b**aɪə**/**	car**b**on **/**kɑ:**b**ən**/**	ro**b**e / rəʊ**b**/
/dʒ/	**j**unk /**dʒ**ʌŋk/	chan**g**ing **/t**ʃeɪ**nd**ʒɪŋ**/**	bar**ge** /bɑ:**dʒ**/
/ j /	**y**acht **/j**ɒt/	c**u**te / k**j**u:t/	

Tutorial Tasks

A. Read the poem below.

ENGLISH VOWELS

'a', 'e', 'i' 'o' 'u' are five letters
that represent the English vowels.
Yet, they vary in pronunciation and spelling.
Their irregularity is mind-boggling.

Take for example the word 'honey'
It looks almost similar to 'phoney'
Yet, it rhymes with the word 'bunny'
Isn't that utterly strange and funny?

How come the word 'treat'
rhymes with the word 'beet'
yet, its spelling is closer to 'threat'?
Don't you think students might fret?

What about the word 'through'
that rhymes with 'true'?
Isn't it a horror when its spelling
ends like 'thorough?

Likewise the word 'though'
that rhymes with 'doe'.
it is spelt almost like 'tough'
of which rhymes well with 'stuff'.

Can anyone explain why the letter 'a'
does not sound the same
in 'ward', 'want' and 'wax'?
They seem to rhyme with
'ford', 'one' and 'axe'.

What about the letter 'i'
that is pronounced differently
in 'dim', 'dirt' and 'die'
that rhyme with 'hymn', 'hurt' and high'?

The pronunciation of 'oo'
in words is confusing too.
It is a short 'u' in 'soot'
but a long 'u' in 'shoot'.
It is also short in 'good'
but long in 'mood'.

No wonder this irregularity
in spelling and pronunciation
is a cause of contention
when learning English vowels
and phonetic transcription.

Laila Hairani Sanggura, 2011

Write the phonemic symbols that represent the vowel sounds for the letters in **bold** in words indicated in the poem above.

h**o**n**e**y		thr**ou**gh		w**a**rd		d**i**e	
ph**o**n**e**y		tr**ue**		w**a**nt		h**y**mn	
b**u**nn**y**		h**o**rr**o**r		w**a**x		h**u**rt	
f**u**nn**y**		th**o**r**ou**gh		b**o**nd		h**i**gh	
tr**ea**t		th**ou**gh		**o**ne		s**oo**t	
b**ee**t		d**oe**		**a**xe		sh**oo**t	
thr**ea**t		t**ou**gh		d**i**m		g**oo**d	
fr**e**t		st**u**ff		d**i**rt		m**oo**d	

B. Transcribe the words in phonemic script into orthography.

Malaysian Chicken Curry

How to prepare chicken curry:

1	/juːsɪŋ ə mɔːtə(r) ænd ə pesl ɔː blendə(r), graɪnd ʌnjən gɑːlɪk ænd dʒɪndʒə(r) ɪntə ə peɪst/	
2	/ɪn ə smɔːl bəʊl, kɒmbaɪn miːt kʌri paʊdə(r) ænd tʃɪli paʊdə(r), æd ə fjuː teɪblspuːnz ɒv wɔːtə(r) ɪntə ə θɪk peɪst/	
3	/ɪn ə wɒk ɔː pɒt, hiːt ɔɪl ɒn haɪ, æd graʊnd peɪst, stɜː(r) fraɪ əntɪl kwaɪt trænsluːsnt/	
4	/æd kʌri peɪst, rɪdjuːs hiːt tə ləʊ, stɜː(r) fraɪ əntɪl kwaɪt təʊstɪd ænd ɔɪl stɑːts tə uːz frəm peɪst – du nɒt bɜːn/	
5	/æd tʃɪkɪn, brɪŋ hiːt ʌp tə mɪd-haɪ, stɜː(r) tə kəʊt tʃɪkɪn wel wɪð kʌri peɪst	
6	/æd kəʊkənʌt mɪlk, siːzn wɪð sɔːlt, stɜː(r) wel/	
7	/grædʒʊəli brɪŋ tə ə bɔɪl, ðen rɪdjuːs hiːt tə mɪd, sɪmə(r) kʌvəd 20-25 mɪns., stɜː(r) əkeɪʒnəli/	
8	/æd pəteɪtəʊz, sɪmə(r) ʌnkʌvəd10-15 mɪns., əntɪl pəteɪtəʊz ə kʊkt, ænd tʃɪkɪn ɪz tendə(r)/	
9	/tɜːn ɒf hiːt, skɪm ɒf ɪkses ɔɪl ɒn sɜːfɪs/	
10	/sɜːv wɪð rəʊti tʃanaɪ, rəʊti dʒalə ɔː stiːmd raɪs/	

Adapted from: http://www.malaysianfood.net/recipes/

Exercise 1

Transcribe the following text into phonetic script.

> "My favourite food is nasi lemak. Its coconut-flavoured rice is delicious! I also like its anchovy sambal. It's hot and spicy!
>
> My mother finds nasi lemak too rich and fattening. She prefers eating seafood tom yam as its soup is light and less oily.
>
> My father and sister, on the other hand, do not mind eating either food. However, they are both crazy about Penang Cendol! They love the blend of sweet and creamy taste of the coconut milk when it is mixed with thick syrup.
>
> So, when we go out to eat as a family, we will each definitely have our own favourite food."

Laila Hairani Sanggura,2007

That's all you have to do.

Take a break and move on to topic 3 when you are ready.

TOPIC 3	ENGLISH CONSONANTS

3.0 SYNOPSIS

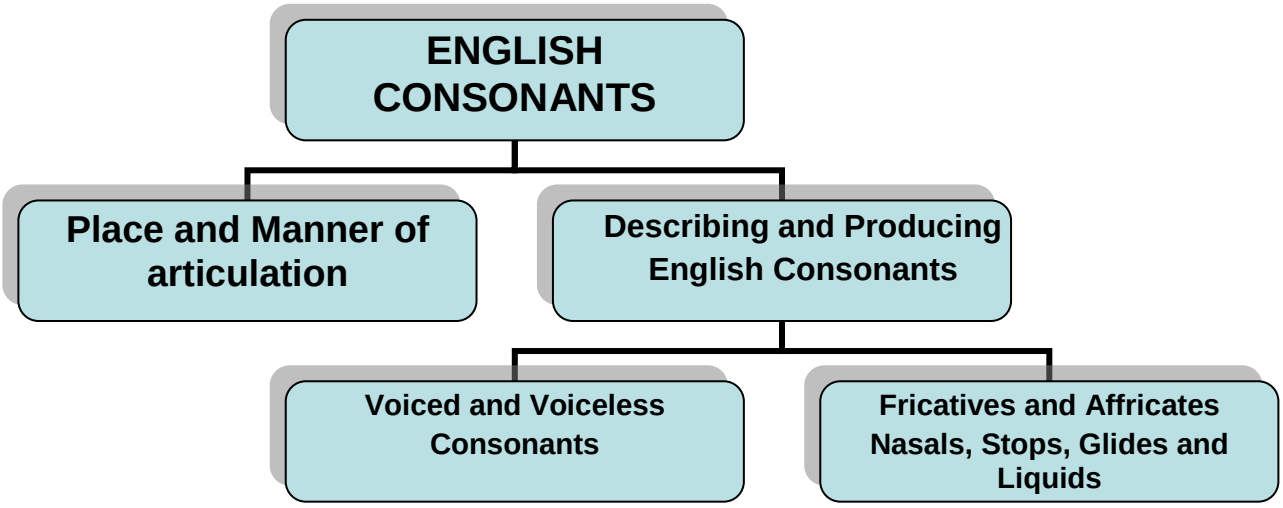
Topic 3 is focused on the English consonants. In this session, a more detailed explanation on the place and manner of articulation of consonants will be given. It will also describe more specifically how consonants are classified and how each type of consonants is articulated.

3.1 LEARNING OUTCOMES

By the end of Topic 3, you will be able to:

- describe generally the place and manner of articulation of English consonants.
- differentiate between voiced and voiceless sounds.
- identify and describe more specifically the production of different types of consonant sounds.

3.2 FRAMEWORK OF TOPIC



3.2.1 English Consonants

We can think of consonant sounds as the solid blocks used to construct words, phrases and sentences. These blocks or consonants are held together by a more flexible matter - the vowels of the language. Together, consonants and vowels provide the basic building blocks we need to create the architecture of language.

Producing a consonant involves making the vocal tract narrower at some points of contact between the various speech organs such as tongue, lips, teeth, roof of the mouth, etc. We call this narrowing a **constriction**. This constriction causes the airflow to be restricted in various ways, each giving a different characteristic sound. Restriction can be produced either by friction applied to the airflow, or by a brief blocking of the airflow or by redirecting the airflow through the nose. All consonants are produced with some restrictions to the airflow except /j/ and /w/ (Underhill, 2005). Although /j/ and /w/ are consonants, they are also regarded as semi-vowels as they have some characteristics of vowel sounds. This will be explained in more detail later.

3.2.1.1 Place and Manner of Articulation

Consonants are described based on three variables:

- Place of articulation
- Manner of articulation, and
- Voicing

In speech, the **place of articulation** refers to the articulators (organs of speech) and the point of articulation (the exact place where the sound is produced in the vocal tract). The table below indicates the articulator and point of articulation involved for each place of articulation of phonemes:

Articulator	**Point of Articulation**	**Place of Articulation**	**Phonemes**
lower lip	*upper lip*	bilabial	/p/, /b/
lower lip	*upper teeth*	labiodental	/f/, /v/
tip of tongue	*upper teeth*	dental	/θ/, /ð/
tip of tongue	*alveolar ridge*	alveolar	/t/, /d/ , /l/
blade of tongue *tip of tongue*	*between the alveolar ridge and the hard palate*	post-alveolar	/ʃ/, /ʒ / /tʃ/ , /dʒ/
blade of tongue	*hard palate*	palatal	/j/
back of tongue	*velum/soft palate*	velar	/k/, /g/, /ŋ/
Velum/ soft palate	*glottis*	glottal	/h/

The **manner of articulation** of consonants, on the other hand, is the dimension, which essentially describes how the speech sound is produced. It refers to the interaction between the various articulators and the airstream such as how narrow the constriction is, whether air is completely blocked and suddenly released through the mouth, whether air is flowing through the nose and so forth. The manners of articulation are briefly described in the table below.

Manners of articulation	**Description**
stops/ plosives	A complete closure is made in the vocal tract and the soft palate is also raised. Air pressure increases behind the closure and is then released explosively.
fricatives	When two vocal organs come close enough together, air is squeezed between them without being stop, causing a hissing or friction sound.
affricates	A complete closure is made in the mouth and the soft palate is raised. Air pressure increases behind the closure, and is released more slowly than the plosive.

Manners of articulation	**Description**
nasals	The lips or the tongue against the palate makes a closure, the soft palate is lowered, and air escapes through the nose.
lateral approximant	The blade of tongue against the alveolar ridge makes a partial closure. Air flows around the sides of the tongue.
approximants	Vocal organs come near to each other, but not so close as to cause audible friction

The **voicing** parameter specifies whether the vocal folds are vibrating. The vocal folds or vocal cords have a pair of muscular bands controlling the flow of air to and from the lungs. The two muscular bands of tissue are stretched from front to back in the larynx, behind the Adam's apple. In normal breathing, the vocal cords are relaxed and wide apart allowing air to flow freely from the lungs. When the vocal cords are apart, the space in between is known as the glottis. In speech, the right amount of air and tension of the two bands of muscles cause the vocal cords to vibrate. Many speech sounds are produced with the vocal folds vibrating/phonating.

3.2.1.2 Describing and Producing English Sounds

Based on the three variables described above, let us study more closely the different classifications of consonants.

(i) Voiced and Voiceless Consonants

There are two main types of consonants: **voiced** and **voiceless**. When a sound is produced with the vocal cords vibrating, it is said to be **voiced**. In contrast, if the sound produced does not involve vibration of the vocal cords, it is said to be **unvoiced** or **voiceless**. In English, the difference between voiced and voiceless consonants tends to coincide with gentle and strong aspiration; also referred to as **lenis** and **fortis** (Underhill, 2005). This means that voiced consonants are expressed with **weaker aspiration** (force) of air or **lenis** while voiceless consonants

are expressed with **stronger aspiration** of air or **fortis**. This distinction is particularly useful when differentiating English consonant sounds that are essentially uttered in similar manner except one with voicing (vibration) and the other, without. For e.g., the sounds /f/ and /v/ are both labiodental fricatives but /f/ is voiceless and fortis while /v/ is voiced and lenis. However, there is an exception in the case of plosives. Although a voiceless plosive such as /p/,/t/ or /k/ is aspirated or fortis in **initial** position, it is unaspirated if it is preceded by the consonant /s/ in words such as spin, stick or skill (Roach, 2010). Now, let's practise contrasting the voiceless (fortis) from the voiced (lenis) consonants:

/p/ /b/	Hold a small piece of paper in front of your lips. Make the sounds. The paper should move for /p/, but not for /b/.
/t/ /d/ /k/ /g/	Hold a match of lighter in front of your face. Make the sounds. You should be able to make the flame flicker for /t/ and /k/, but less for /d/ and /g/.
/f/ /v/	Hold your palm in front of your mouth. Make both sounds. You should feel some air for /f/, but less for /v/.
/θ/ /ð/	Place a finger against your lips. Try to touch your finger with your tongue. Breathe out. Now add your voice. (This exaggerates the positions, but will help nonetheless.
/s/ /z/	What noise does a snake make? (/s/). Now add your voice.
/ʃ//ʒ/	What noise do you make if you want someone to be quiet? (Show 'Shh....' gesture if necessary). Now add your voice.
/h/	Hold your palm in front of your mouth. Open your mouth and breathe out. Don't use your voice; try to make sure you can feel the air on your palm.
/m/	Link this with 'liking something' (e.g. food, as in Mmm, nice).
/n/	Use a word as an example, with /n/ as the last sound. Hold the sound, and get students to copy.
/ŋ/	Use '_ing' words as example (e.g. singing)
/l/	Use repeated syllables, as in *lalalalala*
/r/	Point your tongue towards the roof of your mouth, but don't let the tip touch. Breathe out, using your voice, and hold the sound for as long as you can.

/j/	Smile, and say /i:/. Now quickly say /ə/. Say the two together, and keep it short.
/w/	What shape is your mouth if you are going to whistle? Now use your voice, and say /wə/. Also try /wəwæwi:wɑ:wu:/ etc., to practise using different vowels after /w/

(Kelly, 2006: p. 56)

(ii) Fricatives and Affricates

Fricatives are sounds produced when the airstream is forced through a narrow passage in the oral cavity and released continuously but with some restrictions. As the articulation of fricatives involves continual or uninterrupted airflow, they are also known as continuant consonants (Roach, 2010). They are listed below:

Symbol	**Description – Fricatives**
/f/	A voiceless labiodental fricative. The point of contact involves the lower lip touching lightly the upper teeth. The soft palate is raised. For example: *fine*.
/v/	A voiced labiodental fricative. The sounds represented by the symbols /f/ and /v/ only differ only in voicing. For example: *vine.*
/θ/	A voiceless (inter)dental fricative. The sound symbolised as /θ/, as well as its voiced counterpart /ð/, are spelled with *th* in the current English writing system. The interdental sounds are produced when the tongue tip touches lightly against the back of the top front teeth. For example: *thin.*
/ð/	A voiced interdental fricative. The symbol /ð/ is called 'eth' or crossed *d*. You can hear the difference between the sounds symbolised by /ð/ and /θ/ if you say *then* and *thin* slowly.
/s/	A voiceless alveolar fricative. The tongue blade makes light contact with the alveolar ridge. The soft palate is raised. The turbulence is created by air passing between the front of the tongue and the alveolar ridge. For example: *sip.*
/z/	A voiced alveolar fricative. The sounds represented by the symbols /s/ and /z/ differ only in voicing, /z/ being voiced. For example, zip.
/ʃ/	A voiceless post alveolar fricative. During the articulation, the tongue blade is positioned either near the alveolar ridge or just behind the

	alveolar ridge. The upper lip in front of the top teeth is raised. The soft palate is also raised. For example: ship.
/ʒ/	A voiced post alveolar fricative. More commonly occurs in the middle of English words. For example: s in decision and measure.
/h/	A voiceless glottal fricative. Air flows from the lungs through the open glottis, causing audible friction. The point where the friction is created is determined by the vowel that follows the /h/. For example: heap - the tongue body is positioned high and forward, the fricative noise is produced in the palatal region. For example: how and here

An **affricate** is a single sound articulated initially as a stop but ends like a fricative. It is produced when the airstream is totally blocked momentarily and slowly released with some friction. Affricates are /tʃ/ and /ʤ/. They are described below:

Symbol	**Description – Affricates**
/tʃ/	A voiceless post-alveolar affricate. In articulating the sound /tʃ/ as in *chip*, the tongue tip, blade and rims close against the alveolar ridge and side teeth. The front of the tongue is raised and when air is released, there is audible friction like /ʃ/. Unlike /ʃ/ though, /tʃ/ begins with a complete blockage of the vocal tract (a stop), but then is immediately released into a fricative sound like /ʃ/.
/ʤ/	A voiced post-alveolar affricate. The sounds represented by the symbols /tʃ/ and /dʒ/ differ in voicing. The symbol /dʒ/ represents the first and last sounds of the word *judge.*

(iii) Nasals, Stops, Glides and Liquids

Nasals occur when the soft palate or velum is lowered to totally block the oral cavity so that the airstream is released through the nasal cavity. They are described below:

Symbol	**Description – Nasals**
/m/	A voiced bilabial nasal. Similar to /b/, the sound represented by the symbol /m/ is articulated by pressing the lips together (bilabial). However, the airstream, which is blocked from the mouth, is released through the nose. For example: *mice*

/n/	A voiced alveolar nasal. The tongue blade closes against the alveolar ridge and the rims of the tongue against the side teeth. The velum is lowered and air passes out through the nasal cavity. For example: *nice*
/ŋ/	A voiced velar nasal. The back of the tongue closes against the soft palate while releasing air through the nose. The sound represented by the symbol / ŋ / does not occur in initial position in English words but only in medial and final positions. For examples: *finger, sing*

Stops or **plosives** occur when the airstream in the oral cavity is totally blocked. This builds up air pressure behind the closure, which is then released suddenly. The consonants classified as stops are /p/, /b/, /t/, /d/, /k/ and /g/. They are described below:

Symbol	**Description – Stops/Plosives**
/p/	A voiceless bilabial plosive. The airflow is stopped by the complete closure of the two lips and then, released suddenly. For example: *pin*
/b/	A voiced bilabial plosive. The sound represented by /b/ has the same articulation as /p/, but it is accompanied by voicing. For example: *Bob*
/t/	A voiceless alveolar plosive. The alveolar consonants are produced when the tongue tip touches the roof of the mouth at or near the alveolar ridge behind the upper teeth. For example: *tin*
/d/	A voiced alveolar plosive. The sound represented by /d/ has the same articulation as /t/ with /d/ being voiced. For example: *Dad*
/k/	A voiceless velar plosive. Velar consonants are formed when the body of the tongue approaches or in the case of /k /and /g/ touches the roof of the mouth on the soft palate. For example: kite
/g/	A voiced velar plosive. The sound represented by the symbol /g/ has the same articulation as /k/, with /g/ being voiced. For example: gag
/ʔ/	A voiceless glottal stop. An alternative pronunciation of p, t, k in certain context. Example of /ʔ/ sound: bottle, button, frighten, uh, oh

The **glides** /w/ and /j/ have the characteristics of both vowels and consonants. They are phonetically like vowels because their articulation involves less narrowing of the articulator towards the point of articulation. This is unlike the formation of most consonants. They are phonologically like consonants because their location in the syllable is similar to that of consonants. This means that they only occur before

vowel phonemes just as all consonants do. For e.g., if the consonant /w/ is placed before the vowel /i:/, it forms the word 'we' /wi:/. Similarly, if the consonant /j/ is placed before the vowel /u:/, it forms the word 'you' /ju:/. In contrast, /w/ and /j/ cannot be placed before other consonants such as /t/ or /k/ to form words like 'wt', 'wk', 'jt' or 'jk'. Such combinations of consonants to form words are non-existent in English and therefore, incomprehensible. This shows that they are unlike vowels because vowels such as /i:/ and /u:/ can be placed after other consonants such as /t/ and /k/ to form words such as 'tea' /ti:/ and 'key' /ki:/ or 'too' /tu:/ and 'coo' /ku:/. Due to these characteristics, /w/ and /j/ are also known as **semi-vowels**. Their detailed descriptions are given below:

Symbol	**Description – Approximants – Glides**
/j/	A voiced palatal semi-vowel or a voiced palatal approximant. The blade of the tongue is raised towards the hard-palate in the position of a close front vowel. The tongue moves or glides away to or from a position associated with a neighbouring vowel sound. For example: *yes, young*
/w/	A voiced labio-velar semi-vowel or a voiced bilabial approximant. This sound is made with rounded lips while the tongue is in the position of a close back vowel. For example: *wool, wax*

Another term for the liquid consonant /l/ is **lateral approximant** (Roach, 2010). Unlike other types of approximant where the articulators are usually not in contact with each other, lateral approximant is produced with a complete closure along the centre of the mouth. More specifically, it is described as:

Symbols	**Descriptions – Lateral Approximant**
/l/	A voiced lateral approximant. In the articulation of English /l/, the tongue blade is raised and the tip usually makes contact with the alveolar ridge. The airflow is around the sides of the tongue. For example: *life*

Like other approximants, the liquid consonant /r/ is also produced with the narrowing of the vocal tract but not close enough to cause friction. More specifically, it is described as:

Symbols	Descriptions – Approximant
/r/	A post-alveolar approximant. The tongue tip is pulled up slightly but not touching the alveolar ridge making the tongue slightly concave. Air flows down the middle of the tongue. For example: *ran, bury*

The description of all English consonants is best summarised in the chart below. For a pair of phonemes with the same place and manner of articulation, the symbol for the voiceless consonant (fortis) is placed to the left of the voiced consonant (lenis). Do take note that all single sounds except /h/ and /ʔ/ are voiced.

Manner of Articulation	PLACE OF ARTICULATION							
	bilabial	labio dental	dental	alveolar	Post-alveolar	palatal	velar	glottal
Plosive	p b			t d			k g	ʔ
Fricative		f v	θ ð	s z	ʃ ʒ			h
Affricate					tʃ dʒ			
Nasal	m			n			ŋ	
Lateral approximant				l				
approximant	w				r	j		

(Roach, 2010: p. 52)

Exercise 1

Give the English phonemic symbol that corresponds to the following articulatory descriptions.

	Descriptions	**Symbol**		**Descriptions**	**Symbol**
a.	voiceless bilabial plosive		f.	voiced lateral approximant	
b.	voiced alveolar plosive		g.	voiceless alveolar plosive	
c.	voiceless alveolar fricative		h.	voiceless dental fricative	
d.	voiced(inter)dental fricative		i.	voiced labiodental fricative	
e.	voiceless velar plosive		j.	voiceless glottal fricative	

Exercise 2

Describe each of the following phonemic symbols using articulatory features. Write an example of a word with the sound and underline the letter/s that represent/s the sound.

		Description	**Word**
E.g.	/ŋ/	voiced velar nasal	li<u>ng</u>er
a.	/f/	_____	_____
b.	/m/	_____	_____
c.	/ʒ/	_____	_____
d.	/r/	_____	_____
e.	/g/	_____	_____
f.	/z/	_____	_____
g.	/ʃ/	_____	_____
h.	/tʃ/	_____	_____
i.	/j/	_____	_____
j.	/dʒ/	_____	_____

Exercise 3

Circle the correct answers.

a. Identify the words that begin with a voiceless fricative.

hang dogs cut ship chip foot zip sit

b. Select the words that begin with a voiced sound.

nap jug knock lot pet jump fin

c. Identify the words that end with a stop sound.

nap hang jug nudge bet lamb lots

d. Identify the words that end with an alveolar sound.

pot sad boss lamb lamp size hen call

e. Identify the words that contain an approximant consonant

wash hall map sing sigh red yellow

Exercise 4

Examine each set of words listed and answer the questions that follow.

a. What do the **initial** consonants of these words have in common?

wash let right yet wish rough

_____

b. What do the **final** consonants of these words have in common?

hop hot pass wish rough lock scratch

_____

c. What do the **initial** consonants of these words have in common?

fish ship zip sigh house view

_____

Questions to ponder

1. How are /w/ and /j/ different from other consonants? Explain with examples.

2. Why is contrasting voiced from voiceless consonants important in the pronunciation of words? How can your knowledge of articulatory phonetics be applied to help students overcome this problem? Support your answer with specific examples.

Take a break before you move on to the next topic.

TOPIC 4	ENGLISH CONSONANTS: SYMBOLS AND TRANSCRIPTION

4.0 SYNOPSIS

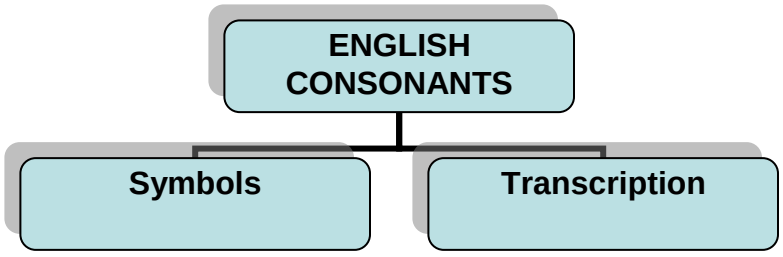
Topic 4 is an extended practice of English consonants taught in the previous session. However, the emphasis here is on the identification of phonemic symbols and transcription of English consonants. You will learn how to transcribe English words, phrases and sentences using those symbols as well as read and change transcribed words or short texts into orthography.

4.1 LEARNING OUTCOMES

By the end of Topic 4, you will be able to:

- read and write phonemic transcriptions of English words and sentences.
- Read and change transcribed words, phrases or sentences into orthography.

4.2 FRAMEWORK OF TOPIC



4.2.1 **English Consonants**

Earlier, you have learned about the production of English consonant sounds which include a detailed study of the specific characteristics of the consonants based on their voicing, place and manner of articulation. You have also been exposed to phonemic symbols that represent each sound in English. Now, let us study the relationship between sounds and symbols and how these symbols are used in transcription.

4.2.1.1 **Symbols**

In this module, there is a variety of symbols seen in the International Phonetic Alphabet chart on page 8. Each symbol or character in the IPA chart represents one fundamental sound of all languages. However, our focus here will be on symbols that represent phonemes of the English language. There are 44 phonemic symbols that represent the 26 letters of the English Language alphabet. They are already listed in the phonemic chart on page 9 and 10. As the purpose of this session is to teach you how to apply the symbols of English consonants in the transcription of words or utterances, this will be explained in greater detail below.

4.2.1.2 **Transcription**

There are two main types of transcription; **phonemic** and **phonetic transcription**. Roach (2010) has defined phonemic transcription as a one to one identification of every speech sound into a phoneme and written with the appropriate symbol. This indicates that **only phonemic symbols** are used to transcribe words and/or utterances and the symbols are enclosed within slant brackets / /. For e.g., the word ‘put’ is transcribed as /pʊt/. This has an advantage because it is easy and quick to use. However, it may not be sufficient when you begin to study the more complex supra-segmental features of English language later. You will discover that there are lots of variations of sounds arising from the different accents in English. Therefore, it

is also necessary for you to learn about **phonetic transcription** which not only displays a one-to-one relationship between symbols and sounds but also examines the differences in pronunciation between dialects within a given language.

There are two types of **phonetic transcription**; **broad transcription** and **narrow transcription**. A **broad phonetic transcription** only indicates the **more noticeable phonetic features** of an utterance or has a little more information than a phonemic transcription. On the other hand, a **narrow phonetic transcription** is the transcription of every speech sound with **more phonetic detail**, either by using specific symbols or by representing some allophonic differences.

When symbols are used to narrowly transcribe words phonetically, they are placed within square brackets [ ] as the symbols represent precise phonetic values. For example, the word 'kill' will be transcribed as ['kʰɪɬ] in a narrow phonetic transcription where allophonic details are given. The symbol [kʰ] indicates that it is an allophone (variant) of the phoneme /k/ which is aspirated in initial position. The dark /l/ represented by the symbol [ɬ] is an allophone of the phoneme /l/ which always occurs after a vowel at the end of a syllable or word. Both allophones are in complementary distribution as neither can occur in the same linguistic environment with the other variants; the unaspirated [k] and the clear [l].

Such allophonic details are not required in the broad form of phonetic transcription. For example, the word 'kill' can either be transcribed as /kɪl/ or /ˈkɪl/ (with a stress mark) in phonemic transcription.

Now, let us study once again the symbol that represents each consonant sound. Each symbol is listed on the left of the table while a word with letter(s) in bold representing the consonant sound and the phonemic transcription of the word are indicated on the right:

Symbol	Example of word
/p/	**p**in = /p + ɪ + n/
/b/	**b**ay = /b + eɪ/
/t/	**t**o = /t + u/ or /t + ə/
/d/	**d**o = /d + u/ or /d + ə/
/k/	**k**ey = /k + i:/
/g/	**g**o = /g + əʊ/
/tʃ/	**ch**eap = /tʃ + i: + p/
/dʒ/	bul**ge** = /b + ʌ + l + dʒ /
/f/	**f**ee = /f + i: /
/v/	**v**eal = /v + i: + l/
/θ/	**th**ick = /θ + ɪ + k/
/ð/	**th**en = /ð + e + n/
/s/	**s**o = /s + əʊ /
/z/	**z**oo = /z + uː /
/ʃ/	**sh**ow = /ʃ + əʊ/
/ʒ/	bei**ge** = /b + eɪ + ʒ/
/h/	**h**i = /h + aɪ /
/m/	**m**ap = /m + æ + p/
/n/	**n**ap = /n + æ + p/
/ŋ/	si**ng** = /s + ɪ + ŋ/
/l/	**l**ake = /l + eɪ+ k/
/r/	**r**oom = /r + uː + m/
/j/	**y**ak = /j + æ + k/
/w/	**w**in = /w + ɪ + n/

Now, let's do more practice on phonemic transcription so that you can learn to read words in phonemic script and transcribe words using the symbols. With this

knowledge, it will enable you to model correct pronunciation of English words as well as identify and rectify students' pronunciation errors.

Practice 1

Identify and match the correct transcription for each word on the left.

/pɑːst/	tin
/pæk/	chicken
/tɪn/	best
/dəz/	silly
/tʃɪkən/	past
/best/	pack
/fiːl/	does
/θɒt/	great
/sɪli/	feel
/ʃɑp/	thought
/greɪt/	shop

Practice 2

Transcribe each word into phonemic script.

1. large -
2. volume -
3. these -
4. zip -
5. leisure -
6. meeting -
7. heavy -
8. lovely -
9. wild -

Practice 3

Change the sentences below written in phonemic script into orthography.

1. / ʃi selz si: ʃelz baɪ ðə si: ʃɔr/

   _____

2. /wi ʃɜːrli ʃæl si: ðə sʌn ʃaɪn suːn/

   _____

3. /rʌbər beɪbi bʌgi bʌmpə(r)/

   _____

4. /tɒmi tɒməs tɒt ə tɔːtəs haʊ tu tɒk/

   _____

5. /red lɒri, jeləʊ lɒri/

   _____

6. /ʃi stʊd ɒn ðə bælkəni/

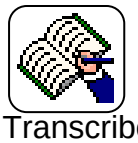
   _____

7. /ðə sɪksθ sɪk ʃiːks sɪksθ ʃiːps sɪk/

   _____

8. /ə bɪg blæk beə bɪt ə bɪg blæk bʌg/

   _____



Practice 4

Transcribe the expressions below into phonemic script.

How much wood would a woodchuck chuck
If a woodchuck could chuck wood?
He would chuck, he would, as much as he could,
And chuck as much as a woodchuck would
If a woodchuck could chuck wood.

_____

_____

_____

_____

_____

Land of loss and gain
Fortunes down the drain
Riches still remain
Rethink, re-train,
Claudía wins again

_____

_____

_____

_____

_____

Task 1: Transcribe the words below into orthography or phonemic symbols.

	Initial	**Medial**	**Final**
/ θ /	**th**in		clo**th**
		/ bre**θ**l**əs** /	
/ ð /			brea**th**e
	/ ðəʊz/	**/b**eɪ̲**ð**ɪ̲**ŋ/**	
/ ʃ /	sh**y**er	ac**ti**on	
			/ bʊʃ/
/ ʒ /		vi**s**ual	rou**ge**
	/**ʒ**ɒ̲nr**ə**/		

Task 2: Transcribe the words in bold either into orthography or phonemic script in each line of the jazz chant below.

ABC Phonics Chant

a /æ/ /æ/ **/ænt/**

_____

b / b / / b / **/ bi:/**

_____

c / k / / k / **cow** **grazing by a tree**

_____

d / d / / d / ***/ dɒg /***

---

e / e / / e / ***/ elɪfənt /***

---

f / f / / f / **frog croaking for attention**

---

g / g / / g / ***/ gəʊt /***

---

h / h / / h / ***/ həʊz /***

---

i / ɪ / / ɪ / **insect crawling on my nose**

---

j / dʒ / / dʒ / ***/ dʒʌdʒ /***

---

k / k / / k / ***/ kɒg /***

---

l / l / / l / **lamb sleeping by a log**

---

m / m / / m / **/ muː n /**

---

n / n / / n / **/ nestlɪŋ /**

---

o / ɒ / / ɒ / **octopus with tentacles to cling**

---

p / p / / p / **/ pʌpi /**

---

q / kw / / kw / **/ kweɪl /**

---

r / r / / r / **rat running along a trail**

---

s / s / / s / **/ sneik /**

---

t / t / / t / **/ taɪə /**

---

u / ʌ / / ʌ / **uncle putting out the fire**

---

v / v / / v / **/ vʌltʃə(r)/**

---

w / w / / w / **/ wʊlf /**

---

x / ks / / ks / **ox so stubborn and aloof**

---

y / j / / j / **/ jæk /**

---

z / z / / z / **/ zebrə /**

Sounds, symbols and letters, we must remember

(Laila Hairani Sanggura, 2011)

Task 3: Read aloud the completed lyrics of the jazz chant above in correct pronunciation, stress, rhythm and intonation patterns. Record your reading of the jazz chant and replay it to examine your own articulation of the words or phonemes,

Take a break and move on to topic 5 when you are ready.

TOPIC 5	THE SYLLABLE

5.0 SYNOPSIS

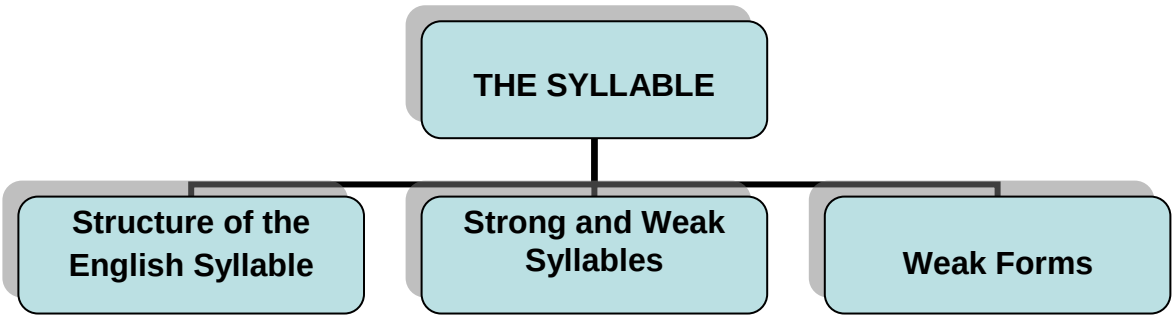
Topic 5 introduces you to the structures of the English Syllables. It discusses in detail about the structure of the English syllables and it provides you the knowledge on the strong and weak syllables with some discussion on the phonetic characteristics of syllables.

5.1 LEARNING OUTCOMES

By the end of Topic 5, you will be able to:

- describe and analyse the structures of the English syllables;
- differentiate between strong and weak syllables;
- distinguish between weak form and strong form pronunciation in English words.

5.2 FRAMEWORK OF TOPIC



5.2.1 What is Syllable?

A **syllable** is a unit of organisation for a sequence of speech sounds. It is a basic unit of speech studied on both phonetics and phonological levels of analysis.

Phonetic syllables "are usually described as consisting of

- a centre which has little or no obstruction to the airflow and which sounds comparatively loud;
- before and after that centre (i.e. at the beginning and end of the syllable), there will be greater obstruction to airflow and/or less loud sound" (Roach, 2009:56).

In the monosyllable (one-syllable) word such as *cat* /kæt/, the vowel /æ/ is the centre at which little obstruction takes place, whereas we have a complete obstruction to the airflow for the surrounding plosives /k/ and /t/.

Phonological syllable is "a complex unit made up of nuclear and marginal elements. Nuclear elements are the vowels or syllabic segments; marginal elements are the consonants or non-syllabic segments. In the syllable *paint* /peɪnt/, the diphthong /eɪ/ is the nuclear element, while initial consonant /p/ and the final cluster /nt/ are marginal elements.

Here are some examples of syllables:

i) A minimum syllable is a single vowel in isolation. For example the words:

'are' /ɑ:/, 'or' /ɔ:/ 'err' /ɜ:/.

These are preceded and followed by silence. Isolated sounds such as /m/, which we sometimes produce to indicate agreement, or /ʃ/, to ask for silence, must also be regarded as syllables.

ii) Some syllables have an onset. This is when they have one or more consonants preceding the centre of the syllable. For example the words:

'bar' /bɑ:/ 'key' /ki:/ 'more' /mɔ:/

iii) Syllables may have no onset but have a coda. This is when they end with one or more consonants. For example the words:

‘am’ /æm/ ‘ought’ /ɔ:t/ ‘ease’ /i:z/

iv) Some syllables have both onset and coda:

‘ran’ /ræn/ ‘sat’ /sæt/ ‘fill’ /fɪl/

5.2.1.1 The Structure of the Syllable

Most speakers of English have no trouble dividing a word up into its component syllables. Sometimes how a particular word is divided might vary from one individual to another, but a division is always easy and always possible. Here are some words divided into their component syllables (a period is used to mark the end of a syllable):

tomato = to.ma.to (3 syllables)

window = win.dow (2 syllables)

Syllables have internal structure: they can be divided into parts. The parts are **onset** and **rhyme**; within the rhyme you will find the **nucleus** and **coda**. Not all syllables have all parts; the smallest possible syllable contains a nucleus only. A syllable may or may not have an onset and a coda.

Study the table below.

Parts	Description	Optionality
Onset	Initial segment of a syllable	Optional
Rhyme	Core of a syllable consisting of a nucleus and coda.	Obligatory
Nucleus	Central segment of a syllable	Obligatory
Coda	Closing segment of a syllable	Optional

Onset: The beginning sounds of the syllable; the ones preceding the nucleus. These are always consonants in English. The nucleus is a vowel in most cases, although the consonants / r /, / l /, / m /, / n /, and the velar nasal (the 'ng' sound) can also be the nucleus of a syllable. In the following words, the onset is in bold; the rest underlined.

read **fl**op **str**ap

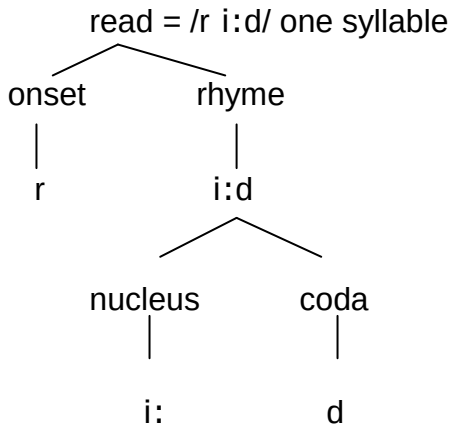
If a word contains more than one syllable, each syllable will have the usual syllable parts: **w**in.**d**ow **t**o.**m**a.**t**o **pr**e.**p**os.**t**e.**r**ous **f**un.**d**a.**m**en.**t**al

Rhyme (or rime): the rest of the syllable, after the onset (the underlined portions of the words above). The rhyme can also be divided up:

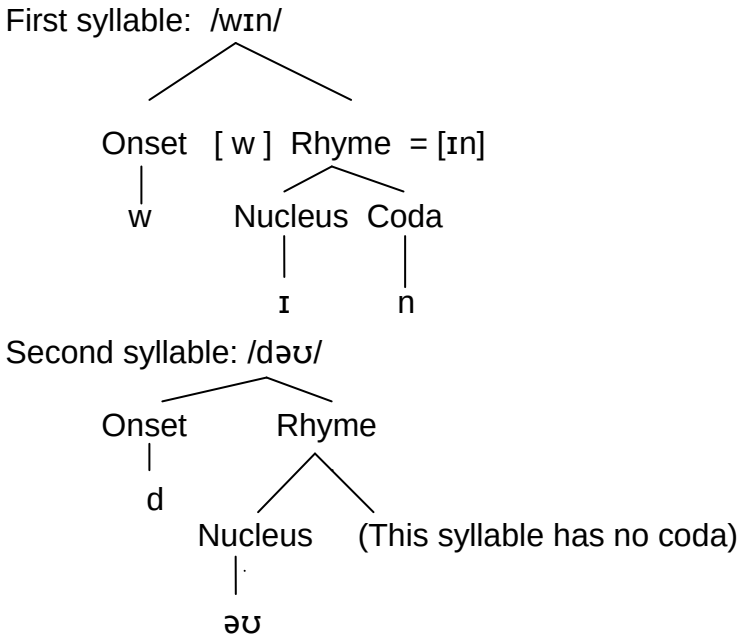
Rhyme = nucleus + coda

The **nucleus**, as the term suggests, is the core or essential part of a syllable. A nucleus must be present in order for a syllable to be present. Syllable nuclei are most often highly 'sonorant' or resonant sounds that can be relatively loud and carry a clear pitch level. In English and most other languages, most syllable nuclei are vowels. In English, in certain cases, the liquids or approximants / l / , / r / and nasals /m/, /n/ and the velar nasal usually spelled 'ng' can also be syllable nuclei.

The diagram below shows the syllable structure analysis of the words 'read', and 'window' and the IPA symbols are used to show the sounds in the word/syllable,



window /wɪndəʊ/ = 2 syllables



The initial syllable has a zero onset if the first syllable of the word begins with a vowel (but /ʊ/ is rare). If the syllable begins with one consonant, that initial consonant may be any consonant phoneme except /ŋ/ and /ʒ/. If the syllables begin with two consonants, this is called a consonant cluster.

A consonant cluster has two types. One type is composed of /s/ followed by one of a small set of consonants. For example, in words like 'sting'/stɪŋ/, 'sway'/sweɪ/, 'smoke' /səʊk/. The /s/ in these clusters is called the pre-initial consonant and the other consonants (t, w, m as examples above) the initial consonant.

Another type begins with one of a set of about fifteen consonants and followed by one of the set /l/, /r/, /w/ and /j/. For example in words like 'play'/pleɪ/, try'/traɪ/, 'quick' /kwɪk/ and 'few' /fjuː/. The first consonant of these clusters is the initial consonant and the second is the post-initial.

There is a relationship between the three-consonant clusters and the two types of two consonant clusters. For example in the three-consonant initial clusters like 'split' /splɪt/, 'stream' /stri:m/ and square' /skweə/. The /s/ is the pre-initial consonant, the /p/,/t/,/k/ that follow /s/ are the initial consonant and the /l/, /r/ and /w/ are the post-initial (Roach, 2009) as shown in the table below.

ONSET				CODA				
Pre-initial	**Initial**	**Post-initial**	**VOWEL**	**Pre-final**	**Final**	**Post-final 1**	**Post-final 2**	**Post-final 3**
s	p	l	ɪ	-	t	-	-	-
s	t	r	i:	-	m	-	-	-
s	k	w	eə	-	-	-	-	-

The second type of the three-consonant clusters shows how more than one post-final consonant can occur in a final cluster: final plus post-final 1 plus post-final 2. post-final 2 is again one of /s, z, t, d, θ/. See the examples of three-consonant cluster words such as 'fifths' and 'next' in the table below.

ONSET				CODA				
Pre-initial	**Initial**	**Post-initial**	**VOWEL**	**Pre-final**	**Final**	**Post-final 1**	**Post-final 2**	**Post-final 3**
-	f	-	ɪ	-	f	θ	s	-
-	n	-	e	-	k	s	t	-

Most four-consonant clusters can be analysed as consisting of a final consonant preceded by a pre-final and followed by post-final 1 and post-final 2. Examples of four-consonant cluster words; twelfths and prompts are shown in the table below:

ONSET				CODA				
Pre-initial	**Initial**	**Post-initial**	**VOWEL**	**Pre-final**	**Final**	**Post-final 1**	**Post-final 2**	**Post-final 3**
-	t	w	e	l	f	θ	s	-
-	p	r	ɒ	m	p	t	s	-

A small number of cases seem to require a different analysis, as consisting of a final consonant with no pre-final but three post-final consonants as seen in the table below:

ONSET				CODA				
Pre-initial	**Initial**	**Post-initial**	**VOWEL**	**Pre-final**	**Final**	**Post-final 1**	**Post-final 2**	**Post-final 3**
	s	-	ɪ	-	k	s	θ	s
	t	-	e	-	k	s	t	s

5.2.1.2 Strong and Weak Syllables

The study of syllable is closely related to the aspects of stress and tone. The strong syllables are stressed and weak syllables are unstressed. In the **weak syllables,** the vowel tends to be shorter, of lower intensity (loudness) and different in quality. For example in the word 'beta' /biːtə/, the second syllable is weak, and less loud than the first syllable. In a word like 'settle' /setl̩/, the weak second syllable contains no vowel at all, but consists only the consonant /l̩/, a **syllabic consonant.**

It is also important to note that the strong syllable will have as its peak one of the vowel phonemes or possibly a triphthong but not /ə, i, u/. If the vowel is one of /ɪ, e, æ, ʌ, ɒ , ʊ /, then the strong syllable will always have a coda as well. Weak syllables can only have one of a very small number of possible peaks. At the end of a word, a weak syllable may have an ending with a vowel (i.e. with no coda).

(i) The /ə/ vowel ("schwa")

/ə/ (schwa) is always related with weak syllables. However, not all weak syllables contain /ə/. The rough guide to the correct pronunciation of weak syllables below would be useful for you.

	Spelt with	**Strong pronunciation**	**Examples (pronunciation of weak syllables)**
1	'a'	/æ/	address / ədres/, character /kærəktə/
2	'ar'	/ɑː/	particular /pətɪkjələ /, monarchy /mɒnəki/

	Spelt with	**Strong pronunciation**	**Examples (pronunciation of weak syllables)**
3	'ate'	/eɪ/	intimate /ɪntɪmət/ legitimate / lədʒɪtɪmət/
4	'o'	/ɒ/ / or /əʊ/	tomorrow /təmɒrəʊ/ carrot /kærət/
5	'or'	/ɔ:/	forget /fəget/, opportunity /ɒpətʃu:nəti/
6	'e'	/e/	settlement /setlmənt/, postmen /pəʊstmən/
7	'er'	/ɜ:/	perhaps /pəhæps/, superman /su:pəmæn/
8	'u'	/ʊ/	autumn /ɔ:təm/, halibut /hælɪbət/
9	'ough'	many pronunciation	thorough /θʌrə/ , borough /bʌrə/
10	'ou'	/aʊ /	gracious /greɪʃəs/ curious /kjʊəriəs/

(ii) Close Front and Close Back Vowels

There are two other vowels which are normally found in weak syllables. The first one is close front (/i:,ɪ/) and the second one is close back rounded (/u:,ʊ/). In strong syllables, it is rather easy to differentiate /i:/ from /ɪ/ or /u:/ from /ʊ/, but in weak syllables the difference is not so clear. For example the words 'seat' or 'sit', we can hear the difference of vowel sound easily as compared to the words 'easy' or 'busy'; we cannot distinguish the vowel sound in the second syllables easily (Roach, 2009).

Most syllables that contain a short close front unrounded vowel will be represented with the /ɪ/ phoneme as in the first syllable of 'resist' /rɪzɪst/, the middle syllable of 'incident' /ɪnsɪdənt/, and in the final syllable of 'swimming' /swɪmɪŋ/. Weak syllables

with close back rounded vowels /u/ are unstressed. For example in the words ‘you’, ‘to’, ‘into’, and ‘do’ (Roach, 2009).

(iii) Syllabic Consonants

Other than vowels in weak syllables, a consonant, either /l, r/ or a nasal, stands as the peak of the syllable is counted as a weak syllable. A small vertical mark (ˌ) beneath the symbol, for example ‘cattle’ /kætl̩/ shows that it is a weak syllable.

(iv) Syllabic /l/

It occurs after another consonant, and the way it is produced depends to some extent on the nature of that consonant. For examples:

i. With alveolar consonant preceding

cattle /kætl̩ /	wrestle /resl̩ /	bottle /bɒtl̩ /	muddle /mʌdl̩ /

ii. With non-alveolar consonant preceding

couple /kʌpl̩ /	strugggle /strʌgl̩ /	trouble /trʌbl̩ /	knuckle /nʌkl̩ /

iii. At the end, with one or more consonant letters followed by ‘al’ or ‘el

panel /pænl̩ /	kernel /kɜːnl̩ /	papal /peɪpl̩ /	ducal /djuːkl̩ /

(v) Syllabic /n̩/

It is most common after alveolar plosives and fricatives; in the case of /t, d, s, z/ followed by /n/ the plosive is nasally released by lowering the soft palate, so that in the word ‘eaten’ /iːtn̩/, the tongue does not move in the /tn̩/ sequence but the soft palate is lowered at the end of /t/ so that compressed air escapes through the nose.

(vi) Syllabic /m, ŋ/

Both can occur as syllabic, but only as a result of processes such as assimilation and elision. Word like ‘uppermost’, which could be pronounced as /ʌpm̩əʊst/, though /ʌpəməʊst/ would be more usual. Examples of possible syllabic velar nasals would be ‘thicken’ /θɪkŋ̩/ (where /θɪkən/ and /θɪkn̩/ are also possible.

(vii) Syllabic /r̩/

Syllabic /r̩/ is very common in American accents and is less common in BBC pronunciation. It is found in weak syllables such as the second syllable of ‘preference’ /*prefr̩əns*/. There are words that contain the combination of syllabic consonants as in the examples below.

national /næʃn̩l̩/	literal /lɪtr̩l̩/	visionary /vɪʒn̩r̩i/	veteran /vetr̩n̩/

5.2.1.3 Weak Forms

English words can be pronounced in two ways which are strong forms and weak forms. When we talk about weak forms in the phonetics of English, this regards as series of words which have one pronunciation (strong forms) when we pronounce the words alone, or when we emphasize them. Weak forms are usually distinguished by a change in vowel quality and very often pronounced with a schwa /ə/. The article ‘a’ can be pronounced as /eɪ/ (strong form) or /ə/ (weak form). The sentence ‘A car’ is pronounced /eɪ kɑː/ and the sentence ‘I bought a car’ is pronounced /aɪ bɔːt ə kɑː/.

Almost all English words that have both a strong and weak form are function words. Function words are words such as auxiliary verbs (e.g., is, has), prepositions (e.g., on, under), conjunctions (e.g., but, yet), etc. However, it is important to remember that in certain circumstances only the strong form is acceptable. For examples:

i. The word 'of' has the weak form /əv/ in:

It's made of cotton /ɪts meɪd əv kɒtən/

but when 'of' comes at the end of the sentence, it has the strong form /ɒv/ as in:

That is what it's made *of* /ðæt ɪz wɒt ɪts meɪd ɒv/.

ii. A weak form word is being contrasted with another word in a sentence:

The cake is *for* me, not *from* me /ðə keɪk ɪz fɔːr mi nɒt frɒm miː/

In the case of co-ordinated use of prepositions, the function words (e.g., to /tuː/ and from /frɒm/) also take the strong form as in the example below:

The airlines travel *to* and *from* Dubai' /ðiː eəlaɪns trævəl tuː ənd frɒm Dʊbaɪ /

iii. A weak form word is pronounced in a strong form for the purpose of emphasis as in the example below:

You *should* stay at home /ju ʃʊd steɪ ət həʊm/

iv. A weak form word is being cited or quoted as in example below:

The word 'an' is deleted / ðə wɜːd æn ɪz dɪliːtɪd/

There is a logical explanation behind the occurrence of weak forms. They are present in words which are necessary to construct a phrase yet, at the same time, do not communicate a large quantity of information. In other words, they are not content words. For example in the following phrase:

I went to the hotel and booked a room for two nights for my father and his best friend.

The most important words, those that are central to the message, can be emphasised:

I **went** to the **hotel** and **booked** a **room** for **two nights** for my **father** and his **best friend**.

If you eliminate the words that are not emphasised, can you still understand the message?

went hotel booked room two nights father best friend.

The words which you emphasised would bear the stress, while many of those which you eliminated would become weak forms, simply because they are less important in the conveyance of the message.

Now look at the sentence in transcription:

aɪ went tə ðə həʊtel ən bʊkt ə ruːm fə tuː naɪts fə maɪ fɑːðər ən hɪz best frend/

Can you identify the words that take the weak forms above?

Weak forms are also easy to spot, because of the use of contractions in the spelling as shown below:

I am French (strong form) →	I'm French (weak form)
/I æm frentʃ /	/aɪm frentʃ/

When words are pronounced in a phrase or sentence, the weak form is used.

He is humble but clever	Tell him to go
/hɪ ɪz hʌmbl bət klevər	/tel əm tə gəʊ /

As you can see, the words ‘but’ ‘him’ and ‘to’ are unstressed and have a weak form when pronounced inside a sentence.

Another example:

I would like some fish and chips /aɪ wʊd laɪk sʌm fɪʃ ænd tʃɪps/ (strong forms)

The way the sentence above is pronounced sounds so unnatural and, believe it or not, more difficult to understand for a native speaker.

The weak form is,

/aɪ wəd laɪk səm fɪʃ ən tʃɪps/

Now, let's move to the tutorial tasks.

Exercise 1

a. How many syllables are there in the words below? 1 or 2 ?

Words	**No of syllables**
i. painted	
ii. rented	
iii. walked	
iv. landed	
v. caused	
vi. laughed	
vii. folded	

b. Analyse the structure of the following one-syllable English words.

Follow the example: 'slumped'

initial	post initial	peak	pre-final	final	post-final
s	l	ʌ	m	p	t

i. cracked iii. songs v. think

ii. cats iv. spark vi. ring

Exercise 2

a. Using the models on the 'Syllable structure in English', analyse the following words into their syllable structure.

(i) Write the word with periods between the syllables; use IPA symbols –

Example: 'baby' = /beɪ.bi/

(ii) List and identify the parts of each syllable

Example: 'segment' = /seg.mənt/

First syllable: /seg/
Onset /s/
Rhyme /eg/
Nucleus /e/
Coda /g/

Second syllable: /mənt/
Onset /m /
Rhyme /ənt/
Nucleus /ə/
Coda /nt/

Remember that diphthongs count as single vowel segments.

Here are your words: playdough, thanks, toys, straw, plastic

Exercise 3

Transcribe the sentences below using the phonetic symbols. Use the appropriate forms (weak or strong).

1. Sarah at least has never pretended she could sing.
2. June can play piano.
3. Tom is from Chicago.
4. Give it to me!
5. It takes three hours to get from here to London.
6. Could you give me a light?
7. What's that knife for?
8. The book that she bought was more expensive than mine.
9. They can walk to school tomorrow, they're old enough.
10. They were there in the corner, didn't you see them?

TOPIC 6	STRESS PATTERNS

6.0 SYNOPSIS

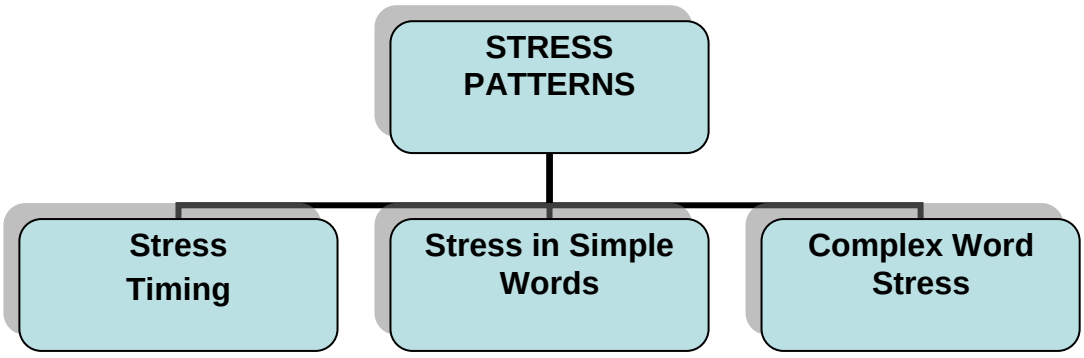
Topic 6 introduces you to the stress patterns in English. It covers the stress timing and the importance of stress timing in English. Then, it will further discuss the characteristics of primary and secondary stress in English words with the emphasis on the difference of stress in simple and compound words.

6.1 LEARNING OUTCOMES

By the end of Topic 6, you will be able to:

- define stress timing
- discuss the importance of stress timing
- determine the characteristics of stress – primary & secondary stress
- differentiate between stress in simple and compound words

6.2 FRAMEWORK OF TOPIC



6.2.1 Stress Patterns

The study of word stress is related to the study of syllables. Hence in order to understand word stress, it helps to understand syllables because every word is made from syllables. Each word has one, two, three or more syllables.
For example:

Words	No. of Syllables
green	1
o.range	2
ex.pen.sive	3

Notice that (with a few rare exceptions) every syllable contains at least one vowel (a, e, i, o or u) or vowel sound.

Can you think of other words with one, two, three and more syllables? Discuss the words with your partner.

In English, we do not say each syllable with the same force or strength. In one word, we stress ONE syllable. We say one syllable very loudly (big, strong, important) and all the other syllables very quietly.

Let's take 3 words: 'photograph', 'photographer' and 'photographic'. Do they sound the same when spoken? No. Because we stress ONE syllable in each word. And it is not always the same syllable. So the shape of each word is different.

Word	No of syllables	No of stressed syllables
PHO. to.graph	**3**	**1**
pho .TO .graph er	4	2
pho to GRAPH ic	4	3

This pattern happens in ALL words with 2 or more syllables:

TEACHer	AMErica	CHINa
aBOVE	Interesting	converSAtion
imPORtant,	deMAND	etCETera

The syllables that are not stressed are weak or quiet**.** Native speakers of English listen for the STRESSED syllables, not the weak syllables. Thus if you use word stress correctly in speech, you will instantly and automatically improve your pronunciation and comprehension.

There are two very important rules about word stress:

1. One word, one stress**.** (One word cannot have two stresses. So if you hear two stresses, you have heard two words, not one word.)
2. The stress is always on a vowel.

The stress syllable has the primary stress and is marked with " ˈ " in front of the syllable, above the line. The secondary stress is marked with " ˌ " and is read with less loud than the primary stress, for example the words:

ˌengiˈneer	ˌforeˈknowledge	parˌticuˈlarity

Stress placement depends on:

1. whether a word is morphologically simple or complex or a compound.
2. the grammatical category of a word.
3. the number of syllables in a word.
4. the phonological structure of the syllables.

Why is Word Stress Important?

Word stress is not used in all languages. Some languages, Japanese or French for example, pronounce each syllable with eq-ual em-pha-sis. Other languages, English for example, use word stress.

Word stress is not an optional extra that you can add to the English language if you want. It is part of the language. English speakers use word stress to communicate rapidly and accurately, even in difficult conditions. If, for example, you do not hear a word clearly, you can still understand the word because of the position of the stress.

6.2.1.1 Stress Timing

What do you mean by a word stress? It means that you are giving a special attention to part of a word. How do you do that? There are three basic things that you have to do. You do the part that you stress **louder**, **longer** and at a **higher pitch**. For example the word 'STEAMboat' the first part is louder, longer and at a higher pitch compared to the second part.

Take note that you stress vowel sounds and not consonant sound. That means in word stress, you make the vowel sound louder, longer and at a higher pitch.

Read the sentences below with the correct stress. Ask your friend to listen to you.

i. STEAMboat - Sarah worked on a steamboat.
ii. BEAUtiful - The steamboat was beautiful.
iii. Uniform - Sarah wore a uniform.
iv. STAtion - Sarah worked at the purser's station.
v. SCEnery - There was interesting scenery along the river.

English does not have a fixed word stress. It can be found at the beginning, middle and final syllable as these examples show:

asym'METrical	ab'DUCtion	emplo'YEE

Stress also serves an important grammatical function in English, as it is capable of indicating word class. For example, the word 'survey' can be either a verb or a noun:

We want to surVEY all viewers of Channel 7 in order to learn more about their tastes.
This SURvey indicates that the students are extremely bored.

In the first sentence 'survey' is a verb and stressed on the second syllable, whereas in the second sentence it is a noun and stressed on the first syllable. Normally, function words such as *and*, *to* and *of* (which are often monosyllabic) are unstressed in English.

The shifting of word stress also has effects on the meaning. Read the sentences below and study how shifting a word stress affects the meaning.

Sentence	**Meaning**
HARRY doesn't like pie.	Harry doesn't like pie, Sarah does
Harry DOESN'T like pie.	Someone assumed that he likes pie, but he actually doesn't
Harry doesn't LIKE pie.	He doesn't just like it, he loves it!
Harry doesn't like PIE.	He doesn't like pie, but he's crazy about donuts.

Content words are always stressed. The examples of content words are:

Words carrying the meaning	Example
main verbs	SELL, GIVE, EMPLOY
nouns	CAR, MUSIC, JUNE
adjectives	RED, BIG, INTERESTING
adverbs	QUICKLY, LOUDLY, NEVER
negative auxiliaries	DON'T, AREN'T, CAN'T

Normally, function words (which are often monosyllabic) are unstressed in English. The examples of function words are:

Function words	Example
pronouns	he, we, they
prepositions	on, at, into
articles	a, an, the
conjunctions	and, but, because

6.2.1.2 Stress in Simple Words

When you learn a new word, you should also learn its stress pattern. If you keep a vocabulary book, make a note to show which syllable is stressed. If you do not know, you can look in a dictionary. All dictionaries give the phonetic spelling of a word.

(i) Rules of Word Stress in English

There are two simple rules about word stress:

- One word has only one stress. (One word cannot have two stresses. If you hear two stresses, you hear two words. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main (primary) stress, and is only used in long words.)

- We can only stress vowels, not consonants.

Here are some more, rather complicated, rules that can guide you to understand where to put the stress. However you must remember that there are many exceptions.

Rule 1: Stress on the first syllable

Rule	Example
Most 2-syllable nouns	PRESent, EXport, CHIna, Table
Most 2-syllable adjectives	PRESent, SLENder, CLEVer, HAPpy

Rule 2: Stress on the last syllable

Rule	Example
Most 2-syllable verbs	to preSENT, to exPORT, to deCIDE, to beGIN

There are many two-syllable words in English whose meaning and class change with a change in stress. For examples:

Two-syllable words	Verbs	Nouns/Adjectives
present	/prɪˈzent/	/ˈprezənt/ (N) & (Adj)
record	/rɪˈkɔ:d/	/ˈrekɔ:d/ (N)
export	/ɪkˈspɔ:t	/ˈekspɔ:t (N)
import	/ɪmˈpɔ:t/	/ˈɪmpɔ:t/ (N)
contract	/kənˈtrækt/	/ˈkɒntrækt/ (N)
object	/əbˈdʒekt/	/ˈɒbdʒɪkt/ (N)

Normally, when the words function as verbs, the stress is on the second syllable and the stress is on the first syllable for nouns. For certain words like ‘present’, the stress is also on the first syllable when it functions as an adjective.

6.2.1.3 Complex Word Stress

Complex words can be divided into two types. The first is words which have a stem and the addition of an affix and the second is compound words, which are made of two or more words. For examples:

a stem + an affix (prefix or suffix)	suggest + ion = suggestion
compound words	ice cream, armchair

The addition of affixes has one of three possible effects on word stress:

- The affix itself receives the primary stress, e.g. 'semi-''+ 'circle' → semicircle / /ˈsemɪsɜːkl/; '-ality' + 'person' → personality /pɜːsnˈælәti/.
    - The word is stressed as if the affix were not there, e.g. 'pleasant' /ˈpleznt/ → 'unpleasant' /ʌnˈpleznt /; /; 'market'/ˈmɑːkɪt/ → 'marketing' /ˈmɑːkɪtɪŋ/,.
    - The stress remains on the stem, not the affix, but is shifted to a different syllable, e.g. 'magnet' /ˈmægnәt/ → 'magnetic' /ˈmægnәtɪk/.

(Roach, 2009:p. 83)

There are suffixes that carry primary stress themselves. You will find the primary stress is on the first syllable of the suffix. If the stem consists of more than one syllable, there will be a secondary stress on one of the syllables of the stem. The stress cannot fall on the last syllable of the stem and is, if necessary, moved to an earlier syllable. However, when the stress-carrying suffix'-ese' is added, the primary stress is on the suffix and the secondary stress is placed on the first and not on the second syllable. As for examples:

-ese-	Japan /dʒәˈpæn/ ⇨ Japanese /ˌdʒæpәˈniːz/.
-eer-	mountain /ˈmaʊntәn/ ⇨ mountaineer /ˌmaʊntɪˈnɪә/,
-ee-	refuge /ˈrefjuːdʒ/ ⇨ refugee / /ˌrefjʊˈdʒiː/

There are some suffixes that do not affect stress placement, as for examples:

-able-	comfort /ˈkʌmfət/ ⇨comfortable /ˈkʌmfətəbl/
-age-	anchor /ˈæŋkə/ ⇨ anchorage /ˈæŋkərɪdʒ/
-ful-	wonder /ˈwʌndə/ ⇨ wonderful /ˈwʌndəfl/

There are some suffixes that influence stress in the stem, as for examples:

-eous-	advantage /ˌədˈvɑːntɪdʒ ⇦⇨ advantageous/ ˌædvənˈteɪdʒ əs/
-graphy-	photo /ˈfəʊtəʊ/ ⇨ photography /fəˈtɒgrəfi/
-ial-	proverb /prɒvɜːb/ ⇨ proverbial / /prəˈvɜːbiəl/

Unlike suffixes, prefixes do not carry primary stress in one or two-syllable words. Hence, words with prefixes will follow the polysllabic words without prefixes.

The rules for compound words (words with two parts) are given below.

Rule	**Example**
For compound **nouns**, the stress is on the **first** part	BLACKbird, GREENhouse
For compound **adjectives**, the stress is on the **second** part	bad-TEMpered, old-FASHioned
For compound **verbs**, the stress is on the **second** part	to underSTAND, to overFLOW

Now, let's answer the tutorial tasks

Exercise 1

Rewrite the stressed syllable in capital letters.

E.g., She records (CORD) everything in her diary

1. Can you pass me a plastic (_____) knife?

2. I want to take a photography (_____) class.

3. China (_____) is the place where I was born.

4. Please turn off the television (_____) before you go out.

5. I can't decide (_____) which book to borrow.

6. Do you understand (_____) this lesson?

7. Comel is a happy (_____) kitten.

8. It is critical (_____) that you finish your essay.

9. My grandfather wears an old-fashioned (_____) coat.

10. There is a lot of traffic (_____) on the highway today.

Question 2

Match the stress patterns to the meaning

i. **I** said she might consider a new haircut.

ii. I **said** she might consider a new haircut.

iii. I said **she** might consider a new haircut.

iv. I said she **might** consider a new haircut.

v. I said she might **consider** a new haircut.

vi. I said she might consider a **new** haircut.

vii. I said she might consider a new **haircut.**

- Not just a haircut.
- It's a possibility.
- It was my idea.
- Not something else.
- Don't you understand me?
- Not another person.
- She should think about it. it's a good idea

Question 3

a. Identify the primary and secondary stress in the following compound words and transcribe them.

1.	teaspoon	_____	6.	overdone	_____
2.	coffee cup	_____	7.	underneath	_____
3.	dinner plates	_____	8.	hard boiled	_____
4.	lunch box	_____	9.	half-baked	_____
5.	supper time	_____	10.	short-changed	_____

b. Mark the primary and secondary stress in the following conversation.

A: What's your name?

B: Harry Barrymore

A: And what did you do?

B: I broke the world's record for walking on my hands.

A: I see. How long did you walk on your hands?

A: I walked on my hands for 36 hours.

c. Practise the conversation with your partner

TOPIC 7	PHONEMIC ANALYSIS

7.0 SYNOPSIS

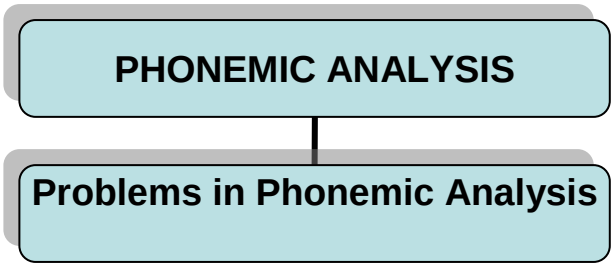
Topic 7 introduces you to a few theoretical problems in relation with phonemic analysis. The discussion will revolve around these theoretical problems and how they fit into the language sound system.

7.1 LEARNING OUTCOMES

By the end of Topic 7, you will be able to:

- express different views of the problems of phonemic analysis.
- discuss the problems in phonemic analysis

7.2 FRAMEWORK OF TOPIC



7.2.1 Phonemic Analysis

A phonemic analysis is a process that takes as its input either

- a set of utterances, transcribed phonetically or
- a speaker of a language, and produces a set of symbols which represent distinct phonemes.

However, there is no such thing as a single correct form of transcription of English because different styles are appropriate for different purposes. However it is essential to keep within one style of transcription on any one occasion. It is important to be consistent in order to avoid confusion. The transcription of English vowels is complex because they have been symbolised differently by different authors. Some represent the way they are pronounced in different regions of the English speaking world namely in the United Kingdom and the USA.

7.2.1.1 Problems in Phonemic Analysis

Speech is composed of phonemes which represent the sounds produced. There are exceptions especially in theoretical terms from the point of learning about phonology of English, not so in learning pronunciation.

For example the affricates /tʃ, dʒ/ are composed of a plosive followed by a fricative. One phoneme analysis will treat /tʃ, dʒ/ as a single phoneme. Another way is to treat them as two phonemes each /t/ +/ʃ/, and /d/+ /ʒ/ and this is called two-phoneme analysis.

Look at the common examples below:

- Two-phoneme analysis/ t - ʃ - ɜː - t - ʃ/ , /d - ʒ - ʌ - d - ʒ/ = (5 phonemes)
- One-phoneme analysis /tʃ - ɜː - tʃ /, /dʒ - ʌ - dʒ/ = (3 phonemes)

Many phonologists prefer one-phoneme analysis than two-phoneme analysis. However, the phonetic quality of the /t/ and /ʃ/, /d/ and /ʒ/ in /t ʃ/, /dʒ/ are different from realisations of /t/, /ʃ/, /d/, /ʒ/ found elsewhere in similar contexts. The phonemes /t ʃ/, /dʒ/ have distributions similar to other consonants – in initial, medial and final positions. /tʃ/, /dʒ/ are not able to combine freely with other consonants to form consonant cluster except in final position in the syllable in limited words like watched (/wɒtʃt/, wedged /wedʒd/, squelch/skweltʃ/, bulge /bʌldʒ/, belch /beltʃ/, and clutched /klʌʃt/.

(i) The English Vowel System

There is a different analysis that reduces the number of vowel phonemes, and that long vowels and diphthongs as composed of two phonemes. The long vowels use two short vowels twice. For example:

ɪ ɪ (iː)	æ æ (ɑː)	ʊ ʊ (uː)

Diphthongs would be composed of a basic vowel followed by i, u, ə.
For example:

ej (eɪ)	æj (aɪ)	ɒj (ɔɪ)	əw (əʊ)	æw (aʊ)

Another way is to treat long vowels and diphthongs as composed of a vowel plus a consonant . For example:

tj (iː)	æh (ɑː)	ɒh (ɔː)	əh (ɜː)

If you notice in the analysis above, diphthong and long vowels now have the same phonological composition.

(ii) Syllabic Consonants

Syllabic consonants are phonologically different from their non-syllabic counterparts.

Syllabic	Non-syllabic
coddling /kɒdl̩ɪŋ/	codling /kɒdlɪŋ/
hungrary /hʌŋgr̩i/	hungry /hʌŋgri/

(Roach, 2009)

In the example above, the phonemes / l̩ , r̩/ are examples of new consonant phonemes. For a word like 'cotton' /kɒtn̩/ or bottle /bɒtl̩/, the phoneme / n̩,l̩ / would be necessary to be included in the first post-final set because phonemes are counted as part of a syllable-final consonant cluster. These phonemes are classed as vowels. This is also called syllabicity, symbolised by the mark (ˌ). For the examples of the word *codling*, it consists of six phonemes and *coddling* has seven phonemes. Some phonologists believe that a syllabic consonant is actually a vowel and a consonant that have become combined. Hence, *Hungary* is phonetically hʌŋgəri, while *hungry* is hʌŋgri in which /ə/ is not pronounced as a vowel.

(iii) Cluster of 's' with Plosive

Another analysis is cluster of *s* with plosives which is found in wwords like 'spit', 'stilt', 'skit' are usually represented with the phonemes /p/,/t/,/k/ preceded by the s. The contrasts between *p* and *b,* between *t* and *d,* and between *k* and *g* are neutralised in this context.

(iv) Schwa /ə/

The last analysis to discuss here is schwa /ə/. /ə/ mostly occurs in weak syllables, and there are no minimal pairs found to show a clear contrast between /ə/ and /ʌ/ in unstressed syllables. It is suggested that /ə/ represents any occurrence /ə/ and /ʌ /. Hence, /ə/ phoneme has two allophones /ə/ and /ʌ/, meaning that in a weak syllable with stress, /ʌ/ allophone is used and when there is no stress, the /ə/ allophone would be pronounced. /ə/ also represents as an allophone of several other vowels. Compare the middle two syllables in the words 'photograph' and 'photographer' - /ˈfəʊ tə grɑːf/. and /fə ˈtɒ grə fə/. It seems that the syllable /ɒ/ is not stressed, the vowel becomes /ə/.

(v) Distinctive features

Many theoretical approaches have been developed and no area of phonology has been free from critical analysis. The principle in the distinctive features analysis is phonemes should be regarded as the combinations of different features but not as independent and indivisible units. It means that each phoneme possesses certain features that other phonemes do not have or do not have certain features that other phonemes possess. For example, the English /s/ differs from /b/ for not being bilabial and /n/ for not being nasal. Thus in distinctive feature analysis, the features of phonemes becomes important components of the phonology.

Now let's answer tutorial tasks

Question 1

The words below are phonetically transcribed material from an English accent different from BBC English pronunciation. Decide on the best way to interpret the words below in **broad phonemic transcription**.

E.g. sing [sɪŋk] - /sɪnk/
finger [fɪŋgə] - /fɪngə/
linking [lɪŋgkɪŋg] - /lɪngkɪng/

(In the data above, there is no evidence of /n/ contrasting with /ŋ/ since /ŋ/ never occurs except before /k/ or /g/. So all phonetic /ŋ/ consonants are phonemic /n/)

a. thing [θɪŋg] _____

b. think [θɪŋk] _____

c. thinking [θɪŋkɪŋg] _____

d. singer [sɪŋgə] _____

e. singing [sɪŋgɪŋg] _____

Question 2

Transcribe the words below phonemically and use syllabic consonants (l̩,n̩, r̩) in the transciptions.

E.g., panel /pænl̩/

a. apple ________________________________

b. battle ________________________________

c. thicken ________________________________

d. muddle ________________________________

e. struggle ________________________________

f. knuckle ________________________________

g. struggle ________________________________

h. sharpen ________________________________

i. trouble ________________________________

j. couple ________________________________

TOPIC 8	INTONATION

8.0 SYNOPSIS

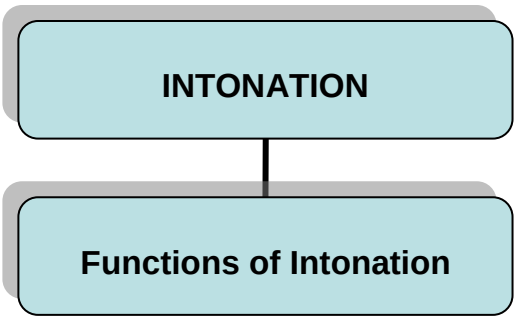
Topic 8 introduces you to the different forms of intonation in the English Language. It further discusses the different functions of intonation and how they can help to improve the communication.

8.1 LEARNING OUTCOMES

By the end of Topic 8, you will be able to:

- define intonation
- describe the different forms of intonation.
- talk about the purpose of intonation

8.2 FRAMEWORK OF TOPIC



8.2.1 Intonation

Do you know what intonation is?

Intonation refers to the patterns of pitch change over an utterance or series of utterances (Underhill, 2005). The patterns may be partly personal and conventional and to a certain extent, they are also systematic. This means at some level there are rules according to which the speaker of the language chooses one intonation pattern rather than another. Underhill (2005) also defined intonation as the patterns of pitch variation which count the overall pitch pattern and the relative pitch heights within it. Therefore pitch of voice plays an important part of intonation.

Pitch is described in terms of high and low- arbitrary choices for endpoints of the pitch scale that carry some linguistic information. The overall behaviour of pitch is known as tone. Tones can be static**,** level tones or moving tones, either rising or falling depending on the manner of the speech.

For the purpose of analysing intonation, a tone-unit is normally used. Tone-units consist of at least one tonic syllable (a tonic syllable being a syllable with tone and prominence). For example, the word ’answer’ is a tonic syllable.

Tone-units also have a “head”, which is that part of the tone-unit that extends from the first stressed syllable up to (but not including) the tonic syllable, for example ” ’complete (head) answer”. The syllable ” ’complete ” is marked as stressed.

If there is no stressed syllable before the tonic syllable, then there cannot be a head. Before the head, there may be a pre-head, which includes all the unstressed syllables in a tone unit preceding the first stressed syllables. Sometimes there is even a “tail”, that is, some syllables following the tonic syllable up to the end of the tone-unit. So, the structure of a tone-unit is (pre-head) (head) tonic syllable (tail). As the example below shows:

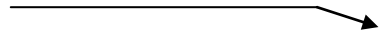
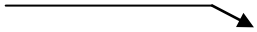
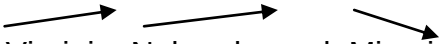
In a | ’complete | answer | tomorrow

Pre head | head | tonic | tail

8.2.1.1 Functions of Intonation

Intonation is very important for communication, as it helps the listener to interpret the message. There have been different proposals to explain how intonation can help communication, some of which are:

1. The attitudinal function of intonation - it enables us to express emotions and attitudes as we speak. For example:

Fall Tone - finality, definiteness	 That is the end of the story.  I’m absolutely free.
Rise Tone - General questions	Can you do me a favour?
Listing	 I stopped in Virginia, Nebraska and Miami.
Fall-rise tone - uncertainty, doubt, requesting, surprised	I don’t think he could do that.

2. The accentual function of intonation - it helps to produce the effect of prominence on stressed syllables. For example:

   Compare the different emphasis on the two sentences below.

SHE lost her pen.
She lost her PEN.

3. The grammatical function of intonation - it helps to recognise the grammar and syntactic structure of the utterance.

Sentence type	**Intonation**
declarative	falling
WH question (new information)	falling
yes/no question	rising

multiple interrogative	rising then falling
imperative	falling
exclamation	falling
question tags expecting confirmation less certain expectation	 falling rising

(Underhill, 1994: p.84)

4. The discourse function of intonation - it conveys the given-new information, or provides information for turn-taking. For example:

It's raining. Isn't it?	telling a person- 'telling pitch'
It's raining, isn't it?	asking a person-'asking pitch' and expecting an answer)

As it was mentioned in the early part of this topic, there are three simple possibilities for intonation: level, fall and rise. However, more complex tones are also used, such as fall-rise or rise-fall. Each of these tones is functionally distinct, that is, they convey different attitudes, intentions and meanings to the listener, as it has been stated above. Thus, the fall tone is regarded as quite "neutral" and it conveys a certain sense of "finality" (so, it is normally used to yield the floor in turn-taking). The rise tone, on the other hand, conveys an impression that something more is to follow (so, it is frequently used to keep the floor in turn-taking). The fall-rise tone is quite frequent and it conveys, among many other possibilities, "limited agreement" or "response with reservations". The rise-fall tone is normally used to convey strong feelings of approval, disapproval or surprise.

As a result the way in which a speaker breaks up a sentence depends largely on what that person considers to be important points in the sentence. Usually it is impossible to predict which syllable will be the tonic syllable in a tone group. English intonation is closely linked with English sentence rhythm. Intonation and rhythm help us to understand the whole context and, in the position of speaker, to express his/her own intentions. Without the appropriate usage of intonation, clear stressing,

and/or knowledge of the context, it is very hard to understand what a speaker is trying to convey. With a different intonation, a speaker can change the meaning of the utterance. For example if one said:

"It is twelve o´clock in five minutes."

Possible interpretations could be:

- Speaker is just hungry.
- Time for a lunch break is coming.
- Speaker´s daughter sits for an examination at twelve o´clock.
- Speaker´s favourite football team will play an important match on TV.
- Speaker has been waiting for his friend nearly for an hour.

There is a connection between speaker´s emotions and intonation used for the utterance being illustrated. One sentence can represent large amount of interpretations. Without intonation it would be very hard for a speaker and listener to understand each other and to communicate properly without misunderstandings.

(Kenworthy, 1992: p.19)

Now, read the sentences below aloud in different moods or attitudes - 'miserable', matter-of-fact, insistent', 'disbelieving', 'furious', 'optimistic', and etc.

Practise these sentences with your friends.

Sarah got a job. She was so happy I don't think she should get a job

Do you notice the variations in pitch direction, range and placement within your voice range?

Now, let's answer tutorial tasks.

Question 1

Mark the stressed words in the following sentences. After you have found the stressed words, practice reading the sentences aloud with the correct intonation.

1. John is coming over tonight. We are going to work on our homework together.

2. Ecstasy is an extremely dangerous drug.

3. We should have visited some more castles while we were traveling through the back roads of France.

4. Jack bought a new car last Friday.

5. They are looking forward to your visiting them next January.

6. Exciting discoveries lie in Tom's future.

7. Would you like to come over and play a game of chess?

8. They have had to work hard these last few months on their challenging experiment.

9. Shakespeare wrote passionate, moving poetry.

10. As you might have expected, he has just thought of a new approach to the problem.

Question 2

First speak the sentence, trying to carefully pronounce EVERY word. Notice how unnatural this sounds. Next, focus on speaking the sentences and only working on stressing the content words. Ask your friend to listen to you.

1. He drove to work after he had finished working in the garden.

2. You'll find the apples next to the oranges on the shelf over there.

3. Maggie must have been visiting her aunt in Springtown last holiday.

4. Could you pass me the mustard, please?

5. They have been considering buying a new car as soon as they have saved enough money

Question 3

Read the paragraph

Our school is the best in town. The teachers are friendly, and very knowledgeable about English. I've studied at the school for two years and my English is becoming very good. I hope you will visit our school and try an English class. Maybe we can become friends, too!

Read the paragraph with Sound Scripting Mark-up

Our **school** is the **BEST** in **town**. The **teachers** are **friendly**, and **VERY KNOWLEDGEABLE** about **English**. I've **studied** at the **school** for **two years** and my **English** is **becoming VERY GOOD**. I **hope** you will **visit** our **school** and **try** an **English class**. **MAYBE** we can **become FRIENDS**!

Question 4

Write a sentence for each sentence type below. Then read your sentences with the correct intonation.

Sentence type	Examples
declarative	
WH question	
yes/no question	
multiple interrogative	
imperative	
exclamation	
question tags -expecting confirmation	

TOPIC 9	ASPECTS OF CONNECTED SPEECH (SUPRASEGMENTAL)

9.0 SYNOPSIS

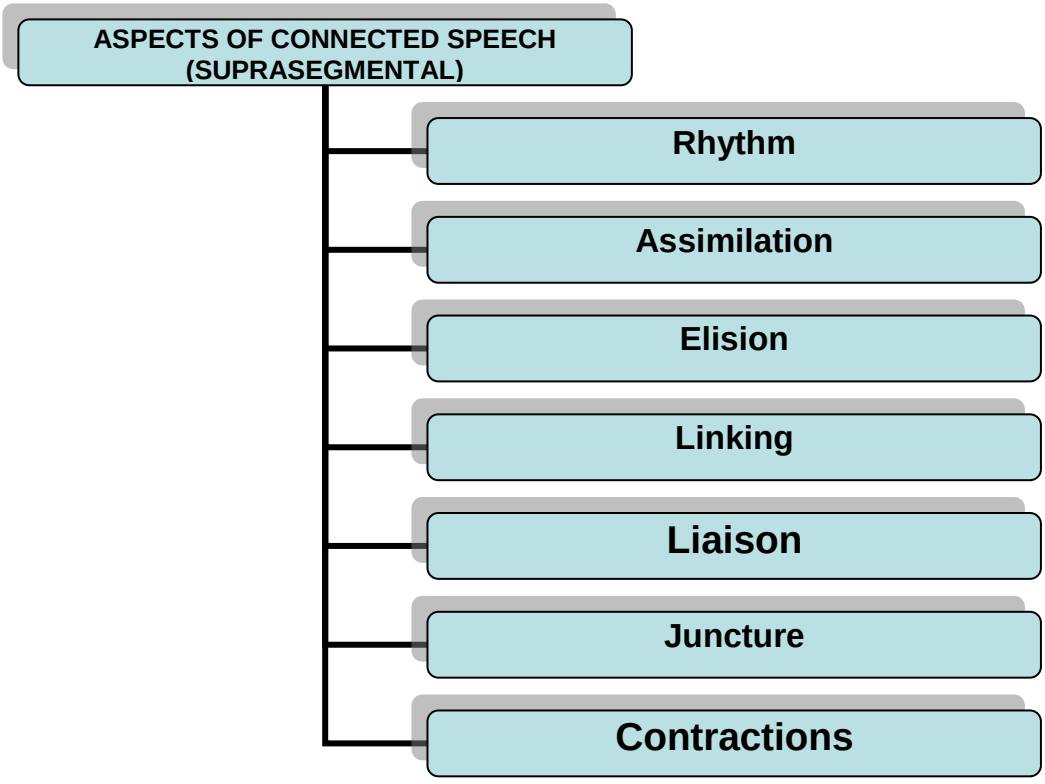
Topic 9 introduces you to the features in connected speech. It will further discuss the characteristics of all the aspects of connected speech and enhance your knowledge about the process that takes place in producing a fluent flow of pronunciation in your speech.

9.1 LEARNING OUTCOMES

By the end of Topic 9, you will be able to:

- identify all the aspects of connected speech.
- define all the aspects of connected speech.
- differentiate the characteristics of all the aspects of connected speech.

9.2 FRAMEWORK OF TOPIC



9.2.1 Aspects of Connected Speech (Suprasegmental)

Speaking involves the pronunciation of words, however when we speak, we do not pronounce a word, stop, and then say the next word in the sentence. The fluent speech flows with a rhythm and the words bump into each other. To make speech flow smoothly, the way we pronounce the end and beginning of some words can change depending on the sounds at the beginning and ending of those words. These changes are described as features of connected speech.

9.2.1.1 Rhythm

English speech is rhythmical and the rhythm is found in the regular occurrence of stressed syllables. The major part of the rhythm is formed by the word stress and sentence stress and that it is called stress-timed rhythm. Very often when we speak, we vary our rhythm, for example when we are hesitant or nervous, we tend to speak without rhythm and in some styles of public speaking, and we speak very rhythmically. Many foreign English learners need to practise speaking English with a regular rhythm by following their teacher clapping hands on the stressed syllables.

9.2.1.2 Assimilation

Assimilation is a process when the phonemes of a word would be pronounced differently (as compared to the word is pronounced in isolation) as a result of being near some other phoneme belonging to a neighbouring word. It is often found in rapid and casual speech than in slow, careful speech. Sometimes the difference caused by assimilation is very noticeable, and sometimes it is very slight. Normally, the most common assimilations occur with consonants, that is, when a word ends in a consonant and is immediately followed by a word that starts with a consonant.

The two types of assimilation are regressive and progressive. Regressive is when the articulation of the following sound affects the phoneme that precedes it.

Progressive is when the articulation of the phoneme that comes first continues in the next sound. In most cases, assimilation is regressive than progressive. For examples:

/ t / changes to / p / before / m / / b / or / p Great Britain, set piece, fruit machine
/z/ changes to /ch/ before /sh/ or /j/ is young, rose show, Where's yours
/ n / changes to / m / before / m / / b / or / p / action planning, iron man, American plan

9.2.1.3 Elision

Elision occurs when a sound is omitted and it is a typical feature of connected speech. Despite the fact that in a word spoken in isolation, a sound would be present, in connected speech it would disappear (Underhill,1994: p. 61). This kind of reduction occurs mainly in words ending with /t/ and /d/ and particularly when they are between two other consonants:

a) omission of /t/:

next please	/neks pli:z/
I don´t know	/aɪ dəʊ nəʊ /
post the letter	/pəʊs ðə letə/

b) omission of /d/:

old man	/əʊl mæn/
you and me	/ju: ən mi:/
sandwich	/sænwɪtʃ /
stand there	/stæn ðeə/

(Underhill,1994: p.61)

9.2.1.4 Linking

In connected speech, words are linked together in a number of ways.

(i) Linking /r/

In connected speech, the sound ´r´ at the end of a word may be pronounced or not, depending on whether the following word begins with a vowel or with a consonant (Underhill,1994; p 66). Linking /r/ appears in situations when the letter ´r´ is presented in the written form and:

a) the next word begins with a vowel

b) the first sound of the next word is a consonant

(Underhill, 1994: p.66)

For example:

• her English, war area, bar of chocolate, etc.
• her German, war brides, bar code, star light, etc.

(ii) Intrusive /r/

This is a special type of liaison when many native speakers join the words with the letter ´r´ even when it does not occur in the written form. This sound is just inserted and pronounced by the speaker. It appears between two words in situation where the first word ends with /ə/ or /ɔ:/ and the next word begins with a vowel. For example:

Formula A

/fɔ:mjələr eɪ/

(Roach,1991: p.128)

America and Canada

/əmerɪkə rən kænədə/

(Underhill,1994:p.66)

It depends on a speaker whether s/he uses intrusive ´r´ or not, it is optional (Underhill,1994:p. 66). However, when a speaker wants to produce continuous speech, the use of intrusive ´r´ will prevent his/her utterance from interruption. For example when speaker says ´*America and*´ without use of intrusive ´r´, the pause between them is to be clearly heard. However, when he says those two words with the help of intrusive ´r´ they are pronounced continuously as a one word.

(iii) Intrusive /w/ and /j/

These two intrusive sounds occur when we face a ´vowel-vowel´ word junction:

i. Intrusive /w/:

you are	/ju: wɑ:/
go off	/gəʊ wɒf/
Sue always wants to eat	/su: w ɔ:lweɪz wɒnts tʊ w i:t/

ii. Intrusive /j/:

he is	/hi: j ɪz/
they are	/ðeɪ jɑ:/
she always takes my arm	/ʃi: j ɔ:lweɪz teɪks maɪ jɑ:m/

(Underhill,1994: p. 67)

9.2.1.5 Liaison

Liaison is a common feature of continuity and natural flow of speech. To link the words means to join them together and it often entails different types of fusing sounds at word boundaries (Underhill,1994; p 65).

The other version of the term ´liaison´ is a ´smooth linking´:

- final consonant is linked to following initial vowel
- initial consonant is merged in preceding final vowel

(Underhill,1994: p. 65)

9.2.1.6 Juncture

Juncture is a special situation when it is really hard for foreign learners to distinguish between two phrases that sound nearly the same. Those phonetically resembling connections or ´junctions´ consist of words that are easily recognisable in a way, they are pronounced in isolation:

Examples of juncture:

might rain X my train
keep sticking X keeps ticking
all that I´m after today X all the time after today

(Roach,1991: p.129)

the way to pour it X the waiter pour it
I scream X ice cream
it´s a name X it´s an aim

(Underhill,1994: p.68)

9.2.1.7 Contractions

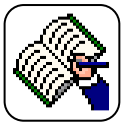
Contractions are one of the typical features of connected speech which arose naturally to simplify and speed up communication and are used either in spoken or in written discourse. If foreigners want to speak naturally in English, they have to be aware of their existence. Contraction could be embodied by the definition saying that it is a process when a weak form occurs with or next to another word and they together go through another reduction. Then, the two words are pronounced as one. Common cases of contraction are represented by this formula and definitions:

- personal pronoun + auxiliary verb and verb + not
- two single-syllable words are usually combined into one syllable
- an elision (omission) of sounds
- an omission of one or two letters also occurs in the written form; their place marked an apostrophe.

(Underhill,1994: p. 65)

Examples of contractions: He´s, It´s, I´m, they´re , I´ve, they´ve, he´ll, they´ll, she´d, can´t, couldn´t, don´t, doesn´t, haven’t, hasn´t, wasn´t, weren´t

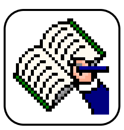
Now, let’s answer the tutorial tasks



Question 1

Transcribe the phrases below correctly. Bear in mind the features of connected speech.

1. 'Don't you' = ______________________________
2. 'For a' = ______________________________
3. 'Good place' = ______________________________
4. 'Must get' = ____________________________
5. 'Last year' = ____________________________
6. 'Wouldn't talk' = ____________________________
7. ‘Went through' = ____________________________



Exercise 2

Transcribe the phrases below correctly. Consider the features in connected speech in doing transcription.

1. the next day = ___________________________
2. the last car = ___________________________
3. lunchtime = ___________________________
4. strange days = ___________________________
5. I can speak = ___________________________
6. I can’t speak = ___________________________
7. hold the dog! = ___________________________
8. care about = ___________________________

Question 3

Discuss and share

- How do native speakers and non-native speakers differ in the amount of connected speech produced?
- The production of connected speech could make speech more intelligible and natural. Discuss.
- Could connected speech be taught and improved through instruction? How?

TOPIC 10	SPEECH VARIATION

10.0 SYNOPSIS

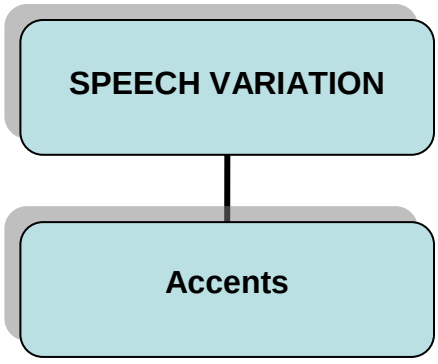
Topic 10 introduces you to the definition of accent and its needs in a society. It brings to your understanding the bilingual and multi-lingual speakers' accents in a society. It also highlights some reasons and impacts of accents on communication and comprehension.

10.1 LEARNING OUTCOMES

By the end of Topic 10 you will be able to:

- define and discuss accents in a society.
- talk about the bilingual and multilingual speakers' accents.
- highlight the reasons and impacts of accents on communication and comprehension.

10.2 FRAMEWORK OF TOPIC



10.2.1 Speech Variation

The study of speech variation involves at the phonetic and phonological levels of utterances.

10.2.1.1 Accents

The term "accent" usually refers to the sound aspect of language. Most people think of an accent as something that other people have. In some cases, they speak disparagingly about one accent compared to another. The reason that you can tell the difference between people from Boston and the Appalachians, or between London and Manchester is because each group of people has a different way of pronouncing the same words. In other words, accent is all about sound. When it comes to changes in vocabulary in different regions, then that is dialect. Dialect refers to differences in accent, grammar and vocabulary among different versions of a language. For example, depending on where you live in England, one type of baked goods could be called buns, cobs or rolls. It is likely that when you speak in the dialect of a particular region, you will also speak in the accent of a particular region. However, incomers may speak the dialect of a region with a different accent. This may also apply to people who have emigrated from one country to another. They may speak a different form of a language from those born in that country.

So, what does all this have to do with writing? Most written English is based on a dialect of English. The variety of English known as standard English uses a certain type of grammar and vocabulary which is taught to students of English all over the world. They may speak with a different accent, but the dialect is basically the same.

The fact is that everyone has an accent, because an accent is simply a way of pronouncing words. Variations occur in the way different individuals produce sounds and the two main sorts of differences between accents are phonetics and phonology. When two accents differ from each other only phonetically, usually it

involves differences in stress or intonation at the segmental level. Take for an example Australian English which has the same set of phonemes and phonemic contrast as BBC pronunciation. However, Australian pronunciation is different than the other recognised English accents. An example of phonetic difference in stress would be the stress of final syllable of verbs ending in '-ise' in some Scottish and Northern Irish accents (e.g. 'realise' rɪə'laɪz) (Roach, 2009). The most noticeable type of difference in the area of segmental phonology is where one accent has a different number of phonemes from another. For example, to many speakers of northern English accents, they do not have a contrast between /ʌ/ and /ʊ/, so 'luck' and 'look' are pronounced the same /lʊk/.

10.2.1.2 Bilingual and Multilingual Speakers' Accents

Everyone has an accent in his native form of speech. Our brain and nervous system master the motor skills and cognitive patterns for the language we first hear and learn around us. The pattern first mastered to become competent in the mother tongue then affects how an individual would learn and master the speech requirements of a foreign language. Thus we bring an "accent" from the patterns of our first language into the next language that we learn. Some individuals or whole communities have the advantage of learning two languages simultaneously as mother tongues. These are referred to as native bilinguals.

Accents involve the pronunciation of sounds in any certain speech form. Thus a German sounds a certain way speaking his native speech form. A Hollander sounds a certain way speaking his native speech form. An American sounds a certain way speaking his native speech form. All these speech forms are broadly related, as all can be traced back to a proto form which may be called Proto-Germanic. Some speech forms are more similar so we can call them by one name, such as English, Dutch or German or as we look in closer, American, British and Australian. Then there are those which are closer like Cockney, Geordie and Glaswegian, etc. The patterns learnt and internalised when a person learns his first

language (called "mother tongue" or "native language") are carried over into the pronunciation and production of a second language. This applies not only to the pronunciation patterns and intonation, but also to grammar formats and thought forms.

The patterns follow the speaker's mother tongue, enabling us to systematically identify the "accent." Thus one set of native language patterns leads to a German accent in English, an English accent in Swahili, an Italian accent in Arabic.

In multilingual persons, an accent in their third language often reflects the pronunciation of the speaker's second language. Therefore, it is quite fascinating to observe a West African from a French-sphere country speaking English. Though he sounds like an African, he has a French accent in English also. Likewise, a European in East Africa, who has become proficient in Swahili before learning Kikuyu, might reflect not only an English or Norwegian accent in Kikuyu, but a Swahili one also (if he learned Swahili well).

10.2.1.3 Reasons and Impacts of Accents on Communication and Comprehension.

No one is born with the ability to speak a language, but are we all born with the ability to learn any language? The only way we can learn a particular language is by hearing and imitating those around us. Additionally the form of our speech is affected by the form of speech around us. The reason people in one area sound more alike is that they learn their language from those around them. The one aspect of what we call *dialects*. A way of speaking found only in a certain area or among a certain group or class of people. When a person says “She done did it” while another says ‘She did it” both using different dialects because grammatical differences are involved. However pronouncing ‘bathroom’ with a short /ɑ/ or with a long /ɑ: / is a matter of accent.

In our current era of constant and global media access, more new generations are affected by the variety or varieties of speech commonly heard universally on the general national or international media. Thus, external influences to one's family and initial ethnic or regional community have more effect now than in previous generations. All these bring some impacts of accents on communication and comprehension such as

- People do not understand you (effect on intelligibility) - In order to communicate, two conditions need to be met. Understanding and being understood.
- People avoid social interaction with those who may not understand you.
- It creates frustration from having to repeat yourself all the time.
- People focus on your accent more than on what you are trying to say.
- The types of communication problems may have negative effects on job performance, educational advancement, and everyday life activities

Now, let's answer the tutorial tasks

Discuss and share

1. What exactly does it mean to have an accent?

2. Are people born with accents?

3. How can you overcome an accent?

4. Can you briefly explain the relationship between language and dialect?

5. Does accent interfere with communication?

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ICONS

Break Time

Discussion

Reading Materials

References

Tasks

Make Notes

Checklist

Surf Internet

Guidelines

Collection of Information

Tutorial

Thinking Question

End