



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

Listening
Skills



CTE – 01

Vardhaman Mahaveer Open University, Kota

Spoken English : Phonetics and Phonology

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Published in November, 2013

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Spoken English : Phonetics and Phonology

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Block Introduction

English has come to stay in India. Now English has to be studied keeping in mind all the four skills of knowledge – Listening, Speaking, Reading and Writing. It is being felt that the teachers of English today mostly focus on the last two skills only. The neglect of Listening and Speaking skills is a matter of concern in the academic circles. This block forming a component of the Certificate Course of Teaching English caters to the all encompassing needs of the teachers of English today. The first seven units deal with the study of Phonetics of English including the study of Phonetics transcription, syllable, stress and Intonation. The eighth and twelfth units shall go a long way in helping teachers how to go about teaching vocabulary to students – an oft neglected area. The ninth unit shall help to develop the listening skill while the eleventh unit shall equip the students with the rudimentary idea of the grammar of English. Above all, the tenth unit – English for specific purpose – touches a new area, wherein the teachers of English are called upon to deal with the requirements of English by the students and professionals of various fields – certainly this block would serve as a treasure and ready beckoner for all the teachers of English in India today.

UNIT - 1

PHONETICS : An Introduction

Structure

- 1.1 Objectives
- 1.2 Introduction
- 1.3 Speech organs
- 1.4 Production of Speech Sounds
- 1.5 Spelling & Pronunciation
- 1.6 IPA Symbols
- 1.7 Transcription
- 1.8 Let Us Sum Up
- 1.9 Review Questions
- 1.10 Bibliography

1.1 Objectives

English is spoken as the first or second language by a very large number of people throughout the world. In some countries like the United Kingdom, the United States of America, Canada and Australia, English is a native or the first language. In other countries such as India, Bangladesh, Pakistan, Sri Lanka, Nigeria and Tanzania, English is spoken as a non-native or second language. A second language is one which is used for various purposes within the country. As we already know, we use the spoken language more often than the written language, we must learn to speak the language well. Just as we insist on correct grammar and usage in our use of English, we should pay attention to our pronunciation too. In this unit we wish to acquaint you with the significance of learning spoken English and a basic idea of the organs of speech and introduction to phonetic symbols.

1.2 Introduction

In a native or first language situation children learn from a very early age to respond to sounds and tunes which their elders habitually use in talking to them. In due course from a need to communicate they themselves begin to imitate recurrent sound patterns with which they have become familiar. Adults have great difficulty in mastering the pronunciation of a foreign language. It is often very difficult for grown up people to pick up the characteristic sound of a foreign language as a child of ten or less can. The reason is our 'mother tongue interference'. By the time we are grown up, the habits of our own language are so strong that they are very difficult to break. In our own language we have a fairly small number of sound units which we try out together in many different combinations to form the words and sentences we use every day. We are so strongly dominated by these units that whatever we hear or speak in English; we tend to be guided by these units. For example /w/ and /v/ are two different sounds in English but we use the intermediate sound व of Hindi which is close to these two sounds. Similarly all the Hindi व्यंजन (Consonants) have an अ added to them. So while speaking English our final consonants are often followed by /ə/ when they

should not be. /ə/ happens to be quite close to Hindi अ. This causes confusion between word like *bit* and *bitter*, *but* and *butter* etc.

To overcome this problem we need to establish new ways of hearing, new ways of using our speech organs, new speech habits. We don't claim that after working hard to master these skills you will start sounding like a native English speaker but at least you will have got as close to it as you can. Besides, careful listening is the most important thing and careful matching of your own performance with listening will bring you nearer to the ideal of a perfect English pronunciation.

There is usually a standard form of written English all over the world. However even in countries where English is spoken as a native language there are variations in speech. For example in the UK there are variations between the speech of England, Scotland, Wales and Ireland. Similarly in India where English is spoken as a second language it has developed a variety of accents. For example, the speech of a Bengali speaker of English will differ markedly from that of a Punjabi or a Tamil or a Gujrati speaker.

As there is a wide range of variation in accent, it is essential for learning spoken English to follow a standard. One native regional accent that has gained social prestige is the Received Pronunciation of England (R P). It is the pronunciation of the South-east of England and is used by educated English speakers. It is also characteristic of the elite society. RP today is generally equated with the correct pronunciation of English. Besides it is well documented in dictionaries and books. RP is generally used by BBC news readers and serves as a model for Indian news readers too.

1.3 Speech Organs

It is worthwhile to know a little about the speech organs.

Our body from the head to the abdomen is needed for the production of spoken language. There are three groups of bodily organs which are used: one group lies in the trunk, one in the throat and one in the head. These are usually known respectively as:

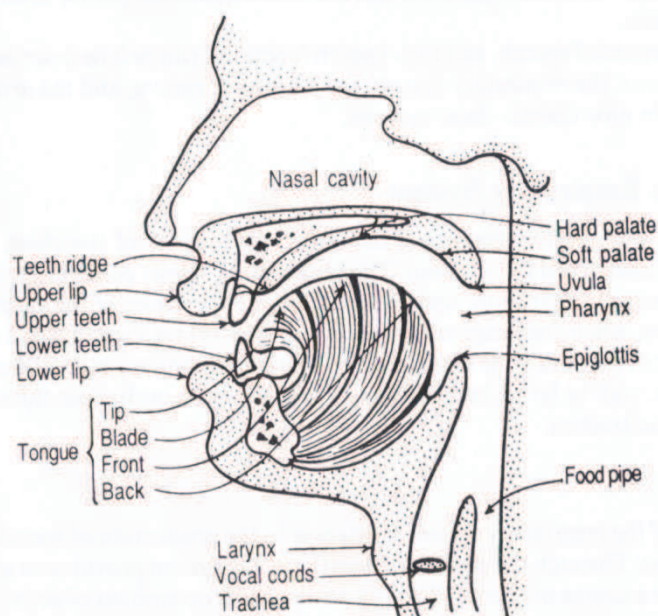


Fig. 1 Organs of speech

1. **The respiratory system**, comprising the lungs, the bronchial tubes and the *wind pipe or trachea*. The most usual source of energy for our vocal activity is provided by the air stream

expelled from the lungs. All the essential sounds of English need *pulmonic* (lung) air for their production.

2. **The phonatory system**, formed by the *larynx or voice box*. It is a hard muscular little box like structure with a slight protrusion known as the *Adam's apple*. The larynx consists of a pair of muscular bands (membrane tissues) called *vocal cords*. The space between the vocal cords is called *glottis* (कंठ).
3. **The articulatory system**, which consists of the nose, the lips, and the mouth and its contents, including specially the teeth and the tongue.

These three systems, with very different primary functions, work together as a unified whole to produce speech.

Various organs of speech are known as articulators as they modify the air stream as it passes through the larynx upwards. The articulators are classified into two categories. (i) Passive articulators and (ii) Active articulators. *Passive articulators* are the upper lip, the teeth, the teeth-ridge, the hard palate, the soft palate and the pharynx as they don't move.

Active articulators are the lower lip and the tongue.

1.4 Production of Speech Sounds

All languages of the world use the air stream provided by the lungs. English and all Indian languages except Sindhi, use *pulmonic egressive airstream mechanism*, in which the stream of air goes out of the lungs. /ब/ is pronounced ingressively.

1.4.1 The larynx/glottis

The air stream released by the lungs undergoes several modifications. It has to pass through the wind pipe or trachea, at the top of which is the larynx. Inside the larynx from back to front are the vocal cords. The opening between the vocal cords is known as the glottis. The vocal cords can bring about a number of different states of the glottis. The four states of the glottis are:

- a. Open glottis (breath/voiceless state)
 - b. Glottis in vibration (voice state)
 - c. Closed glottis (a state in which a glottal stop is produced)
 - d. Narrowed glottis (whisper state)
- (a) **Open Glottis:** The larynx acts as a valve: when necessary, it closes off the air from and to lungs. When the vocal cords are drawn wide apart, the air can pass freely through glottis without setting the vocal cords into vibration. This is the state of the glottis for normal breathing. In this position the speech sounds produced do not have any 'hum' sound. They are called *voiceless* sounds e.g. प, ट, च, थ, श, फ, ख। In the English words pen, ten, kit, chit, fit thin, seat, shet and heat for example, /p, t, k, tʃ, f, θ, s, ʃ, s / are voiceless sounds
- (b) **Glottis in Vibration:** When vocal cords are alternately brought into contact and blown apart by the force of the pulmonic air stream flowing through the glottis, this sets the glottis into vibration producing 'hum' sound. This vibration of the vocal cords produces *voiced* sounds. All English vowels are voiced while these consonants, too, are voiced- ब, ड, ग, ज, म, न, र, ल, व Among English words, examples of such sounds are the initial sounds in *bed, dead, get, jug, men, nest, red, late, very, then, zinc, well*. All languages have voiced as well as voiceless sounds. Ordinarily, all vowels are voiced sounds while some consonants are voiced and others voiceless. In order to check whether a sound is voiceless or voiced, plug your ears with

your little fingers and prolong the sound. If the fingers feel the vibrations of the vocal cords, it is a voiced sound and if they do not vibrate it is a voiceless sound. (e.g. producing z-sound and s-sound can do this). The z-sound is voiced while the s-sound is voiceless.

- (c) **Closed Glottis:** When the vocal cords are held tightly together, the glottis is closed and no air can escape through it. Starting from this position, when the vocal cords are suddenly drawn apart, an explosive sound called the *glottal stop* is produced. It is like a mild cough.
- (d) **Narrowed Glottis:** The glottis may be narrowed i.e. the vocal cords are brought close together, but not so close that they are brought into vibration. The air stream is impeded by this narrowing as it passes through the glottis. This cuts down the force of the air stream and produces a soft hissing noise called whisper.

1.4.2 The Lips

The lips play an important part in the production of certain speech sounds (consonants and vowels). They can assume different shapes. They may be shut or held apart in various ways. When they are held tightly shut they form a complete obstruction of the air stream which may be momentarily prevented from escaping as in the initial sounds of *pat* and *bat*. / p / and / b / are made by first closing the lips together, and then releasing the closure abruptly. / m / is produced by keeping the lips shut and allowing the air to escape through the nose. / w / is produced by protruding the lips and rounding them.

If the lips are held apart the position they assume may be described as the spread lip position, neutral position, open position, close rounded position and open rounded position. The lip position is an important factor in the production of vowels.

1.4.3 The soft palate (velum)

We can divide the roof of the mouth into three parts: moving backwards from the upper teeth, first, the *alveolar* or *teeth ridge*, second, the bony arch which forms the *hard palate* and finally the *soft palate* or *velum* at the extremity of which is *uvula*. Certain consonants are produced with the help of the teeth e.g. त, थ, द, ध, न. The *teeth ridge* (or *alveolar ridge*) is the convex part of the roof of the mouth lying immediately behind the upper teeth. / t / and / d / sounds are produced by making a complete closure at the teeth ridge, followed by a sudden release of the closure. / s / and / z / sounds can be produced by narrowing the passage of the air at the teeth ridge and forcing the air out the narrow passage.

The *hard palate* is the curved surface leading to the highest point of the roof of the mouth. क sound is produced here. The soft portion of the roof is called the *soft palate* or the *velum*. / k /, / g /, ख, ग are produced with the help of the soft palate. The soft palate can either be raised to make a velic closure or lowered to remove such closure. In normal breathing the soft palate is lowered so that the air can escape through the nose and the mouth. When it is raised no air can escape through the nose. The air then escapes solely through the mouth and the sounds produced in this state are called *oral* sounds. All English sounds with the exception of the nasal consonants have this oral escape of air. When the soft palate is lowered, air can escape through the nose. If the oral passage is closed and the air escapes through the nose only, the sounds produced in this position are *nasal* sounds e.g. / m /, / n /, / ŋ /. The Hindi word *है* is a nasalized vowel.

The tongue can assume a number of shapes and take many different positions for the articulation of different vowel and consonant sounds. For the purposes of description it can be divided into the *tip* or point; the *blade* (which is just behind the point, and lies, when the tongue is at rest, immediately under the teeth ridge); the *front* (which lies below the hard palate) and the *back* (which lies below the velum). The tip of the tongue and the rims touch the upper teeth to produce त and द. The tip and blade make a contact with the teeth ridge to produce / t /, / d / and / n /. The front of the tongue is raised towards the hard palate to produce / j / and / i: /. The back of the tongue

touches the soft palate to produce / /k / and / g /. Thus the articulation of speech sounds depends largely upon the degrees of obstruction of the passage of air stream going out.

1.5 Spelling and Pronunciation

A letter of the English alphabet may stand for different sounds or a given sound may be represented by different letters. For example, **u** in the words *cut, put, rude, minute, bury, university* stands for different sounds.

Similarly **ough** in all these words are pronounced differently- *bough, cough, dough, through, thorough*. Likewise /k/ sound is represented differently in words like *kit, rock, cut, acclaim, chemistry and queen*. And, only one vowel sound is represented by different vowel letters in these words- *field, greed, key, machine, people, receive, suite, these, treat*. Sometimes a pair of words may be spelt differently but the two words may have the same pronunciation like-

seen	scene	hear	here
hair	hare	pain	pane
sight	site	two	too

Further the English alphabet **q** always represents two consonant sounds /kw/- *quality, quarter, queen, quench, questions, quilt, square, squash, squirrel*. Moreover one English alphabet **x** may represent two sounds /ks/ in some words like *excellent, exclusive, excursion, excuse, exercise, exhibition*, while in some words it may represent /gs/ *exact, examine, example, exertion*.

George Bernard Shaw once announced that he had discovered a new way to spell the word *fish*. His fabrication was *ghoti*: *gh* as in *enough*, *o* as in *women* and *ti* as in *nation*. In fact, as per one estimate, about 80 percent of English words are not spelled phonetically. On the other hand there are languages like Hindi which are written as they are pronounced. Shaw was rather annoyed with the unscientific and erratic nature of English pronunciation. His play *Pygmalion* is based on the problems of English Phonetics. In this play, Prof. Higgins trains a slum-dwelling flower girl who passes for a Duchess in the Embassy Reception. One's hyper correct articulation becomes a tool for upward social mobility.

1.6 IPA Symbols

A learner of spoken English cannot be sure of how to pronounce a word since there is no one to one correspondence between the sounds and the letters of the alphabet. To overcome this problem a need had been felt to evolve an alphabet in which words of any language could be written unambiguously. One such alphabet is the *International Phonetic Alphabet* (IPA), devised by the International Phonetic Association. It is based primarily on the 26 Roman alphabet with some additional symbols modified from the existing symbols and some others borrowed from the Greek alphabet. The IPA can be employed to write any language of the world. Such representation is called *phonetic transcription*.

1.7 Transcription

Phonetic transcription is a convenient device to indicate the way in which the words of a language are pronounced. Since one symbol represents only one sound, the letters **ch** in words like *school, character, machine*, and *church* will have different symbols, as *ch* is pronounced differently in each of these words. Take the English words *cent* and *can't*, both beginning with the letter *c*. From the transcription it will be clear that the letter *c* is pronounced differently in these two words. Besides if different spellings represent the same sound in different words, then, in their phonetic transcription, the sound in question will be represented by the same phonetic symbol. This particular characteristic of phonetic transcription viz. 'one sound one symbol' enables us to show the pronunciation of words unambiguously in writing, thereby making it possible to provide pronunciation in dictionaries. In this unit we are going to introduce you to the symbols that are used to transcribe English (R.P.). These symbols are taken from Daniel Jones' *English Pronouncing Dictionary* (EPD) 14th edition, A.S. Hornby's *The Advanced Learner's Dictionary of Current English* (ALD) 4th edition, and A.C. Gimson's *An Introduction to the Pronunciation of English* 4th revised edition (1989).

1.7.1 The Basic Sound

The sounds at the beginning of each of the words in the following list are all different- pier, beer, tier, deer, gear, fear, veer, sheer, hear, leer, rear, mere, near, weir, year, cheer, jeer. These sounds are distinctive ie. It is the initial sound which makes one word different from all the other words in the list.

Similarly the sounds at the end of the word in this list are distinctive- base, baize, bathe, beige, bake, wrath, wrong.

These distinctive sounds which are twenty four altogether, are called consonants. Besides notice the distinctive vowel sounds numbering twenty in the following list- feel, fill, fell, fall, full, fool, fail, foal, file, foul, foil, cat, cot, cut, curt, cart, tier, tear, tour.

1.7.2 Phonetic Symbols

Letters and sounds must never be mixed up. Letters are written, sounds are spoken. We have seen that in ordinary English spelling it is not always easy to know what sounds the letters stand for. So it would be much more useful if we could always be certain that one symbol represented one and only one sound, that when we see a letter we would know at once how to pronounce it. That is why it is helpful to use symbols in a consistent way when dealing with English. We have **24 consonants and 20 vowels** to consider and we give each of these forty four units a symbol. The following is a complete list of the phonetic symbols used throughout this block to indicate pronunciation. Alongside each symbol are given one or more illustrative key words both in conventional orthography and in phonetic transcription. Language is an arbitrarily conceived symbolic system represented graphically and made acceptable to the native speakers by usage.

I

S.No.	Monophthongs or Pure Vowels	Examples
1.	/ i:/	feet / fi:t / ; beat / bi:t /
2.	/ ɪ /	kit / kɪt / ; bit / bɪt /
3.	/ e /	net / net / ; set / set /
4.	/ æ /	rat / ræt / ; sat / sæt
5.	/ ɑ:/	card / kɑ:d / ; hard / hɑ:d /
6.	/ ɔ /	want / wɒnt / ; dog / dɒg /
7.	/ ɔ: /	fought / fɔ: t / ; stall / stɔ:l /
8.	/ u /	hook / huk / ; book / buk /
9.	/ u:/	shoot / fu:t / ; boot / bu:t /
10.	/ ʌ /	cup / kʌp / ; brush / brʌʃ /
11.	/ ɜ:/	curd / kɜ:d / ; bird / bɜ:d /
12.	/ ə /	doctor / dɒ ktə / ; heater / hi:tə /

The use of the colon (:) with the vowels / i:, ɔ:, u:, a:, ɜ: / is to show that they are in general longer than / i, u / etc.

II

S.No.	Diphthongs	Examples
1.	/ eɪ /	play / plei / ; train / treɪn /
2.	/ aɪ /	mine / main / ; why / wai /
3.	/ ɔɪ /	boy / bɔɪ / ; point / pɔɪnt /
4.	/ ə u /	go / gəu / ; code / kəud /
5.	/ au /	cow / kau / ; house / haus /
6.	/ ɪə /	tear / tɪə / ; fear / fiə /
7.	/ eə /	fair / feə / ; where / weə /
8.	/ uə /	poor / puə / ; tour / tuə /

III

S.No.	Consonants	Examples
1.	/ p /	pan / pæn /
2.	/ t /	tan / tæn /
3.	/ k /	can / kæn / caught /kɔ:t/
4.	/ b /	beer / biə / bought /bɔ:t/
5.	/ g /	gear / giə / fear / fiə/
6.	/ tʃ /	chain / tʃein / church /tʃə: tʃ/
7.	/ dʒ /	Jane / dʒein /
8.	/ dr /	drain /drein/
9.	/ f /	fought / fɔ:t / caught/ kɔ:t/
10.	/ θ /	thought / θɔ:t / think /θink / thin/θin/
11.	/ s /	sew / səu /
12.	/ ʃ /	show / ʃəu /
13.	/ v /	vine / vain /
14.	/ ð /	thine / ðain /
15.	/ z /	Caesar / si:zə/
16.	/ ʒ /	seizure / siʒə/
17.	/ h /	how / hau /
18.	/ m /	sum / sʌm /
19.	/ n /	sun / sʌn /
20.	/ ŋ /	sung / sʌŋ/
21.	/ l /	light / lait /
22.	/ r /	right / rait /
23.	/ j /	yet / jet /
24.	/ w /	wet / wet / weight /weit/

This way of writing or transcribing makes it possible to show that some words are spelt in the same way sound different eg. *lead* is pronounced /li:d/ in a phrase like *lead the way*, but /led/ in *lead pipe*. It also makes clear that some words which are spelt differently sound the same eg. *rain*, *rein*, *reign* all are pronounced /rein/.

Phonetic transcription is usually enclosed in between diagonal oblique lines /...../

1.8 Let Us Sum Up

In this unit we drew your attention to a fact of English speech- there is no one to one correspondence between spelling and pronunciation. Same letters of the alphabet may have different pronunciations. It is therefore necessary for us to have a system of transcribing the sounds of English in which one sound is represented by one symbol. The IPA system is generally used for such transcription. We have also listed the various systems of transcription used by a few popular dictionaries.. Since dictionaries differ in the use of certain symbols, we advise you to adhere to only one set of symbols and practice transcribing English words and sentences. The more you practice transcription the better your understanding of the mismatch between spelling and pronunciation.

1.9 Review Questions

1. List your reasons for learning English pronunciation
2. Name the air stream mechanism used for producing English sounds.
3. What is the state of glottis in the production of voiced sounds?
4. How is a nasal sound produced?
5. Produce the initial sounds in each of the following words and say whether it is voiced or voiceless:
Father, sugar, zoo, sound, very, thanks, there, stick, on, shine, eat, thin, that, hat
6. Select the words in which a nasal sound is used and underline the letters which represent nasal sounds:‘

- Table, tenth, hundred, sing, brand, brother, ink, lamb, uncle, niece, king, nephew, cousin, finger
7. Say whether the vowel sounds in each of the following words are articulated with lips rounded or unrounded:
Feet, hat, fool, book, shoe, ship, car, pull, food
8. Match the following words according to the vowels contained in them:
See, it, ape, ten, add, calm, bought, no, good, too, hot, bird, bud, my, cow, boy, beer, air, fire, poor, our, so, ur, tour, wire, where, weird, coin, noun, nine, done, firm, sob, d, bull, so, dawn, khan, man, men, aim, did, me
9. Write each of these words in ordinary spelling:
- | | | | | | |
|-------|-------|-------|-------|------|--------|
| i: tʃ | θri: | piŋk | bɔ:l | dʒ:t | dju:k |
| dɔ:n | wɜ:d | widθ | bæk | gɜ:l | kɔf |
| bɑ:k | kli:n | bilt | hɑ:f | wɜ:k | ʃud |
| nekst | fi:l | dʒæk | sæŋ | rek | la: dʒ |
| lʌŋ | hu: | θæŋks | ðæn | miθs | fut |
| sku:l | ʃuə | breθ | bri:ð | θi:m | dʒem |
| witʃ | wɒnt | wʌns | vɜ:s | dju: | jɒt |

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UNIT - 2

THE Science of Sounds – Vowels

Structure

- 2.1 Objectives
- 2.2 Introduction
- 2.3 Position of the Tongue
- 2.4 Height of the Tongue
- 2.5 Position of the Lips
- 2.6 Short Vowels
- 2.7 Detailed description of Short Vowel
- 2.8 Long Vowels
- 2.9 Detailed description of Long Vowels
- 2.10 Vowels in Contrast
- 2.11 Let Us Sum Up
- 2.12 Review Questions
- 2.13 Bibliography

2.1 Objectives

In this unit we wish to familiarize you with the criteria for the description of vowels.

2.2 Introduction

Daniel Jones defines a vowel “as a voiced sound in forming which the air issues in a continuous stream through the pharynx and mouth, there being no obstruction and no narrowing such as would cause audible friction.” To produce a vowel the active articulator (the front, the back or the centre of the tongue) is raised towards the passive articulator (the hard palate or the soft palate or the meeting point of the two) in such a way that there is a sufficient gap between the two for the air to escape through the mouth without any friction. When we say æ our lips are spread and the jaws are close together. When we say ʊ our lips are rounded and the jaws close together. Thus these two vowels differ each other in quality. The quality of a vowel depends upon the shapes of the mouth and the throat cavities during its production. The difference in the shapes of the mouth and the throat cavities depends upon the position of the tongue and the lips. A complete list of vowels has been given in the previous unit. In R.P. (Received Pronunciation) there are twenty vowel phonemes. Of the 12 monophthongs or pure vowels, 7 are short : / ɪ, e, æ, ɔ, ʊ, ʌ, ə / and 5 long / i:, ɑ:, ɔ:, u:, ɜ:/ Diphthongs are all long vowels. The long vowels are always longer than short vowels in identical phonetic environment. Thus / i:/ in beat / bi:t / is longer than / ɪ / in bit / bɪt /. All vowels are voiced. In English there is no nasalized vowel.

So in the production of English vowels the vocal cords vibrate and soft palate is raised.

Vowels are best learnt by listening to our teachers, parents or elders. We imitate the way they pronounce the vowels.

2.3 Position of the Tongue

The tongue can assume a number of different positions to produce different vowel sounds. Some part of the tongue (the front, the centre or the back) is raised towards the roof of the mouth. We can classify vowels on the basis of the different tongue positions made while articulating them.

1. Front Vowels: / ɪ, i:, e, æ / Front vowels are those during the production of which the front of the tongue is raised in the direction of the hard palate.eg. the vowels in the words *seat, sit, set* and *sat*.
2. Back Vowels: / ɑ:, ɔ, ɔ:, u, u: /
Back vowels are those during the production of which the back of the tongue is raised in the direction of the soft palate.eg. the vowels in the words *fool, full, caught, cot* and *cart*.
3. Central vowels:/ ʌ, ɜ:, ə /
Central vowels are those during the production of which the centre of the tongue is raised in the direction of the meeting point of the hard palate and the soft palate. e.g. the vowels in the words *ago* (initial syllable), *shirt, china* (final syllable) and *bus*.

Thus we can classify vowels into three categories taking into account the part of the tongue raised.

2.4 Height of the Tongue

The classification of vowels according to the part of the tongue raised is not sufficient. We have to classify vowels still further. The tongue can be raised only to an extent for the production of vowels. Beyond that the space between the tongue and the roof of the mouth will become too narrow for the air to escape without friction. So the classification of the vowels according to the height of the tongue while articulating them will be as follows:

1. Close Vowels: Close vowels are those during the production of which the part of the tongue raised is very close to the roof of the mouth.
2. Open Vowels: Open vowels are those during the production of which the tongue is far away from the roof of the mouth.
We can have a four fold classification of vowels taking into account the height of the tongue:
 - (a) Front close vowel- the front of the tongue is raised during its articulation and it is very close to the hard palate.
 - (b) Front open vowel- the front of the tongue is raised during its articulation and it is far away from the roof of the mouth.
 - (c) Half close vowel- the tongue is between close and open but nearer close than open
 - (d) Half open- the tongue is between close and open but nearer open than close.

2.5 Position of the Lips

A third criterion for the classification of vowels is the position of the lips. Lips may be either *rounded* or *unrounded/spread* to articulate a vowel. Thus we describe a vowel in terms of the following:

- a) Part of the tongue raised (front, centre and back)
- b) The height to which the tongue is raised (close, half close, half open, open)
- c) The position of the lips

We can describe a vowel using a three term label- the first term to indicate which part of the tongue is raised, the second to indicate the height of the tongue and the third to indicate the position of the lips. Here we label all the 12 pure vowels:

1. Front Vowels: / ɪ, i:, e, æ /
 - ɪ front half close unrounded
 - i: front close unrounded
 - e front half close unrounded
 - æ front half open unrounded
2. Back Vowels: / ɑ:, ɔ, ɔ:, u, u: /
 - ɑ: back open unrounded

- ɔ back half open rounded
- ɔ: back half close rounded
- u back close rounded
- u: back close rounded
- 3. Central vowels: / ʌ, ɜ:, ə /
- ʌ Central half open unrounded
- ɜ: Central half close unrounded
- ə Central half close unrounded

2.6 Short Vowels

There are twenty distinctive vowel sounds in English according to the Received Pronunciation of England (RP). The first ones to be examined are short vowels. The symbols for these short vowels are: / ɪ, e, æ, ɔ, u, ʌ, ə / Short vowels are only relatively short; as we shall see later, vowels can have quite different lengths in different contexts.

2.7 Detailed Description of Short Vowels

Detailed descriptions of the English short vowels are given below with a three term label for each. The description of each vowel will include information about:

- I. the tongue position
- II. the distribution of each vowel in terms of its occurrence (initial, medial and final)
- III. The spellings that commonly represent the vowel

Lastly we shall also give certain examples of words for practice.

The English Vowel No 1 / ɪ /

The sound of / ɪ / is relatively short. In pronouncing this sound the general position of the tongue and lips resembles that of the long / i: /, but the tongue is lower and retracted. For the short / ɪ / the speech organs are lax or held loosely, while for the long / i: / they are more tense.

To produce the RP vowel / ɪ / the rear part of the front of the tongue is raised just above the half close position. It can be called a centralized front half close unrounded vowel.

/ ɪ / is the short sound of the vowel letters *i* and *y*. eg. fit / fɪt /, rich / rɪtʃ /, king / kɪŋ /, symbol / sɪmbl /. It is also the sound of unstressed prefixes and suffixes having *e* and *a* eg. become / bɪ'kʌm / descend / dɪ'send /, remain / rɪ'meɪn /, engage / ɪn'geɪdʒ /, except / ɪk'sept /, examine / ɪg'zæmɪn /, horses / 'hɔ:sɪz /, useless, / 'ju:slɪs /, goodness / 'gʊdnɪs /, village / 'vɪlɪdʒ /, private / 'praɪvɪt /. It is also the sound of unstressed inflexions- *ies* and *ied* eg. varieties / və'reɪətɪz /, carried / 'kærɪd /. Some other words are minute / 'mɪnɪt / women / 'wɪmɪn /, pretty / 'prɪti /. England / ɪŋɡlənd /, English / ɪŋɡlɪʃ /, busy / 'bɪzi /, business / 'bɪznɪs /

The vowel occurs initially (eg. it, ill, if, enjoy, except), medially (eg. fit fill, stiff, engine, prefix) and finally (eg. volley, holy, lady, simlie, coolie).

Words for practice

pin	/ pɪn /	kitten	/ 'kɪtn /	milk	/ mɪlk /
bill	/ bɪl /	give	/ gɪv /	knit	/ nɪt /
tip	/ tɪp /	chin	/ tʃɪn /	lip	/ lɪp /
dish	/ dɪʃ /	Jim	/ dʒɪm /	risk	/ rɪsk /
fit	/ fɪt /	thin	/ θɪn /	this	/ ðɪs /
sing	/ sɪŋ /	zip	/ zɪp /	ship	/ ʃɪp /
winter	/'wɪntə/				

The English Vowel No 2 / e /

In the production of the RP vowel / e /, the front of the tongue is raised to a point half way between the half-open and half-close positions. The lips are loosely spread and a little wider apart than for / i /. The tongue is not as lax as for / i /. The vowel can be described as a front unrounded vowel between half-close and half-open. It is also a short vowel. / e / is the so called short sound of the letter *e* and of *ea* in many words. eg. pen / pen /, red / red /, seven / sevn /, head / hed /, breath / breθ /. Some exceptional words are any / eni /, many / meni /, ate / et /. /e/ occurs initially (eg. end,

any, egg, else) and medially (eg. lend, send, friend, many, leg, sense) only. It never occurs in the final position.

Words for practice

bed	/ bed /	text	/ tekst /	deaf	/ def /
kept	/ kept /	get	/ get /	check	/ tʃek /
gem	/ dʒem /	men	/ men /	neck	/ nek /
lend	/ lend /	fed	/ fed /	very	/ 'veri /
then	/ ðen /	shed	/ fed /	yes	/ jes /

The English Vowel No 3 / æ /

The vowel is produced by raising the front of the tongue to a little below the half open position. The lips are neutral and the mouth is more open than for / e /. The vowel can be called a front unrounded vowel just below the half open position. It is also a short vowel.

/ æ / in the so called short sound of the letter *a* eg. glad / glæd / , bag / bæɡ / pad / pæd / cat / kæt / , lamp / læmp /. Like / e / , the vowel / æ / also occurs initially (eg. add, and, ass, axe, apt, ant) and medially (eg. sad, sand, lass, lax, rapt, sat). It never occurs in the final position.

The distinction between / e / and / æ / must be clearly maintained.

/ e /	/ æ /	/ e /	/ æ /
head	had	said	sad
bend	band	men	man
mess	mass	bet	bat
beg	bag	bed	bad
gem	jam	set	sat
lend	land	pen	pan
merry	marry	met	mat
kettle	cattle	send	sand

Words for practice-

pat / pæt / , tax / tæks / , damp / dæmp / , chat / tʃæt / , nap / næp / , lamb / læm / , rash / ræʃ / , fat / fæt / , van / væn / , thank / θæŋk / , that / ðæt / , exact / ig'zækt / , shall / ʃæl / , hang / hæŋ / , wag / wæg /

The English vowel No 4 / ɔ /

During the articulation of this vowel, the back of the tongue is raised slightly above the open position. The jaws are widely open and the lips are slightly rounded. It is a back rounded vowel just above the open position. It is a short vowel. / ɔ / is the short sound of the letter *o* eg. not / nɒt / , pond / pɒnd / , dog / dɒɡ / , sorry / 'sɒri / , solid / 'sɒlɪd / The letter *a* often has the sound / ɔ / when the vowel is preceded by *w* and not followed by *k*, *g*, or *x*. eg. want / wɒnt / , what / wɒt / , squash / skwɒʃ / , quality / 'kwɒlɪti / (but wax / wæks / , wag / wæg / , twang / twæŋ / . Some exceptional words are gone / gɒn / , shone / ʃɒn / , because / bi'kɒz / , cauliflower / 'kɒlɪflau / ' laurel / 'lɒrəl / knowledge / nɒlɪdʒ / , Gloucester / glɒstə / , yatch / jɒt / .

The vowel / ɔ / occurs in the initial (eg. on, odd, ox, often, opt, off, object (n), obstacle, obstinate, obsolete, occupy, office, olive, October, obvious) and medial (eg. rod, fox, dropped, wonder, squander, constant, promise, proverbs, commodity, probable) positions only. It does not occur in the final position.

Words for practice-

top / tɒp / , cotton / 'kɒtn / , chop / tʃɒp / , John / dʒɒn / , moss / mɒs / , long / lɒŋ / , rock / rɒk / , foreign / 'fɒrɪn / , involve / ɪn'vɒlv / , watch / wɒtʃ / , spot / spɒt / , bother / 'bɒðə /

The English Vowel No 5 / u /

The vowel /u/ is articulated by raising a part of the tongue nearer to centre than to back just above the half close position. The lips are closely but loosely rounded, and the tongue is lax. It is a centralized back rounded vowel. / u / is the short sound of the letter *u* (eg. put / put / , full / ful / , bush / buʃ / , cushion / 'kʊʃɪn / . *oo* has the sound / u / when followed by *k* (eg. book / buk / , look / luk /). Some miscellaneous words are foot / fut / , good / gud / , hood / hud / , stood / stud / , wood / wud / , wool / wul / , bosom / 'buzm / , bouquet / bu'kei / , could / kud / , courier / 'kuriə / , should / ʃud / , wolf / wulf / , woman / 'wʊmən / , Worcester / 'wʊstə / , worsted / 'wʊstɪd / , would / wud / .

/u/ occurs in the medial position only.

Words for practice-

push / puʃ /, butcher / 'bʊtʃə /, took / tuk /, nook / nuk /, hook / huk /.

The English Vowel No 6 /ʌ/

The vowel /ʌ/ is articulated with the centre of the tongue raised to a point nearly half-way between open and half-open positions, with the lips neutrally open and jaws separated. It is a central unrounded vowel between open and half open. It is a short vowel.

/ʌ/ is a short sound of the letter *u* (eg. cut /kʌt/, mutton /'mʌtn/, hurry /'hʌri/. *o* has the sound /ʌ/ in some words (eg. among /ə'mʌŋ/, come /kʌm/, comfort /'kʌmfət/, company /'kʌmpəni/, compass /'kʌmpəs/, constable /'kʌstəbl/, done /dʌn/, front /frʌnt/ honey /'hʌni/, London /'lʌndən/, money /'mʌni/, monk /mʌŋk/, monkey /'mʌŋki /, one /wʌn/, onion /'ʌnjən/, Somerset /'sʌməsɪt/, stomach /'stʌmək/, tongue /tʌŋ/, wonder /'wʌndə/, above /ə'bʌv/, cover /'kʌvə/, oven /'ʌvn/, slovenly /'slʌvni/, thorough /'θʌrə/

ou has the value of /ʌ/ in a few words (eg. courage /'kʌrɪdʒ/, country /'kʌntri/, cousin /'kʌzn/, couple /'kʌpl/, double /'dʌbl/, enough /i'nʌf/, flourish /'flʌrɪʃ /, hiccough /'hɪkʌp/, nourish /'nʌrɪʃ/, rough /rʌf/, southern /'sʌðən/, trouble /'trʌbl/, young /jʌŋ/). Some exceptional words are does /dʌz/, blood /blʌd/, flood /flʌd/.

/ʌ/ occurs in initial and medial position only (eg. up, us, bus, supper, uncle, sudden, front, cupboard, plunder, ugly)

It does not occur before /ŋ/

Words for practice-

butter /'bʌtə/, chuckle /'tʃʌkl/, nothing /'nʌθɪŋ/, vulture /'vʌltʃə/, result /rɪ'zʌlt/.

Practice the following sets to be sure that each word really sounds different:

/e/	/æ/	/ʌ/
ten	tan	ton
bet	bat	but
pen	pan	pun
sex	sacks	sucks
dead	dad	dud
mesh	mash	mush

The English Vowel No 7 /ə/

/ə/ is a central unrounded short vowel. The lips are in a neutral position.

There are two difficulties with this vowel: first to identify it, ie, to know when it occurs in a word, and second, to get the right quality. In the first case, do not be deceived by English spelling: there is no single letter which always stands for this vowel, so rely on your ear- listen very carefully and you will hear dozens of examples of /ə/ in every bit of English you listen to. In the second case, it is often useful to think of leaving out the vowel altogether in words such as condemn, gentleman, where /ə/ comes between consonants. Of course, you will not really leave out the vowel, but you will have a minimum vowel and that is what /ə/ is.

/ə/ is the most frequently occurring vowel in English and is always associated with weak syllables. It is generally described as lax, that is, not articulated with much energy.

/ə/ is the sound in such words as along /ə'lɒŋ/, attempt /ə'tempt/, admit /əd'mɪt/, gentleman /'dʒentlmən/, Thomas /'tɒməs/, salad /sæləd/, breakfast /'brekfəst/, malady /'mælədi/, particular /pə'tɪkjʊləli/, forward /fɔ:wəd/, standard /'stændəd/, pavement /'peɪvmənt/, modern /mɒdən/, concert /'kɒnsət/, manners /'mænəz/, underground /'ʌndəgraʊnd/, horrible /'hɒrəbl/, method /'meθəd/, protect /prə'tekt/, melody /'melədi/, lemon /'lemən/, effort /'efət/, cupboard /'kʌbəd/, chorus /'kɔ:rəs/, minimum /'mɪnɪmə/, famous /'feɪməs/.

It will be observed that /ə/ occurs in unaccented syllables only. Look at the following comparison:

company /'kʌmpəni/	companion /kəm'pænjən/
August (month) /'ɔ:gəst/	august (adj.) /ɔ:'gʌst/
photograph /'fəʊtəgræf/	photography /fə'tɒgrəfi/, photographic /'fəʊtə'græfɪk/

chronology /krə'nɒlədʒi/	chronological /'krɒnə'lɒdʒkl/,
labour /'leɪbə/	laborious /lə'bɔːriəs/
magic /'mædʒɪk/	magician /mə'dʒɪʃn/
Japan /dʒə'pæn/	Japanese /'dʒæpə'niːz/

It occurs in all the three positions- initial, medial and final. (eg. alert, alarm, among, allow, arrest, arrive, ago, around, amorous, towards, treacherous, backward, compare, conductor, bitter, odour, mixture, pressure, collar, theatre, data, sofa)

In initial position, as in *attempt*, *account*, *observe*, you must keep it very short and obscure. But in the final position it need not be so short and it may be more like /ʌ/, with the mouth a little more open than in other positions.

2.8 Long Vowels

The five long vowels are the vowels which tend to be longer than the short vowels in similar context. The symbols of these long vowels consist of one vowel symbol plus a length mark made of two dots :. Thus we have / i:, ɑ:, ɔ:, u:, ɜ:/ We will now look at each of these long vowels individually. These five long vowels are different from the seven short vowels described in the previous unit, not only in length but also in quality. If we compare some similar pairs of long and short vowels, for example / i/ with / i:/, or /u/ with / u:/ or / æ / with / ɑ:/, we can see distinct differences in quality (resulting from differences in tongue shape and position and lip position as well as length). For this reason all the long vowels have symbols which are different from those of short vowels.

2.9 Detailed Description of Long Vowels

It must be stated here that long vowels are only comparatively longer than the short vowels. / i:/ in *beat* is always longer than / i/ in *bit*. Besides each vowel has different degree of length, depending upon the phonetic environment in which it occurs. A vowel is longer when it is followed by a voiced consonant or when it occurs finally in a word than when followed by a voiceless consonant. /u:/ in *sued* is longer than /u:/ in *suit*, /ei/ in *may* is longer than the /ei/ in *made*.

The English Vowel No 8 / i:/

In Hindi we have a vowel ई which is like the English / i:/ in *see*. It is not exactly the same as the English vowel we hear in listening to English, but it will do for a starting point. It is a long vowel. It is called a front close unrounded vowel. In forming this vowel the front of the tongue is raised to a height just below the close position. The lips are spread and the tongue is tense. / i:/ is the so called 'long' sound of the letter *e* eg.

tree / tri:/	complete / k əm'pli:t /
see / si:/	immediate / i'mi:djət /
even / 'i:vən /	

/ i:/ is also the sound of *ea*, *ie*, *ei* and in many words eg.

sea / si:/	east / i:st /
field / fi:ld /	seize / si:z /
machine / mə'ʃi:n /	

The words *key* / ki:/, *quay* / ki:/ and *people* / 'pi:pl / are exceptionally spelt words. / i:/ occurs initially (eg. *eat*, *east*, *eve*, *eel*), medially (eg. *sheet*, *please*, *thief*, *relief*) and finally (eg. *sea*, *tree*, *bee*, *payee*) But it does not occur before the consonant / ŋ /

Words for practice:

peak / pi:k /	chief / tʃi:f /	these / ði:z /
beak / bi:k /	Jean / dʒi:n /	sieze / si:dʒ /
team / ti:m /	meat, meet / mi:t /	zeal / zi:l /
dean / di:n /	need / ni:d /	shield / ʃi:ld /
keen / ki:n /	leaf / li:f /	heap / hi:p /
geese / gi:s /	wreath / ri:θ /	yield / ji:ld /
feel / fi:l /		

The distinction between / i: / and / i / must be clearly maintained by the differentiation of length and quality

/ i: /	/ i /	/ i: /	/ i /
beat	bit	heel	hill
feel	fill	seat	sit
leave	live	feet	fit
sleep	slip	field	filled

Remember that the vowel /i:/ is always longer than the vowels /i/ and /e/ in any one set. Now practice the following sets and pay attention to both the length of the vowels and their quality.

/i:/	/i/	/e/
lead	lid	led
wheat	wit	wet
been	bin	Ben
cheek	chick	check
feel	fill	fell
reach	rich	wretch

The English vowel No 9 / a: /

When the doctor wants to look into your mouth and examine your throat he asks you to say *Ah*, that is the vowel /a:/ because for this vowel the tongue is very low and he can see over it to the back of the palate and the pharynx.

To produce this vowel, the jaws are kept considerably separated, the lips are neutrally open. A part of the tongue between the centre and the back is in the fully open position. It is a long vowel and can be called a back open unrounded vowel.

a has the sound / a: / in half / ha:f / , calm / ka:m / and in words in which *l* is silent. It also occurs in words followed by another consonant. eg. staff / sta:f / , class / kla:s / , pass / pa:s / , after / a:ftə / , fast / fa:st / , castle / ka:sl / , ask / a:sk / command / kə'ma:nd / , grant / gra:nt / , can't / ka:nt / . Some unusual examples are bath / ba:θ / , moustache / məs'ta:ʃ / , drama / 'dra:mə / , tomato / tə'ma:təu / , draft / dra:ft / , laugh / la:f / , clerk / kla:k / , Berkeley / 'ba:kli / , Berkshire / ba:kʃɪə / , Derby / 'da:bi / , Hertford / 'ha:fəd / , sergeant / sa:dʒənt / , example / ig'za:mpl / , heart / ha:t / , hearth / ha:θ / , father / fa:ðə / , rather / 'ra:ðə / , memoir / 'memwa: / , reservoir / 'rezəwa: / , barrage / 'bæra:ʒ /

The vowel occurs in all the three positions - initially (eg. arms, art, arch, arc, ask, army, artificial, articulate, arson), medially (eg. charm, starve, laughter, martyr, disaster, exasperate, aghast) and finally (eg. car, star, papa, mama, far, debar)

Words for practice-

palm / pa:m /	calve / ka:v /	dark / da:k /
guard / ga:d /	charm / tʃa:m /	jar / dʒa: /
marsh / ma:ʃ /	nasty / na:sti /	hard / ha:d /
sharp / ʃa:p /	psalm / sa:m /	father / fa:ð /
rather / ra:ð /		

The English vowel No 10 / ɔ: /

/ ɔ:/ is articulated with the back of the tongue raised between the half open and half raised positions. The lips are more rounded than for / ɒ / . It is a back rounded vowel between half open and half close. It is a long vowel.

/ ɔ: / is the regular sound of *aw* and *au*. (eg. saw / s ɔ:/ , lawn / l ɔ:n / , author / ' ɔ:θə / . It is also the regular sound of *or* when final or followed by a consonant (eg. nor / n ɔ:/ , short / ʃɔ:t / , form / f ɔ:m / *a* frequently has the value / ɔ:/ when followed by *l* final or followed by a consonant (eg. appal / ə'pɔ:l / , all / ɔ:l / , halt / h ɔ:lt / . *a* also has the value / ɔ:/ when it is preceded by *w* and followed by a consonant (eg. swarm / sw ɔ:m / , quart / kw ɔ:t / . *ough* has the value / ɔ / when followed by *t* as in bought / b ɔ:t / , thought / θ ɔ:t / . Some exceptional words are broad / br ɔ:d / , door / d ɔ:/ , floor / fl ɔ:/ , water / w ɔ:tə / , wrath / r ɔ:θ / .

The vowel occurs in all the three positions- initial (eg. ought, awful, ordinary, organ), medial (eg. stall, brought, bored, sword, warrior, dawn, story) and final (eg. law, jaw, tore, roar)

The distinction between /ɑ:/, /ɔ/ and /ɒ:/ must be maintained:

/ɑ:/	/ɔ/	/ɒ:/
card	cod	cord
cart	cot	caught
darn	don	dawn
part	pot	port
hark	hock	hawk
tart	tot	taught

Words for practice-

paw, pour, pore, /p ɔ:/, talk /t ɔ:k/, Gordon /'g ɔ:dn /, chalk /tʃɔ:k /, George /dʒɔ:dʒ/ gnaw, nor /n ɔ:/, law /l ɔ:/, raw, roar /r ɔ:/ draw /dr ɔ:/, for, four, fore /f ɔ:/, Vaughan /v ɔ:n /, sauce, source /s ɔ:s /, warn, worn /w ɔ:n /

The English vowel No 11 /u:/

To produce this vowel the back of the tongue is raised to very near the close position. The lips are closely rounded and the tongue is tense. It is a back close rounded vowel. It is a long vowel. /u:/ is the long sound of the letter *u* (eg. rule / ru:l /, June /dʒu:n/, blue / blu:/, music /'mju: zik /, future / 'fju: tʃə/, tube / tju:b /.

The vowel occurs in all the three positions - initial (eg. ooze, oof) medial (bluebird, student, shrewd, routine, truth) and final (she, stew, flew, drew, through, threw, true). However it does not occur before /ŋ /

The distinction between /u/ and /u:/ must be clearly maintained:

/u/	/u:/	/u/	/u:/
pull	pool	soot	suit
full	fool	wood	wooded
could	cooed	should	shoed
foot	food	shook	shoot
look	stool	book	boot
look	loop	brook	brood

Words for practice:

tomb /tu:m/, doom /du:m/, cool /ku:l/, goose /gu:s/, chew /tʃu:/, June /dʒu:n/, move /mu:v/, noon /nu:n/, loose /lu:s/, soup /su:p/, zoo /zu:/ shoe /ʃu:/, who /hu:/, you, yew /ju:/, beauty /'bju:ti/, tune /tju:n/, dew /dju:/, cue, kew /kju:/, new /nju:/, few /fju:/, view /vju:/ sue /sju:/, presume /pri'zju:m/, hew, hue, hugh /hju:/ soup /su:p/, douche /du:f/, uncouth /ʌn'ku:θ/, feud /fju:d/, canoe /kə'nu:/, manoeuvre /mə'nu:və/

All these vowels /ɔ, ɒ:/, u, u:/ must be kept separate and the difference of length will help in this. Try the following sets:

/ɔ/	/ɒ:/	/u/	/u:/
shod	shored	should	shoed
cod	cord	could	cooed
wad	ward	would	wooded
lock	-	look	Luke
Poll	Paul	pull	pool

Now try all five of these vowels in the sets given below: you will see that there are gaps in some of the sets, where no word exists, for examples there is no word /lek/; but for practice you can fill in the gaps too. Some of the words are rather uncommon, but don't worry about the meanings- only be sure that the vowel sounds are different:

/i:/	/i/	/e/	/æ/	/ʌ/
bead	bid	bed	bad	bud
leak	lick	-	lack	luck
heel	hill	hell	hal	hull
teen	tin	ten	tan	ton
neat	knit	net	gnat	nut

least	list	lest	-	lust
ream	rim	-	ram	rum
beat	bit	bet	bat	but

The English Vowel No 12 / ɜ:/

You must listen to this vowel especially carefully and try to imitate the indistinctness of it. Two things will help: keep your teeth quite close together and do not round your lips at all, smile when you say it. Some Indian speakers replace it by /a:/. So there is a danger of misunderstanding, since words like *hurt* and *heart* will be confused.

To produce this vowel, the centre of the tongue is raised between half close and half open. The lips are in the neutral position. It is a central unrounded vowel between half close and half open. It is a long vowel.

/ɜ:/ is the usual sound of *er*, *ir*, *ur* and *yr* when final or followed by a consonant (eg. *her*, *fern*, *fir*, *bird*, *fur*, *turn*, *myrtle*). Some other words with this vowel sound are *earn* /ɜ:n/, *earth* /ɜ:θ/, *heard* /hɜ:d/, *work* /wɜ:k/, *world* /wɜ:ld/, *attorney* /ə'tɜ:ni/, *adjourn* /ə'dʒɜ:n/, *courteous* /'kɜ:tjəs/, *courtesy* /'kɜ:tisi/ *journal* /'dʒɜ:nl/, *journey* /'dʒɜ:ni/, *colonel* /'kɜ:nl/, *amateur* /'æmətɜ:/, *connoisseur* /kəni'sɜ:/, *chauffeur* /ʃəu'fɜ:/

/ɜ:/ occurs in all the three positions initial, medial and final (eg. *early*, *earl*, *urn*, *earnest*, *mirth*, *first*, *curly*, *stern*, *shirk*, *burn*, *furnace*, *stir*, *prefer*, *occur*, *blur*)

Make sure you distinguish /ɜ:/ from /a:/ which has the teeth further apart- in the following pairs:

/ɜ:/	/a:/
purse	pass
heard	hard
perched	parched
burn	barn
firm	farm
lurks	larks

The distinction between /ʌ/, /ɜ:/ and /ə/, must be properly maintained /ɜ:/ sound in English phonetics is like 'विसर्ग' in Hindi and Sanskrit 'अ' is represented as 'ः' मात्रा :

/ʌ/	/ɜ:/	/ʌ/	/ɜ:/
bud	bird	cud	curd
gull	girl	hut	hurt
shut	shirt	ton	turn
luck	lurk	fussed	first
such	search	study	sturdy

Words for practice-

pearl /pɜ:l/, church /tʃɜ:tʃ/, germ /dʒɜ:m/, nurse /nɜ:s/, verse /vɜ:s/, thirst /θɜ:st/, sir /sɜ:/, deserve /di'z ɜ:v/, shirt /ʃɜ:t/, hurt /hɜ:t/, yearn /jɜ:n/

2.10 Vowels in Contrast

1.1	/ i: /	/ i /
1.	beet	2. bit
3.	eat	4. it
5.	seep	6. sip
7.	deep	8. dip
9.	teak	10. tick
1.2	/ i: /	/ ei /
1.	me	2. may
3.	see	4. say
5.	key	6. 'k'
7.	meet	8. mate
9.	seem	10. same
11.	team	12. tame

1.3	/ eɪ /		/ e /
1.	mate	2.	met
3.	gate	4.	get
5.	bait	6.	bet
7.	paper	8.	pepper
9.	mace	10.	mess
1.4	/ e /		/ i /
1.	set	2.	sit
3.	peak	4.	pick
5.	bed	6.	bid
7.	ten	8.	tin
9.	'n'	10.	in
11.	mess	12.	miss
1.5	/ e /		/ æ /
1.	set	2.	sat
3.	beck	4.	back
5.	beg	6.	bag
7.	bed	8.	bad
9.	men	10.	man
11.	less	12.	lass
1.6	/ a: /		/ æ /
1.	heart	2.	hat
3.	bark	4.	back
5.	barn	6.	ban
7.	arm	8.	am
9.	barred	10.	bad
11.	Khan	12.	can
1.7	/ a: /		/ ɔ: /
1.	barn	2.	born
3.	card	4.	cord
5.	farm	6.	form
7.	lard	8.	lord
9.	cart	10.	caught
11.	bard	12.	Bought
1.8	/ ɔ /		/ ɔ: /
1.	cot	2.	caught
3.	tot	4.	taught
5.	not	6.	nought
7.	wad	8.	ward
9.	yon	10.	yawn
11.	was	12.	wars
1.9	/ ɔ /		/ æ /
1.	job	2.	jab
3.	hod	4.	had
5.	bog	6.	bag
7.	pot	8.	pat
9.	bond	10.	band
11.	song	12.	Sang
1.10	/ a: /		/ ɔ /
1.	cart	2.	cot
3.	card	4.	cod
5.	dark	6.	dock
7.	passable	8.	possible
9.	darn	10.	Don

1.11	/ əu /		/ ɔ: /
1.	owe	2.	awe
3.	mow	4.	maw
5.	boat	6.	bought
7.	foal	8.	fall
9.	loan	10.	lawn
11.	load	12.	Laud
1.12	/ əu /		/ u: /
1.	soap	2.	soup
3.	foal	4.	fool
5.	mode	6.	mood
7.	bone	8.	boon
9.	moan	10.	moon
11.	hose	12.	whose
1.13	/ u: /		/ u /
1.	fool	2.	full
3.	suit	4.	soot
5.	pool	6.	pull
7.	cooed	8.	could
9.	wooded	10.	would
11.	Luke	12.	look
1.14	/ a: /		/ ʌ /
1.	card	2.	cud
3.	calm	4.	come
5.	dark	6.	duke
7.	march	8.	much
9.	farce	10.	fuss
11.	darn	12.	done
1.15	/ a: /		/ ɜ: /
1.	bar	2.	burr
3.	car	4.	cur
5.	bard	6.	bird
7.	hard	8.	heard
9.	barn	10.	burn
11.	yarn	12.	yearn
1.16	/ ʌ /		/ ɜ: /
1.	cut	2.	curt
3.	bud	4.	bird
5.	bun	6.	burn
7.	pus	8.	purse
9.	hub	10.	herb
11.	hull	12.	Hurl
1.17	/ e /		/ ʌ /
1.	bet	2.	but
3.	fen	4.	fun
5.	bed	6.	bud
7.	hell	8.	hull
9.	mess	10.	muss
11.	dell	12.	Dull
1.18	/ ʌ /		/ æ /
1.	bud	2.	bad
3.	bun	4.	ban
5.	cud	6.	cad
7.	hut	8.	hat

1.19	9.	hum	10.	ham
	11.	tuck	12.	tack
		/ ʌ /		/ u /
	1.	luck	2.	look
	3.	cud	4.	could
1.20	5.	putt	6.	put
	7.	rum	8.	room
	9.	tuck	10.	took
	11.	pus	12.	puss
		/ ʌ /		/ ɔː /
1.21	1.	dub	2.	daub
	3.	tuck	4.	talk
	5.	but	6.	bought
	7.	done	8.	dawn
	9.	won	10.	worn
1.22	11.	fuss	12.	force
		/ ɜː /		/ u /
	1.	pert	2.	put
	3.	lurk	4.	look
	5.	herd	6.	hood
1.23	7.	word	8.	wood
	9.	furl	10.	full
	11.	purse	12.	puss
		/ ɜː /		/ ɔː /
	1.	burr	2.	bore
1.23	3.	sir	4.	sore
	5.	turn	6.	torn
	7.	firm	8.	form
	9.	herd	10.	horde
	11.	curse	12.	Course
		/ əu /		/ ʌ /
	1.	bone	2.	bun
	3.	tone	4.	ton
	5.	phone	6.	fun
	7.	mode	8.	mud
	9.	boat	10.	but
	11.	doze	12.	Does

2.11 Let Us Sum Up

You may have noticed that the five long vowels are different from the seven short vowels not only in length but also in quality. If we compare similar pairs of long and short vowels, for example i with iː, or u with uː or æ with aː, we can see distinct differences in quality resulting from differences in tongue shape and position and lip position as well as in length. For this reason all the long vowels have symbols which are different from those of short vowels. You can perhaps see that the long and short vowel symbols would still all be different from each other even if we omitted the length mark, so it is important to remember that the length mark is used not because it is essential but because it helps learners to remember the length difference.

2.12 Review Questions

- Write the symbols for the long vowels in the following words:

Broad learn err ward cool seal
Calf team curl hard food heart

- Divide the following list of words according to the short vowel each word contains:

Win, ink, meant, dead, done, west, end, back, man, plan, cot, foot, job, wood, look, come, sang, double, duck, wonder

2.13 Bibliography

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UNIT - 3

The Science of Sounds : Diphthongs and Triphthongs

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Diphthongs
- 3.3 Diphthongs in Contrast
- 3.4 Diphthongs + / ə / (Triphthongs)
- 3.5 Let Us Sum Up
- 3.6 Review Questions
- 3.7 Answers to Review Questions
- 3.8 Bibliography

3.0 Objectives

In this unit we shall familiarize you with the diphthongs in English phonology. Besides we shall also study what triphthongs are.

3.1 Introduction

Diphthongs are sounds which consist of a movement or glide from one vowel to another. A vowel which remains constant and does not glide is called a pure vowel. One of the most common mistakes that result in an Indian learner is the production of pure vowels where a diphthong should be pronounced. In terms of length diphthongs are like the long vowels described in the previous unit. However we must remember that in all the diphthongs the first part is much longer and stronger than the second part. The total number of diphthongs is eight. We can divide them into three groups (i) the three centering diphthongs glide towards / ə /: / iə eə uə /, three of the diphthongs glide towards / ɪ /: / eɪ aɪ ɔɪ /, and two towards / u /: / əʊ aʊ /.

Triphthongs are the most complex English sounds of the vowel type. They can be rather difficult to pronounce and very difficult to recognize. A triphthong is a glide from one vowel to another and then to a third, all produced rapidly and without interruption. The triphthongs are composed of five closing diphthongs with ə added on the end. These are: / eɪə aɪə ɔɪə əʊə aʊə /. The principal cause of difficulty for the Indian learner is that in present day English the extent of the vowel movement is very small. Hence the middle of the three vowel qualities of the triphthong can hardly be heard and the resulting sound is difficult to distinguish from some of the diphthongs and long vowels.

3.2 Diphthongs

A diphthong is a succession of two vowels. It is a gliding sound of the eight diphthongs, (i) three glide towards /i/, /ei, ai, ɔi/ (ii) two towards /u/ (/au, əu/) and (iii) three towards /ə/ (/iə, eə, uə/). The first two groups are closing diphthongs while the third group is centering diphthongs. Hindi vowels औ, ऐ are actually glides from the point of view of English phonetics.

The English Diphthong No 1 /ei/

The diphthong starts at /e/ and moves in the direction of /i/. The movement of the tongue is accompanied by a slight closing movement of the lower jaw. The lips are spread.

/ei/ is the long sound in the words like came /keim/, make /meik/, plain /plein/, daisy /'deizi/, play /plei/, weigh /wei/, veil /veil/, great /greit/, break /break/, bass (in music) /beis/, gauge /geidz/.

It occurs in both accented and unaccented syllables

'favour	'earthquake
a'fraid	'consulate
ar'range	'populate
a'vailable	delib'erate
re'lation.	

It occurs in all the three position initial, medial and final (eg. age, ache, ale, aid, eight, acre, sage, take, bale, raid, fate, taken, stay, pray, tray, neigh, convey).

/ei/ and /e/ must be quite separate. Try the following-

/ei/	/e/
late	let
paper	pepper
rake	wreck
sail	sell
trade	tread
fail	fell

Words for practice-

pay /pei/, bathe /baeið/, table /'teibl/, scale /skeil/, game /geim/, change /tʃeindʒ/, James /dʒeimz/, face /feis/, they /ðei/, same /seim/, haste /heist/, wake /weik/

The English Diphthong No 2 /ai/

The movement of the tongue is accompanied by a closing movement of the lower jaw. The lips have a neutral position at the beginning but they change to a loosely spread position. It is the long sound of the letters *i* and *u*. (eg. time /taim/, idle /'aidl/, night /nait/, child /tʃaɪld/, find /faɪnd/, fly /flaɪ/ Some other examples of the diphthong are pie /pai/, tried /traɪd/, cries /kraɪz/, height /haɪt/, either /'aɪðə/, neither /'naɪðə/, buy /baɪ/, aisle /aɪl/. To pronounce this diphthong it is not necessary that /i/ should be actually reached. A certain portion of the movement towards / i / is sufficient to give the proper effect.

It occurs in all the three positions initial (eg. ice, ivory, item, eyes, identity, isolate), medial (rice, syphon, siren, rhyme, knight, sleight) and final (rye, dry, deny, away, hi, belie)

Be sure that /ai/ is separate from /ei/

/ai/	/ei/
white	wait
rice	race
like	lake
lied	laid
rise	raise
file	fail

Words for practice

pile /paɪl/, bite /baɪt/, dine /daɪn/, kind /kaɪnd/, quite /kwaɪt/, right, rite, wright, write /raɪt/, resign /rɪ'zain/, while /waɪl/

The English Diphthong No 3 /ɔi/

The glide for this vowel moves in the direction of /i/. The lips are open rounded at the beginning changing to neutral towards the end. It is the regular sound of *oi* and *oy* (eg. oil /ɔɪl/, noise /nɔɪz/, boy /bɔɪ/, employ /ɪm'plɔɪ/

It occurs in all the three positions- initial (eg. ointment, oyster), medial (eg. appointment, loiter, rejoice, poison) and final (eg. coy, enjoy, deploy, cloy, employ)

/ɔi/ is not a very common diphthong and it is not likely to be confused with any other vowel or diphthong.

Words for practice-

point /pɔɪnt/, Doyle /dɔɪl/, choice /tʃɔɪs/, foil /fɔɪl/, voice /vɔɪs/, soil /sɔɪl/, hoist /hɔɪst/.

The distinction between /ai/ and /ɔi/ should be properly maintained

/ai/	/ɔi/	/ai/	/ɔi/
tile	toil	isle	oil
file	foil	kine	coin
by	boy	lines	loins
tie	toy	bite	boil
vice	voice	imply	agile

The English Diphthong No 4 /aʊ/

In producing this sound, the jaw movement is extensive; lips are neutral at the beginning of the glide but become rounded towards the end. It is the usual sound of *ow* and *ou* eg. loud /laʊd/, out /aʊt/, bough /baʊ/, cow /kaʊ/, town /taʊn/. To pronounce /aʊ/ correctly it is not necessary that /u/ should actually be reached. A diphthong of the type /aʊ/ will suffice.

Words for practice-

pound /paʊnd/, doubt /daʊt/, gown /gaʊn/, mouth /maʊθ/, fowl, foul /faʊl/, thousand /'θaʊznd/, resound /ri'saʊnd/, shout /ʃaʊt/, how /haʊ/.

The English Diphthong No 5 /əʊ/

In the articulation of this sound the glide moves in the direction of /u/. The movement is very slight - The lips are neutral at the beginning but they become rounded towards the end.

It is the long sound in the words like *so* /səʊ/, *home* /həʊm/, *noble* /'nəʊbl/, *bolt* /'bəʊlt/, *post* /pəʊst/, *both* /bəʊθ/, *only* /'əʊnli/, *don't* /dəʊnt/, *road* /rəʊd/, *toast* /təʊst/, *growth* /grəʊθ/, *dough* /dəʊ/, *mould* /məʊld/, *poultry* /'pəʊltri/, *shoulder* /'ʃəʊldə/, *soul* /səʊl/, *though* /ðəʊ/, *bureau* /bjʊə'reʊ/

To get /əʊ/ as in *so*, start with /sɜ:/ and then glide away to /u/ with the lips getting slightly rounded and the sound becoming less loud as the glide progresses. Be sure that first part of the diphthong is /ɜ:/ and not /ɔ:/, and that the sound is a diphthong not a simple vowel of the /ɔ:/ type /əʊ/ and /ɔ:/ must be kept quite separate. Try the following:

/əʊ/	/ɔ:/
low	law
snow	snore
close	claws
coal	call
so	saw
boat	bought
coke	cork

It occurs in all the three position - initial (eg. ownership, over, oval), medial (ghost, fold, suppose, coat, comb) and final (borrow, potato, go, know, sow)

Words for practice-

won't /wəʊnt/, yoke, yolk /jəʊk/, hope /həʊp/, zone /zəʊn/, foe /fəʊ/, motion /'məʊʃn/, Joseph /'dʒəʊzɪf/, cold /kəʊld/. The distinction between /aʊ/ and /əʊ/ should be properly made

/aʊ/	/əʊ/
noun	known
loud	load
now	know
found	phoned
doubt	dote
towns	tones

The English Diphthong No 6 /iə/

The lips are neutral throughout the glide of this diphthong. When this diphthong appears in an accented syllable, /i/ is more prominent than /ə/ (falling diphthong eg. theory /'θiəri/, idea /ai'diə/) when it occurs in an unaccented position, /ə/ is more prominent than /i/ (rising diphthong eg. idiom /'idiəm/, theoretical /θiə'retikl/) In words where the diphthong appears in both the accented and unaccented syllables, the first is a falling diphthong and the second a rising diphthong (eg. period /'piəriəd/, serious /'siəriəs/.

/iə/ occurs in all the three positions- initial (eg. era, ears, eerie), medial (eg. dreary, impious, series, fearless, beard) and final (eg. dear, clear, interfere, appear, bier)

Words for practice-

pier /piə/, beer /biə/, tier /tiə/, gear /giə/, cheer /tʃiə/, jeer /dʒiə/, mere /miə/, near /niə/, real /riəl/, theatre /θiətə/, year /jiə/, weir, we're /weə/, weary /'wiəri/.

The English Diphthong No 7 /eə/

The glide for /eə/ begins in the front, above the half open position and moves in the direction of /ə/. The lips are neutrally open throughout. /eə/ is a regular sound in the words like pair /peə/, fair /feə/, bear /beə/, spare /speə/, there, their / ðeə/, scarce /skeəs/, aeroplane /'eəɹəpleɪn/.

The diphthong occurs in all the three positions- initial (eg. airy, aerodrome, heirs) medial (eg. careless, shared, scarecrow, impaired), and final (eg. compare, flair, prayer, pair)

The distinction between /iə/ and eə/ should be properly maintained.

/iə/	/eə/	/iə/	/eə/
here	hair	ear	air
beer	bear	fear	fair
cheer	chair	tear (n)	tear(v)
weary	wary	steer	stair
dear	dare	spear	spare
sheer	share	mere	mare
really	rarely	beard	barred

Words for practice-

vary /'veəri/, wear /weə/, hare, hair /heə/, Sarah /'seərə/.

The English Diphthong No 8 /uə/

The diphthong /uə/ starts at / u / and terminates at /ə/. The beginning part of the diphthong is uttered with stronger stress than the end part.

/uə/ occurs in words like: sure / ʃuə/, cure /kjuə/, endure /in'djuə/, poor /puə/, moor /muə/, curious /'kjuəriəs/, duration /djuə'reɪʃn/, security /si'kjuəri:ti/, tour /tuə/, gourd /guəd/, bourse /buəs/, truant /truənt/, fluency /'fluənsi/, jewel /dʒuəl/, doer /duə/, fewer /fjuə/.

/uə/ does not occurs in initial positions. It occurs in medial (eg. mural, jury, steward) and final (eg. allure, endure) positions only.

Words for practice-

sewer /sjuə/, lure /ljuə/, bluer /bluə/, boor /buə/.

3.3 Diphthongs in Contrast

1	/ ei /	2.	/ ai /
1.	may	2.	my
3.	mail	4.	mile
5.	pain	6.	pine
7.	race	8.	rice
9.	wade	10.	wide
11.	tame	12.	Time
2	/ ai /		/ ɔi /
1.	buy	2.	boy
3.	tie	4.	toy
5.	tile	6.	toil
7.	bile	8.	boil
9.	kind	10.	coined
11.	pint	12.	point
3	/ əu /		/ au /
1.	no	2.	now
3.	hoe	4.	how
5.	tone	6.	town
7.	tone	8.	fowl
9.	hole	10.	howl
11.	load	12.	loud
4	/ eə/		/ ɜ: /
1.	hair	2.	her
3.	fair	4.	fur

5.	wear	6.	were
7.	care	8.	cur
9.	pair	10.	purr
11.	bear	12.	burr
5	/ iə /		/ ɜ: /
1.	fear	2.	fir
3.	here	4.	her
5.	peer	6.	purr
7.	weir	8.	were
9.	seer	10.	sir
11.	beard	12.	Bird

3.4 Diphthong +/ ə / (Triphthongs)

What some authors term as triphthongs is actually a sequence of two phonemes- the diphthong and a vowel /ə/. It constitutes two syllables eg. tyre /taɪə/, hire /haɪə/, our /aʊə/, shower /ʃaʊə/, player /pleɪə/, higher /haɪə/, employer /ɪm'plɪə/

In the two sequences /aɪə, aʊə/ the middle /i/ and /u/ are rather weak. Here are some examples:-

taɪə	tyre	tauə	tower
traɪəl	trial	taɪəd	tired
kwaɪət	quiet	baʊə	bower
baɪə	buyer	pauəfl	powerful
flaɪə	flyer	flauə	flower
aɪən	iron	raɪət	riot
aʊəz	ours		

/eɪə, əʊə, ɔɪə/ are less common sequences. They should be pronounced with the normal diphthong smoothly followed by /ə/. The /i/ and /u/ are not weakened. Here are some examples:-

greɪə	greyer	implɔɪə	employer
greʊə	grower	θrəʊə	thrower
pleɪə	player	bɪtreɪəl	betrayal
rɔɪəl	royal	lɔɪəz	lawyers
fɒləʊəz	followers		

3.5 Let Us Sum Up

In these units we drew your attention to a fact of English speech- there is no one-to-one correspondence between spelling and pronunciation. Same letter(s) of the alphabet may have different pronunciations. It is therefore necessary for us to have a system of transcribing the sounds of English in which one sound is represented by one symbol. The IPA system is generally used by a few popular dictionaries. Since dictionaries differ in the use of certain symbols, we advise you to adhere to only one set of symbols and practice transcribing English words and sentences. The more you practice transcription the better your understanding of the mis-match between spelling and pronunciation.

In RP, there are 20 vowels. Of them 12 are monophthongs or pure vowels, 8 are diphthongs. The monophthongs can be divided into front /i:, I, e, æ/, back /a:, ɔ, ɔ:, u, u:/ and central / ʌ, ɜ:, ə /, Of these /i:, a:, ɔ:, u:, ɜ:/ are long and the rest short. Only four back vowels / ɔ, ɔ:, u, u:/ are rounded, the rest are unrounded /u/ occurs only medially; /e, æ, ɔ, ʌ / initially and medially and the rest in all the three positions.

Of the 8 diphthongs, three glide towards /i/ : /eɪ, aɪ, ɔɪ/, two to rewards /u/ : /aʊ, əʊ/ and three towards /ə/ : /iə, eə, uə/.

The diphthongs /eɪ, aɪ, ɔɪ, aʊ, əʊ/ may sometimes be followed by /ə/ in the same word, forming the sequences /eɪə, aɪə, aʊə, əʊə/. Such sequences have two syllables each- a diphthong and the pure vowel /ə/.

3.6 Review Questions

1. Produce the initial sounds in the following English words and state whether they are voiced or voiceless:

- | | | | |
|---------|----------|----------|-----------|
| 1. zoo | 2. on | 3. stick | 4. father |
| 5. hat | 6. eat | 7. thin | 8. shine |
| 9. very | 10. that | | |

2. Say which words of the following have nasal sound:

- | | | | |
|-----------|------------|-----------|-----------|
| 1. king | 2. finger | 3. father | 4. nephew |
| 5. lamb | 6. brother | 7. niece | 8. knight |
| 9. cousin | 10. uncle | | |

3. Write the symbols for the diphthongs in the following words:

- | | | | |
|----------|----------|---------|---------|
| 1. out | 2. coil | 3. they | 4. hair |
| 5. way | 6. tone | 7. bear | 8. why |
| 9. style | 10. tear | | |

4. Match the first vowel sound with the group of Christian names-

First vowel sound	Christian names
1. / a: / (as in part)	(a) Percy, Herbert, Gertrude, Ursula
2. / æ / (as in black)	(b) Charles, Park, Martin, Barbara, Charlotte, Margaret, Eliza, Ezra, Alexander
3. / ai / (as in drive)	(c) Daniel, Patrick, Carol, Frances, Janet.
4. / e / (as in pen)	(d) Nigel, Clive, Eileen, Irene, Dryden
5. / ei / (as in day)	(e) Gerald, Henry, Beverly, Eliot
6. / i / (as in sit)	(f) David, James, Ray, Daisy, Rachel, Kay, Chapman, Henry
7. / i: / as in see)	(g) Chris, Richard, Bridget, Linda, Hilda
8. / ɔ / (as in stop)	(h) Keith, Peter, Stephen, Celia, Jean
9. / əʊ / (as in phone	(i) Colin, John, Tom, Florence, Monica, Olive
10. / ɔ: / (as in more)	(j) Homer, Joseph, Tony, Joan, Rose, Sophie, Dorothy, Pope, Foster
11. / u: / (as in choose	(k) George, Gordon, Paul, Dawn, Maureen, Norma
12. / ɜ: / (as in bird)	(l) Bruce, Hugh, Luke, Judith, Susen, Ruth, Booth

5. State whether the following statements are True or False:

- Vocal cords vibrate when we pronounce / p /, / t /, / k /
- The lower lip does not move when we pronounce / p /, / b /, / k /, / g /
- All vowels are voiced.
- Oral cavity is closed when nasal sounds are produced.
- All vowels are oral.
- Diphthongs glide from one vowel to another.
- All English sounds are pulmonic egressive.
- When we pronounce 'o' there is lip rounding.
- Sounds are produced by causing some disturbance in the air.
- The vocal cords remain wide apart during normal breathing.

6. How many *phonemes* are there in the following words: *write, through, measure, six, half, where, one, first, voice, castle, scissors, should, jungle, father, lamb?*

7. *Bear* and *bare* are spelt differently but pronounced the same, / beə /.
Make a list of other words which are spelt differently but pronounced in the same way.

8. Write the words in question 6 above in *phonetic* transcription, and then memorize the forty-four symbols needed to transcribe English phonemically so that you can do it without looking at the lists. Now transcribe the following words phonemically: *mat, met, meet, mate, might, cot, cut, caught, like, look, bird, board, load, boys, bars, bears, sheer, sure, copper, green, charge, song, five, with, truth, yellow, pleasure, hallo.*

9. Can you sing a voiceless sound? And if not, why not?

10. How does the soft palate affect the direction of the air stream?

11. What does the tongue do in making the sounds /ai, ɔi, au/?
12. Make a /t/- sound and hold it with the tongue-tip in contact with the alveolar ridge. Now gently bring the teeth together. What happens to the sides of the tongue and why?
13. First look up the following words in an English pronouncing dictionary to ascertain what vowels they contain, and then pronounce them correctly. (Some words contain more than one vowel, and so, more than one syllable as shown in the dictionary.)
axe, earth, among, truer, none, measure, church, judge, Eden, police, loiter, pretty, rout, health, dough, ravage, rebel (noun), review, colonel, indict, furnace, towel, refer, pious, impious, theatre, preserve, ago, squire, treacherous, player, Mary, enough, freight, monk, wonder, wander, bier, pier, oven, weird, onion, front, sponge, feud, suit, soot, sergeant, olive, shone, martyr, mortar.
14. Transcribe the following words without looking up the dictionary. (you can, however, look up the "Key to phonetic syllables" in the dictionary.)
death, knead, breath, breathe, health, healthy, lamb, three, woollen, squash, cough, sphere, ghost, thumb, sure, first, share, hear, hair, here, wrong, bury,

3.7 Answers to Review Questions

- | | | |
|----|--|---------------------|
| 1. | 1. /z/ voiced | 6. /i:/ voiced |
| | 2. /ɔ / voiced | 7. /θ/ voiceless |
| | 3. /s/ voiceless | 8. /ʃ/ voiceless |
| | 4. /f/ voiceless | 9. /v/ voiced |
| | 5. /h/ voiceless | 10. /ð / voiced |
| 2. | 1. /ŋ/ | 7. /n/ |
| | 2. /ŋ/ | 8. /n/ |
| | 4. /n/ | 9. /n/ |
| | 5. /m/ | 10. /ŋ/ |
| 3. | 1. /au/ | 2. /ɔi/ |
| | 3. /ei/ | 4. /eə/ |
| | 5. /ei/ | 6. /əu/ |
| | 7. /iə/ | 8. /ai/ |
| | 9. /ai/ | 10. /iə/ |
| 4. | 1. (b) | 2. (c) |
| | 3. (d) | 4. (e) |
| | 5. (f) | 6. (g) |
| | 7. (h) | 8. (i) |
| | 9. (j) | 10. (k) |
| | 11. (l) | 12. (a) |
| 5. | 1. False | 2. False |
| | 3. True | 4. True |
| | 5. True | 6. True |
| | 7. True | 8. True |
| | 9. True | 10. True. |
| 6. | write, 3 /r,ai,t/; through, 3 / θ, r, u:/; measure, 4 /m, e, ʒ, ə/; six, 4 /s, I, k , s/; half, 3 /h, a:, f/; where, 2 /w, eə/; one, 3 /w, ʌ, n/, first, 4 /f, ɜ:, s, t/; voice, 3 /v, ɔi, s/, castle, 4 /k, a:, s, l/, scissors, 5 /s, I, z, ə, z/; should, 3 /ʃ, u, d/, judge, 3 / dʒ, ʌ , dʒ /, father, 4 /f, a:, ð ,ə/, lamb, 3 /l, æ, m/ | |
| 7. | Some examples are: for, four, fore, /fɔ:/; see, sea /si:/, sent, scent, cent /sent/; sole, soul /səul/; choose, chews /tʃu:z/; herd, heard /hɜ:d/; meet, meat, mete /mi:t/; too, to, two /tu:/; sight, site /sait/ | |
| 8. | /rait/, / θru:/, /meʒə/, /siks/, /ha:f/, /weə/, /w ʌ n/, / fɜ:st/, /vɔis/, /ka:sl/, /sizəz/, /ʃud/, / dʒʌ dʒ /, /fɑ:ð ə/, /læm/
/mæt/, /met/, /mi:t/, /meit/, /mait/, /kɒt/, /k ʌ t/, /kɔ:t/, /lik/, /luk/, /b ɜ:d/, /bɔ:d/, /ləud/, /laud/, /bɔiz/, /ba:z/, /beəz/, /ʃiə/, /ʃuə/, /kɒpə/, /gri:n/, /tʃa:dʒ/, /sɒŋ/, /faiv/, /wi ð /, /tru: θ/, /jeləu/, /pleʒə/, /hələu/ | |

9. We cannot sing a voiceless sound; tune depends on variations in the frequency of vibrations of the vocal cords, and voiceless sounds have no vibrations.
10. It allows the breath stream to pass into the nasal cavity or prevents it.
11. The tongue moves from a low to high front position for / ai /, from a low back to a high front position for / ɔi /, and from a low to a high back position for / au /.
12. The side teeth gently bite the sides of the tongue because the sides are touching the sides of the palate and the side teeth.
13.

axe	/æ/
earth	/ ɜ:/
among	/ə/, /ʌ/
truer	/uə/
none	/ʌ/
measure	/e/, /ə/
church	/ ɜ:/
judge	/ʌ/
Eden	/i:/
police	/ə/, /i:/
loiter	/ ɔɪ/, /ə/
pretty	/i/
rout	/au/
health	/e/
dough	/əu/
ravage	/æ/, /i/
rebel (n)	/e/
review	/i/, /u:/
colonel	/ ɜ:/
indict	/i/
furnace	/ ɜ:/, /i/
towel	/auə/
refer	/i/, / ɜ:/
pious	/aiə/
impious	/i/, /iə/
theatre	/iə/, /ə/
preserve	/i/, / ɜ:/
ago	/ə/, /əu/
squire	/aiə/
treacherous	/e/, /ə/
player	/eiə/
Mary	/eə/, /i/
enough	/i/, /ʌ/
freight	/ei/
monk	/ʌ/
wonder	/ʌ/, /ə/
wander	/ ɔ /, /ə/
bier	/iə/
pier	/iə/
oven	/ʌ/
weird	/iə/
onion	/ʌ/, /ə/
front	/ʌ/
sponge	/ʌ/
feud	/u:/
suit	/u:/
soot	/u/

	sergeant	/a:/ , /ə/
	olive	/ ɔ /, /i/
	shone	/ ɔ /
	martyr	/a:/, /ə/
	mortar	/ ɔ :/, /ə/
14.	death	/deθ/
	knead	/ni:d/
	breath	/breθ/
	breathe	/bri:ð/
	health	/helθ/
	healthy	/helθi/
	lamb	/læm/
	three	/θri/
	woollen	/wulən/
	squash	/skɔʃ/
	cough	/lɔf/
	sphere	/sfɪə/
	ghost	/gəʊst/
	thumb	/θʌm/
	sure	/ʃuə/
	first	/fɜ:st/
	share	/ʃeə/
	hear	/hiə/
	hair	/heə/
	here	/hiə/
	wrong	/rɒŋ/
	bury	/beri/

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UNIT - 4

The Science of Sounds – Consonants

Structure

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Description of Consonants
- 4.3 Strictures
- 4.4 Manner of Articulation
- 4.5 Place of Articulation
- 4.6 Stop Consonant
- 4.7 Plosives
- 4.8 Affricates
- 4.9 Friction Consonants
- 4.10 Nasals
- 4.11 Lateral Consonant
- 4.12 Gliding Consonants
- 4.13 Let Us Sum Up
- 4.14 Review Questions
- 4.15 Bibliography

4.0 Objectives

In this unit we shall familiarize you with the criteria for the description and classification of consonants.

4.1 Introduction

Consonants contribute more to making English understood than vowels do. Besides consonants are generally made by a definite interference of the vocal organs with the air stream, and so are easier to describe and understand. Consonants form the bones, the skeleton of English words and give them their basic shape. If in actually speaking we could leave out all the vowel sounds and pronounce only the consonants most English would still be fairly easy to understand. However with all the consonants letters left out in a sentence, it is impossible to make any sense out of it. i.e. → HANDLE → HNDL Or GOVERNMENT → GVRNMNT Or PHOTOGRAPH → PHTGRPH etc.

In dealing with the consonants you must first learn how each one is mainly distinguished from the others, the features which it must have so that it will not be mistaken for any other consonant.

In R P there are 24 consonant phonemes.

4.2 Description of Consonants

The description of a consonant includes the following information:

- i. The nature of the air stream mechanism
- ii. The state of the glottis
- iii. The position of the velum or the soft palate
- iv. The articulators involved, and
- v. The nature of the stricture

We have already discussed that for English sounds we use an egressive air stream mechanism, that is, the air is pushed out of the lungs. We also know that consonants can be voiceless or voiced, depending upon whether the vocal cords are held wide apart or are in vibration. Besides we are acquainted with the difference between oral sounds (produced with the soft palate raised, thus blocking the nasal passage of the air) and nasal sounds (produced with the soft palate lowered).

We have now to discuss the various articulators or the organs of speech above the glottis that are involved in the production of consonants. In every case one of the active articulators (the lower

lip or the tongue) is moved towards one of the passive articulators (the upper lip, the upper teeth, the roof of the mouth)

4.3 Strictures

The different kinds of stricture mean the different ways in which the passage of air is restricted. This may be studied as given below:

4.3.1 Complete Closure

The active and passive articulators make a firm contact with each other and thus prevent the passage of air between them.

If the soft palate is also raised the air cannot escape through the nose either. Hindi त and द as in तन and दिन are produced with the tip of the tongue making a firm contact against the upper teeth. For the production of Hindi ट and ड as in टमाटर and डर the tip of the tongue is curled back and it makes a firm contact just behind the teeth ridge. For the production of /p/ as in *spin* and /b/ as in *back*, the lips make a complete closure. In the production of /t/ as in *stay* and /d/ as in *India* the tip and rims of the tongue make a complete closure with the teeth ridge and the side teeth. /k/ as in *skin* and /g/ as in *good* are also articulated with the back of the tongue making a firm contact against the soft palate. In all these cases the soft palate is in its raised position and so there is no possibility of the air escaping through the nose.

If the soft palate is lowered the air is allowed to escape through the nose. /m/, /n/, and /ŋ/ as in *my*, *now*, *king* are examples of consonants produced in this way.

4.3.2 Close Approximation

When the articulators are brought very close to each other and the space between them is very narrow, the air passes between them with audible friction. /f/ as in *fine*, /v/ as in *very* / ð/ as in *the*, /θ/ as in *thing*, /s/ as in *sad*, /z/ as in *zero* are examples of such sounds.

4.3.3 Partial Closure

When the tip of the tongue makes a contact against the teeth ridge, the air escapes through the sides of the tongue without friction. /l/ as in *leaf* and *love* is articulated this way.

4.3.4 Open Approximation

In this the two articulators are brought close to each other but the space between them is wide enough for the air to escape without friction. All vowels and the consonants /j/ as in *yet* and /w/ as in *west* are produced this way. In Hindi व is an example.

4.4 Manner of Articulation

If we classify the consonants according to the manner of articulation, they fall into the following groups.

4.4.1 Plosives / Stop (6) /p, b, t, d, k, g/

In the production of a stop, there is a simultaneous oral and nasal closure. The active and passive articulators form a complete closure and prevent the air from escaping through the mouth. The soft palate is raised and thus the nasal passage is also blocked. This is called velic closure. The air behind the oral closure is compressed and when the active articulator is removed suddenly from contact with the passive one, the air escapes with an explosion. eg

RP has three pairs of plosives:

Bilabial /p, b/

Alveolar /t, d/

Velar /k, g/

/p, t, k/ are voiceless and /b, d, g/ are voiced. When the voiceless plosives occur at the beginning of an accented syllable, they are aspirated, that is, a puff of breath follows the release of the plosive. *Pen*, *ten* and *cool* are examples. However when /s/ precedes the plosives, there is no aspiration. Compare *pin* with *spin*, *till* with *still*, *cool* with *school*. Also, there is no aspiration when they occur in unaccented syllables as in *po'lice*, *to'morrow*, *con'cern*.

During the articulation of a plosive the lips may be spread or rounded, depending upon the nature of the vowel that immediately follows it. If the vowel that follows immediately is rounded, there is an anticipatory lip rounding in the articulation of the plosive too. Compare *peak pork, beast boost, tea two, dean dawn, can corn, get got*.

4.4.2 Affricates (2) / tʃ, dʒ /

If the stop is not held for any appreciable time and released slowly, we get an affricate instead of a plosive. Because of a gradual separation of articulators at the release stage; an affricate is accompanied by friction at the same point where the complete closure is made. eg *child, judge*.

4.4.3 Nasals (3) /m, n, ŋ/

Nasals are like plosives as there is a complete oral closure for their articulation but in this case there is no closure of the nasal passage. The soft palate is lowered and the air passes through the nose. eg *mother, nest, ring*. The nasal /n/ can perform the function of the vowel. The words *button, cotton* and *mutton* have two syllables each but they are pronounced without any vowel in the second syllable. In these /n/ performs the function of a vowel.

4.4.4 Lateral (1) / l /

It is produced when there is a closure in the centre of the oral passage so that the air has a free passage on the sides. eg /l/ as in *life*.

4.4.5 Fricatives (9) /f, v, θ, ð, s, z, ʃ, ʒ, h/

For fricatives no closure is required. Only the articulating organs are brought sufficiently close to each other so that the air, in passing through the narrow gap between them, produces audible friction.

In RP there are nine fricatives:

/f, v/ labio-dental

/θ, ð/ dental

/s, z/ alveolar

/ʃ, ʒ/ palato-alveolar

/h/ glottal

Of these /f, θ, s, ʃ, h/ are voiceless and /v, ð, z, ʒ/ are voiced. In the articulation of these fricatives the lips are spread if the adjacent vowel is produced with spread lips; otherwise they will be rounded. Compare *feed, leaf, leave, think, this with, hiss, zebra, fees, heat* with *food, roof, voice, move, thought, smooth, loose, zoo, who*.

4.4.6 Semi-vowels (2) /w, j/

These are rapid vowel glides within the same syllable in much the same way as diphthongs are. They are treated as consonants and we use *a* not *an* before the words beginning with the semi-vowel. eg *a yacht, a yard, a wedding hall, a wasp*.

4.4.7 Frictionless Continuant (1) /r/

For the articulation of /r/ the soft palate is raised, the nasal passage is shut off, the tip of the tongue is held near to the rear part of the teeth ridge and the rims of the tongue touch the upper side teeth. The gap between the tongue and the roof of the mouth is still wide enough for the air stream to escape through freely, without causing any audible friction. The vocal cords vibrate. The lip position is determined by the vowel following. Compare *read* with *rude*.

4.5 Place of Articulation

The place of articulation simply involves the active and passive articulators used in the production of a particular consonant. According to the place of articulation, they fall into the following groups:

1. Bilabial (4) /p, b, m, w/ the two lips are the articulators. Eg *spare, bed, wet, met*.
2. Labio dental (2) /f, v/ the lower lip is the active articulator and the upper teeth are the passive articulators. eg *fine, veil*.

3. Dental (2) / θ, ð / the tip of the tongue is the active articulator and the upper front teeth are the passive articulators.eg *think, then*.
4. Alveolar (6) /t, d, n, l, s, z/ the tip or the blade of the tongue is the active articulator and the teeth ridge is the passive articulator.eg *stick, day, lid, nose, sun, zip*
5. Post-alveolar (1) /r/ the tip of the tongue is the active articulator and the back of the teeth ridge is the passive articulator.eg *red*
6. Palato-alveolar (4 /tʃ, dʒ, ʃ, ʒ / the tip, blade and the front of the tongue are the active articulators and the teeth ridge and hard palate are the passive articulators.eg *chin, jam, shame, pleasure*
7. Palatal (1) /j/ the front of the tongue is the active articulator and the hard palate is the passive articulator.eg *yellow*
8. Velar (3) /k, g, ŋ / the back of the tongue is the active articulator and the soft palate is the passive articulator.eg *skull, girl, sing*
9. Glottal (1) /h/ it is produced at the glottis.eg *hat*

Thus we see that nine consonants are voiceless: /p,t,k, tʃ,f, o, s, ʃ,h/ and the remaining 15 are voiced : /b,d,g, dʒ,m,n, ŋ,l,v, ð,z, ʒ, r,w,j/. All this information has been summarized in the table given below:-

Table 1 Classification of English Consonants

Place	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palato-alveolar	Palatal	Velar	Glottal
Manner	vl vd	vl vd	vl vd	vl vd	vl vd	vl vd	vl vd	vl vd	vl vd
Plosive	p b			t d				k g	
Affricate						tʃ dʒ			
Nasal	m			n				ŋ	
Lateral				l					
Fricative		f v	θ ð	s z		ʃ ʒ			h
Friction-less continuant					r				
Semi-vowel	w						j	w	

Plosive consonants are formed by completely closing the air passage, then compressing the air and suddenly opening the passage, so that the air escapes making an explosive sound.

The *affricate consonant* is a kind of plosive in which the articulating organs are separated more slowly than usual. Both plosives and affricates are together known as stop consonants as the breath is completely stopped at some point in the mouth, by the lips or tongue-tip or tongue-back, and then released with a slight explosion.

Nasal consonants are formed by closing the oral passage completely at some point, the soft palate being held in its lowered position so that the air is free to pass through the nose.

The *lateral consonant* is articulated by the tip of the tongue touching the teeth ridge in such a way that though there is complete closure in the middle of the mouth, yet a passage for the air is left at both sides of the tongue.

Fricative consonants are formed by narrowing of the air passage at some point so that when air is expelled by pressure from the lungs, it escapes with a hissing sound. There are nine consonants phonemes whose main sounds all have friction as their most important feature. They are /f, v, θ, s, z, ʃ, ʒ, h/

Frictionless consonants have the same articulator position as fricatives, but in this no friction is audible.

Semi vowels are independent vowel glides in which the speech organs start by forming a weakly articulated close vowel and immediately move to another sound of equal or greater prominence.

4.6 Stop Consonants

In stop consonants the breath is completely stopped at some point in the mouth by the lips or tongue-tip or tongue-back, and then released with a slight explosion. The stop consonants include plosives and affricates. There are four pairs of phonemes containing stops /p, b/ called bilabial plosives, /t, d/ called alveolar plosives, /k, g/ called velar plosives and /tʃ, dʒ/ are affricates. Of these /p, t, k/ are voiceless and /b, d, g/ are voiced.

4.7 Plosives

A Plosive consonant is produced by:

- i. A complete closure of both the oral and nasal passages. The soft palate is raised to shut off the nasal passage of air.
- ii. The holding of the closure and compression of the air coming from the lungs
- iii. A sudden release of air with a slight explosive sound.

Let us study these phonemes in detail.

4.7.1 Bilabial Plosives

The English consonant No 1 /p/

In pronouncing /p/, the air passage is completely blocked by closing the lips and raising the soft palate. When the lips are open the air suddenly escapes from the mouth making an explosive sound. The vocal cords do not vibrate. Thus it is a *voiceless bilabial plosive*.

/p/ is the usual sound of the letter *p*. There is only one word *shepherd* /ʃepəd/ in which it is spelt with *ph*. *p* remains silent in words like *pneumatic* /nju'mætɪk/, *psalm* /sa:m/, *raspberry* /'ra:zbri/, *cupboard* /'kʌ bəd/

When *p* occurs initially in an accented syllable as in 'pardon, 'payment, ap'ply, a'part, it is pronounced with a considerable force, and a noticeable puff of breath or aspiration is heard after the explosion of the *p* and before the beginning of the vowel. It is unaspirated when it occurs in unaccented syllables as in pre'vent, 'leper or it is preceded by *s* as in spot, spy, spider or it occurs medially in a syllable as in lapse, helped, upper.

/p/ is released without an explosion when it occurs finally as in cup, sleep, type, or when it occurs before another plosive or affricate as in wept, captain, stop, cheating. It is released through the nose when it is followed by /m/ or /n/ as in happen, help me, cheap meal.

/p/ can occur initially, medially and finally as in words pin, spin, cup.

Words for practice-

peel /pi:l/, pencil /'pensl/, patch /pætʃ/, pocket /'pɒkɪt/, paw /pɔ:/, pull /pul/, pool /pu:l/, public /'pʌblik/, purse /pɜ:s/, post /pəʊst/, power /paʊə/, point /pɔɪnt/, poor /puə/, happy /hæpi/, spot /spɒt/, sport /spɔ:t/, spoon /spu:n/, fort /fɔ:t/

The English Consonant No 2 /b/

It is a voiced bilabial plosive consonant. /b/ is the usual sound of the letter *b* (eg. baby /'beɪbi/). *b* is silent as the final sound when preceded by *m* (eg. lamb /læm/, comb /kəʊm/, climb /klaɪm/, tomb /tu:m/,) and also before *t* in words like debt /det/, doubt /daʊt/, subtle /'sʌtl/, tomb /tʊm/, bomb /bɒm/, dumb /dʌm/, numb /nʌm/. It is also silent in plumber and bomber. /b/ is released through the nose when it is followed by /m/ or /n/ as in sub-marine, submit, ribbon. /b/ can occur initially, medially and finally as in bin, rubber, rub.

Words fore practice-

bee /bi:/, bad /bæd/, bark /ba:k/, box /bɒks/, boot /bu:t/, bud /bʌd/, burn /bɜ:n/, boat /bəʊt/, bough /bau/, boy /bɔɪ/, tribe /traɪb/, bubble /'bʌbl/, bulb /bʌlb/, October /ɒk'təʊbə/, bare /beə/, start /sta:rt/, hoax /həʊks/, cud /kʌd/, turn /tɜ:n/, couple /kʌpl/, dough /daʊ/, knead /ni:d/, scribe /skraɪb/

Some Indians have great difficulty in hearing and making a difference between /b/ and /v/ in this position, so that the words **marble** and **marvel** sound the same. They must take great care to close the lips very firmly for /b/, so that the sound makes an explosion and not a friction. Try these words:

mɑ: bl	marble	mɑ: vl	marvel
rɪbən	ribbon	rɪvə	river
hæbɪt	habit	hævɪt	have it
rʌbə	rubber	lʌvə	lover
leɪbə	labour	fɛɪvə	favour
bɛɪbɪ	baby	neɪvɪ	navy

Those who have difficulty with /b/ and /v/ must be sure to close the lips firmly for the /b/ and make a very light explosion but no friction. Try:

rɪb	rib	gɪv	give
kæb	cab	hæv	have
traɪb	tribe	draɪv	drive
klʌb	club	glʌv	glove

4.7.2 Alveolar Plosives

The English Consonants No 3 /t/

In pronouncing /t/ the air passage is completely blocked by raising the soft palate and raising the tip of the tongue to touch the teeth ridge. It is a *voiceless alveolar plosive consonant*.

/t/ is the usual sound of the letter *t* and *tt* (eg. packed /pækt/, missed /mɪst/, rushed /rʌʃt/, waited /'weɪtɪd/, eighth /eɪθ/, Thames /temz/, Thomas /'tɒməs/, Mathilda /mə'tɪldə/, butter /bʌtə/

It is silent in words ending in -stle, -sten. (eg. castle /'kɑ:sl/, thistle /'θɪsl/, fasten /fa:sn/, hasten /'heɪsn/, listen /'lɪsn/, and in some words like Christmas /'krɪsməs/, chestnut /'tʃɛsnʌt/.

North Indians generally use *ɽ* in place of the English *t*. In pronouncing it their tongue tip touches the roof of the mouth further back than for the English *t*.

/t/ can occur initially, medially and finally as in top, stop, hat.

Words for practice-

attack /ə'tæk/, talk /tɔ:k/, toast /təʊst/, toy /tɔɪ/, town /taʊn/, tour /tuə/, writing /raɪtɪŋ/, water /wɔ:tə/, native /'neɪtɪv/, theatre /'θiətə/, constitute /'kɒnstɪtju:t/, potato /pə'teɪtəʊ/, profit or prophet /'prɒfɪt/, laughter /la:ftə/, daughter /dɔ:tə/, dative /deɪtɪv/, distribute /dɪstrɪbju:t/, contribute /kɒntrɪbju:t/, tomato /təmeɪtəʊ/, pittance /pɪtəns/, trot /trɒt/, trophee /trɒfi/ victory /vɪktri/

The English Consonant No 4 /d/

It is a voiced alveolar plosive consonant. /d/ is the regular sound of the letter *d*. (eg. deed /di:d/, played /pleɪd/, seized /si:zd/, begged /begd/).

Like /t/, /d/ is also articulated by the tip of the tongue against the teeth ridge. /d/ can occur initially, medially and finally as in dear, sudden, red.

/t/ is aspirated when it occurs initially in an accented syllable as in ob'tain, at'tire, tune. It is unaspirated when it occurs in unaccented syllables as in to'day, 'filter, 'later or it is preceded by /s/ or it occurs medially as in hats, bits.

Words for Practice-

added /'ædɪd/, fitted /'fɪtɪd/, aged /eɪdʒd/, (attribute adjective), blessed /blest/ (participle), blessed /'blesɪd/ (adjective), markedly /ma:kɪdli/, composed /kəm'pəʊzd/, garden /'gɑ:dn/, middle /'mɪdl/, louder /'laʊdə/, hiding /'haɪdɪŋ/, dome /dəʊm/, date /deɪt/, doom /du:m/, hard /hɑ:d/, dear /dɪə/, dare /deə/, naked /neɪkɪd/, drink /drɪŋk/, hurdle /hɜ:rdl/, drum /drʌm/, dining /'daɪnɪŋ/, loom /lu:m/

Pronunciation of the past tense marker *ed* or *d*

- (i) It is pronounced /t/ after voiceless consonants other than /t/

heaped /hi:pt/	looked /lukt/
laughed /la:ft/	passed /pa:st/
rushed /rʌʃt/	reached /ri:tʃt/
- (ii) It is pronounced /d/ after voiced vowels and consonants other than /d/

clubbed /klʌbd/	prayed /praɪd/
-----------------	----------------

	lived /livd/	tried /traid/
	praised /preized/	bowed /baud./
(iii)	It is pronounced /id/ after t,d/	
	hated /'heidid/	raided /reidid/
	headed /'hedid/	batted /bætid/

4.7.3 Velar Plosives

The English Consonant No 5 /k/

It is a voiceless velar plosive. There is a firm contact of the back of the tongue against the soft palate which has already shut off the nasal passage. The compressed air escapes with force to produce /k/

/k/ is pronounced in the words having the letter *k* and where it has *c* followed by *a*, *o*, or *u* or a consonant letter or finally. eg. king /kiŋ/, cat /kæt/, coat /kəʊt/, cut /kʌt/, fact /fækt/, electric /i'lektrik/, *ch* is pronounced /k/ in some words eg. character /'kærɪktə/, chemist /'kemɪst/, Christmas /'krɪsməs/, ache /eɪk/. In a few words *qu* is also pronounced as /k/ eg. conquer /'kɒŋkə/, liquor /'likə/ antique /æn'ti:k/

The letter *k* is silent in *know*, *knee*, *knit* etc. The letter *c* is silent in *muscle*.

/k/ can occur initially, medially and finally as in king, sky, ask.

/k/ is aspirated when it occurs initially in an accented syllable as in king, cat ac'count. It is unaspirated when it occurs in unaccented syllables as in con'tain, 'bouquet, 'marker or it is preceded by /s/ as in school, square or it is followed by another plosive or affricate as in backed, back door, blackboard.

Words for practice-

key /ki:/, kettle /'ketl/, cart /ka:t/, collar /'kɒlə/, cushion /'kʊʃɪn/, cold /kəʊld/, coil /kɔɪl/, acre /eɪkə/, cooking /'kʊkɪŋ/, cake /keɪk/, duke /dju:k/, Lukewarm /lju:kwɜ:m/, cater /keɪtə/

The English Consonant No 6 /g/

It is a voiced velar plosive. It is articulated in the same way as /k/ with the only difference that the vocal cords vibrate for /g/.

/g/ is regularly spelt *g* or *gg* eg. gate, give, go, again, bag, begged. It is sometimes spelt *gh* eg. ghost. The letter *g* is silent when followed by *m* or *n* in the same syllable eg. phlegm, diaphragm, gnat, gnaw, feign, sign. But when /g/ and the following *m* or *n* occurs in two different syllables *g* is not silent eg. phlegmatic, signature, ignore, ignite.

/g/ can occur initially, medially and finally as in gun, beggar, rug.

Words for practice-

geese /gi:s/, guess /ges/, gas /gæs/, goat /gəʊt/, gown /gaʊn/, gear /giə/, eager /i:ɡə/, tiger /'taɪɡə/, organ /'ɔ:gən/, sugar /'ʃʊɡə/, mug /mʌɡ/, gone /ɡəʊn/, leage /li:g/, hug /hʌɡ/

4.8 Affricates

The English Consonant No 7 /tʃ/

/tʃ/ is a voiceless palato- alveolar affricate. In pronouncing /tʃ/, the soft palate is raised to shut off the nasal passage, the airstream is obstructed by a closure made between the tip and blade of the tongue and the alveolar ridge and the rims of the tongue make a contact with the upper side teeth. The front of the tongue is also raised in the direction of the hard palate. The closure is released slowly and the air escapes with friction. During the articulation of the affricate, there is a certain amount of protrusion and rounding of lips irrespective of the nature of the following vowel. However the protrusion is greater if the following vowel is a rounding one as in *choose*.

/tʃ/ can occur initially, medially and finally as in chip, actually, reach.

/tʃ/ is the usual English sound of *ch* and *tch*. eg. chain /tʃeɪn/, choose /tʃu:z/, orchard /'ɔ:tʃəd/, watch /wɒtʃ/, wretched /'retʃɪd/. It is also the usual sound in words like furniture /'fɜ:nɪtʃə/, nature /'neɪtʃə/, question /'kwɛstʃən/, combustion /kəm'bʌstʃən/, righteous /'raɪtʃəs/. Notice *mature* is pronounced without /tʃ/ ie /mə'tʃʊə/

Words for practice-

couch /kaʊtʃ/, h /eɪtʃ/, birch /bɜ: tʃ/, picture /'pɪktʃə/, church /tʃɜ: tʃ/, chum /tʃʌm/, child /tʃaɪld/.

The English Consonant No 8 / dʒ /

It is a voiced palato-alveolar affricate. Thus it is articulated in the same way as / tʃ / except that the vocal cords are made to vibrate in / dʒ /.

/ dʒ / can occur initially, medially and finally as in jam, suggest, badge.

/ dʒ / is the usual English sound of *j* and the usual sound *g* before *e*, *i* and *y*. eg. jump / dʒʌmp/, jaw / dʒɔ:/, gem / dʒem/, giant /ə'dʒ aɪənt/, page /peɪdʒ /, pigeon /'pɪdʒɪn/, religion /rɪ'lɪdʒən/, gymnastic /dʒɪm'næstɪk/, edge /edʒ/, judgement /'dʒʌdʒmənt/, grandeur /'grændʒə/, soldier /səʊldʒə/, Greenwich /'grɪnɪdʒ /, Norwich /'nɔrɪdʒ /, sandwich /'sænwɪdʒ /.

Words for practice-

Jean / dʒ i:n/, Jack / dʒæk/, jar / dʒɑ:/, job / dʒɒb/, June / dʒu:n/, just / dʒʌst/, journey /'dʒɜ:nɪ/, injure /ɪndʒə/, James / dʒeɪmz/, joke / dʒəʊk./, jeer / dʒiə/, large /la:dʒ /, George / dʒɔ:dʒ/, age /eɪdʒ /.

4.9 Friction Consonants

There are nine consonants phonemes whose main sounds all have friction as their most important feature. They are /f, v, θ, ð, s, z, ʃ, ʒ, h /. For all of them the lungs push air through a narrow opening where it causes friction of various kinds. They are produced with a stricture of close approximation, that is, the active articulator is brought very close to the passive articulator so that the gap between them is very narrow. The air escapes through this narrow passage with audible friction. Fricatives are continuant consonants, which means that we can continue making them without interruption as long as we have enough air in our lungs. Plosives, which we studied earlier, are not continuants. The nine fricatives can be further classified according to their place of articulation, as follows:

/ f, v /	labio-dental
/ θ, ð /	dental
/s, z /	alveolar
/ ʃ, ʒ /	palato-alveolar
/h /	glottal

Of these /f, θ, s, ʃ, h / are voiceless and /v, ð, z, ʒ/ are voiced.

4.9.1 Labio- dental Fricatives /f,v/

The English Consonant No 9 /f/

It is a voiceless labio-dental fricative. When /f/ is pronounced the soft palate is raised, shutting off the nasal passage. The inner surface of the lower lip makes a light contact with the front upper teeth, leaving a narrow gap through which the lung air escapes producing audible friction. The vocal cords are wide apart.

/f/ can occur initially, medially and finally as in fine, left, life.

/f/ is the usual sound of *f* and *ph* and some words having *gh* eg. far /fɑ:/, faithful /feɪθfl/, philosophy /fɪ'lɒsəfi/, rough /rʌf/, enough /ɪ'nʌf/, tough /tʌf/, cough /kɒf/, Loaf /ləf/, cuff /kʌf/, and the English surname Hough /hʌf/

Words for practice-

found /faʊnd/, soften /sɒfən/, lieutenant /leɪftenənt/

The English Consonant No 10 /v/

It is a voiced labio-dental fricative. The vocal cords vibrate.

/v/ can occur initially, medially and finally as in vet, ravishing, leave

/v/ is the usual sound of *v* eg. voice /vɔɪs/, wave /weɪv/, vain /veɪn/, invite /ɪnvait/, love /lʌv/.

The Indians generally replace /v/ by *ʋ* which is a frictionless continuant. In pronouncing *o* the lower tip touches the centre front teeth lightly and the air escapes chiefly at the sides while in pronouncing /v/, there should be audible friction; British speech sounds /f/ and /v/ can be safely replaced by the Hindi, phonemes फ and व in standard Indian English pronunciation.

Words for practice:

Vicar /'vɪkə/, vase /va:z/, verse /vɜ:s/, various /'veəriəs/, prove /pru:v/, volume /'vɒljəm/, vault /vɔ:lt/, vulgar /'vʌlgə/, wives /waɪvz/, very well /'veri'wel/, a very vivacious and vain villain visited various villages of the valley /ə'veri vi'veɪʃəs ənd 'veɪn, 'vɪlən 'vɪzɪtɪd 'veəriəs 'vɪlɪdʒɪz əv ðə 'væli/

4.9.2 Dental Fricatives

The English Consonant No 11 /θ/

It is a voiceless dental fricative. In pronouncing /θ/, the soft palate is raised, shutting off the nasal passage. The tip of the tongue makes a light contact with the inner surface of the upper front teeth. The rims of the tongue make a firm contact with the upper side teeth. The air escapes through the narrow gap between the tip of the tongue and the upper front teeth, causing audible friction.

/θ/ can occur initially, medially and finally as in thin, paths, bath.

/θ/ is always spelt *th* as in thin /θin/, atheist /ə'theist/, bath /ba:θ/

Words for Practice-

theme /θi:m/, theft /θeft/, thank /θænk/, thought /θɔ:t/, thumb /θʌm/, third /θɜ:d/, thermometer /θə'məmitə/, Thane /θein/, three /θri:/, thwart /θwɔ:t/, heath /hi:θ/, breath /breθ/, north /nɔ:θ/, truth /tru:θ/, birth /bɜ:θ/, both /bəuθ/, mouth /mauθ/, method /'meθəd/, sympathy /'sɪmpəθi/, ether /'i:θə/, thirty three things /'θɜ:ti 'θri: 'θɪŋz/

The English Consonant No 12 /ð/

/ð/ is a voiced dental fricative.

Like /θ/, /ð/ is also spelt *th* as in that /ðæt/, lather /la: ðə/, booth /bu:ð/. In a few proper names *th* is pronounced /t/. eg. Thames /temz/, Thailand /'taɪlənd/, Thomas /'tɒməs/, Thomson /'tɒmsn/.

th may be pronounced differently in inflections and derivations. eg.

(i) Inflections

/θ/

Cloth /klɒθ/

wreath /ri:θ/

youth /ju:θ/

/ð/

clothes /kləuðz/

wreaths /ri:ðz/

youths /ju:ðz/

(ii) Derivations

/θ/

North /nɔ:θ/

bath /ba:θ/

heath /hi:θ/

/ð/

northern /nɔ:ðn/

bathe /beɪð/

heathen /hi:ðn/

Words for practice-

these /ði:s/, this /ðɪs/, then /ðen/, that /ðæt/, thus /ðʌs/, they /ðei/, though /ðəu/, there /ðeə/, with /wɪð/, scythe /saɪð/, gather /'gæðə/, worthy /'wɔ:ði/, hither and thither /'hɪðə ən ðɪðə/

Try the words given below, and be sure (1) that the air passes between the tongue tip and the teeth, and (2) that the friction is never too strong.

θɪn

thin

ðen

then

θæŋk

thank

ðæt

that

θɪŋk

think

ðɪs

this

θɔ:k

thought

ðəʊz

those

θi:f

thief

ði:z

these

4.9.3 Alveolar Fricatives

The English Consonant No 13 /s/

It is a voiceless alveolar fricative.

In pronouncing /s/, the soft palate is raised to shut off the nasal passage; the tip and blade of the tongue make a light contact with the teeth ridge. The side rims of the tongue make a firm contact with the upper side teeth. The air stream escapes through a narrow groove along the centre of the tongue, causing audible friction between the tongue and the teeth ridge.

/s/ can occur initially, medially and finally as in sin, assist, rice.

/s/ is the usual sound of the letter *s*. *s* is always pronounced /s/ at the beginnings of words but in other positions it is very frequently pronounced /z/. However the rule regarding the use of /s/ and /z/ are too complicated to master. Compare the following words.

absurd /əb'sɜ:d/

cease /si:s/

base /beɪs/

absolve /əb'zɒlv/

please /pli:z/

phrase /freɪz/

close (ad.) /kləʊs/

use (noun) /ju:s/

this /ðis/

close (v) /kləʊz/

use (v) /ju:z/

is /iz/

The following rules regarding suffix- *s*, or- *es* can be noted;

- (i) /iz/ after /s, z, ʃ, ʒ, tʃ, dʒ /
horses, roses, bushes, garages, benches, hedges, crosses, chooses, rushes, massages, fetches, budges, lass's, Dickens's, watch's, judge's.
- (ii) /z/ after a voiced vowel or consonant other than /z, ʒ, dʒ /
boys, girls, airlines, bags, leaves, birds, goes, stands, shines, loves, wears, sings, man's, men's, boy's, officer's, employee's.
- (iii) /s/ after a voiceless consonant other than /s, ʃ, tʃ /
books, taps, cats, clothes, walks, laughs, stops, fits, priest's, chief's, sniffs, chaps, Dick's, Ruth's.

Words for practice-

exercises /'eksəsaɪzɪz/, Sarah /'seərə/, serious /'sɪəriəs/, sigh /sai/, psalm /sa:m/, soil /sɔɪl/, sore /sɔ:ə/, scarce /skeəs/, places /'pleɪsɪz/

The English Consonant No 14 /z/

It is a voiced alveolar fricative.

/z/ can occur initially, medially and finally as in zoo, raised, eggs.

It is the usual sound of the letter *z* and often of letter *s*. eg. zone /zəʊn/, razor /'reɪzə/, raise /reɪz/, easy /'i:zi/, falls /fɔ:lz/, has /hæz/, was /wɒz/, species /'spi:ʃi:z/, Hades /'heɪdi:z/, aborigines /æbə'ridʒni:z/, Mrs /'misɪz/, dessert /di'zɜ:t/, dissolve /di'zɒlv/, possess /pə'zes/, scissors /'sizəs/, houses /'haʊzɪz/, observe /əb'sɜ:v/, trees /tri:z/, ideas /ai'diəz/

Words for practice-

zeal /zi:l/, zest /zest/, zoo /zu:/, reserves /ri'zɜ:vz/, diseases /di'zi:zɪz/

4.9.4 Palato-alveolar Fricatives

The English Consonant No 15 /ʃ/

The articulation of /ʃ/ resembles that of /s/. But for /ʃ/ the front of the tongue is also raised at the same time in the direction of the hard palate. It is a voiceless palato-alveolar fricative.

/ʃ/ can occur initially, medially and finally as in sugar, ashes, push.

/ʃ/ is the usual sound of *sh* and it is also often used where the spelling has *si*, *ci*, *sci*, *ti* etc. eg. shoe /ʃu:/, wish /wɪʃ/, mansion /'mæɪnʃn/, Persia /pɜ:ʃə/, special /'speʃl/, provincial /prə'vɪnʃl/, musician /mju:'zɪʃn/, precious /'preʃəs/, ancient /'eɪnfənt/, ocean /'əʊʃn/, nation /'neɪʃn/, partial /'pɑ:ʃl/, censure /'senʃə/, champagne /ʃæm'peɪn/, chandelier /ʃændə'liə/, machine /mə'ʃi:n/, moustache /mə'sta:ʃ/, pressure /'preʃə/, assure /ə'ʃʊə/, sugar /'ʃʊgə/

Words for practice-

ship /ʃɪp/, sharp /ʃɑ:p/, Shaw /ʃɔ:/, shirt /ʃɜ:t/, share /ʃeə/, marsh /mɑ:ʃ/ squash /skwɒʃ/, bush /bʊʃ/ shop /ʃɒp/, sure /ʃʊə/, sugar /su:gə/, shutter /ʃʌt:/, shawl /ʃɔ:l/. The English name Shapiro /ʃəpi:rɔ:/.

The English Consonant No 16 /ʒ/

/ʒ/ is a voiced palato-alveolar fricative.

/ʒ/ occurs only medially as in pleasure. In French loan words like *rouge* and *beige* it occurs finally. In *genre* it occurs initially.

/ʒ/ is the sound of *s* in words like measure /'meʒə/, pleasure /'pleʒə/ and of *si*, *z* and *ge* in words like occasion /ə'keɪʒn/, hosier /'həʊʒə/, usual /'ju:ʒuəl/, azure /'æʒə/, seizure /'si:ʒə/, transition /træn'sɪʒn/, rogue /ru:ʒ/, garage /'gæra:ʒ/□

Words for practice-

pleasure /'pleʒ ə/, treasure /'treʒə/, leisure /'leʒə/, enclosure /in'kləʊʒə/, composure /kəm'pəʊʒə/, prestige /pres'ti:ʒ/, espionage /espɪə'na:ʒ/

4.9.5 Glottal Fricative

The English Consonant No 17 /h/

It is a voiceless glottal fricative.

In pronouncing /h/ there is a passage of a strong voiceless air stream through the open glottis with audible friction.

/h/ is represented by the letter *h* eg. heap /hi:p/, heavy /'hevi/, home /həʊm/, inhabit /in'hæbit/, dishearten /dis'ha:tn/ and by *wh* in who /hu:/, whole /həʊl/. The letter *h* is silent in hour /'əʊə/, heir /eə/, honour /'ɒnə/, honest /'ɒnist/, Balham /'bæləm/, Wickham /'wikəm/, vehicle /'vi:kl/, annihilate /ə'naɪəleɪt/

In educated English /h/ is often dropped in unimportant words like him, her, have, when unstressed. eg. In Indian languages 'g' is called महाप्राण ध्वनि i.e. strongly aspirated sound. In Hindi and Sanskrit consonants are paired with unaspirated and aspirated. i.e. कख, गघ, चछ, जझ, टठ, डढ, तथ, दध, बभ, etc. They are phonemically arranged in hyper correct order.

I should have seen him: /aɪ ʃəd əv 'si:n im/

A good hotel /ə 'gud əʊ'tel/

from the historical point of view /frəm ði 'is' tɔ:rikl pɔɪnt ə vju:/

Words for practice-

childhood /'tʃaɪldhʊd/, behave /bi'heɪv/, hair /heə/, here /hiə/ hall /hɔ:l/, hurt /hɜ:t/, hard /hɑ:d/, hat /hæt/, hook /huk/

For the words below, get your mouth ready for the vowel and push a little fasp of breath through your mouth just before the vowel starts:

hɑ:t	heart	hɜ:	her
hi:t	heat	i:t	eat
hedʒ	hedge	edʒ	edge
hɔ:l	hall	whole	haul
eə	air/ heir	heə	hair
hɪl	hill	ɪl	ill

/h/ also occurs in the middle of words (although never at the end of words) and should be made in the same way as before.

bɪhaɪnd	behind	rɪhɜ:s	re-hearse
enihaʊ	anyhow	ki:həʊl	key-hole
ʌnhəʊli	unholy	ælkəhɔl	alcohol
bɪfɔ:hænd	beforehand		

4.10 Nasals

The seven consonants m, n, ŋ, l, r, j, w are continuants and usually have no friction noise, but in other ways they are very different from each other. Besides nasals /m, n, ŋ/ the other four /l, r, j, w/ are not easy to fit into groups. All of these seven consonants are continuants and usually have no friction noise, but in other ways they are very different from each other. However we shall term /l/ as lateral consonant and /r, j, w/ as gliding consonants. /j, w/ have been further classified as semi vowels.

4.11 Lateral Consonant

One English consonant- /l/- is formed laterally, that is, instead of the breath passing down the centre of the mouth, it passes round the sides of an obstruction set up in the centre. It is phonetically an interesting phenomenon that lisping children up to age of three or four, articulate /l/ instead of /r/ or retroflex sound /ɾ/ ³ 'Ram' is pronounced as 'la:m', 'Ramesh' as /ləmeɪʃ/ 'घोड़ा' is articulated as /ghɔla:/ This transference from /p/ or /r/ to /l/ is called lisping which is different from stammering/stuttering. Both stammering and stuttering are the defects of speech mechanism of children.

The English Consonant No 21 /l/

It is a voiced alveolar lateral. In pronouncing /l/, the tip of the tongue is in contact with the teeth ridge and the lung air escapes freely without friction through the sides. The soft palate shuts off the nasal passage and the vocal cords vibrate.

/l/ can occur initially, medially finally as in lamp, along, pull.

/l/ is the usual sound of the letter l or ll eg. let /let/, halt /hɔ:lt/, seal /si:l/ killed /kild/, hill /hil/. It remains silent in words like chalk /tʃɔ:k/, would /wud/, half /ha:f/, balm /ba:m/, salmon /sæmən/, Faulkner /fɔ:knə/, psalm /sa:m/, qualm /kwɔ:m/, Lincoln /'lɪŋkən/, colonel /'kɜ:nəl/, Holborn /'həubən/ In common parlance, 'I shall', 'I will', 'You will', 'He will', 'He shall', 'She will', 'She shall', 'They will', 'They shall', 'We will', 'We shall'..... are contracted as I'll, you'll, He'll, She'll, They'll, We'll. It is much easier to speak in ordinary conversation.

Words for practice-

double /'dʌbl /, possible /'pɒsəbl/ angle /'æŋgl/, little /litl/, coils /kɔilz/, owls /aulz/, pulpit /'pʌlpit/, health /helθ/, alps /ælpz/, candle /'kændl/, foil /fɔil/.

4.12 Gliding Consonants

There are three consonants which consist of a quick, smooth, non-friction glide towards a following vowel sound, the consonants /j,w,r/. Out of these /j, w/ can be sub classified as semi vowels.

The English Consonant No 22 /r/

/r/ is a voiced post-alveolar frictionless continuant.

In pronouncing /r/, the nasal passage is shut off by the raised soft palate. The rims of the tongue touch the upper side teeth. The air stream escapes freely without causing any audible friction. The vocal cords vibrate. It is one of the most vibrating speech sounds.

Indian learners often replace this sound by the sound which is represented by the letter र in Hindi. Sometimes they use a *rolled* sound in which the tip of the tongue taps very quickly several times against the alveolar ridge (Italian, Arabic, Russian) or the uvula taps against the back of the tongue in a similar way (Dutch, French, German). Sometimes they use a friction sound with the back of the tongue close to the soft palate and uvula (Danish, French, and German). Such sounds perfectly well understood by English people but of course they sound foreign. Cowherds and shepherds in India use (r r r r r r r.....) at the end of the words /tərrrrrrrrr/ /Arrrrrrr/..... To herd the cattle. Try these words and be sure that the tongue-tip is well back in the mouth at the beginning of the glide:

ri:d	read/ reed	red	red
rʌn	run	rɔ:	raw
ru:d	rude	reis	race
raʊnd	round	reə	rare
/kru:d/	crude		

Between vowels the sounds is the same except that the lips are not rounded. Try the following, and concentrate on getting the tongue-tip up and back, then smoothly down and forward again:

veri	very	məri	marry
bərəʊ	borrow	həri	hurry
əraɪv	arrive	kərekt	correct
əraʊnd	around	ərest	arrest

In R.P. /r/ only occurs before vowels, never before consonants, so words like *learnt*, *sort*, *farm* do not contain /r/. Other varieties of English pronounce /r/ in these words (e.g. American, Irish, Scottish) so if your model is one of these, you will pronounce /r/ before consonants; if it is R.P. you will not. At the end of words R.P. has /r/ only if the immediately following word begins with a vowel; so the word *never*, if it occurs before a pause or before a word beginning with a consonants (as in *never better*), is pronounced nevə with no /r/ in R.P. But in *never again* where it is immediately followed by a vowel /r/ is pronounced, nevər əgen. This is called the linking /r/; some R.P. speakers do not use it (and say nevə əgen), so you may do this if you find it easier, but most people do use it.

Try these phrases, either with or without the /r/:

betər ɒf	better off	hɪər ɪt ɪz	here it is
fɔ:r ɔ: faɪv	four or five	pʊər əʊld tɒm	poor old Tom

Some English speakers dislike this so called 'intrusive /r/', so it is perhaps best for you not to use it.

Words for practice-

reason /'ri:zn/, wrong /rɒŋ/, rope /rəʊp/, royal /'rɔɪəl/, real /'riəl/, brewery /'bruəri/, recruit /ri'kru:t/, retrograde /'retrəʊgreɪd/, literary /'lɪtərərɪl/

Words for practicing the omission of /r/-

assured /ə'ʃʊəd/, gourd /guəd/, pairs /peəz/, dared /deəd/, lizard /'lɪzəd/, concert /'kɒnsət/, world /wɜ:ld/, warm /wɔ:m/, tour /tuə/ later /'leɪtə/, over /əʊvə/

4.12.1 Semi vowels

A Semi vowel is a vowel glide to a more prominent sound in the same syllable. In English there are two semi vowels:

/j/ unrounded palatal semi vowel

/w/ rounded labio velar semi vowel.

/j/ is a glide from /i:/ and /w/ is a glide from /u:/

Though these sounds are vowel like in their articulation, they are classified as consonants because they do not form the nucleus of a syllable.

The English consonant No 23 /j/

It is a voiced palatal semi-vowel. The front of the tongue is raised high towards the hard palate; the soft palate is in its raised position and the vocal cords vibrate. The lips are neutral or spread during the articulation of /j/, but there is anticipatory lip rounding if the immediately following vowel is a rounded vowel as in *you, yawn*.

/j/ occurs initially and medially as in *yes, student*. It does not occur finally in a word.

/j/ is the consonantal sound of the letter *y* and of *i* and *e* when followed by /ə/. The spellings *eau, eu, ew, iew, u, ue, ui* are pronounced as /ju:/. eg. *yes* /jes/, *vineyard* /'vɪnjəd/, *onion* /'ʌnjən/, *familiar* /fə'mɪljə/, *simultaneous* /sɪməl'teɪnjəs/, *labial* /'leɪbjəl/, *arduous* /'ɑ:dʒuəs/, *uniform* /'ju:nɪfɔ:m/, *few* /fju:/, *beauty* /'bju:ti/, *tune* /tju:n/, *due* /dju:/, *queue* /kju:/, *argue* /'ɑ:gju:/, *music* /'mju:zɪk/, *new* /nju:/, *view* /vju:/, *huge* /hju:dʒ/, *deluge* /'delju:dʒ/, *value* /'vælju:/, *aluminum* /ælju:'mɪnjəm/

This consonant is a quick glide from the position of the vowel /i:/ or /ɪ/ to any other vowel. We usually transcribe the word *yes* as /jes/, but we might easily transcribe it: /es/ or /ies/, on the understanding that the /i:/ or /ɪ/ is very short and that we move smoothly and quickly to the following /e/.

Words for Practice-

yield /ji:ld/, *yet* /jet/, *yard* /ja'd/, *yacht* /jɛt/, *yawn* /jɔ:n/, *yew* /ju:/, *young* /jʌŋ/, *yearn* /jɜ:n/, *Yale* /jeɪl/, *yolk* /jɔ:k/, *year* /jɪə/, *you're* /ju'ə/, *beyond* /bi'jɒnd/, *million* /'mɪljən/, *India* /ɪndjə/

The English Consonant No 24 /w/

It is a voiced labio-velar semi-vowel.

In pronouncing /w/ lips are closely rounded. The back of the tongue is raised towards the soft palate; the vocal cords vibrate.

/w/ occurs initially and medially as in *wet, language*. It does not occur finally in a word.

The English sound /w/ causes difficulty to many Indians. They generally replace it by *ʋ*. The best way of acquiring /w/ is to substitute the vowel /u:/ for it and gradually to shorten this /u:/. They should begin by practicing *win* /wɪn/, *well* /wel/ as /u:ɪn/ and /u:el/ Non-native speakers pronounce /w/ and /v/ as *ʋ*

The /w/ part must be short and weak, as with /j/, but the lips must be rounded quite firmly- even English people move their lips noticeably for /w/

Try these words in the same way, beginning each with a very short weak /u:/ or /ʊ/ with the lips well rounded:

wɒtʃ	watch	wɪn	win
weə	where	wet	wet
wɪ:	we	wʊd	wood
wɑɪt	white	weɪt	wait
wʊl	wool		

When /w/ follows a consonant it is made in the same way; but the lips are rounded ready for /w/ before the previous consonant is finished. So in *swi:t* *sweet* the lips gradually become rounded

during the /s/, and when it ends they are firmly rounded ready for /w/. This is true for all the following words; try them:

swi:t	sweet	swim	swim
swet	sweat	sweə	swear
dwelɪŋ	dwelling	kwivə	quiver

Try the following words, round the lips early, and blow out breath through them:

twais	twice	twenti	twenty
twelve	twelve	twɪn	twin
kwait	quite	kwɪk	quick
kwi:n	queen	kwaɪət	quiet

For the /v/ words, keep the lips flat and use the upper teeth to make some friction; for the /w/ words there is no friction and the lips are well rounded.

vɜ:s	verse	wɜ:s	worse
vain	vine	wain	wine
vi:l	veal	wi:l	wheel
vaɪl	vile	wail	while
veəri	vary	weəri	wary
veil	veil	weɪl	wail

When you are able to make /w/ easily, be careful not to use it instead of /v/. It is just as bad to say weri for very as to say vel for well.

Now try the following similar pairs with the /w/ and the /v/ between vowels, taking care to make a good difference:

rɪwɔ:d	reward	rɪvi:l	reveal
fɔ:wəd	forward	hɒvəd	hovered
əwei	away	əveɪl	avail
haɪwei	highway	daɪvə	diver

/w/ does not occur in final position. 'wa' in initial position of a word is always pronounced as /wɔ/ as in wall /wɔl/, water /wɔtə/, warm /wɔrm/, walk /wɔk/, wagner /wɔgnə/, watch /wɔtʃ/, was /wɔz/, what /wɔt/, worm /wɔrm/

/w/ is the usual sound of the letters *w*, *wh*, *u* after *g* or *q*. eg. wait /weit/, away /ə'wei/, twelve /twelv/, quite /kwait/, language /'læŋɡwɪdʒ/, queen /kwi:n/, quality /kwəlɪti/, equal /'i:kwəl/, colloquial /kə'ləʊkjəl/

Some exceptional words are one /wʌn/, once /wʌns/, choir /'kwaɪə/, suite /swi:t/. The letter *w* is silent in words like draw /drɔ:/, awful /ɔ:fl/.

Words for practice-

equivalent /i'kwɪvələnt/, weird /wiəd/, wont /wəʊnt/, wife /waɪf/, wound /wu:nd/, wool /wul/, wag /wæg/, wear /weə/, wooer /wuə/, waver /'weɪvə/.

4.13 Let Us Sum Up

In this unit we have had a detailed and comparative study of all the consonants in English.

4.14 Review Questions

- Say whether the following statements are true or false:
 - The initial *p* in the word *pre'pare* is aspirated.
 - The English affricates / **tʃ**, **dʒ** / consist of two phonemes.
 - The semi vowels /j,w/ are regarded as consonants in English because they function as consonants in this language.
 - All consonants of English require the pulmonic egressive air stream mechanism for their production.
 - The letters *ng* are pronounced / ŋ / when they occur finally in a word.

4.15 Bibliography

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UNIT - 5

Word Formation: Syllable

Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Dividing a Word into Syllables
- 5.3 Structure of the Syllable
- 5.4 Type of the Syllable
- 5.5 Consonant Clusters
- 5.6 Let Us Sum Up
- 5.7 Review Questions
- 5.8 Bibliography

5.0 Objectives

In this unit we are going to comprehend the notion of syllable, analyze the structure of syllables and give you a brief idea of consonant clusters.

5.1 Introduction

The phoneme of a language does not add up in a simple manner (i.e. in sequence of a+b+c+.....) to form its utterances. They combine to form the next higher unit, which forms part of the next higher unit, and so on. The unit at the next higher level than the phoneme is called the syllable. The notion of the syllable as a unit, as distinct from the phoneme and the word, is very important since the syllable is a very significant unit in the production of speech, and without taking it into account, we cannot analyze and describe speech.

Many attempts have been made in recent times to define the term 'syllable' but agreed definition is yet not available. Although it is very difficult to define the syllable, it is not so to identify syllable in a given word. And for our purpose here, we do not need to do more than be able to identify them and divide words into syllable.

Syllables are often considered as the phonological "building blocks" of words. They can influence the rhythm of a language, its prosody, its poetic meter and its stress patterns. A word that consists of a single syllable (like English dog) is called a monosyllable (and is said to be monosyllabic). Similar terms include disyllable (and disyllabic) for a word of two syllables: trisyllable (and trisyllabic) for a word of three syllables: and polysyllable (and polysyllabic), which may refer either to a word of more than three syllable or to any word of more than one syllable.

5.2 Dividing a Word into Syllables

A word consists of one or more than one syllable. In the case of most words, it should be comparatively easy to point out many syllables a given word has. For example, it is not difficult to identify the syllables in the English words rat, redeem, humanist, degenerate, electricity, and characterization, and say that they contain one, two, three, four, five and six syllable, respectively. The pronunciations of these words in phonemic transcription are: /raet / , / rɪ-diɪm/, / hju:-mə-nɪst/ , / di-dʒenəreɪt/ , / ɪ-lek- trɪ- sɪ- tɪ/ kə-r-lk-tə-ralzɛfɪn/. It will be clear from these words (the syllable division is marked with a hyphen in each case) that the number of syllables in each corresponds to the number of vowel sounds (i.e. vowel phonemes) it contains. (It must be remembered here that the digraph—i.e. a sequence of two letters – e.g. ei in the words degenerate and characterization, represents a single vowel phoneme.) This rough and ready 'rule' of dividing words into syllables will apply to most words in English.

5.3 Structure of the Syllable

Being the next higher unit than the phoneme, the syllable is made up of one or more than one phoneme. Phonemes are either vowels or consonants. The vowel element is essential to the structure of a syllable ie a syllable is not possible without the vowel element. It means that if a syllable consists of only one sound, the sound will be a vowel. And if a syllable consists of more than one sound, one of them must be a vowel and the remaining one(s) consonant(s). The consonant occupies a marginal place and is optional. The consonant may either begin a syllable or may occur at the end of a syllable.

In most theories of phonology, the general structure of a syllable consists of three segments. The nucleus is usually the word in the middle of a syllable. The **onset** or releasing consonant is the sound or sounds occurring before the nucleus, and the **coda** (literally) is the sound or sounds that follow the nucleus or the arresting consonant. They are sometimes collectively known as the **shell**. The term **rime** covers the nucleus plus coda. In the one-syllable English word *cat*, the nucleus is *a* (the sound that can be shouted or sung on its own), the onset *c*, the coda *t*, and the rime *at*. This syllable can be abstracted as a consonant –vowel-consonant syllable, abbreviated CVC. Languages vary greatly in the restrictions on the sounds making up the onset, nucleus and coda of a syllable, according to what is termed a language's phonotaxis.

Most syllables have an onset. Some languages restrict onsets to be only a single consonant, while others allow multi-consonant onsets according to various rules. For example, in English, onsets such as pr-, pl- and tr- are possible but tl- is not, and sk- is possible but ks- is not.

In English and most other languages, a word that begins with a vowel is automatically pronounced with an initial glottal stop when following a pause, whether or not a glottal stop occurs as a phoneme in the language.

5.3.1 Onset

The beginning sound of the syllable is called onset, the one 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
flop
strap

If a word contains more than one syllable, each syllable will have the usual syllable parts:

wi**n**.**d**ow
to**.****m**a**.****t**o
pre.**pos**.**te**.**rous**
fun.**da**.**men**.**tal**

5.3.2 Nucleus

Generally, every syllable requires a nucleus (sometimes called the peak), and the minimal syllable consists only of nucleus, as in the English words “eye” or “owe”. The syllable nucleus is usually a vowel, in the form of a monophthong, diphthong, or triphthong, but sometimes is a syllabic consonant. By far the most common syllabic consonants are sonorants like [l], [r], [m], [n] or [ŋ].

5.3.2 Coda

The coda comprises the consonant sounds of a syllable that follow the nucleus, which is usually a vowel. The combination of a nucleus and a coda is called a rime. Some syllables consist

only of a nucleus with no coda. Some languages' phonotactics limit syllable codas to a small group of single consonants, whereas others allow any consonant phoneme or even clusters of consonants.

Example of syllable nuclei-

Word	Nucleus
cat [kæt]	[æ]
bed [bɛd]	[ɛ]
ode [oud]	[ov]
beet [bit]	/i/
bite [baɪt]	/aɪ/
rain [reɪn]	/ei /
bitten	/i/
[ˈbɪt.an] or [bɪt.n] [ə] or [n]	

A coda-less syllable of the form V, CV, CCV, etc. is called an open syllable (or free syllable), while a syllable that has a coda (VC, CVC, CVCC, etc.) is called a closed syllable (or checked syllable). Note that they have nothing to do with open and close vowels. Almost all languages allow open syllables. Here are some English single-syllable words that have both a nucleus and a coda:

- an: k = /n/, v = / æ/ (stressed) or /ə/ (unstressed)
- cup: k = /p/, v = /ʌ/
- tall:k = / l / , v = /ɑ:/ (or short)
- milk:k = / l k/ or/ k/, v = / ɪ /
- tints:k = /nts/, v = / l /
- fifth:k = /fθs/, v = /I/
- sixths:k = / ksθs/, v = /I/
- twelfths:k = /lfθs/, v = / ɛ/
- strengths:k = /nθs/, v = / ɛ/

The following single –syllable words end in a nucleus and do not have coda:

- glue,v = /u/
- pie,v = /ʌ/ or/aɪ/
- though,v = /əu/(UK) or / əu/

5.3.3 Rime

Rhyme (or rime) is the rest of the syllable, after the onset

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 [l r] and nasals [m n] and the velar nasal usually spelled 'ng' can also be syllable nuclei.

The syllable structure analysis of the words 'read', 'flop', 'strap' and 'window' are as follows (IPA symbols are used to show the sounds in the word/syllable):

read = one syllable

Onset = [r]

Rhyme = [id] (within the rhyme:)

Nucleus = [i]

Coda = [d]

flop = one syllable

Onset = [f l]

Rhyme = [a p]

Nucleus = [a]

Coda = [p]

window = 2 syllables

First syllable: [wɪn]

Onset = [w]

Rhyme = [ɪ n]

Nucleus = [ɪ]

Coda = [n]

Second syllable: [d o]

Onset = [d]

Rhyme = [o]

Nucleus = [o]

(This syllable has no coda)

Thus, the rime or rhyme of a syllable consists of a nucleus and an optional coda. It is the part of the syllable used in poetic rhyme, and the part that is lengthened or stressed when a person elongates or stresses a word in speech.

The rime is usually the portion of a syllable from the first vowel to the end. For example / æ t/ is the rime of all of the words at, sat, and flat. However, the nucleus does not necessarily need to be a vowel in some languages. For instance, the rime of the second syllables of the words bottle and fiddle is just /l/-a liquid consonant.

“Rime” and “rhyme” are variants of the same word, but the rarer form “rime” is sometimes used to mean specifically “syllable rime” to differentiate it from the concept of poetic rhyme. This distinction is not made by some linguists and does not appear in most dictionaries.

5.4 Type of the Syllable

With the help of the symbols V and C, representing the vowel and the consonant element, respectively, we can analyze the structure of different kinds of syllable. Analyzed below are the types of syllable that we have in English.

Type 1	Word	V (structure in terms of C and V)
	1	/ar/

	a	/ə/or/eI/
	ah	/D:/
	heir	
Type 2	Word	VC
	an	/en/or/ æn/
	ass	/æs/
	all	/c:/
	ice	/aIs/
Type 3	Word	CV
	no	/neu/
	law	/lc:/
	sew	/sc:/
	sea	/si:/
Type 4	Word	CVC
	can	/kæn/
	boss	/bDs/
	girl	/g3:l/
	let	/let/
Type 5	play	/plel/
	crow	/krəu/
	slay	/slel/
	cry	/krai/
Type 6	Word	CCCV
	straw	/stro:/
	spray	/sprel/
	spree	/spri:/
	screw	/skru:/
Type 7	Word	CCVC
	stream	/stri:m/
	street	/stri:t/
	spruce	/spru:s/

Type 8	sprawl	/spro:l/
	Word	CCCVCC
	strange	/streɪndz/
	strengths	/strenθs/
	sprained	/spreɪnd/
Type 9	screamed	/skri:md/
	Word	CCCVCCC
	strands	/strændz/
Type 10	streangths	/strenθs/
	Word	VCCCC
	pre-empts	/-empts/(second syllable)
Type 11	Word	CVCCCC
	tempts	/tempt/
	texts	/teksts/
Type 12	Word	CCVCCCC
	twelfths	/twelfθs/
Type 13	Word	CCVCCC
	stunts	/stʌnts/
	brands	/brændz/
	trunks	/trʌnks/
	stands	/stændz/
Type 14	Word	CCVCC
	brats	/bræts/
	crates	/kreɪks/
	spans	/spænz/
	snacks	/snæks/
Type 15	Word	CVCC
	tent	/tent/
	once	/wʌns/
	rains	/reɪnz/
Type 16	Word	VCC

and	/ænd/
ask	/D:sk/
ilk	/ilk/
earls	/3:Iz/

A careful look at these sixteen types of English syllable will show that at the most three consonants can occur in the beginning of a syllable and four in the end. It will also be clear that the V element is obligatory and the C element optional. Using parentheses to indicate the optional element, we can deduce (from the above types) the structure of a typical English syllable, which is of the kind (CCC) V (CCCC) or C₀₋₃ VC₀₋₄. This means that in an English syllable there can be zero to three consonants in the beginning and zero to four in the end.

5.5 Consonant Clusters

We have seen that English permits up to three consonants to begin a syllable and up to four to end it. Such sequences of consonants at the beginning or the end of a syllable, occurring together, are called consonant clusters. For example, /-nd/ in the word *send* is a consonant cluster because it forms part of the same syllable, whereas /-mb-/ in the word *number* is not a cluster since /-m/ and /b-/ belong to two different syllables: /-m/ is the arresting consonant of the first syllable, and /b-/ the releasing consonant of the second. Now, consonants, like /m/ and /b/, which occur together in a word but form part of two different syllables, are called abutting consonants.

5.6 Let Us Sum Up

The unit of sound at the next higher level than the phoneme is called the syllable. Although it is difficult to define a syllable, it is certainly not so to identify syllables constituting a given word. The syllable is made up of one or more than one speech sound. The vowel forms its nucleus and is obligatory, whereas the consonant is optional. The structure of a typical English syllable is C₀₋₃ VC₀₋₄, where C stands for the optional consonant element, and V for the obligatory vowel element.

5.7 Review Questions

- Point out the number of syllables in the following words:
Bottom, following, phonemic, register, recede, succession, stupidity, terrific, trepidation, tweezers, twelfth, unprovoked, unwieldy, universal, vitamin, vocabulary, vocational, wilderness, waive, wallet.
- Attempt a phonemic transcription of the following words and indicate their syllable division with a hyphen. Example: naughty: nc:-ti
Attempt, collective, conspiracy, contrary, degrade, degree, dissertation, doxology, excite, exchange, exercise, gypsy, haughty, homonym, instance, misrepresent, organism, scuttle, chaos, appreciate, history, leopard, naïve, shower.
- Transcribe the words given in Q.no. 2 and show the structure of the syllable constituting them in terms of C V C. Example: about: ə-baut : V –C V C
- Give five examples each of the following consonant clusters:
(i) CC in the initial position
(ii) CCC in the initial position

- (iii) CCC in the final position
- (iv) CC in the final position
- (v) CCCC in the final position

5.8 Bibliography

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UNIT - 6

Stress

Structure

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Degree of Prominence
- 6.3 Level of Stress
- 6.4 Placement of Stress on the Word
- 6.5 Patterns of Stress in English Words
- 6.6 Shifting Stress
- 6.7 Some Rules for Placement of Primary Stress on Words
- 6.8 Sentence Stress
- 6.9 Weak Form
- 6.10 Fluency
- 6.11 Changing Word Shapes
- 6.12 Juncture
- 6.13 Let Us Sum Up
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- 6.15 Answers to Review Questions
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6.0 Objectives

This unit aims at giving you a fairly good idea regarding the significance of stress in the English language.

6.1 Introduction

Words can have one or more than one syllable. In English for example, there are words with two, three, four, five, six or even seven syllable. The words, point, lost, threat, salt, grade all have one syllable. Some words with two or more than two syllables are—

2 syllables	3 syllables	4 syllables
never	fallacy	capitalize
rapid	celebrate	fundamental
fellow	destinty	formality
packet	juvenile	philosophy
5 syllables	6 syllables	
electricity	responsibility	
association	anthropological	
organization		
generosity		

In English words of two or more than two syllables, the speaker uses several degrees of articulatory energy. The listener perceives only two degrees – the syllable that s/he perceives as prominent and the syllables that are not prominent. What are the phonetic factors that contribute to or are responsible for prominence?

6.2 Degree of prominence

The factors responsible for prominence are:

- (a) **Loudness:** The breath force used by a speaker and the greater muscular energy involved is heard as greater loudness or stress. In a word of more than 3 syllables several degrees of articulatory energy is used. For example, in *calculation* one of the syllables is heard as the loudest of all and that is *la*. The syllable *cal* is heard as the second loudest. Listeners can perceive two degrees of loudness clearly and therefore the majority of listeners are in agreement regarding two degrees of stress. Listeners seldom agree as to which syllables have the third, fourth or fifth degree of loudness because these degrees of loudness are not clearly perceptible to the naked ear.
- (b) **Pitch Change:** In English stress alone is not an efficient marker of prominence. If we change only the loudness, the perceptual effect of stress is not very strong. The pattern of accent in a word becomes clearer when the syllable that is prominent is associated with pitch change. For example, the word ‘insult’ as a noun is recognized not only because the speaker uses extra breath force and thus stresses the first syllable, but also because there is a pitch change on the first syllable. In other words when the word ‘insult’ is said, the first syllable, in addition to being heard as louder than the second syllable, carries pitch change, that is a movement of pitch from high to low or low to high. The pitch change is generally indicated by a slanting line above and before the stressed syllable if the word is said with a falling pitch as shown on the word ‘insult’. It is generally marked with a slanting line below and before the stressed syllable if it is said with a rising pitch, like this insult. However, when a word is said in isolation we generally use a falling pitch.
- (c) A third factor that plays an important part in prominence is the quality of a vowel. A syllable will tend to be prominent if it contains a vowel that is different from the vowels in the neighbouring syllables. If we take a nonsense word like /ta:ta:ta:ta:/ and change one of the vowels, we get /ta:ti:ta:ta:/. The odd syllable /ti:/ will be heard as more prominent. Indeed, in words of more than one syllable, the syllable that has a vowel that is different from the weak vowels, particularly /a/ and also /l/ and /u/ in weak syllables, stands out against a background of these weak syllables, and is often a stressed syllable.
- (d) Another factor that is responsible for prominence is the quantity or length of syllables. If one of the syllable in a word of more than one syllable is made longer than the others, there is quite a strong tendency for that syllable to be heard as prominent.

Prominence thus is produced by 4 main factors (a) loudness (b) pitch, (c) quality and (d) quantity. Generally, these factors work in combination, though syllables may sometimes have shown that these factors do not have equal importance; the strongest effect is produced by pitch, and length is also a powerful factor. Loudness and quality have much less effect.

6.3 Levels of Stress

So far we have talked about the factors that play an important role in the perception of the prominent syllable in a word. We have referred to the stressed syllable as contested with the unstressed or weak syllables in a word. This might give the impression that there is only a very simple distinction between stressed and unstressed syllables. As we have said earlier, the listener is able to perceive two degrees of stress and the remaining syllables in a word of more than three syllables are unstressed. What is the first level or highest level of stress? What helps us to perceive this level of stress? Let us take the word *organisation* for example.

Listeners identify the syllable *sa* as the most prominent. This prominence results from a pitch movement from a higher pitch to a lower pitch in addition to the greater loudness with which the

syllable is produced. When we wish to refer to the type of stress which is characterized by pitch movement we call it primary or tonic stress. The first syllable *or* in *organisation* is perceived as next in prominence to *sa-*. It is characterized to a large extent by loudness or extra breath force and may have no pitch prominence in relation to its neighbours. This type of stress may be called secondary or non-tonic or rhythmic. The syllable *sa* on the other hand will always be associated with a pitch change when the word is said in isolation. The remaining three syllables would be grouped together and described as weak or unstressed. The primary stress may be marked with a vertical stroke above and in front of the syllable in question, and the secondary stress with a vertical stroke below and in front of the syllable.

We have now identified two levels of stress: primary or tonic and secondary or non-tonic and another level which could be called unstressed and be regarded as being the absence of any perceived amount of prominence. Phoneticians distinguish between primary and secondary stress by referring to the former as accent.

6.4 Placement of Stress on the Word

This brings us to a question with most non-native second or foreign language learners would ask. How do we know which syllable in a word must be stressed? How do we know that the syllable we select is the correct syllable? These questions do not have simple answers. In English, word stress cannot be decided in relation to the syllable in the word. In other words, word stress is not fixed and therefore not attached to single syllable, as it is in the case of French where the last syllable is usually stressed or in the case of Czech where the syllable before the last—the penultimate syllable—is stressed. In some other language, such as Spanish and Italian, rules governing the placement of stress in the majority of words can be formulated. In English we cannot give any simple rules regarding placement of stress. Some words are stressed on the first syllable, some on the second syllable, others on the third syllable and so on. Owing to the different patterns of word stress, we need to consult the dictionary for the pronunciation of words, which include the sequence of vowels and consonants that a word is made up of and the syllable that receives the stress. Why is it necessary to stress the right syllable in a word? It is necessary because word stress patterns contribute as much to the identity of a word as its sequence of phonemes. So much, for example, the word *below* pronounced with stress on the first syllable instead of the second, would be mistaken for the word *billow*. The word *develop* pronounced with stress on the first syllable instead of the second might be mistaken for the word *double up*.

6.5 Patterns of Stress in English Words

- (a) Words of two syllable with stress on the first syllable.
- | | | |
|---------------|----------------|----------------|
| (1) 'able | (2) 'dozen | (3) 'instant |
| (4) 'subject | (5) 'almost | (6) 'fortune |
| (7) 'interest | (8) 'welcome | (9) 'answer |
| (10) 'govern | (11) 'paper | (12) 'wisdom |
| (13) 'awkward | (14) 'honest | (15) 'question |
| (15) 'woman | (17) 'business | (18) 'husband |
| (19) 'second | (20) 'yellow | (21) 'action |
| (22) 'almost | (23) 'always | (24) 'answer |
| (25) 'any | (26) 'battle | (27) 'better |
| (28) 'body | (29) 'brother | (30) 'business |
- (b) Words of two syllable with stress on the second syllable.
- | | | |
|---------------|---------------|---------------|
| (1) a'bove | (2) be'come | (3) e'vent |
| (4) in'stead | (5) ad'dress | (6) be'tween |
| (7) ex'change | (8) my'self | (9) ad'mit |
| (10) de'fence | (11) ex'pence | (12) per'haps |
| (13) ad'vance | (14) de'gree | (15) for'bid |
| (16) sug'gest | (17) ap'pear | (18) en'tire |

- (19) for'get (20) to'wards (21) ad'vance
 (22) for'get (23) a'bout (24) a'mount
 (25) a'go (26) a'muse (27) be'gin
 (28) a'broad (29) a'part (30) be'hind
- (c) Words of three syllables with stress on the first syllable.
 (1) 'absolute (2) 'character (3) 'memory
 (4) 'properly (5) 'advertise (6) 'delicate
 (7) 'minister (8) 'industry (9) 'agency
 (10) 'educate (11) 'passenger (12) 'relative
 (13) 'avenue (14) 'hesitate (15) 'prejudice
 (16) 'yesterday (17) 'bicycle (18) 'library
 (19) 'probable (20) 'accident (21) 'century
 (22) 'advertise (23) 'excellent (24) 'aeroplane
 (25) 'circular (26) 'family (27) 'citizen
 (28) 'glorious (29) 'anything (30) 'civilize
- (d) Words of three syllable with stress on the second syllable.
 (1) ad'venture (2) con'sider (3) en'courage
 (4) fa'miliar (5) al'ready (6) con'tinue
 (7) es'sential (8) im'mediate (9) a'nother
 (10) de'cision (11) ex'ample (12) im'portant
 (13) com'mercial (14) de'velop (15) ex'istence
 (16) to'bacco (17) com'parison (18) di'rection
 (19) ex'pensive (20) to'morrow (21) ac'custom
 (22) con'nection (23) ex'ception (24) ad'vantage
 (25) ex'plosion (26) am'biton (27) de'liver
 (28) ex'pression (29) a'nother (30) de'partment
- (e) Three syllable words with the primary stress on the third syllable.
 (1) compre'hend (2) engi'neer (3) disap'pear
 (4) intro'duce (5) disap'point (6) recom'mend
 (7) domi'neer (8) repre'sent (9) employ'ee
- (f) Words of four syllable with the primary stress on the first syllable.
 (1) 'categorize (2) 'melancholy (3) 'temperament
 (4) 'corrugated (5) 'commentary (6) 'territory
 (7) 'dynamism (8) 'percolator (9) 'educated
 (10) 'pomegranate (11) 'helicopter (12) 'salivary
- (g) Words of four syllables that receive primary stress on the second syllable.
 (i) de'ficiency (ii) hy'pocrisy (iii) phi'losophy
 (iv) de'generate (v) in'telligent (vi) re'ciprocal
 (vii) e'mancipate (viii) par'ticular (ix) ther'mometre
 (x) fe'licitate (xi) ri'diculous (xii) ma'nipulate
 (xiii) con'spiracy (xiv) re'versible (xv) de'mocracy
- (h) Words of four syllables that receive primary stress on the third syllable.
 (i) advan'tageous (ii) appa'ratus
 (iii) corres'pondent (iv) diso'bedient
 (v) inde'pendence (vi) semo'lina
- (i) Words of five syllables with the primary stress on the second syllable.
 (i) in'corrigible (ii) i'conoclasm
 (iii) de'cipherable (iv) co'operative
 (v) pe'rambulator
- (j) Words of five syllables that receive primary stress on the third syllable.
 (i) cosmo'politian (ii) elec'tricity
 (iii) inter'national (iv) sensi'bility
 (v) philo'sophical (vi) ophthal'mology

- (k) Words of five syllables that receive primary stress on the fourth syllable/ Penultimate syllable
- (i) aristo'cratic (ii) characte'ristic
(iii) octoge'narian (iv) organi'zation
(v) experi'mental
- (l) Words of six syllables that receive primary stress on the fourth or fifth syllable.
- (i) autobi'ography (ii) meteoro'logical
(iii) orgi'nality (iv) characteri'zation
(v) experimen'tation

Thus all the different patterns that we have just looked at are clearly indicative of the fact that word stress in English is to a large extent unpredictable, and therefore needs to be learnt.

6.6 Shifting Stress

Word accent underlines grammatical relationship between words. There are many noun/adjective-verb oppositions in English, such as 'increase(n) and in'crease (v), and 'absent (adj.) and ab'sent (v), in which the noun and adjective are nearly always accented on the *first* syllable and the verb is accented on the *second*. To illustrate this, we give below some of the more important pairs of such words:

Word	Noun/Adjective	Verb
absent	/'æbsənt/	/əb'sent/
accent	/'æksənt/	/ək'sent/
addict	/'ædikt/	/əd'ikt/
compound	/'kɒmpaʊnd/	/kəm'paʊnd/
conduct	/'kɒndəkt/	/kən'dʌkt/
conflict	/'kɒnflikt/	/kən'flikt/
contract	/'kɒntrækt/	/kən'trækt/
contrast	/'kɒntrɑːst/	/kən'trɑːst/
convict	/'kɒnvikt/	/kən'vikt/
decrease	/'diːkriːs/	/diː'kriːs/
desert	/'dezət/	/diːzɜːt/
export	/'eksɜːt/	/ik'spɜːt/
frequent	/'friːkwənt/	/fri'kwent/
import	/'impɜːt/	/im'pɜːt/
increase	/'inkriːs/	/in'kriːs/
object	/'ɒbdʒikt/	/əb'dʒekt/
perfect	/'pɜːfikt/	/pə'fekt/
permit	/'pɜːmit/	/pə'mit/
present	/'prezənt/	/pri'zent/
project	/'prɒdʒikt/	/prədʒekt/
protest	/'prəʊtest/	/prə'test/
rebel	/'rebəl/	/ri'bel/
record	/'rekɔːd/	/ri'kɔːd/

In the unstressed/ unaccented syllable the vowel becomes weak Jack and Jill / dʒæk ədʒ'ɪ/ democracy /dimə'kresiː/ Rock and Roll /rɒk ən rɒl/ Tom, Dick and Harry /tɒm dɪk ən hæri/

Examples-

His 'conduct was satisfactory. (noun- accented on the first syllable)
He con'ducted himself very well.(verb- accented on the second syllable)

- A. present (v.)= pre'sent (accented on the second syllable)
1. 'Please pre'sent your 'case
 2. The 'Dean will pre'sent the 'graduates to the 'Chancellor.
 3. 'Please pre'sent yourself at 'nine o' 'clock.
 4. We'll pre'sent a 'vase to the 'outgoing 'Principal.
- B. Present (adj.)= 'present (accented on the first syllable)
1. 'What is the 'present 'position ?
 2. 'Who is the 'present Di'rector ?
 3. He was 'present at the 'lecture.

- C. present (n.)= 'present (accented on the first syllable)
1. He's 'busy at 'present.
 2. I have 'no sug'gestion to 'make for the 'present.
 3. I 'sent him a 'birthday 'present.

Practice Exercise

Repeat the individual words, each in two ways, and the sentences in which they are used.

1. de'crease (v.)/ 'decrease (n.)
 - a. 'Make sure our 'sales 'don't de'crease.
 - b. Our 'sales have shown a 'decrease 'recently.
2. de'sert (v) 'desert (n)
 - a. 'Why did you de'cide to de'sert your family ?
 - b. The Sa'hara is the 'world's 'largest 'desert.
3. in'crease (v.)/ 'increase (n.)
 - a. He's 'trying to in'crease his 'wealth.
 - b. The 'increase in 'food pro'duction is en'couraging.
4. in'sult (v.)/ 'insult (n.)
 - a. 'Why did you in'sult him ?
 - b. I 'take that as an 'insult.
5. re'fuse (v.)/ 'refuse (n.)
 - a. I re'fuse to 'go to this 'party.
 - b. You have 'turned the 'street into a 'refuse 'dump.
6. sub'ject (v.) 'subject (n.)/ 'subject (adj.)
 - a. Don't sub'ject yourself to 'bad 'influences.
 - b. 'What is the 'subject for 'next week's de'bate?
 - c. We are 'no longer 'subject to 'foreign 'rule.
7. pro'duce (v.)/ 'produce (n.)
 - a. We 'ought to pro'duce more 'food.
 - b. Agri'cultural 'produce is 'brought here from 'villages.
8. pro'gress (v.)/ 'progress (n.)
 - a. The 'patient didn't pro'gress as we ex'pected.
 - b. Our 'progress on the 'journey was 'very 'slow.
9. re'cord (v.)/ 'record (n.)
 - a. We should 'like to re'cord this 'programme.
 - b. There's a 'record of it in the 'library.
10. ob'ject (v.)/ 'object (n.)
 - a. I 'must ob'ject to this pro'posal.
 - b. 'Look at that 'distant 'object.

Sometimes variations in word accent in English are associated with the morphology of words (ie. the way words are constituted from their stems, prefixes, and suffixes). Accent shifts from the first syllable to the second, the third, or the fourth syllable as longer words are derived from smaller words. Given below is a list of grammatically (or derivationally) related words with the primary accent marked on each word:

'democrat	de'mocracy	demo'cratic	
'diplomat	di'plomacy	diplo'matic	
'politics	po'litical	poli'tician	
'photograph	pho'tographer	photo'graphical	
	pho'tography		
'mechanism	me'chanical	mecha'nician	mechani'zation
'meteor	mete'oric	meteoro'logy	metero'logical
'family	fa'miliar	famili'arity	
'telephone	te'lephony	tele'phonic	
'hypocrite	hy'pocrisy	hypo'critical	
'monotone	mo'notony	mono'tonic	mo'notonous

Word accent also sometimes helps distinguish certain compound words from related noun phrases (adj+n, n+n) and verb-plus-adverbial collocations, as in the following sets of words:

Compound	Noun Phrase, etc.
'blackbird	'black 'bird
'Copperplate	'copper 'plate
'crossword	'cross 'word
'dropout	'drop 'out
'grandmother	'grand 'mother
'greenfly	'green 'fly
'lightship	'light 'ship
'pushover	'push 'over
'put-on	'put 'on
'walkout	'walk 'out

6.7 Some Rules for Placement of Primary Stress on Words

We have so far seen that word stress is 'free'. In other words, it is not predictable. In words of more than one syllable it is not easy to predict where the stress is to be placed. It is fixed only in the limited sense that a given word receives the stress nearly always on the same syllable. This might give us the impression that we have to learn the stress pattern of each word in English. While this might be true of a large number of two-syllable words, it does not always apply to all the words in English. There are regularities in word stress patterns to which there are very few exceptions. They are like rules that can be applied to words with similar suffixes. Let us look at those regularities in word stress that enable us to frame rules for the placement of word stress, and also enable us to predict word stress to a large extent.

- (a) The first rule that we need to remember is that all English words have some stress (primary or secondary) on the first or the second syllable. For example, in word of two syllables we have seen that word are stressed either on the first or the second syllable. Longer words, that is some words to which prefixes/suffixes are added may receive the primary stress on the third, fourth or fifth syllable and the secondary stress on either the first or second syllables. For example, in the words calcu¹lation and ¹sensibi¹lity, the third syllable receives the primary stress, and the first syllable the secondary stress. If however, longer words receive the primary stress on the first or the second syllable, then secondary stress is less likely on any other syllable.
- (b) The second rule that we need to remember is that no inflectional suffix is stressed, nor does it affect stress. In other word, inflections of number, tense, person, degree, etc. do not affect stress nor are they accented. For example,

'table	tables
'garage	garages
en'joy	en'joyed
cor'rect	cor'recting
mi'stake	mi'staken
se'lect	se'lects
'clever	'cleverer
'ugly	'ugliest

- (c) The following derivational suffixes are not stressed and do not affect stress either. Look at these suffixes and the examples we have for each.

-age	postage, breakage
-ance	ap'pearance, 'goverance (but 'maintenance)
-en	soften, brighten
-ence	subsistence
-er	doer, keeper
-ess	lioness, goddess

-ful	dutiful, faithful
-fy	classify, falsify
-hood	childhood, manhood
-ice	cowardice
-ish	childish, foolish
-ive	cre'ative, at'tractive (but negative)
-less	aimless, careless
-ly	faithfully, happily
-ment	government, postponement
-ness	boldness, heaviness
-or	governor
-ship	scholarship, fellowship
-ter	laughter
-ure	enclosure, failure
-y	bloody, woolly
-zen	'citizen

- (d) Some derivational suffixes receive stress and some others affect word stress. In other words, when these suffixes are added to the stem there is a shift in primary stress, either to the suffix itself or to a syllable other than the one stressed in the stem. For example, in the word em'ploy the primary stress is on the second syllable. If the suffix – ee is added to em'ploy the primary stress shifts to the suffix itself, so we get 1employ1ee. Similarly, we have ad'dress but 1addres1see. Another example of suffix that affects primary stress is – ental. 'Government changes to the stress pattern 1govern1mental with the addition of – ental. Also, the stress pattern in 'office changes to of1ficial when we add the suffix – ial, 'ceremony becomes 1cere1monial.

Given below is a list of some important endings that affect word stress, with examples for each ending. The rules for placement of word stress (primary) in the case of each ending is also mentioned – 1, -2, -3 mean, respectively, the first, the second and the third syllable from the end. These rules determine only the primary accent.

1	-aire	....	-1
	1million'naire		
2	-eer, -ee	....	-1
	ca'reer		1engi'neer
	1mountai'neer		1nomi'nee
	1chimpan'zee		
3	-esque	....	-1
	gro'tesque		1pictu'resque
4	-ique	....	-1
	phy'sique		tech'nique
5	ental	....	-2
	1funda'mental		1govern'mental
	seg'mental		
6	-ial	....	-2
	1arti'ficial		es'sential
	1cere'monial		of'fical
	1confi'dential		re'medial
7	-ian	....	-2
	gram'marian		mu'sician

	li'brarian		1phone'tician
	lo'gician		1statis'tician
	ma'gician		1totali'tarian
8	-ic	....	-2
	1aca'demic		ro'mantic
	ar'tistic	1scien'tific	
	1philo'sophic		1sa'mantic
	1photo'graphic		1syste'matic
9	-ics	....	-2
	1eco'nomics		pho'nemics
	lin'guistics		pho'netics
	1mathe'matics		

Exceptions : 'Arabic, choleric, rhetoric, a'rithmetic, catholic, lunatic, politics

10	-ion	....	-2
	ad'mission		per'mission
	col'lection		re'vision
	compe'tition		sub'mission
	di'vision		so'lution
	1occu'pation		vo'cation
11	-ience	....	-2
	con'venience		'lenience
	o'bedience		
12	-it is	....	-2
	bron'chitis		beu'ritis
13	-ious, -uous	....	-2
	'anxious		con'tinuous
	in'dustrious		'virtuous
	la'borious		pro'miscuous
	lu'xurious		
	re'bellious		
	vic'torious		

14	-iency	....	-3			
	efficiency		pro'ficiency			
15	-ate	....	-3			
	'compli,cate		o'rigi,nate			
	'edu,cate		'fortunate			
	'hesitate					
16	-graphy,	....	-logy	-metry	...	-3
	bi'ography		bi'ology	bi'ometry		
	ge'ography		ge'ology	ge'ometry		
	pho'tography		psy'chology	trig'nometry		
			psy'chology			
			zo'ology			
17	-grapher		-logist			
	bi'ographer		bi'ologist			
	ge'ographer		ge'ologist			
	pho'togapher		pho'nologist			
			psy'chologist			
			zo'ologist			
18	-ical	....	-3			
	₁eco'nomical		geo'metrical			
	₁geo'graphical		₁philo'sophical			
	₁psycho'logical		₁typo'graphical			
19	-ity	....	-3			
	a'bility		₁possi'bility			
	₁dura'bility		₁sui'ta'bility			
	₁elec'tricity		₁uni'versity			

6.8 Sentence Stress

Not all words in connected speech receive equal prominence. Some words are more prominent than others. Such words are said to be accented. Look at the following examples, in which the words that are accented are marked with a stroke placed before them:

1. I've 'found my 'book.
2. It's 'kind of you to 'ask me.
3. 'Mohan and 'Sohan are 'brothers.
4. He 'wants us to 'take it a 'way.

5. He 'promised he'd ac'cept the invi'tation.
6. 'That's the 'house we 'bought 'yesterday.
7. It's 'no 'trouble at 'all.
8. I 'couldn't 'see the 'house.
9. 'Don't 'bother.
10. 'Have you 'heard the 'latest' news ?

A close examination of the above sentences shows that the words which are generally accented in connected speech are those that are more important than others in conveying meaning. Now, the most important words, from the point of view of meaning, are usually the nouns, main verbs, adjectives, adverbs, demonstrative and interrogative pronouns, and the words *yes* and *no*: therefore they are the ones generally accented in sentences. To put it in another way, it is, by and large, the *content*, or *lexical*, words that receive the accent.

We also notice, from a study of the same sentences, that the words that are generally not accented are personal pronouns, prepositions, auxiliary verbs, articles, and conjunctions- that is, words which, by and large, perform a grammatical function and are called *grammatical*, or *from*, or *structure*, word.

6.9 Weak Forms

Since stressed syllables tend to recur at regular intervals, unstressed syllable which occur between the stressed syllables tend to become reduced. For example, the word *and* is pronounced as /ænd/ in isolation, but in connected speech, it is reduced to /ənd/ or /ən/ or /n/. We hear people say

/'bʌtər ən dʒæm/ (butter and jam) and
/'bred n bʌtər/ (bread and butter).

Similarly am /æm/ is reduced to /əm/ or /m/ and people say /aim kʌmɪŋ/ (I'm coming). This reduction or unstressed syllables is most marked in informal speech. Indian speakers tend to retain the full pronunciation of these words and this results in the rhythm going wrong.

The following is a list of common words which have weak forms in connected speech.

Articles	weak forms in RP		Examples
a	/ə/	/ə g ɜ:l/	(a girl)
an	/ən/	/ən æpl/	(an apple)
the	/ði/ before a vowel /ðə/ before a consonant	/ði ɔrɪndʒ/ /ðə pen/	(the orange) (the pen)
Auxiliary verbs (no weak forms in the final position)			
am	/əm/ , /m/	...	/aim kʌmɪŋ/ (I'm coming)
are	/ə/	...	/wɪə kʌmɪŋ/ (We're coming)
can	/kən/	...	/kən ai gəʊ/ (Can I go?)
does	/dəz/	...	/wɒt dəz i: wɒnt/ (What does he want)
had	/həd/, /əd/, /d/		/wɪ:d fɪnɪʃt/ (We'd finished)
has	/həz/, /əz/, /z/, /s/		/həz i: gɒn/ (Has he gone?)
have	/həv/, /əv/, /v/		/ʃ i:z lef/ (She's left) /həv ðeɪ gɒn/ (Have they gone?)
is	/z/, /s/	...	/aɪv fɪnɪʃt/ (I've finished) /ʃi:z kʌmɪŋ/ (She's coming) /ɪts reɪnɪŋ/ (It's raining)

shall	/ʃəl/, /ʃl/	....	/wɒt ʃəl aidu:/ (What shall I do?)
was	/wəz/	...	/ai wəz ri:diŋ/ (I was reading)
were	/wə/	...	/wə ju ri:diŋ/ (Were you reading?) /ðei wə pleiŋ/ (They were playing)
will	/l/	...	/ail gəu/ (I'll go)
would	əd/, /d/	...	/ʃi:d bi ðeə/ (She'd be there)
must	/məst/, /məs/	...	/ai məs gəu nau/ (I must go now)
Conjunctions			
and	/ənd/, /ən/, /n/	...	/fa:ðər ən mʌðə/ (father and mother)
as	/əz/	...	/traɪ əz 'hɑ:d əz ju: kæn/ (Try as hard as you can)
than	/ðən/	...	/betə ðən ju:/ (Better than you)
that	/ðæt/	...	/ai sed ðæt ai wəz bizi/ (I said that I was busy)
but	/bət/	...	/bət aim bizi/ (But I'm busy)
Prepositions (no weak forms in the final position)			
at	/ət/	...	/luk ət ðəm/ (Look at them)
for	/fə/	...	/ðis is fə ju:/ (This is for you)
from	/frəm/	...	/ai kʌm frəm deli/ (I come from Delhi)
of	/əv/	...	/ə kʌp əv ti:/ (A cup of tea)
to	/tu/ before a vowel /tə/ before a consonant		/giv it tu a:θə/ (Give it to Arthur) /giv it tə mi:/ (Give it to me)

6.10 Fluency

One other thing which you must pay attention to in saying word groups is that you say them fluently, smoothly, with no gaps or hesitations in the middle. When you know what words you have to say you should be capable of saying them without stumbling over the sounds and sequences of sound. In English, as we have seen, one word flows straight on to the beginning of the next. To improve your fluency try the method of lengthening word groups. Here is an example:

I went home – on the Sunday – morning – train.

First you say the short group I went home – smoothly; if you stumble, say it again, until you are sure that you can do it. Then add the next three words and say I went home on the Sunday, also without stumbling. Now add morning and say the whole thing from the beginning and finally add train. Don't be satisfied until you can say it without hesitation and with your best English sounds and rhythm.

6.11 Changing Word Shapes

We have already seen that some words have weak and strong forms depending on their place in the group and on stress. The shape of a word may also be altered by nearby sounds; normally we pronounce *one more* as **wan mɔ:**, where the shape of *one* has changed because of the following /m/ in *more*. Also *next* is usually pronounced **nekst**, but in *next month* may be **neks mənθ**, where the final /t/ has disappeared.

/p/ replaces /t/	:	right place	<i>raɪp plɛs</i>
		white bird	<i>waɪp bɜ:d</i>
		not me	<i>nɒp mi:</i>
/b/ replaces /d/	:	hard path	<i>hɑ:b pɑ:θ</i>
		good boy	<i>gʊb bɔɪ</i>
		good morning	<i>gʊb mɔ:nɪŋ</i>
/m/ replaces /n/	:	gone past	<i>gɔ:m pɑ:st</i>
		gone back	<i>gɔ:m bæk</i>
		ten men	<i>tem men</i>
Before /k, g/			
/k/ replaces /t/	:	white coat	<i>waɪk keɪt</i>
		that girl	<i>ðæk gɜ:l</i>
/g/ replaces /d/	:	bad cold	<i>bæg kəʊld</i>
		red gate	<i>reg geɪt</i>
/ŋ/ replaces /n/	:	one cup	<i>wʌŋ kʌp</i>
		main gate	<i>meɪŋ geɪt</i>

Similarly, the sequences /nt/ and /nd/ may be replaced by /mp/ or /ŋk/ and /mb/ or /ŋg/ in plant pot **plɑ:mp pɒt**, stand back **stæmb bæk**, plant carrots **plɑ:ŋk kærəts**, stand guard **stæŋg gɑ:d**. Even the sequences /dnt/ and /tnd/ may be completely altered in similar way in couldn't come **kʊŋh kʌm**, couldn't be **kʊbmp bi:**.

Before /ʃ, j./			
/ʃ/ replaces /s/	:	nice shoes	<i>naɪf fu:z</i>
		this year	<i>ðɪʃ jɪə</i>
/ʒ/ replaces /z/	:	those shops	<i>ðəʊʒ ʃɒps</i>
		where's yours	<i>weəʒ jɔ:z</i>

None of these alterations is necessary, so although you will hear English people use them, especially when they speak quickly, you need not imitate them.

The omission of sounds, as in **neks deɪ**, most often affect /t/ when it is final in a word after /s/ or /f/ (as in last or left) and the following word begins with a stop, nasal or friction sound.

/st/ + stop:

last time **la:s taɪm** fast bus **fa:s bʌs**

+ nasal:

best man **bes mæn** first night **fɜ:s naɪt**

+ friction:

West side **wes saɪd** best friend **bes frend**

/ft/ + stop:

lift boy **lɪf bɔɪ** stuffed chicken **stʌftʃɪkɪn**

+ nasal:

soft mattress **sɒf mætrəs** left knee **lef ni:**

+ friction:

left shoe **lef fu:** soft snow **sɒf snəʊ**

The /d/ in /nd/ or /md/ often disappears if the following word begins with a nasal or weak stop consonants:

/nd/ + nasal:	blind man	blaɪn mæn
	kind nurse	kain nɜ:s
+ weak stop:	tinned beans	tɪn bi:nz
	stand guard	stæn gɑ:d

/md/	+ nasal:	skimmed milk	skɪm mɪlk
		he seemed nice	hi: si:m naɪs
	+ weak stop:	it seemed good	ɪt si:m gʊd
		he climbed back	hi: klaim bæk

When /t/ or /d/ occur between two other stop consonants they are never heard and you should leave them out, for example: locked car **lɒk kɑ:**, strict parents **stri:k peərənts**, he stopped behind **hi: stɒp bihænd**, dragged back **dræg bæk**, rubbed down **rʌb daʊn**.

Similar disappearances have taken place in the past inside English words, leaving them with a shape which is now normal. Examples are: grandmother grænməʊðə, handsome hænsəm, castle kɑ:sl, postman pəʊsmən, draughtsman drɔ:fsmən. Reproachment /reproʃmə (n) jsɪzks''kek coup /ku/ liaison /laɪədʒən/ Reich /raɪkh/ Munich /munɪkh/

All these examples of changes and disappearances of sounds should encourage you to listen most carefully to the real shapes of English words, which are so often different from the shapes which the ordinary spelling might suggest. You can always find the normal shape of a word by looking for it in a pronouncing dictionary, for instance Daniel Jones's *English Pronouncing Dictionary*, which is most useful for any foreign user of English, but the most important thing, as always, is to use your ears really listen to English as it is.

6.12 Juncture

A school in charge issued an order in Hindi कल स्कूल बन्द रखा जायेगा. One of the readers read it as कल स्कूल बन्दर खा जायेगा. This thing might happen in English too. This calls for the study of the term Juncture which refers to the relationship of a particular sound with its immediately preceding and following sound. Let us take the case of the words *Ice cream* /aɪs kri:m/. In rapid speech these may be heard as *I scream* /aɪ skri:m/. In /aɪs kri:m/ the relationship between *ai* and *s* is one of close juncture, whereas that between *s* and *kr* is of open juncture. In aɪ skri:m, on the other hand, the relationship between *ai* and *skr* is one of open juncture and that between *s* and *kr* is one of close juncture. Again, in /aɪs kri:m/ , /aɪ/ is shorter in duration than /aɪ/ in /aɪ skri:m/.

So if the identity of the words *Ice cream* is to be maintained as /aɪs kri:m/ then the junctural relationship between *ai* and *s* , and between *ai* and *skr* as described above has to be preserved. Now you can note the junctural relationship between the sounds in the following pairs of words:

My train; might rain
 An aim; a name
 Night rate; nitrate
 Peace talks; pea stalks
 Keeps ticking; keep sticking
 How strained; house trained.

6.13 Let Us Sum Up

Indian speakers sometimes do not accent all the words that are normally accented in native English. Sometimes they place the accent on words that are normally unaccented in Standard English. Thus the characteristic rhythm of English is lost. Many Indian speakers do not generally use weak forms in their speech.

Thus we see that some words in connected speech are more prominent than others. Such words are said to be accented. Words which are accented are generally *content*, or *lexical*, words. These are nouns, main verbs other than *be*, adjectives, adverbs, the words *yes* and *no*, and demonstrative and interrogative pronouns. On the other hand, words which are not accented are generally *form*, or *grammatical*, words. These are pronouns (other than demonstrative and interrogative), helping verbs, articles, prepositions, and conjunctions.

6.14 Review Questions

Mark the accents in the following sentences:

1. Let's start as early as we can
2. He asked me if I could give him some food.

3. What's he looking at?
4. I always like a cup of coffee.
5. He did his best to save the man.

6.15 Answers to Review Questions

1. 'Let's 'start as 'early as we 'can
2. He 'asked me if I could 'give him 'some 'food.
3. 'What's he 'looking at?
4. I 'always 'like a 'cup of 'coffee.
5. He 'did his 'best to 'save the 'man.

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UNIT - 7

Intonation

Structure

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Tonic syllable
- 7.3 The Form of Intonation
- 7.4 The Function of Intonation
- 7.5 Uses of Tones
- 7.6 Let Us Sum Up
- 7.7 Review Questions
- 7.8 Answers to Review Questions
- 7.9 Bibliography

7.0 Objectives

In this unit we are going to bring home the idea of intonation, describing its various forms and functions and also its uses.

7.1 Introduction

While describing the consonants and vowels of English, one of the factors that we took into consideration was whether each of these sounds was voiceless or voiced, that is, whether the glottis was open as for breathing or whether the vocal cords were vibrating during the production of these sounds. The vibration of the vocal cords produces a kind of musical note, ('hum') . This is what is called 'voice'. The vocal cords can vibrate at varying rates. The number of cycles per second at which they vibrate, that is, the frequency of vibration determines the pitch of the voice. The higher the frequency, the higher the pitch, and the lower the frequency, the lower the pitch.

When we speak, the pitch of our voice goes on changing. To speak in a monotone is very rare no matter what language we may use. If at all, a monotone is used, it is intended to serve a special purpose. For example, it is used to pray in church. Priests used it to pray at a mass. Normally in conversation and for oral communication in any style, ranging from very formal to very informal we use a varying pitch. Thus patterns of variation are formed by the different pitches. These patterns of variation are called tones. The relative range in pitch varies from person to person.

Tones can either bring about a change in the meaning of an utterance or a change in the meaning of a word. Languages in which tones bring about a change in the meaning of an utterance are known as intonation languages. There can be two basic tones, rising and falling and then a number of tones which are combinations of these two tones, for example falling-rising or rising-falling.

Let us look at the possibilities for the intonation of the utterances 'yes'.

yes -- with a level tone is not natural.

yes – said with a falling tone implies finality, is neutral, and can also mean the speaker is assertive.

The higher the fall, the greater the sense of finality conveyed. A low fall can indicate a detached, calm even impatient attitude.

yes – said with a rising tone indicates that there is more to follow. It may be an invitation for the other person to continue the conversation.

yes – said with a falling-rising tone could mean partial agreement or reservation regarding a point being made by one of the participants in a conversation.

yes – said with a rising-falling tone may express a strong feeling of approval or disapproval, or even surprise.

For the purpose of analyzing, we require a unit generally greater in size than the syllable and this unit is called the Tone-unit. It is a stretch of speech over which one pattern of pitch variations extends. A Tone unit could vary from a one-syllable utterance to a many-syllable utterance. It could coincide with a sentence, or with a clause and phrase boundaries in complex sentences. In other words, while speaking, we tend to divide long utterances into small groups of words, between which

we may or may not pause. There are constraints on the division of an utterance into tone groups. We cannot, for instance, have a tone group boundary between two words such as an article and noun, an auxiliary and a main verb or an adjective and a noun. It would be very unusual if we did so.

What are the factors that help us in determining tone groups?

I. Grammatical considerations with punctuation as guide

For example, let us look at the following passage.

In may, when the really hot weather begins we pack all our stuff into the car,/ shut up the house./ and drive to the mountain,/ nothing being able to keep mother down here at that time./

The punctuation marks in this passage help us divide the utterances into smaller groups. Note, however, commas may not always be a reliable guide and many more pauses are required.

Without punctuation as guide

Sometimes there are no punctuation marks to help us determine the tone-units, we have to identify the tone-units solely on the basis of the grammar of the utterances.

For example the passage given below has no punctuation marks, so we have to divide the 'utterances' into tone groups on the basis of grammatical considerations alone.

Without stopping to think/he rushed forward with his arms out/ to try and help her/and only succeeded in pushing her straight back again/into the deep and /just as she was clambering out./

II Non-grammatical

- a) tone unit may sometime be used for effect, and in order to achieve this, the speaker may deliberately divide an utterance into tone units. Look at the following utterance, for example

I cannot imagine/what induced him/to speak in that manner/

Normally, the utterances would have two tone groups rather than three with one tone group boundary after him.

- b) Sometime the division of an utterance into tone basis of criteria other than grammatical may be entirely non-deliberate. That is , it may be owing to factors that arise out of the very nature of spoken language. For example, hesitation phenomena as in the utterance below.

And the er/crux of the matter we've just been discussing/ its whether the er/insult/slight/was intended / or not.

- c) Another factor that may guide a speaker to divide an utterance into tone-units and into smaller chunks, is the influence of very long-sequences. Look at the following example.

All of those little fellows/in standard one/ kept their heads/ and behaved splendidly when the fire alarm went off.

This long sequence would be divided into smaller groups by the speaker for ease of presentation.

As we have already said, the Tone unit is a stretch of speech over which one pattern of pitch variation extends. It is this pattern that we generally analyse in terms of the tonic syllable, and the tone.

7.2 Tonic Syllable

In a word of more than one syllable, one of the syllables receives the primary or nuclear accent and initiates a change in pitch direction. Similarly, in a tone unit that has more than one syllable, one of the stressed syllables is more prominent than the others because it initiates a change in pitch direction. In other words, it is on this syllable that a change in pitch direction begins.

Which syllable receives the tonic or nuclear account in a tone group? In other words, how do we know on which syllable the change in pitch direction should begin?

7.2.1 Neutral

In neutral utterances which are either isolated and have no previous reference or in which no contrast or emphasis is intended, the nucleus or tonic syllable is generally the last important word or content word in the unit.

Let us look at the following tone units

- (a) Well I think I 'll' go back again tomorrow
(b) I 'wonder if you d'like any oranges?

The last content word in (a) is *tomorrow*. There is no reference to any earlier interaction or to any earlier event. The utterance is intended to convey an isolated bit of information. Therefore, the last important word, that is, 'tomorrow' receives the nuclear accent. This is true of the second utterance as well. The last content word in the sentence receives the nuclear accent, that is, the first syllable of the word 'oranges'.

7.2.2 Marked

When the speaker intends to convey special information or contrast is implied or stated, the tonic syllable may be placed earlier in the tone group, on a word that has greater importance in relation to the meaning being conveyed in the given context. Look at the following sentence.

(a) *When contrast is implied or stated*

- (i) 'He's taken the train to Delhi. (not the plane)
- (ii) She said that she knew the answer. (she didn't really know)
- (iii) I didn't take it from her. (Someone else did)
(In this utterance the speaker responds to an accusation – he/she has been accused of taking something)
- (iv) I didn't ask you whether you could do it.

This utterance implies that the person addressed thought his ability was being questioned. But the speaker actually sought his willingness to do something:

(b) *Introducing new information*

When a word giving new information is introduced in a given context that word generally receives the tonic accent. For example, when a speaker makes the statement—

'His wife is pretty? The listener may respond by adding the intensifier *very* to the statement saying- 'yes, she's very pretty. In this case the tonic syllable in a content word is used for emphasis.

Similarly, in response to the statement 'He's had tremendous success with his roses this year,' listener might say 'And his lawns look beautiful.' The word *lawns* is added information to what is being conveyed. In other words, the speaker wishes to inform the listener that 'his lawns' (also) look beautiful. Here again the tonic syllable is a content word.

In some cases the tonic syllable may be a non-content word. For example, if a speaker gives the following information, 'He cycled all the way back from Nizamabad,' the listener may add some information. He'd cycled all the way to Nizamabad on the day before. 'Here to conveys additional information even though it is not a content word.

However, in quite a few cases it is normal for the tonic syllable to come earlier in the tone unit. For example, if a speaker says –

- 'I have plans to leave 'he means he is planning to leave. If on the other hand he says,
- 'I have plans to leave '-he means that he has to leave some plans.

The latter utterance could not be described as either emphatic or contrastive or as introducing new information. It is a neutral statement.

On the whole, we could say that the tonic syllable will tend to occur on the last lexical word in the tone unit, but it may be placed earlier if there's a word with greater importance to what is being said.

7.2.3 Nuclear Tone

The tonic syllable or the nucleus of an utterance that constitutes on tone group. stands out or is the most prominent in that utterance because it initiates an important pitch movement – a change in pitch direction. An accented syllable in at one unit is said on a level pitch which may be high or low, but the most prominent syllable in it is said with a changing pitch.

The pitch of the voice can change in several ways. In other words, pitch movement can have different direction. The most important of these changes in pitch direction are called fall, rise, fall-rise, and rise-fall.

I Falling Tone

The pitch of the voice falls from high to low, the change starting from the tonic syllable. This tone could be said to give an impression of finality. No explicit appeal is made to the listener yet it is not necessarily impolite. This is marked above and before the tonic syllable thus[\]

II Rising Tone

The pitch of the voice rises from low to high. This tone conveys the impression that the utterance is incomplete and something is to follow. It is not necessarily impolite. This is marked below and before the tonic syllable thus. [/]

Look at the following dialogues, for example.

1. A: Excuse me
B: /Yes
(B's reply is perhaps similar to asking what A wants)
2. A: Do you know Kirti?
B: 'Yes
(This would be one possibly reply to A's question, inviting A to continue with what a intends to say about Kirti)
3. Someone's response to series of directions of instructions may be a similar invitation to continue'
A: Go straight down Street No. 1
B: /Yes
A: Take the second turning right
B: /Yes
A: Then take the third turn left
B: /Yes
A: And mine is the fourth house on the right
Since A has clearly finished the instructions, B's response would be most unlikely to be, 'yes' again.

(iii) Falling-rising tone

The pitch of the voice falls from high/mid to mid/low level and then rises to more or less the same level as at the beginning.

This tone is used a lot and has some special functions which we shall discuss later. This tone is marked above and before the tonic syllable in a tone unit thus—[^].

We have mentioned 'high' 'mid' and 'low' pitches. These levels of pitch are not fixed and unchanging. In fact each speaker has his or her own normal pitch range: a top or high level which is the highest pitch normally used by the speaker, and a bottom or low level that the speaker's pitch does not go below. In ordinary speech, the intonation tends to take place in the lower part of the speaker's pitch range, but in excited speech or when strong feeling are expressed, usually extra pitch height and wide pitch range are used.

Another general point that we have to make a note of is regarding the change in pitch direction on the tonic syllable.

In a one-syllable utterance, the single syllable must have one of the tones we have just described. In a tone-unit of more than one syllable, the tonic syllable must have one of those tones. If the tonic syllable is the final syllable, the tone used will be similar to that of a corresponding one-syllable tone-unit. For example,

/Yes 'Did she 'say, /Yes?

However, if there are other syllables following the tonic syllable, we find that the pitch movement of the tone is not completed on the tonic syllable but extends upto the end of the tone unit. For example, if a tonic syllable with a rising tone is followed by a number of syllables till the end of the tone unit, then almost always the pitch of the voice will continue to rise upwards on the following syllables from the tonic.

For example, in the tone unit

'Is, that the one you want?

the four syllables (the, one, you, want) that follow the tone syllable may be said like this

7.3 The Form of Intonation

Intonation is an important feature in spoken language. It indicates-

- a. the type of utterance said by the speaker (i.e. whether it is a question or a statement, a command or a request):
- b. the attitude of the speaker.

Intonation can be used with great subtlety. At times intonation conveys some information that one can't find in the words employed by the speaker. For example, if a person says, "He's very smart" with a falling intonation, he means exactly that. If on the other hand, he says the same sentence with a falling-rising intonation, he may mean that though the man in question is smart there is something else that is undesirable about him. We can distinguish a speaker whether he is a Sindhi or Punjabi or Bengali or Rajasthani from his intonation while he is speaking English. Intonation is language specific. His mother tongue pull cannot be neutralized in to-to.

'Is, that the one you want?'

With the pitch of the syllables following the nucleus getting progressively higher.

Similarly in the tone unit

'That's the one I want'

the four syllables (the, one, I, want) that follow the tonic syllable may be said like this

'That 's the one I want

With the pitch of the syllables following the nucleus getting progressively lower.

Fall-rise and rise-fall tones, can be difficult to recognize when they are extended over the whole tone-unit, that is, the syllables following the tonic syllables. If the falling – rising tone is on a single—syllable word—finally in a tone group, it is easy to identify.

For example

'At least you can ^try '

The fall and rise is spread over just one syllable.

In the following tone unit, however, it is not easy to identify. For example,

'^I didn't ask you for it'

would be said like this'

^I didn't ask you for it'

A tone unit with the rising-falling tone followed by a number of syllables would be said like this with a rise in pitch on the tonic syllables and the second syllable higher than the following syllables which are low.

What an^excellent actress she is.

Thus we need to listen very carefully in order to identify the tone when it is spread over the syllables that follow the tonic syllable.

7.4 The Function of Intonation

We have so far been describing the form of intonation in English, that is, the unit for the analysis of intonation, the tonic syllable of the nucleus of the tone-unit and the different tones or pitch possibilities in a tone-unit. However, the form is not merely superfluous in oral communication, it is closely related to the linguistic function intonation performs. In other words, Intonation is part of English grammar and conveys distinction of meaning. Let us look at the ways in which these distinctions of meaning are conveyed by the different functions of Intonation.

7.4.1 Grammatical function

A component of intonation that can be said to have grammatical significance is the choice of tone on the tonic syllable. It helps to distinguish a statement from a question when two sentences are grammatically identical. For example, the difference between the following pair of sentences is only of intonation.

- (a) He 'came here yesterday (statement)
- (b) He 'came here /yesterday (question)

Similarly, it helps to distinguish between a command and a request when two sentences are grammatically identical. For example,

Open the windows (command)

Open the/windows (request)

Secondly, it is intonation which helps the speaker to divide longer utterances into smaller grammatically relevant groups or tone units. There is, in other words, a relationship between tone-units and units of grammar.

A simple sentence could form one tone unit, for example,

I'd' like to have some /water/I'm 'very 'thirsty.

In more complex sentences the tone group tends to coincide with phrase or clause boundaries as well. For example,

In summer/when the electric supply ^fail/most people use emergency _lamps/

It is very unusual to find a tone-unit boundary where the only grammatical boundary is between words. For example, it would sound odd to have a tone-unit boundary between a noun and an article, or between an auxiliary and a main verb.

Thirdly, tone-unit boundaries can indicate grammatical structure to the listener. For example, in the following pair of sentences,

- (a) The students who passed the e₁xam/were jubilant
- (b) The students /who passed the e₁xam/were jubilant

The intonation makes the difference between (a) and (b) implies that all the student passed the exam.

7.4.2 Accentual function

The accentual function of intonation enables a speaker to focus the listener's attention on aspects of the message that are most important. In order to do this, the speaker can make that part of his utterance prominent which conveys the meaning s/he wishes to convey. Any part of an utterance can be emphasized by choosing the appropriate nucleus or tonic syllable.

Thus the location of the nucleus or tonic syllable is of considerable linguistic importance. In an utterance said in isolation or for the first time in a certain given context, there may be no particular part that gives us new information, and therefore in such cases the tonic syllable generally tends to occur on the last content word in the tone-unit. In a larger context, however, the placement of the tonic depends on the subject or topic of conversation. Look at the following conversation for example,

1(a) A: Can you help me solve this, puzzle?

B: Which one?

A: The second one

B: Certainly. That's not difficult to do

1(b) A: Oh dear!

B: What's the matter?

A: This diagram's so difficult to do.

B: But you haven't even given it a try. I'm sure that's not difficult to do.

2(a) A: She's always getting cheated.

B: Now wh's ₁cheated her?

A: It's the ^grocer this time?

B: That's not surprising at all/you know she can't 'help it

1(a) A: My Goodness! We're late/what on earth is Radha ₁upto?

B: She's getting ready for the party of ₁course.

A: Does she have to take a whole /hour to get ₁ready?

B: What's the use of com planning?/ You know she₁can't help it.

In dialogues 1(a) and 1(b) the tone-unit '.....that's not difficult to do, 'has a different nucleus or tonic syllable because of the different contexts. In the first dialogue the particular puzzle is the subject of conversation. In the second dialogue the focus is on the diagram being difficult. Speaker B wishes to emphasize the fact that the diagram is not difficult. Hence the tonic syllable on not.

In dialogues 2(a) and 2(b) the final tone-unit 'you know she can't help it', is the same, but the placement of the tonic syllable is different because of the tonic contexts. The focus shifts from the fact of not being able to 'help ' it in the first case, to actual knowledge of the fact that Radha can't help it.

Here are two more dialogues in which the placement of the tonic syllable changes the meaning of sentences that are grammatically the same but used in different contexts.

3(a) A: That's was an interesting ₁play.

B C &D: ₁Really?

A: /Yes, Your per'formance was good. You kept the audience spellboun.

B C &D: Well, we are lucky to have had such a receptive audience.

3(b) A: 'How did you like the 'play?

B: Well, ^your per₁formance was ₁good.

The tonic syllable in the tone unit 'your performance was good' 3(a) refers to the performance of all the actors. In 3(b) the tonic syllable is 'your' which indicates that the performance of A was good but not the performance of the others.

It is clear from these dialogues that the placement of the nucleus on the appropriate syllable is absolutely essential for meaningful communication between people. In its accentual role intonation helps people to make meaning of what they say to each.

7.4.3 Attitudinal Function

We use intonation as the chief means of conveying our attitudes and emotions. As we have seen, the grammar of a sentence by itself does not reveal the meaning the speaker intends to convey. Nor does it reveal whether the speaker's attitude is one of politeness, assertiveness, anger, pain, amazement, etc. Intonation signals the speaker's attitudes and emotions by the use of tone. We have already described four of the many different tones that can be used in oral communication. Look at the sentences with one tone-unit and the same grammatical structure signal the speaker's attitudes and emotions.

1(a) Where are you from?

1(b) Where are you /from?

2(a) Thank you

2(b) /Thank you

Sentence 1, when said with the falling tone as in (a) is a normal question, which though a matter of fact, is not impolite. When said with the rising tone it expresses politeness and friendliness. In sentence 2 the use of the falling tone in (a) conveys a genuine feeling of gratitude, but "Thank you" sounds rather casual when said with a rising tone. Let us look at some more sentences.

3(a) She's very pretty

3(b) She's very ^pretty

4(a) You'd better be careful.

4(b) You'd better be ^careful.

Sentence 3 said with a falling tone as in (a) is a statement of fact. When said with a falling-rising tone as in (b) it expressed reservation on the part of the speaker. The speaker probably means 'she may be very pretty, but she doesn't have other desirable qualities or other qualities that the speaker thinks are more desirable than being very pretty.'

In sentence 4 the sentence when said with a falling tone in (a) is assertive and matter of fact. When it is said with a falling –rising tone it expresses the speaker's concern for the person being addressed.

In addition to tone on the tonic syllable, there are a number of other factors such as pitch range, loudness, speed, voice quality which also play an important role in conveying the speaker's attitude and feelings.

7.5 Uses of Tones

We have already seen that every utterance has one or more tone-units, and the pattern of pitch-variation in each unit is different, depending upon the number of stressed syllables, the location of the nucleus, and the tone used on the nucleus or tonic syllable, in a given tone group. It would be almost impossible to represent minor changes in pitch variation from one tone group to the next on the page. They can be perceived only by listening carefully. Even if we did devise a notation to represent such differences, it would be rather difficult to imagine what they actually sound like.

In this section we shall only try to help you use tones by relating various types of sentence to the tones in which they are generally said.

7.5.1 The falling tone.

- (a) Statements which are neutral, matter—of—fact, complete, and assertive. For example,
They're arriving tomorrow.

I think she 's a brilliant writer

He's always punctual.

- (b) Commands

Put that gun down

Open the shutters

Telephone the police immediately

- (c) Invitations

Do come in and sitdown

May I invite you to dinner next Saturday?

How would you like to spend the weekend with me?

- (d) Exclamations

What a beautiful painting!

Absolutely fascinating!

Goodness gracious!

Wasn't it a marvellous concert!

- (e) Wh-questions which are neutral and intended to be neither polite nor impolite.

For example,

Where has he gone?

How many language can you speak?

What have you done with the ink?

When can I come and see you?

Who is at the door?

- (f) Tag-question

You're going with us/aren't you?

She's rather late/isn't she?

7.5.2 Rising Tone

The rising tone is used in

- (a) Yes/No or polarity type questions
 'Are they 'coming to 'tea?
 'have you 'finished your 'work?
- (b) Alternative questions
 Do you like 'tea, 'coke or 'limejuice?
 Shall we'go by, 'air or by 'train?
- (c) The falling tone and the falling-rising tone can also used for enumeration
 Enumeration for example, thir'teen, 'fourteen, 'fifteen. 'sixteen.....
 'twenty, twenty 'one, twenty 'two.....
- (d) Requests
 'Could you 'tell me 'what time the 'train ar'rives?
 'Come here for a 'moment
- (e) Non-terminal tone unit
 If you 'want to succeed(you'll have to work hard.)
 When'ever it rains' (the 'power supply 'fails)
 As soon as he ar'rives.....(I'll let you know)
- (f) Terminal tone unit said as an afterthought
 I'll come and help you if you 'like.
 We're not at home on 'Sundays'generally.
- (g) Non-polarity type or wh-questions expressing politeness, friendliness,
 personal interest.
 Where do you, live? (to a small child)
 How's your, mother?
- (h) Repetition-question which repeats some 'else's questions, or wants them to repeat some
 information.
 Raman told me about it
 Who told you?
 We're invited to dinner tomorrow
 What did you say?
- (i) Commands intended to sound like a request
 Shut the window
 Don't play on the Railway line.

Take all this a 'way.

- (j) Statement intended to be question

He's 'not coming

You 'don't want any more.

7.5.3 The Falling-rising tone

This is used in the following tone-units

- (a) One which picks out part of the foregoing context

(I thought you both spoke French)

My ^brother does

(D'you like he shapes and colours in this painting?)

Well, the ^ colours are all right.

- (b) Statement which shows partial agreement and reservation on the part of the speaker.

(It is very well written) ^True

(Can I come and see you?)

She 'hasn't 'done very ^well (you must admit)

- (c) Statement intended to be a warning reproach or to express concern

It 'no good ^lying about it. (reproach)

You 'mustn't come ^late. (warning)

I'm going to walk on the rope.

^Careful. (concern)

I'll dump your luggage here.

'gently (concern)

- (d) Statement intended to be a 'correction' of the information received

(He speaks six languages) He speaks ^four

(She has an MA in Geography) in ^History.

- (e) on-terminal tone-group.

^ Generally 'we 'go out on 'Saturdays.

If you 'want to im^prove'you'll ^have to work 'harder.

- (f) Imperative meant to be a pleading request

'Don't be such a'pest.

'Do com'plete this by to'morrow

‘Come as soon as you ‘can

7.5.4 Rising-falling tone

The rising-falling is used in

- (a) Statement showing enthusiastic agreement
(Are you going to help me?) Of ^course
It was ‘so dis^gusting
(D’you ‘like this ‘colour?) ^Yes
- (b) Exclamations expressing sarcasm, irony
‘Good^morning (ironical)
(I’ve been ‘thinking of you.)
Oh ^really (sarcasm)
- (c) Questions showing suspicion, indignation, incredulity, or mockery
‘What has he been upto? (suspicious)
‘Will you be ‘able to complete it (suspicious)
Oh, its ‘absolutely dis^gusting (indignation)

7.6 Let Us Sum Up

In this unit we have seen that pitch is determined by the frequency of vibration of the vocal cords. Introduction involves changes or variation in the pitch of the voice. In normal speech, the pitch of the voice goes on changing. When we study intonation we concentrate on the patterns of pitch variation, that is, the form of intonation, and the linguistic function of intonation,-- the significance of intonation in oral communication. We have also observed that the form and function of intonation are closely related. Patterns of intonation need to be studied in relation to the contexts in which they occur. There is a relationship between sentence types and tones. An awareness of this relationship might possibly be of help to the second language or foreign language learner in using tones.

7.7 Review Questions

1. Read the following utterances and indicate what tone (falling, rising, falling-rising) you will use while saying them:
 - i. You’ll be late
 - ii. That was nice.
 - iii. I am so sorry.
 - iv. Shall we drive or go by train?
 - v. It is pleasant today, isn’t it?
 - vi. Go and open the window.
2. Divide the following sentences into tone groups marking each tone group boundary with a single bar(/):
 - i. When I went to see her, she was surprised.
 - ii. Fortunately the weather was fine.
 - iii. Tell her I’m leaving for Chennai tomorrow morning.
 - iv. I went to see the doctor but he wasn’t there.

v. I think Mr Kohli is at home; his car is in the porch.

7.8 Answers to Review Questions

1.
 - i.. falling-rising
 - ii. falling-rising
 - iii. rising
 - iv. rising
 - v. falling
 - vi. falling
2.
 - i. When I went to see her,/ she was surprised.
 - ii. Fortunately/ the weather was fine.
 - iii. Tell her / I'm leaving for Chennai tomorrow morning.
 - iv. I went to see the doctor / but he wasn't there.
 - v. I think Mr Kohli is at home;/ his car is in the porch.

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Unit - 8

Vocabulary Building

Structure

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Four Practices
- 8.3 Effective Vocabulary Instruction
- 8.4 Fun and Interactive ways
- 8.5 Developing Effective Practices in Vocabulary Instruction
- 8.6 Familiar Words: Pronunciation
- 8.7 Silent Letters
- 8.8 Let Us Sum Up
- 8.9 Review Questions
- 8.10 Bibliography

8.0 Objectives

It seems obvious to say that a strong vocabulary contributes to reading comprehension. Yet, frequently as educators, we neglect to teach vocabulary in a manner that is explicit and direct for our students. Frequently, we provide students with the vocabulary they need but fail to teach them how to access that vocabulary and make the words their own. In this unit we are going to discuss how we can help students build strong and working vocabulary.

8.1 Introduction

How do students own words? They own the words when they can use words in a variety of ways.

When students are able to—and choose to—incorporate new vocabulary into their writing and speaking, then as educators, we can infer that students truly understand the vocabulary and, in fact, own it.

Clearly then, we need to focus on ways to help our students own the words we believe they need from each of our content areas.

8.2 Four Practices

Educators focus on four practices that help bring words alive for their students:

1. Develop word awareness and love of words through word play.

Too often, in an attempt to cover as much content as possible, we forget to give our students the opportunity to play with words. We forget that while they play with words, students create meaning.

2. Develop explicit, rich instruction to build vocabulary.

3. Build strategies for independence.

Helping students learn to understand vocabulary by using context clues, word parts, and, even dictionaries can lead to word ownership. However, teachers need to explicitly teach students how to use these tools to develop the skills needed to make use of context clues, word parts, and dictionaries.

4. Engage students actively with a wide range of books.

Exposing students to many forms of literature in a variety of ways—including reading aloud to and with them—helps students develop broad vocabularies.

These four practices, particularly the first three are relevant in all content areas. The strategies featured here are ones that teachers say work well in their classrooms. They are strategies that are supported by research and best practice in classrooms.

Research in educational psychology has led to substantial improvements in our knowledge about teaching and learning. Researchers have identified strategies that can be taught by teachers and used by students to significantly improve the quality of student learning.

Experts in the field believe that vocabulary learning should not be left to chance. Vocabulary-building techniques benefit all learners, but have been shown to be critical for learners with limited personal experience.

Based upon research and best practice for middle school and high school teachers, they present a practical chart which outlines the teacher behaviors to increase and the teacher behaviors to decrease.

Students who receive good strategy training in vocabulary development can apply these strategies in a wide variety of life-long situations including job-related training, acquiring knowledge associated with their interests and hobbies, and in preparing for post-secondary education.

8.3 Effective Vocabulary Instruction

There are four types of vocabulary – listening vocabulary, speaking vocabulary, reading vocabulary and writing vocabulary. Vocabulary, or word meaning, is one of the keys to comprehension. A student reading a list of unconnected words on a page is similar to a struggling student trying to read a narrative text without a general understanding of the words being read. No connections. No meaning. No comprehension.

One way students develop vocabulary is indirectly through reading, listening, and speaking.

A student's background knowledge and prior experiences play a large role in vocabulary development. As students build connections between known words and unknown words, they develop a deeper understanding of their reading. Thus, the more experiences children have with reading or being read to before they enter school, the more background knowledge they have to support the understanding of their reading.

Students develop vocabulary when teachers provide direct instruction on the use of effective word-building strategies. Unfortunately, upper-elementary teachers spend less time on vocabulary development.

1. Effective vocabulary instruction does not rely on definitions alone. Words should be written in a conversational manner rather than in the more formal dictionary format. If prior exposures to or experiences with a word are lacking, teachers can build the background knowledge through field trips, videos, guest speakers, stories, or current events.

2. Students must represent their knowledge of words in linguistic and/or nonlinguistic ways. Students can draw a picture, create a symbol, or dramatize the word.
3. Effective vocabulary instruction involves the gradual shaping of word meanings through multiple exposures. These include comparing and contrasting, classifying, and creating metaphors and analogies.
4. Teaching word parts (prefixes, root words, suffixes) enhances student understanding of the word.
5. Different types of words require different types of instruction.
6. Students should discuss the terms they are learning through cooperative learning activities.
7. Students should play with words using challenging and engaging vocabulary games.
8. Instruction should focus on terms that have a high probability of enhancing academic success.

Students must use a word between six and fourteen times before they are capable of using it independently, so they need multiple opportunities to interact with words.

8.4 Fun and Interactive ways

Providing direct vocabulary instruction does not have to be boring. Teachers should engage students in developing vocabulary knowledge in fun and interactive ways. Once students understand how words work and build a cache of known words, they develop a desire to learn more words and fluency and comprehension improves. Here are some strategies that focus on vocabulary building result in student readers who have greater comprehension.

Teachers Should Increase

- Time for reading
- Use of varied, rich text
- Opportunities for students to hear or use words in natural sentence contexts
- Use of concrete contexts when possible (pictures, artifacts)
- Opportunities for students to use words in meaningful ways
- Opportunities for students to connect new words/concepts to those already known
- Study of concepts rather than single, unrelated words
- Explicit instruction of concepts and incidental encounters with words
- Teaching strategies leading to independent word learning
- Study of words or concepts that will have the biggest impact on comprehension rather than “covering” many words superficially
- Opportunities for making or drawing inferences

Teachers Should Decrease

- Looking up definitions as a single source of word knowledge

- Asking students to write sentences for new words before they've studied the word in depth
- Notion that all words in a text need to be defined for comprehension
- Using context as a highly reliable tool for increasing comprehension
- Assessments that ask students for single definitions

8.5 Developing Effective Practices in Vocabulary Instruction

Providing explicit and direct instruction is one sure way to help students increase their vocabularies. Teach, Activate, and Revisit provides a framework for teachers as they plan vocabulary instruction.

SELECT

- Choose appropriate content words.
- Focus on words essential to understanding of the text.
- Draw a story or text map. Using the map as the basis, select four to six words fundamental to retelling or summarizing the text.
- Look for other important words that students are likely to encounter in additional readings, even though these words may not be essential to this particular text.

TEACH

- Consider the processes you will use before, during, and after reading.
- Before assigning the reading, make sure you access prior knowledge and bring to the forefront concepts that will not be clearly explained in the text.
- Use definitional, contextual, and usage information when teaching vocabulary. For example, present the word in context, discuss possible meanings, ask for a definition (provide one if students are unable to provide an accurate definition), ask students to use the words in a personal way.

ACTIVATE

- This step focuses on the work you want students to do in order to gain understanding.
- Use writing assignments and other activities to make sure students repeatedly hear, read, write, and use the targeted words.
- Give students the opportunity to connect new words with other words they already know (word maps or synonym webs).
- Have students act out words or demonstrate meaning.

REVISIT

- Use additional activities to revisit important words. Possible activities include unit reviews, games, writing assignments, vocabulary journals, and word books.

If student discussions reveal a basic knowledge about the vocabulary term, then quickly review and go to the next word. If students exhibit an in depth understanding of the vocabulary, the teachers may choose to quickly review the topic and then move on to the next topic. If their discussion reveals little or no knowledge of the words, take time to build students' foundational

knowledge and vocabulary before instruction. Comprehension is difficult without word knowledge and background information.

Steps:

1. Observe individual student's depth of knowledge as the terms are discussed.
2. Write the topic or unit to be studied in the center of the chart paper or transparency. Words are written on chart paper to create an "anchor" chart that is displayed as a resource throughout the unit of study.
3. Create a web by writing five to six key concepts around the center word.
4. Conceal the words with sticky notes or index cards.
5. Uncover one word and read it aloud. As you reveal the word, comment on connections your mind is making to create understandings and meanings.
6. Uncover the remaining cards one at a time. Ask students to think aloud about the word

8.5.1 Frontloading

Frontloading provides rich dialogue and experiences that allow students to develop vocabulary by accessing their prior knowledge before reading content. When students have the opportunity to use their prior knowledge, they exhibit an increase in vocabulary and content knowledge. In addition, students show their understanding as they interact with difficult content material.

Steps:

1. Introduce content to students. Ask students to describe experiences or ideas they have regarding the content. Ask students to list words they associate with the content to be studied. For example, if you are beginning a unit of study on the Indian Freedom Struggle, ask students to list words they associate with that time.
2. Create a list of content words based on student suggestions and ideas.
3. Add to and revise the list of content words as you study the material.

Adaptations:

- When appropriate, include real experiences, videos, field trips, or guest speakers to build prior knowledge of a topic or unit to be studied.
- Use a template for students to list words they think may occur in the reading selection. Have them list why this word might be important and should be included.

After reading, have them list what they now think the word means.

* Either provide students with a list of the vocabulary words or ask students to create a list of words they consider important.

8.5.2 Ask a Question?

Playing games is an innovative way to engage students in learning vocabulary words. Ask a Question is similar to the popular television game show Kaun Banega Crorepati.

Steps:

1. Develop a matrix with six columns and six rows. Title the matrix with the unit of study. The top row's cells are labeled with categories that relate to the unit of study. Related content terms are listed below each category. Each cell contains a vocabulary word that correlates with the column's category. The game can be played by using an overhead, blackboard, PowerPoint, or an online resource.
2. Cover cells with a sticky note or other method to hide terms from students. Each cell is labeled with a point amount.
3. Divide students into pairs or teams. Tell each team to designate a speaker. Have the speaker select a category and point amount. Under each point amount is a vocabulary word.

Explain that the speaker is to create a definition for the word. The definition must be stated as a question.

Example:

- Word: barometer
 - Question: What instrument measures air pressure?
4. Decide whether a student's question represents an adequate understanding of the term.
 5. Award points if the team speaker answers correctly in the form of a question. At the end of the game, the team with the most points wins.

8.5.3 Talk Fast

Effective vocabulary instruction includes exposing students to words multiple times using various methods. Talk Fast is a game that increases vocabulary knowledge through word play.

Steps:

1. Give all students all of the categories being used in each round.
2. Example: things that are blue, things that you eat, things you wear, and things used at a construction site.
3. Assign (or have the group select) a "talker" to begin the game. Give the talker one category with a list of words fitting that category. The talker role rotates after each category is completed. The other student(s) in the group are the "guessers."
4. Make sure you give each group category sets equal to the number of students in the group.

In other words, if there are four students per group, four category sets are given to each group.

Game Play:

- Round One: The talker tries to have his/her team members say each word listed under the category by describing the word in the list. Descriptions can be words, phrases, or sentences. Students should also avoid using any word that is part of the category title.

Example:

A talker giving clues for recycle might call out the following clues:

- “This is what you do when you salvage something so you can reuse it.”
- “We often do this to plastic.”
- “Instead of throwing a pop can away, we might do this instead.”
 - As soon as the first word is guessed, the talker can move to the next word on the list until the set is completed.
 - Time is called after a specified time period (usually one minute), and teams are awarded points for each word guessed.
 - Round Two: The talker role is passed to the next team member, and Round Two begins with another category and list of words.

Adaptations:

- SCATTERGORIES – A game to purchase or make which has one category and a letter of the alphabet given to all players (or roll an alphabet die). In teams of three to four, members of a team list as many words as possible that start with the letter that matches the category.

Example:

- Category: Words Associated with the Body
- Letter Given or Rolled: “B”
- Words that might be guessed: blood, brain, bile, bladder
- When time is called, teams report out their brainstormed words.
- Points are given to each team for every word not identified by other teams.

8.5.4 The After Reading Card Game

The After Reading Card Game is a fun and engaging way to review vocabulary words of a previously read text, chapter, unit, or topic. The fifteen minutes to prepare the deck of cards is time well spent as the students enjoy the game, and the cards can be used in any spare minutes left in a class.

Steps for preparing the deck of cards:

1. Use 12 cards per deck to play the game in about five minutes.
2. Write a vocabulary term on one side of 10 of the cards.
3. On the other side of each card, write a definition that does not define the word on the front side. In other words, the word on one side does not match the definition on the other side but does define a vocabulary term on one of the other cards.
4. Write a vocabulary term on one side of the 11th card but leave the other side blank.
5. Place a definition on one side of the 12th card and place a star on the other side.

Steps for playing the game:

1. Randomly distribute the first 11 cards or have students volunteer to choose a card.
2. Keep the 12th card (definition and star) so a student can begin the game with it.

3. Read the definition on the card, and the student with the word that fits that definition comes to the front of the room and reads his term.
4. Ask the student to turn the card over and read the definition on the reverse side. The student with the term that matches the definition then comes to the front of the room and reads the term.
5. Continue the process until all words and their definitions have been read.

Adaptations:

- Have students call out the word that matches the definitions rather than going to the front of the room.
- Keep track of the time that it takes to complete the game and see if the class can beat the previous time.
- Use names of states and capitals or any other terms that require matching pairs.

8.5.6 Crossword Puzzles

Most students enjoy word puzzles. The process of using word puzzles in the classroom has been simplified thanks to a variety of web sites that help teachers construct puzzles. Generally, the internet program constructs the crossword puzzle after the teacher enters the vocabulary words and their definitions.

Steps:

1. Construct puzzles using graph paper and writing the terms across and down then drawing boxes around each of the letters.
2. Number the boxes at the beginning of each word in numerical order – both across and down.
3. List definitions alongside the grid according to the across words, then the down words are listed.

Adaptations:

- Reverse Crossword Puzzles – For a change of pace, try reverse crosswords. The answers for the words going across and down are given and the students write the definition or clues.

This can be done in pairs or small groups which enable the students to have rich conversations about the vocabulary words and definitions as they develop clues.

8.5.7 Word Sorts

Word Sorts help students analyze words by looking for patterns. Grouping words according to similar attributes is an effective Before Reading strategy that activates prior knowledge of vocabulary words or phrases. It is especially useful for nonfiction material.

The classifying or sorting can be done as an open or closed sort. In a closed sort students organize vocabulary words into predetermined categories developed by the teacher. In an open sort, students determine the categories.

Steps:

1. Select words that are important to a unit or topic of study.
2. Prepare cards with identified words. Older students can make their own cards and write the words given from a list.

3. Direct students to sort or classify the words according to the closed sort determined by the teacher or an open sort where students sort the words into categories that make sense to them.
4. Allow students to work in small groups or pairs.

Adaptations:

- Words can be categorized into story elements: character, setting, problem solution, etc.
- Wordstorming – brainstorming words to sort related to a topic.
- Categorize words into “I know,” “I sort of know,” and “I don’t have a clue.” Students assist each other if they know the definition of some of the words team members place in their last two columns.
- Select a list of words and/or phrases that are important to understand. Include some familiar words to ensure success. Make cards with a word or phrase on each one. In pairs, students pair the cards that seem to go together and then write a sentence using the vocabulary pair.
- As students become comfortable with the process, sorting can increase to a three-card match. As students read the selection, they have some background knowledge of the vocabulary they will encounter.
- Prior to reading, ask students to predict what the selection is going to be about and write a prediction statement or write questions they have about the topic based on the list of words.
- Ask students to rearrange words following the reading as their understanding of the meaning of the word(s) may have changed.

Good readers tend to have a strong command of words. They break words down, apply them differently depending on context, and recognize shades of meaning. As a result, several of the strategies addressed in this unit provide instructors with ideas and tools to increase student vocabulary skills.

8.6 Familiar Words : Pronunciation

Here is a list of words that many English learners may recognize from their native language, but actually have significant pronunciation differences in English. Let’s re-introduce ourselves to some *familiar* words, but hear them in a new way!

Familiar – In English, we pronounce this word as 3 syllables, with the stress on the second syllable. The trick to saying it correctly is in its last syllable, “iar.” It is pronounced as “yer,” which rhymes with “her” or “per” as in “kilometers per hour.” *fa/MIL/yer*
Ex: I’ve seen her, she looks familiar.

Chocolate – The spelling of this word is identical in Spanish and Portuguese, but in English, we reduce its pronunciation to only 2 syllables. The second “o” is completely silent. We say *CHAWK/lit*, with the stress on the first syllable. “Choc” rhymes with “talk,” and “late” rhymes with “sit.”

It’s a big difference from the pronunciation in other languages!
Ex: They talk, sit, and eat chocolate.

Natural – It looks like 3 syllables, but English speakers almost always reduce it to 2. *NATCH/rul* This pronunciation is also used in its adverb form, “naturally.” *NATCH/rul/lee*

Vegetable – In Spanish, it is pronounced as 4 syllables, but in English, only 3! *VEDGE/tuh/bul*
The “ta” has a weak vowel sound, therefore it is **not** pronounced as in “table”

Comfortable – Native English speakers almost always reduce “comfortable” to 3 syllables, with the stress on the first syllable. *COMF/ter/bul/*

Perfume – It only has 2 syllables in English. “Per” as in “perfect” and “fume” rhymes with room. *Per/fewm* Ex: Her room smells like perfume.

It can be difficult to change the way you normally pronounce a word, especially when that word is already so *familiar*. But you can’t get too *comfortable* when you’re learning a new language. Try to say these words as if for the first time – you’ll be a *natural* before you know it!

8.7 Silent Letters

A silent letter is a letter that appears in a particular word, but does not correspond to any sound in the word's pronunciation. English has a lot of silent letters, and they create problems for both native and non-native speakers of English, because they make it more difficult to guess the spelling of many spoken words or the pronunciation of many written words.

How do silent letters arise?

- Pronunciation changes occurring without a spelling change. The <gh> spelling was in Old English pronounced /x/ in such words as light.
- Sound distinctions from foreign languages may be lost, as with the distinction between smooth rho and roughly aspirated rho in Ancient Greek, represented by <r> and <rh> in Latin, but merged to the same [r] in English. Similarly with <f> / <ph>, the latter from Greek phi.
- Clusters of consonants may be simplified, producing silent letters e.g. silent <th> in asthma, silent <t> in Christmas. Similarly with alien clusters such as Greek initial <ps> in psychology and <mn> in mnemonic.
- Occasionally, spurious letters are inserted in a spelling. The in debt and doubt was inserted to reflect Latin cognates like debit and dubitable.

Not all silent letters are completely redundant

- Silent letters can distinguish between homophones, e.g. in/inn; be/bee; lent/leant. This is an aid to readers already familiar with both words.
- Silent letters may give an insight into the meaning or origin of a word, e.g. vineyard suggests vines more than the phonetic 'vinyard' would.
- The final <fe> in giraffe gives a clue to the second-syllable stress, where 'giraf' might suggest initial-stress.
- Silent letters help to show long vowels e.g. rid/ride
- Silent letters help to show 'hard' consonants e.g. guest/gest
- They can help to connect different forms of the same word e.g. resign/resignation.

Since accent and pronunciation differ, letters may be silent for some speakers but not others. In non-rhotic accents, <r> is silent in such words as hard, feathered; in h-dropping accents, <h> is silent. A speaker may pronounce <t> in "often" or "tsunami" or neither or both.

Here are some examples of silent letters in use:-

A - artistically, logically, musically, romantically, stoically

B - climb, comb, crumb, debt, doubt, numb, plumb, subtle, thumb, tomb,

C - acquire, acquit, blackguard, czar, muscle, scissors, victual
 D - handkerchief, Wednesday
 E - When added to the end of a word, it changes the pronunciation of the word, but is in itself, silent.
 F - halfpenny
 G - align, alight, champagne, diaphragm, gnash, gnaw, high, light, reign, though,
 H - choir, exhaust, ghost, heir, hour, khaki, thyme
 I - business
 J (none)
 K - blackguard, knead, knell, knickers, knife, knight, knock, knot, know
 L - calf, calm, chalk, folk, half, psalm, salmon, talk, yolk
 M - mnemonic
 N - autumn, chimney, column, condemn, damn, hymn, solemn
 O - colonel - opossum
 P - corps, coup, pneumonia, pseudo, psychology, ptomaine, receipt
 Q (none)
 R - butter, finger, garden, here, myrrh
 S - aisle, apropos, bourgeois, debris, fracas, island, isle, viscount
 T - asthma, ballet, castle, gourmet, listen, rapport, ricochet, soften, thistle
 U - catalogue, colleague, dialogue, guess, guest, guide, guilt, guitar, tongue
 V (none)
 W - answer, sword, two, whole, whore, wrist, writ, write
 X - faux pas
 Y (none)
 Z - laissez-faire, rendezvous

Edward Carney distinguishes different kinds of "silent" letter, which present differing degrees of difficulty to readers and writers.

- Auxiliary letters which, with another letter, constitute digraphs, i.e. two letters combined which represent a single phoneme. These may further be categorized as:
 - "exocentric" digraphs, where the sound of the digraph is different from that of either of its constituent letters. These are rarely considered "silent". There are examples:
 - + where the phoneme has no standard single-letter representation, as with consonants <ng> for /ŋ/ as in sing, <th> for /θ/ as in thin or /ð/ as in then, and <sh> for /ʃ/ as in show, and diphthongs <Ou> in out or <ɔ> in point. These are the default spellings for the relevant sounds and present no special difficulty for readers or writers.
 - + where standard single-letter representation uses another letter, as with <gh> in enough or <ph> in physical instead of <f>. These are irregular for writers but may be less difficult for readers.
 - "endocentric" digraphs, where the sound of the digraph is the same as that of one of its constituent letters. These include:
 - + most doubled consonants, as <bb> in clubbed; though not geminate consonants, as <ss> in misspell. Doubling due to suffixation or inflection is regular; otherwise it may present difficulty to writers (e.g. accommodate is often misspelt) but not to readers.
 - + the discontinuous digraphs whose second element is "magic e", e.g. in rate (cf. rat), <i_e> in fine (cf. fin). This is the regular way to represent "long" vowels in the last syllable of a morpheme.

- + others such as <ck> (which is in effect the "doubled" form of <k>), <gu> as in guard, vogue; <ea> as in bread, heavy, etc. These are difficult for writers and sometimes for readers.
- Dummy letters which bear no relation to neighbouring letters and have no correspondence in pronunciation
 - Some are inert letters, where the letter is sounded in a cognate word: e.g. <n> in damn (cf. damnation); <g> in phlegm (cf. phlegmatic); <a> in practically (cf. practical). If the cognate is obvious, it may aid writers in spelling, but mislead readers in pronunciation.
 - The rest are empty letters which never have a sound, e.g. <w> in answer, <h> in honest, <s> in island, in subtle. These present the greatest difficulty to writers and often to readers.

The distinction between "endocentric" digraphs and empty letters is somewhat arbitrary. For example, in such words as little and bottle one might view <le> as an "endocentric" digraph for /əl/, or view <e> as an empty letter; similarly with <bu> or <u> in buy and build.

8.12 Let Us Sum Up

Everyone – from beginning learners in English to Veterans in journalism – knows the frustration of not having the right word immediately available in that lexicon one carries between one's ears. Sometimes it is a matter of not being able to recall the right word; sometimes we never knew it. It is also frustrating to read a newspaper or homework assignment and run across words whose meanings elude us. Language, after all, is power. Building a vocabulary that is adequate to the needs of one's reading and self expression has to be a personal goal for every writer and speaker.

8.13 Review Questions

1. How can you help your students learn words indirectly?
2. How can early vocabulary lack be overcome later?
3. Describe any vocabulary game that you think is successful in a class room atmosphere of standard X.

8.14 Bibliography

1. Cornog, Mary W. Merriam Webster's Vocabulary Builder.
2. Eichler, Marie Hutchison : Against All Odds.
3. Beck, Isabel L. et al : Bringing Words to Life : Robust Vocabulary Instruction, The Guilford Press., N.Y.

Unit - 9

Listening Comprehension

Structure

- 9.0 Objectives
- 9.1 Introduction
- 9.2 The process of listening
- 9.3 Summarising and note-taking
- 9.4 Recognising lecture structure
- 9.5 Importance of Listening Comprehension
- 9.6 Promoting Listening Comprehension in the Classroom
- 9.7 Let Us Sum Up
- 9.8 Review Questions
- 9.9 Bibliography

9.0 Objectives

This unit aims at developing your listening skill.

9.1 Introduction

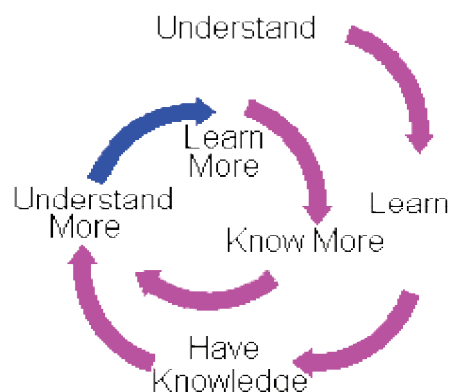
Academic listening usually involves trying to follow a lecture or discussion in English and writing adequate notes on it. If you have difficulties in doing this, you may not be sure whether the problems are listening problems or language problems. In any case, much listening to lectures or similar texts is essential. There is also a need for you to be aware of the way lectures are organised, the particular kind of language that is used in lectures and making sure you know the language, particularly the pronunciation of familiar words, of your own subject. The most important skill for you to learn is to recognise the structure of lectures - the main points and subsidiary points.

You need to practise:

- Taking.
- Recognising lecture structure: understanding relationships in the lecture - reference; understanding relations within the sentence/complex sentences; importance markers, signposts.
- Deducing the meaning of unfamiliar words and word groups - guessing.
- Recognising implications: information not explicitly stated; recognising the speaker's attitude. Evaluating the importance of information - selecting information.
- Understanding intonation, voice emphasis etc.
- Listening skills: skimming - listening to obtain gist; scanning - listening to obtain specific information; selective extraction of relevant points to summarise text; learning various ways of making sense of the words you hear.

Your listening will improve quickly if you hear English often - so make sure you do - films, television, anything. Any kind of comprehension is also part of a circle:

- understand → learn → have knowledge → understand more → learn more → have more knowledge → understand more etc.



So read around the topic before the lecture - or read the newspaper if you want to understand the news on the radio.

For academic listening, particularly listening to lectures, it will also be useful to learn about how the language works in lectures in your subject. You can learn the language you need, learn about how lectures are structured, and the various processes you go through to make sense of the words and phrases you hear.

9.2 The Process of Listening

You listen with your brain and your ears. Your brain makes meaning out of all the clues available. When you are listening sounds are an important clue. But you also need to make use of your knowledge. Your ears pick up sounds; your brain makes the meanings.

The two main parts of the listening process are:

- bottom-up listening
- top-down listening

Bottom-up listening

This means making as much use as you can of the low level clues. You start by listening for the individual sounds and then join these sounds together to make syllables and words. These words are then combined together to form phrases, clauses and sentences. Finally the sentences combine together to form texts or conversations.

Top-down listening

Top-down listening means making as much use as you can of your knowledge and the situation. From your knowledge of situations, contexts, texts, conversations, phrases and sentences, you can understand what you hear.

Interaction

Of course, good listeners need to make use of the interaction between both types of listening. For example, if you hear the sound /ðeə/, it is only the context that will tell you if the word is "there", "their" or perhaps "they're". Your knowledge of grammar will tell you if /kæts/ is "cats" or "cat's", which may be "cat is" or "cat has".

9.3 Summarising and Note-taking

Purposeful

Listening is purposeful. The way you listen to something will depend on your purpose. You listen to different texts in different ways. In everyday life, you usually know why you are listening. You have a question and you read to find the answer. You usually know how the news programmes on the radio are organised - usually a quick headline followed by details. You know the sports results follow the main news items, so if you want to know the sports results, you wait until it is time. You do not listen to every word of the news items. When you read a story or a play, it is different. You start at the beginning and listen to the end. In academic listening, you need to be flexible when you listen - you may need to listen carefully at the beginning to find out what is going to come, then listen less carefully until you hear what you want to know. General efficient listening strategies such as scanning to find the correct part of the lecture, skimming to get the gist and careful listening of important passages are necessary as well as learning about how texts are structured in your subject.

Interactive

Listening is an interactive process - it is a two-way process. As a listener you are not passive but active. This means you have to work at constructing the meaning from the sounds heard by your ears, which you use as necessary. You construct the meaning using your knowledge of the language, your subject and the world, continually predicting and assessing. You need to be active all the time when you are listening. It is useful, therefore, before you start listening to try to actively remember what you know, and do not know, about the subject and as you are listening to, to formulate questions based on the information you have. Title, sub-titles and section heading can help you formulate question to keep you interacting.

Useful skills are:

- Distinguishing the main ideas from supporting detail, and extracting salient points to summarise.
- Taking notes

9.4 Recognising Lecture Structure

Several studies have suggested that explicit signals of text structure are important in lecture comprehension. Listening for these signals can therefore help you understand the lecture.

Signals

The tables below show some of the most common signals used in lectures to indicate structure. Listen for them in your lectures.

1. Introducing
2. Giving background information
3. Defining
4. Enumerating/Listing
5. Giving examples
6. Showing importance/Emphasising
7. Clarifying/Explaining/Putting it in other words
8. Moving on/Changing direction

9. Giving further information
10. Giving contrasting information
11. Classifying
12. Digressing
13. Referring to visuals
14. Concluding

1. Introducing

At the beginning of a lecture, or a section of a lecture, the lecturer will give you some idea about the structure of the lecture. Listen for these signals as it will help you understand what the lecturer is saying.

What I intend to say is What I'd like to do is to discuss What I intend to do is to explain In my talk today, My topic today is Today, I'm going to talk about I'm going to talk to you about My colleagues and I are going to give a short presentation on Today I want to consider In this talk, I would like to concentrate on The subject of this talk is The purpose of this talk is to This talk is designed to	
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2. Giving background information

Before the new information is given, the lecturer will often summarise what you are expected to know about the subject to be covered. This could refer back to a previous lecture or to some background reading you should have done.

As we know As we have already seen As we have all read It's clear that It goes without saying We all understand It is understood You'll remember	
---	--

3. Defining

In a lecture, it is often necessary to define the terms that will be used. This is important as familiar words can have specific meanings in different subjects.

X	is is called is known as may be defined as is a type of Y that/which	.
By X, I mean		
This term is used generally to mean In the field of Y, the term refers to		
A type of Y which . is X.		

4. Enumerating/Listing

The lecturer will often be explicit about the order in which new points will be mentioned. To make the order clear we use various links and connectives.

Firstly Secondly Next Then Thirdly Lastly Finally			
First of all In the first place For one thing To begin with In the second place For another thing			
The	first second next last	point I'd like to make is	

5. Giving examples

In lectures, it is common to make generalisations. These generalisations are often supported with examples. These signals can help you to understand which generalisations the examples refer to.

This	is	shown	by	.
------	----	-------	----	---

.		exemplified illustrated		
For example, For instance, You only have to think of Remember,				
A key experiment		shows exemplifies illustrates	this.	
			.	

This is shown by the following examples: The following are examples of this: The following is a case in point: Let me give you a couple of examples:		.
X	is a case in point.	

Take	X	for example for instance
.	such as	.

6. Showing importance/Emphasising

When you are taking notes, you cannot write down every word. You need to distinguish between important and less important information. The lecturer can use these signals to draw your attention to the important points.

I want to stress I want to highlight I'd like to emphasise I'd like to put emphasis on It's important to remember that We should bear in mind that Don't forget that The crucial point is The essential point is The fundamental point is	.
--	---

Furthermore, What's more, This supports my argument that, It follows, therefore, that What (in effect) we are saying is	.
---	---

7. Clarifying/Explaining/Putting it in other words

The lecturer will try to explain the meaning of difficult concepts. To do this he or she may repeat the information using different words. It is important for you to recognise that this is the same information expressed differently and not new information.

In other words, Or rather, That is to say, Basically To put it another way, If we put that another way, By which I mean Or you could say The point I'm making is That is to say, That is, Namely, i.e. That means			.
What I	'm suggesting 'm trying to say meant to say should have said	is	
Let me put it another way.			

8. Moving on/Changing direction

The lecture will be organised around several different points. It is important to notice when the lecturer moves from one point to the next. Listen for these signals.

That's all I want to say about X. OK Now All right	
Having looked at ., I'd now like to consider I'd like now to move on to Turning now to	.

So let's turn to Moving on now to I now want to turn to The next point is Another interesting point is The next aspect I'd like to consider is I'd now like to turn to Let's now look at If we could now move on to	
---	--

9. Giving further information

These signals show that the lecturer is proceeding in the same direction and giving more information.

Furthermore, An additional point Another point A further point A similar point In addition Moreover Similarly Apart from, Not only ., but We can add I could add that Further As well as, Besides	.
.	also. too. as well.

10. Giving contrasting information

These signals show that the lecturer is proceeding in a different direction and giving unexpected or contrasting information. It is important to listen to this.

Although However On the other hand Whereas Despite Nevertheless But Alternatively	.
--	---

11. Classifying

When we classify, we arrange members of a group. The lecturer may use the following signals to show that a classification is being made.

There are	N	types kinds classes categories sorts varieties	of X	: Y and Z. . These are Y and Z.
The				are Y and Z.
X		consists of comprises can be divided into	N	categories classes kinds types varieties . These are Y and Z. : Y and Z.

Y and Z are	classes kinds types categories varieties	of X.
X may be classified	according to on the basis of depending on	.

12. Digressing

Sometimes the lecturer may leave the main subject of the lecture for a while and then come back to it.

Incidentally By the way While I remember Before I forget	.
---	---

13. Referring to visuals

The following signals can be used to refer to a handout or an OHT or PowerPoint slide.

On this graph, Take a look at this. Let's have a look at this. I'd like you to look at this. I'd like to draw your attention to	.
---	---

Here we can see The . shows The graph illustrates The horizontal axis represents The vertical axis represents As you can see, If you look closely, you'll see	
---	--

14. Concluding

The lecture should end with a summary of the main points made. The following signals will help you to identify this.

So, We've seen that First we looked at . and we saw that Then we considered . and I argued that In short, To sum up In conclusion, I'd like to emphasise that	.
That completes my lecture.	

9.5 Importance of Listening Comprehension

Listening comprehension is a very important skill for a number of reasons. First, being able to recall and understand information is an important pre-reading skill.

In order to be a strong reader later on, a child must be able to recall information when it is presented orally.

Second, children who have strong listening comprehension skills also tend to be good listeners overall. As adults we often spend too much of our time talking and not enough time listening. Listening is a skill that a child will use throughout his/her entire life.

Developing strong listening comprehension skills early on will help each child become a better listener for life.

And finally, strong listening comprehension skills also promote thinking and problem-solving skills. When listening to a story, the children begin to develop their own thoughts and ideas about the situations presented in the story.

9.6 Promoting Listening Comprehension in the Classroom

One of the best ways to promote listening comprehension is by asking questions as you read to the children. Young children (two year olds) should be able to answer simple questions based on fact, As the children share their answers to these questions, keep in mind that these types of questions may not have right or wrong answers.

Keep in mind that young children will probably be able to answer only questions that are based on obvious facts. Older children, on the other hand, should be able to answer questions that require more creative thought.

Questions can be used to help children develop listening comprehension skills. Keep in mind as you ask the questions that very young children (two year olds) will probably only be able to answer simple fact questions, while older children should be able to answer all the types. Also, remember that the creative thinking questions do not have right or wrong answers.

9.7 Let Us Sum Up

Listening comprehension is a very important skill that children will use throughout life. You can have an active role in each child's development in this area by remembering to ask questions as you share stories, videos, filmstrips, and felt board props. We all know children love to ask questions. Why not turn the tables and ask them some for a change?

9.8 Review Questions

1. Discuss the significance of listening comprehension.
2. What do you understand by the process of listening?
3. 'Listening is purposeful and interactive'? Discuss.

9.9 Bibliography

1. Penny Ur : Teaching Listening Compresension : Cambridge Handbooks for Language Teachers. Ed. Scoot Thornburry.
2. Wright Andrew etal : Games for Language Learning : Cambridge University Press.

Unit - 10

English for Specific Purposes

Structure

- 10.0 Objectives
- 10.1 Introduction
- 10.2 The Need of ESP
- 10.3 ESP v/s General English
- 10.4 Knowing the Target Learners
- 10.5 ESP coursebook
- 10.6 Lesson Planning in ESP Classes
- 10.7 Teaching Professional Communication Skills
- 10.8 Dealing with a Low-level of English in the ESP Classroom
- 10.9 Assessment

10.0 Objectives

In this unit we shall try to understand the notion of teaching of English for special purposes as distinct from that of General English

10.1 Introduction

ESP (English for Specific Purposes) involves teaching and learning the specific skills and language needed by particular learners for a particular **purpose**. The P in ESP is always a professional purpose – a set of skills that learners currently need in their work or will need in their **professional careers**. This broad definition can be taken to include **business skills**, such as **English for Job-hunting** or **Presentations**, but many ESP teachers see their field as distinct from mainstream Business English. ESP exams do exist, of course, but they tend to focus on the learners' ability to **function effectively at work**, rather than purely their level of English.

ESP contrasts with General English, which is aimed at a very wide range of learners. It also contrasts with Business English, although there is considerable overlap between the two branches. A **lawyer** and a **marketing executive** might both benefit from attending the same Business English course, focusing on the **generic skills** they both need at work (such as writing an email or participating in a meeting), but they might get more from attending an ESP course in legal or marketing English respectively as this will focus more precisely on their **needs**.

10.2 The Need of ESP

In theory, all learners need ESP and would benefit from a course **tailored to their needs**. In practice, however, there has to be a compromise where learners with sufficiently similar needs can be grouped together.

ESP courses can also be created for **working professionals** (e.g. a teacher providing in-company lessons at a law firm). In such cases, the course will not only be for the needs of a specific profession (e.g. lawyers, human resources personnel) but also for the specific organisation. Here, the

ESP teacher has the opportunity to base activities on the situations and texts the professional learners actually need English for in the workplace.

10.3 ESP v/s General English

For teachers of General English, a key question is finding materials and methodologies which are effective for a particular class (e.g. ‘Is the approach or method I’m using appropriate for learners of this age, culture, level, first language(s) etc.’?). This question is also relevant to ESP but one other factor should also be considered: **subject specific knowledge** (of legal procedures, of engineering methods, of software programming etc.). By definition, the learners on an ESP course will usually know more about the subject than the teacher. This additional factor is often what makes ESP a daunting, but also an exciting, challenge. However, there are three key strategies open to ESP teachers whose knowledge of the specific subject is limited: **honesty and openness, preparation and confidence**.

- **Honesty and openness** are about managing expectations. ESP teachers don’t need to pretend to be something they are not. Don’t be afraid to tell your learners that you are unfamiliar with the specific subject. An important skill for any specialist is the ability to describe what they do (and why) in language non-specialists will understand: a doctor explaining a medical procedure to a patient; an engineer explaining to a client why a project cannot be completed in less than four months. You can be their starting point in developing that essential skill. Learning should be a joint process based on the teacher’s expertise in language and methodology and the learner’s subject knowledge.
- That said, **preparation** should include learning as much about the learners’ professional field as the teacher can: research before the course; careful planning of the language and problems that are likely to come up in a lesson; strategies to deal with vocabulary problems that can’t be solved during the lesson; and a commitment to learn, actively, the learners’ specialisation in order to be more prepared next time.
- Finally, ESP teachers need to **be confident** that they have the skills that will help their learners, such as knowledge of how to make learning successful, how to make language memorable, and how to motivate learners. In other words, an ESP teacher with strong methodology but limited subject knowledge may be more effective than a subject specialist with no knowledge of methodology (although of course a subject specialist with strong methodology would be even better!)

10.4 Knowing the Target Learners: Needs analysis

The first thing to do is to carry out a **needs analysis** (sometimes known as a **skills audit**).

In some ways it may be similar to the **pre-course questionnaire** commonly handed out to learners on General English courses. The difference is that a needs analysis is normally more comprehensive, and includes many relevant details about the target learners and their **needs and wants**. If a needs analysis for each and every learner is conducted well, then the chances of delivering a quality ESP course that will satisfy its participants are very high. The findings from such a skills audit will also help the teacher to create (and update as the course progresses) an **ILP (Individual Learning Profile)** for each learner.

There are many vital questions that an ESP teacher may need to ask to deliver a course designed according to the preferences of the learners. Here is a checklist of 10 basic question sets to be included in a good needs analysis:

- Am I expected to deliver a tailor-made (custom-made) ESP course or can I adapt or modify an existing course (e.g. published ESP coursebooks such as *Good Practice* or *Cambridge English for Engineering*)?

- Who are the learners in my ESP group? Are they university students or a group of professionals employed by a specialist company? Where do they come from? How much information do I have about their age, qualifications and experience?
- Are they paying for the course themselves or are they being sponsored by their employer? If they are being sponsored, the needs analysis will need to include the expectations of both the learners and their employers.
- Do the learners in my group expect to be consulted in the process of the syllabus design (in which case the final course will be delivered through syllabus negotiation) or will they 'delegate' this task to me in the hope that I get it right for them?
- Are my ESP learners 'homogenous' in their skills or are they a mixed ability group? Does any member have a 'spiky profile' (i.e. different levels of ability and performance in speaking, writing, reading, and listening)? Are the learners self-aware enough to inform me of this in the needs analysis questionnaire?
- Which aspects of their **professional register** (that is, the particular forms of the language used in particular professional activities) do they habitually use in their everyday work?

For example:

- a) engineers need to write internal memos, reports, funding applications
- b) nurses need to write summaries of patient records, produce prescriptions in the absence of a doctor (in approved cases), fill out specialist charts with precision and linguistic accuracy
- c) doctors need to write academic articles (for international recognition and career progression), medical reports, internal memos.
- Does the client or the organisation who has commissioned the ESP course also have funds for the design of new materials to supplement what cannot be readily found in published coursebooks?
- Where and how will I deliver the ESP course, e.g. on the premises of a university or college, or private company, or even online? What impact will this have on the process of learning and teaching? Will the learners have enough time for self-study or homework after the classes?
- What are the learning styles and preferences of my learners (e.g. visual, auditory, kinaesthetic, tactile, ICT-oriented)?
- To what extent am I familiar with the specific subject matter (e.g. law, nursing, marketing)? Will the learners provide me with some specialist materials from their work that I can use in classroom materials?

An ESP teacher does not need to know an ESP topic very well to begin with. What is desirable is an interest in, and at times a passion for, a particular subject or discipline, and then the hands-on knowledge will be picked up as you go along.

If your learners have very specific needs that cannot be met by using a single coursebook, it is now possible to mix and match materials from several courses using a **blended learning platform**. This also illustrates a common feature of ESP courses: that they are often taught in a blended or online environment.

Finally, it is important to supplement your course with additional materials that you have selected based on your learners' needs. For ready-made **supplementary materials**, many published coursebooks nowadays offer photocopiable worksheets and classroom activities online at the course website. For example, every title in the *Cambridge English for...* ESP series has **Teacher's Notes** which include **extension activities** and/or **additional material** such as **case studies** which can be **downloaded for free**. It is therefore well worth exploring a coursebook's site.

10.5 ESP Course book

The most obvious question to ask when choosing a coursebook is 'Does it cover my learners needs?'

Things to look out for include:

- listening exercises of realistic situational dialogues in which professionals are doing their job, not just interviews with people about their jobs;
- step-by-step guidance for learners on how to cope in similar situations and role-plays to practise those skills – what to say and how to act;
- authentic texts that represent the types of documents that your learners will need to read and write in their jobs and which they are likely to have problems with;
- guidance on how to use the model texts to inform the learners' own writing.

There are of course many other elements that can and should be included in an ESP course, but these tend to be easier to find from other sources. These might include:

- a grammar syllabus, which may come from a separate book (e.g. *Grammar for Business*);
- generic business skills, which may come from separate books (e.g. *Dynamic Presentations*);
- lists of vocabulary, which may come from online or printed dictionaries;
- newspaper articles, which may come from online news sites, etc.

Another crucial issue when choosing a coursebook is its **credibility**. Has the book been **written by an ESP teacher who is also a subject specialist** (or a subject specialist in partnership with an experienced ESP teacher)? Have the authors worked closely with **professional bodies** such as the **Chartered Institute of Marketing**? Has that professional body collaborated on or endorsed the book? Is the book based on relevant and up-to-date developments within the subject area?

Finally, it is important to investigate the support available for teachers. Within ESP, **Teacher's Books** are essential as a way of giving the teacher the expertise and knowledge to cope with difficult subjects. A good Teacher's Book should provide **background reading**, **vocabulary** and **technical explanations** and **pronunciation of professional terminology**, as well as guidance on how to manage the lessons.

10.6 Lesson Planning in ESP Classes

Many teachers new to ESP wonder how they will be able to handle lesson planning in ESP classes, and are often anxious that there may be too many hurdles to overcome. Some reassuring advice is that most of the principles used in the teaching of General English are directly transferable to ESP with only minor modifications and adjustments. There are similarities between lesson planning for a General English class and an ESP class. For example, you would want to consider the following elements when planning for both types of classes:

- **Class profile:** The number of learners, their age(s), preferred learning style(s) etc. (all of the elements a good needs analysis will tell you)
- **Aims and sub-aims: an example of a specimen main aim could be:** To provide practice in speed reading (skimming and scanning) of specialist texts with emphasis on selecting most relevant information' **An example of a specimen sub-aim could be:** 'To improve group cohesion/group dynamics through use of communicative activities (e.g. pair work and group work)
- **Learning outcomes:** By the end of the lesson, the learners will have learnt basic strategies for speed reading when dealing with specialist literature

- **Anticipated difficulties:** Some learners may feel "resistant" to communicative methodologies, and may need more encouragement or patience on the teacher's part'
- **Assumptions:** The initial syllabus should more or less work otherwise the teacher may have to apply a "process syllabus" model and renegotiate certain parts of the syllabus with his/her group of learners
- **Pronunciation:** How will this be taught?
- **Materials to be used:** Coursebooks? audio? video? online learning?

If these seven points represent the first part of the plan, the next step (as with General English) is to draw up a grid showing the what, how and when of the lesson.

So what are the differences in planning for an ESP class? ESP lesson plans can have the following additional features as well:

The first part of the lesson plan (the background) can include:

- The balance of, and emphasis on, various skills (e.g. in English for Aviation the focus would normally be on listening and speaking)
- The choice of and rationale for any specific vocabulary to be taught in the lesson
- What aspects of specific **ESP register** and **genres** (that is, particular forms of the language used in particular professional activities) to cover (e.g. features of report writing in English for Engineers)
- A justification of the teaching methods and approaches used. In some ESP contexts a mixture of methodologies may be more appropriate than adherence to a single approach e.g. **CLT (Communicative Language Teaching)** but with some 'touches' of **Grammar-Translation** (two methodologies normally considered to be in opposition to each other).

Some ESP classes may even require a higher-than-normal amount of **T-T-T (Teacher-Talking-Time)**.

Occasionally you may find yourself in a situation when you need to teach an 'expensive' ESP course which has been commissioned by an important organisation ('the client') with highpowered participants ('the customers'). It may well be that the client and the customers in such a context would expect a teacher to deliver quite a lot of input in the classes, in which case the amount of T-T-T would substantially increase.

The second part (the grid showing the what, how and when of the lesson) will be basically the same for both General English and ESP classes.

10.7 Teaching Professional Communication Skills

Modern workplace communication expects well-rounded professionals who not only have an excellent command of their subject area, but who can also communicate well both with colleagues and the general public. The focus needs to be on communication, and consider both accuracy and fluency (with fluency being possibly more important than accuracy 'at all costs'). This ability to go beyond the subject specialism and be able to communicate well in professional (and by extension ESP) contexts is called 'soft skills'

Further, professional communication skills can be taught:

- by creating an atmosphere in the classroom which is conducive to learning and teaching (in other words, applying the humanistic principle of 'caring and sharing', promoted so effectively in CLT)
- by setting a memorable context, with meaningful activities and authentic activities to learning

- by applying a judicious mix of activities and techniques (depending on the level of the learners), e.g. information gap, opinion gap, role play, drilling, ‘find someone who’, pair work, group work, project work – to mention but a few
- by providing learners with meaningful models of good practice to emulate (e.g. TV or radio footage, workplace written correspondence and archived documentation)
- by identifying and reinforcing aspects of communication most relevant for a particular profession (e.g. identifying the kind of language used in professional communication internationally among pilots and air traffic controllers).

10.8 Dealing with a low-level of English in the ESP classroom

In the past it used to be assumed that ESP should not be attempted with low-level learners of English (say, pre-intermediate or below) as the view was that they should normally go through the basics of General English first.

At present there seems to be more flexibility exercised in the classroom in this respect, and many ESP books are aimed already at pre-intermediate or intermediate learners.

In addition, given that English is a global international language, it is relatively easy for an ESP teacher to encourage low-level ESP learners to communicate in English. While normally each and every class is a mixed ability one, the chances are high that at least 30–40% of learners in a given group might be expected to speak or write English better than the others. A skilled teacher may well use these more proficient learners to help the other less confident students in communicative activities such as pair work or group work. A lot depends on the culture and the context where ESP classes are held, and the willingness of students to communicate.

For example, in U.P. and Bihar, most learners genuinely want to talk and communicate – the most important issue is to get them to do so in English. In other cultures, low-level ESP learners and their ability to communicate may present some problems due to the cultural norms affecting the conventions related to communication in the classroom.

Ready-made solutions to perceived problems with low-level ESP learners may not exist, but sample activities which may work include short presentations (e.g. ‘Who I want to be in the future and why’), games (‘Find someone who ...’) and simple guided questionnaires.

10.9 Assessment

Evaluating students on an ESP course depends on your aims for the course, which in turn goes back to your original needs analysis. With some ESP courses, the aims are subjective and learner-led, so in many ways the assessment is related to their performance in the workplace: Do they feel better able to perform in the situations that they identified at the start of the course as their needs? Have they learnt useful skills and language that they can use in their work? Are they more confident or sophisticated in their use of English at work?

If you need to provide an assessment of progress, or if you feel it would motivate your learners to study harder, here are some ideas which can be used to test how much they have learnt, either as an **end-of-course assessment** or throughout the course as **continuous assessment**:

- choose some of the situations identified as priorities in the needs analysis, and ask learners to perform a **role play** or **simulation** of that situation (in a role play, learners play a ‘character’, in a simulation, learners are themselves in an imaginary situation).

Examples would include a nurse admitting a patient to hospital or a lawyer advising a client. Make sure all learners have a chance to play their own part (e.g. a nurse in the role of the nurse, not the patient or a lawyer in that role, not the client), and only assess them on that part of their performance.

- set regular **writing assignments** during the course, designed to simulate the type of writing the learners will have to do in their jobs, and assess them on such criteria as professionalism, successful communication and impact on the target reader.
- keep a note of **vocabulary** covered during the course, and come back to it at the end with a matching task (words to definitions), gap-fill (fill in the blanks) or sorting exercise.
- keep a note also of other important **language topics** covered during the course, including grammar structures, dependent prepositions, writing techniques and useful phrases.

If you need a more objective assessment of their end-of-course level of English, you could use a **past paper** from a General or Business English exam. The advantage of this approach is that you can measure their reading and listening skills very accurately as well as their deeper knowledge of the structure of English. The disadvantage, of course, is that the exam will have little relation to the course you have completed. However, if an aim of your course is to raise the learners' general level, such exams may be a good way of assessing their progress.

10.10 Let Us Sum Up

In this unit we have studied the concept of ESP and its application in various fields and professions.

10.11 Review Questions

1. Write an essay on the need of ESP in the globalized world today.
2. How is teaching General English different from teaching ESP?
3. How will you analyze the ESP needs of a law student?
4. How will you take up ESP lesson planning for medical students?
5. Devise steps for dealing with low level of English in a ESP class.
6. How will you evaluate students on an ESP class?

10.12 Bibliography

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Unit - 11

Parts of Speech

Structure

- 11.0 Objectives
- 11.1 Introduction
- 11.2 History
- 11.3 Traditional Classification in English
- 11.4 Functional Classification
- 11.5 Let Us Sum Up
- 11.6 Review Questions
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11.0 Objectives

In this unit we are going to have an idea of the notion of the various parts of speech in English. Starting with the historical point of view, we shall comprehend how various grammatical categories are labeled in English.

11.1 Introduction

In grammar, a **part of speech** (also a **word class**, a **lexical class**, or a **lexical category**) is a linguistic category of words (or more precisely *lexical items*), which is generally defined by the syntactic or morphological behaviour of the lexical item in question. Common linguistic categories include *noun* and *verb*, among others. There are open word classes, which constantly acquire new members, and closed word classes, which do not acquire new members.

Almost all languages have the lexical categories noun and verb, but beyond these there are significant variations in different languages.

11.2 History

The classification of words into lexical categories is found from the earliest moments in the history of linguistics. In the *Nirukta*, written in the 5th or 6th century BC, the Sanskrit grammarian Yāska defined four main categories of words:

1. nāma – nouns
2. ākhyāta – verbs
3. upasarga – pre-verbs or prefixes
4. nipāta – particles, invariant words (perhaps prepositions)

These four were grouped into two large classes: inflected (nouns and verbs) and uninflected (pre-verbs and particles).

A century or two after the work of Nirukta, the Greek scholar Plato wrote in the *Cratylus* dialog that "... sentences are, I conceive, a combination of verbs and nouns. Another class, "conjunctions" (covering conjunctions, pronouns, and the article), was later added by Aristotle.

By the end of the 2nd century BC, the classification scheme had been expanded into eight categories, seen in the *Art of Grammar* :

1. Noun: a part of speech inflected for case, signifying a concrete or abstract entity
2. Verb: a part of speech without case inflection, but inflected for tense, person and number, signifying an activity or process performed or undergone
3. Participle: a part of speech sharing the features of the verb and the noun
4. Interjection: a part of speech expressing emotion alone
5. Pronoun: a part of speech substitutable for a noun and marked for a person
6. Preposition: a part of speech placed before other words in composition and in syntax
7. Adverb: a part of speech without inflection, in modification of or in addition to a verb, adjective, clause, sentence, or other adverb
8. Conjunction: a part of speech binding together the discourse and filling gaps in its interpretation

The Latin grammarian Priscian (fl. 500 AD) modified the above eightfold system, substituting "article" for "interjection". It was not until 1767 that the adjective was taken as a separate class.

Traditional English grammar is patterned after the European tradition above, and is still taught in schools and used in dictionaries. It names eight parts of speech: noun, verb, adjective, adverb, pronoun, preposition, conjunction, and interjection (sometimes called an exclamation).

11.3 Traditional Classification in English

English words have been traditionally classified into eight lexical categories, or parts of speech (and are still done so in most dictionaries):

Noun

Any abstract or concrete entity; a person (*police officer, Mohan*), place (*city, Jaipur*), thing (*necktie, television*), idea (*happiness*), or quality (*bravery*)

Pronoun

Any substitute for a noun or noun phrase

Adjective

Any qualifier of a noun

Verb

Any action (*walk*), occurrence (*happen*), or state of being (*be*)

Adverb

Any qualifier of an adjective, verb, clause, sentence, or other adverb

Preposition

Any establisher of relation and syntactic context

Conjunction

Any syntactic connector

Interjection

Any emotional greeting (or "exclamation")

Although these are the traditional eight English parts of speech, modern linguists have been able to classify English words into even more specific categories and sub-categories based on function.

The four main parts of speech in English, namely nouns, verbs, adjectives and adverbs, are labelled form classes as well. This is because prototypical members of each class share the ability to change their form by accepting derivational or inflectional morphemes. The term form is used because it refers literally to the similarities in shape of the word in its pronunciation and spelling for each part of speech.

Neither written nor spoken English generally marks words as belonging to one part of speech or another, as they tend to be understood in the context of the sentence. Words like *neigh*, *break*, *outlaw*, *laser*, *microwave*, and *telephone* might all be either verb forms or nouns. Although *-ly* is a frequent adverb marker, not all adverbs end in *-ly* (*-wise* is another common adverb marker) and not all words ending in *-ly* are adverbs. For instance, *tomorrow*, *fast*, *very* can all be adverbs, while *early*, *friendly*, *ugly* are all adjectives (though *early* can also function as an adverb). Verbs can also be used as adjectives (e.g. "The *astonished* child watched the spectacle unfold" instead of the verb usage "The unfolding spectacle *astonished* the child"). In such cases, the verb is in its participle form.

In certain circumstances, even words with primarily grammatical functions can be used as verbs or nouns, as in "We must look to the *how's* and not just the *why's*" or "Mira was *to-ing* and *fro-ing* and not paying attention".

11.4 Functional Classification

In contemporary linguistics, the term *part of speech* has generally been discarded in favor of the label **word class** or *syntactic category*.

As discussed below, the parts of speech (or word classes) are commonly divided into open classes (nouns, verbs, adjectives, and adverbs) and closed classes (pronouns, prepositions, conjunctions, and interjections).

The study of linguistics has expanded the understanding of lexical categories in various languages and allowed for better classifying words by function. Common lexical categories in English by function may include:

11.4.1 Open word classes: adjectives, adverbs, nouns, verbs (except auxiliary verbs), interjections

- (i) **Adjective:** A given occurrence of an adjective can generally be classified into one of four kinds of uses:
 - a. *Attributive* adjectives are part of the noun phrase headed by the noun they modify; for example, *happy* is an attributive adjective in "happy people". In some languages, attributive adjectives precede their nouns; in others, they follow their nouns; and in yet others, it depends on the adjective, or on the exact relationship of the adjective to the noun. In English, attributive adjectives usually precede their nouns in simple phrases, but often follow their nouns when the adjective is modified or qualified by a

phrase acting as an adverb. For example: "I saw three happy kids", and "I saw three kids happy enough to jump up and down with glee."

- b. *Predicative* adjectives are linked via a copula or other linking mechanism to the noun or pronoun they modify; for example, *happy* is a predicate adjective in "they are happy" and in "that made me happy."
- c. *Absolute* adjectives do not belong to a larger construction (aside from a larger adjective phrase), and typically modify either the subject of a sentence or whatever noun or pronoun they are closest to; for example, *happy* is an absolute adjective in "The boy, happy with his lollipop, did not look where he was going."
- d. *Nominal* adjectives act almost as nouns. One way this can happen is if a noun is elided and an attributive adjective is left behind. In the sentence, "I read two books to them; he preferred the sad book, but she preferred the happy", *happy* is a nominal adjective, short for "happy one" or "happy book". Another way this can happen is in phrases like "out with the old, in with the new", where "the old" means, "that which is old" or "all that is old", and similarly with "the new". In such cases, the adjective functions either as a mass noun (as in the preceding example) or as a plural count noun, as in "The meek shall inherit the Earth", where "the meek" means "those who are meek" or "all who are meek".

- (ii) **Adverb:** Adverbs are considered a part of speech in traditional English grammar and are still included as a part of speech in grammar taught in schools and used in dictionaries. However, modern grammarians recognize that words traditionally grouped together as adverbs serve a number of different functions. Some would go so far as to call adverbs a "catch-all" category that includes all words that do not belong to one of the other parts of speech.

A more logical approach to dividing words into classes relies on recognizing which words can be used in a certain context. For example, a noun is a word that can be inserted in the following template to form a grammatical sentence:

The _____ is red. (For example, "The hat is red".)

When this approach is taken, it is seen that adverbs fall into a number of different categories. For example, some adverbs can be used to modify an entire sentence, whereas others cannot. Even when a sentential adverb has other functions, the meaning is often not the same. For example, in the sentences *She gave birth naturally* and *Naturally, she gave birth*, the word *naturally* has different meanings. *Naturally* as a sentential adverb means something like "of course" and as a verb-modifying adverb means "in a natural manner". This "naturally" distinction demonstrates that the class of sentential adverbs is a closed class (there is resistance to adding new words to the class), whereas the class of adverbs that modify verbs isn't.

Words like *very* and *particularly* afford another useful example. We can say *Pawan is very fast*, but not *Pawan very won the race*. These words can modify adjectives but not verbs. On the other hand, there are words like *here* and *there* that cannot modify adjectives. We can say *The sock looks good there* but not *It is a there beautiful sock*. The fact that many adverbs can be used in more than one of these functions can confuse this issue, and it may seem like splitting hairs to say that a single adverb is really two or more words that serve different functions. However, this distinction can be useful, especially considering adverbs like *naturally* that have different meanings in their different functions.

- (iii) **Noun:** A noun in its basic form will often consist of a single stem, as in the case of the English nouns *cat*, *man*, *table* and so on. In many languages nouns can also be formed from other nouns and from words of other types through morphological processes, often involving the addition of prefixes and suffixes. Examples in English are the verbal nouns formed from verbs by the addition of *-ing*, nouns formed from verbs using other suffixes such as *organization* and *discovery*, agent nouns formed from verbs usually with the suffix *-er* or *-*

or, as in *actor* and *worker*, feminine forms of nouns such as *actress*, *lioness*, nouns formed from adjectives such as *happiness*, and many other types.

Nouns may be identical in form to words that belong to other parts of speech, often as a result of conversion (or just through coincidence). For example the English word *hit* can be both a noun and a verb, and *Arm/arm* can be a noun or an adjective. In such cases the word is said to represent two or more lexemes.

In many languages nouns inflect (change their form) for number, and sometimes for case. Inflection for number usually involves forming plural forms, such as *cats* and *children*, and sometimes other forms such as duals, which are used in some languages to refer to exactly two of something. Inflection for case involves changing the form of a noun depending on its syntactic function – languages such as Latin, Russian and Finnish have extensive case systems, with different forms for nominatives (used principally for verb subjects), accusatives (used especially for direct objects), genitives (used to express possession and similar relationships) and so on. The only real vestige of the case system on nouns in Modern English is the "Saxon genitive", where 's is added to a noun to form a possessive.

- (iv) **Verb:** Verbs constitute one of the main word classes in the English language. Like other types of words in the language, **English verbs** are not heavily inflected. Most combinations of tense, aspect, mood and voice are expressed periphrastically, using constructions with auxiliary verbs and modal verbs.

Generally, the only inflected forms of an English verb are a third person singular present tense form in -s, a past tense (also called preterite), a past participle (which may be the same as the past tense), and a form in -ing that serves as a present participle and gerund. Most verbs inflect in a simple regular fashion, although there are about 200 irregular verbs; the irregularity in nearly all cases concerns the past tense and past participle forms. The copula verb *be* has a larger number of different inflected forms, and is highly irregular.

- (v) **Interjection:** In grammar, an **interjection** or **exclamation** is a word used to express an emotion or sentiment on the part of the speaker (although most interjections have clear definitions). Filled pauses such as *uh*, *er*, *um* are also considered interjections. Interjections are often placed at the beginning of a sentence.

An interjection is sometimes expressed as a single word or non-sentence phrase, followed by a punctuation mark. The isolated usage of an interjection does not represent a complete sentence in conventional English writing. Thus, in formal writing, the interjection will be incorporated into a larger sentence clause.

Interjection as a Figure of Speech refers to the use of one word. For example, lawyers traditionally say: *Objection!* or soldiers: *Fire!*

Conventions like *Hi*, *Bye* and *Goodbye* are interjections, as are exclamations like *Cheers!* and *Hooray!*. In fact, they are very often characterized by exclamation marks depending on the stress of the attitude or the force of the emotion they are expressing. *Well* (a short form of "that is well") can also be used as an interjection: "Well! That's great!" or "Well, don't worry." Much profanity takes the form of interjections. Some linguists consider the pro-sentences *yes*, *no*, *amen* and *okay* as interjections, since they have no syntactical connection with other words and rather work as sentences themselves. Expressions such as "Excuse me!", "Sorry!", "No thank you!", "Oh dear!", "Hey that's mine!", and similar ones often serve as interjections. Interjections can be phrases or even sentences, as well as words, such as "Oh!" or "Wowee!".

Several English interjections contain sounds that do not (or very rarely) exist in regular English phonological inventory. For example: *Ahem* ("attention!"), *Shh* ("quiet!"), *Tut-tut* ("shame..."), *Ugh* ("disgusting!"), *Whew* or *phew* ("what a relief!"), *Gah* ("Gah, there's nothing to do!"), *Yeah* ("yes")

11.4.2 Closed word classes: auxiliary verbs, conjunctions, determiners (articles, quantifiers, demonstrative adjectives, and possessive adjectives), prepositions, pronouns.

- (i) **Auxiliary Verb:** An **auxiliary verb** is a verb used to add functional or grammatical meaning to the clause in which it appears – for example, to express tense, aspect, modality, voice, emphasis, etc. Auxiliary verbs usually accompany a main verb, the main verb providing the main semantic content of the clause in which it appears. An example is the verb *have* in the sentence *I have finished my dinner* – here the main verb is *finish*, and the auxiliary *have* helps to express the perfect aspect. Some sentences contain a chain of two or more auxiliary verbs. Auxiliary verbs are also called **helping verbs**, **helper verbs**, or **(verbal) auxiliaries**. They may be glossed with the abbreviation **AUX**.

A list of verbs that (can) function as auxiliaries in English is as follows:

be (*am, are, is, was, were, being*), *can, could, dare**, *do* (*does, did*), *have* (*has, had, having*), *may, might, must, need**, *ought**, *shall, should, will, would*

* The status of *dare*, *need* (*not*), and *ought* (*to*) is debatable; and the use of these verbs as auxiliaries can vary across dialects of English.

If the negative forms *can't, don't, won't*, etc. are viewed as separate verbs (and not as contractions), then the number of auxiliaries increases. The verbs *do* and *have* can also function as full verbs or as light verbs, which can be a source of confusion about their status. The modal verbs (*can, could, may, might, must, shall, should, will, would*, and *dare, need* and *ought* when included) form a subclass of auxiliary verbs. Modal verbs are defective insofar as they cannot be inflected, nor do they appear as gerunds, infinitives, or participles.

The following table summarizes the auxiliary verbs in standard English and the meaning contribution to the clauses in which they appear. Many auxiliary verbs are listed more than once in the table based upon discernible differences in use.

Auxiliary verb	Meaning contribution	Example
be ₁	copula (= linking verb)	She is the boss.
be ₂	progressive aspect	He is sleeping.
be ₃	passive voice	They were seen.
can ₁	deontic modality	I can swim.
can ₂	epistemic modality	Such things can help.

could ₁	deontic modality	I could swim.
could ₂	epistemic modality	That could help.
Do	do-support/emphasis	You did not understand. He did go there.
Have	perfect aspect	They have understood.
may ₁	deontic modality	May I stay?
may ₂	epistemic modality	That may take place.
Might	epistemic modality	We might give it a try.
must ₁	deontic modality	You must not mock me.
must ₂	epistemic modality	It must have rained.
Shall	deontic modality	You shall not pass.
should ₁	deontic modality	You should listen.
should ₂	epistemic modality	That should help.
Will	epistemic modality	We will eat pie.
Would	epistemic modality	Nothing would accomplish that.

Deontic modality expresses an ability, necessity, or obligation that is associated with an agent subject. Epistemic modality expresses the speaker's assessment of reality or likelihood of reality. Distinguishing between the two types of modality can be difficult, since many sentences contain a modal verb that allows both interpretations.

- (ii) **Conjunction:** In grammar, a **conjunction** (abbreviated CONJ) is a part of speech that connects two words, sentences, phrases or clauses together. A **discourse connective** is a conjunction joining sentences. This definition may overlap with that of other parts of speech, so what constitutes a "conjunction" must be defined for each language. In general, a conjunction is an invariable grammatical particle, and it may or may not stand between the items it conjoins.

The definition may also be extended to idiomatic phrases that behave as a unit with the same single-word conjunction (*as well as*, *provided that*, etc.).

Many students are taught that certain conjunctions (such as "and", "but", "because", and "so") should not begin sentences; although authorities state that this teaching has "no historical or grammatical foundation."

A simple literary example of a conjunction: "the truth of nature, **and** the power of giving interest" (Samuel Taylor Coleridge's *Biographia Literaria*)

- (iii) **Preposition:** Prepositions are a class of words which express relationship. Examples are the words in, under, toward and before in these phrases: in the chair, under the chair, toward the chair, before the chair. Some have syntactic (the word "of" in "Children acquire an understanding of language.") or semantic functions (the word "for" in "He ate mangos for health."). The primary function of prepositions, shows relationships, and so a preposition typically combines with another word or phrase (called its complement {"complement" means to complete, as the word or phrase completes the meaning of the preposition}) to form a prepositional phrase.
- (iv) **Pronoun:** In linguistics and grammar, a **pronoun** is a word or form that substitutes for a noun or noun phrase. It is a particular case of a pro-form.

Pronouns have traditionally been regarded as one of the parts of speech, although many modern theorists would not regard them as a single distinct word class, because of the variety of functions performed by words which are classed as pronouns. Common types include the personal pronouns, relative pronouns, interrogative pronouns, demonstrative pronouns and indefinite pronouns.

The use of pronouns often involves anaphora, where the meaning of the pronoun is dependent on another referential element. This applies particularly to the (third-person) personal pronouns. The referent of the pronoun is often the same as that of a preceding (or sometimes following) noun phrase, called the *antecedent* of the pronoun. For example, in the sentence *That poor man looks as if he needs a new coat*, the antecedent of the pronoun *he* is the noun phrase *that poor man*. (Pronouns used without antecedents are sometimes called *unprecursed* pronouns.) Another type of antecedent is that found with relative pronouns, as in *the woman who looked at you*, where *the woman* is the antecedent of the relative pronoun *who*.

Each **part of speech** explains not what the word *is*, but how the word *is used*. In fact, the same word can be a noun in one sentence and a verb or adjective in the next. The next few examples show how a word's part of speech can change from one sentence to the next, and following them is a series of sections on the individual parts of speech, followed by an exercise.

1. **Books** are made of ink, paper, and glue.
In this sentence, "books" is a noun, the subject of the sentence.
2. Dinu waits patiently while Bindu **books** the tickets.
Here "books" is a verb, and its subject is "Bindu."
3. We **walk** down the street.
In this sentence, "walk" is a verb, and its subject is the pronoun "we."
4. The mail carrier stood on the **walk**.
In this example, "walk" is a noun, which is part of a prepositional phrase describing where the mail carrier stood.

5. The town decided to build a new **jail**.
Here "jail" is a noun, which is the object of the infinitive phrase "to build."
6. The sheriff told us that if we did not leave town immediately he would **jail** us.
Here "jail" is part of the compound verb "would jail."
7. They heard high pitched **cries** in the middle of the night.
In this sentence, "cries" is a noun acting as the direct object of the verb "heard."
8. The baby **cries** all night long and all day long.
But here "cries" is a verb that describes the actions of the subject of the sentence, the baby.

11.5 Let Us Sum Up

A **part of speech**, also a **word class**, is a linguistic category of words, which is generally defined by the syntactic or morphological behaviour of the lexical item in question. Common linguistic categories include *noun* and *verb*, adjective, adverb, pronoun, preposition, conjunction, and interjection. There are open word classes, which constantly acquire new members, and closed word classes, which acquire new members.

11.6 Review Questions

1. Say whether the word in italics is a verb, preposition, conjunction or interjection:-

1. There is something pleasing *about* him.
2. The moral law is *above* the civil.
3. He takes *after* his father.
4. We went away *after* they had left.
5. *As* he was poor, I helped him.
6. He came *before* the appointed time.
7. He went away *before* I came.
8. His works have never been *bettered*.
9. *Both* the cashier *and* the accountant are Hindus.
10. None *but* the brave deserves the fair.
11. We tried hard *but* did not succeed.
12. The fire engine came rushing *down* the hill.
13. *Down* with the tyrant.
14. He must *either* work *or* starve.
15. Make haste , *else* you will miss the train.
16. Let us *even* the ground.
17. If we *except* Hari, all are to be blamed.
18. Thank God; *for* He is good.
19. Do not talk *like* that.
20. The earth revolves *round* the sun.
21. *Since* that day I have not seen him.
22. *Since* there is no help, let us part.
23. *Why*, it is surely Nanak.
24. *What!* you don't mean to say so.
25. Do not start *till* I give the word.

Answers: 1. P 2. P 3. P 4. C 5. C 6. P 7. C 8. V 9. C 10. P 11. C 12. P 13. V 14. C 15. C 16. V 17. C 18. C 19. P 20. P 21. P 22. C 23. I 24. I 25. C

2. Identify the Part of Speech of the words in *italics* :-

Note :- The options for all the questions are the same

(A) Noun

(B) Pronoun

(C) Adjective

(D) Adverb

1. They wandered *about* in sheepskins and goatskins.
2. The heavens are *above*.
3. Analyse the *above* sentence.
4. Our blessings come from *above*.
5. They arrived soon *after*.
6. *After* ages shall sing his glory.
7. *All* men are mortal. It was *all* profit and no loss.
8. He was *all* alone when I saw him.
9. *All* spoke in his favour.
10. Are there *any* witnesses present.
11. He lost his *all* in speculation.
12. Does *any* of you know anything about it.
13. Is that *any* better.
14. We walked *as* fast as we could.
15. She likes the same colour *as* I do.
16. I have seen you *before*.
17. I think yours is a *better* plan.
18. I know *better*.
19. Give place to your *bettors*.
20. You cannot have it *both* ways.
21. *Both* of them are dead.
22. It is *but* right to admit our faults.
23. There is no one *but* likes him.
24. *Down* went the "Royal George."
25. The porter was killed by the *down* train.
26. He has seen the ups and *downs* of life.
27. *Either* bat is good enough.
28. Ask *either* of them.
29. I have something *else* for you.
30. Shall we look anywhere *else*.
31. There is *enough* time to spare.
32. You know well *enough* what I mean.
33. You are paying *less* attention to your studies than you used to do.
34. The population of India is *less* than that of China.
35. They are men of *like* build and stature.
36. There is *little* danger in going there.
37. He eats very *little*.
38. We want *more* men like him.
39. *More* of us die in bed than out of it.
40. You should talk less and work *more*.
41. There is *much* sense in what he says.
42. *Much* of it is true.
43. He boasts too *much*.
44. Draw *near* and listen.
45. He is a *near* relation.
46. My *needs* are few.
47. *Neither* accusation is true.

48. It is difficult to negotiate where **neither** will trust.
49. I shall see you **next** Monday.
50. What **next**.
51. He is **no** more.
52. I will not take a **no**.
53. **One** day I met him in the street.
54. The little **ones** cried for joy.
55. It was his **only** chance.
56. He was **only** foolish.
57. Read it **over** carefully.
58. In one **over** he took three wickets.
59. He is the **right** man for the position.
60. I ask it as a **right**.
61. Serves him **right** ! He stood **right** in my way.
62. A square peg in a **round** hole.
63. The evening was a **round** of pleasures.
64. I am **so** sorry.
65. We must find **some** way out of it.
66. **Some** say one thing and others another.
67. **Some** thirty chiefs were present.
68. **Still** waters run deep.
69. Her sobs could be heard in the **still** of night.
70. He is **still** in business.
71. Don't be in **such** a hurry.
72. **Such** was not my intention.
73. What is **that** noise.
74. **That** is what I want.
75. The evil **that** men do lives after them.
76. **The** cat loves comfort.
77. **The** wiser he is, **the** better.
78. Prices are **up**.
79. The next **up** train will leave here at 12.30.
80. They had their **ups** and downs of fortune.
81. I hope you are now **well**.
82. **Well** begun is half done.
83. **What** evidence have you got.
84. **What** does he want.
85. Give me **what** you can. **What** happened then, I do not know.
86. Sit down and rest a **while**.
87. **Why** did you do it.
88. I know the reason **why** he did it.
89. There is more evidence **yet** to be offered.
90. He kept the **fast** for a week.
91. This sum is **more** difficult.
92. He is the **right** man in the **right** place.
93. God defend the **right** !
94. There is **much** truth in what he says.
95. Don't boast too **much**.
96. It is **hard** to understand.
97. Men who work **hard** enjoy life fully.
98. **Little** learning is a dangerous thing.
99. He is **little** known here.
100. It matters **little** what he says.

Answers:

1- (D) 11- (A) 21- (B) 31- (C) 41- (C) 51- (D) 61- (D) 71- (C) 81- (C) 91-(D)
 2- (D) 12- (B) 22- (D) 32- (D) 42- (C) 52- (A) 62- (C) 72- (B) 82- (D) 92-(C)
 3- (C) 13- (D) 23- (B) 33- (C) 43- (D) 53- (C) 63- (A) 73- (C) 83- (C) 93- (A)
 4- (A) 14- (D) 24-(D) 34- (B) 44- (D) 54- (B) 64- (D) 74- (B) 84- (B) 94- (C)
 5- (D) 15- (B) 25-(C) 35- (C) 45- (C) 55- (C) 65- (C) 75- (B) 85- (B) 95- (D)
 6- (C) 16- (D) 26-(A) 36- (C) 46- (A) 56- (D) 66- (C) 76- (C) 86- (A) 96- (C)
 7- (C) 17- (C) 27-(C) 37- (B) 47- (C) 57- (D) 67-(D) 77- (D) 87- (D) 97- (D)
 8- (D) 18- (D) 28- (B) 38- (C) 48- (B) 58- (A) 68- (C) 78- (D) 88- (D) 98- (C)
 9- (B) 19- (A) 29- (C) 39- (B) 49- (C) 59- (A) 69- (A) 79- (C) 89- (D) 99- (D)
 10-(C)20- (C) 30- (D) 40- (D) 50- (D) 60- (A) 70- (A) 80- (A) 90- (A)100-(D)

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Unit - 12

Homonyms and Homophones

Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Etymology & Related Terms
- 12.3 Further Examples
- 12.4 A Detailed List of Homophones
- 12.5 Let Us Sum Up
- 12.6 Review Questions
- 12.7 Bibliography

12.0 Objectives

In this unit we shall study the terms homonym and homophones and some other related terms with suitable examples.

12.1 Introduction

In linguistics, a **homonym** is, in the strict sense, one of a group of words that share the same spelling *and* the same pronunciation but have different meanings. Thus homonyms are simultaneously homographs (words that share the same spelling, regardless of their pronunciation) *and* homophones (words that share the same pronunciation, regardless of their spelling). The state of being a homonym is called **homonymy**. Examples of homonyms are the pair *stalk* (part of a plant) and *stalk* (follow/harass a person) and the pair *left* (past tense of leave) and *left* (opposite of right). A distinction is sometimes made between "true" homonyms, which are unrelated in origin, such as *skate* (glide on ice) and *skate* (the fish), and polysemous homonyms, or polysemes, which have a shared origin, such as *mouth* (of a river) and *mouth* (of an animal).

In non-technical contexts, the term "homonym" may be used to refer to words that are either homographs *or* homophones. In the stricter sense, the word *row* (propel with oars) and the American pronunciation of *row* (argument) are considered homonyms, as are the words *read* (peruse) and *reed* (waterside plant) in the looser sense.

12.2 Etymology & Related Terms

The English language is peppered with many anomalous words and spellings, many of which can make life difficult for a non-native to the language, attempting to learn it as a second language.

However, it can also be just as confusing to those who have lived their whole lives speaking and writing English as native-users. Spellings and meanings differ, accents can summon a completely new meaning and a missing letter can create an embarrassing mistake!

Let's take a look at some of the more commonly confused types of words.

The word *homonym* comes from the Greek *homonumos*, meaning "having the same name", thus, it refers to two or more distinct concepts sharing the "same name" or signifier. **Homonyms** are words that are spelled and pronounced the same but have different meanings. In

other words, Homonyms are words with **one** spelling and **one** pronunciation, but **two unrelated** meanings, such as *bear* or *left* or *just* or *pole*.

Several similar linguistic concepts are related to homonymy. These include:

- **Homographs** (literally "same writing") are usually defined as words that share the same spelling, regardless of how they are pronounced. **These** are words that are spelled the same but differ in meaning, derivation, or pronunciation. Basically, Homographs are words which have **one** spelling but **two** pronunciations and **two** distinct meanings or usages.

For example: Consider the word *tear*. Does it rhyme with pear/pair/pare? Or with hear/here? If they are pronounced the same then they are also homophones (and homonyms) – for example, *bark* (the sound of a dog) and *bark* (the skin of a tree). If they are pronounced differently then they are also heteronyms – for example, *bow* (the front of a ship) and *bow* (a ranged weapon).

- **Homophones** (literally "same sound") are usually defined as words that share the same pronunciation, regardless of how they are spelled. **These** are words that are pronounced the same but differ in meaning, derivation, or spelling. In other words, Homophones are classified as words with **two** spellings and **two** meanings, but only **one** pronunciation.

For example: Like *pear* and *pair*. And *pare*. These words are spelled differently but sound the same. The English language is riddled with such aural ambiguities.

If they are spelled the same then they are also homographs (and homonyms); if they are spelled differently then they are also **heterographs** (literally "different writing"). Homographic examples include *rose* (flower) and *rose* (past tense of *rise*). Heterographic examples include *to*, *too*, *two*, and *there*, *their*, *they're*.

- **Heteronyms** (literally "different name") are the subset of homographs (words that share the same spelling) that have different pronunciations (and meanings). **These** are words that are spelled identically but have different meanings when pronounced differently, usually through accenting different parts of the same word.

For example: *Lead*, pronounced LEED, means to guide. However, *lead*, pronounced LED, means a metallic element.

Heteronyms are specific types of homographs in which the different pronunciations are associated with different meanings. Basically, words with **one** spelling, but **two** pronunciations and **two unrelated** meanings.

Such words include *desert* (to abandon) and *desert* (arid region); *row* (to argue or an argument) and *row* (as in to row a boat or a row of seats - a pair of homophones). Heteronyms are also sometimes called **heterophones** (literally "different sound").

- **Polysemes** are words with the same spelling and distinct but *related* meanings. The distinction between polysemy and homonymy is often subtle and subjective, and not all sources consider polysemous words to be homonyms. Words such as *mouth*, meaning either the orifice on one's face, or the opening of a cave or river, are polysemous and may or may not be considered homonyms.
- **Capitonyms** are words that share the same spelling but have different meanings when capitalized (and may or may not have different pronunciations). Such words include *polish* (to make shiny) and *Polish* (from Poland); *march* (organized, uniformed, steady and rhythmic walking forward) and *March* (the third month of the year in the Gregorian Calendar). However, both *polish* or *march* at the beginning of sentences still need to be capitalized.

12.3 Further examples

A further example of a homonym, which is both a homophone and a homograph, is *fluke*. *Fluke* can mean:

- A fish, and a flatworm.
- The end parts of an anchor.
- The fins on a whale's tail.
- A stroke of luck.

All four are separate lexemes with separate etymologies, but share the one form, *fluke*.

Similarly, a river *bank*, a savings *bank*, a *bank* of switches, and a *bank* shot in pool share a common spelling and pronunciation, but differ in meaning.

The words *bow* and *bough* are interesting because there are two meanings associated with a single pronunciation and spelling (the weapon and the knot); there are two meanings with two different pronunciations (the knot and the act of bending at the waist), and there are two distinct meanings sharing the same sound but different spellings (*bow*, the act of bending at the waist, and *bough*, the branch of a tree). In addition, it has several related but distinct meanings – a bent line is sometimes called a 'bowed' line, reflecting its similarity to the weapon. Thus, even according to the most restrictive definitions, various pairs of sounds and meanings of *bow* and *bough* are homonyms, homographs, homophones, heterophones, heterographs, and are polysemous.

- *bow* – a long wooden stick with horse hair that is used to play certain string instruments such as the violin
- *bow* – to bend forward at the waist in respect (e.g. "bow down")
- *bow* – the front of the ship (e.g. "bow and stern")
- *bow* – a kind of tied ribbon (e.g. bow on a present, a bowtie)
- *bow* – to bend outward at the sides (e.g. a "bow-legged" cowboy)
- *bough* – a branch on a tree. (e.g. "when the bough breaks...")

Remember that homonyms are words that sound the same, regardless of spelling, such as *to*, *too* and *two*. These three words are actually homophones. Notice that the definitions for Heteronym and Homograph are the same! Only the homophone focuses on words spelled differently AND has different meanings, yet have the ability to sound the same.

Here are the most obvious words for each category.

<u>Heteronyms/Homographs</u>	<u>True Homonyms</u>
Affect (ehFEKT)- to change; (AFFekt)- a person's feelings or emotion	Bark - cry of a dog, fox or seal; outer protective sheath of the trunk of a tree
Alternate (ALternit)- the next choice; (ALternait)- switch back and forth	Bat - a bit of wood used in a game; a little furry critter
Bass BASE- a string instrument; BASS (rhymes with mass)- a fish	Bear Large mammal; to tolerate or support
	Dear - regard with deep affection;

<p>Close CLOZE- to shut; CLOS- near</p> <p>Desert dihZURT- to leave ; DEZert- arid region</p> <p>Dove DUV- a bird; DOEV- jumped off</p> <p>Excuse EKskyooz- to let someone off; EKskyoos- a reason or explanation</p> <p>House HAUS- a building that serves as living quarters; HOWZ- to provide with living quarters</p> <p>Invalid inVALLid- not valid; INvallid- an ill person</p> <p>Lead LEED- to guide; LED- a metallic element</p> <p>Minute MINNIt- 60 seconds; myNOOT- tiny</p> <p>Number NUMber- one, two, three ...; NUMMER- more numb [many dictionaries do not list this use, which suggests that "more numb" is preferred; however, the listed use is given in The American Heritage Dictionary of the English Language, Third Edition, Electronic version.]</p> <p>Perfect PERfekt- exactly correct; perFEKT- to make correct</p> <p>Produce PROdoos- vegetables; proDOOS- bring forth</p> <p>Record RECKord- a list; reKORD- to write down</p> <p>Row ROH- a line; ROUW- a fight</p> <p>Separate SEPerATE- to divide into groups; SEPret- not joined together</p> <p>Tier TEER - layer TYER - a person who ties</p> <p>Tear TARE- to rip; TEER- fluid in eye</p> <p>Wind WHINEd- to coil up; WINd- the blowing air</p> <p>Wound WOOND- to injure; WOWND- coiled up</p>	<p>expensive</p> <p>Down - towards a lower place; soft fine feathers of a young bird</p> <p>Exact - precise or accurate; inflict (revenge) on someone</p> <p>Fawn - a baby deer; a colour; to be servile</p> <p>Fine - of very high quality; a sum of money exacted as a penalty</p> <p>Grave - Hole dug in ground to receive a coffin; giving cause for alarm.</p> <p>Just - morally right and fair; barely or simply</p> <p>Kind - considerate and generous; class or type of things having similar characteristics</p> <p>Left opposite of right; departed</p> <p>Mead - a drink made from honey; and a meadow</p> <p>Order - arrangement of things to a particular sequence or method; authoritative command or directive</p> <p>Peak - pointed top of a mountain; stiff brim at front of a cap.</p> <p>Pile a heap, the nap of velvet; or a haemorrhoid!</p> <p>Pole ends of the axis of rotation; fishing rod; long piece of metal or wood,</p> <p>Trip - to stumble or fall; journey or excursion</p> <p>Wave - Motion with hand in greeting; ridge of water curling into shore</p>
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12.4 A Detailed list of Homophones

<p>A. accede, exceed accept, except acclamation, acclimation ad, add</p> <p>adieu, ado adherence, adherents adolescence, adolescents aery, airy affect, effect aid, ade, aide ail, ale air, ere, err, heir airs, errs, heirs</p> <p>aisle, I'll, isle</p> <p>allied, elide allowed, aloud allude, elude allusion, illusion</p> <p>altar, alter ant, aunt arc, ark are, r assent, ascent ate, eight auger, augur ought, ought</p> <p>aural, oral away, aweigh awed, odd</p> <p>awl, all awn, on ax, axe, acts ay, aye, eye, I, i eyes, eyes</p> <p>B. b's, bees b, be, bee bach, batch bad, bade</p> <p>bail, bale bait, bate bald, bawled</p>	<p>finish, Finnish fir, fur fisher, fissure</p> <p>flair, flare flee, flea flew, flu, flue flier, flyer flocks, phlox floe, flow flour, flower foaled, fold fond, fawned for, fore, four foreword, forward fort, forte</p> <p>forth, fourth foul, fowl fouler, fowler fourth, forth</p> <p>franc, frank frays, phrase freeze, frees, frieze friar, fryer fungous, fungus</p> <p>fuse, fuze</p> <p>G. Gael, Gail, gale gaff, gaffe gage, gauge gait, gate</p> <p>gall, Gaul gamble, gambol</p> <p>gamin, gammon gaze, Gay's, gays gel, jell genes, Jean's, jeans gibe, jibe gild, guild gilt, guilt gneiss, nice gnu, knew, new gored, gourd gorilla, guerilla grade, grayed</p>	<p>rap, wrap rapped, rapt, wrapped rapper, wrapper rapping, wrapping ray, re real, reel red, read reed, read reek, wreak residence, residents rest, wrest retch, wretch review, revue rex, wrecks rheum, room rheumy, roomy rhyme, rime rigger, rigor right, rite, wright, write ring, wring ringer, wringer road, rode, rowed roam, Rome roe, row role, roll rood, rude, rued root, route rose, roes, rows rot, wrought rote, wrote rough, ruff rouse, rows rout, route rue, roux rumor, roomer rung, wrung rustle, Russell rye, wry</p> <p>S. sac, sack sachet, sashay sacks, sax sail, sale salter, Psalter sandhi, sandy sane, seine saver, savor sawed, sod sax, sacks scalar, scaler</p>
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balks,box ball,bawl balm,bomb band,banned bans,banns bard,barred bare,bear baron,barren base,bass based,baste bask,Basque bay,bey bazaar,bizarre beach,beech beat,beet beau,bow been,bin beer,bier beetle,betel bell,belle benzene,benzine berry,bury berth,birth better,bettor bight,bite,byte billed,build bin,been bird,burred blew,blue bloc,block boar,Boer,bore board,bored boatswain,bosun bogey,bogie,bogy bold,bowled bolder,boulder bole,boll,bowl bomb,balm boos,booze	graft,graphed grate,great graze,grays grease,Greece greaves,grieves grill,grille grip,grippe grisly,grizzly groan,grown guessed,guest guide,guyed guise,guys H. hail,hale hair,hare hairy,harry hall,haul halve,have handsome,hansom hangar,hanger hare,hair hart,heart hawk,hock hay's,haze hay,hey haze,hay's he'll,heal,heel hear,here heard,herd heed,he'd heir,air,ere,err heirs,airs,errs heroin,heroine hertz,hurts hew,hue,Hugh hi,hie,high hide,hied,Hyde higher,hire him,hymn ho,hoe hoard,horde hoarse,horse hoses,hose hole,whole holey,holy,wholly hoop,whoop hostel,hostile	scene,seen scent,cent,sent scents,cents,sense scull,skull sea,c,see seal,ceil sealing,ceiling seam,seem seaman,semen sear,seer,sere seas,c's,sees,seize seed,cede seeder,cedar seek,Sik sell,cell seller,cellar sensor,censer,censor serf,surf serge,surge serial,cereal session,cession sew,so,sow sewer,suer sewn,sown sex,sects shanty,chanty shear,sheer sheikh,chic shoe,shoo shone,shown shoot,chute sic,sick side,sighed sigher,sire sighs,size sight,cite,site sign,sine signet,cygnnet Sikh,seek sine,sign sink,sync Sioux,sue sire,sigher size,sighs slay,sleigh sleight,slight slew,slough,slue sloe,slow slough,slew,slue soar,sore soared,sword socks,sox sod,sawed
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calk,caulk call,caul can't,cant canape,canopy cane,Cain cannon,canon canopy,canape canter,cantor capitol,capital carat,caret,carrot,karat cash,cache cask,casque caste,cast caster,castor caught,cot caul,call caulk,calk cause,caws cawed,cod cay,key,quay cedar,seeder cede,seed ceil,seal ceiling,sealing cell,sell cellar,seller censer,censor,sensor cent,scent,sent cents,scents,sense cereal,serial cession,session champagne,champaign chance,chants chanty,shanty chased,chaste cheap,cheep check,cheque,Czech chews,choose chic,sheikh Chile,chili,chilly choir,quire choler,collar choose,chews choral,coral chord,cord chute,shoot cite,sight,site clack,claque claws,clause click,clique climb,clime close,clothes coal,cole	L. l,ell lac,lack lacks,lax lade,laid lain,lane lam,lamb lap,Lapp laps,lapse lay,lei lea,lee leach,leech lead,led leaf,lief leak,leek lean,lien leased,least lessen,lesson levee,levy liar,lyre licker,liquor lie,lye lieu,Lew,Lou limb,limn links,lynx lo,low load,lode,lowed loan,lone loch,lock locks,lox lode,load,lowed loop,loupe loos,Lew's,Lou's,lose loot,lute lose,Lew's,loos,Lou's lumbar,lumber lye,lie M. made,maid magnate,magnet mail,male main,Maine,mane maize,May's,maze mall,maul mane,main,Maine manner,manor mantel,mantle marks,Marx marry,Mary,merry	theirs,there's thrash,thresh threw,through throes,throw throes,throws throne,thrown thyme,time tic,tick tide,tied tie,Thai timbre,timber to,too,two toad,toed,towed tocsin,toxin toe,tow told,tolled ton,tun tool,tulle tooter,tutor tope,taupe tot,taut,taught tow,toe towed,toad,toed toxin,tocsin tracked,tract travail,travel tray,trey trays,treys troop,troupe trussed,trust turban,turbine turn,tern tutor,tooter U. u's,ewes,use,yews u,ewe,yew,you undo,undue unreal,unreel urn,earn V. vail,vale,veil vain,vane,vein vary,very veldt,felt venous,Venus versed,verst vial,vile,viol vice,vise victual,vittle villous,villus
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<p>coaled,cold coarse,course coat,cote coax,cokes cocks,Cox coco,cocoa cod,cawed coffer,cougher coin,quoin</p> <p>cold,coaled</p> <p>collar,choler colonel,kernel color,culler complement,compliment complimentary, ~complementary con,khan conch,conk confidence,confidents conformation, ~confirmation conk,conch coo,coup coolie,coolly coop,coupe coral,choral cord,chord</p> <p>corps,core correspondence, ~correspondents cot,caught cote,coat cougher,coffer council,counsel councilor,counselor</p> <p>course,coarse cousin,cozen coward,cowered cozen,cousin crape,crepe crawl,kraal creak,creek crepe,crape crewel,cruel</p> <p>cruise,crews,cruse crumby,crummy cue,q,queue</p>	<p>marshal,martial marten,martin massed,mast me,mi mead,meed mean,mien meat,meet,mete meatier,meteor medal,meddle meddle,medal metal,mettle mews,muse might,mite mil,mill mince,mints mind,mined minor,miner</p> <p>missal,missile missed,mist misses,Mrs. moan,mown moat,mote mode,mowed moo,moue mood,mooed moose,mousse morn,mourn mow,mot muscle,mussel muse,mews mussed,must mustard,mustered</p> <p>N. nape,knap,nap naval,navel nave,knave nay,nee,neigh need,knead,kneed new,gnu,knew nice,gneiss night,knight nit,knit no's,knows,nose no,know nock,knock none,nun not,knot</p> <p>O. o,oh,owe oar,o'er,or,ore odd,awed</p>	<p>viscous,viscus</p> <p>W. wade,weighed wail,wale,whale wailer,whaler wain,wane,Wayne waist,waste wait,weight waive,wave waiver,waver wale,wail,whale walk,wok wane,wain,Wayne want,wont war,wore ward,warred ware,wear,weir,where wares,wears,where's warn,worn warred,ward wary,wherry waste,waist wax,whacks way,weigh,whay Wayne,wane,wain we'd,weed we'll,weal,wheal,wheel we're,weir we've,weave we,wee weak,week weal,we'll,wheal,wheel weald,wield weaner,wiener weather,wether,whether weave,we've weed,we'd weighed,wade weight,wait weir,ware,wear,where weir,we're weld,welled were,whir wet,whet wether,weather,whether whacks,wax whale,wail,wale whaler,wailer wheal,wheel,we'll,weal wheel,we'll,weal,wheal where's,wares,wears where,weir,ware,wear</p>
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<p> culler,color currant,current cygnet,signet cymbal,symbol D. dam,damn Dane,deign days,daze dear,deer dense,dents descent,dissent deuce,douce dew,do,due die,dye dine,dyne dire,dyer discreet,discrete dissidents,dissidence do,doe,dough doc,dock dock,doc does,doughs,doze done,dun douce,deuce doughs,does,doze doze,does,doughs draft,draught dual,duel ducked,duct dun,done dye,die E. e's,ease earn,urn ease,e's eave,eve effect,affect eight,ate elicit,illicit elide,allied ell,l elude,allude enumerable,innumerable ere,air,err,heir errs,airs,heirs ewe,u,yew,you ewes,u's,use,yews eye,ay,aye,I,i eyed,I'd eyelet,islet eyes,ayes </p>	<p> ode,owed offal,awful oleo,olio on,awn one,won oral,aural ought,aught our,hour P. p's,peas,pees p,pea,pee paced,paste packed,pact pail,pale pain,pane pair,pare,pear palate,palette pall,Paul,pawl parish,pearish,perish passed,past patience,patients pause,paws pawed,pod pawned,pond paws,pause pea,p,pee peace,piece peak,peek,pique peal,peel pearl,purl peat,Pete pedal,peddle peer,pier per,purr petrel,petrol pew,phew Pharaoh,faro phase,Fay's,faze phenyl,fennel phial,faille,file Phil,fill philtre,filter phiz,fizz phlox,flocks phrase,frays pi,pie pick,pic picks,pix pidgin,pigeon pilot,Pilate pistil,pistol place,plaise </p>	<p> wherry,wary whet,wet whether,weather,wether whey,way,weigh which,witch whicker,wicker whig,wig while,wile whin,win whined,wind,wined whinny,Winnie whir,were whirl,whorl whirled,whorled,world whirred,word whish,wish whit,wit whither,wither Whittier,wittier who's,whose whoa,woe whole,hole wholly,holey,holy whoop,hoop whop,wop whorl,whirl whorled,whirled,world whose,who's why,y whys,wise,y's wicker,whicker wield,weald wiener,weaner wig,whig wild,wiled wile,while win,whin wind,whined,wined Winnie,whinny wish,whish wit,whit witch,which with,withe withe,with wither,whither wittier,Whittier woe,whoa wok,walk won,one wont,want wood,would wop,whop word,whirred </p>
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<p>F. facts, fax faery, fairy, ferry faint, feint fair, fare faker, fakir fakir, faker fane, fain, feign faro, Pharaoh fate, fete faun, fawn fawned, fond Fay's, faze, phase fay, fey faze, Fay's, phase feat, feet fellow, fellowe felt, veldt fennel, phenyl ferrule, ferule fey, fay fiance, fiancée file, faille, phial filet, fillet fill, Phil filter, philtre fin, Finn find, fined</p>	<p>plain, plane plait, plate plantar, planter pleas, please pleural, plural plum, plumb pole, poll polled, poled pommel, pummel poor, pore, pour populace, populous praise, prays, preys pray, prey precisian, precision presents, presence pride, pried prier, prior prince, prints principal, principle prize, prise profit, prophet pros, prose Psalter, salter</p> <p>Q. q's, cues, queues q, cue, queue quai, k, Kay quarts, quartz quay, cay, key quean, queen quire, choir quoin, coin</p> <p>R. r, are rabbet, rabbit rack, wrack raid, rayed rain, reign, rein raise, Ray's, rays, raze raiser, razer, razor</p>	<p>wore, war world, whirled, whorled worn, warn worst, wurst wrack, rack wrap, rap wrapped, rapped, rapt wrapper, rapper wrapping, rapping wreak, reek wrecks, rex wrest, rest wretch, retch wright, right, rite, write wring, ring wringer, ringer write, right, rite, wright wrote, rote wrought, rot wrung, rung wry, rye wurst, worst</p> <p>X. -- Y. y's, wise, whys y, why yawn, yon yew, ewe, u, you yews, ewes, u's, use yoke, yolk yon, yawn yore, you're, your you'll, yule you, ewe, u, yew</p> <p>Z --</p>
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12.5 Let Us Sum Up

Thus we see that we have to be very careful while listening to English as the language is riddled with anamolous words and spellings.

12.6 Review Questions

1. Homonyms: Directions: Choose (a) or (b)

Example: I hope you are not lying _(a)_ to me. (a) telling a lie

- My books are lying (b) on the table. (b) being in a horizontal position
1. The kids are going to watch ___ TV tonight. (a) small clock worn on the wrist
What time is it? I have to set my watch _____. (b) look at
2. Which page _____ is the homework on? (a) one sheet of paper
Please page _____ the doctor if you need help. (b) to call someone on an electronic pager
3. Let's play ___ soccer after school. (a) participate in a sport
The author wrote a new play _____. (b) theater piece
4. Ouch! The mosquito bit ___ me! (a) a tiny amount
I'll have a little bit ___ of sugar in my tea. (b) past tense of bite
5. My rabbits are in a pen ___ outside. (a) a writing instrument which uses ink
Please sign this form with a black pen _____. (b) an enclosed area
2. Homographs: Directions: Choose (a) or (b)
- Example: The wind (a) is blowing hard. (a) moving air (rhymes with pinned)
I have to wind (b) my clock. (b) turn the stem (rhymes with find)
1. The singer made a low bow ___ to the audience. (a) decorative ribbon (rhymes with so)
Maria placed a red bow ___ on the birthday gift. (b) bend at the waist (rhymes with how)
2. All the students are present ___ today. (a) here (rhymes with pleasant)
The boss will present ___ the award at 10:00. (b) give (rhymes with resent)
3. Please close ___ the door. (a) near (rhymes with dose)
The boy sat close ___ to his uncle. (b) shut (rhymes with toes)
4. The rope was wound ___ around his ankles. (a) tied around (rhymes with pound)
The soldier received a wound ___ in the battle. (b) an injury (rhymes with moon)
5. I don't know if I will live ___ or die. (a) to have life (rhymes with give)
Last night I saw the band play live ___ in concert. (b) in real time performance (rhymes with hive)
3. Homophones: Directions: Choose the correct word.
- Example: Please try not to (waste, waist) paper.
- Can I go to the party (to, too, two)?
 - This is my favorite (pare, pair, pear) of jeans.
 - I (sent, scent, cent) a letter to my aunt in Vellore.
 - The children got (bored, board) during the lecture.
 - Mr. and Mrs. Ramdas like to work in (there, they're, their) garden.
 - Aladin is going to (wear, ware) his work boots today.
 - Do you think it is going to (rein, rain, reign) this afternoon?
 - I saw a restaurant just off the (rode, road) about a mile back.
 - David's brother is in a (band, banned) which plays Rock music.

10. Jubeda wants her socks because her (tows, toes) are cold.
11. The teacher walked down the (aisle, isle) between the rows of desks.
12. Hari has a (pane, pain) in her shoulder.
13. The school (principal, principle) spoke to a group of parents.
14. The clerk wants to (sell, cell) as many TVs as possible.
15. I don't want to talk about the (passed, past) anymore.
16. Nobody (knows, nose) what you are thinking.
17. I have (for, four, fore) marbles in my pocket.
18. I need to take a (break, brake) from this exercise!
19. Humans have hands. Dogs have (paws, pause).
20. (He'll, Heel, Heal) be here in a few minutes.

12.7 Bibliography

1. The Wordsworth Dictionary of Homonyms (Paperback) by David Rothwell.
2. Williams, Edna R. (1944). The Conflict of Homonymus in English, New Hosen : Yale University Press.
