

# Pronouncing *American* ENGLISH

Sounds, Stress, and Intonation

SECOND EDITION

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## ANSWER KEY AND INSTRUCTOR'S MANUAL

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**Pronouncing American English, Answer Key**

Gertrude F. Orion

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# Introduction

*Pronouncing American English: Sounds, Stress, and Intonation*, 2nd ed. is a pronunciation text for students of English as a second or foreign language. It is suitable for intermediate and advanced students who wish to perfect their pronunciation as well as for high-beginning-level learners who can learn “correct” pronunciation in the very early stages of speaking.

The *Teacher’s Manual* augments the text with added information and suggestions for use in each unit in addition to providing the answer key to the exercises. In this manual, each of the four parts of the text is prefaced with information and/or suggestions pertaining to that particular part. Each unit begins with the *Answer Key* followed by information and/or suggestions pertaining to that particular unit. Some of the pronunciation problems common to most ESL students are addressed and, in particular, some of the pronunciation problems of six different language groups—Arabic, Chinese, French, Japanese, Spanish, and Vietnamese—are described.

Although we are all aware of the organs of articulation, it is important that learners become consciously aware of them as they never have before. Producing speech involves a motor skill, and learning to speak another language involves learning a new motor skill.

In teaching pronunciation, using a multisensory approach is helpful. In the visual approach, the use of mirrors, charts, diagrams, etc., can be used. For the auditory approach, association with a key word for a particular sound is useful. In addition, exaggerating a sound, s-t-r-e-t-c-h-i-n-g it, may be necessary in order for the student to “hear” it. (Be sure to explain to the student that we really do not speak that way.) For the tactile sense, students can place their hands over their ears to hear a sound, and differences between sounds, better. Also, they can feel the placement of the articulators and experience their positions for the vowel and consonant sounds. In addition, they can place the thumb underneath the chin or along its side, to feel a little protuberance for the tense vowel sounds and none for the lax, as they are produced. Kinesthetically, students can use hand or feet movements to tap out the syllables of words and/or clap hands, with a louder tap or clap for the stressed syllable. They can also place two fingers on the side of the throat to feel vibration for voiced sounds and no vibration for voiceless ones.

However, the learner must also know the stress and intonation patterns of English, for just knowing how to articulate the individual sounds of English does not mean he or she will be able to communicate effectively.

When speaking, the articulators are in continual motion so that the sounds we produce are modified by their environments, that is, by the sounds that surround them. This is by a process of *assimilation*. It takes place when a sound change is caused by the influence of a neighboring sound (its environment). This occurs in everyone’s speech. For example, *wind the watch* is said as “winthewatch,” /wayndəwɑtʃ/; *sit down* as “sidown,” /sɪdaʊn/; *they must behave* as “theymusbehave,” /ðeym əsbɪheyv/;

*he asked us* as “*heastus*,” /hiyæstəs/ or /iyæstəs/; *tempt* as “*temt*,” /tɛmt/; and “*insists*” may be pronounced as /ɪnsɪs...s/. Assimilation actually simplifies and facilitates articulation. It is not considered incorrect or sloppy.

Terms used in this manual to identify sounds are called *phonemes* and *allophones*. A phoneme is a sound that is distinctive. A distinctive sound is one which distinguishes one word from another. For example, in “*cat*” and “*bat*,” changing the initial letters “c” and “b,” and thus the sounds /k/ and /b/, alters the meaning of the words.

There are also sounds that are nondistinctive. Nondistinctive sounds are more alike than different, and they do not change the meaning of a word. These nondistinctive sounds are called *allophones*. For example, in the words *team*, *steam*, and *heat*, each “t” is pronounced differently. In *team*, /t/ is aspirated with a strong puff of air. In *steam*, the puff of air is missing, or is very weak. In *beat*, there is no aspiration or the puff of air is also very weak. But, we still recognize it as the phoneme /t/. These are allophonic variations of the phoneme /t/. They are members or varieties of sounds within a phoneme.

If we change only the nondistinctive elements, we are in no danger of being misunderstood. If we change the distinctive elements, then the word may be interpreted differently, as in *letter* for *latter*, and *steal* for *still*.

No pronunciation text can cover everything. For those who wish to investigate further the teaching of pronunciation, and English as a second language, a bibliography is included.

# An Overview: Sounds of American English

Part I, Units 1 and 2 cover English spelling and sounds, and the speech mechanism.

There are 26 letters in the English alphabet; 21 letters are consonants, as follows: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z. Five letters of the alphabet are vowels: a, e, i, o, u. The consonant y is sometimes used as a vowel.

Although most students are familiar with the English alphabet, there may be some who are not. Therefore, it might be a good idea to start with the upper and lower case of the English alphabet plus the name for each letter.

Capital or Upper Case	Lower Case	Phonetic Spelling	Capital or Upper Case	Lower Case	Phonetic Spelling
A	a	/ey/	N	n	/ɛn/
B	b	/biy/	O	o	/ow/
C	c	/siy/	P	p	/piy/
D	d	/diy/	Q	q	/kyuw/
E	e	/iy/	R	r	/ɑr/
F	f	/ɛf/	S	s	/ɛs/
G	g	/dʒiy/	T	t	/tiy/
H	h	/eyf/	U	u	/yuw/
I	i	/ay/	V	v	/viy/
J	j	/dʒey/	W	w	/dəbəlyuw/
K	k	/key/	X	x	/eks/
L	l	/ɛl/	Y	y	/way/
M	m	/ɛm/	Z	z	/ziy/

Many native as well as nonnative speakers have difficulty with English spelling because the spelling of the words seem to have no relationship to the way they are pronounced. Since the influence of spelling is so strong, it's important for the student to begin to think in terms of *sounds* and not letters. This is one reason for using a phonetic alphabet. A phonetic alphabet has one symbol representing one sound regardless of how many different ways that sound may be spelled. For example, the letters underlined in the following words all have the same sound /ɛ/ as in *many*,

*heaven, friend, and them*, although all the underlined letters representing the same sound /ɛ/ are different from each other.

There are 26 letters in the alphabet and approximately 40 sounds, depending on which phonetic alphabet is used. For example, there are two different symbols for the vowel sounds in the word *above*, one for the unstressed vowel /ə/ and one for the stressed vowel /ʌ/, although both sound the same to the human ear. Since /ə/ is used in an unstressed syllable and /ʌ/ in a stressed one, respectively, the difference is represented phonetically, in the International Phonetic Alphabet, by the two phonetic symbols. Of course, in the stressed syllable the vowel sound is held longer than the vowel sound in the unstressed one. (A sound spectrogram, which measures the acoustic properties of sounds, shows the difference in stressing between the two vowel sounds.) In this text, the International Phonetic Alphabet is used, with some modifications. For example, only one symbol, /ə/, is used for both the stressed and unstressed vowel sounds in *above*, /əbəv/. Learning the phonetic symbols is not an end to itself. They are used as a frame of reference for identifying individual sounds, which enables us to discuss pronunciation of sounds without any ambiguity.

**UNIT 1****English Spelling and English Sounds****Answer Key****1. THE SPELLING SYSTEM** (Pages 4-5)**A. Same letter, different sounds**

The vowel sounds are:

- |                       |                    |                      |
|-----------------------|--------------------|----------------------|
| 1. /æ/ as in "hat"    | 3. /ɔ/ as in "all" | 5. /ɑ/ as in "art"   |
| 2. /ey/ as in "aim"   | 4. /ɛ/ as in "any" | 6. /ə/ as in "above" |
| 7. /ɪ/ as in "orange" |                    |                      |

Four sounds for the letter "s"

- |                      |                     |                      |
|----------------------|---------------------|----------------------|
| 8. /iy/ as in "see"  | 9. /ʃ/ as in "sure" | 10. /z/ as in "busy" |
| 11. /ʒ/ as in "Asia" |                     |                      |

**B. Same Sound, Different Letters**

The same vowel sound is /ey/ as in "pay," for numbers 1 through 6.

The same consonant sound is /f/ as in "food," for numbers 7 through 10.

**2. CHECK YOUR LISTENING** (Pages 5-6)**A. More Letters Than Sounds**

- |              |   |         |   |        |                |
|--------------|---|---------|---|--------|----------------|
| 1. knee      | 4 | letters | 2 | sounds | /n-iy/         |
| 2. debt      | 4 | letters | 3 | sounds | /d-ɛ-t/        |
| 3. night     | 5 | letters | 3 | sounds | /n-ay-t/       |
| 4. office    | 6 | letters | 4 | sounds | /ɔ-f-ɪ-s/      |
| 5. though    | 6 | letters | 2 | sounds | /ð-ow/         |
| 6. Wednesday | 9 | letters | 6 | sounds | /w-ɛ-n-z-d-ey/ |

**More Sounds Than Letters**

- |          |   |         |   |        |                            |
|----------|---|---------|---|--------|----------------------------|
| 1. fix   | 3 | letters | 4 | sounds | /f-ɪ-k-s/                  |
| 2. extra | 5 | letters | 6 | sounds | /ɛ-k-s-t-r-ə/              |
| 3. taxi  | 4 | letters | 5 | sounds | /t-æ-k-s-iy/               |
| 4. exit  | 4 | letters | 5 | sounds | /ɛ-g-z-ɪ-t/ or /ɛ-k-s-ɪ-t/ |
| 5. axis  | 4 | letters | 5 | sounds | /æ-k-s-ɪ-s/                |
| 6. expel | 5 | letters | 6 | sounds | /ɪ-k-s-p-ɛ-l/              |

**4. FURTHER PRACTICE** (Page 9)**A.**

- |                          | Letters | Sounds |
|--------------------------|---------|--------|
| <i>Examples:</i> a. dumb | 4       | 3      |
| b. cough                 | 5       | 3      |
| 1. take                  | 4       | 3      |
| 2. field                 | 5       | 4      |
| 3. hour                  | 4       | 2      |
| 4. each                  | 4       | 2      |
| 5. noun                  | 4       | 3      |
| 6. mix                   | 3       | 4      |

<sup>1</sup>When /ər/ appears in the same syllable of a word, it is considered to be one sound.

<sup>2</sup>Hour may also be pronounced without an /r/ ending, /awə/.

	Letters	Sounds	
7. laugh	<u>5</u>	<u>3</u>	/l-æ-f/
8. bath	<u>4</u>	<u>3</u>	/b-æ-(-/
9. thought	<u>7</u>	<u>3</u>	/θ-ɔ-t/
10. buy	<u>3</u>	<u>2</u>	/b-ay/

**B. Example:**

1. <u>C</u>	/f/	A. <u>h</u> ouse
2. <u>J</u>	/iy/	B. <u>ch</u> ild
3. <u>A</u>	/h/	C. <u>kn</u> ife
4. <u>H</u>	/ð/	D. <u>m</u> ost
5. <u>F</u>	/ɔ/	E. <u>ju</u> st
6. <u>B</u>	/tʃ/	F. <u>ba</u> ll
7. <u>D</u>	/m/	G. <u>ki</u> ng
8. <u>G</u>	/ŋ/	H. <u>th</u> e
9. <u>E</u>	/dʒ/	I. <u>vo</u> ice
10. <u>I</u>	/ɔy/	J. <u>tea</u>

### Suggestions for Ear Training

Write the following eight column headings on the chalkboard.

#1 /æ/ #2 /ey/ #3 /ɛ/ #4 /ə/ #5 /ɑ/ #6 /ɔ/ #7 /I/ #8 /iy/

Select at random any word from the list below, write it on the chalkboard away from the columns, and underline the target sound. Say the word aloud several times. Ask the students under which column the word with the target sound belongs, #1, #2, #3, etc., saying the target sound of each column aloud, if necessary. If an incorrect answer is given, repeat the word while s-t-r-e-t-c-h-i-n-g out the target sound, then saying it normally, as many times as needed.

1. <u>rap</u>	8. <u>ve</u> to	15. <u>ma</u> n	22. <u>da</u> mp	29. <u>sa</u> w
2. <u>cha</u> nge	9. <u>bu</u> ild	16. <u>ta</u> ke	23. <u>lar</u> ge	30. <u>awa</u> y
3. <u>dic</u> tionary	10. <u>wan</u> t	17. <u>lib</u> rary	24. <u>fa</u> lse	31. <u>han</u> d
4. <u>ho</u> t	11. <u>aga</u> in	18. <u>fa</u> il	25. <u>cha</u> lk	32. <u>fin</u> ger
5. <u>sa</u> lt	12. <u>ma</u> ny	19. <u>pa</u> rade	26. <u>dish</u>	
6. <u>pic</u> ture	13. <u>ma</u> de	20. <u>ca</u> rd	27. <u>she</u> et	
7. <u>lea</u> se	14. <u>sa</u> ys	21. <u>alo</u> ne	28. <u>chie</u> f	

When the correct answer is given, place the word in the appropriate column, as shown below. Then, ask how many letters and sounds are in the word.

*For example:*      many /mɛniy/; 4 letters, 4 sounds (/iy/ is one sound)  
                          parade /pəreyd/ 6 letters, 5 sounds (/ey/ is one sound)

Below are the words in the appropriate columns.

#1 /æ/	#2 /ey/	#3 /ɛ/	#4 /ə/	#5 /ɑ/	#6 /ɔ/	#7 /I/	#8 /iy/
rap	made	says	alone	large	chalk	dish	sheet
man	change	many	again	want	false	finger	chief
hand	take	dictionary	away	card	saw	build	lease
damp	fail	library	parade	hot	salt	picture	veto



Below are the answers to *How Many Letters and Sounds* in each of the above words.

	Letters	Sounds		Letters	Sounds
rap /ræp/	3	3	large /lɑ:rdʒ/	5	4
man /mæn/	3	3	want /wɒnt/	4	4
hand /hænd/	4	4	card /kɑ:rd/	4	4
damp /dæmp/	4	4	hot /hɒt/	3	3
made /meyd/	4	3	chalk /tʃɔ:k/	5	3
change /tʃeɪndʒ/	6	4	false /fɔ:ls/	5	4
take /teɪk/	4	3	saw /sɔ:/	3	2
fail /feɪl/	4	3	salt /sɔ:lt/	4	4
says /seɪz/	4	3	dish /dɪʃ/	4	3
many /meni/	4	4	finger /fɪŋgə/	6	5
dictionary /dɪkʃənəri/	10	9	build /bɪld/	5	4
library /laɪbrəri/	7	7	picture /pɪktʃə/	7	5
alone /ə'ləʊn/	5	4	sheet /ʃi:t/	5	3
again /ə'geɪn/	5	4	chief /tʃi:f/	5	3
away /ə'weɪ/	4	3	least /li:st/	5	4
parade /pə'reɪd/	6	5	veto /vi:təʊ/	4	4

## UNIT 2

### The Speech Mechanism

#### Answer Key

#### 6. FURTHER PRACTICE (Page 15)

- |                  |            |                  |            |
|------------------|------------|------------------|------------|
| A. 1. <u>big</u> | <u>Vd.</u> | 7. <u>this</u>   | <u>Vd.</u> |
| 2. <u>very</u>   | <u>Vd.</u> | 8. <u>water</u>  | <u>Vd.</u> |
| 3. <u>pig</u>    | <u>Vl.</u> | 9. <u>carry</u>  | <u>Vl.</u> |
| 4. <u>hello</u>  | <u>Vl.</u> | 10. <u>tell</u>  | <u>Vl.</u> |
| 5. <u>money</u>  | <u>Vd.</u> | 11. <u>girl</u>  | <u>Vd.</u> |
| 6. <u>dish</u>   | <u>Vd.</u> | 12. <u>sugar</u> | <u>Vl.</u> |

We are all familiar with the articulators described on page 11 of the text and take them for granted. However, actually looking at or thinking about them—the tongue, lips, and exploring the oral cavity—is somewhat a novel experience for many students as well as for ourselves. To examine the articulators and to reposition them are not something one usually thinks about. Some students may be embarrassed and even reluctant to do so.

If possible, have the students bring small hand mirrors to class in order to see as well as feel what they are doing. In this way, the kinesthetic sense (position and movement), the tactile sense (touch), and the visual sense (sight) are utilized. The students will be very self-conscious about looking in the mirror. Advise them *not* to look at each other, which they have a tendency to do, but only in the mirror.

When the tongue tip is placed on the upper gum ridge, make sure it's the tongue tip and not the front part of the tongue that is positioned there. Ask the student if he or she

feels the ridges and the hardness. If the ridges are not felt, then he or she is probably placing the tongue tip too far back. Ask the student to say the following sounds and words while placing the tongue tip on the upper gum ridge. This is where the tongue tip is positioned for /t/ as in “ten,” /d/ as in “day,” /l/ as in “like,” and /n/ as in “no.”

When the tongue tip is moved farther back, it touches the hard palate. The front part of the tongue is raised toward the hard palate when /ʃ/, as in “she” is made while the center part of the tongue is where /y/ as in “yes” is usually made.

When the tongue tip is moved still farther back, the soft palate can be felt. There will be many students who will not be able to curl their tongues back that far. If they look in a mirror, and *after* they open their mouths wide and say the sound “ah,” they will see their soft palate rise. The back of the tongue touches the soft palate when /g/ as in “go” and /ŋ/ as in “king” are made.<sup>1</sup>

The lower jaw acts together with the movements of the lower lip and tongue. For example, if the student tries the series of vowel sounds /iy/, /ɪ/, /ey/, /ɛ/, and /æ/, as in the words “see,” “sit,” “pay,” “met,” “cat,” respectively, he or she can see the jaw drop (together with the lower lip), progressively, as the individual vowels are said.

The parts of the tongue (tip, front, center, and back), and the position of the other movable parts of the articulators (lips, soft palate, jaw) are described and examined further in the vowel and consonant units.

If some of the students find it difficult to feel or hear the difference between the voiced and voiceless sounds, they can

1. place the palms of their hands over both ears while saying the sounds or/and
2. say the voiced sound /m/ as in “me” to feel the vibration and the voiceless sound /ʃ/ as “she” (no vibration), to feel the difference. It’s important for students to associate each consonant sound with a key word. They don’t necessarily have to use any of those suggested. When studying the vowel and consonant units, the student will either keep the suggested key word or may find one word for a particular sound that he or she says well and keep that as the key word.

---

<sup>1</sup>The uvula, the small fleshy mass of soft tissue extending from the soft palate (like a pendant) rises up with it. The uvula “r” is produced by raising the back of the tongue up toward the soft palate in such a way that the emitting breath stream causes the uvula to flutter. This sound is heard in other languages, notably in French and German, but does not occur in English.



# Stress and Intonation

Part 2, Units 3 to 8 cover the stress and intonation patterns of English. These units stress the importance of the suprasegmentals: the features of speech that cover stress and intonation. These suprasegmentals are presented in the text before the segmentals (the individual sounds of vowels and consonants) because if the stress and intonation patterns are not learned, no matter how well the segmentals are articulated, communication suffers. The most likely reason for poor intelligibility and comprehension is that the student has not learned the flow of the language: the rhythm (stress) and melody (intonation) of the English language.

This does not mean that we should neglect the segmentals, but rather that we should not concentrate exclusively on the mastering of sounds. The nonnative student still has to reach an acceptable level of articulation, but we should treat sounds and combination of sounds within the framework of stress and intonation.

Our main concern, on the one hand, is how to teach pronunciation to the nonnative so that his or her oral communication is easily understood. And, on the other hand, how to teach pronunciation so that he or she could readily comprehend informal (colloquial) speech as apart from formal, written discourse.

The learner has to become aware of various factors that he or she must incorporate in his or her speech. At times, it may seem overwhelming, but when broken down, into units, taken one at a time, it all falls into place. The salient factors are stressing the correct syllable in a word while reducing the unstressed syllable(s); lengthening vowel sounds before voiced consonants in stressed syllables (lengthening final voiceless consonant sounds is less important); using function words; using appropriate phrasing and linking of words in utterances; and using intonation patterns that are meaningful.

If the student does not learn the stress and intonation patterns of English, his speech may very well be unintelligible and his comprehension negligible.

**UNIT 3****Syllable Stress****Answer Key****1. IDENTIFYING SYLLABLES****B. Check Your Listening** (Page 19)

- |                               |                           |                              |
|-------------------------------|---------------------------|------------------------------|
| 1. <u>2</u> (sis-ter)         | 5. <u>3</u> (pro-fess-or) | 9. <u>2</u> (good-bye)       |
| 2. <u>4</u> (in-tro-duc-tion) | 6. <u>2</u> (home-work)   | 10. <u>1</u> (phone)         |
| 3. <u>1</u> (this)            | 7. <u>2</u> (o-ver)       | 11. <u>4</u> (tel-e-vi-sion) |
| 4. <u>1</u> (there)           | 8. <u>4</u> (an-y-bod-y)  | 12. <u>2</u> (prac-tice)     |

**2. SYLLABLE STRESS****A. Syllable Stress in Words** (Pages 20-22)

- |                   |  |
|-------------------|--|
| 1. <u>1</u> beat  | 4. <u>4</u> beats                        |
| 2. <u>2</u> beats | 5. <u>5</u> beats in five-syllable words |
| 3. <u>3</u> beats | <u>6</u> beats in six-syllable words     |

**3. CHECK YOUR LISTENING** (Page 22)

- |                            |                           |
|----------------------------|---------------------------|
| A. 1. med i <u>ca</u> tion | 6. com <u>pu</u> ter      |
| 2. ma <u>chine</u>         | 7. <u>con</u> cen trate   |
| 3. <u>im</u> i tate        | 8. e val u <u>a</u> tion  |
| 4. de <u>lib</u> er ate    | 9. reg is <u>tra</u> tion |
| 5. con sti <u>tu</u> tion  | 10. in <u>ter</u> nal     |

**5. CHECK YOUR LISTENING** (Page 24)

- |                   |                      |                        |
|-------------------|----------------------|------------------------|
| 1. <u>command</u> | 4. <u>agreement</u>  | 7. <u>apostrophe</u>   |
| 2. <u>suppose</u> | 5. <u>arithmetic</u> | 8. <u>commencement</u> |
| 3. <u>comma</u>   | 6. <u>paragraph</u>  | 9. <u>company</u>      |

**6. STRESS IN WORDS WITH PREFIXES AND SUFFIXES** (Page 25)**C. Example:** We agree to disa(gree)(or dis(agree)).

- When a **person's** born in **Paris**, he's called a Pa(n)sian.
- The **company** first went **national** and then inter(nati)onal (or in(ternational)).
- I thought it was **possible** to do it, but the possi(bi)lity never occurred to them.
- This is the **English** **alphabet**; **arrange** the words in alpha(bet)ical order.
- He was **accused** of **stealing** but he **denied** the accu(sati)on.
- A **biography** is the **story** of a **person's** life. An auto(bi)ography (or au(tobiography)) is the **story** of a **person's** life **written** by that **person**.
- He says he's a **Democrat**, but he's not very demo(crati)c.

---

<sup>1</sup>This pronunciation signals a shift in stress which results in a desire to emphasize the contrast.

**8. STRESS IN COMPOUND NOUNS** (Page 30)

- |                            |                           |
|----------------------------|---------------------------|
| F. 1. a <u>credit</u> card | 6. a <u>newspaper</u>     |
| 2. a <u>green</u> card     | 7. a <u>traffic</u> light |
| 3. a <u>handgun</u>        | 8. <u>chewing</u> gum     |
| 4. an <u>airplane</u>      | 9. a <u>rain</u> storm    |
| 5. a <u>pocket</u> watch   | 10. a <u>keyboard</u>     |

**I.** (Page 31)

1. Sneeze on Monday, in January, you sneeze for danger;
2. Sneeze on Tuesday, in February, you'll kiss a stranger;
3. Sneeze on Wednesday, in April, you'll sneeze for a letter;
4. Sneeze on Thursday, in July, for something better.
5. Sneeze on Friday, in August, you sneeze for sorrow;
6. Sneeze on Saturday, in September, see your sweetheart tomorrow;
7. Sneeze on Sunday, in October, your safety seek,
8. For you will have trouble, in November and December, the whole of the week.

**9. FURTHER PRACTICE** (Pages 32-33)

- |                       |     |                             |            |
|-----------------------|-----|-----------------------------|------------|
| A. 1. <u>define</u> 2 | /ɪ/ | 6. <u>adventure</u> 3       | /ə/        |
| 2. <u>applause</u> 2  | /ə/ | 7. <u>emergency</u> 4       | /ɪ/    /ə/ |
| 3. <u>silent</u> 2    | /ə/ | 8. <u>companion</u> 3       | /ə/    /ə/ |
| 4. <u>mortgage</u> 2  | /ɪ/ | 9. <u>vacation</u> 3        | /ə/    /ə/ |
| 5. <u>command</u> 2   | /ə/ | 10. <u>circumstantial</u> 4 | /ə/    /ə/ |

- |                       |                           |                     |
|-----------------------|---------------------------|---------------------|
| B. 1. <u>barefoot</u> | 4. <u>handgun</u>         | 7. <u>crosswalk</u> |
| 2. <u>software</u>    | 5. <u>streetcar</u>       | 8. <u>railroad</u>  |
| 3. <u>blueprint</u>   | 6. <u>air conditioner</u> | 9. <u>shoelace</u>  |

- C. 1. He said he would contract an illness to get out of his contract.
2. He will refuse to take out the refuse.
3. She's very upset at the upset.
4. I suspect that the suspect will be arrested.
5. Don't insult me; an insult will not solve anything.

**Arabic**

In Arabic, there are five syllable types that can occur in words, and there are specific rules governing their stress that makes syllable stress more predictable and regular than in English. The stressed syllables are also pronounced with more force, and the unstressed syllables are pronounced more clearly than in English.

**Chinese**

Chinese is basically a monosyllabic language. Speakers of Chinese have difficulty in saying polysyllabic words with reduced and weak stresses.

**French**

Words of two or more syllables are stressed on the last (pronounced) syllable. French speakers find it difficult to weaken or shorten syllables in English. Compound words are much less common in French than in English.

**Japanese**

Japanese is a syllable-timed language. Each syllable is given equal stress. Students will have difficulty in using the reduced or weak forms. Every syllable is either a vowel or a consonant-vowel.

**Spanish**

Spanish is a syllable-timed language. Since all syllables are about the same length, there is little distinction between stressed and unstressed syllables. However, a syllable may be lengthened for emphasis. Compound words are less common in Spanish than in English.

**Vietnamese**

Vietnamese words, in general, consist of one syllable, and learners may have difficulty speaking English with correct stress patterns in polysyllabic words. Also, in Vietnamese, each syllable of an utterance is given equal stress so that the learner imparts a staccato quality to English speech.

**UNIT 4****Vowel and Consonant Length****Answer Key****4. FURTHER PRACTICE** (Page 39)

1. Is it safe to save it?
2. The price of the prize is expensive.
3. I heard the buzz on the bus.
4. I want to eat my peas in peace.
5. Don't leave without the leaf.
6. I saw the rice in the pot rise.
7. She wants to be called Ms. not Miss.
8. It pays to set a pace.
9. The dens were dense with smoke.
10. It's loose, so don't lose it.

**Arabic**

Arabic speakers pay scant attention to short vowel sounds. They tend to emphasize both the long vowel and consonant sounds.

**Chinese**

Chinese speakers will have little difficulty pronouncing long vowels in final position of a word but may find it difficult when they come before consonants that are in final position. In the Mandarin dialect, there are only two final consonants, /n/ and /ŋ/. The Cantonese dialect has six—/m/, /n/, /ŋ/, /p/, /t/, and /k/.



**French**

French speakers tend to emphasize final consonants and may have difficulty in lengthening vowels before voiced consonants since they do not do so in their language.

**Japanese**

The Japanese language has doubled vowels and doubled consonants in some words and they are held twice as long as single ones; differences in meaning result therefrom. A long vowel counts as two syllables. In speaking English, the Japanese learner has to learn to glide and not separate the long vowel sounds (into two separate syllables), and to learn the duration of voiced and voiceless consonants. Japanese has mainly open syllables (syllables ending in a vowel sound) and, therefore, Japanese speakers may have difficulty with consonants in closed syllables (syllables ending in a consonant sound).

**Spanish**

Since Spanish is a syllable-timed language, Spanish speakers will have difficulty differentiating between the duration of English (long and short) vowel sounds. In English, they aid the speaker in differentiating between words, i.e., “*bad*” and “*bat*.”

**Vietnamese**

The Vietnamese language contains many diphthongs and triphthongs. The speaker will, therefore, not have much difficulty with the concept of duration of vowel sounds. Vietnamese also has open syllables (syllables ending in a vowel sound) and closed syllables (syllables ending in a consonant sound), but only the voiceless stop-plosives /p/, /t/, and /k/ (which are not aspirated) and the nasals /m/, /n/, and /ŋ/ are found in closed syllables.

**UNIT 5****Content Words and Function Words****Answer Key****2. CONTENT WORDS** (Page 41)

Kathy lost her handbag in a (the) restaurant because she was careless. She placed her (the) handbag on the floor. After she finished eating, she completely forgot about it and left the restaurant.

**4. CHECK YOUR LISTENING** (Page 44)

- |   |   |
|---|---|
| 1. I think Tom <del>and</del> Lee went home.    | 6. Do <del>as</del> I say, not <del>as</del> I do.    |
| 2. <del>The</del> party was fun.                | 7. I think <del>of</del> you all <del>the</del> time. |
| 3. You <del>can</del> pass <del>the</del> test. | 8. They have more <del>than</del> they need.          |
| 4. We have <del>been</del> here all day.        | 9. He <del>was a</del> good teacher.                  |
| 5. Yes, we are <del>coming</del> home now.      | 10. I eat it <del>because</del> it's healthy.         |

**6. RHYTHM OF ENGLISH (PAGE 48)**

- B.** 1. Using ~~the~~ computer, / I ~~ean~~ correct / all ~~my~~ spelling errors.  
 2. ~~The~~ other day, / I saw ~~my~~ cousin / ~~who~~ is very sick.
- C.** Each line has two beats. The answer to the rhyme is: *snow*.

**7. MORE REDUCTIONS (Pages 50-51)**

- B.** 1. What do you want to drink?  
 2. I don't know.  
 3. What do you have to drink?  
 4. Coke or coffee.  
 5. Don't you have milk?  
 6. Sure, and what will he have?  
 7. Give him the check.  
 8. Your friend says to give you the check.  
 9. Did he say that?  
 10. Yes. That's what he said.  
 11. OK. I guess I'm going to have to pay it.

**8. FURTHER PRACTICE (Page 51)**

1. He's <sup>'n</sup> ~~and~~ honor student.
2. <sup>ə</sup> ~~Your~~ <sup>ə</sup> brother is <sup>ə</sup> as old <sup>ə</sup> as I am.
3. <sup>ə</sup> ~~Was~~ <sup>ə</sup> ~~your~~ <sup>ə</sup> girlfriend <sup>ə</sup> at home?
4. <sup>ə</sup> ~~I'm~~ sick <sup>'n</sup> and tired <sup>ə</sup> of <sup>ə</sup> cleaning <sup>ə</sup> the house.
5. Ann is studying <sup>ə</sup> ~~to~~ be <sup>ə</sup> a secretary.
6. My sister <sup>ə</sup> ~~can~~ read English, but not very well.
7. <sup>ə</sup> Sooner <sup>ə</sup> or later <sup>ə</sup> the work will have <sup>ə</sup> to be done.
8. She goes <sup>ə</sup> to school <sup>ə</sup> during <sup>ə</sup> the day <sup>'n</sup> and works <sup>ə</sup> at night.
9. My friend <sup>'n</sup> and I ate lunch in <sup>ə</sup> the cafeteria.
10. He's studying <sup>ə</sup> ~~to~~ be <sup>ə</sup> an electrical engineer.

**Arabic**

In Arabic, each vowel sound is clearly pronounced and each syllable is given its due rhythmic weight. Because of this, Arabic speakers will have difficulty with unstressed syllables and function words, and the rhythm in English will be affected.

**Chinese**

The Cantonese dialect is a syllable-timed language in which the speaker gives equal stress to each syllable. The learner will have difficulty with function words and

reducing syllables that are not stressed. This gives his or her speech a staccato-like rhythm. The Mandarin dialect is a stress-timed language; learners will probably have less difficulty with English rhythm.

### French

French speakers will have difficulty reducing vowels in function words and unstressed syllables since all syllables in French tend to be stressed equally. The rhythm in English will tend to be affected.

### Japanese

Japanese is a syllable-timed language, which means that each syllable is given equal stress. The learner will have difficulty with function words and reduced syllables, thus affecting the rhythm of English with its alternating stressed and unstressed syllables.

### Spanish

Spanish is a syllable-timed language in which every syllable is given about the same length of time to pronounce. Students tend to have difficulty with function words and reduced stress which affects the rhythm of English.

### Vietnamese

Vietnamese is a tone language consisting of six tones. Words are differentiated by tone. It is also a monosyllabic language, and learners will have difficulty with function words and reduced stress in polysyllabic words. This will affect the rhythm of English.

## UNIT 6

### Word Stress and Phrasing

## Answer Key

#### 1. WORD STRESS IN SENTENCES (Pages 52-53)

- |  |  |
|--|--|
| B. 1. He's <b>g</b> oing to the <b>o</b> ffice.  | 6. What <b>m</b> ovie did you <b>s</b> ee? |
| 2. He's <b>w</b> orking at his <b>c</b> omputer. | 7. <b>G</b> one with the <b>W</b> ind.     |
| 3. He's on the <b>I</b> nternet.                 | 8. <b>W</b> here's my <b>v</b> alise?      |
| 4. Did you <b>g</b> o to the <b>m</b> ovies?     | 9. I <b>p</b> ut it on the <b>f</b> loor.  |
| 5. What <b>t</b> ime did you <b>g</b> o?         | 10. Do you have the <b>k</b> ey?           |

#### 3. PHRASING AND PAUSING (Pages 55-57)

- |                        |      |       |
|------------------------|------|-------|
| 1. b                   | 4. a | 8. a  |
| 2. b                   | 5. a | 9. b  |
| 3. a. woman is a beast | 6. a | 10. b |
| b. man is a beast      | 7. a |       |

#### 4. NUMBERS (Pages 58-60)

##### B. Dates

- |                         |                         |
|-------------------------|-------------------------|
| 1. 3/18/75 or 3/18/1975 | 2. 6/14/69 or 6/14/1969 |
|-------------------------|-------------------------|

**C. Fractions**

- |                    |                       |
|--------------------|-----------------------|
| 1. 13-1/4          | 3. 15-6/10 or 15.6    |
| 2. 17-1/2 x 22-1/3 | 4. 15-26/100 or 15.26 |

**D. Telephone Numbers**

- |                   |                   |
|-------------------|-------------------|
| 1. (212) 578-3594 | 2. (303) 926-1834 |
|-------------------|-------------------|

**E. Addresses**

- |                                   |                          |
|-----------------------------------|--------------------------|
| A. 1. 55-36 Bell Boulevard 11360  |                          |
| 2. 1600 Pennsylvania Avenue 20502 |                          |
| 3. 84 Upland Road 44228           |                          |
| B. 1. 1523 Park Street 80302      | 2. 1239 2nd Street 11329 |

**5. FURTHER PRACTICE (Pages 60-61)****A. Suggested stress and intonation.**

1. What's your **zip** code? /
2. What's your **area** code? /
3. What are the last **four** **digits** / of your **telephone number**? /
4. What **month** and **day** / were you **born**? /
5. What **year** is this? /

- B.**
1. **Look** / before you **leap**. /
  2. All's **well** / that **ends** well. /
  3. **Better** **late** / than **never**. /
  4. All **good** things / come to an **end**. /
  5. Where there's **smoke**, / there's **fire**. /
  6. No **news** / is **good** news. /
  7. A **stitch** in **time** / saves **nine**. /
  8. You **are** / what you **eat**. /
  9. **Absence** makes the **heart** grow **fonder**.
  10. **Seeing** is **believing**.

**Arabic**

In Arabic, function words do not have two forms as they do in English. Therefore, Arab students, speaking English, tend to give the vowel sounds in function words full value. This disrupts the rhythm of English. A further disruption is the glottal stop.<sup>1</sup> All words in Arabic begin with a consonant sound. When a word begins in English with a vowel sound, the Arab speaker tends to precede it with a glottal stop. Glottal stops will also be inserted when one word ends with a vowel and the next word begins with one, as well as when one word ends in a vowel and the following word begins with a consonant, thus interfering with linking and phrasing.

**Chinese**

The Chinese speaker may use inappropriate pauses because of failure to link words in a phrase. All of this interferes with the rhythm of English and makes for speech that sounds choppy.

<sup>1</sup>A glottal stop is produced by a sudden stoppage and release of breath by the vocal cords. In Arabic, it is part of the sound system and is classified as a consonant, but not in English. In English, it may be heard preceding an initially stressed vowel in words such as *oh* and *ah* when used for strong emphasis, or when saying *uh-oh*.



**French**

In French, the vowel sounds in unstressed syllables are not reduced; they are given full value. Stress is placed, generally, on the final syllable at the end of a phrase. This makes the rhythmic pattern quite predictable, whereas in English the placement of stress is variable. Students may find it difficult to weaken or shorten syllables in English thus affecting the rhythm of English.

**Japanese**

The Japanese speaker may have difficulty in reducing the unstressed vowels which are so necessary for English rhythm. Learners tend to have difficulty with the alternating stressed and unstressed word patterns of English. They need to practice this pattern, otherwise the resulting speech will sound staccato.

**Spanish**

Spanish is a syllable-timed language, and very often equal weight is given to each syllable although extra length may be added to a syllable when there is a need for emphasis. A Spanish speaker will often pronounce a phrase or sentence in English with even stress and rhythm that gives his or her speech a staccato-like rhythm. Because meaning, in English, is conveyed by word stress, the Spanish speaker needs to know which words of a phrase or sentence are stressed and which are not.

**Vietnamese**

When speaking English, Vietnamese speakers tend to give equal stress to syllables. This usually results in a staccato-like sound which often leads to poor comprehension on the part of the listener. Linking will usually not take place; learners often do not pronounce final consonant sounds at the ends of words.

**UNIT 7****Intonation****Answer Key****5. CHECK YOUR LISTENING** (Pages 65-66)

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

## 6. SPEAKER ATTITUDE (Pages 68-69)

## C. Suggested stress and intonation

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| 1. I told him I was <u>going</u> .    | <u>Normal statement of fact.</u> |
| 2. I told him I was <u>going</u> .    | <u>I was definitely going.</u>   |
| 3. I told him I <u>was</u> going.     | <u>I was, not Jane.</u>          |
| 4. I told <u>him</u> I was going.     | <u>Him, not John.</u>            |
| 5. I <u>told</u> him I was going.     | <u>I warned him.</u>             |
| 6. I <u>did</u> tell him I was going. | <u>I did, no one else.</u>       |
| 7. I <u>did</u> tell him I was going? | <u>Who told you that?</u>        |

## D. Stress marks are suggested.

- | A   | B                                      |
|---|--|
| Falling Intonation                        | Rising Intonation                      |
| 1. The <u>man's</u> <u>crazy</u> .        | The <u>man's</u> <u>crazy</u> ?        |
| 2. He'd <u>like</u> a <u>drink</u> .      | He'd <u>like</u> a <u>drink</u> ?      |
| 3. They'll <u>take</u> the <u>bus</u> .   | They'll <u>take</u> the <u>bus</u> ?   |
| 4. She'd <u>like</u> some <u>coffee</u> . | She'd <u>like</u> some <u>coffee</u> ? |
| 5. <u>When</u> are they <u>coming</u> ?   | <u>When</u> are they <u>coming</u> ?   |

## 7. DIALOG (Page 69) Suggested markings for intonation

- Manuel: Hello, Maria?
- Maria: Yes. Manuel? Is that you? We have a terrible connection.
- Manuel: Yeah. I can hardly hear you.
- Maria: Where are you?
- Manuel: Home.
- Maria: Are you calling from a cordless phone?
- Manuel: Yeah. I'm out in the back. I don't want my sister to listen in.
- Maria: Oh. Well, try changing the channel, will you?
- Manuel: Is this OK? This is better, isn't it?
- Maria: Not much. Listen, I can't stand this static. Next time call me when your sister isn't home.

## 8. FURTHER PRACTICE (Page 70)

## A. Suggested stress and intonation markings

- I like my job. (Normal statement of fact.)
- I like my job. (You may not like yours, but I like mine.)

3. I like my job. (I didn't say I didn't like it!)
4. I like my job. (I don't know about you, but I do.)
5. I like my job. (Now, whatever gave you that idea?)

### C. Suggested markings

1. Esau Wóod / sawed wóod. / Esau Wóod / wóuld saw wood. /
2. All the wóod / Esau Wood sáw / Esau Wóod / wóuld sáw. / In other
3. wóords, / all the wóod / Esau saw to sáw / Esau sóught to saw. / Oh, the
4. wóod / Wóod would sáw! / And óh, / the wóod-saw / with which Wóod
5. would saw wóod. / But one dáy / Wood's wóod-saw / would sáw no wóod, /
6. and thus the wóod / Wood sáwed / was not the wóod / Wood would sáw /
7. if Wood's wóod-saw / would saw wóod. / I néver saw a wóod-saw /
8. that would sáw / as the wóod-saw / Wood sáw / wóuld saw / until I saw
9. Esáu saw wóod. / Nów / Wood saws wóod / with the wóod-saw / Wood
10. sáw / saw wóod. /

### Arabic

Arabic speakers may not have too much difficulty with intonation when speaking English because the intonation pattern in Arabic is somewhat similar to that of English.

### Chinese

In English, intonation patterns affect the meaning of the whole utterance. Patterns of pitch changes are used in discourse to give meaning to our speech. In English, intonation patterns are associated with utterances, not individual words. In Chinese, a tone language, intonation is not part of the sentence, it is part of the word. Patterns of pitch changes take place not within the sentence but on the words themselves to convey meaning. The learner tends to have difficulty in producing and perceiving the intonation patterns of English.

### French

French and English intonation are alike in many ways. However, French has sudden shifts in pitch unlike the glides we have in English, which may be missing when the speaker of French speaks English.

### Japanese

Since Japanese is a syllable-timed language, it does not have the same intonation patterns that we have in English to highlight information. The Japanese speaker may have difficulty in producing and perceiving the intonation patterns of English.

### Spanish

In Spanish, stress usually falls on the last stressed syllable in the sentence. If a word is usually placed at the beginning of a sentence and that word needs to be stressed, it is moved to the end of a sentence. Learners may have difficulty in producing the different intonation patterns in English in which any word, in any position in the sentence, may be stressed.

**Vietnamese**

Because Vietnamese is a tone language, students may have a great deal of difficulty with the intonation patterns of English, which are associated with sentences and not single words. In Vietnamese, tone is not part of the sentence, (as it is in English), it is part of the word.

**UNIT 8****Using a Dictionary for Pronunciation****Answer Key****2. RECOGNIZING SYLLABLES** (Page 74)

<i>Word</i>	<i>Number of Syllables</i>	<i>Word</i>	<i>Number of Syllables</i>
1. meter	2	6. microscope	3
2. methodical	4	7. microprocessor	5
3. methanol	3	8. microwave	3
4. mezzanine	3	9. midday	2
5. mice	1	10. middle	2

**3. RECOGNIZING THE STRESSED SYLLABLE** (Page 74)

1. <u>me</u> teor	4. <u>me</u> ter	7. <u>me</u> thod
2. <u>mi</u> crobi <u>o</u> logy	5. <u>mi</u> cro <u>e</u> co <u>no</u> mics	8. <u>mi</u> cro <u>ph</u> one
3. <u>mi</u> cro <u>w</u> ave	6. <u>mi</u> dday	9. <u>mi</u> ddle

**4. RECOGNIZING PRIMARY STRESS** (Page 75)

1. <u>met</u> aphor	<u>me</u> teor	<u>me</u> thodical
2. <u>mi</u> cro <u>b</u> e	<u>mi</u> cro <u>bi</u> o <u>l</u> ogy	<u>mi</u> crofilm
3. <u>mi</u> cro <u>bi</u> o <u>l</u> ogy	<u>mi</u> cro <u>s</u> copic	<u>mi</u> cro <u>ma</u> nage

**5. GROUPING BY PARTS OF SPEECH** (Page 75)

<i>Noun</i>	<i>Verb</i>	<i>Adjective</i>
<u>mi</u> cro <u>w</u> ave	<u>me</u> te <u>r</u> ed	<u>me</u> thodical
<u>me</u> zzanine or <u>me</u> zzanine	<u>mi</u> cro <u>ma</u> nage	<u>mi</u> dday
<u>mi</u> cro <u>s</u> cope	metam <u>o</u> rphose	micro <u>s</u> copic

**6. RECOGNIZING VOWEL SOUNDS** (Page 76)

		<i>Same</i>	<i>Different</i>
1. <u>me</u> tallic	<u>me</u> tallurgy	x	
2. <u>me</u> teor	<u>me</u> te <u>r</u>	x	
3. <u>me</u> tric	<u>me</u> tr <u>o</u>	x	
4. <u>mi</u> crofilm	<u>mi</u> dday		x
5. <u>mi</u> dair	<u>mi</u> ddle	x	

**7. RECOGNIZING PHONETIC SYMBOLS FOR VOWELS** (Page 76)

1. metaph <u>o</u> r	/ɔ/	met <u>e</u> o <u>r</u>	
2. meth <u>a</u> d <u>o</u> ne	/ou/	met <u>r</u> <u>o</u>	(written /ow/ in text)
3. metrop <u>o</u> l <u>i</u> s	/ɪ/	met <u>r</u> <u>i</u> c	
4. micro <u>f</u> i <u>c</u> h <u>e</u>	/i/	mezzan <u>i</u> ne	(written /iy/ in text)
5. midd <u>a</u> y	/eɪ/	microw <u>a</u> ve	(written /ey/ in text)

**8. FURTHER PRACTICE** (Page 77)

<i>Across</i>	<i>Down</i>
1. meteor	1. middle
2. microfilm	2. micrometer
4. meticulous	3. microchip
5. metro	4. method
6. mice	

As mentioned in the text, there is a difference between sound and spelling. In many words, there is no one-to-one correspondence between the sounds we hear and the letters we see. Since the influence of spelling is so strong, many speakers find it difficult to think in terms of sounds. The dictionary informs the student how words are spelled; the phonetic symbols, how to pronounce them. It also gives words their meanings and grammatical uses.

*The Newbury House Dictionary of American English* uses symbols based on the International Phonetic Alphabet, adapted for American English. When they vary with the symbols in the text, it is so noted.

There are quite a few dialects spoken in the United States and Canada. This dictionary gives the pronunciation of the most common ones. Also, there may be more than one pronunciation for a word. For example, the word *garage* pronounced /gəˈrɑːʒ/ or /gəˈrɑːdʒ/, *February* pronounced /fēbyuweriy/ or /fēbruweriy/, *magazine* pronounced /mægəˈziyn/ or /mæg-əziyn/, *cigarette* pronounced /sɪgəˈrɛt/ or /sɪg-ərɛt/.

American dictionaries describe pronunciation; they do not prescribe it.

# Vowel Sounds

Voice production depends upon the size and shape of the vocal tract. The vocal tract we are concerned with consists of a series of passageways from the laryngeal /ləˈrɪndʒɪəl/ cavity (which is commonly known as the voice box), in which the vocal cords (or folds) reside; the pharyngeal /fəˈrɪndʒɪəl/ cavity (or throat), which size can either decrease or increase with phonation; the nasal cavity (the nose) which produces a nasal tone under certain conditions; to the oral cavity (the mouth), the most variable in size and shape with its stationary hard palate and teeth, its movable soft palate (it can move up and down, depending on which sounds are said), and tongue and lips, which form various shapes. The production of various speech sounds depends on the size and shape of these cavities and on the articulators which act to modify these sounds. When articulating vowel sounds, the oral cavity is open and the air stream flows out relatively unimpeded. All vowel sounds are voiced (unless they are whispered).

In connected speech, the movements of the articulators are quite complex. Different speakers may articulate the same vowel sound in different ways, depending on the sound in various contexts (its environment). The illustrations and descriptions of vowel production in the text represent usual positions rather than essential positions. They are approximations and should be referred to when the student cannot produce a satisfactory sound through auditory stimulation.

The sounds /iy/, /ey/, /uw/, and /ow/ begin with a vowel and end with an off-glide. The I.P.A. symbols classify them as *monophthongs*. Some linguists regard them as *diphthongs*. The sounds /ɔy/, /aw/, and /ay/ (classified by the I.P.A. as diphthongs) also begin with a vowel followed by a glide. Some linguists regard all of the above as *vowels*. For simplification, in the text, they are all classified as vowels.

Also, for simplification, the sound /ə/ is used in stressed and unstressed syllables, as in the word above /əbəv/ instead of using the I.P.A. stressed symbol /ʌ/ as in /əbʌv/.

/ə/ and /r/ are combined to form one vowel sound: /ər/, as in bird /bəd/ instead of /bɜːd/, as well in sister /sɪstər/, instead of /sɪstəv/ so that students do not have to deal with multiple symbols.

Vowels carry the “quality” of speech. It is mostly the vowel sounds that carry the cues to foreign accent, and they usually determine whether one “speaks like a native” or not.

The vowels sounds are described in general terms and according to how they relate to one another. Wherever possible, regional difference in the pronunciation of vowels have been noted.



**UNIT 9****/iy/ as in see; /ɪ/ as in sit****Answer Key****4. CHECK YOUR LISTENING** (Pages 83-84)

	<i>/iy/</i>	<i>/ɪ/</i>		<i>/iy/</i>	<i>/ɪ/</i>
	as in	as in		as in	as in
	"see"	"sit"		"see"	"sit"
1. tree	✗		6. ship		✗
2. mean	✗		7. he	✗	
3. sick		✗	8. three	✗	
4. did		✗	9. thin		✗
5. sheep	✗		10. his		✗

**6. STRESS AND INTONATION** (Page 87)

1. Did you heat the milk?  
*/ɪ/    /iy/    /ɪ/ →*
2. It's a cheap watch, isn't it?  
*/ɪ/    /iy/    /ɪ/    /ɪ/ →*
3. When did you see my instructor?  
*/ɪ/    /iy/    /ɪ/ →*
4. Who needs to sleep on two pillows?  
*/iy/    /iy/    /ɪ/ →*
5. My little brother can't sit still for a minute.  
*/ɪ/    /ɪ/    /ɪ/    /ɪ/ →*
6. Let's have a dish of chocolate chip ice cream.  
*/ɪ/    /ɪ/    /ɪ/    /iy/ →*
7. I'll have a bagel with cream cheese, please.  
*/ɪ/    /iy/    /iy/    /iy/ →*
8. Ann, you want to try the pink lipstick, don't you?  
*/ɪ/    /ɪ/    /ɪ/ →*
9. Why don't you put the dishes in the sink?  
*/ɪ/    /ɪ/    /ɪ/ →*
10. Do you need a sheet for your queen-size bed?  
*/iy/    /iy/    /iy/ →*

**7. FURTHER PRACTICE** (Pages 88-89)

- |            |             |             |             |
|------------|-------------|-------------|-------------|
| A. 1. bill | <i>/ɪ/</i>  | 11. fish    | <i>/ɪ/</i>  |
| 2. rip     | <i>/ɪ/</i>  | 12. pinch   | <i>/ɪ/</i>  |
| 3. him     | <i>/ɪ/</i>  | 13. vision  | <i>/ɪ/</i>  |
| 4. beans   | <i>/iy/</i> | 14. sweet   | <i>/iy/</i> |
| 5. dish    | <i>/ɪ/</i>  | 15. kill    | <i>/ɪ/</i>  |
| 6. cheap   | <i>/iy/</i> | 16. build   | <i>/ɪ/</i>  |
| 7. did     | <i>/ɪ/</i>  | 17. mister  | <i>/ɪ/</i>  |
| 8. think   | <i>/ɪ/</i>  | 18. syrup   | <i>/ɪ/</i>  |
| 9. meal    | <i>/iy/</i> | 19. mirror  | <i>/ɪ/</i>  |
| 10. mean   | <i>/iy/</i> | 20. instead | <i>/ɪ/</i>  |

- C. 1. Fisherman's Love
2. When the wind is in the East
3. It's neither good for man nor beast
4. When the wind is in the North
5. The skillful fisherman goes forth.
6. When the wind is in the South
7. It blows the baít in the fish's mouth.
8. When the wind is in the West
9. Then it is at it's very best.

/iy/	/ɪ/
1.	<u>F</u> isherman's
2. <u>the, East</u>	<u>w</u> ind, <u>i</u> s, <u>i</u> n
3. <u>neither, beast</u>	<u>i</u> t's
4.	<u>w</u> ind, <u>i</u> s, <u>i</u> n
5.	<u>s</u> killful, <u>f</u> isherman
6.	<u>w</u> ind, <u>i</u> s, <u>i</u> n
7.	<u>i</u> t, <u>i</u> n, <u>f</u> ish's
8.	<u>w</u> ind, <u>i</u> s, <u>i</u> n
9.	<u>i</u> t, <u>i</u> s, <u>i</u> ts

Students need to know and feel the difference between a tense and lax vowel. /iy/ is tense; /ɪ/ is lax. If these distinctions are not made, poor results follow: Words like *sheep*, *sleep*, and *feel* are usually heard, by nonnative speakers as *ship*, *slip*, and *fill*, respectively.

For the vowel sound /iy/, the front part of the tongue needs to be kept high in the mouth close to the hard palate but not touching it, and needs to be tense. It is important that the lips be spread wide and, when said in isolation, they should be similar to a tight-lipped grin. (/iy/ begins with the sound /i/ and ends with the glide /y/.)

The student can feel the tensing (and a bulging muscle) by placing the thumb under the chin while producing the vowel /iy/ and feel no tensing when /ɪ/ is said. Or he or she can place two fingers on the side of the throat just below the jawbone and pronounce /iy/ and /ɪ/. The fingers will move outward slightly as the tense vowel /iy/ is pronounced but not as the lax vowel /ɪ/ is pronounced.

For the sound /ɪ/, the front part of the tongue is held a little lower than for /iy/; the tongue and lips are relaxed.

To get the feel of the sound /iy/, it should be elongated /i.....y/. If this does not do the trick, prolongation of another vowel sound can sometimes help the target sound. For example, if the student is asked to say /ey/ and to prolong it, the end result sounds like /iy/. Have the student say /ey...../ followed by /iy/, /e.....y.....iy/ and in words: /ey.....iyt/; (/ey/.....eat); /ey.....iyv/, (/ey/.....eve).

### Arabic

Although the Arabic language does have vowel sounds similar to /iy/ as “see” and /ɪ/ as in “sit,” the Arabic speaker may have problems with contrasts between



English long tense vowels (such as /i:/) and short lax vowels (such as /ɪ/). Most Arabic vowels are tense monophthongs.

### Chinese

Chinese students will have difficulty with the contrast between /i:/ as in “see” and /ɪ/ as in “sit.” Learners need to work on the differences in duration between them. Although both vowel sounds are found in Chinese, they appear only in certain environments. Cantonese speakers tend to insert /y/ as in “yes” before words beginning with /i:/, so that *eat* sounds like *yeat*, with /y/ much shorter in duration than that in English.

### French

There is no distinction between tense and lax vowels in French. Students tend to use /i:/ as in “see” for /ɪ/ as in “sit” and need to work on the differences between them.

### Japanese

In the Japanese language, every vowel forms a separate syllable. When two vowel sounds appear together in a word, they are pronounced as separate syllables; no glide is made from one to the other. Therefore, the Japanese student will have some difficulty gliding from /i/ to /y/ when producing the sound /iy/. He or she will also have to learn that /ɪ/ is a voiced sound. (In Japanese, it is a voiceless vowel sound.) In addition, the student will have problems with contrasting the tense vowel /i:/ as in “see” with the lax vowel /ɪ/ as in “sit.”

### Spanish

Spanish speakers will need to learn the difference between tense and lax vowel sounds. They will also have problems contrasting /i:/ as in “see” with /ɪ/ as in “sit.” In addition, the learner may need to practice gliding from /i/ to /y/ to form /iy/. Students tend to substitute /ɪ/ for /iy/.

### Vietnamese

Both vowel sounds /i:/ as in “see” and /ɪ/ as in “sit” are similar to the sounds in Vietnamese, but they are said only in certain environments. /ɪ/ occurs only before the sounds /-k/ or /-ŋ/; elsewhere, it is pronounced /iy/. Students need to learn the difference between the tense vowel /i:/ and the lax vowel /ɪ/ and their placement in English words.

**UNIT 10****/ey/ as in *pay*; /ɛ/ as in *met*****Answer Key****4. CHECK YOUR LISTENING** (page 92)

	/ey/ as in "pay"	/ɛ/ as in "met"		/ey/ as in "pay"	/ɛ/ as in "met"
1. <u>a</u> ge	x		6. <u>l</u> et		x
2. <u>e</u> dge		x	7. <u>w</u> ait	x	
3. <u>m</u> et		x	8. <u>th</u> ey	x	
4. <u>m</u> ain	x		9. <u>w</u> hen		x
5. <u>p</u> en		x	10. <u>s</u> t <sup>e</sup> ak	x	

**6. STRESS AND INTONATION** (Page 95)

1. He taught the dog to play dead.
2. Does Spain have good weather now?
3. Do you have time to mail the letter?
4. I tasted the bread and it was delicious.
5. I told him I have a pain in my neck.
6. Do you play tennis with your partner at night?
7. If you wait there, you'll get all wet.
8. You have money to pay the rent, don't you?
9. Did you see the brave men do their work?
10. You didn't put the plate on the desk last night, did you?

**7. FURTHER PRACTICE** (Page 96)

1. <u>ch</u> ess	/ɛ/	11. <u>r</u> ailroad	/ey/
2. <u>st</u> ation	/ey/	12. <u>e</u> xit	/ɛ/
3. <u>tr</u> ay	/ey/	13. <u>str</u> aight	/ey/
4. <u>v</u> ery	/ɛ/	14. <u>m</u> easure	/ɛ/
5. <u>b</u> ury	/ɛ/	15. <u>n</u> ail	/ey/
6. <u>pr</u> ess	/ɛ/	16. <u>r</u> emember	/ɛ/
7. <u>sh</u> ape	/ey/	17. <u>c</u> ent	/ɛ/
8. <u>d</u> esk	/ɛ/	18. <u>str</u> ange	/ey/
9. <u>pl</u> ace	/ey/	19. <u>th</u> read	/ɛ/
10. <u>s</u> cale	/ey/	20. <u>s</u> kate	/ey/

Students need to know the difference between a tense and lax vowel sound. /ey/ as in "pay" is tense; /ɛ/ as in "met" is lax. If these distinctions are not made, misunderstandings follow. Most students have the pure vowel /ɛ/ in their language. They tend to have problems with gliding from /ɛ/ to /y/. It is important that they start with the

sound /e/, stretching it, then lifting the tongue and jaw so that they may glide to /y/, /e.....y/, while the lips are spread (but not as much as for the /iy/ sound). The learner can feel the tensing (and a bulging muscle) by placing the thumb under the chin while producing /ey/ and feel no tensing when /e/ is produced. Or he or she can place two fingers on the side of the throat just below the jawbone and pronounce /e.....y/ and /ε...../ in order to feel the contrast. For the sound /e/, the tongue is held a little lower in the mouth and it is held in a steady position, as is the jaw. The lips are less spread than for /ey/.

### Arabic

The Arabic language has a sound similar to the first element in the sound /ey/ as in “pay.” It does not have the sound /e/ as in “met.” The student will have some difficulty distinguishing between the tense vowel /ey/ and the lax vowel /e/ of English, since most Arabic vowels are tense monophthongs.

### Chinese

/ey/ as in “pay” is found in the Chinese language only in open syllables (words that end in vowel sounds). The word *Wei* in Chinese means “Hello” and is similar to the English sound /ey/. Students will probably have no difficulty with this sound when it comes in final position of a word. However, if /ey/ is followed by a consonant sound, it may turn into /e/ as in “met” or /ə/ as in “up.” The Chinese speaker will also have problems distinguishing between the tense vowel /ey/ and the lax vowels /e/ and /ə/.

### French

Since there is no distinction between tense and lax vowels in French, students may have difficulty in distinguishing between the tense vowel /ey/ as in “pay” and the lax vowel /e/ as in “met.” Learners very often substitute /e/ (which occurs in French) for the sound /ey/. Before /r/, it is made with the tongue lower in the mouth, as in the word *frère*. Before other consonants, it approximates English /e/.

### Japanese

The Japanese speaker will have some difficulty with contrasting tense and lax vowels of English. /ey/ as in “pay” is tense; /e/ as in “met” is lax. The Japanese language has the pure vowel /e/; the learner tends to shorten the sound /ey/ so that /e/ is produced instead.

### Spanish

There is no distinction in Spanish between tense and lax vowels. In English, /ey/ as in “pay” is tense; /e/ as in “met” is lax. Students may have difficulty distinguishing between /ey/ and /e/ and tend to substitute the pure vowel /e/ for /ey/. They need to lengthen /e/ to /e.....y/. In Spanish, /e/ is said in an open syllable (a syllable ending in a vowel sound), as in *pe-ro* (“but”) and /e/ is said in a closed syllable (a syllable ending in a consonant sound), as in *per-ro* (“dog”). They will also have difficulty distinguishing between /e/ as in “bet” and /æ/ and “bat.”

### Vietnamese

Vietnamese makes no distinction between tense and lax vowels. However, it does make a distinction between the duration of vowels (the length of time a vowel sound is held). The meaning of the word changes, depending on the duration of the vowel sound. In speaking English, one person may hold a vowel sound in a word a little longer than another without the meaning of the word changing. This is very confusing to the Vietnamese speaker because he or she expects to hear a different meaning for the word.



Vietnamese has a sound similar to /ey/ as in “pay” as well as the pure vowel /e/. Learners may tend to substitute the pure vowel /e/ for /ey/. The lax vowel /ɛ/ does not exist in Vietnamese; it will most likely be confused with a sound close to the vowel /æ/ as in “cat.”

## UNIT 11

### /æ/ as in *cat*

## Answer Key

### 3. CHECK YOUR LISTENING (Page 99)

	/æ/ as in “cat”	/ɛ/ as in “met”		/æ/ as in “cat”	/ɛ/ as in “met”
1. bat	x		6. end		x
2. best		x	7. men		x
3. land	x		8. sad	x	
4. bet		x	9. head		x
5. ask	x		10. man	x	

### 5. STRESS AND INTONATION (Page 103)

#### The Flag of the United States

- In the **beginning**, the **United States** consisted of **thirteen** **American** states.
- Their **motto** was “in **Union** there is **Strength**.”
- The **first** flag had **thirteen** stripes: **seven** red, **six** white, and a white **star** for each state.
- Each time a **state** joined the **Union**, a star was **added** to the **flag**.
- As the **country** **grew**, more and more stars were **added**.
- There are now **fifty** stars on the **flag**, representing the **fifty** states.
- However**, the **thirteen** stripes **remain**.
- They were **never** changed because they **represent** the **original** **thirteen** states.

### 6. FURTHER PRACTICE (Page 104)

/iy/	/ɪ/	/ey/	/ɛ/	/æ/
1. cheese	<b>window</b>	made	said	match
2. <b>teacher</b>	trip	weigh	<b>elbow</b>	<b>candle</b>
3. cheat	<b>liquor</b>	<b>radio</b>	says	axe
4. <b>season</b>	which	shave	<b>envy</b>	chance
5. <b>machine</b>	<b>business</b>	<b>awake</b>	chess	tax
6. <b>believe</b>	<b>history</b>	eight	meant	<b>calendar</b>

The sound /æ/, as in “cat” is not commonly found in many languages. It is a low front open vowel sound and is relatively lax. This means that the front part of the tongue is held low in the mouth with the tip touching the lower gum ridge. The jaw is lowered more and the mouth is open more than for the other front vowel sounds. One

way to demonstrate this is to ask the students to watch your mouth as you go from lips that are spread to lips that are open: from /iy.../, /ɪ.../, /ey.../, /ε.../ to /æ.../, and then ask them to repeat it with you. This is a difficult sound for some students to make and they will need a great deal of practice in order to attain it.

In some parts of the United States, a vowel closer to /ε/ than to /æ/ is used in words in which the vowel is followed by the sound /r/, as in *marr̄y*, *Marr̄y*, and *carr̄y*.

Some American speakers use the vowel sound /ɑ/ as in “not” and “calm” when they say *laugh*, *bath*, *class*, and *demand*. It is said when the letter “a” comes before voiceless /f/, /θ/, /s/ or voiced /n/ in some parts of the northeast (the New England area) and some areas in the South, especially in eastern Virginia. You may wish to consider this acceptable as a dialect of English. However, when *cot* is said for *cat* and *box* is said for *backs*, confusion results. /æ/ is commonly heard in the rest of the United States and Canada.

### Arabic

Arabic has a sound that is similar to the vowel /æ/ as in “cat.” In Arabic, it is considered to be a vowel of short duration. Some speakers may have difficulty with this sound, confusing it with /ε/ as in “met,” /ə/ as in “up,” or /ɑ/ as in “not.”

### Chinese

The Chinese language has a sound similar to the vowel /æ/ as in “cat.” It is nasalized and only occurs followed by the nasal sounds /n/ and /ŋ/ in Mandarin, and also /m/ in Cantonese. It may be confused with /ɑ/ as in “not,” /ə/ as in “up,” or /ε/ as in “met.”

### French

The vowel sound /æ/ as in “cat” does not appear in French. French speakers will have difficulty with this sound. They tend to confuse it with /ə/ as in “up,” /ɑ/ as in “not,” or /ε/ as in “met.”

### Japanese

Japanese does not have the vowel sound /æ/ as in “cat.” Students tend to confuse this sound with /ɑ/ as in “not” or /ε/ as in “met.”

### Spanish

The vowel sound /æ/ as in “cat” does not occur in Spanish. However, the sound /ɑ/ as in “not” does, and students will substitute it for /æ/ and have difficulty distinguishing between /æ/, as in “bag,” /ε/, as in “beg,” and /ə/, as in “bug.”

### Vietnamese

/æ/ as in “cat” does not occur in Vietnamese. Students will tend to confuse this sound with /ε/ as in “met” and /ɑ/ as in “not” and will have difficulty distinguishing between /æ/ and /ε/ and /æ/ and /ɑ/.

**UNIT 12****/ɑ/ as in *not*****Answer Key****3. CHECK YOUR LISTENING** (Page 106)

	/ɑ/ as in "not"	/æ/ as in "cat"	/ɛ/ as in "met"
1. mop	x		
2. leg			x
3. land		x	
4. calm	x		
5. odd	x		
6. end			x
7. said			x
8. sad		x	
9. on	x		
10. map		x	

**5. STRESS AND INTONATION** (Page 110)

- object**      The **object** of the **game** / is to **win**.
- obligated**      I'm **obligated** / to my **boss**.
- odd**      It looks **odd**, / **doesn't** it?
- octopus**      It looks / like an **octopus**.
- obvious**      The **dent** in the car / **was** quite **obvious**.
- occupation**      What's your **occupation**?
- October**      She'll **visit** him / in **October**.
- obstinate**      Don't be **obstinate**. / Do it!
- occupy**      My **sister** / will **occupy** the house.
- obstacle**      The **obstacle** course / was **difficult**.

**6. DIALOGS** (Pages 111-112)

- Mark**:      It's in the **glove compartment** of the **car**.
- Sally**:      I thought it was in the **back**.
- Mark**:      **Lét** me **gét** it for you.
- Arthur**:      **Are** there **two cars** in your **garage**?
- Patrick**:      **Yeah**. The **black Cadillac** belongs to **Sally**.
- Arthur**:      And the **red Chevrolet** belongs to **Ed**?

7. Mr. Park: Did the artist copy the cartoon?
8. Ms. Tanner: No, he demanded money in advance.
9. Mr. Park: Well, when I get the time, I'll do it myself.
10. Marcy: Does he play rock on his guitar?
11. Ann: I don't think he can; ask him.
12. Marcy: No, I just met him yesterday.
13. Bob: What do you want?
14. Ralph: A ham salad sandwich.
15. Bob: Well, I'd like some eggs for breakfast.
16. Charles: Are you shopping at the market tomorrow?
17. Alice: I need bananas, a half gallon of apple juice, and a cantaloupe.
18. Charles: Well, don't forget to get the strawberries, jelly, bread, lemons, and pretzels.
19. John: Did you solve the problem?
20. Sam: The one we had in math class? Yeah.
21. John: Great! Let's get another one.
22. Don: Why is the car in the body shop?
23. Andy: It was damaged in the accident.
24. Don: Will we get it before Wednesday?

## 7. FURTHER PRACTICE (Page 112)

### Model

- |                   |                |              |                 |
|-------------------|----------------|--------------|-----------------|
| 1. <u>can</u>     | <u>cent</u>    | <u>cat</u>   | <u>calm</u>     |
| 2. <u>dead</u>    | <u>laugh</u>   | <u>large</u> | <u>head</u>     |
| 3. <u>wet</u>     | <u>what</u>    | <u>when</u>  | <u>was</u>      |
| 4. <u>math</u>    | <u>men</u>     | <u>mess</u>  | <u>mass</u>     |
| 5. <u>pencil</u>  | <u>party</u>   | <u>past</u>  | <u>pest</u>     |
| 6. <u>any</u>     | <u>art</u>     | <u>plan</u>  | <u>friend</u>   |
| 7. <u>said</u>    | <u>sad</u>     | <u>ready</u> | <u>calm</u>     |
| 8. <u>sell</u>    | <u>solve</u>   | <u>help</u>  | <u>Saturday</u> |
| 9. <u>wash</u>    | <u>collar</u>  | <u>wreck</u> | <u>catch</u>    |
| 10. <u>have</u>   | <u>head</u>    | <u>heart</u> | <u>hand</u>     |
| 11. <u>honest</u> | <u>college</u> | <u>ham</u>   | <u>hell</u>     |
| 12. <u>apple</u>  | <u>says</u>    | <u>match</u> | <u>arm</u>      |

The lax vowel /ɑ/ as in in “not” is the lowest of the back vowels. For this sound, the tongue lies low in the mouth, the jaw is lowered, and the mouth is open wide. Some North American speakers do not make a distinction, in some words, between the vowels /ɑ/ and /ɔ/ as in “all.” For example, they say “water” /wɑtər/ for /wɔtər/ and “boss” /bɑs/ for /bɔs/. As long as the meaning of the word is clear, don’t be concerned about it.

### Arabic

The Arabic language has only one low vowel sound similar to the vowel /ɑ/ as in “not.” However, since vowels in Arabic tend to be tense, learners may encounter difficulty with distinguishing among tense vowels, and the lax vowels /ɑ/, /ɛ/ as in “met,” /æ/ as in “cat,” and /ə/ as in “up.”

### Chinese

The Chinese language has a vowel similar to /ɑ/ as in “not.” However, learners will have difficulty distinguishing among /ɑ/, /ə/ as in “up,” and /ɔ/ as in “all.”

### French

The French language has a vowel similar to /ɑ/, and students should have no difficulty in pronouncing it. However, they may confuse it with the vowel sounds /ɛ/ as in “met,” /æ/ as in “cat,” and /ə/ as in “up.”

### Japanese

The Japanese language has a sound similar to the vowel /ɑ/ as in “not.” However, learners tend to substitute this sound for the vowel sounds /æ/ as in “cat,” /ə/ as in “up,” and /ɛ/ as in “met.”

### Spanish

Spanish has a sound similar to the vowel /ɑ/ as in “not.” Since speakers of Spanish tend to give their vowel sounds equal length, /ɑ/ will sound too short in English. Students may have problems distinguishing /ɑ/ from /ɛ/ as in “met,” /æ/ as in “cat,” and /ə/ as in “up.”

### Vietnamese

In Vietnamese, the vowel sound /ɑ/ is similar to /ɑ/ as in “not” except that in Vietnamese it is much shorter. Students need to give this sound longer duration. It may be confused with /ɛ/ as in “met” or /æ/ as in “cat.”



**UNIT 13****/ay/ as in *buy*****Answer Key****3. CHECK YOUR LISTENING (Page 115)**

	/ay/ as in "buy"	/æ/ as in "cat"		/ay/ as in "buy"	/æ/ as in "cat"
1. fly	x		6. height	x	
2. sigh	x		7. wife	x	
3. mice	x		8. crash		x
4. hat		x	9. side	x	
5. man		x	10. sand		x

**5. STRESS AND INTONATION (Page 117)**

1. You're quite right to do that.
2. The bride cried as she walked down the aisle.
3. I was delighted with the ripe pineapple.
4. The island of Iceland is quite nice.
5. Flying to China is exciting.
6. Why did the white dog bite Ida?
7. Did you see the highway sign?
8. When did you remind him to get the ice?
9. The bright lights were shining.
10. Did the supplies arrive on time?

**6. FURTHER PRACTICE (Page 118)**

1. As I Was Going to St. Ives
2. As I was going to St. Ives,
3. I met a man with seven wives,
4. Each wife had seven sacks,
5. Each sack had seven cats.
6. Each cat had seven kitts,
7. Kitts, cats, sacks, and wives,
8. How many were going to St. Ives?

Answer: One. ("...I was going to St. Ives.")

The sound /ay/ as in “buy” is produced with coordinated movements of the lips and tongue. The tongue is held low in the mouth, the tip touching the lower front teeth lightly; the jaw is lowered as the lips open wide. To complete the sound, the jaw is raised; the lips begin to close a little and change their shape to a spread position as the front part of the tongue is raised to make the second element of the sound. This is a long, lax sound.

Some Canadian speakers pronounce /ay/ as /əy/ before a voiceless consonant as in “nice” and “bjke.”

### **Arabic**

Arabic speakers tend to make the /ay/ as in “buy” very tense with the emphasis on the second element of the sound. In English, /ay/ is a lax sound; the learner needs to distinguish between tense and lax vowel sounds.

### **Chinese**

The sound /ay/ as in “buy” occurs in Chinese. Chinese speakers tend to make this sound with quicker and smaller tongue and lip movements than those made in English. When speaking English, they tend to eliminate completely the second part of the sound.

### **French**

The lax sound /ay/ does not occur in French. The French speaker tends to have difficulty gliding from /a/ to /y/.

### **Japanese**

In English, /ay/ is a long, lax sound. It does not exist in Japanese. The Japanese speaker will have difficulty gliding from /a/ to /y/ and needs to give this sound longer duration.

### **Spanish**

A sound similar to /ay/ as in “buy” occurs in Spanish; the Spanish speaker should have no difficulty making this sound. However, in Spanish, the second element is said with more force than it is in English. /ay/ is a lax sound.

### **Vietnamese**

A sound similar to the lax vowel /ay/ as in “buy” exists in Vietnamese but only before /-k/ and /-ŋ/. The Vietnamese speaker tends to have difficulty making this sound in other environments.

**UNIT 14****/aw/ as in *now*****Answer Key****3. CHECK YOUR LISTENING** (Page 120)

	/aw/ as in "now"	/ɑ/ as in "not"		/aw/ as in "now"	/ɑ/ as in "not"
1. <u>town</u>	x		6. <u>cloud</u>	x	
2. <u>ah</u>		x	7. <u>ouch</u>	x	
3. <u>hour</u>	x		8. <u>got</u>		x
4. <u>are</u>		x	9. <u>down</u>	x	
5. <u>Tom</u>		x	10. <u>shout</u>	x	

**5. STRESS AND INTONATION** (Page 123)

- The clock in town broke down.
- The job I wanted is in another town.
- It's approximately one ounce.
- Is that proper to announce?
- The cockroach crept into the spout.
- The sergeant got up with a shout.
- Is it possible to take a shower?
- Yes, if the alarm goes off at an early hour.
- My money market account is doubtful.
- That sounded like a mouthful.

**6. FURTHER PRACTICE** (Page 124)

- The owl looked down / with his great / round eyes /
- At the lowering clouds / and the dark skies, /
- "A good night for scouting," / says he, /
- "With never a sound / I'll go prowling around." /
- A mouse or two / may be found on the ground /
- Or a fat little bird / in a tree." /
- So down he flew / from the old church tower, /
- The mouse and the birdie / crouch and cower. /
- Back he flies / in half an hour, /
- "A very good supper," / says he. /

The sound /aw/ as in “now” is produced with the coordinated movements of the lips and tongue. The front part of the tongue is held low in the mouth with the tip touching the lower front teeth lightly; the jaw is lowered as the lips open wide. To complete this sound, the back part of the tongue moves toward the soft palate, but does not touch it. The jaw is raised as the lips are rounded to complete the sound. This is a lax vowel sound of long duration.

Some Canadian speakers pronounce /aw/ as /əw/ before voiceless consonants as in “about” and “shout.”

### **Arabic**

Arabic has a sound similar to /aw/ as in “now,” and both elements of this sound are said with excessive tenseness, force, and strong lip rounding. Learners tend to confuse this sound with /ɔ/ as in “all” or /ə/ as in “up.”

### **Chinese**

The Chinese language has a sound similar to the sound /aw/ as in “now.”

Chinese speakers tend to make this vowel with quicker tongue and lip movements than those made in English. When speaking English, they tend to eliminate completely the second element of the sound. Learners may have difficulty distinguishing /aw/ from /ow/ as in “own.”

### **French**

The vowel /aw/ as in “now” is not found in French. Learners tend to have difficulty with this sound, gliding from one element to the other. When speaking English, they tend to eliminate the second element of the sound.

### **Japanese**

The Japanese language does not have a sound similar to the vowel /aw/ as in “now.” The learner tends to have difficulty gliding from one element to the other and will tend to eliminate the second one.

### **Spanish**

Spanish has a sound that is similar to /aw/ as in “now.” Learners should not have difficulty with this sound. However, in Spanish, the second element tends to be tense and is said with more force than in English.

### **Vietnamese**

The Vietnamese language has a sound similar to /aw/ as in “now,” which occurs only before final /-k/ and final /-ŋ/. Learners of English may have difficulty saying it in other environments and will most likely say only the first element of the sound. Students need to give this sound longer duration and need to know that no matter how short or long the duration (within acceptable limits), it does not change the meaning of the word. (Different durations of the same sound changes the meaning of the word in Vietnamese.)

**UNIT 15****/ə/ as in *up*****Answer Key****3. CHECK YOUR LISTENING** (Page 126)

	/ə/ as in “up”	/ɑ/ as in “not”	/æ/ as in “cat”	/ɛ/ as in “met”
1. <u>cup</u>	x			
2. <u>sun</u>	x			
3. <u>can</u>			x	
4. <u>set</u>				x
5. <u>shop</u>		x		
6. <u>leg</u>				x
7. <u>pot</u>		x		
8. <u>gum</u>	x			
9. <u>sad</u>			x	
10. <u>lunch</u>	x			

**9. FURTHER PRACTICE** (Page 133)

1. <u>us</u>	6. <u>won</u>	11. <u>does</u>	16. <u>data</u>
2. <u>alarm</u>	7. <u>justice</u>	12. <u>punish</u>	17. <u>mustang</u>
3. <u>announce</u>	8. <u>island</u>	13. <u>tough</u>	18. <u>complain</u>
4. <u>ugly</u>	9. <u>support</u>	14. <u>Canada</u>	19. <u>cousin</u>
5. <u>compete</u>	10. <u>comat</u>	15. <u>discuss</u>	20. <u>dynasty</u>

The sound /ə/ as in “up” appears in stressed as well as unstressed syllables, as in the word “above” /əbʌv/. This vowel sound is called a *schwa* /ʃwə/ and is the most commonly used sound in the English language. For this lax central vowel, the tongue is held low in the mouth with the tip touching the lower front teeth lightly. As the sound is made, the center part of the tongue raises a little; the lips are slightly open. This is the sound that speakers of English use when they are hesitating; it sounds like “uh.”

**Arabic**

The vowel /ə/ as in “up” does not occur in Arabic. Arabic speakers will have difficulty distinguishing sets like *cup/cap/cop/* and *bug/beg*.

**Chinese**

The Chinese language has a sound similar to /ə/ as in “up” that occurs in certain environments. Learners will have some difficulty in distinguishing /ə/ from /ɑ/ as in “not.”

**French**

The sound /ə/ as in “up” occurs in the French language. However, learners may have difficulty distinguishing between /ə/ and /ɑ/ as in “hot.”

**Japanese**

The sound /ə/ as “up” does not occur in Japanese. Learners will have difficulty distinguishing between /ə/, /ɑ/ as in “not” and /æ/ as in “cat.”

**Spanish**

There is no equivalent sound /ə/ as in “up” in the Spanish language. Learners will have difficulty distinguishing between /ə/, /ɑ/ as in “not” and /æ/ as in “cat.” They will have more difficulty with this sound when it occurs in an unstressed syllable because in Spanish, unstressed vowels are not reduced as they are in English.

**Vietnamese**

The Vietnamese language has a sound similar to /ə/ as in “up” that occurs only in specific environments. Learners will have difficulty distinguishing among /ə/, /ɑ/ as in “not,” /æ/ as in “cat,” /ʊ/ as in “book,” and /ow/ as in “no.”

**UNIT 16****/ər/ as in *sir*****Answer Key****3. CHECK YOUR LISTENING** (Page 135-136)

	/ər/ as in “ <u>sir</u> ”	/ɑr/ as in “ <u>far</u> ”
1. <u>tu</u> rn	x	
2. <u>he</u> ard	x	
3. <u>ba</u> r		x
4. <u>ha</u> rd		x
5. <u>fa</u> rm		x
6. <u>sh</u> irt	x	
7. <u>ta</u> r		x
8. <u>bu</u> rn	x	
9. <u>ve</u> rb	x	
10. <u>ca</u> rd		x

**6. STRESS AND INTONATION** (Page 140)

- I had the worst luck today.
- I fell in church and turned my ankle.
- It hurt so much I went to the emergency room in the hospital.
- The nurse said she would have to take an x-ray...you know...a picture to see if there was a fracture.
- I had to wait an eternity for the results.
- I became quite concerned.
- However, the nurse told me not to be nervous and concerned.
- Finally, I got the word!
- It was a bad sprain, no fracture.
- It's too bad I don't have to return; there was a cute intern I had my eye on.



## 7. FURTHER PRACTICE (Page 141)

The stress marks are suggested.

1. Last **Thurs**day, while I was **stand**ing on the **corn**er of **Thir**d
2. **A**venue and **Thir**teenth Street, I felt a **burn**ing sensation in the **palm**
3. of my **hand**. I **didn't** know **what** had **happ**ened. **Sudden**ly I **real**ized
4. that I had been **stung** by a **bee**. My **palm** **began** to **hurt** and swell **up**.
5. My friend **urged** me to go to a **doctor**. Since it was **Sund**ay, I knew
6. that no **doctor** would be in, so I **decid**ed to go to the **em**er**g**ency
7. room of **Univer**sity **Hosp**ital. **Man**y **peo**ple **were** there **before** me,
8. so I had to **wait** my **turn**. **After** I had **wait**ed a **long** time, an **intern**
9. **final**ly looked at my **hand**. But, by **that** time, the **pain** had gone **away**
10. and the **swell**ing had gone **down**. I went home **wonder**ing why I
11. **ever** **bother**ed going to the **em**er**g**ency room.

The sound /əɪ/ as in “**sir**” and in “**sister**” is considered to be one sound and should be taught as such. In stressed syllables, it is considered a tense sound, as in “**circle**” and “**attorney**.” In unstressed syllables, it is a lax sound, as in “**dollar**” and “**actor**.” The front part of the tongue is held comparatively low in the mouth; the jaw is lowered as the lips open slightly. (Some speakers round the lips; others speakers do not, and some speakers do so only slightly.) To complete the sound, the center part of the tongue is raised and bunched or arched toward the hard palate.<sup>1</sup> This sound is said to have *r-coloring*.

Some speakers in parts of New England, New York City, and the South do not use this *r-coloring* when the letter “r” appears at the end of a word. They drop the *r-coloring* as in the words *her* /hə/ and *sugar* /ʃʊgə/. Also, “r” is omitted and may or may not be replaced by /ə/ when it follows a vowel, and (when “r”) is followed by a consonant, as in the words *farm* /fɑəm/ or /fɑ:m/ and *fourth* /fɔəθ/ or /fɔ:θ/. Students may find /əɪ/ difficult to make, and distort it so that the word becomes unintelligible. If he or she drops the *r-coloring*, and it contributes to better and quicker communication, so be it.

Some students may find it less difficult to just say the consonant sound /r/. For example, *circle* /c'rkɪ/, *attorney* /ət'rniy/, *dollar* /dəl'r/, *sugar* /ʃʊg'r/ and *her* /h'r/. However, it is important that the consonant /r/ be made correctly.

(Placement for the consonant sound /r/ is discussed on pages 50-51.)

Some students may find it particularly difficult to say this sound before /d/ and /l/, as in *word*, *third*, *world*, and *girl*. It may help if they say each word slowly and with exaggeration until they feel confident that it can be said “normally.” For example: *w'r...d, th'r...d, w'r...ld, g'r...l*.

### Arabic

The sound /əɪ/ as in “**sir**,” is not found in Arabic. However, Arabic does have an /r/ sound, but it is trilled and is similar to the Scottish /r/. Expect to hear the second element of this sound with a trill and a great deal of tenseness and force.

### Chinese

Chinese has the sound /əɪ/ as in “**sir**” but it is found only in certain environments. (The Chinese word for *two* is similar to the sound /əɪ/.) Learners may have difficulty using this sound in English.

<sup>1</sup>Another tongue position described for this vowel is the *retroflex* position, which is a curling back of the tongue tip.

**French**

/əʀ/ as in “sir” does not occur in French. Learners tend to replace it by the vowel /ɛ/ plus a trilled /r/.

**Japanese**

The sound /əʀ/ as in “sir” does not occur in Japanese. Learners will have difficulty with this sound. The first element may be distorted (see explanation under the sound /ə/). For the second element of the sound, something between /r/ and /l/ may be substituted.

**Spanish**

Learners will have difficulty with the sound /əʀ/ as “sir.” It does not occur in Spanish. It is replaced by either the pure vowels /i/, /e/, or /ɛ/ plus a trilled /r/.

**Vietnamese**

Vietnamese has a sound similar to /əʀ/ as “sir.” However, learners have difficulty with this sound in English and will tend to omit the last element. They tend to substitute /ə/ as in “up,” /ɑ/ as in “not,” or /æ/ as in “cat” for /əʀ/.

**UNIT 17****/ɔɪ/ as in *boy*****Answer Key****3. CHECK YOUR LISTENING** (Page 143-144)

	/ɔɪ/ as in “ <u>bo</u> y”	/aɪ/ as in “ <u>bu</u> y”
1. <u>fi</u> le		x
2. <u>no</u> ise	x	
3. <u>bo</u> il	x	
4. <u>ti</u> e		x
5. <u>bo</u> y	x	
6. <u>mi</u> ce		x
7. <u>vo</u> ice	x	
8. <u>vi</u> ce		x
9. <u>co</u> in	x	
10. <u>oi</u> l	x	

**5. STRESS AND INTONATION** (Page 145-146)

- I need an ointment for my oil.
- His voice was full of joy when he spoke of his boy.
- The child pointed to the coin in the soil.
- We were given a choice to avoid the boycott.

5. Do you think the **córduroy** pants were a **góod buy**?
6. Who were the **sáilors** that were in the ship **cónvoy**?
7. The **noísy** crowd was **lóyal** to the **róyal couple**.
8. Please **póint** me to the **employmént office**.
9. Do you like **óysters bóiled** or **bróiled**?
10. I **cáncel**ed my **vóyage** when the bank **vóid**ed my **chéck**.

## 6. FURTHER PRACTICE (Page 146)

1. A little **bóy**
2. Whose **náme** was **Róy**?
3. Ónce had a **tóy**.
4. There was a **cóil**
5. Which **néeded** **óil**?
6. He **hát**ed **tóil**
7. And **léft** it **drý**.
8. The **éngine** **bóiled**.
9. The **tóy** was **spóiled**.
10. Its **wórk**s were **cóiled**.
11. He **láid** it **bý**.

The sound /ɔy/ is produced with the coordinated movements of the lips and tongue. The front part of the tongue is held low, while the back is held mid-high in the mouth, like that for the sound /ɔ/ as in "all." As the sound begins, the jaw is lowered and the lips are rounded. To complete the sound, the front part of the tongue glides to the sound /iy/ as in "eat" as the jaw is raised and the lips become unrounded. This is a lax sound. Lip rounding at the start of this sound is essential; otherwise, the sound may turn into /əy/.

### Arabic

The sound /ɔy/ as in "boy," does not occur in Arabic. Learners may have difficulty producing this vowel. They tend to leave off the second element and substitute a tense pure vowel sound /o/ or else say /ɔy/ with a great deal of tension and energy on the second element. Learners may confuse /ɔy/ with /ay/ as in "buy."

### Chinese

The sound /ɔy/ as in "boy," does not occur in Chinese. Learners tend to eliminate the second element of this sound and tend to make the first element quicker and shorter. They may also confuse this sound with /ay/ as in "buy."

### French

/ɔy/ as in "boy," does not occur in French. Learners may have problems making this sound. They tend to either make the first element of the sound or both elements with equal length and force.

**Japanese**

Japanese does not have the sound /ɔɪ/ as in “boy.” Japanese speakers will have difficulty gliding from /ɔ/ to /y/ and need to give this sound longer duration. They may substitute the pure vowel /o/ for /ɔɪ/.

**Spanish**

Spanish has a sound similar to the sound /ɔɪ/ as in “boy” (as in the word *hoy*, meaning “today”). However, in Spanish, the second element tends to be tense and is stronger than in English.

**Vietnamese**

The Vietnamese learner tends to substitute a sound similar to /ɔ/ as in “all” that occurs in Vietnamese, for the sound /ɔɪ/ as in “boy.”

**UNIT 18****/ɔ/ as in *all*****Answer Key****3. CHECK YOUR LISTENING** (Page 148)

	/ɔ/ as in “all”	/ɔɪ/ as in “boy”	/ə/ as in “up”	/ɑ/ as in “not”
1. ball	x			
2. boil		x		
3. lawn	x			
4. cut			x	
5. must			x	
6. calm				x
7. come			x	
8. jaw	x			
9. tall	x			
10. voice		x		

**7. STRESS AND INTONATION** (Pages 153-154)

- Sales Clerk: Good **m**orning. May I help you?
- Customer: Yes, I'd like to see a **w**atch, please.
- Sales Clerk: Anything in **p**articular?
- Customer: I'm **l**ooking for a **p**resent for my **b**oyfriend.
- Sales Clerk: What price range did you have in **m**ind?
- Customer: **S**omething **a**round \$100.00 (a **h**undred **d**ollars).
- Sales Clerk: This is a **L**ongines. The price is **r**ight. It's only \$99.99 (**n**inety-nine, **n**inety-nine).

8. **Customer:** Is it a quartz? I only want a quartz.
9. **Sales Clerk:** Yes, of course it's a quartz.
10. **Customer:** How about that watch, the one in the corner?
11. **Sales Clerk:** Oh, the Movado? That costs \$440.99 (four-hundred and forty, ninety-nine).
12. **Customer:** May I see it?
13. **Sales Clerk:** Of course. But isn't it out of your price range?
14. **Customer:** Do you have a Movado that's cheaper—I mean, uh, less expensive?
15. **Sales Clerk:** This is the cheapest Movado we have. They don't come any cheaper. What about the Longines?
16. **Customer:** But I don't like the Longines. I like the Movado.
17. **Sales Clerk:** Well, you know it's a good buy and it's on sale.
18. **Customer:** Well, I'll think about it. No, I'll take it. Please gift wrap it.
19. **Sales Clerk:** I think you've made a good choice. Your boyfriend will love it.
20. **Customer:** Thank you.
21. **Sales Clerk:** Have a nice day!

### 8. FURTHER PRACTICE (Page 155)

- A. Examples:**
- |                      |                |            |               |
|----------------------|----------------|------------|---------------|
| a. remo              | <u>more</u>    | b. fgthou  | <u>fought</u> |
| 1. wnad <sup>1</sup> | <u>dawn</u>    | 6. gnlo    | <u>long</u>   |
| 2. ngroimn           | <u>morning</u> | 7. rood    | <u>door</u>   |
| 3. lalh              | <u>hall</u>    | 8. alwl    | <u>wall</u>   |
| 4. lalm              | <u>mall</u>    | 9. kalt    | <u>talk</u>   |
| 5. eostr             | <u>store</u>   | 10. drebor | <u>border</u> |

- B. Example:** a. He tore it more.      b. He thought he fought.

- There's order on the border.
- It's on the floor near the door.
- It's all on the wall.
- The four went to the store.
- His ball is in the hall.
- See the lawn at dawn.
- Paul shopped at the mall.
- Let's walk and talk.
- The song is long.
- He was yawning in the morning.

The tense vowel /ɔ/ as in "all" is made with the front part of the tongue held low while the back is held mid-high in the mouth. It is essential that the lips be a little rounded and the jaw lowered. Some speakers of English use /ɑ/ as in "not" for /ɔ/, because of regional differences, in such words as *gone*, *cough*, and *call*. Discuss these acceptable dialectal differences with your students.

<sup>1</sup>wnad could also be "wand". However, we are looking for the /ɔ/ sound.

**Arabic**

The tense vowel /ɔ/ as in “all” does not occur in Arabic. Learners may confuse /ɔ/ with /ow/ as in “no” or /ə/ as in “up” so that *hole* is said for *hall* and *boat* or *but* is said for *bought*.

**Chinese**

Chinese has a sound similar to the vowel /ɔ/ as in “all.” However, learners will have difficulty distinguishing among /ɔ/, /ə/ as in “up” and /ɑ/ as in “not.”

**French**

A sound similar to the tense vowel /ɔ/ as in “all” occurs in French. However, learners may confuse this sound with the pure vowel /o/, the first element in the sound /ow/ as in “no.”

**Japanese**

The tense vowel /ɔ/ as in “all” does not occur in Japanese. Learners tend to substitute the pure vowel /o/, the first element in the sound /ow/ as in “no” or /ə/ as in “up” or /ɑ/ as in “not” for /ɔ/.

**Spanish**

Spanish has a sound similar to the tense vowel /ɔ/ as in “all.” However, learners tend to substitute the pure vowel /o/, the first element in the sound /ow/ as in “no” or /ə/ as in “up,” or /ɑ/ as in “not” for /ɔ/.

**Vietnamese**

Vietnamese has a vowel similar to the tense vowel /ɔ/ as in “all.” However, learners have difficulty distinguishing between /ɔ/ and /ɑ/ as in “not.”

**UNIT 19****/ow/ as in *no*****Answer Key****3. CHECK YOUR LISTENING (Page 157)**

	/ow/ as in “no”	/ɔ/ as in “a <u>ll</u> ”	/ɑ/ as in “n <u>o</u> t”	/ə/ as in “ <u>u</u> p”
1. <u>bow</u> l	x			
2. b <u>a</u> ll		x		
3. c <u>o</u> at	x			
4. c <u>u</u> t				x
5. l <u>a</u> wn		x		
6. p <u>o</u> t			x	
7. b <u>u</u> t				x
8. c <u>o</u> me				x
9. c <u>a</u> lm			x	
10. b <u>o</u> at	x			



## 6. STRESS AND INTONATION (Page 161)

- 1a. The toaster is broken.
- b. I can't buy one for a token.
- 2a. He told me a joke.
- b. I gave him a poke.
- 3a. I know I'm alone.
- b. I want to go home.
- 4a. He's a home owner.
- b. He's also a loner.
- 5a. Do you know your zip code?
- b. I do, but you won't be told.

## 7. FURTHER PRACTICE (Page 162)

1. Hé who knows, and knows he knows
2. Hé is wise—follow him.
3. Hé who knows, and knows not he knows,
4. Hé is asleep—wake him.
5. Hé who knows not, and knows not he knows not,
6. Hé is a fool—shun him.
7. Hé who knows not, and knows he knows not,
8. Hé is a child—teach him.

The sound /ow/ as in “no” is produced with the coordinated movements of the lips and tongue. The front of the tongue is held low in the mouth with the tip lightly touching the lower front teeth. The back of the tongue is raised mid-high toward the soft palate, the lips are rounded and pushed out, creating a small opening the shape of the letter “o.” The first element of this sound is held longer than the second. This is a sound that starts with the pure vowel /o/ and ends with (or glides to) the semi-vowel /w/. Learners often omit this semi-vowel and pronounce the pure vowel /o/, which sounds like /ɔ/ so that “coat” sounds like “caught.”

### Arabic

Arabic has a sound similar to /ow/ as in “no.” The Arabic speaker will need to learn that /ow/ consists of two elements and that they should *not* be said with excessive tenseness and force. Learners tend to confuse this sound with /ɔ/ as in “all,” /ə/ as in “up” or /ɑ/ as in “not.”

### Chinese

Chinese has a sound similar to /ow/ as in “no.” However, Chinese learners, when speaking English, tend to produce only the pure vowel /o/, the first element of this sound. Also, they are likely to confuse /ow/ with /ɔ/ as in “all.”

### French

The sound /ow/ as in “no” does not occur in French. Learners tend to produce only the pure vowel /o/ for /ow/ and are likely to confuse /ow/ with /ɔ/ as in “all.”

### Japanese

The sound /ow/ as in “no” does not occur in Japanese. Learners tend to produce only the pure vowel /o/ for /ow/ and confuse /ow/ with /ɔ/ as in “all.” They also tend to confuse /ow/ with the vowel /ɑ/ as in “not” so that “coat” sounds like “cot.”

**Spanish**

The sound /ow/ as in “no” does not occur in Spanish. Learners tend to produce only the pure vowel /o/ for /ow/ so that “boat” sounds like “bought.”

**Vietnamese**

A sound similar to /ow/ as in “no” occurs in Vietnamese. However, duration of vowel sounds in Vietnamese change the meaning of words. Learners usually perceive this sound to be the pure vowel /o/ in English and will pronounce it as such. They should be given to understand that no matter how long they hold the /ow/ sound (within reason), it does not change the meaning of the word.

**UNIT 20****/uw/ as in do; /U/ as in book****Answer Key****4. CHECK YOUR LISTENING** (Page 165)

	/uw/ as in “do”	/U/ as in “book”	/ə/ as in “up”		/uw/ as in “do”	/U/ as in “book”	/ə/ as in “up”
1. do	x			6. took		x	
2. book		x		7. school	x		
3. up			x	8. stood		x	
4. fun			x	9. true	x		
5. cut			x	10. could		x	

**7. STRESS AND INTONATION** (Page 169)

- |   |  |
|---|--|
| 1. The <u>fool</u> was <u>pushed</u> .        | 6. He <u>should</u> make <u>a lot of money</u> . |
| 2. I <u>choose</u> the <u>wool</u> .          | 7. <u>Look</u> on the <u>other</u> page.         |
| 3. It's <u>a new book</u> , <u>isn't it</u> ? | 8. <u>Would you go</u> with my <u>uncle</u> ?    |
| 4. <u>Could</u> we <u>go for lunch</u> ?      | 9. The <u>soup</u> is <u>full of salt</u> .      |
| 5. <u>Who</u> is that <u>woman</u> ?          | 10. That <u>woman</u> has <u>muscles</u> .       |

**8. DIALOG** (Pages 169-170)

1. Michiko: Do you know anything about Luke—the fellow who was in the restaurant?
2. Tomas: Luke? You mean the cook?
3. Michiko: Luke's the cook? But he's so young, and he's such a good cook!
4. Tomas: That's true. Why do you think I took you there?
5. Michiko: I had a wonderful time. Thank you.

6. Tomas: It was my pleasure. Can we do it again soon?
7. Michiko: I'd love it. I had lots of fun. I'm going out of town tomorrow, but I'll be back on Tuesday.
8. Tomas: Great! I'll call you Tuesday, after school.
9. Michiko: Cool. Good night.
10. Tomas: Good night.

## 9. FUTHER PRACTICE (Pages 170-171)

The stress marks are suggested.

1. He sees his uncle once in a blue moon.
2. Don't worry, we'll cook up a story, any story.
3. Stop fooling around and get back to work.
4. I couldn't care less if I never see him again.
5. You'll do me a good turn if you recommend me for the job.
6. The nurse went on duty at ten and off duty at four.
7. He looks down on anyone making less money than he does.
8. My father will foot the bill for my vacation.
9. I'm in the mood for a hot fudge sundae.
10. My father pulled some strings to get me that apartment.

/uw/ as in "do"

/u/ as in book

- |                         |                       |
|-------------------------|-----------------------|
| 1. <u>blue</u> _____    | <u>cook</u> _____     |
| 2. <u>moon</u> _____    | <u>couldn't</u> _____ |
| 3. <u>fooling</u> _____ | <u>good</u> _____     |
| 4. <u>do</u> _____      | <u>look</u> _____     |
| 5. <u>duty</u> _____    | <u>foot</u> _____     |
| 6. <u>mood</u> _____    | <u>pulled</u> _____   |

/uw/ as in "do" is a high-back tense vowel. It is made with the front part of the tongue low in the mouth with the tip lightly touching the lower front teeth. The back of the tongue is raised toward the soft palate; the lips are rounded and pushed out creating a smaller opening than for the sound /ow/. Some speakers make this sound with a narrow opening but with little protrusion.

/u/ as in "book" is a high-back lax vowel. It is made with the front part of the tongue low in the mouth with the tip lightly touching the lower front teeth. The back of the tongue is raised toward the soft palate. The lips may be either slightly rounded or unrounded, without protrusion. Lip rounding is not as pronounced as with /uw/ and may be omitted altogether.

Except for a few words such as *oodles* (meaning a great deal), *ooh* (an expression of pleasure, surprise, or disgust), *oops*, which can be produced with either /uw/ or /u/ (an expression of surprise or apology, said when dropping something, or said after making a mistake), and *ooze* (the verb meaning to pass slowly out through a small opening), /uw/ is heard only in medial and final positions in English.

There are variations in the use between /uw/ and /ʊ/ in English. The “oo” spelling in specific words such as “roof,” “hoof,” “root,” “whoop,” and “room” may be pronounced with the tense vowel /uw/ or with the lax vowel /ʊ/. Both of these variations may be used in the same localities.

### Arabic

Arabic has sounds similar to the tense vowel /uw/ as in “do” and the lax vowel /ʊ/ as in “book.” However, in Arabic they are allophones and, therefore, their use depends on their environment. Learners tend to make /uw/ with equal tension and force on both elements and tend to have strong rounding and protruding of the lips. In Arabic, before certain consonant sounds, the pure vowel /o/ may be interchangeable with /uw/ and /ʊ/, depending on the environment.

### Chinese

Chinese has sounds similar to /uw/ as in “do” and /ʊ/ as in “book,” but in Chinese they are allophones. Each one is used in certain environments. In speaking English, learners need to make the distinction between the tense “long” vowel /uw/ and the lax “short” vowel /ʊ/. They tend to make both vowel sounds very short in duration.

### French

French has a sound similar to /uw/ as in “do.” The sound /ʊ/ as in “book,” does not occur in French. Learners tend to confuse /uw/ with /ʊ/ and “He could see Luke in the pool” sounds like /iy kʊd siy luk in ziy pu/ instead of /hiy kʊd siy luwk in the puw/.

### Japanese

Japanese has a vowel sound close to /uw/ as in “do.” However, it is unrounded and learners tend to use /uw/ for /u/ as in “book.” /ʊ/ does not occur in Japanese. Also, depending on its environment, learners may say /ə/ as in “up” or /ɔ/ as in “all” for /uw/.

### Spanish

Spanish has a sound close to the vowel /uw/ as in “do.” The vowel /ʊ/ does not exist in Spanish. Learners need to distinguish between the tense high-back vowel /uw/ and the lax high-back vowel /ʊ/. They tend to confuse the two and use /uw/ for /ʊ/ so that *fool* sounds like *full*.

### Vietnamese

Vietnamese has a sound similar to /uw/ as in “do.” The vowel /ʊ/ does not exist in Vietnamese. Learners have difficulty distinguishing between the tense high-back vowel /uw/ from the lax high-back vowel /ʊ/. They tend to use /uw/ for /ʊ/.

# Consonant Sounds

When consonant sounds are produced, the air stream flowing out of the oral cavity (the mouth) is completely blocked (as when making the sounds /b/ or /d/); or is greatly restricted, (as when making the sounds /f/ or /v/), or is diverted through the nasal cavity (the nose, as in the sounds /m, n, ŋ/).<sup>1</sup>

There are three classifications we use to describe consonant sounds. They are:

1. *Place of Articulation.* This relates to the articulators that are principally involved in making a particular sound. For example, for the sound /m/ as in *me*, the place of articulation is the lips. For the sound /v/ as in *vote*, it is the upper teeth and lower lip. When we say /t/ as in *to*, the place is the tongue tip to upper gum ridge.

2. *Manner of Articulation.* This relates to how the air flows out of the mouth or nose. For example, for the sound /p/ as in *pain*, lips are closed, air is stopped and then exploded. Sounds made in this manner are called stop-plosives. For the sound /v/ as in *vote*, noise is created when air is emitted between the teeth and lower lip. Sounds made in this manner are called *fricatives* because of the noise they create. Then there are nasal sounds like /m/, /n/, and /ŋ/ when airflow is emitted from the nose. Sounds made in this manner are called *nasals*.

3. *Voiced or Voiceless.* This relates to whether or not the vocal cords (or folds) are vibrating. When some consonant sounds are produced, such as /v/ or /m/, the vocal cords vibrate; these sounds are called *voiced*. Consonant sounds such as /t/ or /s/ are produced without the vibration of the vocal cords; they are called *voiceless*.

When the teacher can identify, in phonetic terms as well as in articulatory terms, the problem the learner has with a particular sound, he or she can describe what changes have to be made to correct the problem. If the learner cannot produce a sound through auditory stimulation, then the instructor, instead of repeating the sound endlessly, to no avail, can speed up the process by describing exactly what to do with his or her articulators in order to produce the sound acceptably. Describing the difference between a fricative and a stop-plosive, lip-spreading and lip-rounding, stressing and unstressing aides in the “correct” production of the speech sound.

## THE /l/ CONSONANT

/l/ is called a *lateral* sound because when producing it, the air passes out over the sides of the tongue. (When the tongue tip is on the upper gum ridge and inhalation is taking place through the mouth, one can feel the air passing over the sides of the tongue.) /l/ is considered to be a semi-vowel; it functions as a syllabic sound in words such as *saddle* and *little*. It is also considered to be a consonant because it also functions as one.

<sup>1</sup> See page 20 for a description of the vocal tract under *Vowel Sounds*.



English has two forms for the sound /l/: *light* /l/ and *dark* /l/. Both are made with the tongue tip touching the upper gum ridge. However, for the light /l/, the back of the tongue is held low in the mouth; for the dark /l/, the back of the tongue is held high in the mouth. When /l/ comes before a front vowel, it is said to be *light*. Eastern, Southern, and British speech use the light /l/ in this way. When /l/ is in medial position before an unstressed vowel, as in *telephone*, when it comes before a back vowel, as in *luck*, when it is in final position, as in *mall*, or when it is syllabic, as in *little*, it is called *dark*. However, there is a good deal of disagreement about these articulatory differences. Most people who speak North American English seem to use the dark /l/ in all positions.

There are two more types of l's that deserve mention which are used by North American English speakers. They are:

1. *Dentalized* /l/. This is produced with the tongue tip against the teeth when /l/ comes before a *th* sound in the same word or phrase, as in *health* or *call the boy*, or when *th* follows the clusters *ld* or *lt*, as in *build the house*, *built the house*.

2. *Palatalized* /l/. This is produced when the tongue closely approximates the sound /y/ as in "yes"; the center part of the tongue is raised toward the hard palate. It appears when /l/ comes before the /y/ glide as in *call you*, *will you*, and *million*.

Learners tend to use the clear /l/ in all positions since many foreign languages do not contain the dark /l/. Therefore, it is important for them to get the proper position of the back of the tongue. Have them make the sound /uw/ (in order to feel the back of the tongue high in the back of the mouth), then slowly lift the tongue tip up to the upper gum ridge for the sound /l/, while unrounding the lips, as in /uw...l/.

Also, some learners tend to make /l/ with the front part of their tongue pressed against the hard palate, which produces a distorted /l/. It is important that they make this sound with the tongue tip touching the upper gum ridge with the sides of the tongue away from the side teeth to differentiate it from the sound /r/.

Learners usually have difficulty pronouncing certain vowel sounds when they come before final /l/, as in *feel*, *fail*, *pool*. They may find it easier to pronounce if they insert the vowel /ə/, as in "up," before final /l/, as in /fiyəl/, /feyəl/, and /puwəl/.

## UNIT 21

### /l/ as in *like*

#### Answer Key

#### 3. CHECK YOUR LISTENING (Page 179)

- |         |          |
|---------|----------|
| 1. meal | 5. soul  |
| 2. my   | 6. sale  |
| 3. boy  | 7. pay   |
| 4. tool | 8. while |



## 6. STRESS AND INTONATION (Pages 181-182)

1. **B**ill and **L**illian are a **c**ouple; so are **P**hil and **L**ucy.
2. **P**hil told **L**illian she looked **b**eautiful.
3. **L**illian told **P**hil, "You look **p**retty good yourself."
4. **L**ucy looked at **P**hil and asked, "How c**o**me you don't **c**ompliment me like that?"
5. "Because you know you're **b**eautiful," he **r**eplied. "And, to the **b**argain, you're a spoile**d** child."
6. They **a**ll sat down to **o**rd**e**r **l**unch.
7. **L**illian had a **s**almon **s**alad and **l**emonade for **l**unch.
8. **P**hil and **B**ill had **f**illet of **s**ole and **m**elon for **l**unch.
9. **L**ucy had leg of **l**amb and **y**ellow **J**ell-o for **l**unch.
10. **L**ucy **a**ccidentally spilled the **J**ell-o on **B**ill's **l**ap.
11. **B**ill and **L**illian and **P**hil and **L**ucy no **l**onger have **l**unch **t**ogether.

## 7. FURTHER PRACTICE (Page 182)

1. Live and learn: The longer we live, the more we learn. Experience is the teacher.
2. Live and let live: We all have our faults, not only other people. This is a call for toleration.
3. Like father, like son: Many sons take after their fathers. They do not necessarily have to look like their fathers, but they have the same characteristics their fathers have.
4. The love of money is the root of all evil: Wanting to be rich may lead you into temptations that may make you do foolish, hurtful things not only to yourself, but to others, as well. This love of money may even lead to the destruction of others as well as to yourself.
5. Lend your money and lose your friend: When you lend a friend money and he cannot repay you, he will avoid seeing you.

### Arabic

The light /l/ is used in almost all contexts in Arabic. An important exception is in the Arabic word for *Allah*, in which the dark /l/ is heard. If the production of the light /l/ does not interfere with communication, it may not be advisable to correct, when there are other sounds that need more attention.

### Chinese

It is well known that it is difficult for the Chinese speaker to differentiate between /l/ and /r/ in the English language. They confuse /r/ for /l/ and /l/ for /r/. Since most Chinese words end in vowel sounds, learners are also inclined to omit final /l/ entirely and replace it with /r/, or /ə/ as in "u**r**," so that *roll* sounds like *roar* or *roa*. Some Cantonese speakers tend to substitute /n/ as in "n**o**" for /l/ when in initial position, so that *light* sounds like *night*. It is very important for Chinese speakers to be made aware of the tongue *tip* touching the upper gum ridge when producing /l/, and not the front part of the tongue touching the hard palate, as they are prone to do.

**French**

The French // is much lighter than in English, especially when it is in final position. It is also dentalized, that is, it is made with the tip of the tongue against the inside surfaces of the upper teeth.

**Japanese**

Japanese speakers confuse // and /r/. The Japanese language has sounds that are similar to the English // and /r/; however, in Japanese they are allophones. Each sound occurs in specific environments only, so that at times the correct variant may or may not be used in English. In Japanese, all syllables end with a vowel sound; learners may omit final // in a syllable or add the vowel /ə/ as in “up” after final //.

**Spanish**

The Spanish language has a light //; no dark //. It is always dentalized, that is, it is made with the tip of the tongue against the inner surfaces of the upper teeth. In Latin-American Spanish, // is usually pronounced /y/ as in “yes.”

**Vietnamese**

Vietnamese has a light //; no dark // (probably due to the French influence). Final // does not occur in Vietnamese. It is usually confused with /n/ as in “no” when it appears in final position so that *meal* sounds like “mean.”

**THE /r/ CONSONANT**

/r/ is made with the tip of the tongue raised toward the upper gum ridge; the tongue is tense and the sides are up against the upper back teeth. The lips are slightly open; they may be rounded, unrounded, or pushed out. The sound is made with the air flowing out over the tip of the tongue.

The sound /r/ is probably the most variable in the English language. The reason for this is that /r/ is greatly influenced by its environment. The North American English /r/ is difficult to classify, and there is disagreement as to the exact way to form it. However, the tongue position described above is typical for /r/, even though different speakers get the same results by using tongue and lip positions other than that described.

Some learners use the uvular *r* produced by raising the back of the tongue up toward the soft palate in such a way that the air flowing out causes the uvular (the small piece of flesh that hangs down from the soft palate) to vibrate. Others use the semi-rolled /r/ made by a single tap of the tongue against the upper gum ridge and the trilled /r/ made by repeated rapid taps of the tip of the tongue against the upper teeth or gum ridge. They are not used in North American English.

The following are some techniques to use for producing the North American English *r*:

1. Start with the sound /ɑ/, the back part of the tongue low in the mouth; the tongue tip behind the bottom teeth; the jaw lowered with the lips wide open. Say “ahhh” and gradually as the jaw is raised, the tongue tip is raised to the upper gum ridge, but does *not* touch it. The tongue becomes tense. Produce /ɑhhh...rɑhhh/ several times. This may be followed with nonsense syllables: /ahhh...riy/, /ahh...rɪ/, /ahh...rey/, /ahh...rɛ/, and then in words, such as *read*, *rid*, *raid*, *red*. Learners should practice saying /r/ with the high front and mid-vowels until they feel comfortable with the sound and can transfer it successfully to other words with different vowel sounds and then to conversational speech.

2. Shape /r/ from the sound /əɾ/ as in “sir.” (This is the sound produced when hesitating orally); /əɾ...iɪd/ (*read*), /əɾ...ɪd/ (*rid*), and so on.

The sound /r/ is a consonant sound because it functions as one. It is also considered a semi-vowel, vocalized as /əɾ/. (At the start of its formation, the articulators take the position close to that made for /əɾ/.) As you begin to say the /r/ sound in *read* and *red*, the lips and tongue take the approximate location for /əɾ/. /r/ in some dialects of English may be dropped. See page 37.

## UNIT 22

### /r/ as in *red*

#### Answer Key

#### 3. CHECK YOUR LISTENING (Page 184)

- |                     |                  |
|---------------------|------------------|
| A. 1. <u>r</u> aid  | 5. <u>w</u> hat  |
| 2. <u>l</u> ate     | 6. <u>r</u> ye   |
| 3. <u>r</u> ay      | 7. <u>l</u> ied  |
| 4. <u>w</u> ed      | 8. <u>l</u> ight |
| B. 1. <u>b</u> elly | 5. <u>c</u> rime |
| 2. <u>a</u> live    | 6. <u>f</u> lee  |
| 3. <u>e</u> rect    | 7. <u>c</u> lown |
| 4. <u>g</u> lass    | 8. <u>c</u> rowd |

#### 7. STRESS AND INTONATION (Page 190)

##### A. The stress, phrase, and intonation marks are suggested.

1. What makes Randell's ready-made minestrone soup / the
2. best minestrone sop? / All those sun-ripened, / delicious as-
3. sorted vegetables / ...green and yellow peas, / barley, / and
4. vermicelli. / They get simmered slowly / in a tasty, delectable
5. broth. / Randell's does all the work. / All you do is open a can, / and
6. in four minutes / you have a hot soup. / When you take your first
7. spoonful, / you'll agree it's the best-selling minestrone soup. /
8. Don't you deserve the best? / Randell's minestrone soup. /

#### 8. FURTHER PRACTICE (Page 191)

##### A. The intonation is marked. The stressed words are suggested.

- Round and round the rugged rock
- The ragged rascal ran.
- How many r's are there in that?

Now <sup>↑</sup>tell me if you <sup>↘</sup>can.

Answer: There are no *r*'s in "that."

**B. Answer:** The letter *r*. America, Australia

### Arabic

Learners, when speaking English, use the rolled and trilled /r/ sounds. The trilled /r/ is used when the letter *r* is doubled and when in final position.

### Chinese

Learners have difficulty making the distinction between /r/ and //l/ in the English language. They may substitute //l/ for /r/ or /w/ as in "we" so that *rip* sounds like "lip," and *ride* sounds like "wide." It is very important for Chinese learners to be made aware of the articulators when producing /r/. The tip of the tongue is raised toward the hard palate; the tip and front part of the tongue does *not* touch the hard palate; the tongue tenses and the sides are up against the upper back teeth. The lips are slightly opened and are usually slightly rounded. (Some learners tend to produce [mistakenly] /r/ with either the front or center part of the tongue touching the hard palate.)

### French

French learners will usually substitute the uvular /r/ for the North American English /r/. There are some who will substitute the trilled /r/.

### Japanese

Japanese speakers confuse /r/ and //l/. The Japanese language has sounds that are similar to the English //l/ and /r/; however, in Japanese they are allophones. Each sound occurs in certain environments only, so that at times the correct variant may or may not be used in English. Learners, at times, may produce /r/ so that it sounds like /d/ as in "do" when it occurs in initial position.

### Spanish

The Spanish language has two types of *r*'s. Learners use the one tap *r* when it appears in the initial position or after *n*, *l*, and *s*; the trilled *r* when there is a doubled letter *r*, and when it occurs in final position.

### Vietnamese

The sound /r/ as in "red" occurs in Vietnamese. When it occurs in initial position, learners will have no problem recognizing or making it. Since Vietnamese does not have consonant clusters, learners will have problems when /r/ appears in a cluster, as in *try* or *drink*.

## THE STOP-PLOSIVE CONSONANTS

The six consonant sounds in Unit 23, /p/ as in "pen" and /b/ as in "boy," Unit 24, /t/ as in "ten" and /d/ as in "day," and Unit 25, /k/ as in "cat" and /g/ as in "go," are called *stop-plosives*.<sup>1</sup> They are called this because when making these consonants, the breath stream is stopped for a moment, breath pressure is built up (it is imploded), and then it is exploded with a burst or puff of air.

The six *stop-plosive* consonants are paired; one of each pair is voiced, the other is voiceless, as follows:

<sup>1</sup>The stop-plosive consonants are also called *stops* or *plosives*. The term stop-plosive is used in the text because it depicts the image of the stopping of the breath stream (momentarily), and then its explosion.

1a. /p/ as in “pen” (voiceless)

1b. /b/ as in “boy” (voiced)

Both /p/ and /b/ are made in the same place of articulation: two lips.

2a. /t/ as in “ten” (voiceless)

2b. /d/ as in “day” (voiced)

Both are made in the same place of articulation: tongue tip to upper gum ridge.

3a. /k/ as in “cat” (voiceless)

3b. /g/ as in “go” (voiced)

Both are made in the same place of articulation: back of tongue to soft palate.

---

Voiceless /p, t, k/ are aspirated.

Voiced /b, d, g/ are not aspirated.

---

There is a difference in the manner of articulation between the voiced and voiceless consonants. The *voiceless* stop-plosives have aspirate quality, a breathiness that is released accompanied by a puff of air. The *voiced* stop-plosives are made with a puff of air without the breathy quality of aspiration. The degree of aspiration and the force of the puff of air are dependent on the environment of these consonants.

Aspiration makes the difference between voiced and voiceless stop-plosives. It is a very important feature of the stop-plosives because if a voiceless sound is not aspirated, it changes to the voiced counterpart. So that *pen* sounds like “Ben”; *ten* sounds like “den”; and *cat* sounds like “gat,” (a slang expression for the word “gun”).

1. Voiceless /p, t, k/:

- a. aspirated strongly when it comes before a vowel in a stressed syllable in initial or medial positions, as in *penny*, *repeal*, *tea*, *hotel*, *car*, *become*.
- b. aspirated weakly when it comes before a vowel in a weak or unstressed syllable, as in *police*, *happy*, *notice*, *senator*, *focus*, *America*.
- c. aspirated weakly when in final position, as in *map*, *shape*, *fight*, *recent*, *break*, *music*.
- d. unaspirated when in a cluster, as in, *please*, *approve*, *atlas*, *tray*, *claim*, *across*.<sup>2</sup>

2. Voiced /b, d, g/

- a. produced with a strong puff of air when it comes before a vowel in a syllable that has primary stress in initial or medial positions, as in *bell* and *about*, *dish*, *adoption*, *gone*, *against*.
- b. produced with less force; there is no strong puff of air, when it comes before a vowel in a syllable that does not have primary stress or that is unstressed, as in *believe*, *cabin*, *delay*, *radio*, *gorilla*, *eager*.
- c. produced with much less force, the puff of air is weak, when in final position, as in *moh ahead*, *league*.
- d. produced with much less force, there is no strong puff of air, when in a cluster, as in *blue*, *abroad*, *drink*, *address*, *gray*, *neglect*.

---

<sup>2</sup> /l/ and /r/ are devoiced when they follow voiceless stop-plosives /p, t, k/. However, when they follow /p, t, k/ in a cluster of three elements, they retain their voiced quality, as in *spring*, *strip*, *scratch*, *splash*, *sclerosis*.

For learners who have problems with pronouncing clusters, they might try placing the tongue in position for /l/ or /r/, not saying the sound until after they produce the consonant sound that precedes it.

*Note:* 1. In English, /t/ and /d/ are produced with the tongue tip on the upper gum ridge, except when it comes before or after “th” as in *bad thought* and *bathe daily*. The tongue, in anticipation of making the “th” sound, or after making it, is placed against the teeth.

2. When /t/ or /d/ is followed by /l/ in an unstressed syllable, as in the words *little* and *middle*, the *tongue tip* touches the gum ridge for /t/, is not released, but remains there for the production of /l/. The breath stream is released over the sides of the tongue as /l/ is produced. No vowel sound should be heard between /t/ and /l/ or /d/ and /l/.

### Helpful Pronunciation Hints

The following are some helpful rules of English pronunciation in addition to those in Units 23, 24, and 25.

1. The letter *p* may be silent when it occurs between *m* and *t* in the same syllable.  
Examples: *unkempt*, *attempt*, *redemption*
2. When the endings *ten* and *tle* are preceded by *s*, the letter *t* in these endings is silent. Examples: *has~~t~~en*, *fas~~t~~en*, *this~~t~~le*
3. a. When the letter *c* is followed by *a*, *o*, or *u*, it usually has the sound of /k/.  
Examples: *cast*, *coat*, *accuse*  
b. When *c* is followed by *e*, *i*, or *y*, it usually has the sound of /s/.  
Examples: *cent*, *city*, *cymbal*
4. The letter *g*
  - a. When *gh* ends a word, it may be either silent or have the sound of /f/.  
Examples: *dough* /dɔʊ/, *through* /θruː/, *enough* /ɪnuəf/, *cough* /kɔf/
  - b. When *gh* begins a word, it has the sound /g/. Examples: *ghetto*, *ghost*
  - c. The letter *g* is silent when followed by *n* in the same syllable. Examples: *sign*, *gnat*, *reign*
  - d. When the letter *g* is followed by *a*, *o*, *u*, it usually has the sound of /g/.  
Examples: *gate*, *goat*, *gum*
  - e. When the letter *g* is followed by *e* or *i*, it may have the sound of /g/ or /dʒ/.  
Examples: *get* /ɡet/, *gift* /ɡɪft/, *gesture* /dʒɛstʃərl/, *gin* /dʒɪn/

### Pronunciation of X

1. *x* is usually pronounced /gz/ when
  - a. a vowel sound immediately follows it, and if the primary stress is on the syllable containing this vowel sound, as in *exact* /ɪgzækt/, *exam* /ɪgzæm/, *exempt* /ɪgzɛmpt/, *exist* /ɪgzɪst/, *example* /ɪgzæmpəl/
2. *x* is usually pronounced /ks/ when
  - a. it is found in final position of the word as in *fix* /fɪks/, *ax* /aks/, *sex* /seks/
  - b. a consonant sound immediately follows the letter *x* as in *except* /ɪksept/, *exchange* /ɪksʃeɪndʒ/, *excite* /ɪksaɪt/

Exceptions: The *x* in some words may be pronounced with either /ks/ or /gz/, as in *exhibition* /ɛksəbɪʃən/ or /ɛgzəbɪʃən/, *exhume* /ɪksuwm/ or /ɪgzuwm/, *exit* /ɛksɪt/ or /ɛgzɪt/, *exile* /ɛksaɪl/ or /ɛgzayl/.



**UNIT 23****/p/ as in *pen*; /b/ as in *boy*****Answer Key****4. CHECK YOUR LISTENING** (Page 194)

- |                         |                            |
|-------------------------|----------------------------|
| A. 1. <u>b</u> uy       | 5. <u>s</u> ymbol          |
| 2. <u>p</u> ack         | 6. <u>s</u> tap <u>l</u> e |
| 3. <u>p</u> each        | 7. <u>l</u> ap             |
| 4. <u>b</u> est         | 8. <u>r</u> ib             |
| B. 1. soap              | 6. <u>m</u> ob             |
| 2. <u>k</u> ee <u>p</u> | 7. <u>t</u> oo             |
| 3. row                  | 8. <u>c</u> ue             |
| 4. <u>w</u> ipe         | 9. <u>r</u> ob <u>e</u>    |
| 5. bum                  | 10. <u>t</u> rib <u>e</u>  |

**9. STRESS AND INTONATION** (Page 200)

- Let's take the subway to the public library.
- Can you parallel park that car?
- We always take the express bus to the airport.
- Is the biology lab on camps?
- Brooklyn and the Bronx are part of New York City.
- The park bench is painted black.
- Peter has a pass for a Broadway show.
- Inspect the apartment before you move in.
- My boss speaks Spanish and Portuguese.
- Please pass the plate of spaghetti and meatballs.

**10. FURTHER PRACTICE** (Pages 200–201)

Suggested stress marks:

- Sing a song of sixpense,
- A pocket full of rye,
- Four and twenty blackbirds
- Baked in a pie.
- When the pie was opened
- The birds began to sing.
- Now wasn't that a dainty dish
- To set before a king?

**Arabic**

Arabic speakers confuse voiceless /p/ as in “pen” with voiced /b/ as in “boy.” They fail to aspirate /p/. It is important for the learner to aspirate voiceless /p/ so as to distinguish it from voiced /b/.

**Chinese**

Chinese learners confuse the voiceless consonant /p/ as in “pen” with the voiced consonant /b/ as in “boy.” In Chinese, /p/ is aspirated; an unaspirated /p/ is said for the

letter *b*. The learner needs to recognize and to pronounce /b/ as a voiced non-aspirated sound.

In Mandarin, there are no words with final /p/ or /b/. Learners tend to add a vowel sound in final position after a consonant that is not /n/ or /ŋ/, the only two consonants that can occur in final position of a word in Mandarin. In Cantonese, /p/ is found in final position, but it is not released. Although the articulators are in place for the sound, the lips remain closed so that *soup* sounds like “sou,” and *jump* sounds like “jum.” /b/ does not occur in final position. Learners of both dialects will have problems with the pronunciation of final /p/ and /b/.

### French

There should be no problem with the pronunciation of the voiced consonant /b/ as in “boy.” Some learners may fail to have sufficient aspiration on the voiceless consonant /p/ as in “pen.” In English, we lengthen the vowel sound before final voiced consonants; French speakers usually do not, which may lead to confusion between some words. *Tab* sounds like “tap,” and *mop* sounds like “mob.” In some French words, /p/ in final position is not pronounced at all.

### Japanese

The consonants, voiceless /p/ as in “pen” and voiced /b/ as in “boy” occur in Japanese. However, /b/ is at times pronounced like /v/ as in “vote,” so that *boat* sounds like *vote*. Also, /p/ in final position may be pronounced with a great deal of aspiration.

### Spanish

The voiceless consonant /p/ as in “pen” is similar to that of English except that in Spanish it is never as fully aspirated as it is in English. /b/ as in “boy” is similar to that in Spanish and occurs at the absolute beginning of a word and after *m* or *n*. Elsewhere it is pronounced as a voiced bilabial fricative, which is made with the lips coming together to produce a “noisy” sound made by the air stream passing through a small opening. It has no equivalent in English.

In Spanish, /b/ and /v/ are allophones. When a word contains the letter *v*, it is pronounced as either one of these, depending on its environment. So that *voice* sounds like “boice,” *living* like “libing.” Learners need to know that in English, /p/ and /b/ are distinctive phonemes and *p* is always /p/, *b* is always /b/, when they are not silent.

### Vietnamese

The voiceless consonant sound /p/ as in “pen” and voiced /b/ as in “boy” does not occur in Vietnamese. (However, /p/ may be pronounced in a foreign word, such as *Ping Pong*.) Learners will almost always pronounce /p/ without aspiration, and /b/ will be confused with /p/. Therefore, the learner should practice these voiced and voiceless sounds where appropriate. He or she may place the articulators correctly for the sounds, but they may not be released and, therefore, not heard, giving the impression that it was not pronounced at all.

**UNIT 24****/t/ as in *ten*; /d/ as in *day*****Answer Key****4. CHECK YOUR LISTENING** (Page 204)

- A.**
- |                 |                  |
|-----------------|------------------|
| 1. <u>t</u> ear | 6. ba <u>d</u>   |
| 2. <u>t</u> ie  | 7. nee <u>d</u>  |
| 3. <u>d</u> ime | 8. ha <u>t</u>   |
| 4. <u>t</u> o   | 9. co <u>d</u> e |
| 5. <u>d</u> own | 10. hi <u>t</u>  |
- B.**
- |                 |                      |
|-----------------|----------------------|
| 1. sp <u>y</u>  | 6. ma <u>y</u>       |
| 2. hea <u>t</u> | 7. nee <u>d</u>      |
| 3. pla <u>n</u> | 8. ca <u>r</u> d     |
| 4. sea <u>t</u> | 9. r <u>y</u> e      |
| 5. go           | 10. pla <u>n</u> ned |

**10. STRESS AND INTONATION** (Pages 210-211)

- A.**
- During the winter, the days are short.
  - Does your teacher get paid on Fridays?
  - I ate all the tomatoes yesterday.
  - She told us a romantic story.
  - Tom bought a lot of doughnuts.
  - The doorman told us to go down.
  - The Pilgrims came here in sixteen twenty.
  - Saturday night is the loneliest night of the week.
  - Do you usually visit your aunt on Mondays?
  - Did you make an appointment with your doctor?

**13. FURTHER PRACTICE** (Pages 213-214)**A.**

- |            |                  |     |            |                  |     |
|------------|------------------|-----|------------|------------------|-----|
| 1. travel  | <u>t</u> raveled | /d/ | 6. report  | <u>r</u> eported | /t/ |
| 2. dream   | <u>d</u> reamed  | /d/ | 7. type    | <u>t</u> yped    | /t/ |
| 3. wash    | <u>w</u> ashed   | /t/ | 8. stop    | <u>s</u> topped  | /t/ |
| 4. receive | <u>r</u> eceived | /d/ | 9. vote    | <u>v</u> oted    | /t/ |
| 5. study   | <u>s</u> tudied  | /d/ | 10. expect | <u>e</u> xpected | /t/ |

**C. Suggested markings:**

A tutor / who tooted the flute/  
 Tried to tutor / two tooters / to toot./  
 Said the two to the tutor:/  
 "Is it **h**arder to toot, / or  
 To tutor / two tooters / to toot?/"

### Arabic

The consonants, voiceless /t/ as in “ten” and voiced /d/ as in “day” are similar to the Arabic counterparts. In Arabic, they are considered to be *non-emphatic* and are always dentalized. Learners should have no difficulty pronouncing these sounds. However, there is another set of *t* and *d* sounds, in Arabic, that have no counterparts in English. These sounds are called *emphatic* and are made with a broad tongue filling the mouth with lips neutral or slightly rounded and protruded, held for a shorter time and made with more force than the non-emphatic. Learners may tend to substitute the emphatic for the non-emphatic.

### Chinese

Learners confuse the voiceless consonant /t/ as in “ten” with the voiced consonant /d/ as in “day.” In Chinese, /t/ is aspirated; an unaspirated /t/ is made for the letter *d*. (Aspirated /t/ and unaspirated /t/ are distinctive phonemes in Chinese.) The learner needs to recognize and make /d/ as a voiced sound.

In Mandarin, there are no words with final /t/ or /d/. Learners tend to add a vowel sound in final position after a consonant that is not /n/ or /ŋ/, the only two consonants that can occur in final position of a word. In Cantonese, /t/ is found in final position, but it is not released; the tongue remains at the palate so that *right* sounds like “*rih*.” Learners of both dialects will have problems with the pronunciation of final /t/ and /d/.

### French

The consonants, voiceless /t/ as in “ten,” and voiced /d/ as in “day” occur in French. They are both dentalized, which means that the sounds are made with the tongue against the teeth. /t/ is generally not aspirated and may be confused with /d/, except when it is in final position, where it is aspirated. When /d/ is in absolute final position, it is silent. When speaking English, the learner may say “*regar*” for *regard*.

### Japanese

The learner generally has no difficulty in pronouncing /t/ as in “ten” and /d/ as in “day.” In medial and final positions, learners may pronounce /t/ with excessive aspiration and it may sound distorted. Learners may also have difficulty in pronouncing /tiy/ and /tuw/, since this consonant-vowel sequence does not occur in Japanese. /t/ may change to /tʃ/ before the vowel /iy/ so that *tea* sounds like /tʃiy/ and *two* like /tʃuw/.

### Spanish

Spanish /t/ and /d/ are dentalized. /t/ is never aspirated, (it is pronounced like /t/ in the word *stop*). In Spanish, the consonant /d/ has at least two allophones. /d/ is pronounced as /d/ when it occurs in initial position after a pause, and after the sounds /n/ and /l/. Between vowels and at the end of a word, the pronunciation is similar to the voiced *th* /ð/ as in “the” so that *adding* sounds like “*athing*.” (In the Spanish word *nada*, (nothing), *d* is close to the voiced “*th*” in English.)

### Vietnamese

In the Vietnamese language, the letter *t* is pronounced /d/ and the letters *th* are pronounced /t/. There are two sounds for /t/; they are considered distinctive phonemes: one is aspirated, the other is unaspirated. There are also two sounds, in Vietnamese, for the letter /d/. One is similar to the English /d/; the other is similar to /y/ as in “*yet*” (If this sounds confusing, imagine how it is to the learner of English.)

**UNIT 25****/k/ as in cat; /g/ as in go****Answer Key****4. CHECK YOUR LISTENING** (Page 217)

- A.** 1. came                      6. snag  
 2. come                        7. lack  
 3. gain                         8. duck  
 4. coal                         9. pig  
 5. glass                        10. frog
- B.** 1. seek                        6. Lee  
 2. steak                         7. plague  
 3. way                         8. more  
 4. week                         9. rogue  
 5. lake                         10. fugue

**11. STRESS AND INTONATION** (Pages 224-225)

- The mechanic said the car was ready.
- I need a gallon of a good grade of gas.
- If you come quickly, we'll carve the turkey.
- Did he graduate in August?
- We don't have enough to pay for the package.
- When she's in England, she goes jogging every day.
- The bank across from school was crowded.
- We're collectors of good architectural pictures.
- That was a great game we saw.
- I'm giving you a good reason for not going.

**12. FURTHER PRACTICE** (Page 225)

Suggested markings:

How many cuckoos / should a good cook cook/

If a good cook / could cook cuckoos? /

As many cuckoos / as a good cook / could cook, /

If a good cook / could cook cuckoos./

**Arabic**

Arabic /k/ and /g/ are similar to /k/ as in "cat" and /g/ as in "go." In some dialects, /g/ may be pronounced as /dʒ/. Also, in some dialects that do not have the /g/ sound, /k/ may be substituted.

**Chinese**

When the consonant /k/ as in "cat" appears in initial position in Chinese, it is similar to



the English except that it is strongly aspirated. /g/ as in “go,” when it appears in initial position in Chinese, is devoiced. There are two consonants only, (/n/ and /ŋ/), that can occur in final position of a word in Mandarin. Learners will either add a vowel sound at the end or delete the consonant altogether, so that *big* sounds like “bigiy” or “bi.”

In Cantonese, /g/ does not occur in final position and is often confused with /k/, which does. When /k/ is in final position and the articulators are in place for this sound, it is not released; it sounds, in English, as if it were not made at all.

### French

/k/ as in “cat” and /g/ as in “go” occur in French, however /k/ is not aspirated so that it sounds almost like /g/.

### Japanese

The consonants, voiceless /k/ as in “cat” and voiced /g/ as in “go” are similar to those in Japanese, except that /k/ may be excessively aspirated. The only consonant occurring in word-final position is a nasal sound, therefore, learners will often insert a vowel after a word-final consonant in English, so that *big* sounds like “bigi.”

### Spanish

The consonants, voiceless /k/ as in “cat” and voiced /g/ as in “go” are similar to those in English, except that in Spanish /k/ is not aspirated. When /k/ is in word-final position, *tack* sounds like “tag.”

### Vietnamese

The consonants, voiceless /k/ as in “cat” and voiced /g/ as in “go” are similar to those in Vietnamese except that in Vietnamese /k/, in initial-word position is unaspirated, and in final-word position is not released. /g/ does not exist in final-word position in Vietnamese. Learners will often confuse final /g/ with /k/.

## THE FRICATIVE AND AFFRICATE CONSONANTS

The consonant sounds in Units 26, 27, 28, 29, and 31 are called *fricatives* because when these sounds are produced, the breath stream makes a continuous noise that creates friction as it goes through a narrow opening made by the articulators.

The consonant sounds in Unit 30 are called affricates because they are a combination of the stop-plosive and fricative sounds.

Fricative sounds are continuants; you can hold them as long as your breath holds out. There are nine fricative consonants. Four are paired, one is not, as follows:

### A. Fricatives

1a. /f/ as in “food” (voiceless)                      1b. /v/ as in “voice” (voiced)

Both are made the same way with the same articulators: edge of upper teeth and inside of lower lip.

*Note:* In some languages, /f/ and /v/ are made with the upper teeth on the *outer edge* of the lower lip. In English, these sounds are made with the upper teeth on the *inner edge* of the lower lip.

2a. /θ/ as in “thin” (voiceless)                      2b. /ð/ as in “the” (voiced)

Both are made the same way with the same articulators: tongue tip and teeth.

3a. /s/ as in “see” (voiceless)                      3b. /z/ as in “zoo (voiced)

Both are made the same way with the same articulators: tongue tip and upper gum ridge.



4a. /ʃ/ as in “she” (voiceless)

4b. /ʒ/ as in “pleasure” (voiced)

Both are made the same way with the articulators: front of tongue and hard palate.

5. /h/ as in “house” (voiceless)

/h/ is a voiceless glottal fricative sound. The opening between the vocal folds (or cords) is called the *glottis*. /h/ is produced as the breath stream passes through the small opening between the vocal folds which obstruct the breath stream so as to produce a degree of friction. There is no characteristic articulatory position for this sound. It is always followed by a vowel sound and the tongue and lips assume the position of that vowel.

### B. Affricates

The affricates consist of two sounds that are paired.

1a. /tʃ/ as in “child” (voiceless)

This sound is a combination of the stop-plosive /t/ as in “ten” and the fricative sound /ʃ/. /t/ is released into the fricative /ʃ/ made at the same place of articulation.

1b. /dʒ/ as in “pleasure” (voiced)

This sound is a combination of the stop-plosive /d/ as in “day” and the fricative sound /ʒ/. /d/ is released into the fricative /ʒ/ sound made at the same place of articulation.

Both /tʃ/ and /dʒ/ are made the same way, with the same articulators.

## UNIT 26

### /f/ as in *food*; /v/ as in *voice*

## Answer Key

### 4. CHECK YOUR LISTENING (Pages 227-228)

- |                    |                             |
|--------------------|-----------------------------|
| A. 1. <u>y</u> ast | 5. <u>s</u> urface          |
| 2. <u>y</u> an     | 6. <u>r</u> e <u>v</u> iews |
| 3. <u>f</u> erry   | 7. <u>s</u> afe             |
| 4. <u>y</u> iew    | 8. <u>h</u> alf             |
| B. 1. <u>s</u> ay  | 6. <u>s</u> ay <u>e</u>     |
| 2. <u>b</u> eef    | 7. <u>d</u> r <u>i</u> ve   |
| 3. <u>l</u> ife    | 8. <u>l</u> ie              |
| 4. <u>w</u> hy     | 9. <u>w</u> e' <u>v</u> e   |
| 5. <u>l</u> oaf    | 10. <u>w</u> ay <u>e</u>    |

### 9. STRESS AND INTONATION (Pages 235-236)

- A. 1. Phil: What's new, Vic?  
 2. Vic: I'm making a list of food and supplies.  
 3. Phil: What for?  
 4. Vic: What for? For the party, of course!  
 5. Phil: Party? What party?

6. Vic: You forgot we're having a Valentine's party?
7. Phil: Oh, yeah, I forgot. Who are you inviting?
8. Vic: Some guys from our freshman class.
9. Phil: Great! I'll help you buy the stuff we need.
10. Vic: Well, here's a list of some of the food you could get.
11. Phil: Mmm. Roast beef, franks, French fries, potato salad, and pretzels. How much should I get?
12. Vic: We'll figure it out after we decide how many we're inviting.
13. Phil: We'll also have to figure out how many forks, knives, plates, cups, and napkins we'll need.
14. Vic: Oh, gee. I forgot about that.
15. Phil: Leave it to me; I'll take care of it.
16. Vic: Okay. See you at the frat house at five. Don't forget.
17. Phil: Don't worry, I won't forget! See you at five.

### Arabic

Arabic speakers have no difficulty pronouncing /f/ as in “food” and /v/ as in “voice” except that they may make these sounds with the teeth touching the outer edge of the lower lip instead of the inner edge. In Arabic, /f/ and /v/ are allophones, and learners substitute /f/ for /v/, depending on the environment. Some Arabic speakers, depending on which dialect of Arabic they speak, may substitute /v/ for /w/, so that *walk* sounds like “yalk.”

### Chinese

The voiced fricative sound /v/ as in “voice” does not occur in Chinese. Learners need to practice the distinction between /v/ and the voiceless fricative /f/ as in “food.” Students tend to substitute /w/ as in “walk” when *v* occurs in initial position of a word, so that *vote* sounds like “wote.” When *v* occurs in final position of a word, they tend to substitute /f/, so that *save* sounds like “safe.”

### French

Voiceless fricative /f/ as in “food” and voiced fricative /v/ as in “voice” should present no difficulty for learners. However, they need to learn that the place of articulation, in English, is upper teeth touching the *inner* lip, not the outer lip.

### Japanese

In Japanese, the fricative consonant sound /f/ as in “food” occurs only before the vowel /uw/ as in “du.” Elsewhere it is a bilabial fricative and the place of articulation is the two lips, whereas in English it is the upper teeth and the inner part of the lower lip. To make the Japanese “f” sound, the lips are spread with a narrow opening between them as the breath stream is expelled, as in “Fuji,” (the name of the camera or film) and “Mount Fuji” (the highest peak in Japan). Learners need to learn that, in English, /f/ is made with the upper teeth touching the inner lip. In Japanese, *f* is pronounced /h/ as in “house” before *a*, *e*, and *o* so that *fan* sound like “han,” *feet* sounds like “heet” and *foam* sounds like “home.” Before /iy/, it is pronounced as a very strong “h” and sounds almost like /ʃ/, as in “she.”

It is important for learners to distinguish between voiceless fricative /f/ as in “food” and voiced fricative /v/ as in “voice.” It is also important that the learner practice the place of articulation for these sounds: upper teeth touches the *inner* lower lip.

**Spanish**

The voiceless consonant /f/ as in “food” is similar to that in Spanish. However, /f/ may be produced without aspiration so that *food* sounds like “pood.” Although the letter *v* exists in Spanish, /v/ as in “voice” is not a distinctive phoneme. In Spanish, /v/ and /b/ are allophones. *V*, at the absolute beginning of a word, and after *m* and *n*, is pronounced /b/, so that *valley* sounds like “balley.” In all other positions, it is a *voiceless bilabial* fricative which is made with the lips slightly spread with a narrow opening between them as the “noisy” breath stream is emitted. There is no equivalent sound in English. It is, therefore, important for learners to know that English /f/ and /v/ sounds are distinctive phonemes, and to be aware that when they see the letter *v* it is pronounced /v/.

**Vietnamese**

The voiceless fricative sound /f/ as in “food” and the voiced fricative /v/ as in “voice” are similar to the sounds in Vietnamese. However, /f/ does not occur in final position in Vietnamese and it will be confused with /p/. Neither does /v/ as in “voice”; it will sound like /p/ or /b/.

**UNIT 27****/θ/ as in *thin*; /ð/ as in *the*****Answer Key****4. CHECK YOUR LISTENING** (Page 240)

A.	/θ/ as in “thin”	/ð/ as in “the”		/θ/ as in “thin”	/ð/ as in “the”
1. <u>th</u> is		x	6. ba <u>th</u> e		x
2. <u>th</u> en		x	7. sou <u>th</u>	x	
3. <u>th</u> ink	x		8. fi <u>th</u>	x	
4. ba <u>th</u>	x		9. <u>th</u> ese		x
5. bo <u>th</u>	x		10. brea <u>th</u> e		x
B. 1. true			4. tea		
2. bo <u>th</u>			5. oa <u>th</u>		
3. nin <u>th</u>			6. ten <u>th</u>		

**11. STRESS AND INTONATION** (Pages 248-249)

1. Did your mother give him three leather belts?
2. Thanks for thinking of him.
3. She'd like to throw a birthday party for her father.
4. He wants everything or nothing; that's a threat.
5. Is this the third house that Arthur's built?

6. Can you breathe in and then breathe out?
7. Both brothers are healthy, wealthy, and wise.
8. We went there and thought nothing of it.
9. I thought I saw my mother go through the door.
10. Although the weather is bad, they'll go through it.

## 12. FURTHER PRACTICE (Page 249)

- A. 1. Thirty Thousand Thoughtless Boys  
 /θ/ /θ/ /θ/
2. Thirty thousand thoughtless boys  
 /θ/ /ð/ /θ/
3. Thought they'd make a thundering noise;  
 /θ/ /θ/ /θ/
4. So with thirty thousand thumbs,  
 /ð/ /θ/ /θ/ /θ/
5. They thumped on thirty thousand drums.

C. Yes, it's possible. Grandfather is on his mother's side.

### Arabic

Voiceless fricative /θ/ as in "thin" and voiced fricative /ð/ as in "the" appear in classical Arabic. Learners of some dialects substitute voiceless /t/ for voiceless /θ/ and voiced /d/ for voiced /ð/. Speakers of other dialects may substitute voiceless /s/ for /θ/ and voiced /z/ for /ð/.

### Chinese

Voiceless fricative /θ/ as in "thin" and voiced fricative /ð/ as in "the" do not occur in Chinese. Learners tend to substitute voiceless /t/ or /s/ for voiceless /θ/, and voiced /d/ or /z/ for voiced /ð/, so that *thin* sounds like "tin" or "sin," and *them* sounds like "dem" or "zem." When voiced or voiceless "th" appear in final position, /f/ may replace them so that both *bath* and *bathed* sound like "baf."

### French

Voiceless fricative /θ/ as in "thin" and voiced fricative /ð/ as in "the" do not occur in French. Learners tend to substitute voiceless /s/, /t/, or /f/ for voiceless /θ/, so that *thin* sounds like "sin," "tin," or "fin"; voiced /z/, /d/ or /v/ for /ð/, so that *them* sounds like "zem," "dem," or "vem." The most common substitutions are /s/ and /z/; French Canadians usually substitute /t/ and /d/ for /θ/ and /ð/.

### Japanese

Voiceless fricative /θ/ as in "thin" and voiced fricative /ð/ as in "the" do not occur in Japanese. Learners tend to substitute voiceless /s/ or /ʃ/ as in "she" for /θ/, and voiced /z/ or /dʒ/ as in "job" for /ð/ so that *thin* sounds like "sin" or "shin"; *that* sounds like "zat" or "jat."

### Spanish

/θ/ as in "thin" is heard in Castilian Spanish and in some areas of Central America (El Salvador, Honduras, Nicaragua), and some coastal areas of South America (Venezuela, Columbia, and Ecuador). In other areas, learners tend to substitute /t/, and at times /f/, for /θ/, so that *thank* sounds like "tank" or "fank."

In Spanish, /ð/ as in “the” is an allophone of /d/ (although learners are not aware of this). It occurs in the Spanish word *nada* [nothing] and is somewhat similar to the voiced fricative /ð/ in English. It does not occur, in Spanish, in initial position, but does occur between vowels and at the end of a word where it is pronounced /ð/. Learners tend to substitute /d/, so that *this*, *there*, *then*, etc. sounds like “dis,” “dere,” and “den.” They tend to confuse /ð/ and /d/ with each other.

#### Vietnamese

The voiceless fricative sound /θ/ as in “thin” and voiced fricative sound /ð/ as in “the” do not occur in Vietnamese. Learners tend to substitute voiceless /t/ or /s/ for voiceless /θ/ and voiced /d/ for voiced /ð/, so that *then* sounds like “ten” or “sen,” and *that* sounds like “dat.”

**NOTE:** Many Asians are not used to and are very self-conscious about protruding their tongues even a bit. Placing the tongue between the teeth might make them feel uncomfortable. In some cultures, it is considered insulting. The alternative to producing *th* is for the tongue tip to be placed lightly against the back surfaces of the upper teeth and still produce it as a fricative sound.

## UNIT 28

### /s/ as in see; /z/ as in zoo

#### Answer Key

#### 4. CHECK YOUR LISTENING (Page 252)

- |                      |                    |
|----------------------|--------------------|
| A. 1. <u>s</u> ue    | 6. ri <u>s</u> e   |
| 2. <u>z</u> ip       | 7. adv <u>is</u> e |
| 3. <u>s</u> ink      | 8. di <u>s</u> e   |
| 4. <u>z</u> one      | 9. ray <u>s</u>    |
| 5. <u>z</u> ing      | 10. law <u>s</u>   |
| B. 1. den <u>s</u> e | 6. who <u>s</u> e  |
| 2. si <u>n</u>       | 7. go              |
| 3. for <u>ce</u>     | 8. tho <u>s</u> e  |
| 4. sau <u>ce</u>     | 9. no <u>s</u> e   |
| 5. see               | 10. pray           |

#### 11. STRESS AND INTONATION (Page 263-264)

- A. 1. The **ba**by <sup>/z/</sup>cries all day <sup>↗</sup>long.
2. She <sup>/z/</sup>éxcerises <sup>/z/</sup>three <sup>↗</sup>times a week.
3. Did she say the <sup>/z/</sup>color <sup>/s/</sup>matches her <sup>/s/</sup>suits?

4. She **believes** in fate.

5. Do you think it **adds** up to a lot?

B. 1. The **sleeve's** too short.

2. My **headache's** gone.

3. The **math's** difficult.

4. The **table's** in the room.

5. The **woman's** crazy.

C. 1. The **judges'** decision is **final**.

2. Did the **diplomats'** families **come**?

3. The **truck's** tires were flat.

4. Is the **college's** library large?

5. Is it a **question** of the **states'** rights?

D. 1. He or she **says** it's good.

2. She or he **washes** **dishes** all the time.

3. He or she **purchases** food once a week.

4. She or he **leases** my **apartment**.

5. He or she **grows** **flowers** in my **garden**.

## 12. FURTHER PRACTICE (Pages 264-265)

- |                      |             |                     |             |
|----------------------|-------------|---------------------|-------------|
| A. 1. <b>bridges</b> | <u>/ɪz/</u> | 11. <b>cabbages</b> | <u>/ɪz/</u> |
| 2. <b>travelers</b>  | <u>/z/</u>  | 12. <b>olives</b>   | <u>/z/</u>  |
| 3. <b>speeds</b>     | <u>/z/</u>  | 13. <b>meats</b>    | <u>/s/</u>  |
| 4. <b>bicycles</b>   | <u>/z/</u>  | 14. <b>spices</b>   | <u>/ɪz/</u> |
| 5. <b>horses</b>     | <u>/ɪz/</u> | 15. <b>bananas</b>  | <u>/z/</u>  |
| 6. <b>hotels</b>     | <u>/z/</u>  | 16. <b>coconuts</b> | <u>/s/</u>  |
| 7. <b>suitcases</b>  | <u>/ɪz/</u> | 17. <b>mangos</b>   | <u>/z/</u>  |
| 8. <b>shops</b>      | <u>/s/</u>  | 18. <b>cereals</b>  | <u>/z/</u>  |
| 9. <b>markets</b>    | <u>/s/</u>  | 19. <b>carrots</b>  | <u>/s/</u>  |
| 10. <b>tourists</b>  | <u>/s/</u>  | 20. <b>oranges</b>  | <u>/ɪz/</u> |

B. The *minimum* number is three before you are sure of having a pair that matches; two will be of the same color.



### Arabic

Voiceless fricative /s/ as in “see” and voiced fricative /z/ as in “zoo” are similar to the Arabic counterparts. In Arabic, they are considered to be non-emphatic and are always dentalized. Learners should have no difficulty producing these sounds. However, there is another set of *s* and *z*, in Arabic, that have no counterparts in English. These sounds are called *emphatic* and are made with a broad tongue filling the mouth with the lips neutral or slightly rounded and protruded, held for a shorter time, and made with more force than the non-emphatic. Learners may tend to substitute the emphatic for the non-emphatic.

### Chinese

The Chinese consonant /s/ is similar to the voiceless fricative /s/ as in “see.” The voiced fricative /z/ as in “zoo” does not occur in Chinese. Learners usually tend to substitute /s/ for /z/ so that the word *knees* /niyz/ sounds like *niece* /niys/.

### French

The consonants, voiceless fricative /s/ as in “see” and voiced fricative /z/ as in “zoo” are similar to those in French. Learners should have no difficulty in pronouncing these sounds. However, in French, speakers tend to drop /z/ after a voiced consonant, so mistakes such as “two nickel” may be made in speaking English.

### Japanese

The consonants, voiceless fricative /s/ as in “see” and voiced fricative /z/ as in “zoo” are similar to those in Japanese. However, learners tend to confuse /z/ with /s/, especially when it occurs in final position. In Japanese, /iy/ as in “see” and /i/ as in “sit” do not occur after /s/. Therefore, learners tend to substitute either /ʃ/, as in *she* or /tʃ/, as in *child*, so that *see* may change to *she*, and *sit* may change to *chit*.

### Spanish

Voiceless fricative /s/ as in “see,” and voiced fricative /z/ as in “zoo” occur in Spanish. However, in Spanish they are allophones and are dentalized. The letter “s” represents /z/ when it comes before a voiced consonant, so that *basement* is pronounced “bazement.” Learners tend to substitute /s/ for /z/, so that *zebra* sounds like “sebra,” and when /s/ is followed by a voiced sound to form a plural, /bedz/ sounds like /beds/. They may also delete final /s/ after a voiceless sound, so that *bets* sounds like “bet.”

The letter *s* may be pronounced /ʃ/, similar to the English consonant in “*she*” in certain areas of Colombia and Bolivia, so that *sea* sounds like “*she*.”

The letters *s* and *c* before *e* and *i*, are pronounced /θ/, interdental, which sounds like “th” as in *thin* in El Salvador, Honduras, Nicaragua, some coastal areas of Venezuela, Columbia, and Ecuador, and in Spain (except for the southwest), so that *sent* sounds like “thent” (it sounds like a lisp).

The letter *s* may be pronounced /h/, similar to the English consonant in *house* in some parts of Southern Spain and Spanish America so that *soon* sounds like “hoon.”

### Vietnamese

The consonants, voiceless fricative /s/ as in “see” and voiced fricative /z/ as in “zoo” are similar to those in Vietnamese. These sounds do not occur in final position of a word so that *lease* sounds like “lea” and *buzz* like “bu.” Learners may also have problems with /s/ and /z/ in initial and medial positions depending on their environments.

**UNIT 29****/ʃ/ as in *she*; /ʒ/ as in *pleasure*****Answer Key****4. CHECK YOUR LISTENING** (Page 268)

	/θ/ as in "thin"	/s/ as in "see"	/z/ as in "zoo"	/ʃ/ as in "she"	/ʒ/ as in "pleasure"
1. <u>th</u> rough	x				
2. <u>s</u> ue		x			
3. <u>c</u> razy			x		
4. <u>sh</u> oe				x	
5. <u>tr</u> uce		x			
6. <u>tr</u> uth	x				
7. <u>day</u> s			x		
8. <u>mir</u> age					x
9. <u>br</u> ush				x	
10. <u>youth</u> ful	x				
11. <u>occup</u> ation				x	
12. <u>use</u> ful		x			
13. <u>u</u> ser			x		
14. <u>u</u> sual					x

**6. STRESS AND INTONATION** (Pages 270-271)

1. Did you wash the car in the garage?
2. Some of our national treasures are in the White House.
3. We ate the delicious food, and we didn't need a great deal of persuasion.
4. Do you know if the ship has provisions for a short cruise?
5. The invitation said to dress formally, not casually.
6. The patient asked for a massage.
7. The day we met was a special occasion.
8. Did he hurt his shoulder in the collision?
9. When you finish, will you give me your decision?
10. Shakespeare wrote the play Measure for Measure.

**Arabic**

Arabic has a sound similar to the voiceless fricative /ʃ/ as in "she." Learners should have no difficulty pronouncing this sound. The voiced fricative /ʒ/ as in "pleasure," does not occur in Arabic. /ʃ/ is usually substituted for /ʒ/. (/ʒ/ is usually pronounced in borrowed words.)

### Chinese

The Mandarin dialect has a sound similar to voiceless fricative /ʃ/ as in “she.” This sound does not occur in the Cantonese dialect. The voiced fricative /ʒ/ as in “pleasure” does not occur in either dialect. In Mandarin, /ʃ/ is substituted for /ʒ/; in Cantonese, /ʃ/ and /ʒ/ are replaced by /s/. In Chinese, words do not end with /ʃ/ or /ʒ/. Learners may delete these consonants when they appear in final position or may add a vowel sound. For example, the word *rush* may be pronounced “ru” or “rush-i.”

### French

The French language has sounds similar to voiceless fricative /ʃ/ as in “she” and voiced fricative /ʒ/ as in “pleasure.” Learners should have difficulty in pronouncing these sounds in English.

### Japanese

The Japanese language has sounds similar to /ʃ / as in “she” and /ʒ/ as in “pleasure.” Learners will generally have no difficulty with these sounds except that /ʃ/ does not occur with vowels /ey/, as in “shave” and /e/, as in “shell.” /s/ may be substituted in these environments, so that *shave* sounds like “save” and *shell* like “sell.” /ʒ/ occurs only with the vowel /uw/ as in “do.” In other environments, /ʃ / or /ʒ/, as in “job” may be substituted for /ʒ/.

### Spanish

The fricative consonants /ʃ/ as in “she” and /ʒ/ as in “pleasure” do not occur in Spanish, although /ʒ/ may be heard in a region of Argentina for the letters *y* and *ll* as in *bayo* and *calle*. The voiceless affricate /tʃ/ as in “child” is usually substituted for /ʃ/, so that *share* sounds like “chair,” *washing* like “watching,” and *cash* like “catch.” /tʃ/ is also substituted for /ʒ/ or /s/, as in “confuchon” or “confuson” for *confusion*.

### Vietnamese

The voiceless fricative /ʃ/ as in “she” may occur only in initial position in Vietnamese. Voiced fricative /ʒ/ as in “pleasure” may occur in some dialects. In Vietnamese, fricatives do not occur in word-final positions. Learners tend to substitute voiceless /s/ or /t/ for voiceless /ʃ/ and voiced /z/ or /d/ for voiced /ʒ/.

## UNIT 30

### /tʃ/ as in child; /dʒ/ as in job

## Answer Key

### 4. CHECK YOUR LISTENING (Page 274)

- |                     |                   |                   |                 |
|---------------------|-------------------|-------------------|-----------------|
| A. 1. <u>ch</u> eat | 3. <u>ch</u> ew   | 5. <u>rid</u> ges | 7. <u>ma</u> ch |
| 2. <u>j</u> oke     | 4. <u>ch</u> oice | 6. <u>lun</u> ch  | 8. <u>e</u> dge |
| B. 1. hat           | 3. <u>it</u> ch   | 5. bad            | 7. <u>pa</u> ge |
| 2. <u>h</u> itch    | 4. beat           | 6. age            | 8. head         |

## 8. STRESS AND INTONATION (Page 279)

1. Did you watch them go to jail?
2. The high temperature did a lot of damage.
3. Were you chosen to serve on the jury?
4. Which car can I rent with the unlimited mileage?
5. The French language is very musical.
6. The child is jealous of his sister.
7. The future looks good for a soldier, doesn't it?
8. Don't you have questions to ask about registration?
9. Is speech a required course at your college?
10. Chowder is a thick soup that is prepared with fish, vegetables, and milk.

## 9. FURTHER PRACTICE (Pages 280-281)

A. 1. <u>July</u>	/dʒ/	13. <u>register</u>	/dʒ/
2. <u>search</u>	/tʃ/	14. <u>raise</u>	/z/
3. <u>large</u>	/dʒ/	15. <u>bicycle</u>	/s/
4. <u>science</u>	/s/	16. <u>major</u>	/dʒ/
5. <u>reason</u>	/z/	17. <u>champagne</u>	/ʃ/
6. <u>brush</u>	/ʃ/	18. <u>jump</u>	/dʒ/
7. <u>rich</u>	/tʃ/	19. <u>because</u>	/z/
8. <u>chart</u>	/tʃ/	20. <u>bachelor</u>	/tʃ/
9. <u>see</u>	/s/	21. <u>miss</u>	/s/
10. <u>please</u>	/z/	22. <u>infection</u>	/ʃ/
11. <u>financial</u>	/ʃ/	23. <u>package</u>	/dʒ/
12. <u>chase</u>	/tʃ/	24. <u>merchant</u>	/tʃ/

- B. 1. Monday's child / is fair of face /
2. Tuesday's child / is full of grace. /
3. Wednesday's child / is full of woe. /
4. Thursday's child / has far to go. /
5. Friday's child / is loving and giving. /
6. Saturday's child / has to work for its living. /
7. But a child that's born / on the Sabbath day /
8. Is fair and wise / and good and gay. /

## Arabic

The voiceless affricate /tʃ/ as in "child" and voiced affricate /dʒ/ as in "job" do not generally occur in Arabic. (/tʃ/ may occur in very few dialects of Arabic.) Learners tend to substitute /ʃ/ for both /tʃ/ and /dʒ/, so that *kitchen* sounds like "kishen," and *magic* sounds like "mashic." However, these fricative sounds should not pose much difficulty to produce since both consonants, /t/ and /ʃ/, do occur in Arabic. Learners need to practice putting them together to form /tʃ/. /dʒ/ should not pose much difficulty either, since it is used in borrowed words.

**Chinese**

The voiceless affricate /tʃ/ as in “child” and the voiced affricate /dʒ/ as in “job” occur in the Mandarin dialect. Learners tend to produce /tʃ/ with heavy aspiration with the tongue against the ridge of the lower teeth. /dʒ/ does not occur in the Cantonese dialect, and is confused with /tʃ/, so that *joking* sounds like “choking.”

**French**

The voiceless affricate /tʃ/ as in “child” and the voiced affricate /dʒ/ as in “job” do not occur in French. Learners tend to substitute voiceless /s/ for voiceless /tʃ/ and voiced /z/ for voiced /dʒ/, so that *choking* sounds like “shoking,” and *joking* sounds like “zhoking.”

**Japanese**

The voiceless affricate /tʃ/ as in “child” and voiced affricate /dʒ/ as in “job” are similar to those in Japanese. Learners should have no difficulty producing these sounds.

**Spanish**

The voiceless affricate /tʃ/ as in “child” is similar to that found in Spanish, although the second element /ʃ/ is held for a much shorter time than in English. Learners tend to substitute /tʃ/ for /dʒ/. In most dialects of Spanish, there is no sound similar to /dʒ/ as in “job.” However, in some dialects, especially those spoken in Puerto Rico, Uruguay and Argentina, /dʒ/ closely resembles the sound in English; it is heard in words beginning with “y” or “hi,” so that *yes* sounds like /dʒes/.

**Vietnamese**

The voiceless affricate /tʃ/ as in “child,” is similar to that found in Vietnamese, but occurs in initial position only in certain environments. /tʃ/ is usually confused with /t/ or /s/, especially in final position, so that *such* sounds like “sut” or “sush.”

Learners will probably have problems with these sounds in initial, medial, and final positions. The affricate /dʒ/ as in “job” does not occur in Vietnamese; learners tend to substitute /z/.

**UNIT 31****/h/ as in *house*****Answer Key****3. CHECK YOUR LISTENING** (Page 283)

- |                 |                 |
|-----------------|-----------------|
| 1. <u>h</u> as  | 5. ear          |
| 2. old          | 6. <u>h</u> and |
| 3. <u>h</u> ide | 7. <u>h</u> am  |
| 4. <u>h</u> all | 8. at           |

**7. STRESS AND INTONATION** (Page 287)

1. Whose old hat is that on the hook?
2. Don't hesitate to go to the hospital.

3. **H**arry wants a **h**ot dog, and I want a **h**am on rye.
4. **H**urry up! My **h**usband is **h**ungry and **h**e wants a **h**amburger.
5. When did you **h**ear **H**al say **h**ello to **H**elen?
6. **H**ow about taking **h**alf of it **h**ome?
7. Where did you **h**urt your **h**ead when you **h**ell in the **h**all?
8. The **h**eavy smog in the **h**air is bad for my **h**airdo.
9. It's **h**uman to **h**old a **h**earsal in such **h**ot **h**weather.
10. **W**ho **h**ad a **h**orrible **h**eadache after **h**aling the **h**alcohol?

### Arabic

Voiceless fricative /h/ as in “house” is similar to that in Arabic except that in Arabic it is heavily aspirated. Nevertheless, learners should have no difficulty in producing this sound in English.

### Chinese

Voiceless fricative /h/ as in “house” is similar to that in Chinese except that in Chinese it is heavily aspirated. Learners should have no difficulty in producing this sound in English.

### French

The letter *h* exists in French, but it is never pronounced. Although learners have no difficulty pronouncing /h/ as in “house,” in English, they tend to omit it when it should be pronounced and insert it when it shouldn't.

### Japanese

Voiceless fricative /h/ as in “house” is similar to that in Japanese. However, it is pronounced with a bilabial /f/ when the vowel /uw/, as in “do” follows it, so that *who* sounds like “foo.” (The place of articulation for this fricative sound is two lips, which form a narrow opening through which the breath stream flows, whereas in English, the articulators for /f/ as in “food,” are the upper teeth touching the inner part of the lower lip.) Also, before /iy/, as in “see,” /h/ tends to sound almost like /ʃ/ as in “she.”

### Spanish

The letter *h* exists in Spanish, but it is not pronounced. In some dialects in southern Spain, El Salvador, Honduras, Nicaragua, Columbia and Guatemala, the sound is pronounced, but it is not similar to that in English. The Spanish voiceless *h* is made by raising the back of the tongue toward the soft palate, forming a small opening through which the breath stream flows. It sounds like the *ch* in *Bach*.

### Vietnamese

Voiceless fricative /h/ as in “house” is similar to that in Vietnamese. Learners should have no difficulty making this sound in English.

*Reminder:* There are some words, in English, in which *h* is silent, such as *honor* /ʌnər/ and *hour* /aʊr/ or /aʊər/. There are also function words in which *h* is omitted, as in *Give him the book.* /gɪv ɪm ðəbuk/. (See Unit 5, *Content and Function Words.*)



## GLIDES/SEMI-VOWELS

The consonant sounds /y/ as in “yes,” in Unit 32, and /w/ as in “walk,” in Unit 33, are called *glides/semi-vowels*. They are called *glides/semi-vowels* because the position of the articulators (tongue and lips) depends on the vowel sound that follows.

Voiced /y/ is compared to the vowel /iy/, as in “see”; the front part of the tongue is raised in the same position. However, the position of the lips, when producing /y/, as in “yes” depends on the vowel sound that follows. For example, the lips are spread before the front vowel /iy/, as in “yield” /iyild/, and rounded before the back vowel /uw/, as in “use” /yuwz/.

The sound /y/ occurs in initial and medial positions of a word, as in *young* and *canyon*, never in final position. /y/ also occurs as the first element of the sequence /yuw/, found in initial, medial, and final positions represented by various spellings, as in *unit*, *beauty*, *refuse*, *feud* and *view*.

When /tʃ/ and /dʒ/ come before /uw/ the /y/, sound is eliminated, as in *choose* and *June*. When /t/ and /d/, in unstressed syllables, come before /y/, assimilation occurs and /tʃ/ and /dʒ/ are heard instead, as in *nature* and *education*. /y/ is also not heard after /l/ and /r/, as in *lube*, *Lucy*, *rule*, and *rude*. The letter *i* can also represent the sound /y/ as in *onion* and *opinion*.

Voiced /w/ is compared to the vowel /uw/, as in “food”; the back of the tongue is raised in the same position and the lips are rounded and pushed out. However, when producing /w/, as in “walk,” the degree of lip rounding and the height of the back of the tongue depend on the vowel sound that follows. For example, in the words “wound”/wuwnd/ and “wood”/wud/, there is more lip rounding before vowels that require lip rounding (/uw, u/) than in vowels that do not require lip rounding (/ɑ, ε/) in words such as “want”/wɑnt/ and “west”/west/.

/w/ occurs in initial and medial positions before vowel sounds, never in final position. Some American speakers pronounce *wh* as a voiceless sound, with an initial /hw/, as in *white*, and *when*. In this text no distinction is made between voiceless /hw/ and voiced /w/. All words with *wh* and *w* are pronounced /w/.

## UNIT 32

### /y/ as in yes

## Answer Key

### 3. CHECK YOUR LISTENING (Page 290)

- |         |           |
|---------|-----------|
| 1. yes  | 5. oak    |
| 2. ear  | 6. yeast  |
| 3. ail  | 7. yam    |
| 4. your | 8. awning |

## 6. STRESS AND INTONATION (Pages 293-294)

1. A yacht is a small ship used for sailing.
2. Yale is the name of a large university.
3. The yellow pages are the yellow-colored pages in the telephone book that list you according to your business.
4. Did you know that "Yule" is another word you can use for Christmas?
5. A mute person is one who does not use his voice to speak.
6. A brilliant person is usually called a genius.
7. California is larger than New York.
8. New York is larger than Pennsylvania.
9. Pennsylvania is larger than Virginia.
10. Virginia is larger than West Virginia.

## 7. FURTHER PRACTICE (Pages 294-295)

- |                                |                                     |
|--------------------------------|-------------------------------------|
| A. 1. <u>h</u> uman /hyuwmən/  | 6. <u>u</u> niform /yuwnəfɔrm/      |
| 2. <u>m</u> usic /myuwzɪk/     | 7. <u>J</u> anuary /dʒænyuwerɪ/     |
| 3. <u>s</u> enior /siynyər/    | 8. <u>p</u> opular /pɒpyələ/        |
| 4. <u>v</u> olume /vɒlyuwm/    | 9. <u>p</u> articular /pɑrtɪkyələ/  |
| 5. <u>f</u> uneral /fyuwnərəl/ | 10. <u>r</u> eputation /rɛpyətɛjən/ |

## C. The markings are suggested.

1. The New Year
2. A year / to be glad in, /
3. And not / to be sad in, /
4. To gain in, / to give in, /
5. A happy new year. /
6. A new year / for trying /
7. And never / for sighing, /
8. A new year / to live in; /
9. Oh, / hold it most dear! /

**Arabic**

Voiced /y/ as in "yes" occurs in Arabic and learners should have no difficulty in pronouncing this sound.

**Chinese**

Chinese learners have no problem in producing voiced /y/ as in "yes." However, Cantonese learners tend to omit /y/ before words beginning with the vowel /iy/ as in "see," so that *yield* sounds like "ield" (or "iel").

**French**

Voiced /y/ as in "yes" occurs in French and learners have no difficulty in pronouncing this sound.

**Japanese**

Voiced /y/ as in "yes" occurs in Japanese. However, learners tend to omit /y/ before words beginning with the vowel sound /iy/, as in "see," so that *yeast* sounds like "east."

**Spanish**

Voiced /y/ as in “yes” occurs in Spanish and is similar to that in English. Learners should have no difficulty in pronouncing it. However, in some areas, such as northern Spain, Bolivia, Paraguay, most of Peru, parts of Columbia, and Puerto Rico /y/, depending on its environment, is pronounced /dʒ/ as in “job,” so that *yes* sounds like /dʒes/, and *Yale* like /dʒeyl/, which may lead to quite a bit of confusion.

**Vietnamese**

Voiced sound /y/ as in “yes” occurs in Vietnamese. Learners will have no problem pronouncing this sound, but may have difficulty in knowing where to use it.

**UNIT 33****/w/ as in *walk*****Answer Key****3. CHECK YOUR LISTENING (Page 297)**

	/w/	/v/		/w/	/v/
1. <u>ve</u> rise		x	5. <u>w</u> heel	x	
2. <u>w</u> hile	x		6. <u>w</u> ord	x	
3. <u>w</u> et	x		7. <u>y</u> eal		x
4. <u>v</u> est		x	8. “v”		x

**6. STRESS AND INTONATION (Pages 300-301)**

1. I álways eat sándwíches for lúnch.
2. There was only one wárníng sígnál on the wet road.
3. It was once a good wool swéater, wásn't it?
4. There were two world wárs.
5. Éveryone who is ányone was there.
6. Is “Whére or Whén” the náme of an óld song?
7. The Whíte House is in Wáshíngón, D.C.
8. He takes the súbwáy to work, doesn't he?
9. I don't know whethér I'll wák in this wéáthér.
10. Do you kow if the wáiter opens the wíndow whén it gets wárm?

## 7. FURTHER PRACTICE (Page 301)

Stress and intonation markings are suggested.

## 1. My Daily Routine

2. During the week, I usually wake up at a quarter to seven.
3. After I wash up, I get dressed quickly. For breakfast, I have two
4. slices of whole wheat toast and wash it down with a cup of coffee.
5. I leave for school at eight o' clock. I usually walk, but when
6. the weather is bad, I take the subway. After school, I go to work
7. as a waiter. When I come home from work, I have just enough
8. time to do my homework, write some letters home, and watch
9. TV. I go to sleep at twelve midnight. Oh, by the way, I also work
10. on weekends.

**Arabic**

Arabic speakers have no difficulty in producing the sound /w/ as in “walk,” except that some learners may substitute /v/ for /w/, so that west sounds like “vest.”

**Chinese**

Chinese speakers usually have no difficulty in producing /w/ as in “walk,” although some learners confuse /w/ with /v/, so that west sounds like “vest.” In addition, some learners may omit /w/ from the beginning of a word because it is difficult for them to hear the difference between the consonant /w/ and the vowel sounds /uw/ as in “do” and /u/ as in “book,” so that woo sounds like “oo,” and wood sounds like “ood.”

**Japanese**

Japanese speakers have no difficulty in producing /w/ as in “walk,” although some learners tend to omit /w/ from the beginning of a word because it is difficult for them to hear the difference between the consonant /w/ and the vowel sounds /uw/ as in “do” and /u/ as in “book,” so that woo sound like “oo” and wood sounds like “ood.” When a word begins with the spelling wh, learners may substitute /f/ for /w/.

**Spanish**

The sound /w/ as in “walk” is similar to the sound in Spanish. Learners should have no difficulty producing this sound. However, learners tend to substitute /b/ for /w/ when w is between two vowels, so that the week sounds like “the beek.” In addition, before a back vowel, /w/ may change to /gw/ or /g/, so that wood may change to “gwood” or good, which leads to a great deal of confusion.

**Vietnamese**

The sound /w/ as in “walk” occurs in the Vietnamese language and learners will have no problem pronouncing it. However, they tend to have difficulty in knowing where to use it.

## THE NASAL CONSONANTS

The consonants in Units 34, 35, and 36, /m/, /n/, /ŋ/, respectively, are called *nasal* sounds because when they are produced air flows out through the nasal cavity.

All three nasal sounds are voiced. All three are continuants; that is, you can continue to say them as long as the breath stream holds out.

1. /m/ as in “me” is made with the lips closed. It is made at the same place of articulation as /p/ and /b/.

2. /n/ as in “no” is made with the tongue tip on the upper gum ridge. It is made at the same place of articulation as /l, t, d/.

3. /ŋ/ as in “king” is made with the back of the tongue against the soft palate. It is made at the same place of articulation as /k/ and /g/.

Although the place of articulation for the nasal sounds are all different, the manner of articulation is the same: air flows out through the nose.

## UNIT 34

### /m/ as in *me*

## Answer Key

### 3. CHECK YOUR LISTENING (Page 303)

- |                 |                 |
|-----------------|-----------------|
| 1. <u>sam</u> e | 5. blue         |
| 2. <u>seem</u>  | 6. <u>nam</u> e |
| 3. <u>gay</u>   | 7. <u>aim</u>   |
| 4. <u>crime</u> | 8. glue         |

### 6. STRESS AND INTONATION (Page 306)

Suggested markings

- To éverything there is a seáson, / and a tíme to
- every púrpose / under the heáven: /
- A tíme to be bórn, / and a tíme to díe; /
- A tíme to kíll, / and a tíme to heál; /
- A tíme to break dówn, / and a tíme to build úp; /
- A tíme to wéep, / and a tíme to láugh; /
- A tíme to gét, / and a tíme to lóse; /
- A tíme to kéep, / and a tíme to cást áway; /
- A tíme to rénd, / and a tíme to séw; /
- A tíme to kéep sílence, / and a tíme to speak; /
- A tíme to lóve, / and a tíme to háte; /
- A tíme of wár, / and a tíme of péace. /

## 7. FURTHER PRACTICE (Page 307)

1. My grandmothers' names are Máry and Márgaret.
2. My grandfathers' names are Mánuel and Márcel.
3. My móther's name is María.
4. My father's name is Michael.
5. My sisters' names are Minérvá and Mirándá.
6. My bróther's name is Sámuel.
7. Mý name is Márco.

**Arabic**

Voiced nasal /m/ as in “me” is similar to the sound in Arabic. Learners should have no difficulty in producing this sound.

**Chinese**

Voiced nasal /m/ as in “me” is similar to the sound in Chinese. However, when /m/ occurs in final position of a word, it is not released, thus making it difficult for the listener to identify the word. English speakers also may not release /m/, in final position, but it is held longer than it is in Chinese.

**French**

Voiced nasal /m/ as in “me” is similar to the sound in French. Learners should have no difficulty in producing this sound.

**Japanese**

Voiced nasal /m/ as in “me” is similar to the sound in Japanese. Learners should have no difficulty in producing this sound.

**Spanish**

Voiced nasal /m/ as in “me” is similar to the sound in Spanish. However, /m/ does not occur in final position of a word in Spanish; /n/, as in “no” or /ŋ/, as in “king” replaces /m/, as in “albun” or “albung” for *album*. In Spanish, /m/, /n/, and /ŋ/ are allophones.

**Vietnamese**

The voiced nasal consonant /m/ as in “me” is similar to the sound in Vietnamese. Learners should have no difficulty in pronouncing this sound. However, when /m/ appears in final position, learners tend to make it much shorter than it is in English.



**UNIT 35****/n/ as in no****Answer Key****3. CHECK YOUR LISTENING** (Page 309)

- A.** 1. gay                      5. soon  
 2. bean                      6. low  
 3. line                      7. sign  
 4. bow                      8. pay
- B.** 1. dial                      5. sale  
 2. mail                      6. seen  
 3. mean                      7. stone  
 4. mine                      8. tell
- C.** 1. bun                      5. ram  
 2. comb                      6. sane  
 3. dime                      7. seem  
 4. gain                      8. warn

**8. STRESS AND INTONATION** (Page 314-315)

1. New York Státe is in the northeástern part of the United Státes.
2. The populátion of New York Státe is over seventéen million peóple.
3. The populátion of New York Cíty is over is sevén million peóple.
4. The capítal of New York Státe is called Álbany.
5. New York Cíty is the lárgest city in New York Státe.
6. There are five boroughs in New York Cíty: The Bronx, Broóoklyn, Manháttan, Queéns, and Ríchmond (or Státen Ísland).
7. New York Cíty has two airports, John F. Kennedy and La Guárdia; both are in Queéns.
8. Grand Céntral and Pennsylvánia are the two main tráin státions in Manháttan.
9. Pássenger ships leave from the piérs along the Húdson Ríver.
10. The New York Public Líbrary is at Fífth Avenue and Forty-Second Street.

**Arabic**

Voiced nasal /n/ as in “no” is similar to the sound in Arabic, except that in Arabic it is dentalized. Learners should have no difficulty in producing this sound.

**Chinese**

Voiced nasal /n/ as in “no” is similar to the sound in many dialects of Chinese. However, /n/, in final position, may be confused with /ŋ/ as in “king,” so that *sin* sounds like “sing.” In some dialects of Cantonese, /n/ is confused with /l/, as in “like” so that *nice* sounds like “lice” and *mine* sounds like “mile.” Keep in mind that final

nasals in Chinese are held for a shorter time than they are in English, so that a learner's final nasals may not be distinguishable.

### French

Voiced nasal /n/ as in "no" is similar to the sound in French. Learners should have no difficulty in pronouncing this sound. However, /n/, at the end of a word may be silent, so that *lawn* sounds like "law," with the vowel /ɔ/ nasalized.

### Japanese

Voiced nasal /n/ as in "no" is similar to the sound in Japanese, except that in Japanese /n/ is dentalized. (/n/ is the only consonant in Japanese that can appear in final position.) After a vowel sound, /n/ may be silent, so that *lawn* sounds like "law," with the vowel /ɔ/ nasalized. Or, when /n/ appears at the end of a phrase or sentence, it may change to /m/ or /ŋ/, as in "king," so that *dine* sounds like "dime" and *win* like "wing."

### Spanish

Voiced nasal /n/ as in "no" is similar to the sound in Spanish, except that in Spanish it is dentalized. /n/ tends to replace *m*, when in final position, so that *dime* sounds like "dine" and *album* like "albun." Also, the *n* spelling changes to /ŋ/ before /k/ so that *sink* sounds like "sing." In Spanish, /m/, /n/ and /ŋ/ are allophones.

### Vietnamese

The nasal consonant /n/ as in "no" is similar to the sound in English. However, when /n/ appears in final position, learners tend to make it much shorter than it is in English.

## UNIT 36

### /ŋ/ as in *king*

## Answer Key

### 3. CHECK YOUR LISTENING (Pages 317-318)

- |                     |                    |
|---------------------|--------------------|
| A. 1. ha <u>ng</u>  | 6. swi <u>ng</u>   |
| 2. ra <u>m</u>      | 7. Sa <u>m</u>     |
| 3. ru <u>m</u>      | 8. slin <u>g</u>   |
| 4. rin <u>g</u>     | 9. cla <u>ng</u>   |
| 5. hu <u>m</u>      | 10. bombe <u>d</u> |
| B. 1. si <u>n</u>   | 6. thi <u>n</u>    |
| 2. ta <u>ng</u>     | 7. ba <u>ng</u>    |
| 3. wi <u>ng</u>     | 8. lo <u>ng</u>    |
| 4. ra <u>ng</u>     | 9. go <u>ng</u>    |
| 5. su <u>n</u>      | 10. to <u>n</u>    |
| C. 1. cli <u>ng</u> | 6. su <u>nk</u>    |
| 2. thi <u>nk</u>    | 7. bri <u>ng</u>   |
| 3. ba <u>ng</u>     | 8. ri <u>ng</u>    |
| 4. si <u>ng</u>     | 9. wi <u>ng</u>    |
| 5. ra <u>nk</u>     | 10. zi <u>nc</u>   |

## 6. STRESS AND INTONATION (Page 322)

1. She was **walking** home, **singing** a song.
2. Were they **talking** about **falling** in love?
3. Are you **going** **surfing** or **jogging**?
4. The girls were **jumping** rope, and the boys were **playing** ball.
5. Are you **coming** up or **staying** down?
6. Are you **wrapping** gifts and **answering** the phone at the same time?
7. "Laughing on the outside, crying on the inside" is a line from a song.
8. **Cooking** and **cleaning** are two things I hate to do.
9. My neighbor's **moving** to **Washington**, but I'm **moving** to **Long Island**.
10. I'm **finding** new words and **looking** them up in the **dictionary**.

## 7. FURTHER PRACTICE (Page 323)

- |                         |                         |
|-------------------------|-------------------------|
| 1. <b>jungle</b> /ŋg/   | 9. <b>range</b> /ndʒ/   |
| 2. <b>singer</b> /ŋ/    | 10. <b>young</b> /j/    |
| 3. <b>instinct</b> /ŋk/ | 11. <b>England</b> /ŋg/ |
| 4. <b>album</b> /m/     | 12. <b>hammer</b> /m/   |
| 5. <b>during</b> /ŋ/    | 13. <b>zinc</b> /ŋk/    |
| 6. <b>Lincoln</b> /n/   | 14. <b>lawn</b> /n/     |
| 7. <b>saving</b> /ŋ/    | 15. <b>wedding</b> /ŋ/  |
| 8. <b>longer</b> /ŋg/   |                         |

### Arabic

Voiced nasal /ŋ/ as in "king" does not occur independently in Arabic. It is usually replaced by /n/, /ng/, or /nk/.

### Chinese

Voiced nasal /ŋ/ as in "king" occurs in Chinese. In final word position, /ŋ/ may be confused with /n/. Learners tend to hold nasal sounds for a shorter time than in English, so that a learner's final nasal sounds may not be distinguishable.

### French

Voiced nasal /ŋ/ as in "king" does not occur in French. It is usually confused with /n/ or /ŋk/, so that *rang* sounds like "ran" or "rank." It may also be omitted entirely, so that *sink* sounds like "sɪk" (with the vowel sound nasalized).

### Japanese

Voiced nasal /ŋ/ as in "king" occurs in Japanese. Learners should have no difficulty in producing this sound.

### Spanish

The nasal consonant /ŋ/ as in "king" is similar to the sound in English. In Spanish, /ŋ/, /m/, and /n/ are allophones so that in English, when /ŋ/ is in final position, learners tend to pronounce *sing* as "sin" or "sim." It may also, in final position, be replaced by /ŋk/, so that *sing* sounds like "sink."

### Vietnamese

Voiced nasal /ŋ/ as in "king" is similar to the sound in English. However, when /ŋ/ appears in final position, learners tend to make it much shorter than it is in English.

## CONSONANT CLUSTERS

### Arabic

Arabic has no more than two elements in a cluster, although in some dialects three elements may occur. No consonant clusters occur in initial position of a word.

Learners may have difficulty pronouncing a cluster when it appears in initial position and may break it up by inserting a vowel sound, as in “p-uh-ray” or “i-pray” for *pray*, “d-i-rive” or “i-drive” for *drive*, depending on which dialect of Arabic is spoken.

Other examples of insertion are “s-uh-top” for *stop*, “d-uh-ream” for *dream*, “g-uh-row” for *grow*, “g-uh-lass” for *glass*, and “f-i-lag” or “i-flag” for *flag*. They may also do the same for any cluster that has three or more elements, as in “ent-uh-rance” for *entrance*. When a cluster with three or more elements are in final position, one element tends to be dropped, so that *against* sounds like “again-uh-s.” Learners also tend to have difficulty pronouncing past tense of words; “stopp-ed” is said for *stopped* and “believe-ed” for *believed*.

### Chinese

Chinese has no consonant clusters in initial or final positions. Learners may have difficulty pronouncing /l/ and /r/ in clusters. They tend to interchange them so that *pray* sounds like “play,” *free* like “flee,” or vice versa. Or, they may delete /l/ or /r/ entirely, so that *play* is pronounced “pay” and *free* is “fee.” They also have difficulty pronouncing /t/, /d/, /k/, and /g/ in clusters, especially in final position, so that both *sent* and *send* sound like “sen,” *buckle* like “buck,” and *smuggle* like “smug.” Generally, learners tend to delete one element of a cluster no matter in which position it appears. In Chinese, plurals may be omitted because speakers use them only when judged to be relevant, which is seldom. Therefore, learners tend to either omit plural endings so that *dogs* is pronounced “dog” or insert a vowel sound to break up the final cluster so that *dogs* is pronounced “dog-uhs.” Learners will also have difficulty with past tense endings and tend to leave them out entirely, so that *walked* is pronounced “walk.”

### French

Learners do not generally have any difficulty pronouncing consonant clusters in English. Although clusters containing four elements in final position do not occur in French, and clusters of three are unusual, learners tend to have no difficulty in pronouncing them.

### Japanese

Japanese has very few consonant clusters, and they appear only in certain environments; none occur in initial or final positions. Learners will have difficulty with clusters in all positions. They tend to break up clusters by inserting a vowel sound between them so that *apply* sounds like “app-uh-ly,” *stay* like “s-uh-tay” or “s-i-tay,” *free* like “f-uh-ree.” When a word ends in a consonant, the learner will usually add a vowel sound so that *stop* sounds like “s-uh-topuh.”

### Spanish

Spanish has fewer consonant clusters than English. Learners will have difficulty with some initial clusters, especially those beginning with *sp*, *sk*, *st*, before which they usually produce the vowel /ɛ/ as in “mɛt,” so that *speak* sounds like “espeak”; *school* like “eschool,” and *street* like “estreet.” Also, they tend to have more difficulty with almost all final clusters. There is a tendency to delete the last element of a cluster, when in final position, so that *belt* sounds like “bel” and *cold* like “col.” Past tense

endings tend to be pronounced as an extra syllable, so that *believed* is pronounced “believ-ed” and *marched* is “march-ed.”

### **Vietnamese**

Vietnamese contains no consonant clusters, and learners will have difficulty with all of them. They tend to insert a vowel sound between the elements of a cluster, so that *praise* is pronounced “p-uh-raise,” *tray* is “t-uh-ray” and *great* is “g-uh-reat,” *afraid* is “af-uh-raid,” *three* is “th-uh-ree.” When a cluster appears in final position, there is a tendency to drop at least one of the elements or to add a syllable, so that *cold* sounds like “col” or “coldi.”

# Notes On Languages

## **Arabic**

Arabic is a Semitic language with many spoken dialects. It is written from right to left with a writing system entirely different from the Indo-European languages. The written language is more or less common to the individuals who speak the language; the many dialects differ widely. The language consists mostly of consonants and a few vowel sounds. Words beginning with a vowel sound are always preceded by a glottal stop, which is considered a consonant in Arabic. Although Arabic is a stress-timed language, the difference between stress and unstressed syllables are not as defined as they are in English; Arabic speakers tend to have more energetic articulation.

## **Chinese**

Chinese is a tone language and is basically monosyllabic. There are approximately 88 dialects of Chinese. The two main dialects are Cantonese, which has nine tones and Mandarin (also known as Northern Chinese or Beijing dialect), which has four. For example, one word can be said on four different tones (or pitches), and each word has a different meaning, depending on which tone is used. The word *ma* can mean "mother," "hemp," "horse," or "scold" depending on which tone (or pitch) the vowel in each syllable is given.

Cantonese is spoken mainly in Hong Kong and Canton and is a syllable-timed language in which the speaker gives equal stress to each syllable. Mandarin is the national language of the People's Republic of China, and Taiwan. It is a stress-timed language similar to English, and learners may experience less difficulty with the rhythm of English. Some differences in the problems that Cantonese and Mandarin speakers learning English have been noted where appropriate.

## **French**

French is an Indo-European language and belongs to the Romance group of languages which include Italian, Spanish, Romanian, and Portuguese. It is a syllable-timed language which means that almost all syllables are given equal stress. However, in French, there is greater stress on the final syllable (with certain exceptions) of each polysyllabic word.

## **Japanese**

Japanese is a syllable-timed language; each syllable is pronounced with a degree of loudness and stress. Learners tend to have problems with the rhythm of English. The Japanese language has five vowels that are short or long. The five long vowels are pronounced the same as the short vowels but are held twice as long. The long and short vowels are phonemes. Japanese learners will have to make many more distinctions between vowels of English.



**Spanish**

Spanish is an Indo-European language and belongs to the Romance group of languages which include Italian, French, Romanian, and Portuguese. It is a syllable-timed language; almost all syllables are given equal stress. There are many dialects of Spanish; some of the pronunciation problems common to most Spanish speakers are noted.

**Vietnamese**

There are three dialects of Vietnamese: Northern, Central, and Southern. Originally the language was written with ideograms (developed from Chinese characters), but were replaced by the Roman alphabet. However, some of the letters do not have the same values as they do in English. For example, the letter *q* is equivalent to the English sound /g/ as in "go," and the letter *t* is equivalent to English /d/ as in "do."

Vietnamese is a tone language. It is monosyllabic and it has six tones. For example, the word *ma* can mean "ghost," "mother," "rice-seedling," "horse," "which" or "that" or "grave," depending on which tone (pitch) is used. The sound system of Vietnamese has very little in common with English, and learners will have a difficult time with English pronunciation.

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