

The Phonetics of English Pronunciation

Session 01

Ingmar Steiner¹
Institute of Phonetics
Saarland University

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¹using material by William Barry

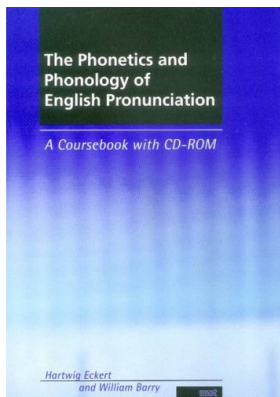
Program for the term

- Week 1. Is pronunciation important?
The problems of learning an L2 pronunciation
- Week 2. What's different in English for Germans?
- Week 3. How can we know what's different about consonants?
- Week 4. Are German and English consonants very different?
- Week 5. English (and German) consonants 3
- Week 6. German and English vowels 1
- Week 7. German and English vowels 2
- Week 8. German and English vowels 3

Program for the term

- Week 9. Putting words together 1: Weak forms
- Week 10. Putting words together 2: Linking
- Week 11. Putting words together 3 (and creating new words):
Compounds and collocations.
(Homework: Transcription exercise)
- Week 12. More prosody: Intonation
- Week 13. Revision practice exam
- Week 14. Final Exam

Course textbook



Hartwig Eckert and William Barry:
*The Phonetics and Phonology of
English Pronunciation: A Coursebook
with CD-ROM*

Wissenschaftlicher Verlag Trier, 2005
(2nd Ed.)

ISBN 3-88476-740-2, 298 pp, €19.50

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- *Reading*: Eckert/Barry, pages 1-5

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- Making new and changed patterns automatic. (if you want to *communicate*, you can't think of what your tongue and lips are doing. . .)

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- A very sure way of overcoming orthographic ambiguities is to become familiar with [fə'netɪk trɑ:n'skrɪpʃən]
- *Start to work with transcription now.*
Read the famous “spelling” poem (pp 253-4 in textbook) and compare the orthography with the transcription.

The “Spelling” Poem

*I take it you already know
Of **tough** and **bough** and
cough and **dough**?
Others may stumble but not
you
On **hiccough**, **thorough**,
laugh, and **through**.*

The “Spelling” Poem

*Well done! And now you
wish perhaps,
To learn of less familiar
traps?*

*Beware of **heard**, a dreadful
word*

*That looks like **beard** but
sounds like **bird**,*

The “Spelling” Poem

*And **dead** – it’s said like*

***bed**, not **bead** –*

*For goodness’ sake don’t call
it **deed**!*

*Watch out for **meat** and*

great** and **threat

*(They rhyme with **suite** and
straight and **debt**).*

The “Spelling” Poem

*A moth is not a moth in
mother*

*Nor both in bother, broth
in brother,*

*And here is not a match for
there*

*Nor dear and fear for bear
and pear,*

The “Spelling” Poem

*And then there's **dose** and
rose and **lose** –
Just look them up – and
loose and **choose**,
And **cork** and **work** and
card and **ward**,
And **font** and **front** and
word and **sword**,*

The “Spelling” Poem

*And **do** and **go** and **thwart**
and **cart** –*

*Come, come, I’ve hardly
made a start!*

*A dreadful language? Man
alive!*


*I’d mastered it when I was
five!*

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- *Orthography is not very good at capturing the details of the pronunciation:*
[bɪn ɪn ˈlaːdɪ̯ ʀaɪŋgəgəŋ]

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- . . . So we need the *tools* (= terminology, understanding, training) to *identify* what the differences are.
- . . . Also, *hearing* and *identifying* the problems is not everything!

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- But remember also: *sounds are rarely produced in isolation...*
all the gestural combinations have to be established too.

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- (and you may find that after many years the shifted articulation even affects your *native language pronunciation!*)

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 - it has to be “overlearned” so that the new patterns can be used in communication just as the old ones are.

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You *don't* have to hand anything in this week!