

**FF:AJ52093**

**AmE**

**Pronunciation**

**Varieties**

# Phonetics and phonology

## Phonetics

/fə'netɪks/

The study of speech sounds and how they are produced.

## Phonology

/fə'nɒlədʒi/

The speech sounds of a particular language; the study of these sounds.

# Syllabus

## Lecture 1

Introduction. Literature. Terminology. Web sources.

Trudgill's chart.

Sources of recordings and tapescripts.

Creating one's own accent. Two collections of errors.

(North American project.)

Revision: History of English and its spread, geography of the AmE area.

TEST 1.

## Lecture 2

Phonetic terminology from Meier – game.

Sociolinguistics of accents from J.C.Wells with American specifics..

H. Vrtalová's project and resources

Meier's method and the IDEA site introduced

Ewa Waniek-Klimczak's presentation about World Englishes

Accents in American Films

General American and MidWest.

TEST 2.

## Lecture 3

Revision and exercises in General American.

Irish impact.

New York (<http://www.youtube.com/watch?v=DwC-gJy68gE>)

Scarlett Johansson (<http://www.youtube.com/watch?v=jdZ50qdbAjw>)

If these knishes could talk Labou's research

see youtube: American English is Changing Fast (with William Labou)

<http://www.youtube.com/watch?v=aL0--f89Qds>

TEST 3.

# Syllabus

## Lecture 4

Yiddish hear monologue [http://www.youtube.com/results?search\\_query=new+york+yiddish+accent](http://www.youtube.com/results?search_query=new+york+yiddish+accent)

Jew at a Restorant: <http://www.youtube.com/watch?v=5V4zYe23QLg>  
African American Vernacular English. TEST 4.

## Lecture 5

Canada see Jim Carey doing Canadian stereotypes:

[http://www.youtube.com/watch?v=2ic3xNfEP\\_o](http://www.youtube.com/watch?v=2ic3xNfEP_o)

Downeast New England and South Boston.

TEST 5

## Lecture 6

Southern U.S states and Deep South. TEST 6.

TEST 6

## Lecture 7

The Caribbean (West Indies): Jamaica, Trinidad,

Guyana, Barbados, the Leewards, Bahamas.

TEST 7.

## Lecture 8

Overseas varieties based on American English: (Singapore,)

the Philippines, Hawaii. Second-language varieties influenced by AmE.

TEST 8.

## Lecture 9

Revision activities, further presentations, visitors.

TEST 9.

# Lecture 1

## Lecture 1

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# English pronunciation chart

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

The Sound Foundations Phonemic Chart (US version)

ɪ	I	ʊ	u	eɪ	ɪ	ɔ̃	
e	ə	ɜr	ɔ	ɔɪ	oʊ		
æ	ʌ	ɑ		aɪ	aʊ		
p	b	t	d	tʃ	dʒ	k	g
f	v	θ	ð	s	z	ʃ	ʒ
m	n	ŋ	h	l	r	w	j

# Yod dropping vs coalescence

Sounds which are not phonemes, just allophones/replacements of certain phonemes:

[r] = alveolar tap (flap), replacing /t/ in AmE

[ʔ] = glottal stop (=plosive), replacing

[t] and sometimes even [p] and /k/ in substandard accents of British English;

originated in Scotland

[ts] =

affricated /t/ in initial positions in SE accents

[dz] =

affricated /d/ in initial positions in SE accents

## Yod dropping and Yod Coalescence - what is the difference?

These two are mutually exclusive -

if you get Yod Dropping you don't get Yod Coalescence, and vice-versa.

Yod Dropping REMOVES the j after t and d before u:

**tju:n becomes tu:n**

**dju: becomes du:**

Yod Coalescence happens when the j has NOT dropped, but AFFRICATES the preceding t or d so

**tjun: becomes tʃu:n**

**dju: becomes dʒu:**

and - so dew and Jew

become homophones (=pronounced the same), and Tuesday is pronounced Choose-day.

Yod Dropping is common in North America, Yod Co in Britain.

# Introduction, literature, terminology & web sources

## Compulsory listening

J.C.Wells – Accents of English F - in IS Study Materials

Collins and Mees – Practical Phonetics and Phonology G<sub>a</sub> - in IS Study Materials, with G<sub>b</sub> - tapescripts

YouTube:

‘The English Language in 24 Accents’ and sequel

‘The English Language In 30 Accents (Animated)’

‘35 Accents in the English Language’

‘21 Accents by Amy Walker’

‘English Accents’ (Standard

American, ... ‘Fun Tour of American Accents’ / Amy Walker

‘How to Pronounce Can vs. Can’t – American English Accent’  
(on Rachel’s English)

## Recommended by Zuzana Alcnauerová:

American raising

<https://www.youtube.com/watch?v=q3OkXi5osfU>

Struggling with str- on X-Factor

<https://www.youtube.com/watch?v=7a9ZdYY5WEA&feature=youtu.be>

American voice coach doing British

<https://www.youtube.com/watch?v=DBXUXqf8FXk>

Pronunciation training videos on ulozto.cz recommended by D. Krásná

American accent training, password G<sub>A</sub>:

<http://uloz.to/xxytE2pE/american-accent-training-rar>

Pronunciation workshop, Paul Gruber, pwG<sub>A</sub>:

<http://uloz.to/xA2gZEbB/pronunciation-workshop-rar>



# Introduction, literature, terminology & web sources

## Online sources

Speech Accents Archive:

[www.accent.gmu.browse-language](http://www.accent.gmu.browse-language)

[www.americanaccent.com](http://www.americanaccent.com)

[www.pronunciationworkshop.com](http://www.pronunciationworkshop.com)

[www.accurateenglish.com](http://www.accurateenglish.com)

[www.world-english.org/listen-english-accents.htm](http://www.world-english.org/listen-english-accents.htm)

[www.wisegeek.com/what-are-the-different-accents-and-dialects-in-american-english.htm](http://www.wisegeek.com/what-are-the-different-accents-and-dialects-in-american-english.htm)

[www.accentinstitute.com](http://www.accentinstitute.com)

## Recommended by Hana V.:

[www.aschmann.net/AmEng](http://www.aschmann.net/AmEng)

[www.ling.upenn.edu](http://www.ling.upenn.edu)

Lisa Mojsin's accent reduction channel on youtube

[www.englishcentral.com](http://www.englishcentral.com)

## Literature

Phonetics and sociolinguistic terminology

'Accents of English' by J.C.Wells, chapters presented in class

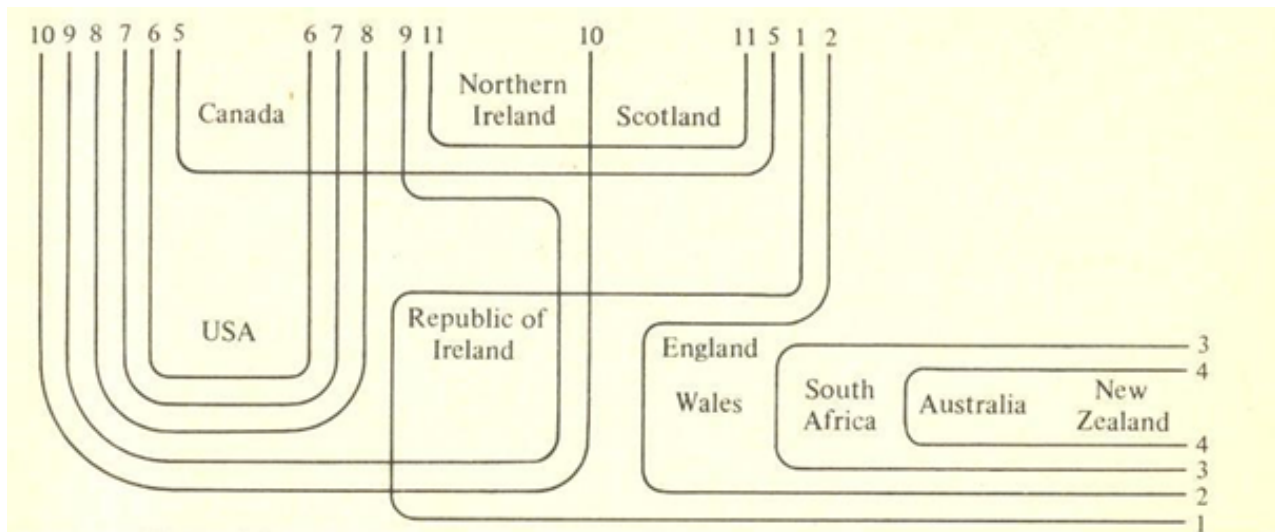
'The Social Stratification of /r/ in New York City Department Stores' and

'Rules for Ritual Insults', both by William Labov

'International English' by Trudgill / Hannah, chapters presented in class

'Accent and Dialects for Stage and Screen' by Paul Meier

# Trudgill's diagram



**The variables as delimited here are**

1 /ɑ:/ rather than /æ / in path etc.,

2 absence of non-prevocalic /r/,

3 close vowels for /æ/, monophthongization of /aɪ/ and /ɑʊ/,

4 front /ɑ:/ for /ɑ:/ in part etc.,

5 absence of contrast of /ɒ/ and /ɔ:/ in cot and caught,

6 /æ/ rather than /ɑ:/ in can't etc.,

7 absence of contrast of /ɒ/ and /ɑ:/ as in bother and father,

8 consistent voicing of intervocalic /t/,

9 unrounded /ɑ/ in pot,

10 syllabic /r/ in bird,

11 absence of contrast of /ʊ/ and /u:/ as in pull and pool.

# Literature / books

## Accents of English (1982)

John Corson Wells

## Accents & Dialects for Stage and Screen (2010)

Paul Meier

## The Social Stratification of /r/ in NYC Dept. Stores (1966)

William Labou

## AAVE



African-American Vernacular English (AAVE, /'ɑ:ʊeɪ, 'æʊ/[1]), known less precisely as Black Vernacular, Black English Vernacular (BEV), Black Vernacular English (BVE) or colloquially Ebonics (a controversial term),[2] is the variety (dialect, ethnolect and sociolect) of English natively spoken, particularly in urban communities, by most working- and middle-class African Americans and some Black Canadians.[3]

**Also called EBONICS and JIVE.**

# 5 features of AmE Pronunciation

## Rhoticity

BrE /'rəʊtɪk/; NAmE /'roʊtɪk/

(of an accent) pronouncing the /r/ after a vowel in words like car, early, etc. General American and Scottish accents are rhotic.

**! AMERICAN SOUTH IS NON-RHOTIC !**

Rhoticity in English is the pronunciation of the historical rhotic consonant /r/ in all contexts by speakers of certain varieties of English. The presence or absence of rhoticity is one of the most prominent distinctions by which varieties of English can be classified.

In rhotic varieties, the historical English /r/ sound is preserved in all pronunciation contexts.

In non-rhotic varieties, speakers no longer pronounce /r/ in postvocalic environments—that is, when it is immediately after a vowel and not followed by another vowel. For example, a rhotic English speaker pronounces the words hard and butter as /'hɑːrd/ and /'bʌtər/, whereas a non-rhotic speaker "drops" or "deletes" the /r/ sound, pronouncing them as /'hɑːd/ and /'bʌtə/.

Other terms synonymous with "non-rhotic" include "/r/-deleting", "r-dropping", "r-vocalizing", and "r-less"; synonyms for "rhotic" include "/r/-pronouncing" and "r-ful". When an r is at the end of a word but the next word begins with a vowel, as in the phrase "tuner amp", most non-rhotic speakers will pronounce the /r/ in that position (the linking R), since it is followed by a vowel in this case. Not all non-rhotic varieties use the linking R; for example, it is absent in non-rhotic varieties of Southern American English.

EXAMPLES: rhotic **x** non-rhotic >>> hard /'hɑːrd/ **x** /'hɑːd/;  
butter /'bʌtər/ **x** /'bʌtə/

# 5 features of AmE Pronunciation

## Flapping

BrE /'flæpɪŋ/; NAmE /'flæpɪŋ/

Flapping or tapping, also known as alveolar flapping, intervocalic flapping, or t-voicing, is a phonological process found in many varieties of English, especially North American, Australian and New Zealand English, whereby the voiceless alveolar stop consonant phoneme /t/ is pronounced as a voiced alveolar flap [ɾ], a sound produced by briefly tapping the alveolar ridge with the tongue, when placed between vowels.

In North American English, /d/, the voiced counterpart of /t/, in such positions is also frequently pronounced as a flap, making pairs of words like latter and ladder sound identical. In similar positions, the combination /nt/ may be pronounced as a nasalized flap, making winter sound similar or identical to winner. Flapping of /t/ is sometimes perceived as the replacement of /t/ with /d/; for example, the word butter pronounced with flapping may be heard as "budder".

EXAMPLES: city /'sɪti/ = NAmE /'sɪdi/; kettle /'ketl/ = NAmE /'kedl/

# 5 features of AmE Pronunciation

## Yod-dropping

BrE /'flæpɪŋ/; NAmE /'flæpɪŋ/

The yod, /j/—the sound at the beginning of the word *yes*—has dropped out of very many words beginning with alveolar and post alveolar consonants in English. This has happened more widely in American English than in Southern Standard British English (SSBE), which still retains yods in many words beginning with /t, d, n/.

Just behind your upper teeth - you can feel it with your tongue - there is a little shelf-like part of your mouth. It slopes slightly upwards. Behind that your mouth suddenly arches upwards to form the roof of your mouth. That shelf-like part you can feel there behind your teeth is called your alveolar ridge. The alveolar consonants are the ones that we make with our tongue touching this shelf. The alveolar consonants in English are /s, z, t, d, n, l/. Postalveolar consonants are ones we make with the tip of the tongue right at the edge of the alveolar ridge, or just behind it. The postalveolar consonants in English are /r, ʃ, ʒ, tʃ, dʒ/ (only one word in English starts with /ʒ/, the word *genre*).

**EXAMPLES:** *suit* /su:t/; *Zeus* /zu:z/; *tune* /tu:n/ (SSBE still has a yod here for most speakers /tju:n/); *dune* /du:n/ (SSBE still has a yod here for most speakers; /dju:n/); *news* /nu:z/ (SSBE still has a yod here for most speakers; /nju:z/); *lute* /lu:t/ *rude* /ru:d/ *chute* /ʃu:t/ *chew* /tʃu:/ *juice* /dʒu:s/

# 5 features of AmE Pronunciation

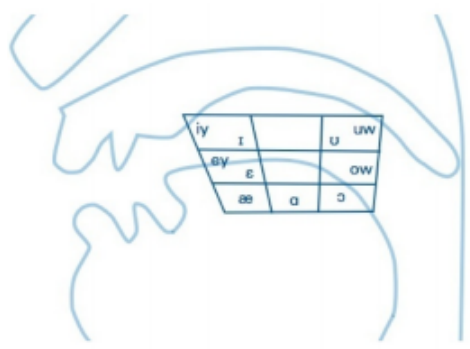
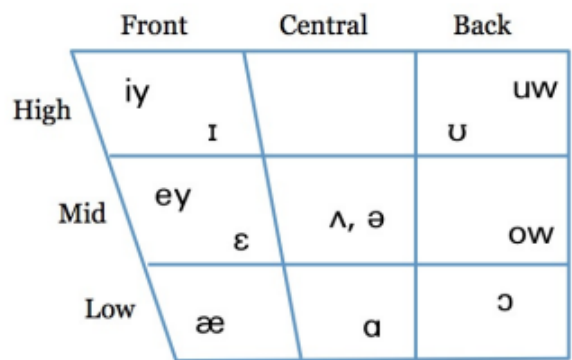
## Open vowel

BrE /'əʊpən/; NAmE /'oʊpən ʊəʊəl/

An open vowel is a vowel sound in which the tongue is positioned as far as possible from the roof of the mouth. Open vowels are sometimes also called low vowels (in U.S. terminology) in reference to the low position of the tongue. In the context of the phonology of any particular language, a low vowel can be any vowel that is more open than a mid vowel. That is, open-mid vowels, near-open vowels, and open vowels can all be considered low vowels. Open vowels occur in music.

IPA: Vowels

- Close
- Near-close
- Close-mid
- Mid
- Open-mid
- Near-open
- Open



Vowels beside unrounded • r

Vowels of American English

Example	Symbols	Example	Symbols
beat	/iɪ/ /i:/	boot	/uʊ/ /u:/
bit	/ɪ/ /i/	book	/ʊ/ /u/
bait	/eɪ/ /eɪ/	boat	/oʊ/ /ou/
bet	/ɛ/ /e/	bought	/ɔ/ /ɔ:/
bat	/æ/ /æ/	box	/ɑ/ /ɑ/
but	/ʌ/ /ə/	by	/aɪ/ /ai/ /aɪ/
sofa	/ə/ /ə/	cow	/aʊ/ /au/ /au/
her	/ɜ/ /ɜ/ /ɜr/ /ɜr/	boy	/ɔɪ/ /ɔy/ /ɔɪ/ /ɔɪ/

notes

# 5 features of AmE Pronunciation

## Raising

BrE /'reɪzɪŋ/; NAmE /'reɪzɪŋ/

In the sociolinguistics of the English language, /æ/ raising or short-a raising is a phenomenon in most American and many Canadian English accents, by which the "short a" vowel /æ/ (listen), the North American trap/bath vowel (found in such words as ash, bath, man, lamp, pal, rag, sack, trap, etc.), is pronounced with a raising of the tongue. Many forms of /æ/ raising are specifically /æ/ tensing: a combination of greater raising, lengthening, and gliding that occurs only in certain words or environments. The realization of this "tense" (as opposed to "lax") /æ/ varies from [æ̠] to [ɛə] to [eə] to [ɪə], and is greatly dependent on the speaker's particular dialect. A common realization is [eə] (listen), a transcription that will be used throughout this article to represent the tensed vowel.

The most common context for tensing /æ/ throughout North American English, regardless of dialect, is when this vowel appears before a nasal consonant (thus, for example, commonly in fan, but rarely in fat).

Variable raising of /æ/ (and /æɔ/, the MOUTH vowel transcribed with ⟨ɑʊ⟩ in General American) before nasal consonants also occurs in Australian English.

### EXAMPLES:

CAMP [kʰeəmp] with raising, [kʰæmp] without it

CAN [kʰeən] with raising, [kʰæn] without it

HANG [heɪŋ] with raising, [hæŋ] without it

LANGUAGE ['leɪŋgwɪdʒ] with raising, ['læŋgwɪdʒ] without it

THANK YOU ['θeɪŋk ju] with raising, ['θæŋk ju] without it



# Other features

## Nasalization

BrE /ˌneɪzələɪˈzeɪʃn/; NAmE /ˌneɪzələˈzeɪʃn/

The short-a (as in cat) is raised and diphthongized before nasal consonants. Hence man and can't are pronounced something like IPA meən and keənt (“meh-uhn” and “keh-uhnt.”)

## Unrounded vowels

BrE /ˌʌnˈrɑʊndɪd ˈʊɑʊəl/; NAmE /ˌʌnˈrɑʊndɪd ˈʊɑʊəl/

Words like lot and rod are pronounced with an unrounded vowel, as laʊt and rɑd (“laht” and “rahd”).

## Back pronunciation

BrE /ˌʌnˈrɑʊndɪd ˈʊɑʊəl/; NAmE /ˌʌnˈrɑʊndɪd ˈʊɑʊəl/

The diphthong in words like boat and rode is pronounced relatively back: i.e. IPA boʊt and roʊd.

# Lecture 2

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# Phonetic terminology Meier

## Accent reduction

BrE /'æksent rɪdʌkʃn/; NAmE /'æksent rɪdʌkʃn/

term often used to describe the process of modifying a non-prestige dialect or accent, or changing a foreign-language accent toward a perceived standard mainstream, or prestige dialect

## Allophone

BrE /'æləfəʊn/; NAmE /'æləfoʊn/

(phonetics) a sound that is slightly different from another sound, although both sounds belong to the same phoneme and the difference does not affect meaning; a contextually modified variant of a phoneme. Notice, for example, how the /t/ in team varies from that in try. These are said to be allophones of the phoneme /t/. For example, the /l/ at the beginning of little is different from the /l/ at the end.

## Aspiration

BrE /'æspə'reɪʃn/; NAmE /'æspə'reɪʃn/

breath; often used to denote the little puff of air that accompanies the release of the voiceless plosives [p, t, k] in most English dialects

## Assimilation

BrE /ə'sɪməleɪʃn/; NAmE /ə'sɪməleɪʃn/

denoting the fusion of two consonants into one what you want  
/wɒtʃu: 'wɒnt/ in case you need it /ɪŋ keɪʃu: 'ni:d ɪt/ Has  
your letter come? /hæzɔ: 'letə kʌm/ as yet /ə'zɛt/

# Phonetic terminology

## Code switching

BrE /kəʊd ˈswɪtʃɪŋ/; NAmE /koʊd ˈswɪtʃɪŋ/

referring to the practice of varying the style of one's speech according to its purpose or social context; e.g. formal address vs casual speech

## Co-articulation

BrE /kəʊ əːˌtɪkjuleɪʃn/ ; NAmE /kəʊ əːrˌtɪkjuleɪʃn/

referring to simultaneous articulation of two phonemes /t+/s/ in tsunami

## Consonant

BrE /kɒnsənənt/; NAmE /kɑːnsənənt/

a speech sound made by completely or partly stopping the flow of air being breathed out through the mouth; a letter of the alphabet that represents a consonant sound, for example 'b', 'c', 'd', 'f', etc.

## Continuant

BrE /kəntɪnjuənt/; NAmE /kəntɪnjuənt/

(phonetics) connected with the type of consonant called a continuant; referring to a consonant that may be prolonged indefinitely rather than having the finite duration of a stop /p/, /m/, /l/

For example, the /l/ at the beginning of little is different from the /l/ at the end.

## Cluster (a consonant cluster)

BrE /klʌstə(r)/; NAmE /klʌstər/

(phonetics) a group of consonants which come together in a word or phrase, for example /str/ /cts/ /sts/ at the beginning of string

# Phonetic terminology

## Dark /l/

BrE /da:k el/; NAmE /da:rk el/

referring to the practice of varying the style of one's speech according to its purpose or social context; e.g. formal address vs casual speech

## Devoiced

BrE /,di:vɔɪst/; NAmE /,di:vɔɪst/

referring to a normally voiced consonant losing some or all of its voicing, as often occurs to final voiced consonants

## Drawl

BrE /drɔ:l/; NAmE /drɔ:l/

a way of speaking slowly with vowel sounds that are longer than usual; term denoting the lengthening of vowels, or their diphthongization, as occurs in some dialects

## Elision

BrE /ɪlɪʒn/; NAmE /ɪlɪʒn/

the act of leaving out the sound of part of a word when you are pronouncing it, as in we'll, don't and let's; omission: They should do it. /ðeɪ ʃə 'du: ɪt/; stupidly /'stju:pɪlɪ/; next day /neksday/

## Glottal

BrE /'glɒtl/; NAmE /'glɑ:tl/

(of a speech sound) produced by the glottis; a sound articulated by the vocal folds themselves. The most famous glottal consonant is the glottal stop [ʔ], such as we hear in the classic Cockney butter [bʌʔə], or that we sometimes intrude between two words such as my eye where the second begins with a vowel. Example: Glottal stop.

# Phonetic terminology

## Glottal reinforcement

BrE /ˈɡlɒt(ə)l ˌriːɪnfɔː(r)smənt/; NAmE /ˈɡlɒt(ə)l ˌriːɪnfɔː(r)smənt/

term often meaning the co-articulation of the glottal stop with another consonant, usually a stop. One hears this in Newcastle speech, for example, on the /t/ in fourteen: /fɔːtʔin/. Frequently this also can be observed in unreleased stops at the end of an utterance, as in stop! [stɒʔp].

## Hypercorrect

BrE /ˌhaɪpə(r)kərekt//; NAmE /ˌhaɪpə(r)kərekt/

referring to how we sometimes overcompensate in correcting our mispronunciations while learning a foreign language, or in changing our dialects

## Inflection

BrE /ɪnflekʃn/; NAmE /ɪnflekʃn/

the way that the sound of your voice goes up and down when you speak eg. rising/falling inflection

## Lexical set

BrE /leksɪk(ə)l set/; NAmE /leksɪk(ə)l set/

a set of words all employing the same phonetic vowel, regardless of spelling bulb, sun, son, country, enough, blood, does

## Liaison

BrE /liˈaɪzən/; NAmE /liˈaɪzən/

linking; the strategy of using the final sound of one word to initiate the following

## Linking /r/

BrE /lɪŋkɪŋ a:(r)/ ; NAmE /lɪŋkɪŋ a:r/

word-final post-vocalic /r/ introduced as a linking form when the following word begins with a vowel my dear Anna /maɪ dɪər 'ænə/

## Linking [j, w]

BrE /lɪŋkɪŋ a:(r)/ ; NAmE /lɪŋkɪŋ a:r/

in vocalic junctures where the first word ends with /i:/, /ɪ/, /eɪ/, /aɪ/, /ɔɪ/ (or /u:/, /əʊ/, /aʊ/) a slight linking [j] ( or [w]) can be heard between two vowels annoy Arthur; my ears [ənɔɪ 'jɑ:θə]; [maɪ 'jɪəz] now and then [naʊ wənd 'ðen]

## Minimal pair

BrE /mɪnɪm(ə)l peə(r)/; NAmE /mɪnɪm(ə)l per/

a pair of words differing in only one phoneme; eg. pit, peat [pɪt pɪt]

## Phone

BrE /fəʊn/; NAmE /fəʊn/

an actual speech sound, without regard to the phonology of a language as revealed by phonetic analysis. Note that the /t/ in tab is aspirated in English [tʰ], while in stab it is not [t]; and that the /t/ in little and try are also somewhat differently sounded. Phones that are variants of the same phoneme are called allophones of that phoneme.

## Phoneme

BrE /fəʊn/; NAmE /fəʊn/

the smallest single segment of speech capable of distinguishing meaning. Unlike a phone (an actual speech sound), a phoneme is simply the "idea of a sound", its actual realization taking many forms, resulting in different phones. /t/ and /d/ are examples of phonemes, since they contrast sufficiently in minimal pairs, such as bid/bit to change the meaning.

## Pitch

BrE /pɪtʃ/ ; NAmE /pɪtʃ/

how high or low a sound is, especially a musical note; the relative musical note of an utterance

## Post-vocalic

BrE /pəʊst vəʊ.k ə lɪk/

after a vowel

## Pre-vocalic

BrE /pri:vəʊ.k ə lɪk/

before a vowel

## Prosody

BrE /prɒsədi/; NAmE /pra:sədi/

the aspect of an utterance that has to do with duration, pitch, and stress, i.e., its supra-segmental qualities, or its qualities that go beyond a description of its phonetic segments.

## R-coloration = vocalic R = rhoticized

BrE /ɑ:r ,kʌl.ə'reɪ.ʃ ə n/; NAmE /ɑ:r ,kʌl.ə'reɪ.ʃ ə n/

refers mostly to vowels that may be "colored" in a given dialect by the following /r/ butter, nurse, mother, worm

## Released – Unreleased

BrE /rɪli:st/; NAmE /rɪli:st/

may refer to a plosive fully completed by the speaker, where the pent-up air is released; as opposed to one where only the stop stage is present, with no audible release.



## Reverse mistake

BrE /rɪ'vɜ:s mɪsteɪk/ ; NAmE /rɪ'vɜ:s mɪsteɪk/

conscious of a potential mistake, we make a correction where none is needed  
French - elision of /h/ --> put it where not needed

## Signature sounds

BrE /'sɪɡ.nɪ.tʃə r saʊnd/ ; NAmE /'sɪɡ.nɪ.tʃə r saʊnd/

term referring to sounds that are the "footprint" of a dialect, serving to sum up its distinct differences from other dialects

## Stress(ed) - unstressed

BrE /'strest/ ; NAmE /'strest/

referring to those syllables in an utterance receiving emphasis, signaled by extra duration, a jump in pitch, extra loudness, or a combination of all three

## Tone

BrE /təʊn/ ; NAmE /təʊn/

usually refers to quality or "tone of voice", i.e. harsh, soft, nasal, denasal, etc.

## Tongue-bunching

BrE /tʌŋ bʌntʃɪŋ/; NAmE /tʌŋ bʌntʃɪŋ/

usually refers to quality or "tone of voice", i.e. harsh, soft, nasal, denasal, etc.

## Trill

BrE /trɪl/; NAmE /trɪl/

refers chiefly to /r/ sounds in some languages and dialects involving multiple taps of the tongue /B/, /R/, /r/

<http://www.paulmeier.com/ipa/consonants.html>

# Voiced (vs. unvoiced = voiceless)

BrE /vɔɪst/; NAmE /vɔɪst/

referring to sounds that do involve the vibration of the vocal cords

Ben - pen; do - to; van - fan; gin - chin; zoo - Sue

# Weak form

BrE /wi:k fɔ:m/; NAmE /wi:k fɔ:rm/

refers to the change that may happen to a word when it occurs in an unstressed position. "Have some more." - "No, some people

complained." /'hæv səm 'mɔ:/ - /nəʊ 'sʌm pi:pl kəm'pleɪnd/

(more about weak forms at

[minerva.ublog.cl/archivos/1885/weak\\_forms.pdf](http://minerva.ublog.cl/archivos/1885/weak_forms.pdf))

# Vowel

BrE /'vaʊəl/; NAmE /'vaʊəl/

speech sound characterized by total absence of obstruction to the airflow. It is usually the dominant and central part of the syllable.

# Phonetic terminology

[Eva Vahalikova]

# Terminology / OALD8.COM

## Accent

BrE /æksent/; NAmE /æksent/

a way of pronouncing the words of a language that shows which country, area or social class a person comes from

## Allophone

BrE /æləfəʊn/; NAmE /æləfoʊn/

(phonetics) a sound that is slightly different from another sound, although both sounds belong to the same phoneme and the difference does not affect meaning.

For example, the /l/ at the beginning of little is different from the /l/ at the end.

## Bilabial

BrE /ˌbaɪleɪbiəl/; NAmE /ˌbaɪleɪbiəl/

a speech sound made by using both lips, such as /b/, /p/ and /m/ in buy, pie and my

## Closed syllable

BrE /ˌkləʊzd ˈsɪləbl/; NAmE /ˌkloʊzd ˈsɪləbl/

a syllable which ends with a consonant, for example sit

## Cluster (a consonant cluster)

BrE /kɫstə(r)/; NAmE /kɫstər/

(phonetics) a group of consonants which come together in a word or phrase, for example /str/ at the beginning of string

# Terminology

## Consonant

BrE /kɒnsənənt/; NAmE /kɑːnsənənt/

a speech sound made by completely or partly stopping the flow of air being breathed out through the mouth; a letter of the alphabet that represents a consonant sound, for example 'b', 'c', 'd', 'f', etc.

## Continuant

BrE /kəntɪnjuənt/; NAmE /kəntɪnjuənt/

(phonetics) connected with the type of consonant called a continuant  
For example, the /l/ at the beginning of little is different from the /l/ at the end.

## Diphthong

BrE /dɪfθɒŋ/; NAmE /dɪfθɔːŋ/; BrE /dɪpθɒŋ/; NAmE /dɪpθɔːŋ/

a combination of two vowel sounds or vowel letters, for example the sounds /aɪ/ in pipe /paɪp/ or the letters ou in doubt

## Elide

BrE /ɪlaɪd/; NAmE /ɪlaɪd/

elide something (phonetics) to leave out the sound of part of a word when you are pronouncing it

Example: The 't' in 'often' may be elided.

## Elision

BrE /ɪlɪʒn/; NAmE /ɪlɪʒn/

the act of leaving out the sound of part of a word when you are pronouncing it, as in we'll, don't and let's

# Terminology

## Fricative

BrE /frɪkətɪv/; NAmE /frɪkətɪv/

a speech sound made by forcing breath out through a narrow space in the mouth with the lips, teeth or tongue in a particular position, for example /f/ and /ʃ/ in fee and she

## Glide

BrE /ɡlaɪd/; NAmE /ɡlaɪd/

(phonetics) a speech sound made while moving the tongue from one position to another

## Glottal

BrE /ˈɡlɒtl/; NAmE /ˈɡlɑːtl/

(of a speech sound) produced by the glottis

Example: Glottal stop.

## Glottal stop

BrE /ˌɡlɒtl ˈstɒp/; NAmE /ˌɡlɑːtl ˈstɑːp/

a speech sound made by closing and opening the glottis, which in English sometimes takes the place of a /t/, for example in butter

## Intonation

BrE /ˌɪntəˈneɪʃn/; NAmE /ˌɪntəˈneɪʃn/

(phonetics) the rise and fall of the voice in speaking, especially as this affects the meaning of what is being said

## Labial

BrE /leɪbiəl/; NAmE /leɪbiəl/

(phonetics) (of a speech sound) made with the lips, for example /m/, /p/ and /ʊ/ in me, pea and very

# Terminology

## Labiodental

BrE /ˌleɪbiəʊdɪntl/; NAmE /ˌleɪbiəʊdɪntl/

a speech sound made by placing the top teeth against the bottom lip, for example /f/ and /v/ in fan and van

## Labioveral

BrE /ˌleɪbiəʊvi:lə(r)/; NAmE /ˌleɪbiəʊvi:lər/

(of a speech sound) made using the lips and soft palate (1), for example /w/ in we

## Nasal

BrE /neɪzəl/; NAmE /neɪzəl/

(phonetics) (of a speech sound) produced by sending a stream of air through the nose. The nasal consonants in English are /m/, /n/ and /ŋ/, as in sum, sun and sung.

## Palatal

BrE /pælətəl/; NAmE /pælətəl/

(of a speech sound) made by placing the tongue against or near the hard palate (1) of the mouth, for example /j/ at the beginning of yes

## Phoneme

BrE /fəʊni:m/; NAmE /foʊni:m/

any one of the set of smallest units of speech in a language that distinguish one word from another. In English, the /s/ in sip and the /z/ in zip represent two different phonemes.

## Pitch

BrE /pɪtʃ/ ; NAmE /pɪtʃ/

how high or low a sound is, especially a musical note

# Terminology

## Plosive

BrE /ˈplɒsɪv/; NAmE /ˈplɒsɪv/

(of a speech sound) made by stopping the flow of air coming out of the mouth and then suddenly releasing it, for example /t/ and /p/ in top

## Primary stress

BrE /ˌpraɪməri ˈstres/ ; NAmE /ˌpraɪməri ˈstres/

the strongest stress that is put on a syllable in a word or a phrase when it is spoken

## Prosody

BrE /ˈprɒsədi/; NAmE /ˈpraːsədi/

(phonetics) the part of phonetics which is concerned with stress and intonation as opposed to individual speech sounds

## Rhotic

BrE /ˈrəʊtɪk/ ; NAmE /ˈrɒtɪk/

(of an accent) pronouncing the /r/ after a vowel in words like car, early, etc. General American and Scottish accents are rhotic.

## Roll

BrE /rəʊl/; NAmE /roul/

to make a long continuous sound

## Rounded

BrE /ˈraʊndɪd/; NAmE /ˈraʊndɪd/

(phonetics) (of a speech sound) produced with the lips in a narrow round position

# Terminology

## Schwa

BrE /ʃwɑː/; NAmE /ʃwɑː/

a vowel sound in parts of words that are not stressed, for example the 'a' in about or the 'e' in moment; the phonetic symbol for this, /ə/

## Secondary stress

BrE /ˌsekəndri ˈstres/; NAmE /ˌsekəndəri ˈstres/

the second strongest stress that is put on a syllable in a word or a phrase when it is spoken

## Sibilant

BrE /ˈsɪbɪlənt/; NAmE /ˈsɪbɪlənt/

(phonetics) a sibilant sound made in speech, such as /s/ and /z/ in the English words sip and zip

## Spirant

BrE /ˈspaɪərənt/; NAmE /ˈspaɪərənt/

(of a speech sound) made by forcing breath out through a narrow space in the mouth with the lips, teeth or tongue in a particular position, for example /f/ and /ʃ/ in fee and she

## Stress

BrE /stres/; NAmE /stres/

to make a long continuous sound

## Stress-timed

BrE /ˈstres taɪmd/ ; NAmE /ˈstres taɪmd/

(of a language) having a regular rhythm of primary stresses. English is considered to be a stress-timed language.



# Terminology

## Syllabic

BrE /sɪləbɪk/; NAmE /sɪləbɪk/

(of a consonant) forming a whole syllable, for example /l/ in settle

## Syllable-timed

BrE /sɪləbl taɪmd/; NAmE /sɪləbl taɪmd/

(of a language) having a regular rhythm of syllables

## Syncope

BrE /sɪŋkəpi/; NAmE /sɪŋkəpi/

the dropping of a sound or sounds in the middle of a word when it is spoken, for example the pronunciation of library as /laɪbri/

## Tap

BrE /tæp/; NAmE /tæp/

(phonetics) a speech sound which is produced by striking the tongue quickly and lightly against the part of the mouth behind the upper front teeth. The 't' in later in American English and the 'r' in very in some British accents are examples of taps.

## Thorn

BrE /θɔ:n/; NAmE /θɔ:rn/

(phonetics) the letter that was used in Old English and Icelandic to represent the sounds /θ/ and /ð/ and later written as th

## Timbre

BrE /tæmbə(r)/; NAmE /tæmbər/

the quality of sound that is produced by a particular voice or musical instrument

# Terminology

## Tone

BrE /təʊn/; NAmE /toʊn/

the pitch (= how high or low a sound is) of a syllable in speaking

## Trill

BrE /trɪl/; NAmE /trɪl/

(also roll) (phonetics) a sound, usually a /r/, produced by making the tongue vibrate against a part of the mouth

## Unrounded

BrE /ˌʌnrʌʊndɪd/; NAmE /ˌʌnrʌʊndɪd/

(of a speech sound) pronounced with the lips not forming a narrow round shape

## Unvoiced

BrE /ˌʌnˈvɔɪst/; NAmE /ˌʌnˈvɔɪst/

(phonetics) (of consonants) produced without moving your vocal cords; not voiced

unvoiced consonants such as 'p' and 't'

## Uvular

BrE /ju:vjələ(r)/; NAmE /ju:vjələr/

(of a consonant) produced by placing the back of the tongue against or near the uvula

## Velar

BrE /ˈvi:lə(r)/; NAmE /ˈvi:lər/

a speech sound made by placing the back of the tongue against or near the back part of the mouth, for example /k/ or /g/ in the English words key and go

# Terminology

## Voice

BrE /vɔɪs/; NAmE /vɔɪs/

[uncountable] sound produced by movement of the vocal cords used in the pronunciation of vowels and some consonants

## Voiced

BrE /vɔɪst/; NAmE /vɔɪst/

(of consonants) produced by moving your vocal cords. For example, the consonants /b/, /d/ and /g/ are voiced.

## Voiceless

BrE /'vɔɪsləs/; NAmE /'vɔɪsləs/

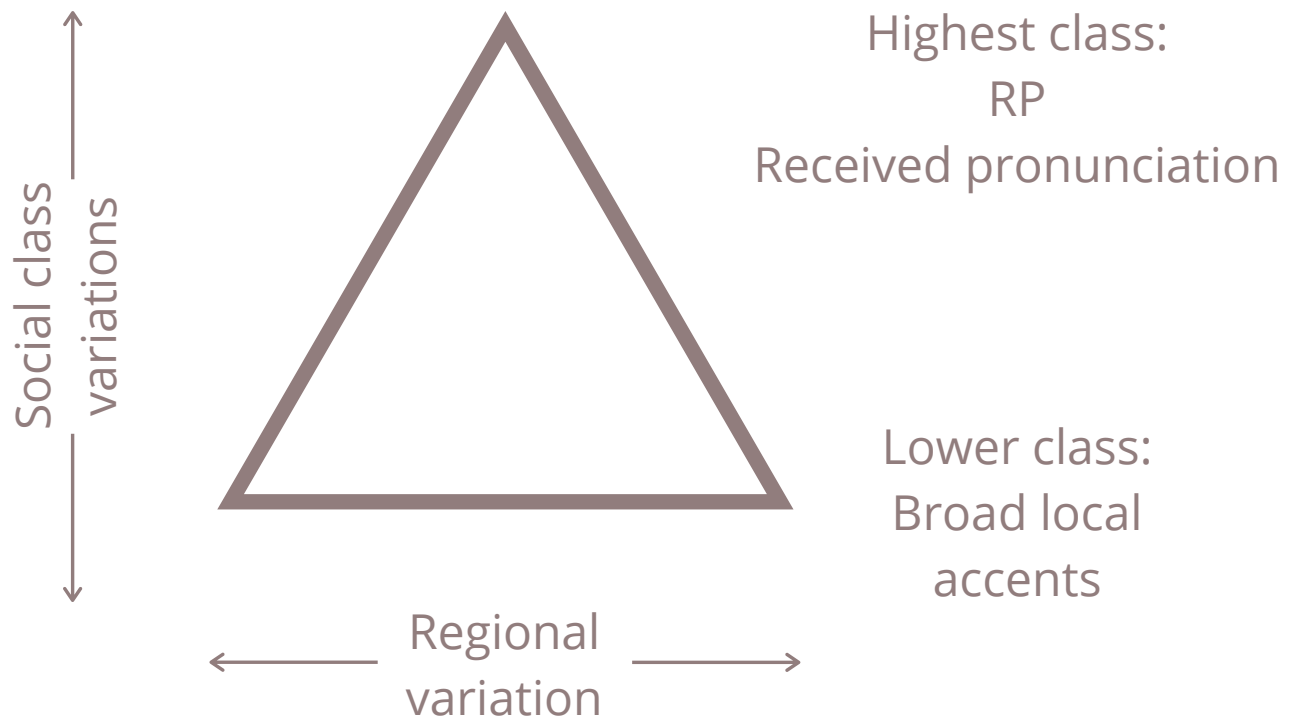
(of consonants) produced without moving your vocal cords. For example, the consonants /p/, /t/ and /k/ are voiceless

## Vowel

BrE /'vaʊəl/; NAmE /'vaʊəl/

a speech sound in which the mouth is open and the tongue is not touching the top of the mouth, the teeth, etc., for example /ɑː, e, ɔː/  
unvoiced consonants such as 'p' and 't'

# Wells triangle



# Accent Reduction / Vrtalová

## Accent reduction

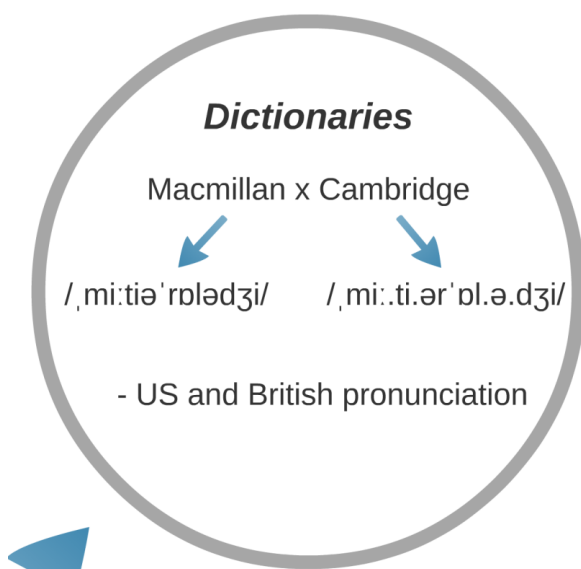
Term used to describe the process of modifying a non-prestige dialect or accent, or changing a foreign-language accent toward a perceived standard mainstream, or prestige dialect.

The goal of the project:

- > find out whether it is possible for non-native speaker to learn GA accent;
- > demonstrate progress in recordings;
- > find out what aspects of GA are most difficult for non-native speaker;
- > final output: Veronika's presentation in GA accent

3 Rs strategy:

1. reading
2. Repetition
3. Recording



# Accent Reduction /

## Vrtalouá

### Problematic aspects

#### FINAL STOP

- p, b, d, t
- holding the final stop in words such as: stop, cup, club, job, sad, dad, that, sat;
- the final stop is always held when the next word within the same sentence begins with a consonant > examples: help him, keep talking, stop that, could go

#### HELD T

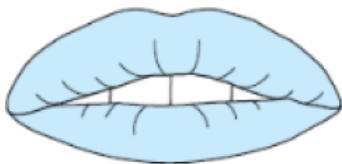
- can x can't
- e.g. fall x fault; star x start; men x meant
- words such as: football, lately, atmosphere, Atlanta

#### HELD T BEFORE N

- certain; moutain; cotton; eaten; Britain

#### HELD V versus W

Note the different lip positions in the illustrations below as you work through the following exercises. Do not confuse /w/ with /v/!



/v/



/w/

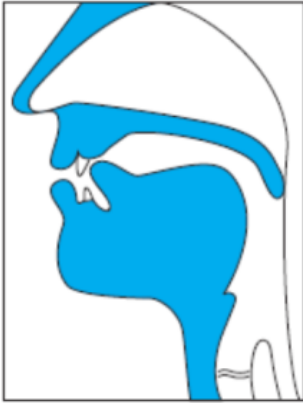
#### AMERICAN R

- rolling r; examples: later x layer; waiter, letter, better

# Accent Reduction / Vrtalová

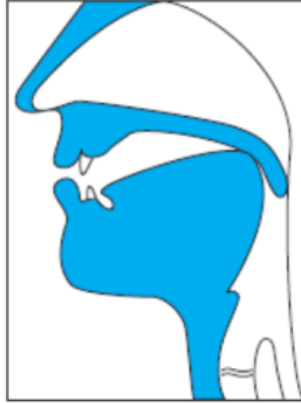
## Forming the American /r/

### Method 1



Simply curl the tip of your tongue and pull it back a bit; keep the tongue tense.

### Method 2



Let the back of the tongue do all the work. Press the sides of your tongue up against the back teeth. In this case, you do not need to curl the tip of the tongue.

# World Englishes / Klimczak

## English pronunciation across time and space: from Middle English to World Englishes

### The Aims of the Lecture:

= To discuss variability in the pronunciation of English around the world from the perspective of changes of English in England and the dispersion of English around the world.

= To examine the relationship between speech and writing across time and space: how first speech affected writing, then writing affected speech, and now speech is affecting writing in a new way.

1\_It all starts in Middle English – the beginning of new conventions for writing: writing reflects speech.

2\_English in print – Middle English conventions remain, pronunciation changes.

3\_The spread of English beyond the British Isles begins – Early Modern English is on travel.

4\_The Age of Enlightenment – science rules: writing reflects word origin, spelling pronunciations develop.

5\_The spread of English continues – more oceans are crossed: the second and third dispersion.

6\_Speech can be heard over the distance – standard pronunciation moves from Public Schools in England to the schools of English around the world.

7\_Non-native speakers of English have a say – English as a Lingua Franca: we share spelling, not sounds.

8\_Sounds in World Englishes – pronunciation is important if English is to be used effectively for global, inter-cultural communication.



# World Englishes / Klimczak

## Middle English

### Middle English – A dialect Age

(Crystal, D. 'The Stories of English' (2005: 190-191).

The medieval age in Britain allows us to get in writing as close as possible to the 'natural state' of a group of English dialects. It was an age before printing and before one of these dialects had grown in prestige and become the language's 'standard dialect'. (...)

Standard English, as we know it today, did not emerge in a recognizable form until the very end of the Middle English period. For a glorious 300 years people could write as they wanted to, and nobody could say they were wrong.

McCrum, R., R. MacNeil & W. Cran 'The story of English' (1986: 80)  
with the development of written English, [English] had developed strong local forms, written and spoken.

Spoken English differed from county to county as it does in rural districts to his day. The five main speech areas – Northern, West and East Midlands, Southern and Kentish – are strikingly similar to contemporary English speech areas. Within the East Midland, one small nucleus of power – the triangle of Oxford, Cambridge and London – shared the same kind of English, which may be said to have become the basis for Standard English in the twentieth century.

The career and achievement of one man, Geoffrey Chaucer [1340-1400], exemplifies the triumph of London English.

McCrum, R.,

R. MacNeil & W. Cran 'The story of English' (1986: 80)

# World Englishes / Klimczak

## Middle English Spelling Conventions

Orrm, an English monk, who wrote around 1200 in an East Midland dialect was one of the first to introduce a system for speech-writing correspondence.

Problem: long – short vowel: Long vowels represented by a double letter (seat, feet, room, etc.)

(ii) When a syllable ends in a consonant and a vowel is short, a consonant doubles, as in sitting (sitt). This convention was widely adopted when short vowels began to lengthen in open syllables,

e.g. bake, sit vs. site, hop vs. hope, rid vs. ride, sitting – siting, hopping – hoping, ridding – riding, stagger – stager

Compare: run – running, bet – betting, swim – swimming etc.

## Middle English: speech reflects writing G. Chaucer Canterbury Tales: Prologue

**Whan that Aprill with his shoures soote**

/hwan θat a:prɪl wɪθ hɪs ʃu:rəs so:tə/

**The droghte of March hath perced to the rote**

/θə dru:xt ɔf mɑ:rtʃ hɑθ pɛ:rsəd to: θə ro:tə/

**And bathed every ueyne in swich licour**

/ænd bɑ:ðəd evəri uæɪn ɪn swɪtʃ lɪku:r /

**Thanne longen folkes to goon on pilgrimages**

/θan lɔŋən fɔlk to: go:n ɔn pɪlgrɪmɑ:dʒəs/

## English in Print

The view that a writing system is a way of representing a speech system became steadily less relevant as standard evolved.(...) The written language (..) was taking a life of its own - speech developing in one way; writing in another (Crystal 2005:255).

One of the initial reasons: print (introduced in England in 1476 by William Caxton). Caxton reproduced the English of London and South-East originally with a lot of variability in spelling conventions , e.g. egg (northern) vs. eyren (southern ). Print had a strong stabilising / standardising effect Spelling reflected Middle English pronunciation to a large extent.

# World Englishes / Klimczak

## Major Pronunciation Changes After Print Has Been Established

### Great Vowel Shift

All long vowels change pronunciation: /i:/ & /u:/ diphthongise, mid vowels rise, e.g. mice, mouse, foot, feet, tooth, teeth; later changes shortened /u:/ in many one-syllabic words ending in a single consonant.

**The FOOT-STRUT split** – short /u/ split into two distinct categories /ʌ/ and /ʊ/ in the south but not the north of England. It was caused by unrounding and lowering in many contexts, but not before /l/ or when preceded by /w/, /p/, /b/, /f/, e.g. pull, full, put, wolf.

### Notice: the two processes interacted, notice BLOOD vs. LOOK:

the original /o:/ changed to /u:/ in GVS; when a shortening took place, if it happened in the 16th c, short /u/ underwent the lowering, giving /bʌd/; if it happened later – the shortening produced /lʊk/ A gradual loss of post-vocalic /r/ (1700) ‘-ng’ sequence produced as a velar nasal at the end of words.

### Early Modern English Re-Modelling of Words

The influence of Latin: new words borrowed, existing words re-shaped in accordance with their real or supposed etymology.

1. Spelling changes, pronunciation remains the same, e.g. dette – debt, doute – doubt, receit – receipt, indit- indict
2. The change in spelling affects pronunciation, e.g. Assaut- assault, aventure – adventure, describe – describe, verdict – verdict.
3. False etymology, e.g. avance-advance, avantage – advantage, amiral – admiral, (a- vs. ad- prefix confusion)

# World Englishes / Klimczak

## **The spread of English beyond the British Isles**

Early Modern English is a spoken and written language, with 20,000 books published in England in English between 1500 and 1640.

Early Modern English, the language of Shakespeare, is taken across the Atlantic Ocean to Jamestown (1607) and with the Pilgrim Fathers in 1620. American English roots: with 30 different communities on the Mayflower, East Anglia was best represented.

In the next 30 years there about 250,000 residents in the north-east, mainly from London and East Anglia.

Towards the south, Jamestown and other settlements flourished, with adventurers from all over England (McCrum et al.1986:128)

## **The Age of Enlightenment – the standardisation of the spelling system**

= The spelling system standardised by the beginning of the 18thc. but it reflected pronunciation from before the Great Vowel Shift:

spelling does not correspond to the quality of long vowels,  
no FOOT-STRUT split,

no consonant cluster simplification (knight, night, knee etc.)

no –ng simplification, e.g. singer vs. Finger.

= The Renaissance etymologising ‘silent letters’ in receipt, subtle

## **Science rules: writing reflects word origin, spelling pronunciations develop**

Introduction of initial ‘h’, e.g. habit, harmony, hemisphere, herbs, heritage, host, humble, humour – the spelling pronunciation of these words not common until 19th c (e.g. American vs. British pronunciation of herbs).

Re-introduction of consonants in often, waistcoat, forehead, clothes, Ralph, towards (notice the difference between RP and GA in preferences).

# World Englishes / Klimczak

## **The consequences of the loss of 'r'**

- = The weakening of /r/ before a consonant and before a pause had started by the 16th c. but its loss was gradual, completed in most of England around mid 18th c.
- = The loss of post-vocalic /r/ turns English accents into Rhotic vs. Non-rhotic
- = Before it disappeared, /r/ had some important consequences on the sound system: in short vowels, lengthening and change of quality of the preceding vowels, e.g. arm, card, cord, storm; bitch, herb, curse; in long vowels – centering diphthongs developed, as in here, fire, pear, poor, more (with a long vowel preference today)
- = RHOTICITY - the main differentiating factor in accents.

## **The spread of English continues – more oceans are crossed: the second and third dispersion.**

- = The spread of English across the world in the 17th-18th c: the colonists take their language with them.
- = Second dispersal: other English-speaking countries emerge: Australia, New Zealand, Canada, South Africa.
- = Third dispersal: British rule in Singapore, Hong-Kong, the Falkland Islands, Africa, e. g. Nigeria, Kenya, Tanzania, Ghana, where the English do not settle.
- = The result: English spoken as the first and second language.
- = National varieties emerge, speech clear differentiates the Americans, Australians or South Africans from each other; the written system remains stable.

## **The emergence and spread of a (super) standard in speech**

The Education Act (1870) established the Public Schools system: they function as 'melting pots', preparing for civil service.

Received Pronunciation becomes one of the attributes of the professional middle class.

'The Queens English expected to be spoken with a specific accent and intonation' from undergraduates in Oxford.

# World Englishes / Klimczak

**Speech can be heard over the distance – standard pronunciation moves from Public Schools in England to the schools of English around the world.**

The spread of English makes it used increasingly not only as L1, L2 but also as a foreign language, taught formally in schools in countries, where English has no internal function (EFL).

The rapidly growing number of people from different languages and cultures who use English leads to the recognition of a global role of English and English as a Lingua Franca (ELF).

## **Non-native speakers of English have a say / EFL / EIL / ELF ?**

= About 80% of English users are non-native speakers and they will have a growing impact on English (Jenkins 2008).

= Of this 80% the largest number is represented by speakers in the expanding circle.

= These speakers use English to communicate with other non-native speakers more often than with native speakers, they use English as a Lingua Franca (ELF).

= Point of reference: a native language and culture

## **EFL for International Communication**

1: The main purpose for the use of the Lingua Franca is to ensure communication.

2: Across the English speaking world, we share writing, not speech.

3: Accents, language varieties are crucial for identity and make the English speaking world fascinating; non-native varieties add to the richness, but they may make communication ACROSS accents even more difficult.

4: The intelligibility of a language variety IN SPEECH strongly depends on familiarity, e.g. Polish and Czech learners of English may have no problem with a strong Polish / Czech influence on English, but e.g. Turkish speakers of English may have a different view!

# World Englishes / Klimczak

## Learning English for International Communication: problems

### EFL speakers (Jenkins):

= use English in a creative way, making use of multilingual resources; = code switch, use accommodation strategies; = prioritise communicative effectiveness over narrow (native-norm based) correctness.

BUT: = The creativity and the extent to which languages / cultures are mixed may lead to a different level of communicative effectiveness; = Linguistic and cultural closeness may play an important role in solving intelligibility, comprehensibility and interpretability problems.

### Aims in learning English for International Communication

= The aim: To be prepared to communicate using English in all contexts and through different media: native and non-native, in speech and writing.

= The most likely context: communication with other non-native speakers.

= The most likely medium: Computer Mediated Communication

= Speech and writing take a new dimension with CMC: as the new media create new reality, writing is transformed, 4U 2, BTW.

### English as a Lingua Franca: we share spelling, not sounds.

= Speaking remains crucial, and with speaking: PRONUNCIATION.

= Pronunciation learning priorities: the elements crucial for communication in speech– intelligibility.

= KEY Problem: HOW do we know which elements of our speech in English can interfere with being comfortably understood?????

### Sounds in World Englishes

Pronunciation is important if English is to be used effectively for global, inter-cultural communication.

Priorities need to be based on well-designed research into the way we, non-native speakers of English speak.

Sounds in World Englishes – pronunciation is important if English is to be used effectively for global, inter-cultural communication.

# World Englishes / Klimczak

## From Middle English to World Englishes

**Middle English (1100-1500):** the time of dialects, speech matters, writing follows.

**Early Modern English (1500-1650):** the time of creativity – the spread of English begins, speech flourishes, writing slows down and does not catch up with speech.

**The Age of Enlightenment (1650-1800):** science rules, writing matters, speech follows, standard spelling and grammar, the spread of English continues.

**Modern English (1800-1990):** writing matters, standard spelling, standard speech, the spread of English speeds up.

**The 21st century:** the time of dialects, speech matters writing follows; the unprecedented opportunities for direct contact and communication with speech and writing reflecting the wealth of our language and culture experience. The time of creativity.... The time of standardisation...



# General American Dialect

## What is General American Dialect?

Network English, Standard American English

Few native speakers, usually acquired.

Minor differences in realization depending on speaker.

Regionally intermediate, different from the regional accents of both the Southern states, the midwest and the US Northeast

One of the 2 globally preferred dialects of English, next to RP.

## Regional Home of General American



## History

Prior to WWII, a variety based

on RP considered standard for stage and screen in anglophone North America.

1944 John Kenyon & Thomas Knott – Pronouncing Dictionary of American English – set the standard for GenAm pronunciation.

1940's -Mid-Atlantic English – halfway between RP and GenAm, used on stage and in films.

# General American Dialect

## Signature sounds

### > Rhoticity (r-coloration)

> Absence of intrusive /r/

> Glottal stop /ʔ/

> /ɛ/ slightly more open than RP /e/

> Difference between short lax /ɪ/ and long /i:/

> BATH and TRAP lexical sets both pronounced with /æ/

> no diphthongization of /o/ in GOAT, unlike RP /əʊ/

> /t/ in middle position before vowels realized as tapped or flapped /ɾ/

> BATH raising

> the front near-open /æ/ in words such as half, cab, bad, man or lash is raised (Eastern New England)

> THOUGHT-LOT merger

> words from both lexical sets pronounced with back open-mid /ɑ/ (i.e. lawn, on, frog, and John share the same vowel)

(Northwest and North-central areas)

> Threefold homophonization in marry-merry-Mary typical of most GenAm Speakers

## CONSONANTS

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
Plosive	p b			t d			k g	
Affricate					tʃ dʒ			
Fricative		f v	θ ð	s z	ʃ ʒ			h
Nasal	m			n			ŋ	
Lateral				l				
Approximant					ɹ	j	(w) w	

# General American Dialect

## VOWELS

<u>Monophthongs</u>	Front	Central		Back
		plain	<u>rhotalized</u>	
Close	i			u
Near-close	ɪ			ʊ
Close-mid	e (eɪ) <sup>1</sup>			o
Mid		ə	ɜ̄	
Open-mid	ɛ	ʌ <sup>2</sup> (ɜ)	ɝ	ɔ̃ <sup>3</sup> a <sup>3</sup>
Near-open	æ			ɑ

> close-mid /e/ occurs in open syllables only, also occurs as a diphthong in the FACE set

> always has a centralized back quality preceding /t/, in some speakers may be more front, in OH realized as a central /ɜ/

> depends on whether speaker is from an area affected by the THOUGHT-LOT merger

# General American Dialect

## LEXICAL SETS

Lexical Sets representing <u>GenAm</u> vowel pronunciation.		
FLEECE		GOOSE
KIT		FOOT
FACE		GOAT
	NURSE	
DRESS	STRUT	THOUGHT
TRAP		PALM

Note In the CLOTH lexical set either /ɑ/ or /ɔ/ are used depending on the speaker. GenAm naturally lacks the open back rounded RP vowel /ɒ/.

## DIPHTHONGS

Diphthong	Lexical Set
eɪ	FACE
aɪ	PRICE
ɔɪ	CHOICE
oʊ	GOAT
aʊ	MOUTH

## MERGING VOWELS BEFORE R

Vowel in /____r/	Merge as...	Example words
/ɪr ~ ɪr/	/ɪr/	<i>near, spirit</i>
/eɪr ~ ɛr ~ ær/	/ɛr/	<i>fairy, ferry, marry</i>
/ɑr/ (START, LOT)		<i>bar, sorry</i>
/ɔr ~ or/	/ɔr/	<i>war, bore, orange</i>
/ʊr ~ ʊr/	/ʊr/	<i>you're, poor</i>
/ʌr ~ ɛr/	/ɜr/	<i>current, furry</i>

# General American Dialect

## RHYTHM, TEMPO, TONE & PITCH

### **PITCH:**

**Sentence emphasis added by increasing volume rather than pitch. Higher pitches typically avoided in GenAm**

**RHYTHM:** Emphasis is spread more evenly throughout the utterance than in RP

**TEMPO:** of GenAm is usually lower than in RP

**SENTENCE STRESS:** The beginning of the utterance spoken more loudly, volume decreases towards the end.

**TONE:** Harder tone, more emphasis on vowels than in RP

### **References:**

Meier, P. Accents for Stage and Screen

Wells, J.C. Accents of English, vol. 3

The Telsur Project by William Labov et al.

[http://www.ling.upenn.edu/phono\\_atlas/home.html](http://www.ling.upenn.edu/phono_atlas/home.html)

# Accent in American Movies



## General American

- > This refers to the spectrum of ‘standard’ English spoken by newscasters, TV actors, and a large percentage of middle-class Americans.
- > Prominent Features:
  - > The short-a (as in cat) is raised and diphthongized before nasal consonants.
  - > Rhotic
  - > Words like lot and rod are pronounced with an unrounded vowel, as lɒt and rɒd.
  - > The diphthong in words like boat and rode is pronounced relatively back: i.e. IPA boʊt and roʊd

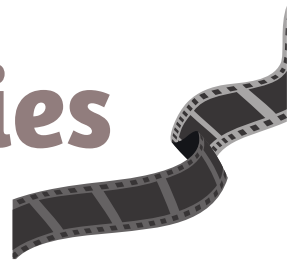
## Eastern New England English

- > This describes the classic “Boston Accent.” It also refers to related accents in Eastern Massachusetts, Rhode Island, Maine, Eastern New Hampshire and Eastern Connecticut. The most important feature of this is non-rhoticity: unlike other American accents, New Englanders drop the “r” at the end of syllables. Hence the famous phrase “pahk yuh cah in hahvuhd yahd” (Park your car in Harvard Yard).
- > Prominent Features:
  - > Non-rhoticity
  - > Unlike most other American accents, the vowel in lot and rod is rounded as in most British dialects, pronounced lɒt and rɒd.

## l Movies:

- l Good Will Hunting <http://www.youtube.com/watch?v=qM-gZintWDc>
- l The Town
- l Gone Baby Gone
- l Mystic River

# Accent in American Movies



## New York City Accent

> Prominent Features:

> Non-rhoticity

> The long-a in words like father and cart is often pronounced back and sometimes rounded: i.e. IPA  $fɑːðə$  and  $kɑːt$  (“fawthuh” and “kawt”).

> The vowel in words like thought, north and dog are pronounced is high and diphthongized, pronounced IPA  $θʊət$ ,  $nʊəθ$ , and  $dʊəg$  (“thaw-uht,” “naw-uht” and “daw-uhg”).

Movies:

l Goodfellas <http://www.youtube.com/watch?v=MQhBfRDd6GM>

l Manhattan <http://www.youtube.com/watch?v=0o6QKpNK9Cc>

l Marty <http://www.youtube.com/watch?v=xlah4s6ePQo>

l Annie Hall <http://www.youtube.com/watch?v=rrxlful17oY>

## Mid-Atlantic English

> l Describes the old-fashioned British-sounding accents you hear in movies from the 1930s.

> The American accents spoken along the urban corridor from the Philadelphia area to Baltimore. It sounds slightly similar to New York City, but with a few major differences.

> Prominent Features:

> Rhotic: unlike New York City, the r is pronounced at the end of car, mother, fur, etc.

> The diphthong in words like right and kite is raised before voiceless consonants so that kite is pronounced something like IPA  $kəɪt$  (that is, “kuh-eet”).

> The diphthong in words like goat and road is pronounced further in the mouth than in General American accents: hence coat becomes IPA  $kəʊt$ .

> The “oo” sounds in words like goose and food is pronounced more forward in the mouth than in General American:  $gʊs$  and  $fʊd$ .

Movies:

l Citizen Kane (Orson Welles + Joseph Cotten)

<http://www.youtube.com/watch?v=YXlr1P9Fm5A>

# Accent in American Movies



## Coastal Lowland/Southern English

l This is the “classic southern” accent that you typically see in films about Civil War or Plantation life. In contemporary times, the accent is arguably dying out.

> Prominent Features:

> Non-rhotic, but often no linking r between a final r and a vowel sound. So, for example, “better idea” would be pronounced “bettuh idea”

> Vowel breaking - vowels can turn into diphthongs (or even triphthongs). So cat can become kæjət for example.

> The diphthong in words like ride and lime tends to be pronounced as a monophthong: ɪa:d and la:m.

> All vowels tend to be pronounced longer than in northern American accents.

Movies:

l Forrest Gump <http://www.youtube.com/watch?v=uPIEnOM8su0>

l Gone with the Wind <http://youtu.be/uYk-ggwMFMs>

l The Help [http://www.youtube.com/watch?v=J\\_ajv\\_6pUnl](http://www.youtube.com/watch?v=J_ajv_6pUnl)  
<http://youtu.be/PeEEqUn0hfQ>

l Driving Miss Daisy <http://www.youtube.com/watch?v=BR0oZ2pnhyg>

## Western American English/California

Prominent features:

l Cot-cauth merger

l Not much distinguishable from Canadian English

Movies:

l Clueless: <http://www.youtube.com/watch?v=sFR9TNsByLk>



# Accent in American Movies



## African American Vernacular English

Prominent features:

- > Non-rhotic
- > Glottalization
- > Double negatives; ain't
- > 3rd person singular

Movies:

The Help: <http://www.youtube.com/watch?v=UZimx1wHYcs>

<http://youtu.be/jSORaZSfoqg>

Clueless: <http://www.youtube.com/watch?v=lW2JBSaXUI>

## Foreign English Varieties in American Film

l Italian

– The Godfather

<http://youtu.be/vMdVGS0027o>

l Polish

– Sophie's Choice

<http://www.youtube.com/watch?v=QmrEOTm0rOc>

l Russian

– Indiana Jones and the Kingdom of the Crystal Skull

<http://youtu.be/pSBqwN-4wlc?t=5m42s>

## Sources

l <http://dialectblog.com/northamerican-accents/>

l <http://youtube.com>

l <http://homes.chass.utoronto.ca/~cpercy/courses/eng6365-botticella.htm>

l <http://www.proz.com/translation-articles/articles/2461/1/Understanding-Polish-English-Pronunciation%3A-Tips-for-Interpreters-and-EFL-Teachers>

# Lecture 3

Lecture 3

Revision and exercises in General American.

Irish impact.

New York

(<http://www.youtube.com/watch?v=DwC-gJy68gE>)

Scarlett Johansson

(<http://www.youtube.com/watch?v=jdZ50qdbAjw>)

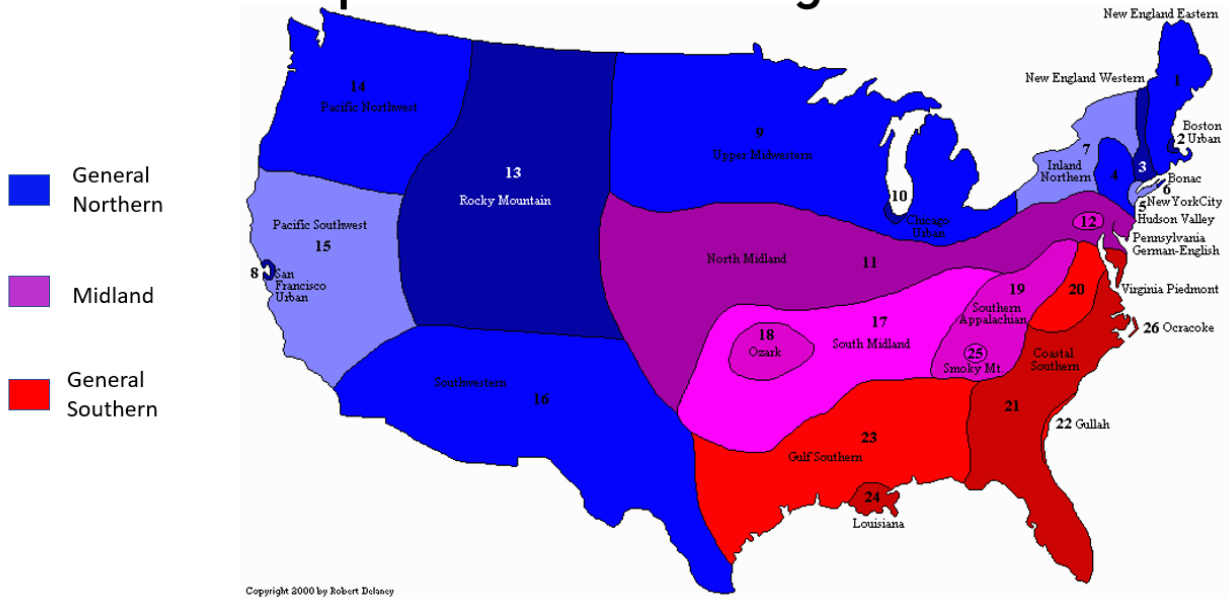
If these knishes could talk Labou's research see youtube: American English is Changing Fast (with William Labou)

<http://www.youtube.com/watch?v=aLO--f89Qds>

TEST 3.

# American Dialect Map

## Dialect Map of American English

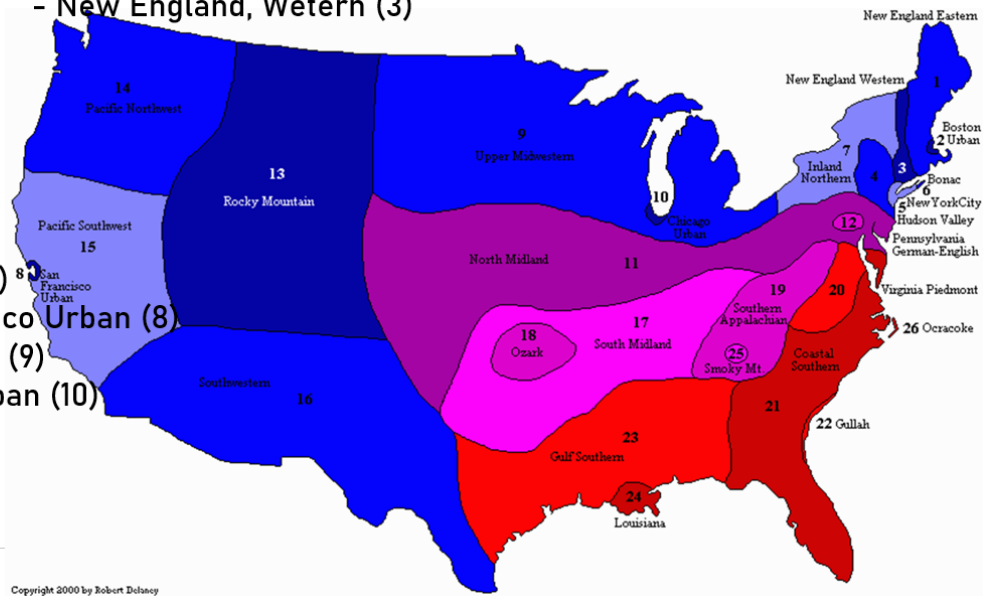


### • Northern Dialects

- New England – New England, Eastern (1)
- Boston Urban (2)
- New England, Western (3)

### General Northern

- Hudson Valley (4)
- New York City (5)
- Bonac (6)
- Inland Northern (7)
- San Francisco Urban (8)
- Upper Midwestern (9)
- Chicago Urban (10)



notes

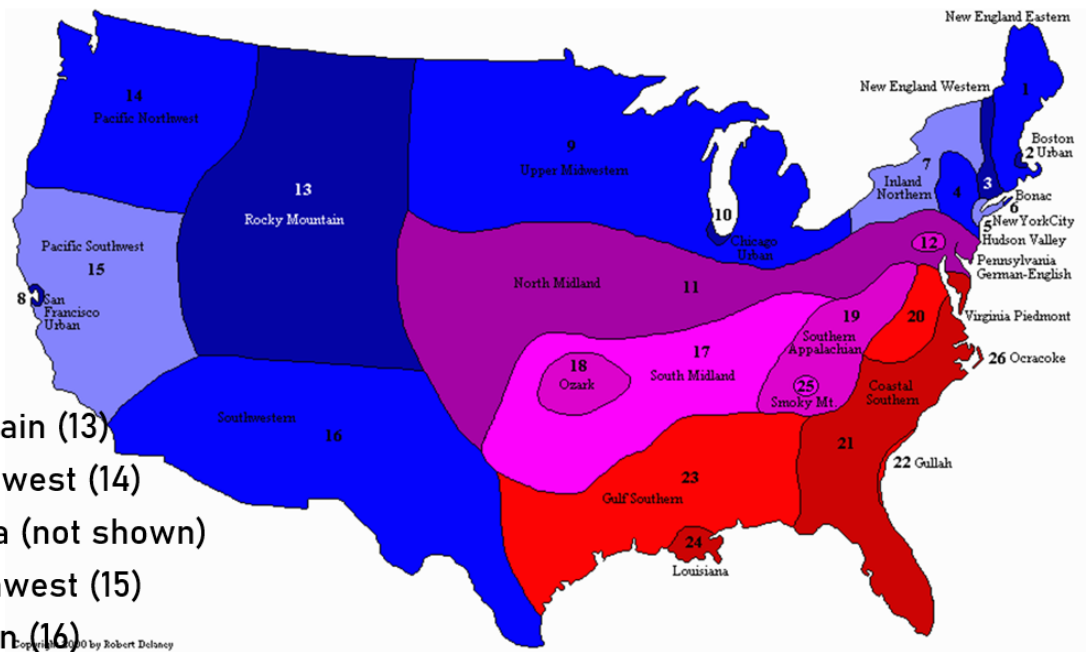
# American Dialect Map

## Eastern New England

= is one of the most distinctive of all the American dialects. /r/ is often dropped, but an extra /r/ is added to words that end with a vowel. /a/ is pronounced /ah/.

## San Francisco Urban

= Unlike the rest of California, which in the early twentieth century saw an influx of people from the South and other parts of the West, San Francisco continued to be settled by people from the Northeast and Northern Midwest, and elements of their dialects (North Midland, Upper Midwestern, Inland Northern) can be found. Mission dialect, spoken by Irish Catholics in a specific part of the city is very much like the New York City dialect.



- Western Dialects

- Rocky Mountain (13)
- Pacific Northwest (14)
- Alaska (not shown)
- Pacific Southwest (15)
- Southwestern (16)
- Hawaii (not shown)

# American Dialect Map

## Alaska

Developed out of the Northern, Midland, and Western dialects. Also influenced by the native languages of the Alutes, Inuit, and Chinook Jargon.

## Hawaii

= The original language of the Native Hawaiians - Polynesian family.

= English speakers arrived in 1778, + many other settlers from China, Portugal, Japan, Korea, Spain, and the Philippines to influence the modern dialect.

= Hawaiian Creole – from pidgin English spoken on the sugar plantations with workers from Hawaii and many other countries. It isn't widely spoken anymore.

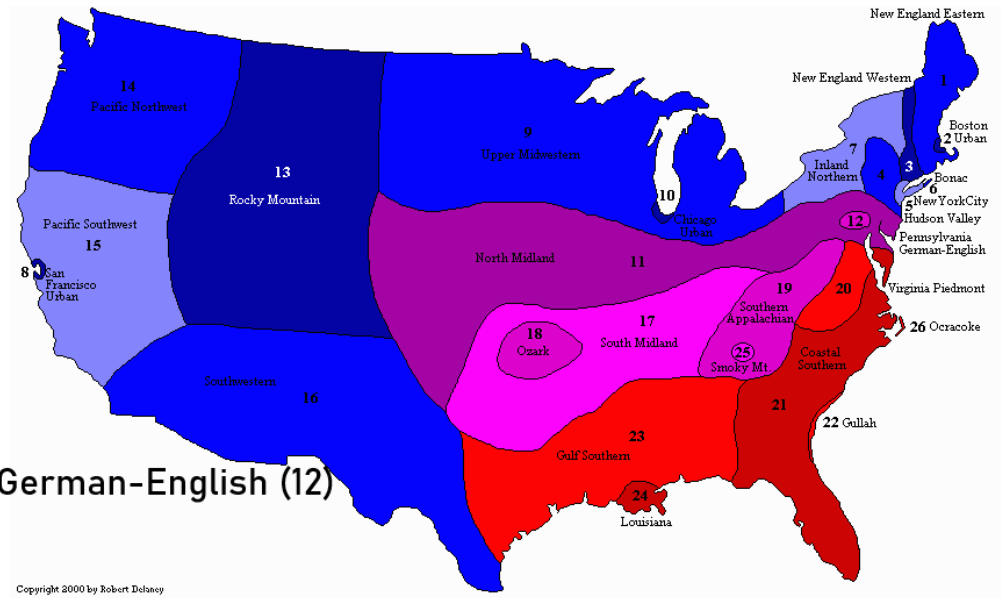
= Nonstandard Hawaiian English developed from Hawaiian Creole and is spoken mostly by teenagers.

= Standard Hawaiian English is part of the Western dialect

# American Dialect Map

## Midland

### Midland



- North Midland (11)  
    Pennsylvania German-English (12)
- South Midland (17)  
    Ozark (18)  
    Southern Appalachian (19)  
    Smoky Mountain English (25)

### South Midland

= A /th/ at the end of words or syllables is sometimes pronounced [f], and the word are is often left out of sentences as they are in Black English.

= An /a/ is usually placed at the beginning of a verb that ends with -ing, and the /g/ is dropped;

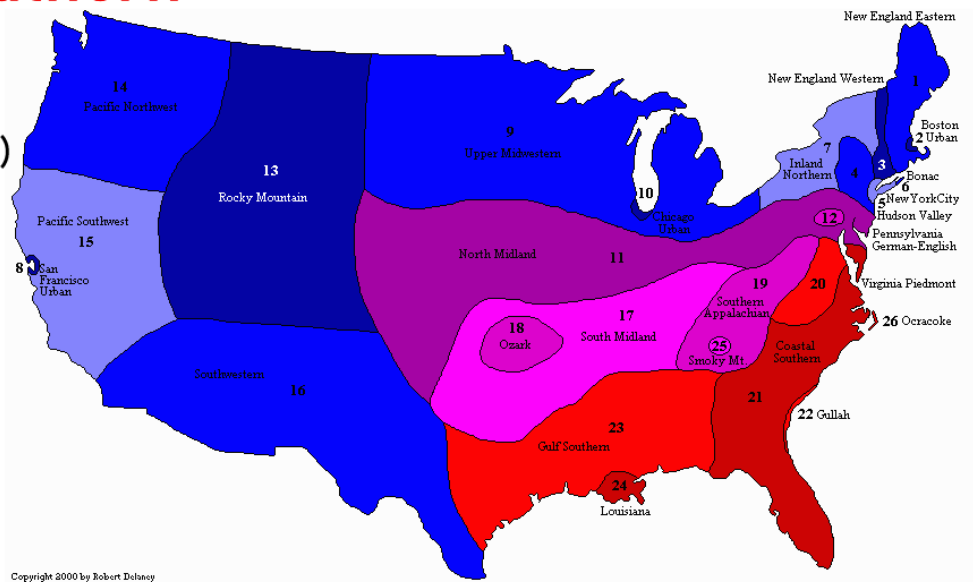
"They a-celebratin' his birfday by a-goin' to see 'Old Yeller' in the theatah"

# American Dialect Map

## General Southern

### General Southern

- Southern
  - Virginia Piedmont (20)
  - Coastal Southern (21)
    - South Florida
    - Ocracoke (26)
    - Gullah (22)
  - Gulf Southern (23)
  - Louisiana (24)



Since it was largely an agricultural area, people tended to move around less than they did in the north, and as a result, the subdialects are much less uniform than those of the General Northern regions and have much more clearly defined boundaries. Other languages that had an important influence on it are French (since the western region was originally French territory) and the African languages spoken by the people brought over as slaves. People tend to speak slower here than in the north creating the famous southern "drawl."

# American Dialect Map

Where American accents came from a what do they sound like?

<https://www.businessinsider.com/animated-map-where-american-accents-come-from-2018-5>

## Bibliography

= <http://robertspage.com/dialects.html>

= <https://www.businessinsider.com/animated-map-where-american-accents-come-from-2018-5>

[Natalia Jagnešáková]



# Differences in AmE/BrE accent features

## AmE

Begins strongly,  
ends weakly

Slower

Louder

Lower pitch

Stress evenly  
distributed

Volume used for  
emphasis

Harder toned

## BrE

Begins weakly,  
ends strongly

Faster

Quieter

Higher pitch

Stress irregularly  
distributed

Volume not used  
for emphasis

Softer toned

# New York Dialect

“New York Accent is how working class whites in the city speak. It involves dropping r's off words that have them (father-fatha) and adding them to words that don't (soda-sodar).

Changing and adding "oi" in words (oil-erl).

Pronouncing the "th" as a "d" or "t" (theda)(through-trew).”

## General NY dialect

- NYC and the surrounding metropolitan area
- Average, educated, white Caucasians
- Collective influences of immigrants
- (Eastern European Jewish, Italian, Irish)
- But not the gangsta model

## Consonants

### /t/ is slightly dentalized

[t] -> [t̪]

- Matter, writer, pretty, pitter-patter, heartache

### glottalized

[t] -> [t̚]

- Painting, sentence, entity, fountain, sentinel

### /th/ in three, those, etc

[θ ð] -> [t d]

- Three, fourth, though, these, them



# New York Dialect

## Vowels

### Trap set

- [æ]-> [ɛə] after these phonemes: [b, d, g, f, θ, ʃ, ʒ, z, m, n]
- Trap, stab, sad, brag, staff, cash, jazz, catch, cram
- (not: if the phoneme is followed in the root by a vowel: madam, casual..)

### Thought set

- [a] [ɑ]-> [ɔə]
- Awful, daughter, awkward, flawless, called, naughty

### Price set

- More lip-rounded-> [ai]
- Time, lighter, stylish, crime, find, spyglass

## In RP and other dialects cloth and lot sets-> same pronunciation

### Cloth set

#### [ɔə]

- Cloth, often, Austria, Boston, dog, lost, strong, soft

### Lot set:

#### [a] or [ɑ]

- Hot, stop, boxing, knocking, dol, waffle



# New York Dialect

## The /r/

### Labialized

- Ring, break, stranger, horrible, miracle

### Cure set

dropping r-coloration from [ə]

- Cure, near, square, letter, higher, lower

### Nurse set

Thirty-thirty as toidy-toid

[ʌə]

- Perfect, burn, curse, dirty, shirt

### North and force set

r-coloration disappears-> [ɔə] or [ɔwə]

- Four, score, ordinary, horses, coarse, lords, story

### Start set

[ɑə]

- Carpet, marvelous, heart attack, pardon

[Veronika Šimunková]



# Recurrent errors at BA and MA defences

## grammar

- the use of articles
- indirect questions

notes

## expressions-construction

- what (not how) it looks like,  
the way to do it (not the way how to do it)
- as usual (no adverbial suffix)
- in his (her, my) opinion (not according to him (her, me...))
- one of the reasons
- one of the chapters
- he distinguishes
- any (meaning no), sympathetic (meaning likeable)

notes

# pronunciation

## Segmental

th voiced: the other x the udder

th voiceless: thousand, mythical

open ash: static, chapter, Germanic, classified, pragmatic

## Liaison

in terms\_ of\_ importance, of\_ other\_ elements,

impressive\_ accomplishment, co'mmunicative\_ goal

## Misplaced stress

'admirable,

characte'ristic

co'mmunicate

con'sider

con'tinue

con'tribute

con'vincing,

hi'storical

intelligi'bility

it'self

par'ticular

per 'cent

persu'asive

phe'nomenon

suc'cessful

## Mispronounced names

Grice

Trudgill

Deborah

Sarah

Noah

# mispronounced words

Word	Pronunciation
to 'analyse	BrE /'ænləaɪz/ ; NAmE /'ænləaɪz/
a'nonymous	BrE /ə'nɒnɪməs/ ; NAmE /ə'nɑ:nɪməs/
s/he 'analyses	BrE /'ænləaɪzɪz/ ; NAmE /'ænləaɪzɪz/
a'nalysis sg.	BrE /ə'næləsɪs/ ; NAmE /ə'næləsɪs/
a'analyses pl	BrE /ə'næləsi:z/ ; NAmE /ə'næləsi:z/
basic	BrE /'beɪsɪk/ ; NAmE /'beɪsɪk/
change	BrE /tʃeɪndʒ/ ; NAmE /tʃeɪndʒ/
com'pose	BrE /kəm'pəʊz/ ; NAmE /kəm'pouz/
com'ponent	BrE /kəm'pəʊnənt/ ; NAmE /kəm'pounənt/
con'sist	BrE /kən'sɪst/ ; NAmE /kən'sɪst/
cri'terion	BrE /kraɪ'tɪəriən/ ; NAmE /kraɪ'tɪriən/
de'cisive	BrE /dɪ'saɪsɪv/ ; NAmE /dɪ'saɪsɪv/
de'cision	BrE /dɪ'sɪʒn/ ; NAmE /dɪ'sɪʒn/
de'termine	BrE /dɪ'tɜ:mɪn/ ; NAmE /dɪ'tɜ:rmɪn/
di'mension	BrE /daɪ'menʃn/ ; NAmE /daɪ'menʃn/ ; BrE /dɪ'menʃn/ ; NAmE /dɪ'menʃn/
di'ploma	BrE /dɪ'pləʊmə/ ; NAmE /dɪ'ploʊmə/
e'xamine	BrE /ɪg'zæmɪn/ ; NAmE /ɪg'zæmɪn/

# mispronounced words

Word	Pronunciation
focus	BrE /'fəʊkəs/ ; NAmE /'foukəs/
half	BrE /hɑ:f/ ; NAmE /hæf/
hy'pothesis <small>sg</small>	BrE /haɪ'pəθəsis/ ; NAmE /haɪ'pɑ:θəsis/
hy'potheses <small>pl</small>	BrE /haɪ'pəθəsi:z/ ; NAmE /haɪ'pɑ:θəsi:z/
insist	BrE /ɪn'sɪst/ ; NAmE /ɪn'sɪst/
le'gitimate	BrE /lɪ'dʒɪtɪmət/ ; NAmE /lɪ'dʒɪtɪmət/
novel	BrE /'nɒvl/ ; NAmE /'nɑ:vəl/
o'ccur	BrE /ə'kɜ:(r)/ ; NAmE /ə'kɜ:r/
o'ccurrence	BrE /ə'kʌrəns/ ; NAmE /ə'kɜ:rəns/
own	BrE /əʊn/ ; NAmE /oʊn/
problem	BrE /'prɒbləm/ ; NAmE /'prɑ:bləm/
'process	BrE /'prəʊses/ ; NAmE /'prɑ:səs/
to pro'cess	BrE /prə'ses/ ; NAmE /prə'ses/
to 'process	BrE /'prəʊses/ ; NAmE /'prɑ:səs/
pro'cession	BrE /prə'seɪʃn/ ; NAmE /prə'seɪʃn/
psycho'logical	BrE /,saɪkə'lɒdʒɪkl/ ; NAmE /,saɪkə'lɑ:dʒɪkl/
their	BrE /ðeə(r)/ ; NAmE /ðer/





# mispronounced words

Word	Pronunciation
they're	BrE /ðeə(r)/ ; NAmE /ðer/ , weak form /ðər/
theo'retical	BrE /ˈθiə'retɪkl/ ; NAmE /ˈθi:ə'retɪkl/
theore'tician	BrE /ˈθiərə'tɪʃn/ ; NAmE /ˈθi:ərə'tɪʃn/ , /ˈθiərə'tɪʃn/
theorist	BrE /'θiəri:st/ ; NAmE /'θi:əri:st/ , /'θiəri:st/
theory	BrE /'θiəri/ ; NAmE /'θi:əri/ , /'θiri/
thesis	BrE /'θi:sɪs/ ; NAmE /'θi:sɪs/
theses	BrE /'θi:si:z/ ; NAmE /'θi:si:z/
u'nanimous	BrE /ju'nænɪməs/ ; NAmE /ju'nænɪməs/

## Note

The verb "to process" can be pronounced in two different ways depending on the meaning:

BrE /prə'ses/ ; NAmE /prə'ses/

(formal) to walk or move along slowly in, or as if in, a procession

BrE /'prəʊses/ ; NAmE /'praʊses/

to treat raw material, food, etc. in order to change it, preserve it, etc. + to deal officially with a document, request, etc.

# Lecture 4

## Lecture 4

Yiddish hear monologue [http://www.youtube.com/results?search\\_query=new+york+yiddish+accent](http://www.youtube.com/results?search_query=new+york+yiddish+accent) Jew at a Restorant: <http://www.youtube.com/watch?v=5V4zYe23QLg>

African American Vernacular English. TEST 4.

Many pronunciation features distinctly set AAVE apart from other forms of American English (particularly, General American).

= uniquely wide-ranging intonation pattern or "melody", which characterizes even the most "neutral" or light African-American accent.

= A handful of multisyllabic words in AAVE differ from General American in their stress placement so that, for example, police, guitar and Detroit are pronounced with initial stress instead of ultimate stress.

Differences in vowels:

African American Vowel Shift: AAVE accents have traditionally resisted the cot-caught merger spreading nationwide, with lot pronounced [ä] and thought traditionally pronounced [ɔɔ], though now often [ɔ~ɔə]; fronting of lot, linked through a chain shift of vowels to the raising of the trap, dress, and perhaps kit vowels. This chain shift is called the "African American Shift".

= reduction of certain diphthong forms to monophthongs, in particular,

the price vowel /aɪ/ is monophthongized to [a:] except before voiceless consonants (this is also found in most white Southern dialects).

= The vowel sound in choice (/ɔɪ/ in General American) is also monophthongized, especially before /l/, making boil indistinguishable from ball.

= Pin-pen merger: Before nasal consonants (/m/, /n/, and /ŋ/), dress /ɛ/ and kit /ɪ/ are both pronounced like [ɪ~ɪə], making pen and pin homophones.

= This is also present in other dialects, particularly of the South. The distinction between the kit /ɪ/ and fleece /i/ vowels before liquid consonants is frequently reduced or absent, making feel and fill homophones (fill-feel merger). /ʊər/ and /ɔ:r/ also merge, making poor and pour homophones (cure-force merger).

"Deep" phonology[edit]John McWhorter discusses an accent continuum from "a 'deep' Black English through a 'light' Black English to standard English," saying the sounds on this continuum may vary from one African American speaker to the next or even in a single speaker from one situational context to the next. McWhorter regards the following as rarer features, characteristic only of a deep Black English but which speakers of light Black English may occasionally "dip into for humorous or emotive effect":

= Lowering of /ɪ/ before /ŋ/, causing pronunciations such as [θɛŋ~θæŋ] for thing (sounding something like thang).

= Word-medially and word-finally, pronouncing /θ/ as [f] (so [mʌmf] for month and [mæɔf] for mouth), and /ð/ as [v] (so [smuv] for smooth and [ˈɹævə(ɹ)] for rather).

= This is called th-fronting. Word-initially, /ð/ is [d] (so those and doze sound nearly identical). This is called th-stopping. In other words, the tongue fully touches the top teeth.

= Glide deletion (monophthongization) of all instances of /aɪ/, universally, resulting in [a:~ä:] (so that, for example, even rice may sound like rahs.)

= Full gliding (diphthongization) of /ɪ/, resulting in [iə] (so that win may sound like wee-un).

= Raising and fronting of the vowel /ʌ/ of words like strut, mud, tough, etc. to something like [ɜ~ə].

# Lecture 4

## Consonants

- = Word-final devoicing of /b/, /d/, and /g/, whereby, for example, cub sounds similar to cup, though these words may retain the longer vowel pronunciations that typically precede voiced consonants.
- = AAVE speakers may not use the fricatives [θ] (the th in "thin") and [ð] (the th of "then") that are present in other varieties of English.
- = The phoneme's position in a word determines its exact sound.
- = Word-initially, /θ/ is normally the same as in other English dialects (so thin is [θɪn]); in other situations, it may move forward in the mouth, going from dental (with the tongue near the top teeth) to labiodental (with the lower lip near the top teeth).
- = Word-initially, /ð/ is [ð~d] (so this may be [dɪs]). In other situations, /ð/ may move forward in the mouth, much like the aforementioned behavior of /θ/.
- = Realization of final ng /ŋ/, the velar nasal, as the alveolar nasal [n] in function morphemes and content morphemes with two or more syllables like -ing, e.g. tripping is pronounced as trippin. This change does not occur in one-syllable content morphemes such as sing, which is [sɪŋ] and not \*[sɪn]. However, singing is [ˈsɪŋɪn]. Other examples include wedding → [ˈwɛɪɪn], morning → [ˈmɔɹɪnɪn], nothing → [ˈnʌfɪn]. Realization of /ŋ/ as [n] in these contexts is commonly found in many other English dialects.
- = A marked feature of AAVE is final consonant cluster reduction. There are several phenomena that are similar but are governed by different grammatical rules. This tendency has been used by creolists to compare AAVE to West African languages since such languages do not have final clusters.
- = Final consonant clusters that are homorganic (have the same place of articulation) and share the same voicing are reduced. E.g. test is pronounced [tɛs] since /t/ and /s/ are both voiceless; hand is pronounced [hæn] (or, more narrowly [hɛən]), since /n/ and /d/ are both voiced; but pant is unchanged, as it contains both a voiced and a voiceless consonant in the cluster.
- = Note also that it is the plosive (/t/ and /d/) in these examples that is lost rather than the fricative or nasal. Speakers may carry this declustered pronunciation when pluralizing so that the plural of test is [ˈtɛsɪs] rather than [tɛsts].[36] The clusters /ft/, /md/, are also affected.[37] More often, word-final /sp/, /st/, and /sk/ are reduced, again with the final element being deleted rather than the former.[38] For younger speakers, /skr/ also occurs in words that other varieties of English have /str/ so that, for example, street is pronounced [skrit].[39] Clusters ending in /s/ or /z/ exhibit variation in whether the first or second element is deleted.[40] Similarly, final consonants may be deleted (although there is a great deal of variation between speakers in this regard). Most often, /t/ and /d/ are deleted. As with other dialects of English, final /t/ and /k/ may reduce to a glottal stop. Nasal consonants may be lost while nasalization of the vowel is retained (e.g., find may be pronounced [fā:]). More rarely, /s/ and /z/ may also be deleted.[41] Use of metathesized forms like aks for "ask"[42] or grasps for "grasp". General non-rhotic behavior, in which the rhotic consonant /r/ is typically dropped when not followed by a vowel; it may also manifest as an unstressed [ə] or the lengthening of the preceding vowel.
- [43] Intervocalic /r/ may also be dropped, e.g. General American story ([ˈstɔ:ri]) can be pronounced [ˈstɔ:i], though this doesn't occur across morpheme boundaries.[44] /r/ may also be deleted between a consonant and a back rounded vowel, especially in words like throw, throat, and through.[45] The level of AAVE rhoticity is likely somewhat correlated with the rhoticity of white speakers in a given region; in 1960s research, AAVE accents tended to be mostly non-rhotic in Detroit, whose white speakers are rhotic, but completely non-rhotic in New York City, whose white speakers are also often non-rhotic.[46] /l/ is often vocalized in patterns similar to that of /r/ (though never between vowels)[47] and, in combination with cluster simplification (see above), can make homophones of toll and toe, fault and fought, and tool and too. Homonymy may be reduced by vowel lengthening and by an off-glide [ʌ].

# Lecture 5

## Lecture 5

Canada see Jim Carey doing Canadian stereotypes:

[http://www.youtube.com/watch?v=2ic3xNfEP\\_o](http://www.youtube.com/watch?v=2ic3xNfEP_o)Downeast New England and South Boston.

## TEST 5

### Canada

#### Canadian eh.

French Canadians use hein (also colloquially spelled han) in most of the same kinds of places English Canadians use eh, and they use it more. The eh of Canadian English is not a Canadian invention; it is used in England and elsewhere, but it is used in more different ways in Canada, notably as an emphatic and to maintain conversational involvement: No kidding, eh; Thanks, eh; So I was going to the store, eh, and this guy cut me off. The truth of it is, though, that most Canadians will tell you they don't say "eh" much, and it is more associated with less-educated speech.

#### Canadian Raising

The best-known feature is 'Canadian raising', which affects two specific diphthongs before voiceless consonants: the first part of the diphthong is higher in ice and out than it is in eyes and loud. The out raising makes the vowel sound more like 'oot' to American ears. This feature is present across much but not all of Canada. It may be influenced by Scottish English (many British emigres were Scots), or it may be a relic of Shakespeare-era pronunciation. Another feature is the 'low back merger', which makes caught and cot sound the same.

Following on this is what is called the "Canadian vowel shift", whereby bit sounds a bit like bet, bet sounds a bit like bat, and bat is said a bit farther back in the mouth. This shift is still in progress. These changes seem to have originated in Canada, though similar patterns can be seen in some parts of the US.

# Lecture 6

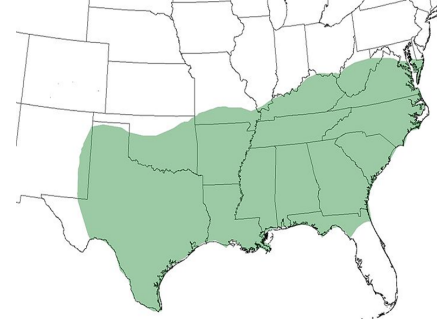
Lecture 6

Southern U.S states and Deep South.

TEST 6

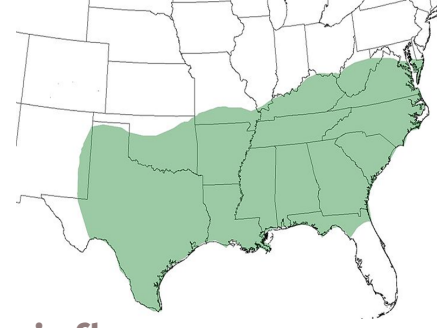
notes

# Southern U.S. states



- = South does not have one monolithic dialect, there are vast differences between regions in the area.
- = It is a GROUP of dialects.
- = African American Vernacular English has a lot in common with Southern dialects because of strong historical ties.
- = Southern dialects originated in large part from British immigrants who moved to the area in 17. and 18. centuries.
  
- = Only few generalizations can be made about Southern American English because of the great variation between the regions.
- = Pronunciation also differs very much between older and younger generations as well as between numerous ethnical groups.
- = Older SAE: distinction between [æɹ], [er] and [ɛɹ] in marry, merry, and Mary is preserved.
- = Newer SAE: Merging of [ɛ] and [ɪ] before nasal consonants = pen and pin are pronounced the same.
- = Lax and tense vowel neutralization before L. Pairs like feel/fill become homophones.

# Southern U.S. states



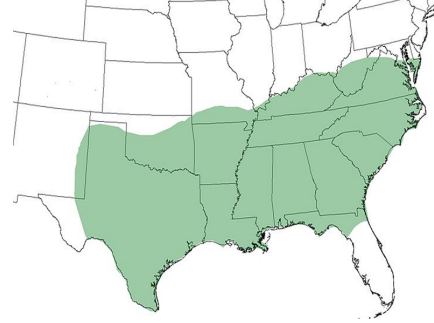
## Dialects

- = Atlantic: Virginia Piedmont (most famous, strong influence on the rest of dialects ), Coastal Southern.
- = Midland and Highland: South Midland or Highland Southern, Southern Appalachian.
- = Gulf of Mexico: Gulf Southern and Mississippi Delta, Florida Cracker.
- = Louisiana: Cajun, Creole, French.

## Signature sounds

- = Merging of [ɛ] and [ɪ] before nasal consonants = pen and pin are pronounced the same. (Occasional diphthongization – end, men)
- = Words such as yellow, window: Final vowel pronounced as r-less schwa instead of [oʊ] or [o].
- = Monophthongization: Words such as boy, boil, choice: diphthong reduced to monophthong [ɔ]. Also (right, time, like)
- = Every is reduced to ɛvə.
- = -Ing is pronounced as [ɪn] instead of [ɪŋ] in present participles.
- = Many nouns are stressed on the first syllable instead on the second: 'police, 'cement, 'Detroit, 'behind.
- = Contractions: voiced alveolar fricative [z] becomes voiced alveolar stop [d]. Isn't [ɪznt] = [ɪdnt], wasn't [wʌznt] = [wʌdnt].
- = The Southern vowel shift: the nuclei of [ɛ] and [ɪ] move to become higher and fronted, of [ejə], [ɛ] becomes a tenser [ejə].
- = Vowel lowering: [i] is realised as [ɛ] or [aə] before velar nasal. Sing [sɪŋ] = [sɛəŋ].
- = Post coronal glides: words with coronal stops /t/d/n/ have a glide /j/ inserted between the stop and vowel. Tune, duke, news become [tju:n], [djuk], [nju:z]

# Southern U.S. states



## The Deep South

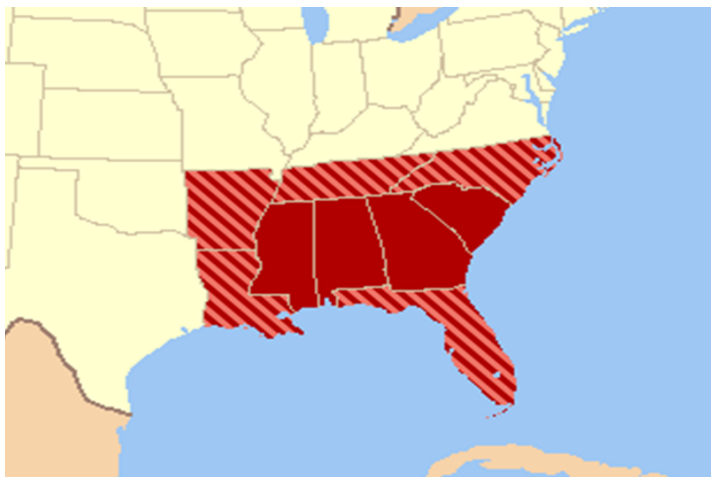
= Alabama, Georgia, Mississippi and South Carolina.

= Famous for: The Southern drawl.

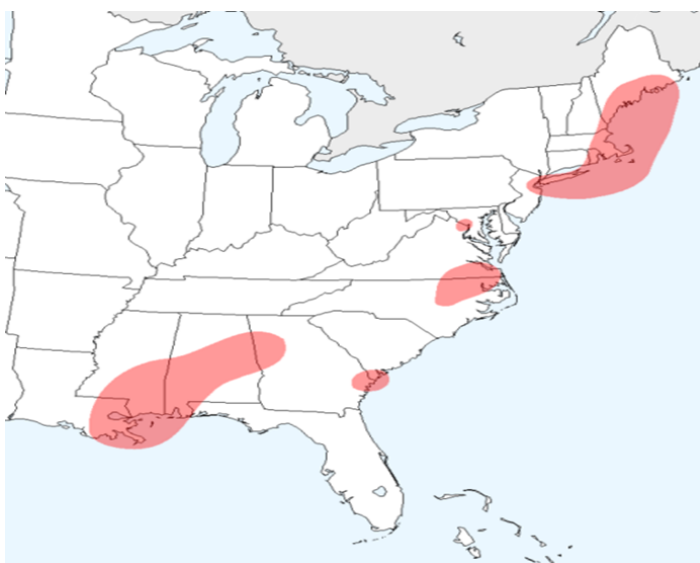
= Vowels are longer, monophthongs become diphthongs and diphthongs become triphthongs.

Kit [kit] = [ki:ət], milk [milk] = [mij(ə)k]

= Lingering on important words while shortening the less important words.



## Rhotic vs Non-rhotic



[Unknown author]



# Downeast New England

## South Boston

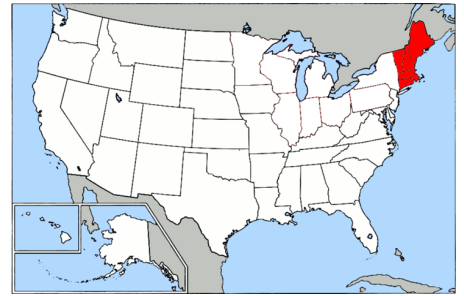
### The Downeast dialect

- coastal Maine
- southern New Hampshire
- working-class Boston north-shore
- eastern Rhode Island

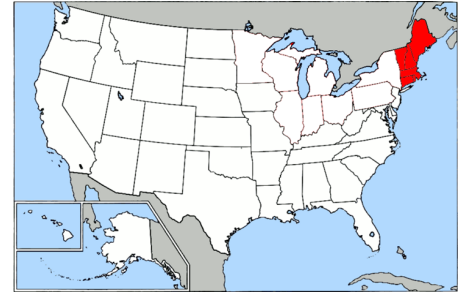
### The South Boston dialect

- Boston

### The Downeast New England Dialect Signature sounds



# Downeast New England



## The Downeast New England Dialect

### Signature sounds

1. In the lot and cloth lexical sets we hear [ɒ] or [ɑ]. [ɒ] is the older, more traditional vowel and is pronounced half-long [ɒ̃]. Rotten, lost jobs, college, swan, waffle, knowledge, off, cough, froth, cross, soft, often, Australia, long, Communist.
2. In the bath set we most commonly hear long [ɑː] bath, pass, card, chance, last, branch, demand, example, half-caste
3. In the nurse set we hear [ɜː], [ɜ̃] or [ɚ]. The non-rhotic versions are the older, more traditional sounds bird, curly, furniture, pernicious, certain, earth, herd, rehearsal, work, worst, sermon, turncoat.
4. In the face set we hear [eː]. The vowel tends to be a single-stage vowel, monophthong rather than diphthong, close and tense in the vicinity of [e] tape, change, taper, april, gauge, weight, day, rain, great.
5. In the thought set we hear a variety of sounds in the region, a not very lip-rounded [ɔ] and [ʌ], the best being [ɒə] with a slight offglide taught, odd, applaud, atom, gob, jaw, chalk, all, bald, hold, alter, fault, awful, naughty, broad, small.
6. In the goat set we hear [o], a fairly pure single-stage vowel in the vicinity of [u] soap, road, hole, noble, bowl, soul, cult, role, sow, dough.
7. In the price set we hear [ʌɪ], the prescriptive GenAm, and [eɪ] or [əɪ] – the most evocative of the traditional dialect mind, timely, bright-eyed, childlike, bicycle, tight, either, height, fight.
8. In the mouth set the diphthong's starting point is a more central or back vowel than in GenAm. The sound is [eʊ], perhaps with lip rounding in most speakers out, load, known, count, flower, crowd, dowry, bow, McLeod.
9. In the near, square, cure and letter sets pronunciations are quite variable, the important feature is the lack of r-coloration (non-rhotic) beer, here, peer, we're, fear, care, air, bear, heir, pour, you're, letter, father, perhaps.
10. In the start set we hear [ɑː] (traditional, long, lacking rhoticity), [ɑ] far away, marksman, car park, Harvard Yard, heart, sergeant, sparkling.
11. In the north, force sets the significant feature is non-rhoticity, though variable. The vowel is more open and less round than in GenAm. Pronounced [ɒə] for, war, distort, orb, form, purpose, orbit, normal, ore, bore, floor, four, deport.

# Downeast New England

## The Downeast New England Dialect

### Additional features

### Additional features

1. Final -ing often reduced -> [ɪn] fightin'
2. Intrusive r Cuba is, China and Japan, idea of it often heard even when the word is followed by silence idear
3. Final unstressed -y and -ey endings are pronounced more laxly -> [ɪ]: party ['pɑ:ɾɪ], forty ['fo:ɾɪ]
4. Vowel following medial [t] or [ʔ] is retained. Britain ['brɪtn], certain ['sɜ:tn] -> ['brɪʔen], ['sɜ:ʔen]



# The South Boston Dialect

## The South Boston Dialect

### Signature sounds

1. In the marry lexical subset of trap we hear [æ] marry, Paris, arrow, carriage, maritime, parapet.
2. In the lot and cloth lexical set we hear a less rounded [ɒ] stop, rob, Tom, profit, honest, swan, waffle, knowledge, off, cough, froth.
3. In the bath lexical set we hear [ɑ] (in Boston Brahmin) or [æ] (more likely in Southie) staff, path, brass, class, blast, ask, after, master, basket, fasten, laugh, dance.
4. In the nurse lexical set we hear [ɜ̃] or [ɜ]. Here Boston brahmin speakers tend to be non-rhotic; in some Southie speakers r-colouration is sometimes replaced with lip rounding usurp, burn, assert, verb, term, certain, rehearsal, work, early, bird, worm.
5. In the palm lexical set we hear [ɑ]. Southie speakers thus make homonyms of father and farther calm, father, bra, spa, cantata, bravado, candelabra, gala, gunner.
6. In the thought lexical set we hear a less rounded [ɒ] naughty, applaud, autumn, jaw, chalk, bald, hold, altar, fault.
7. In the mouth lexical set we hear [eʊ] starting with a more central vowel load, known, flower, crowd, dowry, vow, McLeod, power, tower.
8. South Boston is erratically non-rhotic in vowel+r sounds in near, square, cure and letter sets except for nurse set(#4) square, beer, here, serious, very, canary, you're, tourist, curious, harder.
9. In the start lexical set we hear long [ɑ:], a front vowel. May be one of the most conspicuous Southie and Boston signature sounds. far, bizarre, farm, party, park, car, Harvard, yard, sorry, safari, area, Sahara, tiara
10. In the north/force lexical set we hear a less rounded [ɒə] far, war, farm, purpose, normal, Laura, flaw, bore, afford, bomb, potent, cause, glorious.



# The South Boston Dialect

## The South Boston Dialect

### Additional features

1. Intrusive and linking r Cuba is, China and Japan, idea of it often heard even when the word is followed by silence idear.
2. With pronounced [wɪtʰ] with no audible release
3. No elision of t in sentimental, sentence
4. In the hurry lexical subset of strut we hear [ʌ] instead of [ɜ]
5. Consonant r is sometimes labialized: [ʊ] or [ɹʷ] Theresa, brains, try, instruct
6. Very occasionally [h] or voiced [ɦ] is used to start a vowel-initial word: underwear [ɦʌndəweɪjə]
7. The addition of [n] to out and outside: [eʊntsʌɪd] and the use of [t] for [d] in wicked: [wɪkɪt]
8. Reduction of the definite article, sometimes almost to zero; as in I'm going down the cellar.

### Audio and Video Samples

<http://www.youtube.com/watch?v=RbK4cL3QSc0>

(Boston accent)

<http://www.youtube.com/watch?v=XtR68Auwrcw&feature=related>

(a relaxed-sounding Boston woman)

<http://www.youtube.com/watch?v=qaMmYnlfrXk&feature=related>

[Boston (Downeast NE) accent lessons]

<http://www.youtube.com/watch?feature=endscreen&NR=1&v=WYefY4nn78Y>

(Southies talking)

<http://www.paulmeier.com/TESTS/SouthBostonTestAnswers.mp3>

(South Boston accent)

<http://www.paulmeier.com/TESTS/DowneastTestAnswers.mp3>

(Downeast New England accent)

### Sources

Meier, Paul. "The Downeast New England Dialect." Accents and Dialects for Stage and Screen. 2007. CD-ROM.

Meier, Paul. "The South Boston Dialect." Accents and Dialects for Stage and Screen. 2007. CD-ROM.

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(South Boston accent)

<http://www.paulmeier.com/TESTS/DowneastTestAnswers.mp3>

(Downeast New England accent)

# Lecture 7

Lecture 7

The Caribbean (West Indies): Jamaica, Trinidad, Guyana, Barbados, the Leewards, Bahamas.

TEST 7.

# English in the Caribbean



## Linguistic background

- = Number of former French, Dutch, English.
- = From the early 1700s, thousands of people were transported as slaves to the Caribbean, particularly from West Africa.
- = Pidgin languages evolved into creoles (e.g. Jamaican Patois /Patwa/ and Barbadian Creole /Bajan/)
- = Throughout the Caribbean, English is the language of education, although Jamaicans, Barbadians and others are rightly proud of their local patois as an important expression of their cultural identity.



## Bob Marley (1945 - 1981)

- } Born in Jamaica
  - } Remark: Stolen, Arrival, Buffalo, Heart of Africa
- + h-dropping?, rhotic?



# Caribbean Phonology

## English-speaking Islands

- ▶ Antigua and Barbuda /æn'ti:g(w)ə -- bɑ:r'bu:də/
- ▶ The Bahamas /bə'hɑ:məz/
- ▶ Barbados /bɑ:r'beɪ.dɒs/
- ▶ Dominica /,dɑ:mɪ'ni:kə/
- ▶ Grenada /grə'neɪdə/, /gri-/, /gren'eɪ-/
- ▶ Jamaica /dʒə'meɪkə/
- ▶ Saint Kitts and Nevis /seɪnt'kɪts-ə-ni:vɪs/
- ▶ Saint Lucia /seɪnt'lu:siə/
- ▶ Saint Vincent and the Grenadines /seɪnt'vɪntsənt -- ,gren.ə'di:nz/
- ▶ Trinidad and Tobago /,trɪn.ɪdæd-ə-tou'beɪgou/

Feature	Explanation
<b>TH-stopping</b>	<th> in words such as <b>th</b> ink and <b>th</b> ree is pronounced using a <t> sound and in words such as <b>th</b> is and <b>th</b> at using a <d> sound
<b>H-dropping</b> /inconsistent/	initial <h> is deleted in words such as <b>h</b> appy and <b>h</b> ouse
<b>Consonant cluster reduction</b>	complex strings of consonants are often simplified by deleting the final sound, so that <i>bes</i> <b>t</b> becomes 'bes', <i>respec</i> <b>t</b> becomes 'respeck' and <i>lan</i> <b>d</b> becomes 'lan'
<b>Rhoticity</b> /inconsistent/	the <r> sound is pronounced after a vowel in words like <i>ha</i> <b>r</b> d, <i>co</i> <b>r</b> n and <i>nu</i> <b>r</b> se
<b>Unreduced vowel in weak syllables</b>	vowels in unstressed syllables are not reduced, so that speakers use a comparatively strong vowel on words such as <i>a</i> <b>b</b> out, <i>bac</i> <b>o</b> n or <i>arriv</i> <b>a</b> l and on grammatical function words, such as in the phrases <i>lot</i> <b>o</b> f work, in <i>a</i> <b>f</b> ew
<b>FACE vowel &gt; /e:/</b>	a similar vowel sound as that used by speakers in Scotland, Wales and the North East of England on words such as <i>g</i> <b>a</b> m <b>e</b> , <i>tr</i> <b>a</b> y, <i>pl</i> <b>a</b> i <b>n</b> , <i>r</i> <b>e</b> i <b>g</b> n, <i>th</i> <b>e</b> y and <i>gr</i> <b>e</b> a <b>t</b>
<b>GOAT vowel &gt; /o:/</b>	a similar vowel sound as that used by speakers in Scotland, Wales and the North East of England on words such as <i>h</i> <b>o</b> me, <i>sh</i> <b>o</b> w, <i>bo</i> <b>a</b> t and <i>t</i> <b>o</b> e
<b>Final /ə/ open</b>	Sounds like /a/ in words such as <i>own</i> <b>e</b> r .
<b>Zero indefinite article</b>	the indefinite article, <i>a</i> or <i>an</i> , is occasionally omitted
<b>Zero past tense marker</b>	verbs are left unmarked for tense, although other signals (adverbs of time, such as <i>yesterday</i> , <i>last week</i> etc.) often give linguistic clues about the timing of an event
<b>Zero plural marker</b>	nouns are left unmarked for plurality

# Jamaican Patois



## Pidgins, Creoles

- = Collision of different languages- a clear need for „lingua franca“.
- = Language undergoes process of pidginization only in a multilingual situation.
- = Pidginization-process of simplification, mixture and reduction+ loss of redundancy.
- = Pidgin which acquires native speakers and takes on a full range of social functions is called creole.
- = Reduction that took place during pidginization has to be repaired by a process of expansion-creolization.

## Test Question

*A pidgin (orig. from the Chinese pronunciation of business) is a simplified mix, a convenience to facilitate communication between two or more linguistic groups. It has no written form nor native speakers. It can in time be creolized to a language in its own right, such as Jamaican Patois.*

*It is becoming decreolized, accents gradually resemble Standard English and American English.*

# Jamaican Patois

## J.Creole (Patois/Patwa),

Standard JE

= Socially dialectal continuum, some variables are stigmatized and perceived as the means for distinction.

P. and SJE are grammatically and syntactically different.

= Jamaican Creole (Patwa)- mesolectal and basilectal form of the continuum, the grammar shows creole-like features, resulting from the process of simplification (part of the pidginization).

## Written form-phonetic

<https://www.youtube.com/watch?v=9nKMDGyRBFY>

Dr. Seuss' ABC read in Patwa

Standard JE- acrolectal form, „well-educated urban professional, the phonology resembles RP,

/h/ occurs, as well as vowel distinction: bud- bird, pat-pot, etc.

= „The ability to use JC is considered a necessary element in the complex of sociocultural characteristics that define a Jamaican identity“ (Irvine 2).

= Monoglot speaker is viewed as either socially inferior, if they only use JC, or foreign and pretentious if they only use JE.

= „The monolingual JC speaker is associated with little or no education, low income and traditionally rural provenance- has low status in a social context that sees an inability to speak English as moral failure“ ( Irvine 1).

<https://www.youtube.com/watch?v=icy6iKN7jDM>

Ian Salmon on how to use Patois as a stress reliever

<https://www.youtube.com/watch?v=F6syBXasM-8> Jamaican English

used in a context of Patois teaching

# Jamaican Patois

## Rastafarian English

**„The Rastafarian language is actually much easier to learn than Jamaican**

Patois because it's mostly a play on English words“ (such as „overstand [ˈɔːvɫstænd]“ for „understand“, because you do not have to go under to understand something. „Downpression [dʌʃnˈpreʃɫn]“ for „oppression“ to indicate that it is pushing you down).“

= I and I [ɑɪˈlɫnɑɪ]- the unity of J. people- I am in consciousness of the others of my kind- therefore it is not only me, its I and I

= Give tanks -Thank you

= Jah [ˈdʒɫ]- Jehova, God and also (Etiopian) emperor Haile Sellasie I

= Yaman- substitute for simply saying „yes“

= Bredrin- brothers, derived from „brethren“

<https://www.youtube.com/watch?v=feGUNTQhG04>

All of the phrases above used

in an interview with Julian Marley (yes, he is Bob's son)

## Phonological and morphophonemic features of Patois

= Missing copula-resembling African American vernacular

= Palatal glides- can't [ˈkɫɫnt] baby [ˈbɪebɪ] care [kɫɫ] don't [dʌʃn]

= Some word of different (african) origin: pikni- child, nyam- eat

= Plural- plural form „unu“ for you, form „dem“ used as a substitute for –s suffix, or as a general plural form: buk dem-books, pikni dem- children

= Overcorrection- initial glottal fricative /h/, around Kingston- owning [hɔɫnɪŋ], out [hʌʃt], egg [heg]- opposite situation can be found throughout Jamaica, where /h/ is lacking- hous [ˈʌʃs], hill [ˈɪɪ]

= Gerundium: mi a go- I am going, mi ben/bin waak- I was working

= fi- for/ to – in basilect widely used: ebribadi en glad fi si wi 'everybody was glad to see us'

= Interdental fricatives- thick [tɪk], think [ˈtɪnk], that [dɫt]

= Absence of 3rd person- she like dat

# Carribean English

## Phrases

Wha gwaan mi bredren!

Hello, how are you?

Im a gwaan bad, iing?

He is behaving badly, isn't he?

Wen mi kom, mi wi gi yu som.

When I come, I will give you some.

Jan a haid fram di poliisman.

John is hiding from the policeman'

Di buk de pan di tiebl ina ruum.

The book is on the table in (my) room'.

Dem kyari di sik biebi a dakta.

They took the sick baby to the doctor'

Peculiar expressions:

<http://jamaicanpatwah.com/dictionary/category/jamaican-expressions>

## QUIZ

- Jan yu si de, im no kya bout moni. John (whom) you see there, he doesn't care about money
- Im beri di siem die wen Plomi go-we. He was buried the same day on which Plumie left.
- Mi a go bak a di plies go si ef di yai-dem a luk. I am going back to the place to see if the eyes are looking.
- Fieba se mi no fi se so. It seems that I should not say so.
- Mi no hafi go luk fi mi pikni-dem fi si we Mievis a du wid dem! I have to go to see about my children, (to see) what Mavis is doing with them!
- Dem lik im. They beat him.



# Jamaican Patois

## Bibliography and interesting sources

Alison Irvine, Contrast and Convergence in Standard Jamaican English: the Phonological Architecture of the Standard in an Ideologically Bidialectal Community. Italy, 2008. Print.

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Bell, Allan. The Guidebook to Sociolinguistics. Chichester, UK: Wiley, 2013. Print.

•

<https://debate.uvm.edu/dreadlibrary/herbold.html>

•

<http://jamaicanpatwah.com/>

[Mistina Patwa]

# Jamaican Patois

## Notes from class

### **Convergence** /kən'vɜ:dʒəns/

= not changing accent according to who you speak to

### **Divergence** /daɪ'vɜ:dʒəns/

= changing accent according to who you speak to

Quay /ki:/

Features:

= Th-Stopping

= H-dropping

= Consonant clusters

= Rhoticity >> The 'r' sound is pronounced after a vowel in words like hard, corn, nurse.

= Unreduced vowel in weak syllables

FACE vowel - MONOPHONGIZED

A similar vowel sound as that used by speaker in Scotland, Wales.

game, tray

GOAT VOWEL - MONOPHONGIZED

= ZERO INDEFINITE ARTICLE

= ZERO PAST TENSE MARKER

= ZERO PLURAL MARKER

= NEVER USE SCHWA

= NU GINI TOK TOK (GINI = GUINEA)

**BASILECT** = BROADLY SPOKEN, SPOKEN NATURALLY, MOST DISTINCT FROM GENERAL ENGLISH

**MESOLECT** = LANGUAGE SPOKEN BY PEOPLE IN THE MIDDLE - NOT UPPER OR LOWER CLASS, BETTER EDUCATED PEOPLE

**ACROLECT** = THE MOST DEFINED SPEAKERS.

CREOLE = DIALECT SPOKEN IN JAMAICA OR GUANA = STEMMING FROM PIDGIN.  
PIDGIN HAS NO NATIVE SPEAKERS.

# Lecture 8

Lecture 8

Overseas varieties based on American English: (Singapore,)the Philippines, Hawaii. Second-language varieties influenced by AmE.  
TEST 8.



# Lecture 9

Lecture 9

Map & recording from [businessinsider.com](https://www.businessinsider.com)

SNL Thanksgiving Miracle (Adele)

Revision of SE Asian Varieties

Hawaiian Creole English

Revision of terms: Brahmins, Cajun, Gullah, Ozark, Philly

Speech accents archive: Please call Stella

Multilingualism, goals for teaching pronunciation

Scotting English

Fred Armisen / U.S. Scotch

# Notes from class

## Lecture 9

Map & recording from businessinsider.com

[https://www.youtube.com/watch?v=\\_E2CNZILVIg](https://www.youtube.com/watch?v=_E2CNZILVIg)

SNL Thanksgiving Miracle (Adele)

<https://www.youtube.com/watch?v=e2zyjbH9zza>

Revision of SE Asian Varieties

<https://www.youtube.com/watch?v=pb4XSy-d2Ck>

= Shortened sentences

= Mandarin sentence structure / what is the time now? Now what time?

= Use less consonants

= Monophongized

= Change C to D and T

= Assimilation of S and Z

= Speech is without stresses

= Semi-tonal

(Learning Singlish Singaporean English)

= lah; Siao = crazy

## Hawaiian Creole English

= complicated demographic and linguistic history

= consonant clusters, no final consonant, no b just p

= Bruce and Frank = Hawainaized to Pullu and Pallani

= Sugarimmigrants = people working on sugar plantations

= Language has been decreolionized = more educated, travelling, become more reminiscent of American standard

= e and y / fleece and kit = monophongized = trap trp= was, things,

raised= consonant clusters simplified = cluster consonants= bad

dropping of final consonants dog, flog, log, animal= float can

become flok; drink can become drik= frequent patterns follow Pigeon

# Mock test & answers

## AmE Pronunciation Varieties MOCK TEST & Answers

A/2pts each

1a The author of Accents of English, 1982:

**J.C. Wells**

1b The author of Accents and Dialects for Stage and Screen, 2010:

**Paul Meier**

1c The author of The Social Stratification of /r/ in NYC Dept. Stores, 1966:

**William Labov**

2 Match phonetic terms and their definitions:

A assimilation, B palatalization, C approximant, D glottis, E dialect, F devoicing.

**C. A consonant in which the vocal tract is narrowed, but not enough to cause turbulent air flow.**

**F. The occurrence of a normally voiced consonant losing some or all of its voicing as happens in Dutch and German to final voiced consonants.**

**A. The fusion of two consonants into one.**

**E. A regional variant of a language distinguished by pronunciation, vocabulary and grammar from the standard form.**

**D. The space between the vocal folds.**

**B. The active upper position of tongue blade as occurs while pronouncing the semi-vowel /j/.**

3 Transcribe the American pronunciations of the terms:

futile: ['fju:rɪ] or ['fju:dəɪ]

aluminum: [ə'lu:mɪnəm]

harrassment: [hə'ræsmənt]

hostile: ['hastəɪ]

4 Which variety of AmE does the abbreviation AAVE stand for? What 2 other expressions are used for labeling it?

**African American Vernacular English, Ebonics, Jive**

5 The name of a British actor who has made a great success in a U.S. series about an unconventional sociopathic physician.

**Hugh Laurie (House, M.D.)**

6 What are the three most typical indicators of accents of the American South?

**Slower tempo and drawl, monophthongizations, nasality, non-rhoticity in states such as Alabama.**

7 What can you say about rhoticity in the Boston area?

**erratic**

8 What can you say about rhoticity in New York City?

**variable**

9 Which are the three overseas varieties based on AmE, two in Asia and one in the Pacific?

**Singapore, the Philippines, Hawaii**

10 Explain the difference between pidgin and creole and give examples.

**A pidgin (orig. from the Chinese pronunciation of business) is a simplified mix, a convenience to facilitate communication between two or more linguistic groups. It has no written form nor native speakers. It can in time be creolized to a language in its own right, such as Jamaican Patois.**

**(Decreolization = accent resembles Standard English as people travel and gain education)**