



American Spoken English

in Real Life

**Fast Natural, Urgent Survival,
Foreign Accent begone!**

The Phonology of *General American* Colloquial

For teaching and learning
American English
as a
Second Language



428.34

DEC 13 1995

gn Accent

American spoken English
in real life : fast
c1993.

to learn to
Americans
American

colloquial.

Vowels - See the back cover of this book and index.

Sound Changes - See the inside of the back cover.
Throughout this book the *italic* numbers, like 6, 18, 45 .., refer to these sound changes.

Speed of Speech - The little numbers at the end of a line show how many times fast talking native speakers would repeat it in 10 seconds. Saying it at a slower speed may sound unnatural. If you learn this fastest speech you will understand slow speech. But if you only learn slow speech you will not understand fast speech nor learn it just by listening to Americans.

Specific words, structures and explanations - See the detailed listing of the contents at the front and the alphabetical index at the back of this book.

If you want more details, have more or different information about any point in this book please contact, call or write the publisher.

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American Spoken English

Foreword

Often speakers of other languages suddenly have to talk to, orally communicate with Americans on a sink or swim, do or die basis.

Refugees, itinerant farm workers, laborers abroad or in the United States, new immigrants as well as recently arrived foreign students have to get along in, use, real-life spoken English now..immediately.. for urgent survival.

They may know little or no English at all. They especially need knowledgeable American English speaking helpers, tutors or teachers. Any native English speaking person can be an effective teacher..just follow the suggestions given here. Non-native English speaking instructors would use recordings more and learn along with the students.

If you already know some English but have pronunciation problems or are troubled by your own 'foreign' accent you can learn much about understanding and speaking fast American English by using this book.

The instructions for teachers will help you understand better just what you have to do to learn or re-learn. You will need the continued help of a native speaker of American English to tell you when you are saying something unnaturally and then listen to you until you say it acceptably well, sound natural.

All of this takes time and effort...wishful thinking is not enough! Hopefully this book will be an effective guide to shorten the learning time and make it easier for both teachers and learners.

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American Spoken English

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Do I. don't. ...do	219	Wasn't isn't won't be	verb + s -s, -z
Tag question...don't I dona	220	was -n't won't waz wəz wō	--zthā --sth
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Don't you..? donchi	222	wasn't it? isn't it? won't it?	Did... + base form.?
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		Why? Because..	wasn't weren't
		with -without can -can't	Wasn't...? Weren't...?
Eat, drink			IRREGULAR VERBS
glass, saucer, plate, knife, hot	237		How to work through them
coffee, cold milk, meat, tea	238	CLOTHING	go come take bring give back
in -out, on -off, or drink	237	hat..pants/skirt..shoes..	base form drill
Do you eat meat d'y'i'mit	239	put on take off	I/You come, go, take ...
bread butter bə'r salt sɔ'	240	have on -have off	He/She comes, goes, takes ..
break snack breakfast lunch...	240	your my her his	went came took brought gave
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Have you a hævyua	241	wear	speak say write read know
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have got = 've got	246	have to have got to	saw said gave ..., didn't he?
Have... got?	247	have to must mustn't	run get cut lose find hurt
Haven't...I..got..? hævnə gat	248	should shouldn't	base form drill
What've..got?	249	ought to oughtn't ɔ'tə ɔ'n	I run and get.. hurt hand on..
has (possesses)	250	'd better əd be'r	gets finds ge's foizn har's
hasn't he/she hæzni hæznchi	251	'd rather drəθər	He/She runs, gets, hurts..
Does .. have..? ..does.	252	can will may might could	ran got cut lost .. scissors
Doesn't he/she have	253	will -'ll won't	He ran, got..., didn't he?
's got.. Has he/she got..	254	may	teach make put think tell
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more less than as much as	258	did go (emphatic)	taught thought tɔ't tɔ't
mō-ərn lesn same	259	may not might not	He told, didn't he? to'ɔ'dini
more + noun + than	259	could couldn't kud ku'n	sell buy have hit burst
some, a little, much, a lot	260	would wouldn't uu' uu'n	I have money, buy a pencil
a few, few more, many ..	261	auxiliaries pictured	has hits bursts hi's bars's
-er than -ərn	262	like + noun	had money, bought hit burst
higher / lower than	263	candy, money, beer...	Did he have..buy..hit..?
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AMERICAN SPOKEN ENGLISH

What is it?

- 1 The English language has many more words than any other language..500,000 perhaps. But the ordinary American speaker in daily life uses only about 1,000 different words. A housewife uses special words about children and the home. A bus driver has his special words about busses, traffic and passengers. A doctor talks with special words about being sick. But everybody uses the same core vocabulary, a common group of only some 800 words which tie together the special words.
- 2 The main thing about spoken American English is not so much how many different (content) words you know but how well do you work with the relatively few (800? functional) tie-together words and their various forms and combinations.
- 3 The slow word-by-word dictionary pronunciation of the base forms is what you usually learn in the classes of English as a second language. What your first see when learning written words stays in your memory for a long, long time. This makes it harder for you to understand and speak natural English (erroneous initial visual imprint persistence interference).

But when speaking naturally the base forms change. The faster and faster you talk the more they change and group themselves together. When you know about, are familiar with, such changes your ear begins to hear them and then you will use them to speak naturally. Because you already speak another language or do not speak English naturally you do not, like little children, learn these things about fast speech just by talking with Americans.

- 4 For example, *you* has 17 forms. At the start **yu, yə, yi, y'** or we don't say it at all. The negative takes **chu, cha, chi** but for the past and conditional **ju, jə, ji**.

Not clearly said is best used for emphasis. Many learners of English as a second language don't hear the commonly used 3 forms of *-n't*. So they always clearly say *not*, which disturbs native speakers. 30-37

<i>Did you not get it?</i>	Formal written
<i>Didn't you get it?</i>	Informal spoken
didnt yu get it	base forms by sounds
dɪ'nchə getit	Sound Change 18 ɹn , 41 t+y=ch
dɪnchi ge'it	2, 3, 4 u=ə=ɪ , 23 vowel + ʃ +vowel
dɪtʃi ge'i'	37 <i>-n't</i> nasalizes the vowel 24 -ʃ
chi ge'i'	38 the first sound is not said
ge'i'?	38 rising tone question See 24c

you
 yu
 yə
 yi
 y'
 ,
 chu
 cha
 chi
 shu
 sha
 shi
 ju
 jə
 ji
 zhu
 zha
 zhi

LEARNING AND TEACHING FAST NATURAL AMERICAN SPOKEN ENGLISH

- 5 This book is about informal spontaneous American speech, natural colloquial General American. It shows the exact sounds that Americans really do say, their variants and changing patterns. Also it is a guide to get ESL (English as a Second Language) learners to catch, perceive, understand and use the sounds and functional words the way Americans do in their casual daily-life conversations.
- 6 Many native American speakers of English, even ESL teachers, are not fully aware of, know, what Americans do with sounds and words in real-life fast speech. So ESL learners should not expect ordinary Americans to know the details about sounds. Just ask them to help you speak naturally.

Teachers would do well to glance through this book to be more conscious of how we really do speak English and to be able to help the ESL learner when he doesn't speak naturally.

Look over the American vowels shown on the back cover of this book and read through, become familiar with the Sound Changes listed inside the back cover and detailed in point 30.

- 7 ESL learners often think that they will be able to get along in, use spoken English to their satisfaction, or to meet their basic needs, with much less work, effort and time than they really want to put into learning English. "Teach me the alphabet so that I can read English." "I want to learn just by talking, not out of books." It's not that easy. The older you are the more you have to study, make an effort to learn.

- 8 **Not** $\xrightarrow{\text{ENGLISH}}$ **but** $\xrightarrow{\text{ENGLISH}}$

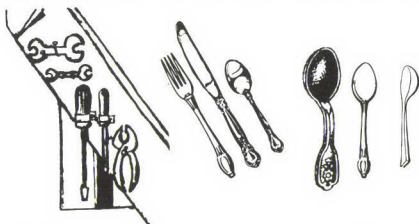
Most ESL learners, reluctantly, are forced to study English because they have to, must know some English just to get through school and to have a tool to get a job and lead a better life...whatever that might be! It's on through English on to the object in life. Only a few, such as would-be-teachers of English and interpreters, are interested in the English language itself. Always keep in mind that learning English is a means to an end, a tool to get something, not an end within itself. So study, say, work with something practical as you learn rather than go through academically conditioned linguistic gymnastics.

- 9 Spoken English is best learned most effectively, economically and fastest as a by-product of doing something tangible while repeating aloud what you do many times..something which is of practical use in everyday life. What you learn should be something you can immediately use at work, in the street or at home. In learning, do English rather than just study about it!

- 10 You learn, and teach, better if you are physically active. It is better to stand than to sit when learning or teaching. Do the action or make a suggestive gesture of the meaning everytime something is said. Just the movement of writing helps you to learn better. Walk around the room as you repeat aloud. Learn to talk while you are standing or walking. Students are not to just sit still and listen. They must react physically in some way to everything said..talk, repeat what is heard, make a gesture, write, do something!
- 11 When you learn something will you remember it? Not forgetting is even more important than initial learning. Paper remembers..even years later. So write down in a good notebook anything that you feel you should remember, know and use years later.



- 12 ESL learners may come to only a few classes, maybe just one. So they should learn well something that is by itself of practical use. And it is better to learn one each of several separate different structures, thought patterns, than to learn several variations of the same basic thing. It is better to have one each of several tools rather than several kinds of the same tool. It's better to have a knife, fork and spoon rather than 3 kinds of spoons!



So go through this book studying each key sentence well and then quickly go on to the next. Learners should get an over-all view, a general idea, of spoken English as quickly as possible. They might never study English again and may well be faced with the totality of spoken English immediately and have to go at it all alone on their own.

- 13 To learn to understand and to speak American English well you have to

1 Hear, catch and say the exact sounds of natural speech.

a Of first importance are the 12 basic simple vowels. You have to know exactly each one and how they are to each other and to the vowels of your own language. See 17.

b Some consonants that are not in your language need special attention, **zzzz th ch j sh zh wh**, and especially the 3 forms each of **r** and **l** - before, between and after vowels. **r-r -r, l--l- -l** See 25 ... 28.

2 Be familiar with, know how the sounds change. Learn the Sound Changes as they come up in the study materials. The little cursive numbers refer to the Sound Changes inside the

i i e e
æ a o o
u u r r

back cover and in point 30.

<i>Don't you want to sit down?</i>		Old traditional spelling
dont	yu want tu sit daun	Slow base forms
41 2	9 2 10	41 t+y=ch, 9 t+t='t
donchə	wantə sɪ'daʊn	2 u=a, 10 t+d='d, 6 u-
37 4	18 6	37 ont=õ, 4 a = i, 18 nʃ
dõchi	wanə sidaun	

3 Hear and say a grouping of little words like one longer word.

Don't you want to?



"Doncha wanna"

dõchi wanə

4 Physically practice much. Just knowing it in the head does not get the tongue to wiggle-waggle, move properly. It takes



much physical practice over a long time. It's like learning to play the piano or to skate beautifully on ice. Every day do 15 to 20 minutes of special physical practice of reading, talking aloud until they think that you are an American.

14 Learning to hear and say the new sounds correctly

Little children can learn new sounds, forms and expressions just by hearing them but older learners need special instruction.

a First you should know the meaning of what you are trying to learn to hear and say. Seeing something and moving your own body in some way as you say what you do is the best way to learn the meaning. See 40-1.

15 b Get into you head, imprint on your mind, put into your memory exactly what each sound is. When you know exactly what you are trying to hear or say you will begin to hear, catch the new unfamiliar sounds of English. Because your ear does not yet hear some English sounds correctly it is better to use the eye to learn, come to know exactly what a target sound is. See 18.

There are 7 ways to see a sound: a mouth movement, moving hand signs, geometric designs, drawings, etc. See 46.

16 **Vowels** General American English has 12 simple basic vowels and **ai** works like a simple vowel. See the back cover of this book. Little by little the mouth opens. The lips make smaller and smaller circles like for a kiss. Then 2 sounds are made in the center of the mouth.



17 Several of the English vowels are the same, or are almost the same as some vowels in your own language. Under the English vowels write in your language the English vowels which are in your language.

	1	2	3	4	5	6	7	8	9	10	11	12	13
American English	ai	i	ɪ	e	ɛ	æ	ɑ	ɔ	o	u	u	ər	ə
French	aĩ	i		é	è		â		au		ou		e muet
Spanish	ay	i		é	e-		á		o		u		
Japanese		イ			エ		ア		オ		ウ		
Chinese		衣					阿		歐		烏		兒
Your language													

In between the vowels of your language are the special vowels of American English. Say your sounds which are before and after a special English vowel and then in between your sounds say a sound which is not like either of your sounds.

i e a o u

Say **a** and then **o** several times. **a o, a o**. Then say **a**, round the lips only a little and say a sound that is not **o**. Then move the lips more and say **o**. Listen carefully until you say 3 different sounds, 2 like in your language and the other in between, not like **a** nor **o**. **a ɔ o, a ɔ o**.

Another way is to say **a**. Do not move the lips but think of and say **o**. Then move the lips to say **o**. **a ɔ o, a ɔ o**.

- 18 Some languages have other English vowels but no way to write them exactly. So speakers of those languages don't know they have certain English vowels.

Spanish *entré. Quise que me hablara ayer. Mañana hablará.*

entre	ablara	mañana	ablara
5 4	7 7 13	7 7 13 7 7 7	

Japanese	eda	mame	ashita	Russian	'komnata'
	edə	mame	ash'tə		komnata
	5 13	7 4 7	13		9 13 7

- 19 In Japanese and in Spanish **e** at the beginning of a word is much like English **ɛ**, but **-e** at the end is more like **e**. At the beginning or in a word **a** is like **ɑ** and at the end is more like **ə**. The Spanish accent ' changes **ə** to **ɑ**. Speakers of these 2 languages, like many others, don't know that they have 1 sound which is 2 or more English sounds.



kəp

?

kəp

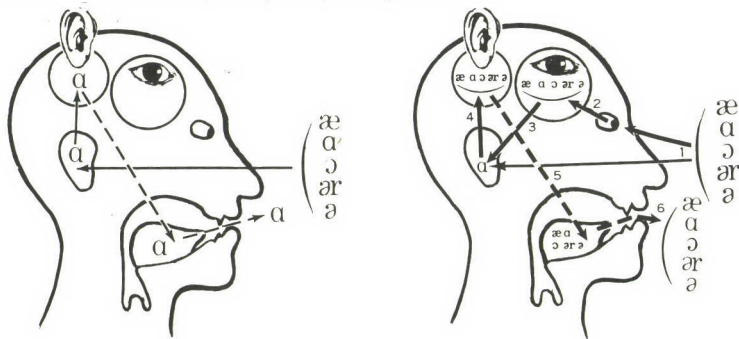
ɑ ə



kəp cop - policeman
·kəp cup - for coffee

Vowels

If you don't have an English sound in your language you think that it is like the closest sound in your language. With no æ, ɔ, ʌ or ə (as a separate sound) in their languages many ESL learners hear *cat*, *cot*, *caught*, *curt*, *cut* all to be *kat*. But native speakers hear *kæt*, *kat*, *kɔt*, *kʌt*, *kat*.



At first your ear may not hear the difference. If you look at written sounds you can see which sound you'd like to hear, the 'target' sound. When your eye has put the correct sound into your mind your ear will begin to hear it. With the eye as guide your ear learns to catch, perceive, take in correctly each sound. Then the eye and the ear help the tongue to say the proper sound. The first step is to hear yourself say 13 different sounds for the vowels. When you can hear yourself say the 13 vowels you will hear other people say them.

- 20 The vowels are the carriers of, the base for, accent, stress and intonation and of course the different meanings. When learning, hearing or saying a vowel in a word or in a flow of sounds think, ask yourself

- 1 Which vowel is it exactly? i?ɪ e?ɛæ u?ʊə?
- 2 Is it strong or weak? ○ ○ ○
- 3 Is it of long or short time duration? =
- 4 Is the tone (voice level) high, low or changing up or down or not changing? ?

You have to know, recognize, identify, discern each of the vowels. When you see a phonetic letter you should know exactly which sound it is even though you still may not be able to catch, hear it in fast speech.

i i e e æ ʌ ɔ o u u ʌ ʌ

- 21 Some vowels are naturally stronger than others. The ones in the center, æ ʌ ɔ o, are stronger than those at the sides, i i ... u ʌ ə. So if you learn and say the vowels properly you don't need to worry, think about stress or accents in a word.

present pɹəzənt - ' to give
 pɹəzənt ' - a gift, now, be at a place

Vowels

abundant **abundant** All vowels are **a**, the second a little stronger, **abundant**. If you say them the same it sounds natural but **æbundant**, **abudant** or **abundant** would be hard to understand. Say the vowels correctly. Forget about weak or strong!

- 22 In the flow of several words a stronger than usual vowel, usually longer and of higher tone, changes the meaning, feeling of the expression.

You must go now.

ya mäs' go nao

Normal, usual. It is true.

yu mäs go nao

You, not some other person

ya mä-st go nao

cannot not go, impossible not to go

y' mäs go- nao

not stay, definitely leave

y' mäs' go n~~a~~-o

at this exact time, not later

- 23 A vowel is longer before a voiced sound (vibration in the throat). It is short before an unvoiced sound (no vibration in the throat). See 29. This is especially important before -d or -t because they often become weak or are dropped, not said. But the long vowel before -d does not become short after the -d is dropped. So a long vowel means that a -d is missing, and a short vowel is for a missing -t. See 30-6.

I bet the bad bat had a hat on the bed, didn't he?

ai bet th~~a~~ bæ-d bæ-t hæ-d **a** hæ-t on th~~a~~ b~~e~~-d did n hi

2 21 4 6 11 11 6 23 23 4 9 18 33

a b~~e~~' th' bæ-' bæ' hæ-' **a** hæ' on th' b~~e~~' d~~i~~' n i

A rabid rapid rabbit made his mate aid eight sick big pigs sit.

a ræ-b~~i~~-d ræp~~i~~-d ræbit m~~e~~-d t-z met **e**-d et sik bi-g pi-g'sit

Native speakers of English do not consciously know about long and short sounds or rising and falling tones but ESL students should know about them and keep them in mind when learning a new word or groupings of words.

- 24 Each vowel sound has a voice level and change in tone.
- a In learning to say **ar** and **a** it is helpful to think of **ar** as rising from a mid level and then dropping a little for **a**. Note the up and down line of vowels, as on the back of the book.
- a**i i e ε æ **a** ɔ o u **ar** **a** *worker w~~ar~~k~~ar~~ cop cup k~~ap~~ k~~ap~~*
- b For special meanings the voice goes up a little when a word is said more strongly. See 22.
- c At the end of a thought segment the vowel goes up, down or stays at the same level.

Consonants

You must go. Not finished. The listener expects you to say more. *You must go.....because he's waiting.*

You must go. A statement of fact. End of a thought. Some other person may start to talk.

You must go. A question of doubt, surprise, suspicion. Perhaps an expression of anger, frustration.

Questions starting with a **Wh**-word, *What, When, Where, Who, Why, Which* or a verb like *Is, Was, Were, Have, Has, Do, Does, Did, Will, Would, Could, Should* end with the voice tone going down because the first word itself shows that what you say is a question. A rising tone is for doubt.

So at the end of a thought segment give your listener the proper feeling by the voice tone going up, down or staying even.

25 **Consonants** For a complete listing of consonants see 139.

These are sounds that go together with the vowels. It is well to know how the lips and tongue move to make some of the consonants which may not be in your language.

Lip movements

p, b, m The upper and lower lips come together and stop the flow of air.

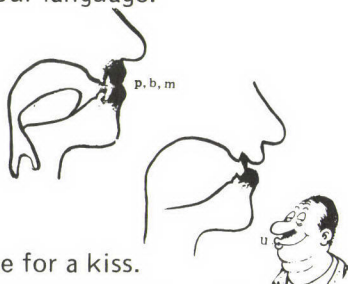
f, v The lower lip comes up and touches the edge, the bottom part of the upper teeth.

sh, zh The lips are round like for a kiss.

○ **l + vowel** The lips are in a little circle as for a kiss. Say a weak **u**....but then the lips stay round. Don't smile!

r + vowel The lips first are round for a kiss. Say **u**. Then smile side to side.

s, z The lips smile from side to side.



26 **Tongue movements**

See **Sound Change 23.**



The end, tip of the tongue goes up.

t, d The tongue tip touches the top of the mouth behind the upper teeth and stops the flow of air.

th The tongue tip is tight against the lower edge of the front teeth. Beginners are to bite the end of the tongue between the upper and lower front teeth and then let the air go out.

l + vowel For most native speakers of English the tip of the tongue goes up and touches the top of the mouth farther back away from the upper front teeth than for **t** and **d**. Near but not close to the upper teeth. See **Sound Change 30-47.**

Consonants

For beginners learning to say l before a vowel

- 1 Bite the tip of the tongue between the upper and lower front teeth, the same as for th.
- 2 Say a weak u, with any consonant blending into the l.

look ʌluk *blue* bʌlu *glad* gʌlæd *sleep* sʌlip

- 3 Do not smile as the tip of the tongue goes down behind the lower front teeth.
 - 4 Say the vowel after the l- ʌlu bʌlu gʌlæ sʌli
- n The tongue touches the top of the mouth farther back than for l-.

The back of the tongue goes up

k, g The air flow is stopped for an instant, then goes on out the mouth.

ng The air flow is stopped and then goes back up out through the nose. A match flame in front of the nose should flicker, move quickly.

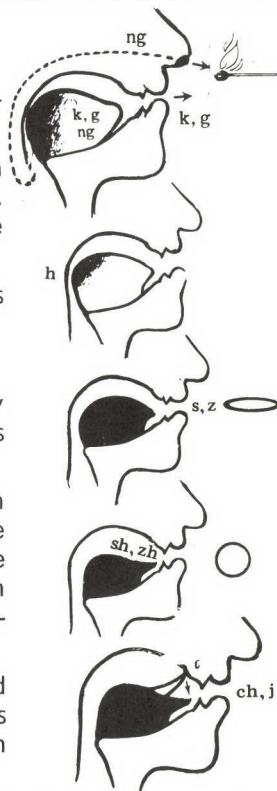
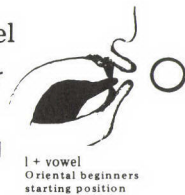
h The back part of the tongue closes up but the air goes on by, no voice.

The tip of the tongue goes down

s, z The end of the tongue is halfway down in the center and the air flows out over it. The lips smile.

sh, zh The tip of the tongue is down closer to the lower front teeth. The lips are round like for a kiss as the air flows out. For beginners, push the center of the cheeks into between the upper and lower teeth.

ch, j The tip first goes up as for t and stops the air. Then it quickly goes down near the lower front teeth and lets the air go out over it.



27 Vowels in movement, glides, semi-vowels, 2-part consonants

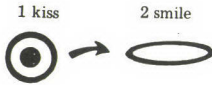
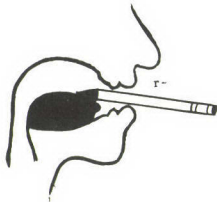
y + vowel The center top of the tongue goes up and almost stops the air as you start to say a long i. *iiiiiiiar year iiiiet yet*

w + vowel Like its name 'double u'- uu. Don't smile as you say a long *uuuuu* before a vowel. *uuuuuant want uuuuoman woman*. Much like the Spanish speakers say *guante, agua .. wante awa*.

- 28 r + vowel First say u then smile as you go on to say the following vowel. Do not let the tip of the tongue flip up and hit the top of the mouth, as in Spanish, Japanese, Russian, Hindi, etc.



To learn to say the American r- before a vowel



- 1 Put a pencil point straight back into the mouth on top of the tongue so that it can't move up.

Practice reading aloud and speaking with a pencil point 2.5 cm. into the mouth. See 30-54.

- 2 Say u. Just saying u makes it harder for the tongue to flip up. If it does, with the pencil point on the tongue put your lips around the pencil as you say u. Kiss the pencil!

Say u, together with any consonant which blends into the r. *write, right urait bright burait, try turai, through thuru*

- 3 Smile as you slide, glide, flow into the following vowel.

- 29 Voiced Consonants. voicing See 83. 30-1

When you say a vowel, for example a, o, u, there is a vibration, something of the voice moves very fast down in the throat. As you say a, o or u put a finger on the little hard thing in the front of your throat (larynx, Adam's Apple, voice box) and feel it move very fast, vibrate. Put your hands flat over, cover, your ears and you will hear the vibration down in the throat.

There are 8 pairs of consonants. Each pair is basically the same sound but one of the pair has the voiced vibration and the other does not. Say ssssss like a hissing snake or cat, just the passing flow of air going out. Then make the voice buzz like a bee flying near your ear, zzzzzzzz. sssssss - zzzzzzzz.

Learn these 8 pairs well...voiced often become unvoiced.

Voiced (with vibration) d g j b v z zh th

Unvoiced (no vibration) t k ch v f s sh th



Also voiced are m, n, ng, l and sometimes before vowels y-, w-, r- and h- are voiced.



30

SOUND CHANGES

Phonological Principles of Fast Natural Speech

- - - Pronunciation Pointers - - -

The more informally, faster Americans speak the more the base sounds of English pronunciation change. Learners of English as a Second Language (ESL) should be familiar with the

Sound Changes 1 .. 5

exact sounds and how they change. This will help them to understand better what Americans say and to talk in a way that Americans will more easily, readily understand what the ESL speaker is saying.

Native speakers of English are not conscious of or don't know about these changes. But they do react to and use them in their daily life conversations.

First you should get a general overall idea of how the sounds change. Look over, quickly read through, become familiar with the following points. Then when in your study materials you see little cursive numbers, like 2, 18, 53 .., you can look at those numbers in these Sound Changes to understand better what is happening to the sounds.

1 Basic Simple Sounds

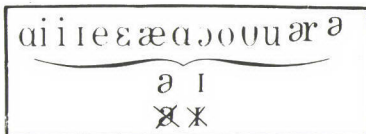
ESL learners should know well the vowels and consonants. Learn to hear yourself say 13 different vowel sounds and remember the 8 pairs of voiced and unvoiced consonants.

Consonants	Vowels
voiced d g j b v z zh th m n ng ai i i e ε æ α ɔ o u u ar ə	
unvoiced t k ch p f s sh th y- w- r- wh- l-	

VOWEL CHANGES

2 Clear vowels often become weak and change to the neutral vowels $\dot{\imath}$, \dot{u} , \imath , ə . Most people hear these neutral vowels as ə or sometimes \imath and so in writing use mostly ə .

What can you get for a dollar?
 huat kæn yu get for e dalar
 huat kæn yə get for ə dalar
 huə' kinyɪ get fəə dala



3 Sometimes the neutral sound is more like \imath , such as before unvoiced consonants and vowels. *can you kinyɪ* See 2 above.

4 Often ə and \imath disappear.
(schwa deletion)

<i>What do you say?</i>	<i>police</i>	<i>chocolate</i>	<i>interest</i>	<i>Mrs.</i>
huat du yu se	polis	chakələt	intərəst	misəz
huə' də yə se	pəlis	chak'lat	intrəst	misɪz
huə' dɪ yɪ				
huə'd'y' se	p'lis	chak'lit	intrɪs'	mis'z

5 Consonant + vowel

Usually we say a consonant with the vowel after it. If there is no vowel after a consonant, to say the consonant more easily or clearly add a weak -ə that disappears when you speak faster.

five *nine* *left* *asks* *business* *advanced*
 fai-v^ə nai-n^ə lɛf^t æs^ək^əs^ə biz^ənas^ə ad^əvæns^ət^ə

Often at the end the stop consonants **p, k, t, b, g, d** release a puff of air which sounds much like a weak **-ə**. See 30-53.

- 6 The vowels are said longer before voiced sounds. See 1 above. The vowel is still long even if the voiced sound after it is not said or changes to its unvoiced form. The meaning is often understood by how long or short the vowel is, not so much by the consonant after it.

What does the neat knee need now?

huət də-z thə nit ni ni-d nə-ə
 huə'də-sth' ni' ni ni' nə-ə ni' ni ni'



The duck dug the dock dog. (dug - liked, was friendly to)
 th' dək də-g th' dək də-g (dog - dɒg, but sometimes dæg)

Police sit down. Please sit down. He loves silly fluffs. z s = s s 39
 pəlis sit daʊ-n pli-z sit daʊ-n hi ləvz sili flʌfs s s = 's 9
 4 10
 p'li'si'daʊ-n pli-'si'daʊ-n hi lə-f'sili flʌfs lə-fs lʌfs

- 7 re = rə = ər (ra reduction)

hundred *children* *iron* *introduce* *protect* *prepare*
 həndrəd ʧiːdrən ɪnrədʊs prətekt pripeə
 həndrəd ʧiːdrən ɪnrədʊs prəpeə
 həndəd ʧiːdərən aɪərn ɪn'ədʊs (pətekt) (pəpeə)

Deletions - Not saying a sound

8 Stops

When a sound is not said there is usually a very short pause (silence.. 1/20 of a second?) caused by stopping the flow of air. Then the next sound is stronger because the air that is released after the stop goes into the next sound. — — —

Stops are just as important as any sound you say. Listen for the stops and make them when you speak..a good, quick, full stop of the air or of the voice. If there is no stop the meaning may be different.

There are 5 kinds of stops.

- 1 The lips come together. **b, p, m**) See 25, page 12.
- 2 The tip of the tongue **t, d, th**
- 3 Back of the mouth **g, k, ŋg** See 26, page 13.
- 4 Down in the throat - glottal stop.

This glottal stop is often used in place of the other stops, especially for the tip of the tongue stops. See 46.

- 5 Transitional pauses The air goes out smoothly but the voice stops for 1/20 of a second or less.



Sound Changes 9.. 19

- 9 When 2 same sounds are together they become just 1 stronger sound, often after a glottal stop. ■ ■ > ■ ■ * * > ' * *

some more bookkeeper this seat give you a book What did he
 səm mo-ər bukkipər thissit giv yə a buk huə'did'i
 sə'mo-ər bu'kipər thi'sit givya- buk huə'di

- 10 We don't say the first of a voiced-unvoiced pair. They are really 2 forms of the same sound. See 1 and 9.

Please sit down cupboard large check
 pli-z sitdau-n kəpbo-ərd lɑ-ərj chək
 pli'si'dau-n kə'bər-d lɑ-ər'chək

b	p	β	b
d	t	ʈ	d
g	k	g	g
ʃ	ch	ʧ	ʃ
θ	th	ʰθ	θ
f	f	f	v
z	s	z	z

- 11 Often we don't say the first, or sometimes the second, of 2 stop sounds - k g d t ch j p b See 8 - 1, 2, 3.

blank check dog-do hot cakes big deal! good-by
 blængkchək dɔ-gdu hətkeks bi-g dio gu-d bai
 blæng'chək dɔ'du hɑ'keks bi'dio gu-'bai

- 12 s / z + sh = 'sh

this shoe does she his shirt nice sheets
 this shu dɔz shi hɪzshərt nais shits
 thi'shu də'shi hi'shər' nai'shi's

Dental Deletions - ʃ, ʧ, ʈ

- 13 t / d + b = 'b See 11.

good-by dead beat damned bastard Great Britain
 gu-d bai dɛ-d bit demd bæstərd gret brit'n
 gu-'bai dɛ-'bit dem'bæs'ərd gre'bri'n

- 14 t / d + ch = 'ch (ch = tsh 45, ʈtsh 8, ɖtsh 10)

flat-chested fried chicken bad check Fat chance!
 flæ'ches'id frai'chɪk'n bæ'chək fæ'chæns

- 15 t / d + j = 'j (j = dzh the voiced form of tsh - See 45.)

hot jazz broad jump great joy mid June
 hɑ'jæz brɔ-'jæmp gre'jɔi mi-'ju-n

- 16 t / d + l = 'l

jet lag red light bad luck fat lady
 je'læg re-'lai' bæ'læk fæ'ledi

- 18 t / d + n = 'n, n + t / d = n + no deletion stop

didn't get nervous oughtn't button important
 di'n ge'nərvəs ɔ'n bə'n impo-ər'n'

ʃ n ʃ
 ʧ n ʧ

- 19 t / d + p = 'p See 11.

wet paint night patrol lead pipe could pay
 we'pen' nai'p'troɔ le-'paip ku'pe

20 t / d + s = 's See 22, 30.

What's that? It's a bad sign. got sick For God's sake!
 hua's thæt i'sə bæ-'sain gə'sik fər gə-'s sek
 hua'sæt f'gə-'sek

21 t / d + th = 'th

What then that they Good thinking! Feed the cat.
 hua'then thə'the gu-'thingking fi-'th' kæt

22 t / d + z = 'z See 20, 30.

the right zip codes worlds of words 8 zeros red zipper
 th' rai'zip ko-'z uər^o'zə uər-'z e'ziroz re-'zipər

23 vowel + t / d + vowel, w-, r- = vowel + ' + vowel, w-, r-

The tongue doesn't have time enough to go up to the top of the mouth before saying the second, usually a weaker, vowel. So in place of t or d some sort of a glottal stop or transitional pause is made.

Put it on now. better water ladder get rougher bad weather
 pu'i'ə'nao be'ər wə'ər læ'ər gə'rəfər bæ'wethər

24 ...ʔ.ɸ. -' = -t —' = —d

At the end a t or d is often weak, dropped or the air is stopped but not let go out, not released. If the vowel which was suddenly cut off, stopped is short a t was dropped. If the vowel is long a d was dropped. See 6.

All right, but it'd need two neat hot odd bad bat bodies!

ɔo rait bətitud ni-d tu nit hət ɑ-dbæ-dbæt bə-diz
 ɔ^orai' bə'i'u' ni' tu ni' hə' ə' bæ-'bæ' bə-diz

25 --st = --s'

For Christ's sake he must've just guessed it last Christmas!

fər kraɪs's sek hi məstə jəs' gest it læs' kris'məs
 f'krai'Sek iməs'a jis' ges'i'læs' krismis

26 -ld + consonant = o / u + consonant See 48.

Ole Man River wildfire world wide cold war should go
 oʊdmæn rivər waiʊdfair wərʊdwaɪd koʊdwɔr shu-'go
 oʊmæn rivər waiɔfaɪər uər^o uɑɪd koʊuɔər shuʊ'go

27 -l th + vowel = -l + vowel / -uth + vowel See 47, 48.

Well, that's nice. Will they sell those too?

wεuthæs'nais wiʊthe sεutho-z tu
 wεʊlæ'snais wiʊle sεʊlo-stu

28 -nth + vowel = n + vowel (+ no deletion stop)

In that case can those go in there when they come?

næ'kes kənoz go inər huene kəm

- 29 s / z + th = s-- / z-- ---- the/a patterns

Is that right?! What's this? Is there a... It fits these.

izæ'rai' huə'sis izeərə i'fi'si-z

s / z + the -s and -z slide into a weak vague -sth^h or -zth^a
before unvoiced or voiced sounds. The voice goes up a little.

s / z + a -s and -z form a firm syllable with -a. -sə -zə The
voice stays down. No rising tone.

Was the book wəzth^a buk *It's the key* i'sth^h ki

Was a book wəzə buk *It's a key* i'sə ki

- 30 th / d + s / z = 's / 'z See 20, 22.

months clothes cloths both sides with some modes baths

məns klo-z klo's bo'sai'z wi'səm mo'z bæ's

- 31 ch / j / sh / zh + th = chs, js, shs, zhs

I wish they'd wash those. Change that judge this week.

theud thæ'jəj
əwɪʃeu' wəʃsə-z tʃenʃsə' ʤəʃɪswɪk.

Each thing which they use to rouge their cheeks

ɪtʃɪŋg huɪtʃse ju:s t'ru:ʒsɜ:k tʃɪks

Other Deletions

- 32 -ing = ing, in, ɪn, ən, 'n

What're you doing? Nothing. Something's cooking!

huətəɹyə doɪn' nəθɪn səmθɪŋs ku:kɪn

huətəɹyə doɪn nəθ'n səmpθəns ku:kən

huətʃə do:ən nə'n səmp'ms ku:k'n

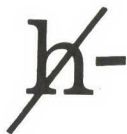
- 33
- ~~h~~
-

he him his her here have has had

hi him hiz hɜr hiə hæv hæz hæd

i im ɪz ɜr iə æv æz æd

ɪs ɪr əv əz əd



He has his truck here for him and her to have fun in.

ɪæsis trækɪr f'ɪm nɜr t'æ'fənɪn

- 34 wh-- = w--

Really wh- is h and u at the same time, $\begin{matrix} h \\ u \end{matrix}$ or hu is all right.
But some people don't say the h-sound.

What do you want? Which one? Why the white one?

huə'də yə wənt huɪtʃwən huəi th' huəit wən

wəd'y'wən' wɪtʃwən wəi th'wəi'wən

- 35
- have, of*
- = əv + vowel, ə + consonant (of clock = o'clock)

I've got one of them. I'd've taken a cup of coffee at 2 o'clock.

əɪv gət wənə them ədəv te:kən əkəpə kɔ:fi æ'tu əklək

əəgə' wənəvəm ədə te:kənəkəpə kɔ:fi ə'tu əklək

36 Reduced Forms, fragments

Many much-used words become only 1 short weak sound. It is good to learn these short reduced forms when first studying a new word. Sometimes using the classical base form changes the meaning or makes a native speaker uncomfortable, uneasy. The more you use these forms the more natural you will speak.

a and but by can can't do for have I in is my of the
 e ænd bæt baɪ kæn kænt du fɔr hæv aɪ ɪn ɪz maɪ əv θi
 a ən' bə' bə kæn kæn də fər æv ə n ɪs mə ə θə
 n b' b' kɪn kæ d' fə əv ə s m' θ'
 kə f' ə ' i'

them they to would had did you could shouldn't oughtn't
 ðəm ðe tu wʊd hæd dɪd ju kʊd ʃʊdn' ŋt' ŋt'
 θəm e tə ʊd hæd dɪ' jə kʊ' ʃu'n ɔ'tn'
 əm ɛ t' u' əd 'd jɪ ʃu

37 -n't = 'n, ̃

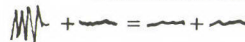



Often -n't becomes a weak -n or just disappears leaving the sound before it nasalized, said through the nose. ESL learners often don't hear the nasal coloring and think the word is positive, *yes*, when it is negative, *no*. So carefully listen for the nose sound of many of the short verbs.

are aren't is isn't did didn't should shouldn't don't won't
 ər ɑr̃ ɪz ɪz̃ dɪ' dɪ̃ ʃu ʃũ dɔ̃ wɔ̃

38 Often we don't say the first sounds of a word or phrase.

because enough Did you get it? Are you ready? It's too bad.
 bəkɔz ɛnəf dɪju ɡet ɪt ər jə rɛ-di ɪ'stu bæd
 b'kɔz ənəf jə ɡe'it jɪrɛdɪ stu bæd
 kəz nəf ɡe'i'? rɛdɪ? tu bæ'

Assimilation - Sounds change other sounds

39  +  =  +  voiced + unvoiced = unvoiced + unvoiced

Voiced sounds before unvoiced sounds become unvoiced. See 1.

 *His cars have to move slowly. Please come. used to*
 hɪz kɑrz hæv tu mu-v slɒli. pli-z kəm ju-zd tu
 hɪskɑrs hæftə mu-f slɒli pli-skəm ju-zt tə
 See 358. yu-s'tə

40 -z, -v, -zh = -s, -f, -sh -zss -vff -zhshsh 

At the end of words the letter s is -s after unvoiced sounds and is -z after voiced sounds. But if the first sound of the next word is unvoiced the final -z changes to -s.

At the end of a sentence the -z changes to a longer -zss and fades, stops being a sound. In much the same way j, v, zh become -ch, f, sh and at the end jch, vff, zhshsh.

Sound Changes 41 .. 49

It rains cats and dogs. give some I would've! in the garage
 it renz kæts ænd dɔ-gz gɪ-v səm ai wudəvə in thə ɡərɑj
 it renskæ's n dɔ-gzss gɪ-fsəm aiwudəvff nth'ɡərɑjchch

41 -t + y- = ch ch + y = ch

can't you not yet last year cooked your each year
 kænchu nɑtjet læschir kukchar ichiar

42 -d + y- = j j + y = j

Did you.. educated soldier good use change your
 did yu ɛdyuketɪd so^odyər gu-d yus che-njyur
 dijə ɛjəkɛtɪ' so^ojər gu-jus che-njər

43 -s + y + vowel = sh + vowel sh + y = sh

kiss you issue Miss Universe let's unite fresh yogurt
 kis yu isyu misyunivərs lets yunait freshyogart
 kishə ishʉ mishunivərs le'shunait frəshogart

44 -z + y = zh zh + y = zh

Is your was young pleasure as your, azure those yanks
 iz yur wəz yəng pləz yur æz yur thɔ-z yængks
 izhər wəzhəng pləzhər æzhər thɔ-zhængks

45 t / d + sh = ch See 26 - sh, ch - j

It's your windshield that she.. Did she get sugar?
 itshur winchi^{ud} thæchi dichi gechugər
 i'chər

46 l / n + sh = lch, ush / nch See 48.

Will she bullshit the insured Welsh? Well, should she 10 sheep
 wiʉ shi buʉshit th'inshurd weush weu shud shi ten ship
 wiɔlchi buɔlchi'th'inchurduɛlch welchuchi tənchip

R - L Changes

47 l + vowel = ʉl + vowel Prevocalic apical L See 21.

Beginners learning to say l should first bite the end of the tongue, say u, and not smile as they go on to the next vowel.

Lucy loves bright clean blue-gray flowered pillows.
 ʉlusi ʉlæv bʉrait kʉli-n bʉlugʉre fuʉlɑwər' piʉlozss

48 l + no vowel = u (usually heard as u or o) Non-prevocalic dark l

Will you help fill real little Rio school milk bottles?
 wiʉ yu hɛʉp fiʉ riʉ liʉ rio skuʉ miʉk bɑ'ozss

49 l + no vowel (o/u) + vowel = o/u + l + vowel Intermissive l

That's all. thæ's ɔʉ Tell him tɛʉhim Will I. wiʉ ai
It's all over. i'sɔʉ lovər tɛʉlim wiʉlə ..

50 r + vowel = ur + vowel Prevocalic R See 28.

Beginners first say u, then smile widely on to the next vowel.

write, write, very real rough Americans try to throw.
rite, right $urait$ $vr̥ri urj̥o ur̥af am̥ur̥ikans t̥urai t̥'θuro$

51 thar ...th $h̥uar$ See 53.

First say th, let out a puff of air, think of u as you say ar.

thirty-third Thursday thoroughly thirsty
 $th̥uɑrti th̥h̥uɑrd$ $th̥h̥uɑrzdi th̥h̥uɑr̥uɹali th̥h̥uɑrsti$

52 ar + vowel = $ar̥ur$ + vowel Intermissive prevocalic r See 49.

During ar before a vowel the lips come together for an instant and make a soft u leading an r- into the following vowel.

Hey, girl. We're in here and where is your old furry cap?
 $he gar̥uro wiar̥ur̥in hiar̥ur̥an$ $hu̥ar̥ur̥izhar̥uroʊ f̥ar̥ur̥ikæp$

53 **Aspiration** k / p / t / th + strong vowel Also after -ng



A little puff of air should go out after the voiceless stops k, p, t, th when they are put before a strong vowel or before an r-, l- and w- (ur , ul , u), and sometimes if they are at the end of a word. See if a match flame in front of the mouth flickers. If there is no puff of air a listener may hear a different word and misunderstand. Also, after -ng a puff of air comes out the nose. See 26.

could k $h̥ud$ two, too, to th̥u try broth th̥urai bur̥oθh̥
good gud do. dew, due du dry throat durai th̥uroθh̥

54 Tip of the tongue location



In American English the 'home base' of the end of the tongue is the very center of the mouth...not up, not down, not close to the front teeth. To keep the tip of the tongue back in the center put the sharp point of a pencil straight into the mouth about 2.5 cm., an inch. Practice much talking and reading aloud with the pencil in the mouth. See 28.

55 Voice Projection

Think of throwing the sound vibrations down in your throat out through the center of your forehead...up and out above the eyes.



31

Groupings of Words Phonic Word Formation



In fast natural speech the much-used little functional working words (*is, are, of, in, my, from, and, to ...*) are weakened and shortened to just 1 or 2 sounds (**reduced forms**) of the original or classical pronunciation (**base form**). These little words tie together, show the relationship of, the stronger longer names of things, actions and adjectives (**content words**).

Usually an idea, thought, is expressed by 1 or maybe more groupings of the little functional words (**phonic word**) in between a few content words. So think in word groupings when you're learning to understand fast speech and to speak naturally yourself.

32 In this book most key example sentences (**utterances**) are:

a Written in the old traditional spelling (**Traditional Orthography - TO**). Try not to read TO very much because it gives you wrong ideas of how things are said naturally.

If you already know some English you can look at some words in TO to understand the meaning of the spoken forms or to look up a word in a dictionary. But **do not look at the TO when listening to the recording, reading aloud or practicing your pronunciation!**

b Word-by-word base pronunciation is written by sounds, phonetic letters. Remember that there is no one 'correct' pronunciation of a word in English. **Correct** is what the listener hears and thinks is all right. The forms shown here are mostly of General American English.

c The little cursive numbers between the lines or at the sides refer to the Sound Changes of how the base forms change to the fast spoken forms. See inside back cover of this book for a brief listing of these changes, or pages 14...22 for further details.

d The fast speech patterns written by exact sounds are seen in the last lines. Practice well the groupings that are much like longer words. The little figures at the end of a phonetic line show the natural fast speed of the sentence, utterance. Practice it until you can say it x number of times in 10 seconds as shown by the little figure.

I'm late and I've got to get out of here. (Archie Bunker)

aim let ænd aiv gat tu get aut av hiər

2 2 18 2 9 2 23 23 35 6

am let an av ga'ta gɛ' au'a hi:r

4 18 4 35 23

'mle'

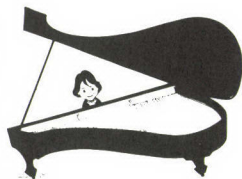
naga'age'au'a

hir 8 (8 times in 10 seconds)

33

Physical Practice

If you know something in the head that doesn't mean that your mouth can easily say it. Little currents of electricity have to go many, many times between the brain cells to set up, make network patterns so that you can instantly understand what you hear or tell you muscles what to do when you speak. Then also the muscles have to be trained to move properly.



- 34 It usually takes 50 or more meaningful (you are conscious of, feel the meaning) repetitions to learn to say a short utterance well. Doing 5 repetitions at 10 different times during several days is much better than 50 repetitions all at the same time. The important thing is not how many total repetitions but how many different times you practice.

5 times
x5
25 a day
x5
125 a week
x4
500 a month

It is best to not do more than 5 repetitions of the same sentence at one time. You stop feeling the meaning and your muscles get tired. You get tense, nervous. But for intensive practice go on to 4, 5, 10 other utterances, 5 repetitions each. Then go back to the first and do them all over, again and again.

After you feel that you know an utterance or sentence well and can say it easily your brain cells and muscles still need to continue practicing until how to say it is permanently imprinted in your recall memory. So when you think that you know it well a week or two later, and again a month after that, review, practice that same thing until fluently said. See 36 - 4.

Steps for physical practice:

- 1 First know the meaning. See 40, Study Step 1.
- 2 Learn, memorize which sound comes next.
- 3 Study, think how to make each sound
- 4 Practice speaking until you can say the complete utterance smoothly at natural speed from memory..without reading.

For example, see 32d. *I'm late and I've got to get out of here.* 'əmle'nəgə'əgə'au'əhir At first say it in three parts with definite stops for the t's. Later say it all like one long word until you can repeat it 7 times in 10 seconds.

'mle't nəgətəgətəutə hi-ər -- 'mle'nəgə'əgə'au'əhir

- 35 Speaking Practice Materials

- 1 Repeat things aloud from memory
 - a The series of the 13 vowel sounds as seen on the back cover of this book. At first try for 5 repetitions at least 5 times a day. Give special attention to ɪ, æ, ɔ, u, ə until you can say all 13 in 10 seconds. See 16 24.

Physical Practice

- b Say the alphabet in English like little American kids do.

ebisidiiefji	echaijeke	e ^o le ^o menopi	kiuaar ^u resti
abc defg	h i j k	l m n o p	q r s t
	yuidabaya	eksuaizi	
	u v w	x y z	

Say all the alphabet in 10 seconds. See Sound Changes 49, 52 about saying l- and r- followed by vowel sounds.

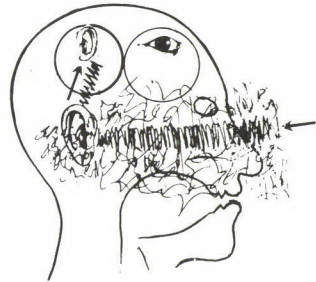
- c Say the days of the week and months of the year. 296-8
- d Count from 1 through 20 and then by 10's up to 100.. 10, 20, 30, 40.. Be careful about 5 and 9, 13-30, 14-40 ..the i and i of -teen and -ty. See 140.. 142.

e **Introduction Routine**

Say the 13 vowels and the 11 sentences in 45 seconds or less. Just remember which action comes next in the related series. See 132.

- 36 2 Repeat aloud what you hear from natural recordings

You should listen often to familiar recordings of unprepared informal conversations, real-life speech..not something academically made up by teachers in a sound studio. Real-life recordings may sound noisy and of poor quality but in real life you don't hear academically correct English without a lot of background noises. As you understand more and more the less and less you will notice the background or static noises. Your ear learns to not hear the sounds which don't have a meaning.



See 40, Study Step 6.

- 3 Read aloud from materials written by sounds. See 40 - 3.

Read the same material again and again until you can say the sounds easily. This is for training the speech muscles. This is like a pianist who plays the same musical selection hundreds of times. Most ESL learners do not practice enough physically. Read aloud until your mouth becomes very, very tired. Take a rest, do something different. Then come back and read until tired again.



- 4 Read a translation of familiar real-life material and say it in spoken English. See 40, Study Step 8.

37 **Speaking Aides - Native speakers of American English**

At the start of your study of English you really can't notice and correct your own faulty pronunciation or speech pattern mistakes. Also you just can't "pick up", learn without special attention, certain fast forms or ways of speaking that are more natural. Your ear can't yet hear some sounds and you don't know the way you use some words isn't natural. Some native speaker of American English has to tell you, point out, correct anything you say that is unnatural **before it becomes a habit.**



With saying something unnaturally only 5 or 6 times when first learning it this unnatural way easily becomes so set, fixed, imprinted in your mind that it will seem natural to say it in that improper way, to your disadvantage, for the rest of your life. It's better to learn natural spoken English from the start.

Don't use *not nat, is iz* but *-n't, 's -n, ~, -s, -z* See 73-9, 30-37.

- 38 A native speaker, even some ESL teachers, may not be able to tell you how to say the proper sounds or why a certain word is used that way but can tell you what is not proper or unnatural. Such a person can say the proper or popularly acceptable sounds, or if you show something written in usual spelling can show you the right order of words or tell you a better word to use. See 53-1b.



Tell your American friend, helper or tutor that you want to speak naturally fast like when American friends talk to each other. **Your helper can tell you what is natural but you yourself have to know what to do to speak that way!**

- 39 Many Americans in helping you will give you the base form, the formal classical school or dictionary word-by-word pronunciation. Keep in mind the explanations in this book of how to make sounds and how they change when words are said in fast speech groupings. Think of the Sound Changes and use them in what you are trying to say naturally. Your American helper probably doesn't know about sound changes but uses them naturally, unknowingly. Just ask your helper to speak normally fast. Then you are to repeat what was said several times with little changes until the American says that it sounds natural. See trial-and-error learning, 58, 45, 43-5.

For example you want to ask

Where is the closest post office?

This is correct but it is more natural to say

Where is the nearest post office? *Close* is more for something

Study Steps

you can touch, easily see. *Near* is for something at more distance, harder to touch. Perhaps you can't see it. See 305.

Where is the nearest post office? Traditional spelling.

whuɛər ɪz ðə niːərist pɒst ɔfɪs Slow word-by-word sounds

Does your American helper say **whuɛ, huɛ** or **uɛ**? 30-34

Are the vowels longer before **-ər**? **huɛər, niːər** See 30-6

Is the word *is* **ɪz, -s** or **-z**? See 30-40. *Where is* = *Where's*

Do you hear a soft **ʊ** during **-ər** before a vowel? 30-52

Does your American friend say **-əst** or **-ɪst**? See 30-3 **-ɪst**

Why does *nearest* become **niːərʊrɪs**? 2 reasons 30-11, 25

And *post* becomes **pɒs**? 1 reason - See 30-25.

Do you hear and say the **o** of *pos-* and *off-* differently?

Where's becomes **huəz huɛəz - huəəz - huəz** 30-2, 4

Does the voice go up or down at the end? See 24.

Is *-s* the **-zthə** or **-sth'**? See 30-29. **-zthə** before **n-**

huəzthə niːərʊrɪs'pɒs'ɔfɪs 8 (Practice to say this 8 times in 10 seconds)

40

STUDY STEPS

In learning spoken English don't try to learn too much at one time, only 5 to maybe 10 sentences as a unit of study. Do each study step well because it is the base of the next step. If a step seems too hard maybe you didn't do the previous steps well. Go back and do them again.



- | | |
|----|---|
| 10 | Learn traditional spelling - optional |
| 9 | Native speaker corrects pronunciation |
| 8 | Read a translation, say it in spoken English |
| 7 | Read a translation, write in English by sounds |
| 6 | Listen, say without stopping, natural speed |
| 5 | Listen, say what you hear, practice speaking |
| 4 | Listen to real-life voices, write by sounds |
| 3 | Read the real-life spoken English sounds aloud |
| 2 | Listen to real-life voices, read the sounds, say them aloud |
| 1 | Know the meaning first of what you will be learning to say |

Step 1 Know the meaning of what you are trying to hear and say.

- See, touch or move something.
- See a movement. Somebody does something..another student.... the teacher..
- You yourself do an action or make a movement with a hand to show the meaning to remember better.
- Hear a translation in your own language. The teacher or another student says a few words. But don't talk back and forth in your language.

e Read a translation in your language..a printed one that comes with the textbook, one made by the teacher or a student who has already studied the material.

f If you already know some English you can look at the old usual spelling, the written English form. But beginners should not read the old spelling (Traditional Orthography - TO) because it gives wrong ideas of how to say words in normal fast conversation. ~~Traditional/Orthography/-/TO~~

g Carefully, neatly write the translation in your own language. In this textbook and real-life materials the sentences are numbered. In your notebook write the number and after it your translation. You will use this in Study Steps 7 and 8.

If you already know some English you may think that you don't need to write a translation. But if you do make a written translation you will notice little things about your language and English which you didn't but should know, keep in mind. As you will be using both languages for the rest of your life you should learn to use them together from the very start of your study of English. The making of a written translation helps you to understand and remember English better. ----->

Step 2 Listen and read aloud



After hearing one sentence stop the recording during the pause, silence after each utterance and read by sounds aloud. Don't even look at the old traditional spelling, TO. Carefully look at each sound, phonetic letter, and let the eye put a pic- of it in your mind, like a photographic camera. See 19,46.

Step 3 Read aloud

Look at each sound and say them carefully aloud all through the sentences of the lesson. Read the sentences many times until you feel that you are saying the flow of sounds smoothly. This is physical practice for your tongue and lips. Also, your eye gets a better picture of the sounds into your head.

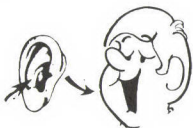
Step 4 Listen and write by sounds.



Hear an utterance, a sentence, stop the recording during the pause and write by the exact sounds of what you have just heard. When you have written by sounds all of the lesson look in the textbook and correct your mistakes. The action of writing helps you learn and remember better. Look-

Study Steps 5..10

ing back and forth moving the head and eyes when checking for errors makes the picture of the sounds even clearer in your memory.

Step 5 Listen and say what you hear.

Hear a sentence, stop the machine during the following pause and practice, say what you have just heard. At first read each sound carefully and then after a few times repeat aloud without reading.

Talk, no reading. Listen carefully to your inside sounds coming up from down in the throat. It is the memory of your inside sounds that helps you speak well later. 45

Step 6 Listen and repeat without stopping.

Do not stop the machine. In the pauses that follow the utterances, try to say what you have just heard before you hear the next thing. As the pauses are the same length of time as the preceding utterances this makes you speak at the natural fast conversational speed of the original native speakers you hear. Do this many times until without stopping the recording you can say everything without reading what you hear. This also trains the ear to not hear noises and spoken sounds that don't have any meaning. See 36-2.

Step 7 From a translation write by sounds

Read a translation and write the ideas by exact sounds in spoken English. Check for errors and practice reading aloud what you have written.

Step 8 Say a translation back into spoken English.

Do this many times until you speak it all easily. If this is too hard, difficult, go back and do Step 7 well.

Step 9 A native speaker of American English listens.

An American friend, a speaking helper, listens to you speak reading from a translation and points out what is not natural fast spoken English. See 37, 38, 39.

Step 10 Learning old spelling Traditional Orthography - TO

If you want to learn the old usual traditional spelling, first do the preceding 9 steps well. When you know the fast pronunciation well then you can look at the TO to see the letters used in 'written English.' Then read the sentences written by sounds, say them aloud and try to write the 'written English' forms. Later, listen to the recording and write in 'written English.'

TEACHING AMERICAN SPOKEN ENGLISH

As a general guide, after having gone, worked through the series of vowels follow the study steps given above in 40. If a vowel in the flow of sounds is not pronounced well enough quickly review the vowel series, as seen on the back cover of this book. For details see points 16 .. 24, 30 - Sound Changes 2 .. 8. Also see the Introduction points 97 and 98.

Work on the consonants as needed when they come up in the study materials. See points 25 .. 39, 30 - Sound Changes 8 .. 52 and 139 where they are treated alphabetically.

By using the recordings teacher aides, knowing little English, can do most of the routine class instruction. Only a native speaker of English is really needed for speech correction in Study Step 9.

- 42 Keep in mind this is 'fast spoken natural colloquial speech'. When an utterance is said at less than 10 sounds per second it may sound unnatural. Native speakers should model at the speeds shown by the little figures at the ends of the final lines written by sounds, at X times in 10 seconds to set the pace of saying it just once. These speeds are often 15 sounds, phonemes, a second.

Students repeat aloud in unison, small groups or individually in fixed order at first or at random later. As a general rule, limit spoken repetitions to only 5 or 6 each time. It may take 10 or so 5-repetition practices over weeks to reach natural fast conversational speed. $5 \times 10 = 50$. See 34.

- 43 **TEACHING STEPS** - See the Study Steps of 40.

1 Establish the meaning.

Students should not drill with what to them is a nonsense utterance. The teacher, someone, does something and says what is being done. At least a few students should do and say the target action. The older the learner is the more important is that he write out a translation, neatly with reference numbers in his notebook. This is to be used in Steps 7, 8, 9 and perhaps 10...and years later! See 62-22.

2 Visual Imprinting of Sounds

When the eye sees what the exact sound is the ear will begin to hear it accurately. The pictorial imprint in the visual recall memory guides the ear to distinguish the sounds and put them separately into the audio recall memory. See 19.

3 Read aloud by Sounds

Don't be too critical of pronunciation at this point. Give just enough guidance to be sure a student has a good idea of

any particular sound. This is the start of physical training in speaking with further visual imprint reinforcement.

4 Writing by Sounds

Students listen to a real-life utterance and try to write it carefully sound by sound. The teacher and student both see which sounds are not yet well defined in the student's mind.

Where does a sound go wrong?

It's not heard properly. See 19.

A clear visual imprint has not yet been set in the mind.

The audio recall memory is not clear or is faulty. See 45.

The student is unfamiliar with the phonetic letters.

Usually students, even illiterates, unconsciously learn this way of writing by sounds as a by-product of focusing attention on learning the exact sounds. Just use the phonetic letters without comment.

Students familiar with the British system, as used in many bilingual dictionaries, will need to relearn the letters for a couple of sounds and new ones for the American sounds not in the British system. See 147 and 196.

5 Listen and Repeat Aloud

Now you can start to work seriously on pronunciation.

Factors to be considered:

- a A learner does not hear some sounds correctly. See 19.
Can't tell the difference in sounds other people say.
Doesn't know when he doesn't say a sound well.
- b One's own and another's same sound heard as different.
- c Improper audio (ear) and visual (eye) recall imprints
- d Not enough physical practice in speaking

Only when a learner has a good concept of each sound can he begin to pick out and hear any given sound. He has to have an external perception imprint in his mind to recognize it and an internal perception imprint as a guide to say it correctly. See 19 and 58. For physical practice see 33 .. 35.

6 Listening and speaking without stopping

This is training to hear, understand and speak at natural fast speed. Maybe stop during a pause to work on a troublesome spot. If a student messes up a bit, makes a mistake or is slow to respond the teacher usually can give a cue, make a correction without stopping the machine. See 62 -6.

7 Write by sounds from a translation

This clearly shows what sounds and structures have not yet

been learned well enough. Many so-called advanced students in regular courses speak poorly because they are not sure of the sounds, mess up on word groupings of reduced forms... and structure patterns too. Do this step until there are few if any errors.

8 Speak from a translation

Students often falter in speaking because they don't have a definite idea to express. Thinking of a thing half-way intelligent to say, how to say it and moving the mouth to say it all at one time is just too much for beginners and frustrates flowing speech practice at all levels. A translation gives a ready-made train of thoughts, usually of familiar and interesting materials. Steps 3, 5 and 6 are for physical practice. Step 7 clarifies the 'how'. If a student falters too much in speaking from a translation go back and do Steps 3 to 5 as needed.

9 A native English speaking American to monitor speech.

Anything unnatural in speech should be nipped in the bud. It takes only 5 or 6 repetitions of something said in an unnatural way for it to become set in the mind. Unless corrected immediately, as a part of learning it, such unnaturalness will plague, be disadvantageous for, the ESL speaker the rest of his life.

At least a weekly **Pronunciation Correction** session is suggested. A native American English speaker could rotate on around many classes during a week leaving the routine instruction to teaching aides who really don't need to know much English...just supervisory skills to see that the ESL learners study properly.

10 Learning Traditional Orthography - TO

A beginning ESL learner should not see, read the old usual spelling of written English as it gives wrong ideas about how English is spoken naturally fast. After the students speak fairly well let them look at familiar real-life materials written by sounds and then at the nearby traditional spelling versions. Have them read by sounds aloud, self-dictation, as they try to remember the traditional spelling.

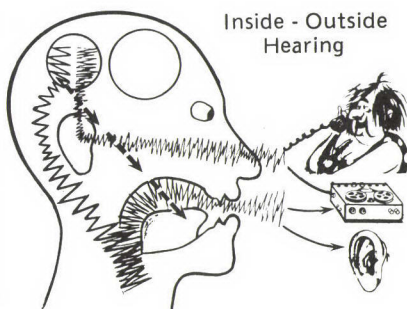
TEACHING SOUNDS

- 44 ESL learners and speakers often don't or can't catch some sounds or hear them imperfectly. This leads to a continuing distorted recall memory (**erroneous initial audio perception imprint persistence**). They won't ever say some sounds correctly or even well enough. Because the ear hears imperfectly (**defective external audio perception**) the ear is a poor tool or simply

Sounds by eye

can't be used to get the proper imprint of some sounds into an ESL learner's brain. See 19.

- 45 Your recorded voice does not sound like you to you. But to other people your recorded and speaking voices are the same. When you speak you hear mostly the sounds that come up from down in the throat through your bones. You feel that this 'inside bone hearing' is your true voice.



The fast moving ear drum brings into your brain many more qualities of sounds, such as higher frequencies. So the 'outside ear hearing' patterns are different and you feel that they are of other people, even if it's your own voice which you are hearing.

You use the 'outside ear hearing' imprint in the brain to recognize, know what sounds other people say. You use the 'inside bone hearing' imprint as a guide to say your sounds when you speak. In the beginning your ear does not hear correctly and the wrong imprints of some sounds get into the brain. The eye can help the ear to hear correctly. See 46.

The ear and bone hearings (external, internal audio perceptions) are different. So unconsciously, it seems all right to you that when you hear yourself say a sound, bone hearing, it is not the same as when you hear other people say it, ear hearing. But maybe, or often, you are saying a wrong sound.

For an ESL learner to say a sound properly, he needs to have an American tell him when he is saying it properly and then repeat it enough times to imprint the 'inside bone hearing' on the recall memory. See 58, **Trial and Error Correction**.

46 Teaching Sounds through the Eye


Because the beginner's ear doesn't hear some sounds correctly or can't tell the difference between some sounds at all, the ear is a poor tool to get the concept of some sounds into the brain. To imprint in the mind exactly what the target sound is you can bypass, go around the defective ear by using the more perceptive eye, through which we are used to learning most things anyway. (The ear does well to take in 20 successive bits of information per second. The eye absorbs many thousands of simultaneously changing bits per second.)

Visual gimmicks to get the mind to know what a sound is:

- 1 Crosscut drawings showing the throat, mouth, tongue and

Fast Speech


lips are good for showing where and how things move inside the mouth and head. A quickly drawn rough outline is more alive, pertinent than something pointed to in a book. For example, see page 22, Sound Changes 54 and 55.

- 2  Watch the lips of a speaker. This is good for some vowels, r-, l- and æ before vowels. See pages 21, 22 - Sound Changes 47..52.

- 3 **Geometric designs**, diagrams based on jaw angles, degrees of lip separation or contours and tongue positions. Notice the angles and circles under the vowels on the back cover.



- 4 **Finger signs, gestures** similar to the geometric designs have the advantage of showing movements from one sound to another. They can be used any time in an instant....anywhere (as from across the street) by the teacher. A speaking student making hand signs during pronunciation practice gives added kinesthetic reinforcement to his learning imprint. Learners can see and feel the movement of their fingers but really can not sense the corresponding mouth movements. See 86.

- 5 **Contour lines** for utterance patterns of stress, pitch and tone shifts. Any utterance put up on the chalkboard should have under it an undulating line showing tone variations. Thicken the line for stressed points. See 22, 24. 

- 6 **Sound change formulas** like $n + m = 'm$, nd , $t + y = ch$ give an easily imprinted, remembered presentation of phonological principles of something being said. At the point of occurrence in the phonetic version of an utterance under study show the number of the applicable Sound Change. For quick reference see inside the back cover of this book.

- 7 **Phonetic letters** are the most effective, practical of all visual gimmicks for learning spoken English sounds and speech patterns. Many ESL learners write their own languages by sounds or have used phonetic letters in their previous study of English. They think phonetically and often are disconcerted, even astounded that their American instructors don't. Learning to write by sounds needs no special attention. Without comment just use the phonetic letters in studying the vowels and when doing Study Steps 2, 3, 4, 7... See pages 28 and 29.

Fast Speech Pronunciation Drills

When introducing new utterances or practicing troublesome ones, write them on the chalkboard exactly as shown in fast speech and drill sound by sound. Give full attention to stops.

A silent jerk, hesitation or transitional pause for a deleted sound is just as important to natural speech as is any sound. Give special attention to hearing and making some sort of a separation, the briefest kind of a suggestion of a break, for the loss of t between vowels. Even though each sound or stop is given the proper fast speech form the whole utterance, often a complete sentence, is not natural at slower speeds. Work up to, try for, the speed shown by the little numbers at the end of phonetic lines...x times in 10 seconds. See Sound Changes 8 and 23, pages 16 and 18.

48

LEARNING TO SPEAK



Don't be concerned, worried about ESL learners getting around to speaking freely (initiation of speech production).



Some students deludedly expect that after just a little study they'll be able join in and learn from conversations. 'I want to learn by talking, not grammar.' But on the other hand, prematurely forced conversational practice can be contraproductive by creating frustration, feelings of inadequacy, hopeless resignation and a dislike for English.



But if the students are busy hearing and saying real-life English they satisfy that desire to say soon something effective in English.



As they become familiar with the reduced functional word groupings, the working core of free conversation and targets of this course, students will be able to say what they really have to say when they do have to say something..and do it naturally.

To practice speaking naturally ESL learners need to work with something definite to say, something familiar, with readily recalled fast speech patterns in the mind. See 43-8, page 32.

- a Read aloud from the phonetic transcript (version written by sounds) of familiar real-life conversations until read smoothly.
- b Say things from memory See 35, 36 on pages 24 and 25.
- c Say an idea which someone silently cues.

Many of the key study sentences and the Introduction have easily understood silent demonstrations. *Cut the paper, go to the door, sit down and stand up, my arms are beside me...*

- d Read a translation in another language of familiar real-life materials and say it back into spoken English. Start with the translations of the key sentences and whatever has been put down in the student's notebook. See 62-22. If some Spoken English materials such as the Common Expressions, Real

Life Selections have already been studied use their other language translations.

e Free interaction discussions

At suitable times whenever a student wants to talk about this or that invite others to join in and make it an informal group chit-chat. If a speaker falters usually let the other students supply the needed words or corrections. Just note down the troublesome points and at a suitable break, lull in the conversation, explain or clarify them to the group as a whole. Don't interrupt a speaker's train of thought with a correction or comment...nor let the students kill time talking to get out of studying seriously!

- 49 Many ESL learners, even advanced students, have trouble saying the simplest of things when they have to move their body, do something physically active. Just standing up to respond inhibits some. A part of speaking practice is learning to do so while being active, much like singing while playing the piano.



Create disconcerting circumstances. Students are to talk while sitting on the floor or standing on one foot. Two students get on a table, stand back to



back holding an apple between them while they answer questions from others in the class. At least, while drilling a key sentence the speakers, and others too, are to act out, make a suggestive motion as to the meaning of what is being said.

50

SPEAKING SPEED



Always keep in mind that this is a course in fast informal speech. The ESL instructor is to model, say the individual words, phrases or complete utterances at the speed of at least 15 sounds each second.

Count the individual sounds in the spoken English phonetic version of a short utterance. Figure out how many times it is to be said in 10 seconds and practice saying it that many times faster and faster until you reach the indicated natural speed.

In this book a small figure after a phonetic line indicates how many times it is to be said in 10 seconds. Often forms and patterns at that speed sound unnatural when said more slowly. It's something like being used to driving fast on the highway and then feeling it's unnatural to slow down in the city.

Work out the pronunciation of the fast sounds and deletions one by one, especially the t deletions between vowels. Little by little work up to the indicated natural fast speed.

I'm late and I've got to get out of here. See 32-d.

aim let ænd aiv gat tu get aut av hir 5 5 x 28 sounds = 140
 140 in 10 seconds .. 14 sounds a second
 mle'nagɑ'age'au'ahir 8 16 sounds and 4 deletions
 20 x 8 = 160 speech bits in 10 seconds

At 16 speech bits, sounds, a second this becomes natural fast speed which has to be understood by ESL learners for practical listening comprehension of American colloquial speech.

51

CORRECTING SPEECH ERRORS

The best way to get to speak acceptably well is to learn the natural spoken patterns when first studying a word or phrase. It takes a native speaker of American English to detect, catch, point out the little unnatural variances and a knowledgeable ESL instructor to guide the ESL beginner into an acceptable pronunciation. Advanced ESL students familiar with the ideas in this book about sounds may well know how to correct the unnatural things pointed out to them by a native speaker..who usually doesn't know what to do about them! See 37, 38.

If something, soon after learning it, is said unnaturally, improperly, a few times (as little as 5 or 6 times during the first week) very often that unnatural way is set, fixed in the mind of the learner and if not corrected soon is apt to be said improperly to the ESL speaker's disadvantage for the rest of his life!

52

Students already imprinted with unnatural speech patterns, especially if supposedly British, may feel that their ingrained pronunciation is the **correct** one. At least it's the form they feel most comfortable with. They've heard it internally so many times that it seems to be the **only** natural way. By using excerpts from casual American speech written phonetically, they, and teachers too, can see, come to realize, exactly what sounds Americans really do say.

For both initial and remedial instruction use an integrated short utterance, a complete thought unit, usually a sentence, not just a single short syllable or word except to work on a specific sound. Be sure the learners understand the meaning and have a version written by sounds for ready reference.

Most of the routine work of instruction can be done by teaching assistants with an English speaking native American going from class to class for pronunciation sessions. One every few classes, hopefully at least once a week, should catch and correct, nip in the bud, improper initial imprinting before it is a problem to correct. See 37.

53

When an ESL speaker says something wrong, imperfectly, unnaturally, as judged by a native American English speaker, first try to figure out what went wrong where. Are the right words used in the right places? Are specific sounds mispronounced?

Do the words flow together naturally? How about the rise and fall of the voice?

- 1 - **Structure** Are the basic words suitable and in proper order? Is each word one that is normally used to express what the speaker has in mind to say?

I arrived early there and labored diligently throughout the day.

This may fully express what the speaker has in mind and is understandable but it's more natural to say it without bookish and seldom used words and with *there* before *early*.

I got there early and worked hard all day.

ESL learners of spoken English would do well to learn first from real-life materials.

- a - Excerpts from spontaneous, unprepared casual speech.
- b - Advanced learners often need work on vocabulary usage and structure (grammar) points that are hard to or can't be explained. They would do well to write in usual spelling every day some 35 to 50 words of connected thoughts as if talking to a friend in the street or on the telephone. Then a native American is to read through and make suggestions so that it all will sound natural. Any American...a fellow student, a lady standing in line next to you at a bus stop, in a store, etc. would be glad to do this with a few words...but not 75 or a 100! It's a good way to start up a conversation to practice your English. (*Excuse me. I am learning English. Would you please read this and tell me what is not natural.*)

Keep in mind how sounds change and the way words run together. Write by sounds in flowing connected spoken English. Read it aloud until it is easy to say and then have another American listen and check your pronunciation for naturalness.

2 - Specific sounds not said well enough.

Does the ESL speaker

- hear, discern, catch the sounds properly? See 45.
- have a correct memory of how he should hear himself say a given sound or phrase?
- move the lips, tongue, throat and breathe in a way to make the sound properly?

See 43-4 for the use of writing phonetically to determine where a sound goes wrong. Review the vowel series on the back cover. Look in the alphabetical index under the heading **Sounds** for the treatment of a specific sound.

I got there early and worked hard all day.

got, hard, all Are the vowels **a**, **ɔ** said well? Is the **a** in *hard* longer than in *got*?

here, early, worked, hard all have an **æ** which may need special attention. Is the **i** of *here* lengthened? See 30-6.

Correcting Sounds

3 - Base forms not changed to fast spoken linked patterns

ai gat the-ər ərli ænd wɜ:k t hɑ:d ɔ de base forms
 əg' ðe-ərli'n wɜ:k' hɑ:d ɔ de 7 fast colloquial

The rhythm is strong at 3 points, at 0.4 second intervals.

I - ai often becomes ə ..more natural among workers

The -d of *hard* is linked to the initial vowel of *all*.

The ə at the end of *there* and the ə at the start of *early* become just 1 longer ə-sound.

The ordinary American speaking naturally fast says something like this but doesn't know about what changes really take place. The ESL learner should be familiar with the phonetic principles of the **Sound Changes**, recognize them when hearing spoken English and use them when speaking to Americans...to be easily understood by them.

54



Some ESL learners do not take kindly to being corrected. They are naturally shy, afraid to make a mistake, don't want others to laugh at them, are embarrassed. Mature professionals often don't want others, sub-

ordinates and peers, to know of their mistakes or even that they are taking English lessons. Give them some explanations in private.

In class instruction, listen to, go through the target utterance fast and then analyze it sound by sound with special attention to potential problems. Then drill it...the whole class in unison, by groups (as by rows), several adventuresome students each alone. By that time the timid ones will have learned it, seen the mistakes of the others and will be willing to give it a try.

Don't interrupt a flow of speech to correct a mispronunciation. Let the speaker complete a thought and then go back and work on the error. Or for advanced students working with more extensive materials note down the errors and at a suitable break or towards the end of the class period review the errors impersonally with the whole class.

55

CORRECTING SPECIFIC SOUNDS

Young children learn to speak just by hearing but older ESL learners should have some general idea of what happens where in the mouth to make sounds. At some time show them a cross-cut drawing, as in 25 and 26, and point to where and show how a basic sound is made.

Consonants**Lips**

Tightly together for **m**, **p**, **b** but explode apart for **p** and **b**.

The lower lip comes up and lightly touches the edge of the

upper teeth for **f** and **v**.

Smile wide from side to side for **r** before a vowel.

Tongue

the end goes up

touches the under edge of the upper teeth for **th**.

is close behind or touches the back of the upper front teeth for **t**, **d** and maybe for **l** before a vowel.

touches the top of the mouth farther back for **n**, often for **l**

the end drops down

midway in front of the mouth for **s** and **z**. The lips smile.

behind the lower front teeth for **sh**, **zh**. Lips like for kissing.

to the center of the mouth between sounds, as for **a**, **ar**.

The back of the tongue goes up

to the top of the mouth and stops the air for **k**, **g**.

but doesn't stop the air for **h**, **ng**.

Throat

down low the vocal cords vibrate for **m**, **b**, **v**, voiced **th**, **d**, **g**, **j**, **z**, **zh** and the vowels. No vibration for the other sounds.

56 Vowels

ESL students should all learn to say the 13 different vowels from memory. (See the back cover of this book.) For ready reference have them say the vowel series at every opportunity. Say the whole series to bring to mind the interrelationship of the American vowels to each other and to those of other languages. Say a short series of several centering around the target vowel needing mispronunciation clarification or correction. Both the teacher and the speaking student should do the corresponding finger signs for the vowels being said. See 46-4.

Next go back to the meaningful utterance (make a suggestive gesture as to its meaning) and put the corrected vowel where it was mispronounced. Practice the whole utterance as a unit. By doing the vowel series the learner recognizes, knows exactly what the vowel is, has a hook on which to place it in his mind. Then the tongue has proper guidance to say it.

57 Minimal Pair Drills

For a pair of sounds which at first the beginner thinks are the same sound, rather than use pairs of words which perhaps are of no meaning for the learner, watch for and use the confusing, undiscerned sounds close together in a real-life utterance.

In *I've got to get out of here* **gata** and **auta** (*got to, out of*) are natural **a** - **ə** contrast drills. Push the speaker out the door while saying **gata ge'auta**. Make a chewing motion and point to something you suggest is eatable .. a flower, a rubber band, a ball of paper .. and say *Eat it!* it it

If you want to use minimal pairs try to use words that are tangible, meaningful. Make several dents (the action of *to peen*) in

Overcompensation

an aluminum pie pan with a woman's sharp shoe heel. Drop a pin and then a pen into it. Hit yourself on the head with the shoe heel and rub the hurting spot as you say *pain*. Drop the pan with a clatter and you have *peen, pin, pen, pain, pan* - pin pɪn pɛn pɛn pæn - i i e e æ. Make the finger sign for each vowel.

58 **Trial and Error Correction.** External - Interior Conflict See 45.

It is the speaker's memory of his own internal voice pattern that is his guide as to what he is to hear himself say when he speaks later. Especially for the vowels use silent methods (See 46) to get the learner by trial and error to say, home in on the right sound.

When a sound is acceptable to a native English speaking American silently nod approval. Then have the student repeat it exactly the same way several times while listening carefully to his own voice coming up through the bones from the throat. No one else should be saying the sounds or speaking because the from-the-outside-in-through-the-ear perception may well cloud up, confuse, make less definite the learner's perception of his own inside sounds which he has to duplicate later when speaking.

59 **OVERCOMPENSATION**

Overcompensation is doing a sound in an exaggerated way so that the ESL learner will in time slide into the way Americans say the sound. But if learners start by doing it the American way they may often slip back into doing it like some sound in their own languages or the wrong way they've already learned.

60 **Vowels**

ar Think of it as rising in tone emotionally..as if surprised by being 'goosed' from behind. Hold it 5 seconds to realize full well that the tongue does not move when saying it.

æ Exaggeratedly bleat like a mad goat, baaaaa! Hold it for 5 seconds so that the wide-open mouth muscles have time to get into position.

a Hit yourself in the stomach and grunt. Hold it at a higher tone than for the other vowels, especially in contrast to **ɑ**.
aaa aaaaaaa ɑ, ə ɑ.

61 **Consonants**

th Firmly bite the tongue tip between the middle upper and lower front teeth. Smile so that it can be easily seen..in a mirror by the speaker. Then an explosive puff of air out.

l + a vowel Students with no l in their languages, first bite the end of the tongue between the middle upper and lower front teeth like for **th**. Say **u** and the let the tongue move to say the following vowel. See 26.

r + a vowel Put the point of a pencil into the mouth about 2.5 cm. on top of the end of the tongue. Like for a kiss

put the lips around the pencil and say u. Then smile as the mouth moves to make the following vowel. Later in fast speech the lip rounding and the tongue not flipping up become habitual. See 28.

62

CLASSROOM TECHNIQUES

1 Teachers Reference Books An ESL instructor should have at hand some general books on teaching English as a Second Language and of techniques like given below.

2 Post a schedule Show the details for the immediate future and an outline for the whole course.

- Students need to feel that there is a definite plan of progress with a sense of achievement as each point is reached. Otherwise it seems like you're getting nowhere fast! A lot of work, study without tangible practical results.....

3 Start instruction immediately on time.

- have a key student start a tape and monitor the others.
 - Students listen and in turn repeat utterances,
 - or write by sounds and correct each other's papers.
 - Students repeat from memory...the vowel series, numbers, the Introduction Routine.
 - Students practice reading aloud from materials written by sounds..the whole class buzzing like a beehive! Have the monitor see that everyone is reading aloud.

4 Continuous Instruction

Don't let there be any breaks, noticeable pauses, lulls in the instruction. The sounds of someone speaking English pertinent to the study materials should be non-stop except when the class as a whole is writing.

Fill any unplanned gaps with activities as in 3 above.

5 Use of Recordings

If the teacher says, models what the students are to repeat they will want things said again, ask questions and employ delaying tactics. But the challenge of an implacable machine makes study more serious and urgent.

A small hand-held tape player carried around from student to student is good enough for most classrooms. One with a remote control cord is best. A stationary player should have a remote control cord, with a silent switch, long enough to reach anywhere in the room. In this way the teacher can always be near a student and silently control the 'implacable' recording. Reaching out to press a lever or the clicking of a start-stop button distracts, interrupts student concentration.

If students sit one behind the other the teacher can walk between 2 rows to check on the students down one side and then back up the other...not possible if the students are side-by-side.

6 Pauses and Corrections

Our spoken English study recordings have a pause of the same length as of the preceding utterance. Stop the recording during the pause for work on the utterance just heard. When allowed to run non-stop, Study Step 6, if a student falters there is time enough usually for the teacher, who is to follow along from student to student, to say a word or two, make a correction, before the next utterance is heard.

Speak softly directly into the ear of the faltering student so as to not disturb the concentration of the other students. If a student misses out on his turn..messes up, doesn't respond in time, don't stop the steady mechanical pace of the recording but go right on to the next student. In real life almost never does anyone stop to give you a re-take on what was just said.. ..TV shows, public announcements, policemen and busy bus drivers... If you miss a bus, you've missed your bus! You'll just have to try to catch the next one.

7 Urge to hurry!

Frequently look at your watch or a clock on the wall to give the students a sensation that you are crowded for time. Give a slow student the hurry-up gesture like a cop speeding up a line of traffic.

8 Stick to the lesson

Say as little as possible that is not **directly related** to the study material. If you feel that the students should know something useful write it out by sounds on the chalkboard and have them copy it into their notebooks. If it doesn't merit their attention to learn it well, don't say it. Otherwise it'll blur, confuse their learning of what they should be concentrating on.

9 Learning to Write by Sounds

Except for illiterates learning to write (See 110), without comment point to the letters as you work with the study materials. The students learn any new IPA letters along with learning the vowel series. The other sounds are written with the usual letters.

10 Defective Ear - helped by the eye

Say what I say has its limitations because the ESL learner's ear doesn't catch, discern certain sounds. If a sound isn't quickly said well enough from just hearing it show something so that the learner will know what he is trying to say. Then home in on it by trial and error. See 46, 58.



Don't let a *I'll never be able to hear and say it* frustration develop because of a learner's unsuccessful attempts of trying to say what you say by hearing you repeat it. (See 47)

11 Use of the Student's Language

The exercises in this course don't need any oral explanations in any language...body language, yes - suggestive movements. One or two words, a quick short explanation or translation softly spoken into the ear of a student in his language can be very effective and is appreciated. Softly and quickly said does not disturb others who may speak another language or are concentrating on something else.

If the students know that a teacher speaks their language there is a tendency to ask leading lengthy questions and continue time consuming or deliberately time killing conversations. And there is something to not speaking other languages when learning spoken English, of thinking only in English. Keep the pace brisk in English and converse in other languages outside of the classroom. However, the use of the students' written languages can be very effective in speeding up learning. See 40, **Study Steps 1, 7, 8 and 9.**

12 Physical Action when speaking

A person is more alert when standing as compared to sitting (teachers too!). The action itself or suggestive cues, gestures as to the meaning of what is being said should always be made by the speaker, as well as any other students who should be paying attention to what is being said.

Students learn better by writing, visual imprint with kinesthetic reinforcement, than by just (apparently?) listening or by making oral responses impractical to correct, refine or work on at the time in the course of an instructional sequence.

13 Outrageous Actions

Even unrelated actions aid learning, memory retention...the more shocking, outrageous the better. While introducing an utterance or practicing it take off a shoe, stand on one foot, get up and stand on a chair or table, grab a girl's purse, jerk a pencil out of a boy's hand..give him a Dutch rub (knuckles gouging the scalp), threaten with a burning match or a sharp pin, burst a balloon, slam a door....

14 Model Utterances, always speak, at fast speed

This is a course of fast natural speech of at least 16 sounds a second. Model, say even a single word, at this speed. A small figure after a phonetic line indicates how many times the line is to be said in 10 seconds to set the pace, pattern for saying it once as a model. Follow the second hand of a watch or clock and bend down a finger each time you say a complete utterance. Then after 10 seconds count your turned-down fingers. Repeat until it is easily said x times in 10 seconds. Later say it once at the same speed. See 50.

15 Choral repetitions

Everybody together says the same thing several times. This helps to set a rhythm and loosens up timid, slow or new students. But don't do this very much because learners become imprinted with what they hear others say and not with their own voices.

16 Individual Oral Repetition

The learner has to imprint in his recall memory exactly what he hears himself say when speaking properly, not what he hears others say. See 45.

Have a student slowly work out the fast speed pronunciation pattern of a target utterance sound by sound. It will sound unnatural until speeded up. At low speed the learner should, is to make definite stops, aspiration puffs, u before r and l which are before vowels (See 30 - 47, 50) and definite voicing of z. Be sure to lengthen the vowels before voiced sounds. (See 30 - 6) Tone and rhythm patterns come with increased speed...if the sounds and deletion stops are properly made.

Have the learner say the utterance as a continuous flow of speech 5 times, counted on the fingers! The last couple of times it will become smoother but more repetitions may lead to adverse muscular tension and routine automatic mouthing without feeling the meaning. Go on to other utterances, each 5 times, and come back to do the same thing later..several times each day..with appropriate gestures as to the meanings.

17 Recordings of students speaking

A student hearing his own recorded voice speaking 'naturally' will create interest but remember that a speaker's perception of his recorded voice will be at variance with what he hears himself say. See 45. He will hear, pick out some of his mistakes but only a native speaker of English can point out others. A student shouldn't listen to a recording of his own voice more than 2 or 3 times now and then because there is the danger of his becoming imprinted with his own incorrect, faulty forms.

18 Slow and Smart Students

In going over previously studied materials begin with the slower students so that they can have the privilege of being starters. For new material let the smarter ones have a try at it first .. as a challenge to them and for the slower ones to learn as the smarter ones struggle. Be more exacting with the smarter students so that they will feel that they are getting something out of what otherwise might be boring.

19 Reward Success

Especially the slower learners need encouragement. Nod approval, smile, clasp your hands above your head like a winning

boxer when one responds well. Just getting to relax is a kind of reward. Let standing students sit down as they respond satisfactorily. Keep them standing until they do. Good answers let those students leave the class earlier. Pass out prizes - pieces of candy, rubber bands, small coins, paper clips, thumb tacks..... For poor performance make a student stand in the corner facing into it, sit on the floor, take off a shoe, stand on a chair.....

If after a struggle a student gets something right silently nod approval and go on to the next student. Just being released from intense concentration is a kind of reward. A slight pause before you go on with the next student allows the first to mull over, consolidate in his memory the correct form he has tried so hard for.

20 Numbers rather than names

Saying a personal name lets the other students relax, not be so attentive. Instead of names use numbers. ESL learners need to be conditioned to respond, understand, feel numbers automatically. Let the students count off down one row and up the next or have them pick up numbered slips as they come in the classroom. Or assign permanent numbers based on the attendance book order and half-way through the class period have them say their numbers in ascending order to check attendance.

21 Lesson Content

In this basic course most key sentences, although often one of a series or related group, can be presented as a separate, independent short unit of instruction. (See 134) Several selected ones can make up the material for a full lesson period. It is better to use only 1 or 2 examples of each of several perhaps different structures than several variants of the same one. See 12.

Thus by using short self-contained key sentences any first time, visiting, itinerant or unplanned drop-in learner gets a complete practical lesson any time he shows up. Or a student in regular attendance gets the whole picture of spoken English as the class progresses through the course.

22 Sound Changes

Base forms (classical, dictionary, word-by-word pronunciation) change to faster forms by definite phonological principles. These are indicated by the little cursive numbers between and at the end of lines. They refer to the listing of **Sound Changes** inside the back cover and detailed in 30. They are best learned as each comes up in context. Usually go directly to the final fast form shown in the last lines without comment or explanation unless some student already knows the base form and has a question.

23 Notebooks

Anything worth taking the trouble to learn should be remembered. Not forgetting is just as important as initial learning. Paper remembers. So write down everything you learn. The physical act of writing it down helps learn it and what you have written can be reviewed so as not to forget it even years later. Soon after learning something make frequent reviews at first, then longer and long time intervals between reviews..by hour, day, week, month, every few months, yearly. IIII I I I

If you keep a good notebook you really don't need a textbook. Teachers are to see to it that notebook entries are made in a neat orderly fashion.

Student textbooks are available from the publisher..but cost money! So what do you do?! You get one copy and photocopy pages as needed. And/or be sure that the students' notebooks are properly kept in detail up to date. Anyway, a personal notebook is essential and can be better than a printed textbook for learning.

On the left page neatly write only the key sentences, utterances by sounds. Let the phonetic text stand out, be easily referred to. Leave empty lines below so that the phonetic version to the left lines up, is even with, the translation in the student's language over across on the page to the right. Below the translation, underlined for easy reference, **Study Steps 1, 7, 8, 9, 10** (See 40), make any notations, explanations or comments which may clarify the key utterance.

wəchə nem

Semehare tarde y tengo que
 Salirme de aquí
 "estoy atrasado me urge"
 logan ir afuera de aquí
 a mi lex ai x gut lo ge x
 38 23 22 23 23
 a u x ai x hir 35 x i x
 * I'm late and I've got
 to get out of here
 ¿Cómo se llama Usted?
 que es su nombre
 de usted.
 *What is your name?
 what is 43
 hu t shur nem
 hu t ch ʔr nem
 34 2
 wəchə nem

24 Reviews

Use the notebook for fast study and quick reviews.

- 1 Read aloud the utterances written by sounds to the left until you say them smoothly.
- 2 Read the translation to the right and write in spoken English sounds and patterns.
- 3 Read aloud the translation until you can say it smoothly.

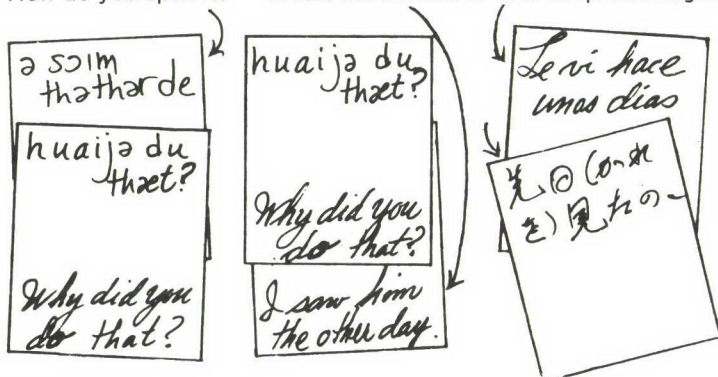
25 Flip Cards

Write the idea by sounds on one side of a little card and on the other side write the translation and explanations. Then when you can read the translation and easily say it in spoken English put the card under a future date - next week, in two weeks, next month and then several months later. At that date read the translation to check if you still remember the spoken English well.

What does this mean?
How do you spell it?

How do we say this
in fast conversation?

From your language say
this in spoken English.



63 GESTURES - Silent hand cues

For the silent cues of specific words see the alphabetic index.
...run, arrive, return, buy, sell, turn off, get...

Again - continue A palm of a hand upwards. Bend the tips of 2 or 3 fingers down in and up out emphasizing the closing without bending the wrist.

Attention Snap your fingers, knock on something, drop something heavy down on the floor, stomp a foot, whistle. Look at, point to the student who is to respond. If he doesn't, motion for somebody nearby to touch him.

Come A palm upwards bending the fingers and wrist towards yourself as you move the whole forearm upwards a little.

Go Turn the palm out and push away with the hand.

Hold in suspense, as to complete a response later. Hold up a hand towards the student(s) like a traffic cop holding back a row of cars or pedestrians.

Hurry up A hand swings from out to the side across the body like a traffic cop speeding up traffic.

Louder Cup a hand around an ear as if hard of hearing.

Next With one hand pointing to the student who is now talking or has just finished point with the other hand at the next student who is to respond.

No - not good Turn your head a little from side to side in dis-

Foreign Accent

gust. Put a hand out like for *hold* but rock it from side to side or make that gesture with both hands.

Running words together Hold up a hand, back towards the students, name the separated fingers from right to left (as seen by the teacher) and then bring them together side by side to show how the words group together. As seen by the students the finger in the middle of *It is not* goes to their left for *it's* and then to the right for *isn't*. *It is not* - *It's not* - *It isn't*

Don't you want to would be shown as *doncha wanna* (2 pairs of fingers) then as *donchawanna* (4 fingers tightly together side by side).

Same - the same quantity or similar Give names to each hand and hold them palm upwards at the same level (*did go = went*). Move more, draw attention to the more important or items used more (*did go = went, went, went*). In some languages *is* and *are* are the same word. Name one hand *is*, hold up 1 finger and at the same level hold up 2 or 3 fingers for *are*.



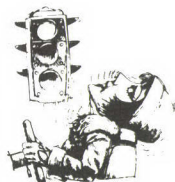
Talk - speak, say Put the 4 straight fingers together side by side and move them up and down from and to the thumb held horizontally ...opening and closing like the beak of a talking bird.

Don't talk Cup a hand over the mouth, after making the *stop* gesture perhaps.

64

FOREIGN ACCENT

A **foreign accent** is a way of speaking English which sounds unnatural, strange to the listener who is a native American speaker of English. It becomes troublesome when the listener's attention is diverted from **what** is being said to **how** the sounds are being said. Such **linguistic stoplights** interrupt communication. Or they becomes a real problem when the listener just doesn't understand or misunderstands.



An Austrian biochemist, who at home spoke German with her Roumanian husband, wrote excellent English but her colleagues could hardly understand her in group discussions at work and she simply wasn't understandable when reading, giving a paper at scientific meetings. An experienced Russian public works engineer after 10 years with an American projects development firm could only be a draftsman and not use his special expertise because he could not participate in engineering discussions

What makes up a foreign accent?

- 1 Not saying the sounds properly, like *leave* for *live*, *cop* for *cup*.
Flipping up the end of the tongue where r is seen in a word.
Not using the 3 patterns of r and of l.
- 2 Not changing sounds to group words naturally, like for *used to* saying *yuzd tu* and not *yusta*.
- 3 Using bookish, classical words in casual friendly conversations.
- 4 Using a word in the wrong place.
- 5 Not making the tone of the voice go up and down naturally.

65 Getting rid of a foreign accent - ACCENT REDUCTION

Of course the best way to deal with a foreign accent is to learn to speak naturally from the very start of the study of English. To lose, get rid of, correct a foreign accent is much like starting all over again...plus learning to break old bad habits! Learn exactly what natural American speech really is and then re-train yourself to speak that way.

But knowing how to in the head doesn't make it easily come out the mouth that way. You may have been saying something in an un-American way for so long that speaking naturally as Americans really do will seem to you to be improper, a sinful violation of what you learned before from purist academically orientated teachers..perhaps British. Be sinfully courageous! Say it differently, but exactly like the ordinary Americans do.

- 66 Often there are unrecognized underlying **psychological and cultural factors**. To speak as Americans do you in effect have to become an American..at least when speaking English. If you think, feel that your own native culture is older, better, more effective than that of the Americans just relax and say "Well, if that's the way Americans do it, I'll do it that way too when among them."

- 67 This may mean a **change in your attitude**. Be informal, over-friendly without being really serious about it, dress carelessly, don't be so polite. Watch and imitate how Americans move their head, hands, body, way of walking, facial expressions, use of the eyes and voice.

Your non-American attitude, body movements, tone of voice may make Americans unconsciously uneasy, nervous, tense or even irritate them. This may cause them to be inattentive, not care to listen to what you say, even reject your ideas a priori without considering them well. Not so much because of what you say but because of how you say it.

- 68 Some speakers of English as a second language even feel that their foreign accent is an **advantage**. It draws attention to them. Do you want people to notice you?

A pretty German Bulgarian dancing instructor spoke of her prize winning *metals* when she meant *medals*. She said, "Peo-

Foreign Accent

ple think my way of speaking is cute!” A famous naturalized political figure prides himself of the fact that his ‘foreign accent’ gets people’s attention. But he isn’t aware that some of his sounds, *r* and *th*, cause his listeners to break their concentration on what he is saying to think how he said the *r*. I heard one chap say, “If he’s all that smart, how come he can’t say a decent *r*?”

- 69 When the peculiarities of their foreign accent are mentioned to them some feel it’s an **affront** to their personal dignity. “How come you dare criticize me about how I speak when nobody around me, my friends and acquaintances never say anything about it?”

Those friends know that if they say anything the ESL speaker will get irritated and be resentful towards them. So they keep quiet. Close friends and relatives may no longer notice a person’s foreign accent. Native English speaking children of immigrant parents are **unaware** of their parents’ broken English. “That’s just the natural way my father speaks.”

- 70 Americans around you may want to help you speak English better but they don’t want to offend you or cause you to dislike them. They may well notice your foreign accent but don’t know exactly what’s wrong, nor how to correct it if they did.

So you have to find someone, a native American, who will tell you when you say something unnatural. Even many ESL teachers can’t tell you exactly what to do to correct your pronunciation. They may know grammar well and the correct pronunciation of a word by itself but are weak on phonology (how sounds work together) and articulation (just what moves and where to make a sound). So it is **up to you yourself** to know how you, with your un-American accent, should be trying to say certain sounds and groups of little words.

- 71 You can pick out a number of your errors by listening to a recording of your voice talking informally with others. Put a microphone in the center of a table where everyone is talking freely. Listen to how the others speak and for errors in what you say. A **recording of your voice** on a telephone answering machine is good too. Often you and the other person will use the same words, compare them. But don’t listen too much to your own voice because you may become so accustomed to hearing your own mistakes that they come to sound natural to you. See 45.

- 72 How much do you want to improve your speech?

Often those who should or would like to improve their speech, lose a foreign accent, don’t because

1 There is **no urgent, critical need** to speak English better. The defective speaker already can and does go about his daily

Foreign Accent

- activities with his poor English. Getting a better job or enjoying life more would be nice but these are not vital to his staying alive.
- 2 **Frustration** has resulted in resignation. "I'll never learn English well." They've tried to learn but didn't make sufficient or satisfactory progress. Sometimes it's because they didn't have knowledgeable teachers, were not organized or didn't really prepare themselves to study seriously.
 - 3 They make the excuse, "I'm **too old to learn.**" Age makes no difference if you really want to learn. Little children learn just by listening and making mistakes in talking. But an adult has experience and knows other things that help in learning English. In fact, mature adults are the fastest learners.
 - 4 They **lack education.** A person who did not go to school very much does not have the discipline or know how to study. He has a short attention span, perhaps doesn't read or write any language very well. Such persons learn better by studying in many short lessons ... 15 minutes in the early morning, at noon or in the evening every day!
 - 5 **No one is interested** in their learning. They need a support group, someone to help, share. A member of the immediate family is best - just a few minutes every day at the same time. Arrange to study with friends..every Sunday morning. Go to classes together.
 - 6 **Too tired.** Maybe you are a little lazy and this is an excuse. When are you not tired? Study at those times..early in the morning, Sundays..
 - 7 **No time.** Do you just eat at lunch time? Why not practice, study English then...and when in the bathroom too! How about when you are waiting for a bus? See 74.

73

FOREIGN ACCENT CHECK LIST

What are the unnatural (non-native) things you say?

Sounds

- 1 Do you have an exact idea of each of the 12 simple American vowels?
- 2 Which American vowels are also in your own language?
- 3 Do any 2 English sounds seem to be like just 1 to you?
- 4 The letter R has 2 sounds. You should not move your tongue for either of them.
- 5 The letter L also has 2 sounds. Do you know them?
- 6 Can you say a good buzzing zzz? *price - prize, prais - praise*
- 7 Do you know some general rules of how sounds change?
Going to, want to, can't you = gonna, wanna, cancha Why?
- 8 Do you use 'school' pronunciation for the little much-used words? Do you have a *can - can't* problem? Speaking fast

the classical pronunciation of *can* means *can't*.

- 9 Do you listen, pay attention all the time to what Americans say around you to learn more English?
- 10 In learning new expressions do you think word-by-word without thinking of the exact sounds people say?
- 11 Because you can't hear your own mispronunciations do you have an native English speaking American to tell you what you say that is unnatural?
- 12 Even in some little way do you speak better today than you did yesterday?

74

GETTING RID OF A FOREIGN ACCENT

Re-learning how to speak English naturally like Americans is much like learning English as a second language the first time. It's well to recognize your problems and then you have to learn exactly what the sounds and pronunciation patterns are. So go through this book just like a beginner who has never studied English before. In fact have you ever studied spoken American English before? Think of it as a new language!

Remember that re-learning, breaking old habits, is harder than learning something for the first time. You do have to study harder.

75

Time is the Greatest Problem

Persons who have a bothersome foreign accent are usually busy people. So you have to make a definite fixed schedule for studying .. let's say 30 minutes at the same time every day. It must become a fixed habit like brushing your teeth, eating breakfast or going to work.

Get up 30 minutes earlier every day and study then.

For a few minutes when you wake up.

While getting up .. you can listen to a recording

While in the bathroom .. listen, speak read something on the wall!

After dressing before eating breakfast.

Just after breakfast before going to work.

With earphones while

waiting in line for a bus

driving to work in a car

riding on a train

During the lunch hour, or a coffee break

After work just before returning home

Just after you get home

While and after eating in the evening

When lying in bed before going to sleep.

A definite, regular, habitual time to study each day is perhaps the most important thing in getting rid of a foreign accent.

76



URGENT SURVIVAL

Many speakers of other languages urgently need to, suddenly have to talk to and understand Americans just to keep alive, make a living immediately, move about among Americans...refugees, itinerant farm workers, recent immigrants, foreign students, laborers working with Americans abroad (such as illiterate Arab oil field workers with Texan roustabouts)

Often the spoken English they have to deal with is not like what they would get in formal language classes but is down-to-earth earthy rough talk. And they have little or no time in which to learn it. But in a single class they can be given the basics and get an idea of what it's all about and take it on their own from there.

77 Sounds

The practical basics for immediately handling sounds (hearing and saying them well enough to get by) and word order (the structures to express simple thoughts) can be covered, hopefully understood and initially learned in about an hour, even by illiterates and small children.

To use the sounds and express simple ideas to a practical degree takes a few more hours..if they're lucky enough to get more instruction. So what is learned in the first class(es, hopefully from knowledgeable teachers, may have to do, serve the ESL learner for immediate survival...and even for the rest of his life!

Getting a good idea of the vowels should be first because they are the most critical factor in handling, working with spoken English. Get your vowels right.....and most other sounds will fall into place well enough. Adult learners simply cannot learn, pick up, discern several key vowels of American English just by hearing Americans say them..even in the classroom by teachers, much less so in the disorderly noisy hustle-bustle of real life. This is also true of the 3 patterns each of the R and L sounds.

78 Words - Survival Vocabulary

Some 800 much-used little functional words make up maybe 90% of what Americans say in their daily life: *is, are, of, than, and, go, come up, get down...* Most are used in groupings of reduced forms, such as *doncha wanna get outta*.

Shouldn't the high frequency 'er' ('re) be learned first and much later the less used form that sounds like the letter R (are)? Many ESL learners don't catch 'er' or think it is 'uh' or maybe 'ah'. The first class for urgent survival is to clarify this

Survival Sounds

sound and its use..among other things! We're speaking of immediate urgent survival and maybe only 1 or 2 formal lessons in a lifetime.

79 **Structures** - Word order, grammar

Informally spoken American English sentences are usually short and simple. But the word order may be strange to many ESL learners, as is theirs to us.

I give him the book - I give the book to him. Confusing English
him it gave I to him the book Se lo dí yo a él el libro Spanish
him to book give (I) did kare ni soreo ageta Japanese

The most-used and versatile verb structure of spoken American English is the 2-word verb: come, go, put, take + in, on, off ... This mechanism is to be implanted in the mind of the survival learner as quickly as possible.

Take off your coat = Take your coat off Same meaning
Get off the bus is not the same as *Get the bus off*.

80 There are rules about how sounds change (t + y = **ch**, *can't you = canchu*), for indirect and direct objects with *to*, for noun and pronoun objects with 2-part verbs. But even if you get over the language barrier to make explanations will they be really understood, remembered and applied?

The best practical, fastest way of learning such things is to do an action and repeatedly hear yourself say what is being done until a typical expression sounds, feels natural (is internalized). (TPR - kinesthetic reinforcement of cognizant internal imprint fixation)

'SURVIVAL' SOUNDS

The first lesson of spoken American English, especially for urgent survival, should give the learner a good idea of the main things about the sounds of fast naturally spoken English and a practical, useful set of the words which are used the most.

81 **Vowels**

The overall concept of all the simple vowels in a natural order can be taught in about 5 minutes by a knowledgeable experienced instructor. See 96 for the demonstrations and 89 for the presentation drill. Seeing the sounds in some 5 different ways (See 46) and following a natural order make for fast learning, getting into the head what each vowel sound is and its place among the vowels. With this in mind the ESL learner begins to hear and say them in an orderly fashion.

82 **Consonants**

Most languages have most of the English consonant sounds. The special, problem causing English ones are best learned one by one as they come up in context. Refer to the drawings in 25, 26, 27. Put them on the chalkboard for the students to copy, if time allows.

th Let the beginners see you bite the tip of your tongue. Have the students stick out and bite the tips of their own tongue and feel of them with a finger. After stopping the outgoing breath let a sudden puff of air burst out.

Push a student towards the door as you say *Go to the door*. Everyone points to the door as each in turn says **go t'th'do-r**. Next practice just **t'th'do-r** with **t'th'** by itself at times..2 voiceless stops of the air. Everyone can easily say **t'** (tongue behind the upper front teeth). Then bite the tip and release a puff of air for **th'**. (Only say *too thee* to clarify the words *to the* for someone who already knows some English.) See 25.

r + vowel If someone flips up the tongue for something like a trilled r, put the sharp end of a pencil straight back into the mouth about 2.5 cm. on top of the tip of the tongue. Circle the lips around the pencil like for a kiss and say *oo* as in *Who, you two too?!* Then smile as you go on to the following vowel. See 28.

This pre-vocalic r first comes up in the **Routine** in *front* and then in *right*. Say *oo* around the pencil, *foorunt, oorite*.

l + vowel Some languages don't have this sound. For such beginners bite the tip of the tongue first, then say *oo* but don't smile as you go on to the following vowel. See 26.

Face away from the class and motion to the left and then to the right. Pair drill *ooleft - ooorite (uleft-urait)*. Turn your head sideways so the students can see you **not smile** and then **do smile, left - right**. Later pair drill *right - light*, with each student after *oo* smiling and not smiling.

sh change **sss** into **sh** by pushing the lips out like for a kiss. Also push the center of the cheeks into the back teeth. *sue - shoe*

ch With the lips for a kiss and the cheeks in. as for **sh** flip the tip of the tongue up for **t** and then slide down into **sh**. See the last drawing in 26.

83 **Voicing** From the start beginners should know about voiced and unvoiced sounds. For urgent survival just practice with **ssss - zzzz**. Hissssss like a ssssnake for **sss** and buzzzzz like a 'bizzzy' bee for **zzzz**. *arms-legs aarmzzzz - legzzz* See 29.

84 **Stops** Even beginners in the first class should learn about very short, quick, silent stopping of the voice or flow of air, like in the voiceless **t'th'** of *to the*. Make definite stops, jerks, half grunts where consonants are dropped after vowels. The vowels are cleanly cut off. A long vowel cut off is for a missing **-d**, a short vowel coming to a sudden end shows that a **-t** has been lost. (See 30-6,23). Don't explain this to the beginners but in saying the **Routine** do make a definite stop, an incomplete **-t** for *get, sit, light, put, it - ge' si' lai' pu' i'*.

85 SURVIVAL INSTRUCTION

ESL learners should always know the meaning of what they are trying to learn to hear the sounds of and to say. After working through the vowels, with finger gestures, the instructor does the actions of the Routine series so that the students will know what it's all about as to meaning. Suggestive gestures and pointing to the drawings on the text sheets should keep the meanings vivid in the minds of the learners as you go along. For full details see the **Introduction**, 97 ..103.

For urgent survival use the **Introductory Basics** recording from the VOWELS through the routine ending with *I look at you*. Use a long remote control cord or carry along from student to student a small cassette player to be near each student and start-stop the recording as needed. (62-5, 102)

- 86 Working through the first time the class in unison repeats each utterance. After that each student, alone, repeats what he has just heard 5 times. Hold up the left hand with the fingers slightly spread apart and then bend a finger into the palm for each repetition. With the right hand make the finger signs for the vowels or gestures as to the meaning of the utterance.

As you walk around see to it that all students make the proper hand signs and gestures. Stop and move a student's fingers into the proper position. Unexpectedly from behind sort of hug a student as you with both hands adjust the student's fingers beside the mouth for a given vowel. Not only will that student be brought back into learning consciousness and feel the exact sounds to be more tangible but the others will laugh, snicker (relieve the tension) and correct their own hand signs as they reflect on exactly what the sound is. Habitual consciousness of the exact vowel is to become automatic.

- 87 After working through with 5 repetitions of each student play the tape without stopping or at most don't spend more than 3 seconds for a student response. Without stopping the implacable march of the machine you usually can say a corrective sound or word softly into the ear of a student who falters or messes up. In this way the concentration of the others is not disturbed and the steady fast pace of instruction is not broken.

- 88 The amount of material and speed of presentation will confuse, dismay some learners at first. But in a few minutes they will get the hang of it. The first survival lesson is for general orientation as to the vowels, where things are and the the most-used actions of daily life. Subsequent classes, hopefully there are some, reinforce the first learning. After getting the urgent Routine well in mind, if time allows, work with the variants of the Routine said by several voices and the exercises taken

Introduction

from the **Introduction**, as seen in 110 ... 112. See the phonetic transcript of the exercises on the **Introductory Basics** tape in 132.

- 89 For foreign accent reduction and advanced students working on listening comprehension of fast natural speech also work through the second side of the **Introductory Basics** cassette, **Real Life Selection 22, Jobs**. See the section, **Learning American Spoken English - Teachers Guide** (Seminar presentation), starting at 114 for other additional details and for the text of **Selection 22** see 132.

90 **Introduction to Real Life Spoken English**

For regular classes of younger students

Anyone taking up the study of American spoken English would do well to start with this **Introduction to Real Life Spoken English** to know, understand, use

- the vowels exactly,
- the changes of sounds and how they run together,
- the patterns used most to express actions.

Small children learn this well by hearing, seeing, doing and saying what they do. Older learners see also the exact sounds in several ways which speeds up their learning (46). Everybody unconsciously learns to read by sounds, illiterates too, just by going through the vowel practice and following along the lines of the phonetic text as each utterance is demonstrated and repeated several times.

Many ESL learners never become natural speakers because they have never learned to say anything naturally. After an initial overall presentation is worked through it is developed into natural pronunciation and fluency by frequent repetitions of natural patterns. The vowel series and the sequence of connected actions in the **Routine** are to be heard, read and later repeated aloud by memory like natural speech, all in less than 45 seconds. Once an ESL learner can say this **Introduction Routine** naturally he becomes conditioned to say everything that way and has a ready reference for identifying the sounds and use of new words taken from real life.

- 91 For **Urgent Survival** you work for a reasonably understandable pronunciation, but in this **Introduction** pay special attention to the vowels, especially the hard to catch and say *ar* meaning *are*. Be sure the learners understand and readily use the pattern of the 2-word verbs such as *come/go out, get off, turn on, come back in...* Once a learner has well in mind the vowels, how to say where things are and the actions used the most he has a good practical survival base for getting along in daily life.

Introduction

92 Be very exacting on all points with advanced students working on, converting to, American spoken English, as well as long-time speakers wishing to get rid of their 'foreign accent.' They may find it boring, tedious but it must be done.

Start by working out which basic vowels of their languages are in English. First have them learn to say from memory these base vowels in the order they are in the vowel series sequence here. The Japanese say **a i u e o**, Spanish speakers **a e i o u**. When their order in the English series is well in mind, **i e a o u**, have the learners put the special English vowels in between their vowels. **i | e, a o o, o u u....**

To speak like Americans do, students with a background of British speech will have to re-learn 3 vowels and the usage of 2 others.

Implant well the overcompensating steps of pronouncing the American R before vowels for most learners and of L before vowels. (See 28. 25) Refer to the phonological principles in the listing of the Sound Changes. **(See inside the back cover of this book.)** Be exacting in that the serious learners speak precisely as shown in the phonetic transcriptions.

As a course of study in regular school classes, beginners and illiterates should carefully do all of the study steps, 1 .. 4. More advanced learners too would do well to go through the whole 60 minutes of the **Introduction** recording step by step. At first glance they may feel that this material is too simplistic, not worthy of their serious consideration because they already know all of the words and structures. Have them listen to and try to say without stopping the recording a few minutes of the last part of it, 16f, 17 for example.

Relearning the vowels, R and L, the scientifically evolved revised speech patterns and working up to natural speed speed take much more serious study and repetitive oral practice than the simple words would indicate.

93

Introduction to Real Life Spoken English

This Introduction to Spoken English is to be used for all, from tiny tots to sophisticated professionals, just anyone who starts the study of real-life spoken English. It's good for anyone who has trouble hearing or say-the sounds the way Americans speak naturally in daily life.

It immediately satisfies the desire of the beginner to be able to say something useful, effective, practical in English.

a Vowels - a clear idea of each of the basic vowels, their relationship to each other in English and to the vowels of a student's language.

b Where things are - *behind, left-right, beside..* and not *are-is* but 're, 's

Introduction-Vowel Drill

- c The most-used verb structure, the '2-part verb' - *put, take, get, go, turn + on, off, down, back....*
- d How sounds work together - sound groupings, rhythm
- e A 'line of thought' to follow in practicing alone or in class.

Introduction to Spoken English Excerpts from the Teachers Guide

Vowel Drill

- 94 At the start of every lesson, refresh the students' minds by going through the whole series of vowels around and around, steadily going on through *a* to the *a* of *ai* in a continuous circle. Work for a good contrast between *a* and *a*, which may mean splitting up *ai* and repeating *a-a*, *a-a* in contrast drill several times before going on with *i i e*. Similarly *i-i*, *e-æ*, *a-o* often need extra separate drilling. When a vowel is not said well enough shake your head and silently point back to the letter or make a hand sign of a preceding sound and work up to the target sound for which you shake the whole hand a bit to emphasize that sound.

This round robin drill is to be done for the first few minutes of a class period while the late comers get seated, whenever you need a filler for a few minutes or to break the strain of intensive drilling.

- 95 Intensive drilling means keeping the students' concentration, attention at a peak all the time by lively, unbroken drilling. This is best done by using the recording..without stopping it. If a student misses his utterance just point to the next student to pick up on the next thing coming up from the recording. Walk around the room to be near the student speaking to make a quick cue as to sound or meaning without distracting the rest of the class.

Drill 1) the class in unison, 2) each student says one sound ..going down one row and up the next to give students a chance to prepare for their sounds, 3) skip around with the teacher pointing to different students here and there or let the student reciting point to the next student somewhere, 4) each student says the whole series..as fast as possible.

Cuing with Hand Signs

- 96 Students soon learn to 'read' the hand signs wherever the teacher may be walking around and so immediately and exactly know what is the target sound -- especially if you do a short sequence before and after the concerned sound, as for *o*, ..*æ o o u*.. jerking the hand a bit at *o* as it is the target sound. Or for *i*, just *i i e i e i e* around and around and shaking the hand a bit each time for *i*. Making the contrasting positions for *a* (fingers slightly cupped up) and *a* (quickly turn the hand over (straight index finger, with the others flat close beside it, far up from the level thumb) is very effective in establishing those sounds.. Of course, it is good to also point to the sound in question on the vowel chart (see the back cover of our books). This way the student can see both the phonetic letter and diagram, similar to the hand sign, for additional visual imprinting.

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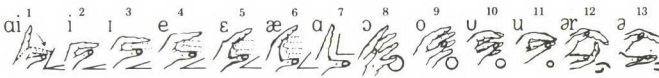
Demonstration of the Vowels

While listening to the recording (better than the teacher), the teacher makes the hand signs, points to their equivalents on a chart...a diagram and/or phonetic letters for the student to see exactly what the target sound is and its relationship to the other sounds. The students, too, are to make the hand signs from time to time, especially in the beginning.

This is because a person does not clearly sense, feel, the positions of his own mouth, lips and tongue nor how they really move. But by moving his own fingers a student more clearly comes to know what should be going on in his mouth for each sound. By seeing his own fingers move he gets another kind of visual imprint with kinetic reinforcement from feeling his own muscles of the hand move.

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Hand Signs



ai is really **a+i**. The **a** position is with the fingers (straight and close side by side) wide, as far away from the thumb (horizontal beside the cheek near the mouth) as possible. The fingers then close down towards the thumb into the **i** position about the width of a pencil above the thumb.

Here **ai** is presented as if it were just a simple basic vowel because native speakers of English think of it as one sound, written with just one letter...**'i'** or **'y'**, and it acts like a simple single sound too. In this series, as you go around and around, the last sound 13 **a** falls just before the **a** of **ai** and you get a side-by-side contrast of **a** and **ai**..**o u ar a a-i i i**...

i - - a The mouth opens step by step, so with each vowel the fingers separate away from the thumb. In reality the change from **i** to **i** is very little. For **i** the forefinger (with the others flat beside it) is about the width of a pencil away from the thumb, and 2 thickness of a pencil away for **i**. Then the spaces become increasingly wide as you go on through **e ε æ** to **a** where the fingers are as far away from the thumb as possible. Or a person can hold a big book (the back cover down, level) partly open at different angles and let some student try to say the sound the angle represents.

a - - u Start this series of lip rounding with the wide open **a** position. Then make a big circle with the 4 fingers and the thumb, like holding a basketball or a balloon of that size, for **o**. Bring the finger tips into a slightly smaller circle, as if holding a tennis ball, for **o**; closer together as for holding a ping-pong ball for **u** and a grape or marble for **u**. It is fun to use the objects themselves as cues for each of these rounded sounds. Toss around the round objects with the receiver saying the corresponding sound. If said incorrectly, have him toss it back to the thrower for the correct sound, thusly back and forth until both say it correctly.

ar, a The tip of the tongue is more in the center of the mouth and can't be seen at all, so use hand signs. Put your

Instruction Steps

wrists together and turn them so that one hand is above the other. To show the *æ*-sound cup the finger tips of the lower hand upward into the center of the palm of the upper hand cupped downward. Say a long drawn-out clear unchanging *ærrrrrrrrr* with no movement of the finger tips at all.

- 99 Because the letter 'r' is used to write this sound, a student may flip the tongue to hit the top of the mouth to make the r-sound of his language. Insert the sharp point of a pencil straight back into the mouth about 2 cm.(1 inch). This makes the tip of the tongue double up and unable to move. Have the student make a long-lasting unchanging clear vowel sound for this *æ*.

For *ə*, relax the up-cupped finger tips of the lower hand and let it drop a bit. Hit yourself in the stomach for a good 'uh'(ə) grunt. Be on the watch for some student unconsciously making this *ə*-sound..as when laughing. Then imitate him and have him say it again.

100 **Parts of the Body, Positions and Actions**

First the teacher goes through the whole series from "My feet are in front.....look at you," pointing to parts of the body, positions and doing actions while saying what is being done. This is to give the students an over-all idea of what they are to learn and that it is moving, alive and practical.. something to be experienced personally. This learning has 4 factors - hear, see, do, say. We (teacher and students) just 'do' rather than 'explain' English..first the key words and keep adding little by little to reach the complete forms of normal fast speech (some 8 sounds a second).

101 **Instruction Steps**

Step 1 - Meanings

Students really must first of all understand well the meaning of what they're trying to learn. The text of this Introduction follows an easily learned sequence of actions (point 16). The teacher first goes through the whole sequence and has the students do it until it is well memorized. Thus they have a 'line of thought' to follow which they can practice with anywhere, anytime until they have an ingrained automatic response to each part of it. Saying to yourself what you are studying helps in learning, so if a student goes along mumbling to himself, fine. But don't interrupt the concentration on learning the meaning. That is, don't pay any attention to pronunciation during this step, avoid working on it at all, even if a student has a question or problems about sounds.

Step 2 - Hear, do

Here we begin to create an automatic response to what is heard. Play the recording and point to or do the actions. The recording follows the general sequence but does mix things up a bit. So it becomes a challenge, game, to do - say what you hear before you hear the next thing. Have the students do the actions or make suggestive motions but don't work on pronunciation yet.

If you don't stop the recording, the actions have to be

Teaching Techniques

done rather quickly. So in advance, see that an electrical switch, a chair and a door are close together. Quickly point to parts of the body and positions - up, down, in, out...

Actually stand up on the chair, or at least put a foot up on it as a suggestive clue. For 'go out, come in' stand in the open doorway and look, lean or take a step out and then turn the body and do the same inwards. Flex the knees for 'sit down' and straighten up the body for 'stand up'. Just some suggestive motion to cue a student or for students to show that they understand.

Step 3 - Hear, read (say)

Now the students, pointing to each word with a pen or pencil point, follow along the printed text as they listen to the recording and are to begin to say what they hear. Even stop the machine at times to practice some more difficult word a bit. Do this pointing exercise slowly and several times so that the students 'see' each sound, develop a good visual imprint. A little bit of reading practice might be in order but don't be too critical about pronunciation yet.

Next, have the students write each thing they hear. This means stopping the machine after every utterance. At some point do this as a test and have the students exchange and correct each others' papers by checking with the printed text. Then have the students write the whole sequence of actions from memory and correct their own papers. This will show if a student has the right concept for each sound in his re-call memory. Be rather insistent that this be letter perfect according to the text...all sounds exactly as printed. (Was it 'a' or 'the' chair, 'light' or 'lights', is 'of' av or just a, should 'is' be -z or -s here?).

In this way, the students will begin to realize how the sounds and words change. Some of this may come as a bit of a shock, surprise, to advanced students who are studying this to improve their fluency in dealing with fast informal conversation.

Step 4 - (Hear-read, hear-)Say

First have the students read as they hear - say. Stop the machine and cue as to the correct sound when needed. Next they are to hear - say without stopping the recorder. This makes them catch sounds, understand and react at the speed of normal (fast) conversation. The final objective is for a student to say all of the action sequence (point 16) from memory in not more than 45 seconds (Teachers in not more than 30 seconds).

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Teaching Techniques

As this teaches normal fast conversation, an English speaking teacher when modeling a word, phrase or sentence is to say it always at the speed of some 8 sounds a second. That is the speed of saying the whole action sequence (point 16) in not more than 30 seconds. Use the recording as much as possible. It works up to the normal fast speed and always says the same thing in the same way and presents a challenge for the students to keep up with it.

Actually, the teacher, only as a final resort, says anything, just a sound now and then perhaps. It is best to make a

Demonstrations - *feet, front, are*

hand sign or point to a sound in the vowel chart (on the back cover of our books) and have the student, by trial and error, say the sound well enough. Compliment him and go on to the next student. To indicate meanings cue by making a quick short suggestive motion but say nothing.

In using a recorder, it is well to be able to move around in the classroom. For a small room, a little recorder can be carried around with you. For larger equipment, a TV-radio repair shop can make a long cord to plug into the 'remote control' hole. Or put a switch at the end of a long enough electric cord and splice the 2 wires of the other end to the cut ends of 1 wire of an extension cord to which you connect the recorder.

103a

Demonstrations

Here are some pointers as to sounds and how to show the meanings in the action sentences.

My feet are in front of me **mə fitərn frəntə mɪ* *

my *mai* = *mə* = *mə* = *mə* + consonant = *m'* + vowel Point to and beat one's own chest (like Tarzan), making a thumping sound with the palm of the hand.

feet *fit* Put both feet down on the floor and stomp loudly, making a loud noise (to wake up the class!). Point to each foot with an index finger. Two fingers pointing at 2 feet give the idea of plural. If someone happens to say 'foot', make him put one under his chair or draw it back under him. With just 1 finger point to the extended foot and say 'foot'. Have him put the other foot out in front again and say 'feet.'

are *ɑr* = *ər* Hold up 2 fingers and say *ər*. (Say *ɑr* only if a student who knows some English is puzzled.) Point to vowel 12 *ər*. Teach only the most-used form of the word and start the students to hearing and practicing the *ər*-sound, after an unvoiced consonant in this case. The object is to imprint *ər* (not *ɑr*) to give an automatic feeling for the existence of plurals.

in front of At first use 'front' alone and somewhere along the line start saying '*n frəntə*' just like one word. For the *r*-sound, see 'left-right' below.

front Extend forward both arms straight out from the chest. Also put the feet out forward as much as possible. Even have a student slide down in his chair to get them way out there in front. Clap the hands together and hit the feet against each other. Then point the index fingers straight forward.

in 'n Drop the vowel and make a quick nasal grunt with the mouth open.

of *əv* + consonant = *ə* + vowel 10 o'clock, cup o' coffee

me In fast speech *mɪ* becomes *mɪ* (all clear vowels often are reduced to the neutral vowel *ə*, even farther to *ɪ* at times.

Use the same demonstration as for 'my' above. Contrast drill *mə* - *mɪ*, *mə* *fit* - *nfrəntə* *mɪ*, thumping the chest each time for *mə* and for *mɪ*.

feet are in fitərn Say it like 1 word rhyming with 'eastern, western, turn.' This *-ərn* syllable occurs so much in English, as in *ɑrn* (aren't) where it is very important to hear

Demonstrations - *beside, behind, left, right, arms, hand*

the weak final **-n** (The t-sound is recessive, disappears after n.) because if you don't catch it in real life you understand **ar(are)** which is just the opposite. So practice **-arn** well here in the beginning of the study of spoken English.

103b **My arms are beside me** m'armzər b'said mɪ

my becomes **m'** before vowels, mɪ'arm = m'arm. Don't forget to thump your chest for **m'**.

arms armz a-ər-m-z, a clear definite **a** and separately **ər**.

Don't slide from **a** into something indefinite but make a clean break between 2 separate clear vowels. Make a nasal grunt with the lips closed for **m**.

armzər Hold the **mmmm** a long time to build up the voicing in the throat to lead into **zzzzz** then add **ər**. Work for a good clear **-zzzər** here because it occurs often in English.

Cross your forearms and alternately slap an upper arm with the palm of the other hand. Hold up 2, 3 or 4 fingers from time to time to show a plural sense for either **-z** or **ər**. Here **ər(are)** follows a voiced sound, and **-zər** becomes a unit indicator of plurality.

beside b'said In the other language explanations we say **b'** means that "something is at a place". This prefix **be-** has the pronunciations **bi, bɪ, bæ, b'**. Here use only the fast forms **bə** or **b'** (just a puff of air!).

side said With the knuckles rub the ribs around at a side, up and down, to produce a good rubbing sound.

arms beside armz b'said At first leave out the **ər** for 'are' and hold up 2 fingers for **-z**. Let the arms hang down at the sides. Swing them back and forth a bit, maybe brushing against the clothes to make a rustling sound.

103c **My left hand is behind me** *mə left hænz b'hain mɪ*

left - right left - rait With the arms fully outstretched to the sides, straight level with the shoulders, snap the fingers of the left hand for 'left' and those of the right for 'right'. Caution: Be sure to face away from the class or in the same direction as a student. Otherwise, your 'left' will be imprinted to the students' 'right'..so face away and avoid a lifetime of confusion..due to wrong initial imprint!

l-,r- For students who don't have the English pre-vocalic **l-** or **r-** put an **u** before these sounds. For **l-** first bite the tip of the tongue. Let it show through the lips rounded for **u**. Say a clear lengthy **uuu**, quickly release the tip of the tongue and go into the following vowel. While saying the **u** before **r-** put a pencil in through the rounded lips about 5 cm. (2 inches) down along the top of the tongue to keep it from flipping up to make an **r**-sound of other languages. And smile widely as you quickly go into the following vowel. At first insist upon a clear **u**. As a student learns to speak faster it will disappear and the muscle movements will slide into those of a native speaker of English.

hand hænd After **n, d** is recessive, disappears. Clap your hands together to get attention, then hold up one and wave it as you say 'hand'. Lower it and raise the other, again saying 'hand' and holding up 1 finger. Caution: Do not put the 2 hands together or move both at the same time, except to clap at the start. Here, let **hænz**

Demonstrations - *between, legs, stand up, go to, sit down*

(hand is) become implanted as 'one hand at a place'. As a general rule, while teaching this Introduction don't use forms not in the text. But if you use the plural 'hands' be sure to add *ər* and practice *hænzər*.

hand is *hænd ɪz = hænz* The mouth is wide open for *æ*... Bleat like a mad goat *bææææ*. Hold the *ææææ* a long time to give the vocal chords down in the throat time to adjust. Hold up 1 finger to show that *-z* means singular.

behind *b'haind* After *n, d* often is weak, disappears.

hind Slap yourself on the rear and say 'hind'. Look back over a shoulder and with the arm of the other side in front around the neck point down behind you and say 'behind'. Or have a student stand sideways in front of the class and then, facing the same way, stand in front of him and say, 'front'. Next, walk around behind and facing up close against his back say 'behind'. But best of all is to twist a student's left hand up behind his back high enough to be a bit painful. Make a slapping sound by hitting the back of the hand against the backbone.

103d **My right's between my legs** **m'raits b'tuin mə legz**

my right *m'rait* *My* loses its vowel before vowels. Here it is before the *u* of the lip rounding for *r* before a vowel.
m'urait = m'rait

right is *rait ɪz = raitz* By not saying 'hand', 'is' follows an unvoiced sound and becomes *-s* (hold up 1 finger) and students learn to use an adjective as a noun.

between *b'tuin*

-tween *tuin* Hold up 2 fingers in a V-sign and say, 'two.' Put a finger (of the other hand!) or a pencil between them. As you move it up and down say *b'tuuuin*. Later add *-ə* to bring out the *n*-sound, *b'tuinə*, in preparation for learning 'twain, twin, twenty.'

legs *legz* Open and close your knees and point to your legs as they move back and forth.

If there is any trouble with *l*- see 'left' above. Here *ε* may tend to become *æ*, so maybe contrast drill *ε-æ*. After the voiced *g* the plural indicator '-s' should be *-z*. Intersperse *ə .. u-εgəzə*.

right between legs Put the right hand down between the legs, knees, and slap the back of the hand against the right leg and the palm against the left one..good loud slapping.

103e **I stand up and go to the door** **ə stændəp'n go t'thə dɔr**

I *ai = ə* Beat your chest as for 'my, me' and go to the fast form *ə* immediately to imprint from the start the more often used *ə* (rather than *ai*).

stand - sit down - sit - stand up *stænd ɪ sɪ'daʊn sɪt stændəp*

stand Make a show of coming to stand rigidly at attention Repeat 'stand' several times..a strong wide open lengthly *æææ*. As there is no vowel after the final *-d* you can almost not say it at all.

sit down *sɪ'daʊn* As *t* and *d* are the unvoiced and voiced forms of the same sound, when together the first tends to disappear. But we do want to practice a strong final *-n* so add an *ə*, *sɪ'daʊ-nə*.

Demonstrations - *get to, door, and, go out*

First point downwards and repeat **dau-na**. As you lower yourself say **sidauna**.

sit - seat **sit - sit** While sitting say just **sit** several times as you pat, rub your hips. Many students will say **sit** (seat) for 'sit' so contrast drill **i i i i i i i i** and **sit - sit** (sit - seat), alternately slapping the hips and knocking on the seat of the chair on which you are sitting.. Afterwards, point to a 'seat' of any chair whenever 'seat' is said.

stand up **stændap** Here **-d** is heard as it joins the vowel after it. While still sitting, point upwards and say 'up, up, up, up' and 'stand up' as you rise to your feet. Caution: During the circular drill of 'stand, sit down, sit, stand up' do not use the forms 'standing, sitting' nor the word 'get.'

go to **go tu = gota** The **u** of 'to' usually is weakened to **a** which in turn is often lost. Point to and take a step or two towards ..the door, in this case.

to the **tathə = t'thə** Often 'to' becomes just a voiceless click of the tongue. Usually before consonants 'the' is **thə** so do not say **thi** nor **thi** in this drill. For the **th**-sound, first say **tətətətətə** then show the teeth biting the tip of the tongue every other time, **təthətəthətəthətə**. Insist on seeing the tip of the tongue for every **th** until it becomes a habit. Just stick out your tongue at a student when he doesn't get a **th**-sound quite right.

door **dor** A vowel before a voiced sound is longer. Final **-r** is the vowel **ər** and so is a voiced sound making the **o** before it almost of double duration, **d-oo-ər**. Make a definite break, pause, between the lengthly **oo** and **-r(ər)**, **doo-r**. Caution: When saying 'the door' be sure that it is the main or most-used door of a room. As yet, don't use 'a' for any other door.

and **ænd = æn = ən = n = --p+m** Here after **p** you might say **m**, like in 'cup m saucer,' just a nasal sound tacked on to **ap, əp'n** much like 'open' but the lips lightly touch each other.

As 'and' is a connective between two ideas you might use the 2-finger V-sign, with the palm of the hand towards you. Give the finger to the right the first idea and the one to the left the second idea. As you go from your right to left, the students facing you read left to right. In between say **n**. 'Stand up'(right finger), 'go to'(left finger) with 'and' in between gives **stændap m gota**.

103f **I get to the door and go out *a gətathə dorn go aut***

get to **get tu = getu = getə** Of 2 same or similar sounds together, the first is often dropped and vowels change to **ə**. Walk all the way right up to the door and even bump the nose into it in a sudden stop as you say **getə**. Or follow a student to an open doorway and just as he reaches the door, from behind with both hands on his shoulders suddenly bring him to a quick stop at the door as you say **getə**. The quick cue is to move a flat hand in the direction of the fingers a foot or so then suddenly turn it up as if the turned-up palm has just slapped into a wall..a smooth level forward movement then a sudden stop as you slap the turned-up palm against a vertical surface.

Demonstrations - *come back in, get down on floor*

door and dorn The same -*arn* as in *fitarn, doo-arn*.

go out goout Work for a good final -*t*, perhaps add *a, au-ta*.

Push the student on out the doorway, or take a step or two out..even around to where the students in the class-room can't see you.

103g **I come back in and get down on the floor** **acəm bækinŋ ɡe' *daunan θə flɔr*

come cəm From the doorway walk towards the center of the class(room) saying 'come' several times, then turn around and go back towards the door saying 'go.' At a mid-point halfway to the door stop walking and turn the body towards the class. Take a half step as you say 'come'. Next turn the body and lean towards the door as you say 'go.'

back Bleat like *ɜ* 'angry goat holding the *æ*-sound a long time, *bææææ*. In this Introduction use it to mean only 'return to where it was before.' Walk away from the class and make a great show of turning. Stomp the feet on the floor, arms spread out high up in the air. Just as you complete the turn say 'come back'. Walk a few steps towards the class, turn stomping the feet and as you go away say 'go back.' Tell a student, then have him say, "Go, come back, come, go back" making U-turns then saying 'back.'

Short cues - make a looping motion with a hand..say away from the body, bend the wrist pointing the fingers back to the chest then thump it as you say 'back' or draw a loop or long U on its side where all can see it.

in - out Move something in and out..of a box, your tin and out. Stand sideways in a doorway. Point and lean towards the class for 'in' then look, point, lean out of the room for 'out.'

come in - go out cəm mɪn - go ɔtə At first walk in and out through the doorway. Later just stand sideways pointing, leaning in and out while stepping in place. Don't drill or even use yet 'go in, come out.'

in and *ɪn ənd = ɪnənd = ɪnən = ɪnn* Often after an *n*-sound 'and' merely makes that *n* longer with no pulsations nor separation for the 'and' meaning. Contrast drill *ɪn - ɪnn*. In drilling you can make sort of a stronger pulsation or accent at the end of the drawn-out, longer *nn*-sound to give the 'and' feeling. From the very beginning of the study of spoken English students should be aware of single, double and triple length sounds (*n*, vowels - *ər* in particular). Point out to the students the double *nn* in the printed text and be sure they practice it well.

get down ɡe'daʊn As with 'sit down' here the *t* before *d* is often dropped. Maybe there's a glottal stop where it ought to be that native speakers of English may unconsciously react to but adult learners don't perceive it.

down on daʊ nən Make a separate syllable by joining the final -*n* of 'down' to 'on' .. *nən*. Work for a clear *a* and keep *daʊ* and *nən* separate until a good definite *a* is habitual in *nən*. This sets up the groundwork for differentiating between *nən* and *nən* later on. Do not let a student say 'dow none' (*daʊ nən*).

floor fuloo-ər (See 'left' for the *f* and pre-vocalic *l*-, 'door'

Demonstrations - *get up, get on, get off*

for *oo* and *ar*). Point down between your feet at the floor while stomping loudly on it as you say 'floor.'

get down on *ge dau nan* Spread a newspaper or towel out on the floor, or see that there is a clean spot, and lower the whole body down on it. Lie on one hip and rub the surface of the floor when saying 'on.' For this Introduction do not use 'sit down on the floor.'

103h **I get up and get on a/the chair** **age tap'n ge ta na cher**

get up *ge tap* Join -t to the vowel after it. From down on the floor point upwards and say *getap* as you get to your feet. Do not say 'stand up' when rising from the floor.

up and *ap'n* rhymes with 'open.'

get on *ge tan* Work for a clear *a* as you do for *nan..tan* not *tan* (ton - 2,240 lbs.) Rub the seat of the chair as you say 'on.' Then say 'get on' as you step up on the chair. While standing on the chair, sort of bend down and bring one hand up from your feet as you say, 'get on train, get on bus...' Do not yet use 'get up on.'

a/the chair When drilling with 'a' use a different chair each time.. one of several out in front of the class. And here never use 'a' for a reciting student's own chair. Only use 'the chair' for one way off away from the others or of very special appearance.

103i **I get off of it to turn a/the light(s off and on** **age to fa vi ta t'tarn a/tha lai to/tso fa nan**

off - on Contrast drill *o - a, of - on* as you slide something on and off a table or chair. With a big bang slam a heavy book down on a table or chair where all can see. Slide the book back and forth a bit on the table while you knock on it and say 'on.' Now at the same level slide the book off the side a few inches and hold it suspended in the air. Tap it and say 'off.'

Always sliding the book back on as you say 'on' take it off and lower it almost to the floor or hold it high above the table saying 'off' each time you take it away from the 'on' position. Move it off and on your head in the same way.

get on - get off Put a foot up on a chair seat for 'on' and back down towards the floor for 'off' several times. Then get up on the chair and step down off it for 'get off.' Have the whole class get on and off their chairs. Caution: For this drill be careful to NOT say 'get up on, get down off.'

Note: In this Introduction 'get' is used only to mean "change of location..start from one place and arrive at another." So until the students learn this Introduction well avoid using 'get' in its extended meanings like "go get the book" (a type of changing location) or "I get tired" (a change of condition).

get off of it *ge to fa vi ta* Break it into consonant-vowel syllables and add a weak *a* to bring out the sound of final -t. The lower lip touches the edge of the upper teeth for both *f* and *v*. For *v*, work for a good vibration of the lip caused by the buzzing down in the throat. Contrast drill *fa - vvvvi*,

Demonstrations - *turn on/off, sit down, take off, put on, look at*

fə a silent puff of air, **vʌvʌ** - the buzzing of a very angry bee.
It Just point to the chair after getting off of it.

to turn **tətərn = t'tərn** Review the sound of **tərn** in **mə fitərn frənt mɪ**. Then say **tətərn** and perhaps contrast drill **tə-tər** for a quick soft **ə** and a long clear **ər**rrr. Add **nə** and gradually drop the **ə** to leave just a tongue click for **t** before **tərn**.

turn Make the 2-finger V-sign and put a pencil or pen in down between them and rotate it. Stand at attention and do a military about-face. Walk a few steps in a straight line, abruptly turn to the right or left, or back around saying 'turn left, turn right, turn back..'

Keep an index finger very straight, push the tip up and down so that the finger 'turns' at the knuckle. Then move it up and down by itself and with the other forefinger point at the moving knuckle and say 'turn.' With the other hand moving the tip up and down it is the same action as most wall light switches.

turn a/the light(s off and on **tərn a/thə laɪ tʊ/tsʊ fə nən** If you are demonstrating with one light of several in the room say 'a light.' If there is only one, use 'the.' If the switch controls all the lights in the room, use 'the lights.' It is best to use a switch which rotates, as some lamps have, or a radio with knobs. Be sure the students use 'a, the' properly and catch the presence or absence of **-s** in 'light - lights.' Caution: In teaching this Introduction, once you have used 'a ---' do not refer back that same object as 'the ---'.

off and on **ɔ fə nən laɪtɔf = laɪtɔ fə nən laɪts ɔfənən = laɪ tʊ fə nən**

on and off **laɪ tannɔ fə, laɪ tsannɔ fə** Note the long **nn**-sound in the middle. The text reads 'off and on' so better start with the lights, electrical apparatus 'on'. The class gets a kick out of being in the dark when you turn the lights 'off.'

103j **Then I sit down and take off a shoe.** ***θenə sɪdaʊn tekoʃə shu**

then All this series moves rather fast with 'and' being a connective. But as you come to 'turn..on', turn the lights on and pause, made a definite stop, say nothing for 3 or 4 seconds. Then sort of leaning towards the class as if waiting for something to happen, say "Then.." With this air of expectation, saying "then" falls in with the unspoken question of the students, "What happens next?"

sit down See the circular drill with 'stand up' above. 5833.7

down and daʊn Students must learn to catch this longer final **-n** as having the meaning 'and' in it. (back in and).).

take off a shoe **te kɔ fə shu** Don't use 'the shoe, my shoe' nor the plural 'shoes.' If a student says **chu** instead of **shu**, have him put the point of a pencil (3, 4 cm.) back along the top of his tongue to keep it from jumping up. Actually take off a shoe, smell it and drop it on the floor, thud.

103k **I put it back on and look at you.** ***ə pʊtɪt(ə bæk kənn lu kə chu** 'Put - look' and 'shoe - you' are pairs having the same vowel. Contrast drill **put - shu, luk - yu**.

Comments - Points 1.. 8

it Point at the shoe and review 'get off of it' where you point at a chair.

back on and bæ kann A long strong æ with a looping motion, a clear 'ah' and a long pulsating final -nn.

put - take Dramatically put a thing where all can see, withdraw your hand, then reach out again and take it as you 'put' and 'take' - a shoe on a table, a lipstick in a boy's shirt pocket, a \$20 dollar bill under a student's book...

take off - put on Take off and put on a shoe. Put a big book on your head and then lift it off up high. Slam it down on a table top then grab it up and walk off a few steps.

look at lu kət Make a 2-finger V-sign with the back of the hand against the mouth and the tip of a finger before each eye, then extend the arm towards what you are looking at and point the 2 fingers like a snake's tongue at it.

at you æt yu = at iiu = achu t+i+ vowel = ch + vowel

Thump your own chest saying "I, me" and then point at the person you are speaking to and say, "you." Only say ai (thump your chest) luk æt (2 finger tips going away from your eyes and changing to 1 forefinger pointing at) yu just 2 or 3 times and then go to the fast form əlukachu.

This whole sequence of actions, "My feet are in front... look at you," is to be so well practiced that the students can say it in 45 seconds. Make a game of timing them. English speaking teachers should say it in not more than 30 seconds, and always say the words of this Introduction at that speed.

104

Comments about the Numbered Points

1, 2, 3 Numbers

First you hear a small bell, chime, and then a voice saying the number. A high tone means '1' and a low tone '5'. 2 lows and 1 high indicate '11'. Younger students find this a delightful game and quickly catch on as to the numerical meanings of the chimes. Also, the teacher and students hold up fingers to show the numbers. Above '10' hold up all the fingers of both hands, quickly close them for '10' and then hold up only a few ... say, 3 for a total of '13'.

4, 5, 6 Vowels

First you hear a number and then the corresponding vowel sound, which is seen under each number in the text. From now on, use the numbers to indicate vowels..to get practice in building up an automatic response to numbers and for quickly indicating a target vowel.

7, 8 The Alphabet

This is just to learn the names of the letters in English. So here don't go into how they are pronounced when used for writing words. You might contrast drill b - v - p, c - z, g - j. Notice that l ends with its vocalic form which is much like o..eo. For b p m the lips touch each other. For f v n, the lower lip just touches the edge of the upper front teeth, but not the other lip - hold it up with a finger, like a sneering rabbit! For b v n m z work for a good vibration starting down in the throat. For z, some students who already know

the British 'zed' for this letter are surprised if not shocked to know Americans call it 'zee.' And w, 'double you,' originally UU, has the fast form *dəbəyə*.'

9 Vowels - Letters

Compared to some other languages, some of the names of the letters in English are just turned around. (Spanish speakers say e, i for 'e, i' but their Spanish names are our letters 'a, e.' And the names of some of our letters for vowels don't match up with the vowel sounds. So to straighten out this possibly-lasting-a-lifetime confusion at the start, we have this exercise to condition an automatic response as to what is the name of a letter in English and what is a vowel sound (spelled every which way!). Numbers are mixed in for additional conditioning to them.

End of the first half of the 1-hour recording

105 10 - 12 Parts of the Body - Positions

The little drawings show the meanings. A number with its vowel after it shows the vowel of the following word.

12 - 13 Actions

In spoken English we express most actions with 2-part verbs -- a basic action word and somewhere after it, sometimes several words later, a little completing 'companion' word. Here we practice the most-used useful ones .. come, go, put + in, out, on, up, to...

14 - 15 Action Sentences

Now here are the complete sentences showing the slow, formal classical pronunciation and progressing to the normally fast forms.

16-a,-b,-c,-d,-e,-f .

Here are several versions of the action sentences. When students say or write what they hear in these variations be sure they use the exact sounds as shown, several forms of 'I, my.' Is it 'a' or 'the' (door, chair) and 'light' or 'lights'?

17 Additional Practice

The same words are used to express other ideas by several voices. There are some new words, 'foot, your, them' and variant forms of 'I, at.'

Numbers - Letters - Drawings

Just follow the arrows of the numbers and letters to learn how to write (hand print) them. The drawings show the meanings of the words near them. Or if you don't know the meaning of a word in the text, look for it here and look at its drawing for the meaning.

16 - 17 Written English

To learn how to spell the words of this Introduction in the old usual way (T.O. -Traditional Orthography), listen to the recording or read the phonetic forms (sounds) of 16 and 17 and try to write them in 'Written English' as seen at the end. Caution: Students should already know well the pronunciation of any word before learning to write it in 'Written English.' Only after a student can say all of the action sentences is he really ready to play around with learning to spell!

106

Class Instruction

You can't go wrong by just following the recording, as shown in the printed phonetic text, either for self-study with an explanation written in the language of your choice or for classroom instruction. But with a live English speaking teacher, before drilling with the recording, teach the vowels and the meaning of what the students are going to learn.

At the beginning of each class, quickly go through the whole text..vowels and key sentences. This refreshes the material in the minds of students who already have had a lesson or two and gives the new students an overall view of what is to be learned. A student repeats the 1-hour classes of the Introduction until he 'graduates' (.into the Basic Course) by being able to do-say the key action sentences in 45 seconds or less.

After the initial overall 'preview' work on learning the material well. First a run-through of the vowels and the key words of the whole text, in much the same style as outlined in the Sales Presentation (page 28). For beginners, just work for an improved or sufficiently good pronunciation each time they recite. For advanced students seeking fluency, be much more exacting and have them each time say more than the others. In this way you can handle new students, slow repeaters and advanced students in the same class.

107

Doing a serious study of all the material at one time may be a bit much, so break it into some 5 parts and drill each part around and around, first each key word separately then linking the thought segments together.

- 1 the vowels
- 2 feet - front, arms - beside, left - hand - behind, right - between - legs.
- 3 stand - up, go to (**gɔtə**), get to (**gɛtə**), go - out, come - in, sit - down (**sɪ'daʊn**)
- 4 get down (**gɛ'daʊn**), get up, on, off, get on, get off, turn, turn off, turn on
- 5 take, put, take off, put on, look at

Spend only some 5 minutes on each of these groups and the rest of the time listening to students going through the action sentences. Give special attention to saying well the sounds of **ɚn**, **-zɚ**, **-f(t)**, **æ**, **r** and **l** before a vowel (**fʊrənt**, **urəɪt**, **ulef**, **ulegz**), **ə-ɔ**, the double **-nn** and the **z**-sound. Watch out for the proper use of 'a-the' and the plural **-s**.

Homework

Our instruction is based on the students learning from the recording outside of class. This lets the students progress at their own pace, pay less and one (native) English speaking teacher can 'polish off' so many more students. That is, such a teacher is just to make certain clarifications and correct pronunciation...after the material has been learned and practiced elsewhere.

108 **Supervised Study**

For school kids, (functional) illiterates and schools wanting to add more courses, the 'homework' of listening, writing and speaking needed in preparation for an English speaking teacher to give final touches, can be done in class under the supervision of almost any adult, no knowledge of English needed.

Perhaps 4 hours of supervised study to 1 hour of oral drill with an English speaking teacher is about right. Looking at the printed text, a study supervisor may well keep the following points in mind. (The black circles in the margin can be used as guides for the kids, and others?, to know where to look in studying.)

- 1 Go through, **demonstrate the vowels and actions** of the key sentences (point 15).
- 2 Have the **students listen** to the recording **and do the actions**..holding up fingers for the numbers, hand signs for the vowels, softly repeat the letters of the alphabet. As the recording mixes these up a bit, you may have to stop it now and then to give the students time to react. This step is to establish the meanings in the students minds. If the students mumble the sounds a bit, O.K. but don't work on the pronunciation yet.
- 3 Have the students **listen** to the recording and with the **point** of a pencil or pen follow the figures, letters and words as they hear them. Students will be inclined to say what they hear but don't work on the pronunciation even yet.

Students who cannot read the Roman letters used for English may need some special instruction to learn to read and write. Have them follow the arrows alongside the handprinted numbers and letters on the text sheet or on page 20 of the Basic Course. You learn spoken English best if you read and write the exact sounds.

- 4 **Hear-Write-Read** The students now write the numbers, letters and words they hear. This is to be sure that a student has the correct concept of what sounds he should be trying to catch. While they are listening and writing don't work on pronunciation. Once they know quite well what the sounds are, have them read aloud what they've just heard. Next have them read aloud without hearing the recording.

During all these steps it is well for the students as they go along to make some sort of a motion as to the meaning of what they hear, say, write or read. The teacher just silently cues a motion or a vowel as needed. Have the students correct each others' papers by checking them against the printed text. All this helps to visually imprint the exact sounds.

- 5 **Hear-Say**. Now without reading, the students try to say each thing they hear without stopping the recording. By the end they will be speaking complete sentences normally fast. Point 16 has several variations using some 5 or 6 voices and alternate forms. Be sure the students catch -z, -s for 'is' and plurals, 'a' or 'the' and the several

Text - alphabet, positions

7 13 a a, a a, i, 3 l, l, ai i l e, e æ a o, o u u, æ r a,
ai i l e e æ a, o o u u, æ r a, ai, i, l, e, e, æ, a, o, o, u, u, æ, r, a.
7 æofabæt (Alphabet)






o o a b c d e f g h i j k l m n o p
e b i s i d i i e f j i e c h a i j e k e e u e m e n o p i
q r s t u v w x y z
kiu ar es ti iu vi dabaya/daboyu eks uai zi
a b c, d e, f g, h i j, k l, m n, o p, q r, s t, u v, w x,
y z, a b c, d e f g, h i j k, l m n, o p q, r s t, u v w,
x y z, a b c d, e f g h, i j k, l m n o, p q r s t, u v
w, x y z, a b c d e f g, h i j k l m n o, p q r s t, u v
w x y z, a b c, l m n, r s t, u v w.

8 d e f, k l, o p, u v, x y z, q r, j k, f, j, m, s t, z, y,
z, d, d e, g, g h, m, n o, p, p q, t u, v, u v, a b, o p,
a b o p, b p, o p, u v, o p u v, p v, a b, o p, u v, a
b o p u v, b p v, q r, a b c, x y z, b c, y z, c z, b v,
n m, z c, v b, m n.







9 1 2 3, a b c, 4 5 6, d e f g, 7 8 9, h i j, 11 12 13,
k l m n, o p q r s t, u v w x y z, x y z, 1 2 3 4, ai
i l e, e æ a, o o u, u æ r a, a b c, ai i l, d e f g, e e
æ a, h i j, o o u, k l m n, u æ r a, d e f g, 8 9, æ a,
x y z, æ r a, 7, a o, h i j, i l e e, a b c, æ e i i, e f
g, i i ai, i j k, a o o, o p q, u u æ r, r s t, æ r r, 3 1 1
i u, u v w, æ 6, f, q, æ r, æ r 12, æ, æ 6, u v, i e, i e
3 4, l m, 9, i i, i l 2 3, e æ, e æ 5 6, g j, a o, a o 7
8, i e, a b, i i, f e, æ r, s r, i i ai, k j i, c b a, a æ
e, i y, s f, t d, j g, a h, q.

10 o o fit  legz  hænz  armz 
o o 2 i fit, 5 e legz, 6 æ hænz, 7 12 a ar, a-ar-mz,
armz, fit, legz, hænz, armz, hænz, legz fit
hænz, legz, armz, fit, • frant, • basaid 
left  rait  bahain •

13 a frant, 13 1 a ai basaid, bisaid, 13 1 a ai
bahain, bahaind, basaid, bahaind, basaid bahain,
5 e left, e e left leg, rait, left, fit, hænz, rait, bæ-
said, armz







11  fit frant  rait
hand  armz  basaid
••• left  hænd
bahaind
o o batuin legz




fit frant, left hænd bahaind, armz basaid,
rait hænd batuin legz, fit, legz, hænz, armz,
frant, basaid, bihain, left rait, fit frant, armz
basaid, left hænd bahaind, rait hænd batuin
legz, left leg, raitarm, left arm, rait leg.

12 ækshanz (Actions)
 ap  stænd,  gøta
dor  gøta
dor  goaut,  cæm in



Text - actions

go aut, cæmin, get daun,  get ap, go
aut, cæmin, get daun an flor, fit frant, armz ba-
said, left hænd behain, rait batuin lægs, rait
hæn batuin legz, getap, go aut, cæmin, ge'daun,
get ap, gota cher,

 getan  of  getof,
 get  ge'daun, getap,
get an, get of, go aut, cæmin, get daun, getap,
get an, armz basaid, left hænd bihain, rait hænd
batuain legz, get of, gota suich, geta 


 tærnof,  tarnan 
go aut, cæmin, gota lait suich, getu, tærnof.

13

ge'daun, fit frant, getap, tærnof, go aut, cæmin,
 sit  sit daun, stændap, sidaun, 6 13 æ a,

stændap, 3 7 10 i a u, sidaun, i a u, i a u, sit
daun, sidaun, æ æ stændap, -ndap, ε a u, sidaun,
fit frant, rait hænd batuain lægs, stændap, getan,
getof, gota dor, go aut, cæmin, sidaun,


 tekof  putan, tekof putan,

4 8 e o, tekof, e o tekof, 10 7 u a, putan, u a
putan, e o tekof, u a putan, tekof ænd put an,
tekof n put  bækan, go aut æn cam bækin,


 luk  lukæt lukat, 10 13 u a lukat,

lukat rait hænd batuain lægs.

14

 ai, mi, mai
mai fit ar in frant av mi, n frant' av
mi, mai fit = ma fit, ma fit, ar = ar-●●2,●●+?..
●●●,●●●●...2+?,3,5,8,11,34... in frant av = n
franta, n franta, mi = mi, ma fitarn franta mi,
mai armz ar basaid mi, mai armz ar = m'arm-
zær, m'armzær, m'armzær bisaid mi, mai left
hænd iz behaind mi iz-●1 mai left hænd iz =
ma left hænz, bihaind mi = behainmi, ma left
hænz behain mi, mai rait iz batuain mai legs,
mai rait iz = m'raits, m'raits batuain ma legs.

15

 a a tha a a a a a
ai stænd ap ænd go tu tha dor, ai stænd ap =
æstændap, æstændap, ænd go tu tha = n gotatha,
n gotatha, æstændap n go ta tha dor, ai get tu
tha dor ænd go aut, ai get tu tha dor = a get ta
tha dor, ægetatha dor, ænd go aut = n go aut, n
goaut, ægetatha dorn go aut, ai cam bækin ænd
get daun an ...1...tha flor, ai cam bækin = æ cam
bækin, acam bækin, ænd get daun an tha flor,
n get daunan tha flor, n get daunan tha floa, a
cam bækin inn get daunan tha flor, ai get ap, ai
getap, æget ap, ænd get an a cher, n getana cher,
n getana cher, ai get apn getana cher, ai get of
av it, ai ge to fa vit, ai getofavit, tu tarn tha lait
of ænd an, tu tarn = t'tarn, t'tarn, of ænd an =
ofanan, ofanan, t'tarn tha lait ofanan, then ai
sit daun = thena sidaun.

Text - Complete routine

thena sɪdaun, ænd tek ɔf a shu
 n tekɔfa shu
 n tekɔfa shu

ai put it bæk an
 aputit bækann
 aputit bækann, ænd lukæt yu
 n lukachu
 nlukachu

16 a

ma fitərn frantə mi
 m'armzər bəsaid mi
 mə left hænz bəhainmi
 m'raits bətuin mə legz
 əstændəpn gotathə dor
 ai getathə dorn go aut
 acəmbækinn get daunan thə flor
 ai getəpn getanə cher
 agetɔfəvit t'tərn thə lait ɔfnan
 thena sɪdaun n tekɔfa shu
 aputit bækann lukachu

16 b

ma fitərn frantə mi
 m'armzər bəsaid mi
 mə left hænz bəhainmi
 m'raits bətuin mə legz
 əstændəpn gotathə dor
 aigetathə dor n go aut
 acəmbækinn get daunan thə flor
 aigetəpn getanə cher
 aigetɔfəvit t'tərn thə lait ɔfnan
 thena sɪdaun tekɔfa shu
 aputit bækann lukachu

16 c

...n ge'daunan thə floor... ..getan thə cher...

16 d

..mə legz.. ..əgetathə.. ..ge'daunan.. laitsɔfnan...
 ...thenai... ..ai putit.....

16 e

...m'armzar... ..bihaindmi... ..go tu thə dor...
 ...ai cəm... ..get daun an thə... ..ai get əp ən
 getanə... ..tərn thə laitsɔf... ..then ai...

16 f

mai fitərn... ..legs... ..ai stændəpn... ..ai ge't'thə dor...
 ..ai cəm in en ge'daun...ai getəpn get an thə cher
 ...ai getɔfəvit...laitsannɔf...daun ən tek ɔf...

17

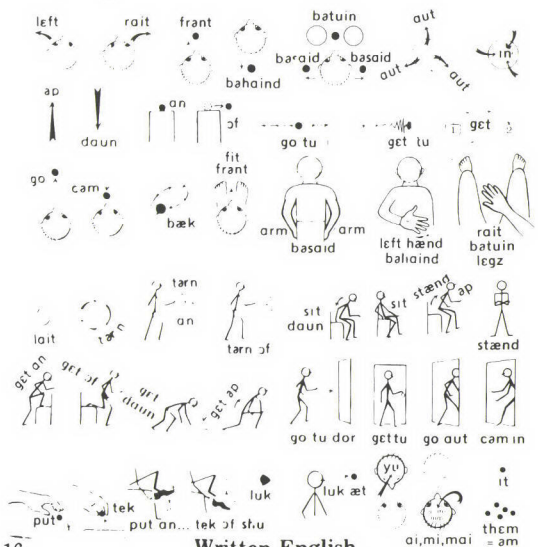
ai stændəpn t'go get bətuinə chern thə dor
 thə dorzɪnfrantə mi'n thə cherz b'hainmɪ
 n luk daun ə'mai fit an thə flor
 m'left shuz b'said mai rait fut (2 fit..1 fut)
 thenai tərɔf thə lait n go aut thə dor
 yu tərɔf thə lait bæk ann sɪt daun an thə cher
 ai cəm bæk inn put mai rait hənən yur lɛftərm
 yu tek mai hændɔfəv yur armn get əp an thə
 cher
 thenə lukachu get daun ɔfəvit
 yɪ get daunn go bæk t'yur cher
 yɪ sɪt daunn tekɔf yur shuzn putəm daunan thə
 flor in b'tuin yər fit (əm = them...yur 2 shuz)

110

a i i e e æ a o u u æ a a r u u o o æ e i a i

1 2 3 4 5 6 7 8 9 10 11 12 13
 a i i e e æ a o u u æ a a r u u o o æ e i a i
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z.

111



112

16

Written English

My feet are in front of me. My arms are beside me. My left hand is behind me. My right is between my legs. I stand up and go to the door. I get to the door and go out. I come back in and get down on the floor. I get up and get on a/the chair. I get off of it to turn the light(s) off and on/on and off. Then I sit down and take off a shoe. I put it back on and look at you.

17

I stand up to go get between a chair and the door. The door is in front of me and the chair is behind me, and (I) look down at my feet on the floor. My left shoe is beside my right foot. (2 feet...1 foot) Then I turn off the light and go out the door. You turn the light back on and sit down on the chair. I come back in and put my right hand on your left arm. You take my hand off of your arm and get up on the chair. Then I look at you get down off of it. You get down and go back to your chair. You sit down and take off your shoes and put them down on the floor in between your feet. ('em = them..your 2 shoes)

113 **Picture Test** - Beginners are to figure out the key ideas as shown by the larger darker letters. Add more words for the more advanced students.

1 left hænd 2 sítng 3 thə dægzn frəntəthə fit 4 híz fitərn frəntə hím
 5 thə shuzə b'said thə chær 6 legz 8 raitarm 9 shi tærnz thə laitsəfənan
 10 gom 11 híz raitarmz bətuiniz legz 12 híz rait hænd 13 híz leftarmz
 bəsaidm 14 sítng 15 shis stænding b'hain thə dor 16 kəmin 17 stænd
 18 tekəf pəntihoz 19 theər sítng 20 thər fitərn frəntə them 21 putənə
 shu 22 chær 23 sítng 24 hi goz tətə dor 25 getan ə baisiko 26 rait
 hænd 27 lukətər 28 híz rait hændz bəhaindím 29 lukətím 30 hær rait
 armz b'saidər 31 daun 32 əp 33 híz daunan thə flor

Picture Test



114

LEARNING AMERICAN SPOKEN ENGLISH

Introductory Basics, Urgent Survival, No Foreign Accent

SEMINAR - Teachers Guide

ESL teachers starting spoken American English, advanced ESL students who do not get along well in colloquial American English and ESL speakers troubled by a foreign accent all should go through an orientation as to how Americans really do speak English before using, seriously studying, real-life spoken American English materials.

Pre-school and younger students, illiterates and those needing to get along in spoken American English for immediate survival start right out too with the Introductory Basics as heard from the recording and seen on the textsheets which show the exact sounds. (Even pre-schoolers and illiterates learn to read without comment, no special attention.)

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Learning American Spoken English - Sound Changes

Everyone should have the textsheet, with the Sound Changes on the back, for ready reference. Hold it up, point to and quickly read aloud through the 5 points of what it takes, what one must do, to understand and speak like Americans naturally do. Then go back and explain each point in more detail as needed.

1 Exact Sounds You have to know exactly each individual sound, especially the vowels. The words *cat, cot, caught, curt, cut* all sound like *cot* to many ESL beginners. Say these words and notice the confused, dismayed or blank looks on their faces!

Say *cop - cup*. For *cop* point to a picture of one, also say *policeman*. For young beginners, have one stand up. Get behind him. Put one hand on a shoulder and with the other hand twist an arm up behind his back. Beat your chest and say *I'm a cop!* and *That's a cup* as you point to one. Pair drill the 2 words.

Advanced learners will probably have run into the *leave - live* confusion. Drill them a bit then thrust something not eatable, such as a piece of chalk, wad of paper or a key towards a student's mouth. Tell him to *Eat it!* Many with relief will hear the difference between *eat* and *it* and by transference say *leave - live* much better.

Put a thumb beside your mouth and make the finger signs (See details below.) for the vowels as you say *eye, ee, ih, A, eh, aaaa, aw, oh, 'u'* (as in *put*), *oo, er, uh* (i | e | ε | æ | a | ɔ | o | u | ʌ | ə). Do this several times for the students to realize that there are many more vowels in English than in their languages and that there is a physical, logical, relationship between them.

2 Know the Sound Changes Slowly say *going to - gonna, want to - wanna, can't you - cancha*. Point to Sound Change 41 on the back of the sheet and write *t + y = ch* on the chalkboard.

Vowels

Say *canchu*, a clear *ooo*, point to Sound Change 2 and write *canchu* = *cancha*. This is to impress on the students that there are definite phonological principles, sound change rules, for the changes in pronunciation.

For advanced students, carefully say *Not yet. I don't know* then quickly *nochet uhduno*. Shrugging your shoulders and feigning ignorance as you say *adano* usually gets a good laugh.

3 Join words together Hurriedly look at your watch, run to and out the door as you say *I'm late and I've got to get out of here*. (This is the first sentence in **Common Expressions** and is from an Archie Bunker TV program.) Point to 3 on the sheet. Repeat *uh gatta get outta* (*əgətə getautə - əgə'əge'au'ə*) several times. Then comment that in real life nobody says *I've-got-to-get-out-of* as separate words.

4 Physically practice Now have everyone practice saying the **Fast Natural** line. Teachers should practice it beforehand to say it 7 times in 10 seconds.

Mention the time class is over. *We've got to get out of here at 4 o'clock*. With this in mind have each student repeat 5 times *We gotta get outta here. wi gə'ə ge'au'ə hi-r* Make the t's into very short stoppages of the breath, something like a voiceless grunt down in the throat. Write $5 \times 10 = 50$ on the chalkboard. After 5 repetitions it becomes easier to say. Do this at 10 different times to learn to say it well.

5 Proper order of words Go out the door, come back in, stop midway then continue on to where you first were. Ask the students which is the best order of *back, on, come, in* to express this action. *Come back on in* makes the most sense.

Advanced students don't need more grammar that can be explained but do need help to say words in their natural order. Others need practice in learning to express themselves in English. So have them write 25..30 words each day like talking on the phone or in the street. A native speaker of English..a friend, schoolmate or anyone nearby.. is to check, quickly read it for naturalness. The writer is to practice reading it aloud many times while keeping in mind the possible, probable changes in sounds. Look over, study the listing of Sound Changes.

VOWELS

General American English

- 116 Before working with the vowels, become familiar with the finger signs and use them when saying the vowels. Clap your hands, snap your fingers for everyone to look at your thumb level at the side of your mouth. With the fingers straight side - by - side bring the forefinger down on top of the thumb as you say *eee*. Then with definite jerks, steps, open the fingers up away from the thumb as you say *ih, A, eh, aaaa* (bleat like a goat), *ah* (i | e | ε æ a).

Intermediate Vowels

Bend the tips of the fingers just a little, as if holding a basketball and with great disgust say *aw*. The finger tips make smaller and smaller circles, as if to hold a tennis ball, golf ball or a grape, as you say *oh*, *u* (as in *put*), *oo* (ɔ o u u). Point your rounded lips out and smack them like a juicy kiss for *oo*.

Turn the hand over, move the upward cupped fingers up a little as you suddenly shriek like someone had 'goosed' you between the legs from behind! Say a long-lasting rising *errrrr*. Then drop the fingertips a little as you hit your stomach with the other hand and loudly grunt *uh*.

Repeat the series of finger movements and sounds 2 or 3 times then motion for the students to put their thumbs beside their mouths and say the corresponding sounds. Go back to *cop - cup* and *leave - live*. Fingers up far from the thumb for the *a* of *cop*, hand turned over and relaxed for the *a* of *cup*. Barely move the straight fingers, 5 mm., up from the thumb in going from *eee* to *ih* (i-1).

- 117 In a horizontal row draw the progressively opening angles and narrowing circles for the vowels. At the right end add an upward arching arrow for *ar* and a short slightly lower downward one for *æ*. At the far left end draw a wide angle, like for *a* in the center. Inside the far left wide angle put the sharp angle of *i*. Tap the wide angle in the center as you say *a* and then the sharp angle of *i*. Combine the 2 at the far left as you say *ai*, like *eye*. Altho this is really 2 sounds it works like a single simple vowel in English.
- 118 Write the phonetic letters above the angles and circles as you open the mouth, bleat, pucker the lips to kiss, shriek and grunt. Then number the vowels for easy identification. Students learn the vowels better if they copy what the teacher writes on the chalkboard.
- Circle the vowels 2, 7, 9, 11 - *i a o u*. They are in all languages. See the textsheet for these written in traditional English spelling, French, Spanish, Japanese and Chinese. After the arrow each student is to write them in his own language, if it is not one of the above. Drill them well in this order several times.

Intermediate Vowels

- 119 With the fingers straight, side-by-side up as far as possible away from the thumb and the mouth wide open say *ah* then circle the finger tips as to hold a tennis ball and say *oh*. Point to their equivalents in the other language(s) as you drill *a - o*, *a - o*, *a-o*. Then barely, only just a little, bend the tips of the fingers for *a* into a suggestion of a circle, like holding a basketball, as you put *ɔ* between *a* and *o*. Think of *ɔ* as being a hardly perceptible variation of *a* with a much greater change on from *ɔ* to *o*. Many students will repeat *a a* or slip ahead into *o o*. Keep working with such a student until he hears himself say 3 different sounds ... a clear *a*

with something different in between and then a clear *o*.

Tap the other language letters for *o* and *u*, 9 and 11. Everyone with the finger tips like holding a tennis ball says *o* and then like for holding a grape says *u*. Go back and forth several times. Put the fingers as for holding a ping-pong ball and repeat *o u u*. Then each student alone makes the signs and clearly repeats 3 different sounds. For *u* some students say an indefinite tensed-up sound much like *ə*. Have them look at your mouth or in a mirror to see 3 decreasing sizes of circles for the lips. Try the words *look*, *put*, *book* in which some already say *u* correctly.

- 120 For working into *ar* first hit yourself in the stomach and grunt *uh* loudly. Pair drill *u - ə* a few times then after *u* startle the class with a shrieking tone-rising *errrr* as you go on to *ə*. After calming down most learners make an acceptable American *ar* without further instructions. The position of the tongue takes care of itself automatically. It touches nothing and doesn't move at all. Hold the *arararar* for about 5 seconds so that learners are aware that it is a simple vowel during which the tongue does not move.
- 121 Pair drill *A - eh* (*e - ε*) with 2 positions of the angled fingers up from the thumb, midway between the positions for *i* and *ɑ*. The *e* is really a simple vowel. Avoid saying *eh-ee - εi*. Try holding it as an unchanging sound for 5 seconds, *eeee* in contrast to *εεεε*. French is about the only language that has a way to write these 2 sounds, *é - è*. When spoken rapidly Spanish *entre* and Japanese *edamame* have *ε* at the beginning and *e* at the end. *entre*, *εdamame*. But speakers of those languages are not conscious of the differences and so at first don't hear them in English.

Pair drill well long-lasting *eeee - εεεεε* while moving the fingers up and down a little. Teachers especially should make the corresponding finger signs because otherwise the learners will not know which sound you are saying, what the target sound is.

After *e* and *ε* are well in mind pair drill *ε - ɑ* (not *e - ɑ* please!). Unexpectedly put in *æ*. Bleat loudly like an angry goat as you go from *ε* to *ɑ*. *εεεε - bææææææ - ɑɑɑɑ*. Separately hold the *æ* for about 5 seconds to let the back muscles to fall into place. Make sure that the mouth is as wide open as possible.

- 122 For *ɪ* first review *e - ε*. Then contrast drill *i - e* (not *i - ε* please!). After a few times put *ɪ* in between them. Insist that each speaker carefully make the finger signs. The forefinger first down on the thumb, up just a little (about 5 mm.) and then up farther (1 cm.) for *i - ɪ - e*. Many learners repeat *i - i* and often open up to *ε*, instead of saying *e*. Drill *e - ε* well to fix *e* definitely in the mind as a base for saying *ɪ*. If the *ɪ* is still not good in *i - ɪ - e*, have the learner put a little finger into the mouth and lightly bite the first joint. *iiiiii* - then say *iiii* while biting the finger and on to *eeee*. A student must really bite the finger, not just touch the teeth with it! Practice until a sound definitely not like *i* is said.

Speaking naturally

The basic concept to leave in the learners' minds is that between their own vowels they are to learn to say the special vowels of English. When they can hear themselves say, from memory, 13 different vowels they are ready for an English speaking American to help them say the vowels correctly. Knowing the vowels well is the most important thing about mastering spoken English.

- 123 **Use of recordings** The learners repeat aloud, in groups and then individually, what they hear from the recording and see by exact sounds. One hand, with the point of a pencil, follows along the phonetic text and the other hand makes the corresponding finger signs for the vowels. Both the teacher and the students make the finger signs when working on the pronunciation of a sound.

To start and stop the tape player it is better to use a remote control cord, perhaps lengthened to reach anywhere in the classroom. Pressing a lever on the machine takes more time, keeps the teacher from moving around freely and the clicking sounds distract the students.

Each student, alone, says what was just heard from the recording and makes the corresponding finger sign. This shows that the learner knows what the sound is. Learning to make the finger signs helps learn the sounds and their use cuts down on teaching time.

If a student does not say a sound well enough, quickly stop the recording. Silently make finger signs to guide, show the learner the exact target sound(s). Also point to the desired sound on the text sheet..another silent visual imprint. Silently mouth, but do not really say, the target sound to get the student, by trial-and-error, to say it properly. Nod or shake your head during the tries. The reaction of the other students, who often mumble along, also helps the speaker to know when he says it right. Then he is to repeat it 5 times to set it in his mind. Only as a last resort is the teacher to model, say the target sound. It is the speaker's memory of what he hears himself say which guides him to say it properly later. His impression of the sound said by someone else is somewhat different and may be confusing. (Does your recorded voice sound like you to you?)

On the Introductory Basics recording after the vowel drill, 5 to 13 are for re)learning the key words of the following Introduction Routine. Read the detailed explanations for the routine before doing 5 to 13.

Speaking Naturally

- 124 Many ESL learners simply never learn to speak with a flow of speech in a natural way like native speakers of English do. Each at the start of the study of English should learn to say automatically, smoothly, a short selection of continuous informal speech as a model of what speaking naturally really is. It will serve as a guide, model, and carry over into whatever else they learn to say later. It should be something practical, immediately useful.....in

contrast to academic linguistic gymnastics or formulations..

Introduction Routine

- 125 So that the students have an overall idea of what they are learning to say the teacher first does the series of actions, or gestures as to the meaning of what is being said. Whoever is speaking is to make gestures, suggestive motions, actions about what is said.
- 126 Normal fast speech forms may not sound natural at slow speed. Teachers should always speak fast, at around 15 sounds or more a second. At the end of the last lines of each sentence is a small number which indicates the number of times the sentence is to be said in 10 seconds. Time yourself so that you can say the sentence just one time at that speed. ESL learners of spoken English should practice these sentences over and over many times until they can speak at that speed.
- 127 For **Urgent Survival**, just work for the learners to say anything which is readily understood. But they should be able to repeat what they hear at normal fast speed here, as from the recording. They'll have to recognize these fast forms in real life.

Persons working to speak without a 'foreign accent' should read the following explanations to know how to change some of their ways of saying sounds and then work up to saying these routine sentences at the indicated speeds..of x times in 10 seconds.

- 128 The detailed explanations given here for the sentences of this routine are for advanced learners and native English speaking instructors. Work first with a few words grouped together like one long word then put the groups together for a complete sentence. Look at the rather short cryptic formulas and the Sound Changes to which the numbers refer .. to understand better how the slow base forms change to the fast spoken forms.

- 129 a *My feet are in front of me.* The old traditional spelling.
 mai fit ar in frənt əv mi Formal, classical base forms
 2 2 36 50 35 3 See the Sound Changes
 ma fitərn fərə-ntə mi Slow colloquial
 4 23 6 18 Faster speech changes
 m'fi'ərn frə-nə mi₁₀ Natural fast₁₀ times in 10 seconds

Seated with both feet stuck out in front, the speaker points at them with both forefingers.

My The speaker taps his own chest.

m'f-- m is a weak vague voicing with the lips not touching as the lower lip is moving towards the lower edge of the upper front teeth to make the f-sound.

feet Point at them.

fi' Be sure to make a hardly perceptible -break in the flow of air for the t dropped because it's between 2 vowels.

ar Hold up 2 fingers and point them at the 2 feet. Learners should be conditioned to ar ('re) to indicate plurality.

in front of Point out forward from the chest.

fur- A definite lip-rounded u at the start of r+vowel. This u makes it harder for the tongue tip to flip up. If it does, while saying u stick a pencil point straight in about 2 cm. on top of it.

a-n Insist on a lengthened definite a- before n.

nʔa No break in the air flow for the t dropped after n.

me The speaker taps his own chest.

b *My arms are beside me.*

The speaker rubs, swings his elbows back and forth across the sides of his torso. Punch the sides of the rib cage of a couple of students as you say *side, side, side...*

arms Lengthen a and ar as 2 separate sounds. α , αr

ar ('re) Again hold up 2 fingers, point them at the 2 arms.

sai-ɰmi Make a definite clear longer i before where the d is dropped before m without a break or deletion stop.

c *My left hand is behind me.*

Pair drill *left - right* while holding the respective hand far out to the side shoulder high. Caution: Face away from the students while doing this. See Sound Changes 47, 50

is = -s, -z Hold up 1 finger and point to a hand. Condition the learners that when there is no *ar* after *-s, -z* the meaning is singular, except when at the end of a sentence.;

behind Twist a student's arm painfully up behind the back!

d *My right is between my legs.*

Drill *My left hand's behind.. My right's between..* to condition the students to the dropping a noun in repetition.

between Make a V-sign with 2 fingers and place a finger of the other hand in the V. Stress the *two* of *b'tu i-n*. While seated slap a flat right hand back and forth between the knees,

legs Insist on a lengthened $\epsilon\epsilon\epsilon$ before *-g*, but let the sentence final *-z* drift off into a fading *-ssss -zssss*

e *I stand up and go to the door.*

The speaker gets to his feet and walks his fingers towards the main door used most to go in and out of the classroom. *stand, door* Be sure the α - and α - are lengthened.

up and $\alpha p n - \alpha p'm$ After *-p* and *-b and* is often *m*.

to the $t\alpha th\alpha - t'th'$ 2 voiceless tongue-tip stops. Native speakers understand this double length silence to mean *to the* so don't clearly say *t'th'* during the time for it.

f *I get to the door and go out.*

Walk 2 fingers towards the upright palm of the other hand.

Then slap it with the walking hand as you say *get to*, and continue walking the hand on out around the upright one.

$g\epsilon't'th'$ - 3 quick almost unnoticeable stops of the air flow *out* Make *a* and *u* 2 separate definite clear sounds *a...u...*

- g** *I come back in and get down on the floor.*
 The teacher does so!
back Make a U-turn looping motion, extend an arm and double the flat hand back towards yourself
get down Actually sit or lie..maybe just kneel on the floor.
down Like *out*, make **a** and **u** 2 separate definite sounds.
down on Be sure the **u** is noticeably lengthened before **n**, then say **nan** separately with a clear **a**. Perhaps contrast drill **a - ə**. **nan** would be *none* or *nun*. Explain their meaning. If **daʊnən** is said ask if it's a woman or nothing!
floor Pair drill with *door*. floooooər - doooooər
- h** *I get up and get on a chair.* Have several students rise and step up on, stand on a different chair each time.
 Caution: As yet don't say *Get up on*. Keep the 2 concepts separate, especially for beginners.
 Also practice saying *Get on a bus, get on a train, get on an airplane.*
a chair Use a different chair each time to instill the sense of **a**, in contrast to *the* for *the door, the floor, the light(s)* which are one of a kind or special things.
- i** *I get off of it to turn the light(s) off and on.*
 The speaker gets down off the chair, reaches out (towards a light switch) and turns off a light (turned on beforehand).
of it Here *of* is before a vowel so is **əv**. See Sound Change 35. *it* becomes **i'**. As you point at the chair say **i'** cut off short with a sudden grunt-like stoppage of air in the throat.
turn Make a rotating motion with a hand.
turn off - the light goes off
turn on - the light comes on
 arn Pair drill **tərn** - **fi:tərn** (*feet're in*), add **do:ərn** (*door and off and on*) Pair drill **daʊnən** - **ɔfnən**..clear definite **a's**
- j** *Then I sit down and take off a shoe.*
 Do so and smell of the shoe for laughs!
then Repeat several times *I turn on the light, then I sit down*, using *then* as a connective between actions.
down and **daʊnən** Exaggerate a long lasting rising tone **nənən**. ESL students are to be aware of and distinguish a longer and a shorter **n**-sound.
a shoe - 1 of the 2. Do not say *my shoe*.
- k** *I put it back on and look at you.*
 Make a looping U motion as you say *back* and then point 2 fingers from your eyes at the person spoken to for *look*.. *it* is again **i'**. Point at the shoe when saying *it* here.
back on Insist on a clear bleating **æ** and a definite **a**.
 Perhaps contrast drill *back on, bacon, beken*
bækən bekən beken.

Additional Introduction Routine practice

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(Excerpts from Introduction to Real Life Spoken English)

Several voices say the **Introduction Routine**. Be sure to catch the difference between *light - lights, off and on - on and off, a - the*. An *a* has a clear, definite ə. The *th* of *the* may be almost voiceless, with or without a weak ə of perhaps a higher tone than for *a*. ə thə - th'

In this practice just saying in your own way what you've just heard shows that you understand. But if you want to speak the same way native Americans speak English (without a 'foreign' accent) you must learn to hear and habitually use the different faster forms. For serious study, as in working to get rid of a foreign accent, write by sounds what you hear and compare what you write with the printed text.

For 17 the teacher should demonstrate the meanings of:

get between - get in between Place a chair about 2 meters from the door, walk across the room and stand between them as you say *get between*. Push the chair to about 30 cm. from the door and squeeze in between it and the door as you say *get in between* which is for narrow spaces. (See the last sentence of 17).

foot Have a student take off both shoes as someone says *take off my/your shoes*. Hold up 1 finger and pick up 1 foot as you say *foot*. Hold up 2 fingers and point them at the 2 shoeless feet. Alternately bend down a finger and pick up a foot for *foot*. 2 fingers and 2 feet up for *feet*. (Beginners will take *foot* to mean *shoe* if a foot has a shoe on it!)

look down at Point 2 fingers out from the eyes. The other hand points downward and then at the feet.

turn back on First turn out the light then say *back on* as you turn it on again.

I put my right hand on your left arm. Practice this slowly with several students. It may be a bit confusing as the speaker's right hand is on the same side as the left arm of the person spoken to who is to say *left arm* as he touches it with his right hand.

your arm has a weak ur. yuərurɑɑrm See Sound Change 52.

take off your shoes Be sure a student takes off both shoes *shuz* in contrast to the singular *shoe* in the routine. Regarding shoes *my / your* is usually followed by the plural. At the start of 17 *shuz* is also *shoe is* so hold up 1 finger then.

them = 'em əm Hold up 2 or more fingers as you point at the 2 shoes in between the feet as you say əm, the most-used form of *them*. Don't even mention or say *them* unless to clarify the word for some student who already knows it.

After 12, 13 and 15 you hear variant parts of words or phrases.

Learning AMERICAN SPOKEN ENGLISH

To understand and speak like Americans naturally do, you must

- 1 Know exact sounds *leave-live, eat-it, cop-cup* liv liv, it it, kɒp kɒp
- 2 Know sound changes *Can't you* kænt yu kænču kænču
t + y = ch, u = a Sound Changes 41, 2
- 3 Join words together *I'm late and I've got to get out of here.*
Word for word aim let ænd aiv gət tu get aut əv hi-ər
Careful speech am let əndəv gətə getaυtə hir
Fast natural 'mle' naga'age'au'a hir 7
- 4 Physically practice much...until this is said 7 times in 10 seconds.
- 5 Use proper order Which is natural? *Come in back on. Come on back in. Come in on back. Come on in back. Come back on in.*
Every day write 35-50 words like you talk freely with friends and have an American correct anything unnatural.

Introductory Basics

VOWELS

ai	i	ɪ	e	ɛ	æ	ɑ	ɔ	o	u	ʊ	ər	ə
eye	ee	ih	A	eh	cat	ah	aw	oh	put	oo	er	uh
ai	i		é	é	â	â	au	ou				e muet
ay	i		é	e-	â	â	o	u				--a
愛	衣			エ	ア	ア	オ	ウ				鳥 兒



1	ai	i	ɪ	e	ɛ	æ	ɑ	ɔ	o	u	ʊ	ər	ə	5	fit fi'	ɑ-ər-mz	dɑ:mz		
	ai	i	ɪ	e	ɛ	æ	ɑ	ɔ	o	u	ʊ	ər	ə		hænd	hæn'	ʊl-gz	legz	
2															do-ər	do-r	fʊl-ər	flo-r	
															che-ər	che-r	ʊləit	lai' shu	
3														6	ʊleft	lef'		urait	rai'
															nfrɑ-nə	nfrɑ-nə			
															b'sai-d	b'sai'			
															b'hai-nd	b'hai-n'		b'tui-n	
														7	ɑɔ	ɑnɔf	bæk	kəm	gɔ
															ge'	ge'ap		ge'dau-n	
															ge'an	ge'ɔf			
4														8	pu'tek		pu'an	tekɔf	
															tər-n		ʊlukæt	luka'	
															stænd	stæn'		stændap	
															si'	si'dau-n			
														9	fi'nfrɑ-nə	ɑ-ər-mz	b'sai'		
															ʊlef'hæn-n'	lef'hæn-n'	b'hai-n'		
															rai'	b'tui-n	legz		
														10	stændap	go	t'h'do-r		
															ge't'h'do-r	go	au'		
														11	kəm	bæk	kəmin		
															ge'dau-n	ən	th'flo-r		
															ge'dau-n	ən	th'flo-r		
														12	ge'ap	ge'anə	che-r		
															ge'ɔfəvi'	tər-nɔf	tər-nən		
															tər-n	th'lai'ɔfnən			
														13	si'dau-n	tekɔfə	shu		
															pu'an	pu'ian	pu'ibækən		
															ai	yu -ə	yə	mai	mi -m' mɪ
															ai	luka'ju	aluka'çə		

Introduction Routine - Learn to say it all in 45 seconds or less.

The small numbers refer to the Sound Changes on the back.

ai i i e ε æ a ɔ o u u ər ə
 My feet are in front of me.
 mai fit ar in frənt əv mi
 mə fitər n frəntə mi
 a m'fi'ərən fura-nə mi 7



ai, a = ə 2, in = n 36
 əv = ə 35, i = i 3
 itər = i'ər 23, rə = ʊrə 50
 ə = ' 4, an = ə-n 6, nt = n 18

My arms are beside me.
 mai armz ar bisaid mi
 b m'ɑər-mzər b'sai'mi 8



ɑər-6, i = ə = ø 2, 4
 ø m 17

My left hand is behind me.
 mai left hændz bihai-nø mi
 c mə left hæ-nz b'hai'mi 8



left lefətə 5
 æn, aid = æ-n, ai-d 6, nø 18
 øz 30, øm 17

My right is between my legs.
 mə raitz batuin mə legz
 d m'ʊrai's b'tui-mələ-gzss 7



right is = right's
 rə = ʊrə 50, εg = ε-g 6
 ts = 's 20, øm 17
 in = i-n 6, -z = -zss 40

I stand up and go to the door.
 ai stænd əp ænd go tə thə dɔər
 e əstændəp_n go t'th' dɔər 6



-d əp = dəp 5
 ənd 2, 4, 18
 ai = ə 2, æ o-6
 and = m 36

I get to the door and go out.
 ai get tu thi dɔər ænd go aut
 f æg't'th' dɔərən go aut 7



u, i = ə = ø 2, 4
 tt = 't 9, -t 24

I come back in and get down on the floor.
 ai kam bækin ænd get daun ən thə flɔər
 g əkam bækinⁿ ge'daun ən th' flɔər 5



nⁿ 9
 ød 10
 fuɔ 47

I get up and get on a chair.
 ai get əp ænd get ən ə tʃer
 h æg'əpm ge'anə tʃeər 6



ətə, etə = ε'a, ε'a 23
 ən ə = ənə 5, ε-ər 6

I get off of it to turn the light off and on
 ai get ɔf əv it tə tərn thə laɪt ɔf and ən
 i 2 23 5 9 4 4 47 23 5 18 5
 æg'ɔfə vi' t'tərən th'ʊlai'ɔfə nən 4



Then I sit down and take off a shoe.
 then ai sit daun and tek ɔf ə ʃu
 j thenə si'daunⁿ tekɔfə ʃu 5



td = 'd 10
 ænd and n
 2 18 4

I put it back on and look at you.
 ai put it bækin and luk æt ju
 k əpu'it bækanⁿ lu kə tʃu 5

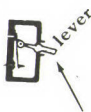


utɪ = u'ɪ 23
 t b = 'b 11
 t y = ch 41

LISTENING COMPREHENSION of NATURAL SPEECH -

22 Jobs A famous comedian talks with a lady factory worker

- 1 huɛərər yu frəm estər
 ə ai wəz bɔrnɪn mətəmɔrəs
 pensəvenyā... its.. i'sə..
 ə spelit
- 2 ə ɛm e ti e ɛm o ɔr e s
 mətəmɔrəs
 i's gə'əbʌt sevənər et
 hændər'pipo
- 3 diju wənə biə
 bæle dænsər ɔrə rai'ər
 noai wən'tuərk nə
 lipstik fæktri
 wənə gə'ou'əv skuə ə
- 4 ə haujə laikit
 ə i'wəz priti misərbo
- 5 whai
 wɛu i' i's jɪsthə θɪŋgz
 the æsktʃi t'du
 yu no the wər..
- 6 whaditʰe æskyi t'du
 wərk
- 7 əə hæ'tu...ə presə.. əli'o
 levər ændə...
 it wud prɪnə li'o nem
- 8 bə'ə ai ə hæ'ə vəri bæd
 kou n
 əi hædə klineks nmai
 pakət
 bət ai kʌn stəp t'teki'
 əu't'blo mai noz
- 9 ænd ai prestʰə levər tu hard
 n'brɔk θə dai
- 10 the gevju ənəθər jəb ?
 yea



- Where're you from, Esther?
 (Oh) I was born in Matamoras
 Pennsylvania. It's.. It's a ..
 (Uh) Spell it.
 (Uh) M—A—T—A—M—O—R—A—S
 Matamoras.
 It's got about seven or eight
 hundred people.
 Did you want to be a
 ballet dancer or a writer?
 No, I went to work in a
 lipstick factory
 when I got out of school.
 (Uh) How did you like it?
 Oh, it was pretty miserable.
 Why?
 Well, it.. it's just the things
 they asked you to do.
 You know, they were ..
 What did they ask you to do?
 Work.
 I had to (uh) press(uh) a little
 lever and(uh)
 it would print a little name.
 But (uh) I (uh) had a very bad
 cold and
 I had a Kleenex in my
 pocket
 but I couldn't stop to take it
 out to blow my nose
 and I pressed the lever too hard
 and it broke the die.
 They gave you another job?
 Yeah.

- 1 *where* - huɛər *where're* - huɛərər or often
 ərər becomes a single sound a little longer
 than in *where*.. ESL learners should be
 aware of short, medium and longer ər's.
 ə is a preparatory sound when starting to speak.
 Sometimes written as *oh* or maybe *uh*. At the
 end or between words (see 7 and 8 below)
 it's a 'filler' said while the speaker is undecided
 what to say. The words *I* and *a* are also ə. See
or, *in* *a* and *when I* in 3.
Pennsylvania -sɪl- sɪu, səo becomes -sə-.
- 2 *it's gə'əbʌt* - Sound Changes 20, 23, 8
 əbʌt, et Final t's clearly said here.
100 hundred - hændər' -dɪp- Sound Changes 7, 11
people -le = o, u Sound Change 48
- 3 *did you* - diju Sound Change 42
want to - want tu - wənə Sd.Changes 9, 2
writer rai'ər Sound Change 23
went to = started to -tʰo -tʰɪ Sd.Changes 9, 2, 4
work in factory - *work for government* See 12

- tu ər - twər Differ for native speakers
 in a 'nə Sound Change 36
When I - huɛnə I - ai əi ai əə ə Sd.Chg 2
gə'əbʌt Sound Changes 23, 8
school --l = o, u Sound Change 48
 4 *How did you* dɪd = 'd, d + y = j, u = ə
 hau'dyə = haujə Sd.Cges 9, 42, 2
 ə = Oh and I as in 3 above.
 it wəz = it uəz - i'uəz Sound Change 23
 wəz priti = wəspriti -zɪp- = -sɪp- C 39
- 5 *Well* wɛu Sound Change 48
 i' i's Speakers often repeat parts of words
 while thinking what to say. See 8, 16.
just the jɪstʰə ə = i Sd.Changes 3, 21
asked you æsktyu æsktʃi S.C. 41, 3
you to yitə -yit' Sound Changes 3, 2..4
 6 *hæ'ɪdɪθə* Sound Changes 10, 21
 7 *hæ'ɪtu* Sound Change 10
 ..ə, --sə.. --də.. See ə in 1 above.
little lɪtə -li'o Sound Changes 48, 23

Understanding real-life speech

Real Life Selection 22 - Continued

- 11 *wəu* whadidθə formən se
if yu buχ this jəb
 auchu go
whə'hæpn'ənisuən
- 12 ai buχtit
hu wəzhə nek's'ɪmploɪə
ai wen'twərk f'θə govərmənt
- 13 in deth klemz ænd rətəirmənt
həu lɒŋ dɪjə wərkɪn wəʃɪŋtən
- 14 əntɪləɪ brɒk məɪ ɛŋkɒ
yu hævə jəb nəʊ?
 yes ai wərkət ləχdɪd
- 15 nə'sən bu:ʊsən suɪχɪz
ai k'n ɡɪvə lə'səv pɑ:t nɑ:mberz
 nɑ:mberz pɑ:nɑ:mberz
- 16 ɛm ɛs tu wə'nəɪn wə'nəɪn
dəbu:ɪ dɪjɪ dəʃθ tθərtɪ sevən
- 17 whə' wθət ɪzæt
θhə'sə klæmp
du yu hæv ɪnɪ əu'səɪd həbɪz ɔr
 ɪntrə's
- 18 ai laɪk t'sɪŋ n ai laɪk t' dæns
 n ai laɪk t'læf n ai laɪk t'tak n
ku:ʃu sɪŋ əsə wɛstərn sɒŋ
- 19 yes oke
əəm mekən bəlɪv
nəu we'əmɪnɪt
 wɛtə'mɪnɪt
- 20 əəm mekən bəlɪv.. θhæt...
θhæt yu stɪləv mɪ
 lɪv mɪ əlɒn
 ɛən fɪlənsɒ blu
 jʊr səmbədɪz ləv
 bəχu: nəvə bɪ məɪn
- Well, what did the foreman say then?
If you butch this job
 out you go!
What happened on this one?
I butched it!
Who was your next employer?
I went to work for the government
 in death claims and retirement.
How long did you work in Washington?
Until I broke my ankle.
You have a job now?
Yes, I work at Lockheed,
 nuts and bolts and switches..
- 
- I can give you lots of part numbers.
Part numbers?
MS21919
- WDG-37
- 
- Wha'.. What is that?
That's a clamp.
- 
- Do you have any outside hobbies or interests?
I like to sing and I like to dance
 and I like to laugh and I like to talk and...
Could you sing us a western song?
Yes, OK.
I'm making believe..
Now, wait a minute.
Wait a minute.
I'm making believe.. that..
that you still love me,
 leave me alone
 and feeling so blue.
You're somebody's love
 but you'll never be mine.



- prɪnfə* Sound Change 18
- 8 *bʊt* = b' Sound Change 36
'ə ai ə Initial repeats See i' i's in 5 above.
cɒld kɒ Sound Change 26
ɪn mɪ nmaɪ nɪm - lips apart then together
 for m. Almost like Sound Change 17 *ɪm*
cɒldn't -ɒn't kʊn Sound Change 18
 See can in 15 below.
out to -ft- Sound Change 9
- 9 *prɛsəd* the *prɛsθə* Sound Change 21
and it brɒk nɪ'b--- Sound Changes 36, 11
- 10 *well, what did the* See 5, 6 above.
- 11 *out you auchu* Sound Change 41
whəfθ-- Like Sound Change 11
hæpnɒn ən = ən Sd. Changes 18, 2
on this ənis Sound Change 28
- 12 *was your wəzjʊr wəzhə wəzhə* Sd. Chs.
next nekst Sound Change 25 (44, 2, 2
for for fə f' Sound Change 36
and ænd and end ɛn ən, n Sd. Ch. 36
- govərmənt govərmən'* Sound Change 17
- 13 *did you dɪjə* See 3 above. Sd. Cgs. 42, 2
until I əntɪləɪ Sound Change 49
- 14 *at æt* = ət Sound Change 2
nəfsən bu:ʊsən Sound Change 20
- 15 *can kən k'n* See kʊn in 8 above.
pɑ:fnɑ:mberz Sound Change 18
one nɪn wə'nəɪn Sound Change 9
- 16 *whə' wθət* See i' i's in 5 above.
ɪz θət ɪzθæt Sound Change 29
θhəfs Sound Change 20
- 17 *əu:fsəɪ-d, ɪntrə'stɪs* Sound Change 20
talk tɔ:k - General American but many
 say *tək*. ə - a sound between a and ɔ
- 18 *could you kʊdju - kʊju* Sd. Chng 42
making -ɪŋ = ən Sound Change 32
believe bəlɪv - bəlɪv Sound Change 2
- 19 *wɛfə mɪnɪʃ* Sound Changes 23, 24
- 20 *still, 'll stɪu / stɪo, -u / -o* Sd. Change 48
but you bəχu Sound Change 41

Glossary - *Selection 22***Words not in dictionaries**

- 1 **Where are/ is from** - What was your home place as a child
- was born** - started life
- 2 **Pennsylvania** - a state midway between New York and Washington D.C..
- 3 **went to work** - started working
- lipstick** lip + stick - 'pencil' for the lips
- got out of school** - stopped going to school
- 4 **pretty** - very much
- 5 **kind of** - somewhat, a little
- 7 **had to** - past of *have to - must*
- would** - some other action made something happen
- 8 **Kleenex** - a paper handkerchief
- blow nose** - make the air push something out of the nose
- 9 **broke** - did break
- die** - a metal piece that makes a letter on something hard
- 10 **butch** - a form of *botch* *boch* ruin, spoil by poor work
- 11 **job** - specific work to do
- 12 **'the government'** - the US, national government
- death claim** - ask for money when a person stops living
- 17 **outside hobbies** - things you like to do when not working
- 18 **make believe** - pretend, act like something is true
- 20 **blue** - sad, unhappy, lonesome

REAL LIFE SELECTIONS

Auto Racing - a drivers' meeting
An Irishman Visits the USA
Perry Mason Eats - various topics
Airline Stewardesses.. and their dates
Róbert Kennedy - life as a child
False Christs - Billy Graham stories
Bimbo - A Texan nursery song
Australian Stowaway.. girl, US navy
Bugs Bunny's Lamp - fights a genie
Forced Landing - in a small plane
Allergic to Old Men.. rat poison
Food and Dance.. at a party
Insects - humorous facts
Titanic - a survivor talks
Golf - a hole-in-one champion
Kissy Face - she likes to kiss!
Southern Girls... also kiss

School - Age 11 - their problems
John F. Kennedy - '*Ask not what..*
Miss England.. troubles in US
Child Actors - icecream, work
Life Saving - frog hunting
Swimming - in the nude
Circus - 9-year old performer
Kansas City Banker - dinner jokes
Little White Duck - child's song
Red Toenails - a Bob Hope story

Introductory BasicsRecording

Example utterances of the 5 factors in learning to understand and speak English like Americans do.

- 1 ... 4 - Vowel Practice
- 5 ... 13 - Key words of the Routine

Introduction Routine*Real Life Selection 22 - Jobs*

Separate thought segments with pauses
 Original sound track (TV talk show)

Listening Comprehension Test

Stop the recording in the pauses after each segment of *Selection 22* and write what you think you heard. Compare the words you wrote with the ones in large letters. Multiply their total by 0.6 to get the percentage of how well you understand compared to average Americans.

Beginners - Urgent Survival

To get some needed exposure to real-life American speech learn, work on, a few practical sentences of *Selection 22*.

Study Steps

For ESL students and ESL speakers to lose a foreign accent,

- 1 Work out the meaning first. Make a translation into your own language is best.
- 2 Listen and silently read the text written by sounds (phonetic version).
- 3 Listen, stop in the pauses and repeat aloud each segment until said smoothly.
- 4 Listen to a segment, stop and write it by sounds (not in the old traditional spelling).
- 5 Without hearing, read by sounds aloud all the text until you speak, say it fluently.
- 6 Read your translation and write it back into spoken English by sounds.
- 7 Read the translation and say it in spoken English until you speak easily.
- 8 Do 7 and have an American listen to you to correct anything that sounds unnatural.

Teaching - for detailed instruction procedures see the Teachers Guide.

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The Introduction Routine said by different people

16d A young lady with a slight 'high society' accent
 mā fitərn frəntəv mi marməz b'said mi mai lef' hæn z b'hain'mi
 marai's bətuin məle-gz əstə-nəpn go t'th'do-ər ai get t'thə do-
 ərn go aut ə kəm bækinn get dau-nən thə flo-ər ai ge'əp n ge'
 ənə che-ər ai ge'əfəvit t'tərn th lai'səfnən then ai sit daunn
 tekəfəshu ai pu'it bəkənn lukəchu

16e A little girl 8 years old
 mai fi'ərn frənə mi maaərmzər b'saidmi mai lef'hæn z bihai-mi
 mairai's b'tui-nmə lə-gz əstə-ndəp n go t'thə do-ər ai gettu th'
 do-ərn go aut ai kəm bækinn get dau-n an thə flo-ər ai getəp
 ən get an th' che-ər ai get əfəvit tu tərn th'laitəfnən then ai
 sitdaunn tekəfəshu ai put it bəkənn lukəchu

16f A 13-year old boy
 mai fitər in frənə mi mə-ərzər b'saidmi mai left hæn z bəhai-n
 mi mai rai's b'tui-n mə lə-gz ai stənəp n go t'th'do-ər ai gettu
 thə do-rn go aut ai kəm bækinn ən getdau-n an thə flo-r ai get
 əp ngetan thə che-ər ai get əfəvit t'tərn thə laits an n əf thenə
 sitdau-n n tekəfə shu ai pu'it bəkənn lukəchu

17 A mature man For the usual spelling of this exercise see
 the Introduction to Real Life Spoken English.

ai stəndəp tugo get b'tuin ə che-ər n th'dor
 thə do-əzɪn frənə min th'cherz b'hai-mi
 n luk dau-n ə'mai fit an th'flo-r
 mə left shuz b'said mai rait fut
 thenai tərn əf thə laitn go aut thə do-r
 yu tərn thə lait bəkənn sitdau-n an thə che-ər
 ai kəm bækinn putmai rait hən an yur left ə-ər-m
 yu tek mai hændəfəv yururə-ər m n getəp an thə che-ər
 thenai lukəchu getdau-n əfəvit
 yu getdaunn go bək tu yur che-ər
 yu sit daunn tek əf yur shuz s
 yu putəm daunan th'flo-r in b'tui-n yur fit
 yu sitdaunn tek əf yur shuz n putəm daunan th'flo-r in b'tui-n
 yur fit

12 stə-ndəp stən' go tə (dor) ge'tə (dor) go aut kəmin go au'
 kəmin getdaun ge'əp go aut kəmin getdaun (an flor) fit frən'
 ərmz b'said lefthænd b'hain' rait b'tuin lə-gz rait hænd b'tui-n
 ləgz ge'əp go aut kəmin getdaun getəp gotə (che-ər) getan
 getəf getdaun getəp getan getəf go aut kəmin getdau-n
 getan ərmz b'said

13 tekəfənpətan tek əfn pu'ibəkən go aut ənd kəm bək in
 lukit lukət rait hænd b'tui-n ləgz mai fit ar in frənt əv mi ma*
 fit ma fit in frəntə nfrən' mə-ər-mzər məərmzər bisaidmi
 mai left hænd bəhai ndmi m'rai's b'tui-n mai ləgz

15 əstəndəp ngo tu thə əstə-ndəpn go t'thə do-ər
 ai ge't'thə do-ər ən go aut ai ge't'thə do-ər n go aut
 ə*kəm bækinn n get dau-n an thə floa* ai kəm bækinn get dau-
 n an thə flo-r əgetəp ngetanə che-ər* ai getəpngetanə che-ər
 ai getəfəvit tu tərn əfn an t'tərn th'lait əfnən thenai sit
 dau-n 'n tekəfə shu ai putit bəkən ən lukəchu

* Southern 'black' form

134 American Spoken English Basic Course

This course of study covers all of the basics of how Americans really do speak English in their daily lives .. at home, at work, in the street, on popular TV shows, etc. .. the sounds, changes in sounds, groupings of little functional words, the order in which the words used most are used to say what Americans talk about in everyday life. Around 90% of what is usually said is said with less than 1,000 different words. It is the use of these relatively few words, rather than knowing many different words, that is the secret to getting along in naturally spoken American English. That's what this course is all about.

- 135 There is **no need of oral explanations** in any language here because initial learning is by hear-see-do-say. Beginning learners hear something and see what it is or means and do some sort of action as they say what is done or seen. Advanced students, learning to speak naturally like Americans do, probably know the words but they need to know how sounds change and run together. Translations in other languages are available for further clarification as to meaning. (See 40, Study Steps 1,7,8)

New items (sounds, grammar, words) are learned as they naturally come up in **context**. Look in the alphabetical index or the detailed listing of contents for anything of specific interest.

- 136 Most of the **example sentences**, prototype utterances, can be **learned separately** without any previous study of English, even though they may be one of a general related group. Thus a beginner in the study of informal spoken English can start anywhere, any time, in the course. A one-time visitor or anyone of irregular attendance learns something practical, complete, any time he shows up. Regular attendance gives the learner orderly progress through a complete course of study.
- 137 Each example sentence is shown in **usual spelling** (TO - Traditional Orthography) Next you see, more for reference than for pronunciation practice, the somewhat formal colloquial 'base forms' (as found in dictionaries) written by sounds (phonetic transcription). Between the lines at appropriate places are little cursive letters, *italics*, which refer to the corresponding Sound Changes (Phonological Principles) seen inside the back cover of this book.

Study these phonological changes well to understand the relationship between careful (formal) and real-life (informal) speech. Lastly you see the whole utterance written **by sounds** like it is said fast in **real-life** conversations. The little numbers at the end of that line shows that the utterance should be modeled

Alphabet

by teachers and eventually said by students at the speed of repeating it that many times in 10 seconds.

Can't you understand me? Traditional Orthography - TO
 kænt yu ʌndərstænd mi Classical 'school' pronunciation
 41 3 21 6 17 3 Applicable Sound Changes*
 kænchi ʌn'ɑrstæ'mi 9 Say at the speed of 9 times
 in 10 seconds.

*41 t+y=ch, 3 u=ʌ, i, 21 nɔ, 6 longer vowel, 17 nm='m

- 138 On the recording a **pause of equal length** follows each utterance. Stop the recording during a pause for study and practice as needed. (See 40, Steps 2, 4, 5, 6). After some practice the learner, without stopping the machine, is to say during the following pause what he has just heard..before he hears the next thing. This makes the learner speak naturally fast.

Younger learners need frequent supervised practice. **Older learners** can practice alone on their own between lessons. It is well to keep a record of when and how long they practice. If their progress is too slow insist on checking this list of practice times. If you bring out in this way that they are not studying enough they can't complain about not learning fast. A native speaker of American English should check, correct a learner's pronunciation before bad habits develop. See 45,51.

- 139 **THE ALPHABET** - The names of letters and consonant sounds
 This course starts with the alphabet because

- Learners need to know the names of the letters from the beginning of the study and use of English.
- Even beginners often already know some of the letters. So they recognize something familiar and progress from the known to the unknown.
- The names of some 20 letters have in them the sounds they often represent. Sounds not having letters of their own, **ch, ng, sh, zh, th, wh** are shown alphabetically among the names of the letters. Work out their pronunciations as they come up in the study materials.
- English vowel letters have names that are different letters in other languages. Many ESL learners have to re-learn the names of their vowel letters for English.

Caution: While working on the alphabet do not use the letters to spell words because the old spelling (TO) gives wrong ideas about how to pronounce a word, especially the vowels, in fast conversation.

abcdefghijklmnopqrstuvwxy
 z
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz


a - j

First you see here a letter of the English alphabet. Then beside it its name written by sounds in phonetic letters and last how the sounds of the name can be written in usual English spelling. English letters have 2 printed forms.

- a** **ei** *eh-ee* The name of this letter in English is much like the simple vowel sound **e** which in other languages is the name of a different letter. It has many sounds.
- A**
- b** **bi** *bee* With the lips tightly closed together start by humming **mmmm** then explode the air out as you say *ee* (i). See the drawings in 25.
- B**
- c** **si** *see, sea* With the lips separated in a smile from side to side say **ssss** then add *ee*. **sssss - ee**. Japanese beginners would do well to work through the series *sue, so, sah, say, see - su, so, sa, se, si*, and contrast *she - see*, smiling wide from side to side for *see*. **shi - si**
- C**
- ch** is a sound without a letter of its own. It is **t+sh**. Click the tongue tip up for **t** and then it comes down a little for **sh** with the lips like for a kiss. *Can't she* becomes *canchee*. See the last drawing in 26 and study Sound Change 45. **deutsch - tchecoslovaque**
- d** **di** *dee* Japanese to lead into it by saying *doe, dah, day, dee - do da de di*. Perhaps start with a weak **n**, **ndi** as in *undies*.
- D**
- e** **i** *ee* This sound is the name of a different letter in other languages.
- E**
- f** **efa** *eff* Be sure that the lower lip continues to touch the edge of the upper front teeth during a long **ffffff**, in preparation for **v** later. Silently blow the air out **fffff** to end in a weak *uh - a. eh-ffff-fuh - ɛffffffa* See 25.
- F**
- g** **ji** *gee* The **j**-sound in this name is the voiced form of **ch**, see above after **c**. Practice *chee gee - chi ji* with good buzzing for **jjiiii**. Perhaps start with **n**, **chi njii**.
- G**
- a b c d e f g - eibisidiiefji** Write the letters on the chalkboard and drill this until everyone says it like one word, at least 5 times in 10 seconds. Native speakers to model it at 7 times in 10 seconds. Perhaps make this the first of several lessons in learning the alphabet.
- h** **echə** *A-chuh, 8-chuh*. See **ch** above. Because the sound that this letter represents is not in its name teach its pronunciation as it comes up in a word.. See 26
- H**
- i** **ai** *eye, I*. Point to your chest, *I*, and then to an *eye*. *ah-ee*
- I**
- j** **je** *jay* Review the learning of **g** above and change *ee* to **A**, **i** to **e**. Write **g h i j** on the chalkboard. Tap **g** and then **j** to contrast drill *gee - jay*. Have everyone say *jiechaije* as one word, 10 times in 10 seconds.
- J**

k - v

- k** *khe Kaye* See Sound Change 53. When said alone the name of this letter has a puff of air out after *k*, *kh..e*
- κ** *h i j k - echaijeke* as a second word-like part of the alphabet.
- l** *εo ell* With no vowel after it *l* is much like *o*. See Sound Changes 47, 48, 49. *ε* then a weak rising tone *o* or *u*
- L** ending with a weak *uh* as a letter alone. *ε..mmm^a*
- m** *εm^a Emma* *eh* then with the lips together hum *mmmm*
- M** ending with a weak *uh* as a letter alone. *ε..mmm^a*
- n** *εn en-joy* *eh* then with the lips separated hum *nnnuh*.
- N** Push the upper lip away from the lower one with a pencil point. Hold it up away with a finger.
- ng** *n+start of g*. The back part of the tongue stops the flow of air, then releases, lets it out in a puff up and out through the nose. Do the flame test. Page 22 , 30-53.
- o** *o oh* No problem. All languages have this sound.
- p** *phi pea* To distinguish it from *b* it's better to release a puff of air. See Sound Change 53. *p...h..i*
- P** *l m n o p - εoεmεnopi* as the third word-like part of the alphabet. *εo* becomes *εol* before *εm*. Sound Change 49.
- q** *khiu cue, key-you* For kicks, practice the flame test given in Sound Change 53. See 30-53, page 22.
- Q**
- r** *α^aar are* The *α* is lengthened before voiced *ar*. The tongue really doesn't move. It helps to round the lips like getting ready to say *u* at the end.
- R**
- s** *εs eh-ss* If the *-ss* is not clear add a weak *α*. *εss^a* Sd. Chge. 5
- S** *sh shshshsh* Put a finger across the lips making the sign to be quiet. Round the lips like to kiss and whistle. Don't change the lips and say *ssss*. Also with the 2 forefingers push the center of the cheeks in against the back teeth. See the drawing in 26.
- sh**
- t** *thi tea, tee* It's better to say this with puff of air out. For Japanese work through *tah tay toe tee - ta te to ti*.
- T**
- qrsti** - *khiuα^auresti* *ar* before *ε* becomes *arur*. Sd. Change 52. Rhyme this with *curiosity*. *khiuα^auresti - khiuricsiti*
- th** Bite the end of the tongue between the front upper and lower teeth. Stop the air, then let it out with a puff. For the voiced form start with a weak *-n*, *nth*. and then that *thin thing - nthenthæ'thinthing*
- th**
- u_U** *iu you*
- v** *vi vee, V-day* The lower lip slowly comes up just like for *f* as you hum, buzz *uhuhuhuh - əəəəə* strongly until the lip vibrates against the lower edge of the upper front teeth caused by the vibration down in the throat. Then the lower lip goes down a little as you say *iii*. *əəəəəvvvvviii*.

Be sure the upper lip is raised to expose, show the upper teeth as you say **vvvvv**. Even push it up with the point of a pencil or the speaker holds it up with a finger. The **vvv** is a slow weak starting  and stopping sound, like a buzzing fly coming and going on by. **vvvvvvvvVVVVVVVVVVvvvvvvvv**

Contrast drill **b - v**. For **b** the lips are tight together and then explode apart. But **v** is a long-lasting weak-strong-weak sound, a continuous air flow. Also contrast **f - v**, without and with the buzzing causing the lower lip to vibrate.

w daboyu *double-you - duhbuhyuh*, slow and fast forms of
w dabəyə the name. UU = VV = w

wh This is really **h** and **u** said at the same time, or you can say **h** first, **hu**. **h** = **hu**. The Japanese can use a weak short **ho**. Many people don't say the **h**. **what** = **wat**

x eks *X-ray* Perhaps start by saying **ɛkəsə**. Sound Change 5.

y uai *ooh-eye*

z zi *zee* (The British call it **zed**.) For the Japanese work it out through **za zo zu ze zi**.

zh It is the voiced form of **sh** heard in *pleasure - plɛzhər*. Practice **sh** and add the throat buzzing, **sh - zh**

u v w x y z - yuvidəbəyɛksuəizi -yə = yɪ before **ɛ**- S.Ch. 3

Have the students rapidly say the alphabet like the little American kids do. **ɛbɪsɪdɪɛfjɪ ɛtʃaɪjɛkɛ ɛɒləmɛnɒpɪ**

khiuɑəruresti yuvidəbəyɛksuəizi

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NUMBERS

Beginning students of spoken English often already can count some. So the numbers, like the alphabet, can serve as a familiar base for re)learning spoken English pronunciation. Don't work too hard on the vowels yet. First learn to understand and say the numbers fairly well. After intensive drill on the vowels, as in 144, come back and work on the pronunciation of the numbers.

1, 2, 3, 4, 5, 6, 7, 8, 9

1 one - 'wun', **uən**. Hold up a forefinger. *oo uh nuh*, **uənə**.

Lengthen the **ə** in the middle because it is before the voiced **-n**. Add a weak **ə** to bring out the **-n** at the end. Sound Changes 6, 5. Say the **ə** with a rising tone. **wənə**.

If a student says something more like *wan wan* (the face is pale, tired, sick, sad) or *wanna wanə* (want to) contrast drill **ə - ɑ**. Hold up 1 finger for **ə** and a pained face, mouth open and make sounds as if about to throw up, vomit, for **ɑ** - **wən** - **wɑn**. Put a hand on your stomach, belch and start to throw up every time a learner mistakenly for **wən** says

2..5

wə-n... or something more like *won't* or *want*.

In fast speech the **-n** becomes weak or disappears leaving the vowel before it nasalized. **wə-n** = **wə̃**. Sound Change 37.

- 2 two - too, thu** Hold up 2 fingers in a V-sign. Let out a puff of air after stopping it for **t**. Contrast drill *to do*. **thu ndu** - a puff of air enough to cause a burning match to flicker and a nasal coloring as you start **d**. With a lifetime of speaking English ahead beginners should know about aspiration. It soon becomes automatic, helping you sound like a native speaker. See Sound Change 53.

For Japanese work through *tah tay toe too - ta te to tu*

- 3 three thh uri** Hold up 3 fingers. Unvoiced **th** lets out a puff of air before the **u** of the lip rounding that starts **r** before a vowel. See Sound Changes 53,50. If a student flips the tongue up for **r** put the point of a pencil straight back into the mouth about 2.5 cm. on top of the tip of the tongue, and form the lips around the pencil for **u**. See the drawings in 28.
- th** The front teeth bite the tip of the tongue and stop the air from coming out.
 - The tongue tip lets out a puff of air as it slides back in and down behind the lower front teeth. The released air is to make a flame flicker.
 - The lips are rounded like for a kiss to say a soft **u**, around the pencil if a pencil tip is in holding down the tongue.
 - The lips smile from side to side while the tongue does not move.
 - Say the following vowel, in this case **i**.

- 4 four fo-ər** Hold up the left hand, palm towards the class with the thumb bent into the palm and the 4 fingers sticking up. Count them, 1, 2, 3, 4. Move the forefinger a little and touch it with the thumb as you say **fffff**. Then the thumb separately touches the middle and ring fingers as **o** is repeated for each. (The **o** is lengthened, here it's doubled, before the voiced **ər**. See Sound Change 6) Bend the first 3 fingers into the palm leaving the little finger sticking up in the air. Thrust it upward as you shriek **ərərərər** as if someone had 'goosed' you between the legs from behind!

Have the students repeat the finger movements. Impress on them that *four* has 4 sounds. **ffff o o ər**. Do the same later for *door, floor, chair, more, poor, arm - aaərm*, etc.

- 5 five fai-və** Hold up the 5 fingers of the left hand, spread apart with the palm towards the students. Start with the thumb and count, 1, 2, 3, 4, 5.

Lengthen the **i** before the voiced **v**. Blend it into **ə** to start the voicing of **vvvvv** as the lower lip slowly comes up and gently touches the upper teeth, just as it did for **ffff**. Be sure