



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

CONTENTS

General

American Spoken English.. What is it?	1
Learning and teaching it	5
Vowels	17
Consonants	25
Sound Changes	30
Teaching Sounds	44
Foreign Accent	64
Urgent Survival	76
Introduction to Real Life Spoken English	90
Introductory Basics	114
Basic Course	134
American Spoken English study materials	426

For details see the full listing on the following pages. For specific items see the alphabetical index at the back of this book.

Cassettes

Introduction to Real Life Spoken English	ISE
Introductory Basics - complete seminar	IBS
American Spoken English - Basic Course	
Introductory Basics (short), 139 .. 182	BC139
183 .. 275	BC183
276 .. 350b	BC276
350c .. 425	BC350

CONTENTS - Detailed Listing			
For specific items see the alphabetical index			
Words - core vocabulary of the little words	1		
base forms hinder speaking	2		
fast forms	3		
Learning - Teaching	4		
Unaware of exact sounds	5		
Learning is not that easy	6		
Means to an end, not an end	7		
Learn from practical real life	8		
Be physically active	9		
Don't forget. Write it down!	10		
Variety not variants	11		
5 factors in learning to speak	12		
Learning new sounds	13		
Use the eye to learn sounds	14		
7 ways to see sounds	15		
Vowels	16		
Interrelationship	17		
Some not written	18		
1 foreign = 2 in English	19		
Can't hear but know letters	20		
Some naturally stronger	21		
Stress changes meaning	22		
Longer before voiced sounds	23		
Each has a changing tone	24		
Consonants	25		
Lip movements	26		
Tongue movements	27		
Glides - semi-vowels	28		
r + vowel	29		
Voiced consonants	30		
Sound Changes	31		
54 phonological principles	32		
Word groupings	33		
how shown	34		
Physical practice, train brain	35		
Meaningful repetitions	36		
Speaking practice materials	37		
real life materials	38		
Native speaker to help	39		
may not know how	40		
just speak naturally	41		
Study Steps	42		
Teaching them	43		
natural speed	44		
teaching steps	45		
Teaching Sounds	46		
Bone - Ear hearing conflict	47		
Bypass defective ear with eye	48		
Fast speech drill techniques	49		
Learning to Speak	50		
unusual surroundings	51		
Speech Correction	52		
In real-life context	53		
What went wrong where?	54		
Time and form of correction	55		
13 vowels from memory	56		
Minimum pair drills	57		
Trial and error method	58		
Overcompensation	59		
vowels <i>ar, a, æ, i</i>	60		
consonants <i>th, l, r</i>	61		
Classroom Techniques - 25	62		
Gestures, silent cues	63		
FOREIGN ACCENT	64		
Breaking old habits	65		
Psycho-cultural problems	66		
be informal, relaxed	67		
Draws desired attention!	68		
Correction resented	69		
Friends reluctant to help	70		
Your own voice recording	71		
Really want to improve?	72		
Foreign Accent Check List	73		
Accent reduction	74		
fixed daily schedule	75		
URGENT SURVIVAL	76		
Basics in just one class	77		
a lifetime foundation	78		
Structure (grammar)	79		
Explanations ineffective	80		
7 vowels - done in 5 minutes	81		
consonants <i>th, r, l, sh, ch</i>	82		
voicing	83		
stops	84		
Survival Instruction	85		
repetitions - hand signs	86		
3-second limit per student	87		
Initial desmay is overcome	88		
JOBS - for advanced students	89		
Introduction to Spoken English	90		
Urgent Survival pronunciation	91		
for advanced students	92		
Introduction - Teachers Guide	93		
Vowel drill	94		
Intense drilling techniques	95		
Hand sign cues	96		
Demonstration of vowels	97		
hand, visual gimmicks	98		
r-tongue flipping prevention	99		
Do rather than explain	100		
Instruction steps	101		
Teaching techniques	102		
Demos of key sentences	103		
comments - pointers	104		
Body Parts - locations	105		
Class instruction	106		
Break into small segments	107		
Supervised study	108		
Phonetic tapescript - 1 hour	109		
to write letters, numbers	110		
Diagrams, drawings	111		
Written English text	112		
Picture test	113		
SEMINAR - Spoken English	114		
Learning Am. Spkn. Eng.	115		
All make hand signs	116		
Drawings, diagrams	117		
writing by sounds	118		
o o u u signs and drill	119		
e ar r	120		
e æ e - contrast drill	121		
i i e ..little finger gimmick	122		
Use of recordings	123		
Speaking naturally	124		
Introduction Routine	125		
15 sounds a second	126		
Urgent Survival speed	127		
detailed explanations	128		
Routine - details	129		
additional material	130		
Textsheet - vowels	131		
Textsheet - Routine	132		
Selection 22 - Jobs	133		
Basic Course	134		
Oral explanations unneeded	135		
Study points can be separate	136		
Showing each key sentence	137		
Use of pauses in recordings	138		
Alphabet and other sounds	139		
Numbers 1...9	140		
10...19	141		
by 10's	142		
100, 1,000 102 10010 - 110	143		
American VOWELS	144		
<i>i i e e u u o o</i>	145		
vowel learning steps	146		
British vowels	147		
Introduction of Objects	148		
a, the, this, that			
<i>the th'</i>	149		
<i>It's the i'sth</i>	150		
<i>What's this uə'sis</i>	151		
<i>Is this the... izisthə</i>	152		
<i>the, a usage</i>	153		
<i>the - a drill</i>	154		
<i>It's a i'sə</i>	155		
<i>It's the / a - i'sth i'sə</i>	156		
<i>It isn't the i'iznthə</i>	157		
<i>Is this a...?</i>	158		
<i>No, it isn't a i'iznə</i>	159		
<i>Isn't this the/a iznisthə iznisa</i>	160		
<i>or a ar'ər</i>	161		
<i>r and l before vowels - colors</i>	162		
fixed order of <i>black - white</i>	163		
<i>is = -s, -z</i> often means <i>isn't</i>	164		
<i>What + color + is + thing</i>	165		
<i>Is + thing + color;</i>	166		
<i>that this i' i' a' i'</i>	167		
<i>thæ' thi'</i>	168		
<i>'æt 'is a - the usage</i>	169		
<i>'æ' i' one (pronoun)</i>	170		
<i>this is a that's a Is this Is that</i>	171		
<i>thisisə thæ'sə izis izæt</i>			
<i>a, the, that a thæ' a' a'</i>	172		
<i>my, your m' y'</i>	173		
<i>mine, yours</i>	174		
<i>your - a - the cha - a - tha</i>	175		
<i>man-woman boy-girl he-she</i>	176		
<i>big - little li'o long - short</i>			
<i>high - low</i>	177		
<i>is she a - is he a i'shiə iziə</i>	178		
Possessives			
<i>her - his</i>	179		
<i>Is my, your, her, his, this 'i thi'</i>	180		
<i>Who...?</i>	181		
<i>'s (possessive)</i>	182		
<i>Whose... huz hus</i>	183		
<i>yours, mine, hers, his</i>	184		
<i>is, are 's, 're -s -z -ər</i>	185		
<i>sər zər shər zhər arər</i>	186		
<i>is / are my / your / her / his</i>			
<i>arər arər iziz</i>	187		
<i>they are, aren't, ain't his enis</i>	188		
<i>this - these that - those</i>	189		
<i>thi-zər tho-zər thæ'sə..</i>	190		
<i>a - an, the foot leg ear eye..</i>	191		
<i>left - right 'lrai'</i>	192		
<i>this - that left - right speed drill</i>	193		
<i>Is this your.. Is that your..</i>	194		
<i>Which..is your his her izhər..</i>	195		
<i>on - under the table</i>	196		
<i>a a r rhythm</i>	197		
<i>Is the book on the table?</i>	198		
<i>here - there</i>	199		
<i>is/are there It's there i'sər</i>	200		
<i>...there? Yes, they're yezər</i>	201		
<i>a - some</i>	202		
Locations			
<i>Where's / Where're there..</i>	203		
<i>arms, legs, feet, hands</i>	204		
<i>in front, be-side/hind/-tween</i>	205		
complete sentences	206		
QA drill <i>one - the other</i>	207		
<i>he, she behind, in front of</i>	208		
<i>Where...? ...here ...there</i>	209		
<i>Who're 's he/she huzi hu'shi</i>	210		
<i>sun school ceiling class head</i>			
<i>floor mouth hand stomach</i>	211		
<i>above over on off in out</i>			
<i>under beneath below</i>	212		
noun + location drill	213		
complete sentences	214		
<i>pick up, open, read, shut,</i>			
<i>close, put down pu'dau-n</i>	215		
<i>I-you a-ya + verb</i>	216		

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
di'nchə getit	Sound Change 18 ɹn , 41 t+y=ch
dinchɪ ge'it	2, 3, 4 u=ə=ɪ , 23 vowel + ʃ +vowel
dɪtʃɪ 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
 ju
 jə
 ji
 zhu
 zhə
 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** $\xrightarrow{\text{ENGLISH}}$

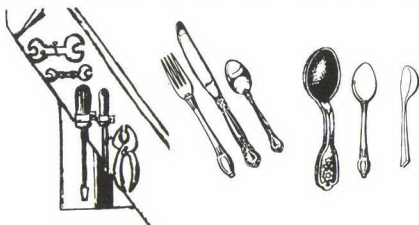
Most ESL learners, reluctantly, are forced to study English because they have to, must know some English just to get through school and to have a tool to get a job and lead a better life...whatever that might be! It's on through English on to the object in life. Only a few, such as would-be-teachers 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 sɪdaun	

- 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	aɪ	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

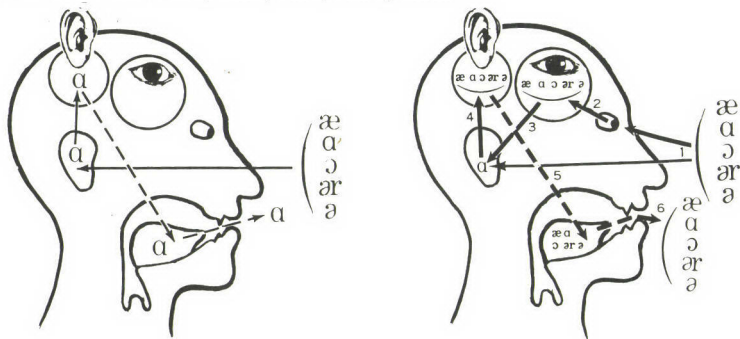
ɑ ə



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?u? ʌ?ə?
- 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 e ε æ a ɔ o u ʌ ə

- 21 Some vowels are naturally stronger than others. The ones in the center, æ a ɔ o, are stronger than those at the sides, i ɪ ... 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.

y <u>mās' go nao</u>	Normal, usual. It is true.
<u>y</u> <u>mās go nao</u>	You, not some other person
y <u>mā-st go nao</u>	cannot not go, impossible not to go
y' <u>mās go- nao</u>	not stay, definitely leave
y' <u>mās' go nā-o</u>	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 **b**et **th**ə **b**æ-d **b**æt **h**æ-d **a** **h**æt **o**n **th**ə **b**ē-d **d**id **n** **h**i
 2 21 4 6 11 11 6 23 23 4 9 18 33
a **b**e' **th'** **b**æ-' **b**æ' **h**æ-' **a** **h**æ' **o**n **th'** **b**e-' **d**i' **n** **i**

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

a **r**æ-bi-d **r**æp-i-d **r**æbit **m**ē-d **i**-z **m**et **e**-d **e**t **s**ik **b**i-g **p**i-g' **s**it

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.
- 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.
ai i e ε æ **a** ɔ o u **ar** **a** *worker w**ar**k**ar** cop cup k**ap** k**ap***
 - For special meanings the voice goes up a little when a word is said more strongly. See 22.
 - At the end of a thought segment the vowel goes up, down or stays at the same level.

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.

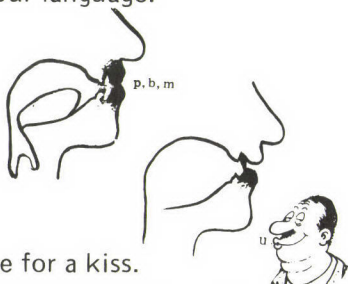
f, v The lower lip comes up and touches the edge, the bottom part of the upper teeth.

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.

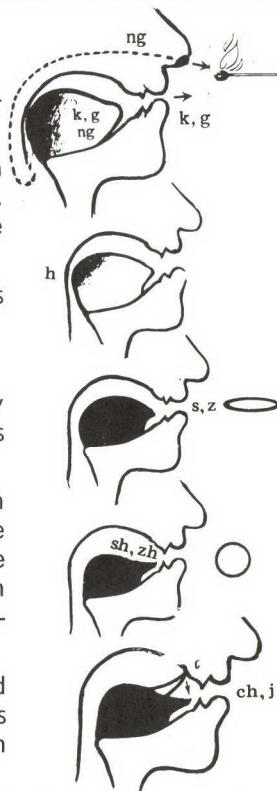
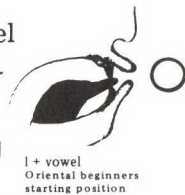
h The back part of the tongue closes up but the air goes on by, no voice.

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

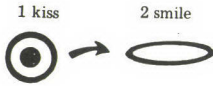
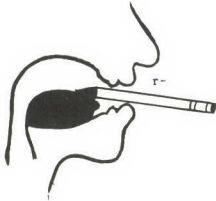
y + vowel The center top of the tongue goes up and almost stops the air as you start to say a long i. *iiiiiiiar year iiiiet yet*

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. ssssss - 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

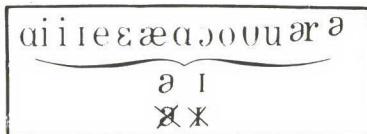
ESL learners should know well the vowels and consonants. Learn to hear yourself say 13 different vowel sounds and remember the 8 pairs of voiced and unvoiced consonants.

Consonants	Vowels
voiced d g j b v z zh th m n ng	a i i e ε æ α ɔ o u ʌ ər 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 fər 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 daʊn pli-z sit daʊn hi ləvz sili flʌfs s s = 's 9
 4 10 pli-si' daʊn lə-fsili vs = fs 39
 p'li'si'daʊn pli-si'daʊn hi lə-f'sili flʌfs lə-fs lʌfs

- 7 re = rə = ər (ra reduction)

hundred children iron introduce protect prepare
 həndrəd ʧiːdrən intrədʌs prətekt pripeə
 həndrəd ʧiːdrən intərdʌs prəpeə
 həndəd ʧiːdərn aiərn in'ədʌs (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
 sɑm mo-ɑr bukkipɑr thissit giv yɑ a buk huɑ'did'i
 sɑ'mo-ɑr bu'kipɑr thi'sit givya- buk huɑ'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 kɑpbo-ɑrd lɑ-ɑrj chɛk
 pli'si'dau-n kɑ'bɑr-d lɑ-ɑr'chɛk

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
 blæŋkchɛk dɔ-gdu hɑtkeks bi-g dio gu-d bai
 blæŋg'chɛk dɔ'du hɑ'keks bi'dio gu-'bai

- 12 s / z + sh = 'sh

this shoe does she his shirt nice sheets
 this shu dɑz shi hizshɑrt nais shits
 thi'shu dɑ'shi hi'shɑr' nai'shi's

Dental Deletions - ʃ, ʧ, ʰʃ

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

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

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

flat-chested fried chicken bad check Fat chance!
 flæ'chɛs'id frai'chik'n bæ'chɛk 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-'jɑmp gre'joi mi-'ju-n

- 16 t / d + l = 'l

jet lag red light bad luck fat lady
 jɛ'læ-g rɛ-'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'nɑrvəs ɔ'n bɑ'n impo-ɑr'n'

ʃ n ʃ
 ʧ n ʧ

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

wet paint night patrol lead pipe could pay
 wɛ'pɛn' nai'p'troɔ lɛ-'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 tha'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' hət 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?

wεʊthæs'nais wiʊthe sεʊtho-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

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 θɪ
 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'nt
 θəm e tə ʊd hæd dɪ' jə kʊ' ʃu'n ɔ'tnt
 əm ɛ t' u' əd 'd jɪ ʃu

37 -n't = 'n, ̃

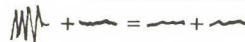



Often -n't becomes a weak -n or just disappears leaving the sound before it nasalized, said through the nose. ESL learners often don't hear the nasal coloring and think the word is positive, *yes*, when it is negative, *no*. So carefully listen for the nose sound of many of the short verbs.

are aren't is isn't did didn't should shouldn't don't won't
 ər ɑr ɪz ɪz dɪ' dɪ ʃu ʃu dō wō

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'ɪt jɪrɛdɪ stʊ bæd
 kəz nəf ɡe'ɪ? rɛdɪ? tu bæ'

Assimilation - Sounds change other sounds

39  +  =  +  voiced + unvoiced = unvoiced + unvoiced

Voiced sounds before unvoiced sounds become unvoiced. See 1.

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

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 ɡərəj
 it renskæ's n dɔ-gzss gɪ-fsəm aiwudəvff nth'ɡərəjchch

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

can't you not yet last year cooked your each year
 kænču nətjet 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 ishū 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 tho-z yængks
 izhər wəzhəng pləzhər æzhər tho-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
 wiu shi buushit th'inshurd weush weu shud shi ten ship
 wiolchi buolchi'th' inchurduelch welchuchi tənchip

R - L Changes

47 l + vowel = ɫ + 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.
 ɫusɪ ɫləvz bɫrait kɫli-n bɫlugɫre fɫlaʊər' pɪɫlozss

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?
 wiu yu hɛ^{up} fi^o ri^o li^o rio sku^o mi^uk ba^ozss

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

That's all. thæ's ɔ Tell him tɛ^uhim Will I. wi^u ai
It's all over. i'sɔ^o lovər tɛ^ulim wi^ulə ..

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 $urait$ $vr̥ri urj̥o ur̥af am̥urikans t̥rai t̥th̥uro$

51 thar ...th $h̥ur$ See 53.

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

thirty-third Thursday thoroughly thirsty
 $th̥h̥urti th̥h̥urd$ $th̥h̥urzd̥i th̥h̥ur̥rali th̥h̥urst̥i$

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?
 $he gar̥uro wiar̥urin hiar̥uran$ $hu̥ar̥urizhar̥uroʊ f̥ar̥urikæp$

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 bur̥o $th̥h̥$
good gud do. dew, due du dry throat durai th̥h̥uro $th̥h̥$

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 hi-ər

2 2 18 2 9 2 23 23 35 6

əm let ən əv gə'tə gɛ' əu'ə hi-ər

4 18 4 35 23

'mle'

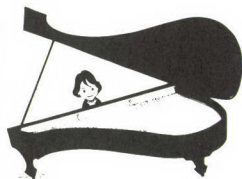
nəgə'ʒe'əu'ə

hi-ər 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'əhɪr 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.

'mleɪ nəgətəgətəutə hi-ər -- 'mle'nəgə'əgə'au'əhɪr

- 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, ər 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	eolemenopi	kiuaaruresti
abcdefghijklmnop	hijkl	lmnop	qrst
	yuidabaya	eksuaizi	
	uvw	xyz	

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

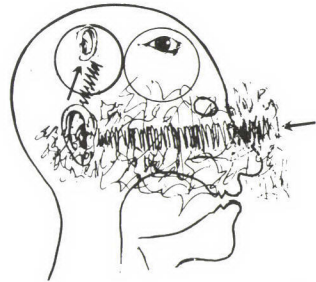
- c Say the days of the week and months of the year. 296-8
- d Count from 1 through 20 and then by 10's up to 100.. 10, 20, 30, 40.. Be careful about 5 and 9, 13-30, 14-40 ..the i and l of -teen and -ty. See 140.. 142.

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 **huɛəz huɛəz - huɛəz - huɛəz** 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-**

huɛəzthə 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.

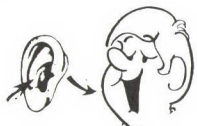
Step 4 Listen and write by sounds.



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.

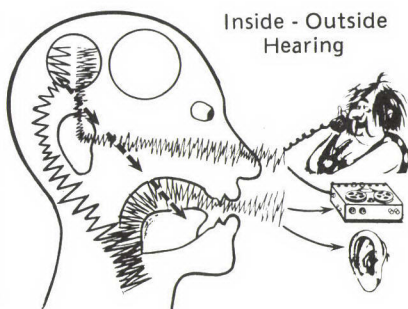
TEACHING SOUNDS

- 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 **ɑ**, **ɔ** said well? Is the **ɑ** 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'θe-ərli'n wɜ:k'hɑ:dɔ 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

Semehace 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?
 qué 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.

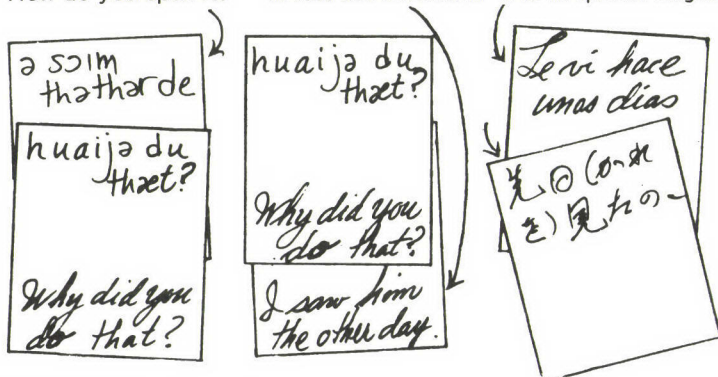
25 Flip Cards

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-

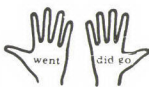
Foreign Accent

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*.



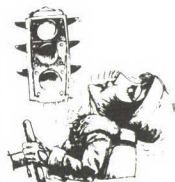
Talk - speak, say Put the 4 straight fingers together side by side and move them up and down from and to the thumb held horizontally ...opening and closing like the beak of a talking bird.

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 ɔ 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.

97

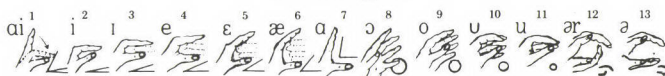
Demonstration of the Vowels

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.

98

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 ʌ falls just before the a of ai and you get a side-by-side contrast of ʌ and ai..o u ʌ ʌ 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 ɔ. 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.

ʌr, ʌ 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 *ærrrrrrrr* 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).

102

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 **tathā = t'thā** Often 'to' becomes just a voiceless click of the tongue. Usually before consonants 'the' is **thā** so do not say **thi** nor **thi** in this drill. For the **th**-sound, first say **tātātātātā** then show the teeth biting the tip of the tongue every other time, **tāthātāthātāthā**. 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 **ar** and so is a voiced sound making the **o** before it almost of double duration, **d-oo-ar**. Make a definite break, pause, between the lengthly **oo** and **-r(ar)**, **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, ap'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 gətathā dorn go aut***

get to **get tu = getu = getā** Of 2 same or similar sounds together, the first is often dropped and vowels change to **a**. Walk all the way right up to the door and even bump the nose into it in a sudden stop as you say **getā**. 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 **getā**. 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 = ɪnænd = 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-tə** 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 **ʊ fə nən laɪtʊf = laɪtʊ fə nən laɪts ʊfənən = laɪ tʊʃ fə nən**

on and off **laɪ tannʊ fə, laɪtsannʊ 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 kʊ 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 **ɑi** (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 (**furənt**, **urəit**, **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 i 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  batuin legz 

armz basaid  ••• left hænd bahaind 

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)




stænd 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 bæk an
 aputit bæk an, 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 n tekɔfa shu
 aputit bækann lukachu

16 c

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

16 d

..mə legz.. ..agetathə.. ..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

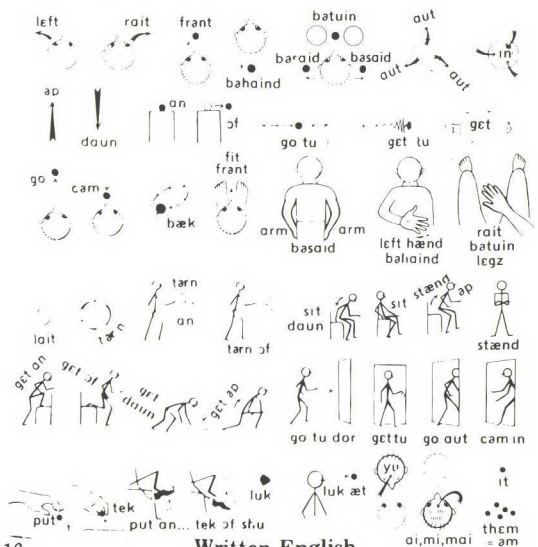
ai stændəpn t'go get bətuinə chern thə dor
 thə dorzɪnfrantə mi'n thə cherz b'hainmɪ
 n luk daun ə'mai fit an thə flor
 m'left shuz b'said mai rait fut (2 fit..1 fut)
 thenai tərɔf thə lait n go aut thə dor
 yu tərɔf thə lait bæk ann sɪt daun an thə cher
 ai cəm bæk inn put mai rait hænan yur lɛftərm
 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.

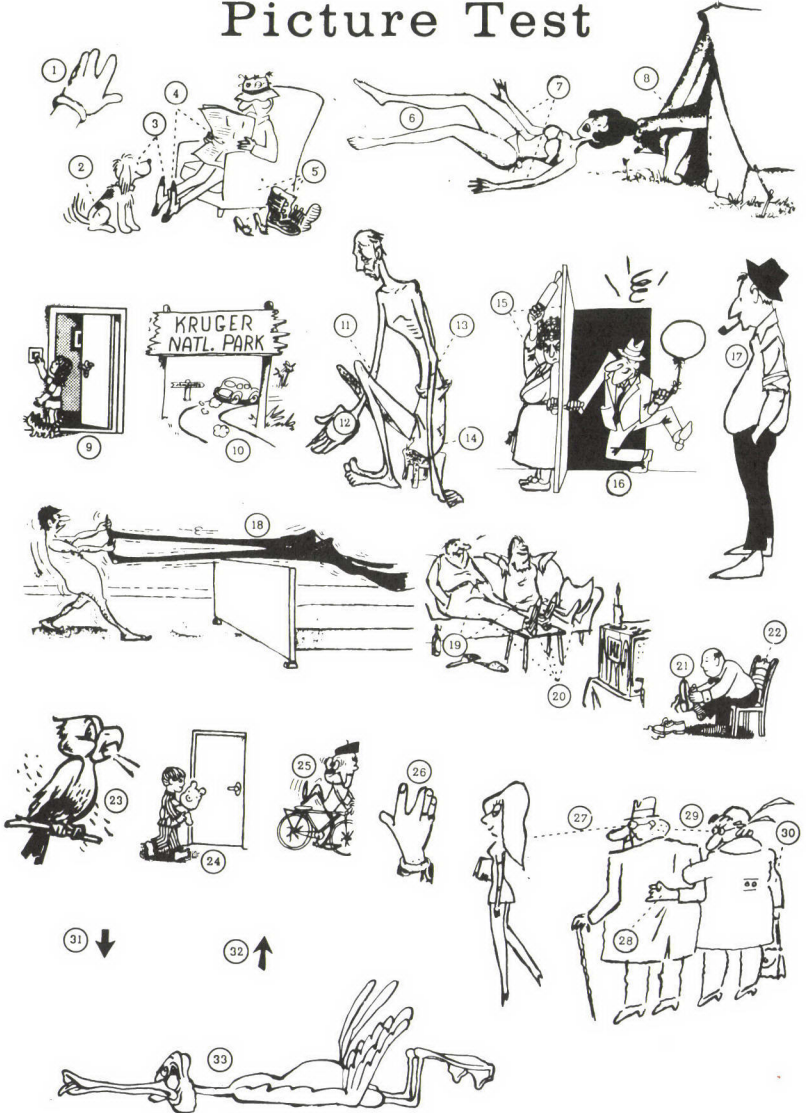
17

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.)

115

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 *ə*. 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 - ei*. 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*, *εdɑ-mame*. 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 - εεεε* 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 10 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.

Introduction Routine - b..f

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. *ɑ* , *ar-*

ar ('*re*) Again hold up 2 fingers, point them at the 2 arms.

sai-ʔmi 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 *eee* 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 *æ* and *ɑ* are lengthened.

up and *əp n - əp'm* After *-p* and *-b and* is often *m*.

to the *tə thə - 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.

ge'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 **nən** separately with a clear **a**. Perhaps contrast drill **a - ə**. **nən** 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 beken beken.

Additional Introduction Routine practice

130

(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. yuərurəɑrm 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.

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, ø m 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
 ra = ʊrə 50, εg = ε-g 6
 ts = 's 20, ø m 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 kəm bæ kɪn ænd get daʊn ən thə flɔər
 g əkəm bæ kɪnⁿ ge'daʊn ən th' flɔər 5



nⁿ 9
 ød 10
 fu lo 47

I get up and get on a chair.
 ai get əp ænd get ən ə tʃer
 h æg'əpm ge'ənə tʃeər 6



ətə, ətə = 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
 2 23 5 9 4 4 47 23 5 18 5
 i æg'ɔfə vi' t'tərən th'ʊlai'ɔfə nən 4

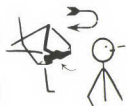


Then I sit down and take off a shoe.
 then ai sit daʊn ænd tek ɔf ə ʃu
 j thenə si'daʊnⁿ tekɔfə ʃu 5



td = 'd 10
 ænd and n
 2 18 4

I put it back on and look at you.
 ai put it bæ kən and luk æt ju
 k əpu'it bæ kənⁿ lu kə tʃu 5



utɪ = u'i 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 hɑrd
 n'brɔk θə dai
- 10 the gevju ənəθər jəb ?
 yəə



- 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'fəbə*- 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'fəbə 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 = itʰuəz - 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'fɪdɪθə* 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

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 Basics**Recording**

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'lait'səfnən 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 bæk'inn 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.
- 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.
- 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**
- 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*.
- e** **i** *ee* This sound is the name of a different letter in other languages.
- 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.
- 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**.
- 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
- i** **ai** *eye, I*. Point to your chest, *I*, and then to an *eye*. *ah-ee*
- 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.

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..mmma*
- m** *εmə Emma eh* then with the lips together hum *mmmm*
- M** ending with a weak *uh* as a letter alone. *ε..mmma*
- 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** *αar 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*. *εssα* 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.
- 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** - *khiuαaruresti ar* before *ε* becomes *arur*. Sd. Change 52. Rhyme this with *curiosity*. *khiuαaruresti - 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*
- u** *iu you*
- U**
- 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*. *əəəəvvvvviii*.
- V**

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 ɛələmɛnɒpi**

khiuɑəruresti yuvidəbəyɛksuəizi

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 **a** 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

6..11

the upper lip is up away from the lower lip. End with a definite -ə to strengthen the v-sound to make 5 distinctive from 9 in fast speech. See 9 below. fffffaiiiiiavvvvvva Sd. Change 5.

6 six sick-suh Hold up the spread fingers of the right hand, palm towards the students, and the left forefinger. If -ks- is hard to say put in ə. sikəsə The ə's fade away as you speak faster and faster but the ks stay good.

When someone says *seeks siks* instead of *six siks* repeat *seeks* as you start looking for something..under chairs, in students' pockets or hair, etc. Contrast drill ı - i, siks - hold up 6 fingers, siks - bend down searching, looking around.

Some students will not hear the difference. At this point just impress them with the fact that there is a difference. As soon as the students have been drilled on the Vowel Series, as seen on the back of this book, come back and contrast drill *six - seeks*. Meanwhile start searching when *seeks* is said!

7 seven se-və-n Hold up the spread fingers of the right hand towards the class and the V-sign with 2 fingers of the left hand. Lengthen the vowels ε and ə before the voiced -v and -n. A slowly rising and lowering lip for v, no b explosion!

8 eight ate et With the thumbs bent into the palms hold up 8 fingers. Contrast drill the name of the letter A and 8. A is 2 vowels, εi with the i fading out. The e of et is better as a short single pure vowel. The -t is often dropped leaving a short suddenly cut off e'. 7 - 8 - 9 se-və-ne'nai-n 7A9 se-və-neinain. A10-8:10 eite-n e'te-n So don't work for a clear -t at the end but for a clear, clean short e with a faint or half -t after it. et et. A8 eie'

9 nine nai-nə .. nai-nər. The fingers of 2 hands up but 1 thumb bent into the palm.

In radio and telephone communications often only the ai part of 5 and 9 is heard. fai-v-nai-n So the police and airplane pilots say *niner nai-nər* for 9. If there is no ər they know it is 5. But for ordinary people, like when saying numbers on the telephone, it is well to say *uh ə* at the end with a long clear vvvvv for 5. fai-vvvvə - nai-nə. See Sound Change 5.

141 **10, 11, 12, 13, 14, 15, 16, 17, 18, 19**

Hold up all fingers of both hands for 10. Close them into the palms and then hold up from 1 to 9 fingers for larger numbers.

10 ten the-n Let out a puff of air after stopping it for t- with ε longer before the voiced -n. Perhaps contrast drill *ten - den* as in *tendency*, *10 dens.* the-ndensi, the-ndenz. The final -n leads into the voicing of d. No puff of air out after voiced sounds. See Sound Changes 54, 53 and 1 for voiced sounds.

11 eleven əle-və-n is used most in spontaneous fast speech but

12..90

also il., il., εl... are also heard and little kids say 'levn.

12 twelve thuεvə. Review **2** thu. With no vowel after it l is much like o which leads into the voicing of -vvvv. Add -ə for better voicing. Sound Changes 53, 48, 5.

13 thirteen thhuərti-n With the palms towards the class hold up 3 fingers of the right hand as you say *three* and then flip up the 5 fingers of the left hand 2 times as you say *ten*. Do this several times because **3-10** in other languages means **30**.

Then say the variants *three - thir* and *ten - teen* and practice with *thir..teen*. Break *thir-* into 4 parts and insist on a clear lengthened *eeee* in *-teen* with a weak -n (in contrast to the shorter vowel later in *-ty* of **30, 40..**).

- 1 **th** - bite the end of the tongue between the front teeth to stop the air flow.
- 2 Push out a puff of air. Make a match flame flicker.
- 3 Round the lips like to kiss and say a weak u.
- 4 A definite *ər* with *u-ər* much like *were*. In faster speech the u disappears but the lip rounding remains to help say *ər*. Sound Change 51.

14 fourteen foərti-n Review **4** in 140.

15 fifteen fifəti-n Much like for **13** above, The 5 fingers of the right hand up as you change from *five* to *fif-*. The **ai** changes to **i** and **v** before unvoiced **t-** becomes **f**. If **-ft-** is hard to say put in a weak ə. **fai-vti-n = fifəti-n**. Contrast drill **i** and **i-**. **fi - ti-** Sound Changes 3, 39, 5.

16, 17 Review **6** and **7**. Then add *-teen*.

18 eighteen e'ti-n A short, clearly cut off **e** because the first **-t** is dropped. **e'xti-n = e'ti-n** Sound Change 9.

19 nineteen nai-nti-n = naŋtɪŋ Say clear longer **i**'s but the **-n**'s are weak or just nasalize the **i**'s. Sound Change 37.

142 **10, 20, 30, 40, 50, 60, 70, 80, 90**

Review **13 .. 19** in 141 above and in place of *-teen* say *-ty*. Change **-ti-n** to **-ti**. If for **-ti** you say *-tee* be sure the *ee* is very, very short and weak. It must be in sharp contrast to the longer *eee* of *-teen* which may have almost no final **n**-sound. It is better to say *-tih, ih* as in *it*. Most ESL learners would do well to say *-teh* tɛ, especially the Japanese. Americans will definitely understand **50** when they heard *fifte* but may well think **15** if an ESL speaker says *fifti - fihftee*. And the ESL listener should be aware that a clear, longer *tee* (probably with unperceived nasalization or weak -n) means **15**.

So for **30 ... 90** review the *teens* of 141 above and add *tih* or *teh - ti, tɛ*.

20 and **90** often after -n lose the **t**. Sound Change 18.

20 thuεnti - thuen'i - thuε'i **90** nai-nti - nai-n'i - naŋ'i
Contrast drill **13 - 30, 14 - 40.....18 - 80, 19 - 90**.

100..1,000,000,000

thuarti-n thuarti, fo-arti-n fo-arti, fifti-n fifti, siksti-n siksti,
se-və-nti-n se-və-nti, e'ti-n e'ti, nai-nti-n nai-n'i

143 100 1,000 1,000,000 1,000,000,000

hundred, thousand, million, billion

100 händred classical *one hundred* - emphatic, formal

händrəd careful speech *a hundred* - usually said

händərd usually said *hundred* - 1 understood

hən'ər' fast speech See Sound Changes 7, 18

102 *a hundred and two* əhən'ər'nθu

hundred two hən'ər'thu

one O two wə-noθu

The letter O is often used in saying several figures together as in addresses, telephone numbers, in lists of items with numbers....

10010 *hundred ten* hən'ər'the-n (as for a ZIP Code)

110 *hundred and ten* hən'ər'nθe-n (Notice the n for and)

Contrast drill hən'ər'te-n - hən'ər'nte-n. Work up to saying the two 6 times in 10 seconds. Write them randomly on all over the chalkboard and point to them rapidly. This is to learn to hear and say or not hear and say a weak n as in bigger than, shouldn't, get in - bigə'n, shu'n, ge'n. Hearing the negative to be positive can be fatal and not hearing it in numbers can get you fired!

1492 *One thousand four hundred and ninety-two.*

Fourteen hundred and ninety-two.

Fourteen ninety-two (Columbus sailed the ocean blue)

fo-arti'nai'nithu -teeθninety - θn Sound Change 9.

1,995 *One thousand nine hundred and ninety-five (a quantity)*

wə-n θauzənnai-n händər'nnai-'ni fai-v

1995 *Nineteen (hundred) ninety-five (a year)*

\$19.95 nai-nti-n nai-n'i fai-v (a price)

\$8,963,475,831 *eight billion, nine hundred and sixty-three million, four hundred and seventy-five thousand, eight hundred and thirty-one dollars.*

e'biuyan nai-nhən'ər'n siksti θhuri miuyan fo-ər hən'ər'n
se-və-n'i fai-v θauzən'e'hən'ər'n θhuartiuən dalarzss

Sound Change 40.

I99I

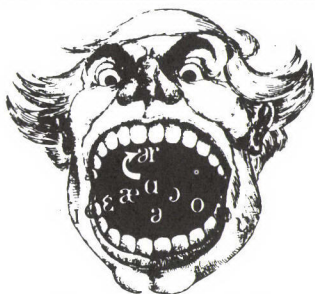
1 2 3

I66I

4 5 6

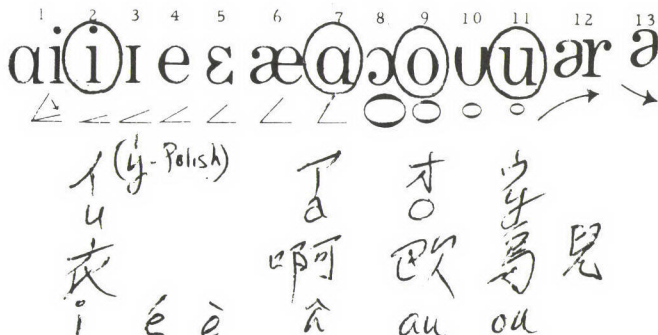
Basic Course - VOWELS

144 VOWELS - See the back cover of this book.

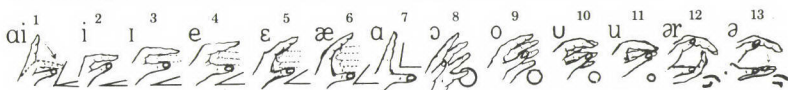


It is essential that ESL learners of American spoken English have a clear concept of and be able to say each vowel properly. Start by getting a good idea of the overall pattern of vowels, the relationship of the American vowels to each other and to the vowels of a student's own language and to those of British English if known.

Say the vowels by opening the mouth step by step, rounding the lips for a kiss and raising the voice in a shriek to a grunt! Under large phonetic letters on the chalkboard, *æ* and *ə* to the right going up from the others, draw the diagrams of wider and wider angles, smaller and smaller circles, an upward arrow and short one downward.



Facing the class, back to the chalkboard, put the left thumb horizontally near the side of the mouth and make the finger signs of gradually separating the fingers, straight side by side, step by step up from the thumb. Then spread the tips in larger to smaller circles, like holding a basketball, tennis ball, ping pong ball and a grape. Lastly cup the hand upward and relax it for *æ* and *ə*. With the right hand tap the corresponding geometric diagrams and arrows under the phonetic letters.



Have the class in unison say the series of vowels and make the finger signs. A beginner cannot really feel his own mouth move but feeling and seeing movements of the fingers and the corresponding geometric diagrams and phonetic letters make learning more effective, faster and fun! (visual imprint with kines-

thetic reinforcement). Ask several of the more adventuresome, brighter students, each alone, to follow the teacher in saying the vowels and doing the signs, as best they can on a trial run-through trying to approximate some of the sounds they hear.

- 145 Say and circle the vowels that are in all languages, 2, 7, 9, 11 - **i, a, o, u**. These are used as take-off bases to learn the special vowels of American English. The new sounds go between ones they already know well.

i e a o u
 ^ ^ ^ ^ ^

Students learn better if they write out, copy from the chalkboard into their notebooks the chart of vowels being worked out on the chalkboard. Below the American vowels they are to write in their own languages the American vowels they have in their own languages, starting with the base vowels **i, a, o, u**. If there is really no close equivalent don't write anything. Some Spanish speakers use *pronunciación figurada* and the Japanese their *kana* to approximate special English sounds. By doing this the beginner gets a distorted, wrong idea of some sounds.

In Polish the letter **y** is a sound much like *ih* in *it* (No. 3 - **i**). Koreans have a way to write **æ**, as in *at*. Chinese can write **ar**, (a little child). The French have **è, é** and the *e muet* as in *le* for **e, ε** and **a**. If a student thinks he can write an English vowel in his language, have another speaker of that language without hearing the first student or anyone say the English sound, read aloud what the first student wrote. If the second student doesn't say the target sound well don't use that way of writing as a guide to learn, say, the English sound.

There are some English sounds in other languages but no way to write them individually, specifically, in those languages. In fact the speakers of those languages don't know, realize, they say those sounds unless it is brought to their attention and they are drilled to hear them.

In many languages **a**+ a consonant+**a** is **a**+C+ **a** in such endings as -*asa, -ana, -ata* - **asə, anə, atə**. But the Russian word for *room*, *komnata* has **a...a, komnətə**. At the beginning of foreign words **e-** is **ε-**, but at the end of words is **-e**. Look for and use such words to set well **a-a, ε-e** as for English in the minds of speakers of other languages.

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

a a ə a a ə a a a

Point out that *hablara* and *hablará* have **-ə** and **-a** at the end and is the difference between *cup - cop kəp - kəp* in English. Such speakers have trouble saying **a** within or at the beginning of a word, as in *abundant əbəndənt*.

For **ε-e** use *entre entre* or for greater contrast *entré*. Contrast drill *ain't - end ent-ənd, 8/ate-et cetera et-ət setə* to

practice e- at the beginning of words.

Japanese - Use edamame - sakana *ɛd̩ məmɛ* - *sakana* said at normal fast speed for *ɛ.. ..e, a..ə* contrast.

Russians say *aw* for *oh*, *ɔ* - *o*, but always say a good *o* in the key word *komnəta*. Use it for reference in saying *o*.

If you don't have a convenient reference key word in the students language keep in mind the last paragraph of 146.

146 Steps in Learning the American English Vowels

1 *i - a - o - u* Go through the complete series of the vowels, as shown on the back cover of this book, several times then the students are to say from memory *i a o u*, always in that order, as circled in 144 for ready reference.

2 *a ɔ o* Say *a* then *o* as you make the finger signs. Start with the fingers straight, side by side up as far away as possible from the thumb as you say *a*. Then curve and spread the fingers as if holding a tennis ball while saying *o*. Go back and forth from the positions for *a* and *o* until both sounds are clearly said. Some students will have trouble saying a good clear *o*, especially the Russians..and some Spanish speakers.

Then from the *a* position, spread the fingers just a little and barely curve the finger tips, like holding a large beach ball, as you in great disgust say *aw*! Curve and close the fingers much more for *o*. Think of *aw*, *ɔ*, as being closer to *a* than to *o*. Each learner is to say, repeat alone, *a ɔ o* until he hears himself say a well-defined *ɔ*.

3 *o u u* From the *o* position curve the finger tips closely together like holding a small grape or a pea, and say *u* with the lips like for a kiss. After a few times back and forth for *o u*, *o u* from *o* position the fingers as if holding a ping-pong ball and you say *u* as in *put book*. Beginners will often tense up to say something like *uh*, *ə*. Have them carefully, attentively, look at the fingers, and lips, go through the 3 definite positions for *o*, *u* and *u*, as 3 forms of the same thing. Have them say *look put book* while watching you put a book somewhere.

After practicing *o u u* until said fairly well, each is to say from memory while making the finger signs *a ɔ o u u*.

4 *e ɛ* Many languages have both sounds with no need to know which is which, except French who write *é*, *è*. Look at the finger signs in 144. From the half-way open position of vowel 4, *e*, open up just a little more for 5, *ɛ*. Have every student learn to hear himself say, by repeating aloud alone, the simple vowel *e* followed by *ɛ*. *eɛ, eɛ, eɛ...* Refer to such key words as *entre*, *edamame* given in 145. Point out that in such words *ɛ* is first and *e* is last but here the natural vowel order is *e..ɛ..*

To learn *ɪ* and *æ* well *e-ɛ* have to be firmly set in the mind.

5 **ε æ α** With the fingers a little more than halfway up from tightly against the thumb up to wide-open for **α** say **ε**. Then with the fingers as far as possible up from the thumb say **α**. Have everyone do this several times and then position the fingers for and say **ε**, open them up a little and say **æ** on the way to **α**. Do this again and suddenly startle the class by bleating loudly like a mad goat! And then go on to **α**. Go back and have all the class bleat like goats until everybody says **æ** well.

Drill **ε æ α** several times holding the **æ** for 5 seconds. Look at a watch for the 5 seconds. It takes that long for a beginner to home in on, his muscles to adjust to, this sound. Many ESL learners don't hold their mouths open wide enough. Try to pry the mouth open with 4 fingers, one above the other. Bleat loudly every time a learner doesn't say the sound well enough.

Go through the series **e ε æ α**, have the students write them into their notebooks, to clarify that **æ** is between **ε** and **α**, not between **e** and **α**.

6 **i i e** Review **e - ε**, of 4 above, to set **e** firmly in the learners' minds. Then pair drill **i...e**, fingers right on the thumb then halfway up. **i e, i e, ie** then slip in **i, i i e**. Have each student in turn say **i i e**. The fingers up to about 5 mm. from the thumb for **i**. If after a few tries a student is saying **i i e** or **i e e** or even **i e e**, have that student put a little finger into the mouth and firmly bite the first joint..in about 2 cm. Fingers on thumb for **i**, bite the little finger joint and try for **i**, then on to **e**. Just a token gesture of touching the teeth with the little finger or using a pencil instead doesn't work. Keep working with a student until a good **i** between **i** and **e** is said. Listening to other students doing this helps learn to say this sound.

7 **u ar ə** Hit yourself in the stomach and grunt loudly **uh, ə**. Put the finger tips together like holding a small grape, turn the hand over fingers curled up a little and relax them for **ə**. Pair drill **u - ə**, tips together...hand over and relaxed. After a few times, just as you turn the hand over with the finger tips up scare the class with a murderous rising shriek of **ərrrrr**, as if someone had 'goosed' you between the legs from behind. Almost everyone says a good **ar** after this. Drill **u ar ə** well. Hold **ar** for 5 seconds so a learner realizes that the tongue does not move. Maybe it's curled up back a little but don't try to explain it. Just put a pencil point in about 2 cm. if a student flips the tongue up. See Sound Change 54.

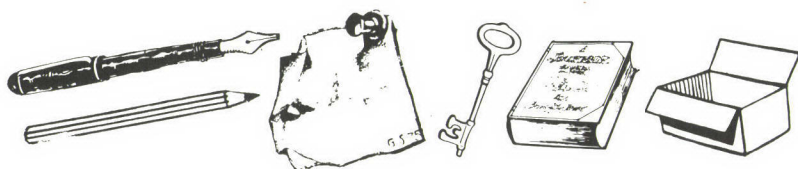
8 **ai** Say **α** and point to vowel 7 with the fingers wide apart. Then close down the fingers onto the thumb as you point to vowel 2. Say **ai** when closing down the fingers and this makes the first vowel **ai**. Although it is a diphthong it acts, works like a simple vowel changing to **ə** or **i** like the other vowels.

pen, pencil, paper, key, book, box

tion to those details most native speakers are unaware of but which contribute to an ESL student's learning to hear and talk like a native speaker of American English.

Keep in mind **Sound Changes 53, 54, 55** of which keeping the tip of the tongue back in the center of the mouth is perhaps the most important. Learners should often practice speaking with a point of a pencil stuck straight back into the mouth. This aids aspiration and voice projection. Regularly point up by the nose and out through the forehead to show, keep in mind the resonance path of sounds going out.

Here when introducing objects hold up, show, make a noise with one hand but keep the other out of sight or motionless.



pen p^hɛ-nə A native speaker of English in preparation for teaching would do well to say strongly out loud *pen* - *Ben* and note the ^h in *ph* of *pen* in which there is a very little, weak release of air for maybe 1/50 of a second when *p* is said. The *ɛ* is lengthened slightly before the voiced *-n*. Note the difference of *pe* in *pet* - *pen*. Even if you don't feel it yourself have the students lengthen the *ɛ* before *-n* to be better understood. As *pen* is a content word, not a functional word subject to reduction, you can add a weak *-ə* to bring out the word final *-n*. p^hɛ-nə Sound Changes 6,5.

Use a pen which is noticeably different from a pencil in looks and touch..an old-fashioned ink pen rather than a ball-point pen. Slap, knock it lengthwise on a table top or wall to give it a distinctive sound.

pencil p^hɛ-nso Tap the point against something hard for a distinctive sound. Say the same sounds as for *pen* and add *-so*. See Sound Change 48.

If you feel that there should be a definite *l*-sound make the *o* longer with a rising tone ending with *u*. sou Americans seldom bring the tongue all the way up to the top of the mouth for *l* with no vowel after it. The tip tends to stay in the center of the mouth rather than go up.

paper p^hɛpəp For easier handling, fold a piece of paper into a strip about 2 inches, 5 cm., or less wide. Noisily rattle, rustle it. Brush it against a student's cheek or hand.

A puff of air out for *p^he*. The *e* before the voiceless *-p* is of

the

short duration. In the unstressed *pər* the *p* has no puff of air. Review *u ə r ə* for a good *ər* in *pər*. *u ə r ə*, *u pər ə*, *pə-pər*.

key khi Use a large key or tie a string or tag to a little one. Drop it with a clatter on a desk top, click it against something hard. If on a string lash, swing it against a wall or a head!

Stop the air with the back part of the tongue and let it out with a puff that makes a burning match flame flicker. *kh..i*

book buk Use a long, thin, narrow or small book easy to handle. Slap it closed with a bang or thump it flat down on a desk top, or a student's head.

Scare a student by shouting *boo!* Then thump the book and say the *bu* of *book*. Contrast *buuu - buu*. Then add the air-stopping *kh* as for *key* above. Or end with *kə*. *bukh - bukə*

box baks - bakəsə Pass around a small box with something in it to rattle. Rattle the box, knock it against something.

Clearly say *ah - ə* (rather than the British *ɔ*). If *-ks-* is a problem put in *ə*'s. *-kəsə*. See Sound Change 5. Or say the ending *-k* of *book* and add *suh*. *book-suh - bahk-suh bakh sə*

Each student names an object as he passes it on to the next student. Towards the end of this drill pass around one by one several of each of the kinds of objects.. 2 boxes, 4 pencils, 3 books, scraps of paper.....

The teachers should model the pronunciation at the speed of reading a list of the 6 items 5 times in 10 seconds.

pen, pencil, paper, key, book, box

- 149 **THE** This word at times is slowly pronounced *thi* and is commonly thought to be *thə* before consonants and *thi* before vowels. In fast natural speech it is often more of a voiceless *th'*, a sort of a constricted passage of air out over the tip of the tongue up behind but not touching the upper front teeth.

For beginners, bite the tip of the tongue between the front teeth, stop the air and then let it out as a puff of air.

Pick out the most distinctive, outstanding, eye-catching of each of the 6 items.. a gold or large black ink pen, a brand-new unsharpened pretty yellow pencil, a bright slick multicolored piece of paper, a square of toilet paper or cleansing tissue, an ornate over-sized key, a big dictionary, a carved jewel or tiny pill box.... Treat each with deference, special care. Put all such ordinary items out of sight..books under the chairs, boxes down out of the windows, pencils into pockets, loose papers put away. Leave only the 6 target items in sight.

the pen, the pencil, the paper, the key, the book, the box

thə thə thə thə thə thə

th'phɛ-n th'phɛ-nso th'pɛpər th'khi th'buk th'baks

The teacher to model each thing at the rate of reading all

of them 3 times in 10 seconds.

150 **It's the --**

Point at the distinctive items placed in easily seen, perhaps amusing places around the room, such as:

- key - in the key hole of the door, tag showing
- pen - over, held behind a boy's ear
- pencil - stuck into a girl's hair
- paper - tacked to the wall, lying on a head
- book - balanced on the top edge of an open door
- box - on a chair over in a corner.



In *it's the* the *t* before *s* is weak or dropped. See Sound Change 20. The *-s* blends into the *th'* to make a kind of voiceless rising hiss, *sth'*. Make a definite stop, almost a grunt, after *i'*. Then release the air into *-ss*. Go up with *th'* and release it with a puff of air strong enough to make the flame of a burning match flicker, tremble. Then say the name of the object you are pointing at. Also practice saying *thə* with the *ə* leading into the following voiced consonant, *b*- in this case. *i'sthəbuk*, *i'sthəbaks*. 358

It's the pen, it's the pencil, it's the paper, it's the key,
i'sth'pɛ-n i'sth'pɛnsə i'sth'pɛpər i'sth'khi
it's the book, it's the box
i'sthəbuk i'sthəbaks

151 **What's this? It's the ---.**

The questioner continues to hold the object during the question and the answer. The answering person points at it in the questioner's hand during the answer. The questioner then places it in front of or near the person who answers, or only into that person's hand after the answer has been completed.

If the question or the answer is not said well enough or the object gets into the second person's hand too quickly (such as during the answer) stop the movement of the object or move it back to the questioner for a re-do.

This is for something the speaker touches or can easily touch.

It is for something not in or is farther from the speaker's hand.

What - wh is really *h* and *u* said at the same time. ^hu at

Or say *h* before *u*.

Many people don't say the *h*.

And often the *a* becomes *ə*.

huat
uat
huət, uat

If *hu* is a problem for the Japanese, say *ho*. hoat.

What's Like in *it's* the *t* is lost before *-s*. hua's

What's this? After *-s* the *th*-sound is lost. hua'sis

See Sound Changes 2, 29, 34.

What's this? It's the pen...pencil...box...

hua'sis i'sth'pɛ-n ...

The sentence tone pattern is the same for the question and

the answer, at the end slightly up and quickly farther down. If in a **wh-** word question the tone stays up at the end it indicates doubt, suspicion. In this drill lower the tone at the end for such questions.



Teachers should model this question-answer at the speed of 10 times in 10 seconds. Have the students repeat the QA over and over again until said in less than 2 seconds.

152 **Is this the --? Yes, it's the --.**

Like in 151 the object remains in the questioner's hand until after the answer. *Is this iz this* becomes *izis*. See Sound Change 29.

Contrast drill *sssss zzzzz* then reverse the order, *zzzzz sssss* and lead into *izzzz issss* shortened to *iz is* and finally *izis*. For *zzzz* have the students feel with their fingers the buzzing vibration in the throat and/or put the palms of the hands over their ears to hear it.

Yes, it's the --, ye sɪsth' Put *yes* before the *ɪ'sth* of 150. Contrast drill *ɛ - ɪ*. Review the vowel series *i | e ɛ*. Avoid saying *yesɛ'sth*. *iiiiɛ siiii' ssth'*

Both *this the* and *it's the* have the same *-sth'*, an almost voiceless upward gliding hiss.

Is this the pen? Yes, it's the pen.

izisth'pɛ-n yesɪ'sth'pɛn izisthəbuk yesɪ'sthəbuk

As yet don't use the more natural replies, *Yes, it is* or just *Yes*.

153 **the, a**

Select 3 distinctive special objects such as a large ornate key or one with a colorful tag, such as a hotel key, a big book and a beautiful little box..of metal, carved jade, plastic. Have the class stand around a table and place these 3 items on it. Place in among and around them several pens, pencils and pieces of paper. (Or the objects could be stuck up on a wall or a large cardboard. Even dangle them from a string across the room.)

The teacher points to the 3 special items while repeating *the*, (*thuh*, *thə*) for each. Then point to several of the same kind of the other objects saying *a* (*uh*, *ə*) for each.

the key, the book, the box - a pen, a pen, a pen, a paper, a paper, a pencil, a pencil ...

th'khi thabuk thə baks ə pɛ-n, ə pɛ-n...ə pɛpər...

To demonstrate *a - the*, and as a silent gesture in correcting from one to the other, hold up a hand, fingers sticking up and the thumb out to the side. With the forefinger of the other hand touch the tips of the fingers as you say *ə* for each and then wiggle the thumb and say *thə*. Thereafter wiggle the thumb to cue *the* and touch any finger to cue *a*.



154 Mixed a - the drill.

Use a key, pen and a small book as the special *the* items and 2 boxes large enough to hold the other items. As the first item give an empty box to the next student who puts the smaller items into it and then passes the now empty second box on over to the following student.pencils, papers, little boxes....

A box, the key, a pencil, a paper, the pen, a pencil, the book

abaks th'khi a pʰɛ-nso apepər th'pʰɛ-n apenso th'buk

Work for an almost voiceless upward puff of air for **the** and a low grunt-like **ə** for **a**.

155 It's a ---

The teacher goes around the room points at, touches books, papers and pencils saying for each, *It's a ...* whichever it is. The students then each in turn indicates an item and says this for 4 things, enough times to get the rhythm but not be boring.

It's a book. It's a pencil. It's a book. It's a paper.

i'sə buk i'sə pʰɛ-nso i'sə buk i'sə pʰepər

The **t** is lost before **-s** which is joined to the following vowel **a**. Clearly say the **ə** and with a falling tone.

156 It's the ---. It's a --.

Now the students pass along to each other 3 special objects, a large key, a rattling box, an oversized or old ink pen. Between mentioning them one of several similar objects, those of 155 above, is referred to.

It's the key. It's a pencil.

i'sth'ki

i'sə pɛnso



It's the box.

i'sthəbaks

It's a book.

i'səbuk

It's the pen.

i'th'pɛn

It's a paper.

i'səpepər

Contrast drill as needed:

it's a

i'sə definite falling tone ə.

it's the

i'sth', i'sthə a voiceless puff of air, maybe very weak high tone ə.

In real life native speakers understand *is the* by the faint hiss or silence during *sth'* which is longer than the *sə* for *is a*.

157 It isn't the It's the

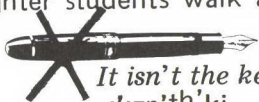
Use 2 of the special objects of 156, for example, the key in the right hand facing a student and the pen in the left. Click the key on something hard, shake your head and say, *It isn't the pen*. Look out of the corner of your eye towards the pen, maybe blindly tap it against something.

After several students have repeated the same thing, switch hands. With the left hand tap in front of a student with the pen, look at it and shake your head. *It isn't the key...* as you

Isn't this the .. ?

blindly touch another student with the key. After a few times let one of the brighter students walk along switching hands drilling the others.

It isn't the pen.
i'ɪzn'th'pɛn



It isn't the key.
i'ɪzn'th'ki



The **t** is weak or lost between 2 vowels, also after **-n** or before **th**. Further, **ɪzn** often has a very weak **-n** or **n**-coloring. ESL learners often understand it to mean the positive *is*. In real life native speakers often understand **ɪz**, with or without a nasal **n**-coloring to mean *isn't*, because the usual positive is just 's. *It is not* and *it's not* are slow, emphatic forms out of place in casual conversations...unless you are emphatic, angry or displeased! See 188, Sound Changes 18, 21, 23, 37.

Special exercise drill:

i' i' i' i' pairs of short, cut-off i's.

zzzæn ..zn a long zzzz ending in -n

ɪzzzæn .. ɪzn ending with a weak -n

i'ɪzn The fast form of *it isn't*

i'ɪznth' Add a voiceless **th** stop, release a puff of air.

Write these on the chalkboard for students to copy into their notebooks.

158 **Is this a --?** (true question)

Pass around mixed up 2, 3 or 4 each of several kinds of things. Work up to the speed of a question and an answer being said 6 times in 10 seconds. *This* - the item is still in the questioner's hand. *It* - the answering student points at an object but doesn't take it until after completing the answer. Caution: Don't use *this* in the answer.

Is this a pen? Yes, it's a pen. Is this a book? Yes, it's a book.

ɪzɪsə pɛn jɛsɪ'sə pɛn ɪzɪsə bʊk jɛsɪ'sə bʊk

159 **Is this a --?** (untrue question)

Ask if one of several same objects is one of several other same objects.

Is this a book? No, it isn't a book. It's a pencil.

ɪzɪsə bʊk noɪ'ɪznə bʊk i'sə pɛn-sɪ

Isn't loses the **t** after **-n**, which becomes weak and may only be an **n**-coloring of **ɪz**, with **a** being a separate sound. Some learners hear **ɪzn** or **ɪz̃** and think it means *is*. Or they say **ɪz** for *is* and the Americans understand *isn't*.

Sometimes *isn't a* is pronounced **ɪznə** but think of it and say it in 3 parts, **ɪ zn ə**, with a clear definite **ə**.

160 **Isn't this the --? Isn't this a --?** See 222.

In English we answer *yes* or *no* according to the true condition, rather than as to a negative question being true. In some languages if a negative question is in accord with a nega-

tive condition the answer is something like, Yes, it isn't... (You hold up a pen. *Isn't this the key? Yes, it isn't the key.*) To break this 'other language' conditioning alternately drill positive and negative questions that have the same answers in English. (Really, positive questions ask for information, negative questions indicate that the questioner is checking on, wants confirmation about something he thinks is true or probable.)

Drill well each of these questions, and their alternate answers, before going on to the next question. (Check on the proper use of *a - the* for general and specific items)

Question	Alternate answers
<i>Is this the pen?</i> izisth' pɛn	<i>No, it isn't the pen. It's the key.</i> noi'iznth' pɛn isth' ki <i>Yes, it's the pen.</i> yesisth' pɛn
<i>Isn't this the pen?</i> iznisth' pɛn	
<i>Is this a pencil?</i> izisə pɛnso	<i>Yes, it's a pencil.</i> yesisə pɛnso <i>No, it isn't a pencil. It's the key.</i> noi'iznə pɛnso isth'ki
<i>Isn't this a pencil?</i> iznisə pɛnso	

Write on the chalkboard and contrast drill as needed:

<i>Is this the ..</i>	izisth'	rising voiceless th', puff of air
<i>Is this a ..</i>	izisə	a clear ə, falling tone
<i>Isn't this the ..</i>	iznisth'	See Sound Changes 18, 21, 28.
<i>Isn't this a ..</i>	iznisə	

161 or a

The students stand around a table with 2 objects on it and the teacher holds another in the left hand - all 3 of different kinds of things. With the right hand tap, knock near each object on the table when mentioned and 2 taps quickly between them for *or a*, in a rhythm of ●.....●●.....●. Switch, replace the objects as the drill progresses.

Later practice with each student asking the next, cued by what the teacher is holding up in each hand, items which the learners don't have readily at hand, a hat, shoe, key, box... A student holds up a pen, pencil, book or a piece of paper.

In fast speech *or a* becomes *ərə*, which some ESL learners hear as just *ə*. Review *u ər ə* of the vowel series. The sounds before *ər* are linked to it. In saying *ər* before a vowel the lips for a mini-second round a bit like for a kiss, say a weak *u* leading into an *r*-sound and then on into the the vowel after *ər*. --*ərura* in the case of *or a*. See Sound Changes 5, 52.

<i>Is this a pen or a paper?</i>	(See below for the answer.)
izis	əpɛnərurəpɛpər or a = ərə = ərura
<i>a paper or a pencil</i>	pərər = pər-
	əpɛpər-urəpɛnso Sound Changes 9, 48

r, l + vowels

a pencil or a box

-so ar = solar

apensolarurabaks Sound Change 49

a box or a key

-sar as in Yes, sir.

abaksaruraki

yesar

Practice these paired alternates well. Contrast the short and long -ar, ar- in *paper, paper or pepər pepər-*. Also *pencil* with no vowel and with a vowel after it, *penso - pensolar*.

To say easily the -sar of *box or baksar* repeat several times
No, sir. Yes, sir.

Answers

No, it isn't a --- or a ----. It's a ----. noi'iznə -- arurə -- i'sə --

If, in error or jest, the object held up is 1 of the 2 alternates say it isn't one of those and then say what it is.

No, it isn't a ---. It's a ---. noi'iznə --, i'sə ---.

162 R and L before vowels .., in colors

ESL learners who don't have an l-sound in their languages and nearly all who have some sort of a tongue flipped or trilled r-sound need special training in learning to say the pre-vocalic r and l the way Americans do. If they try to say these sounds moving their lips and tongue the way Americans do they too easily, or inevitably, slide into the habits of their own language and improperly say the American sounds. So at the start, in the beginning, they need to go beyond, exaggerate the usual American tongue and lip movements (initial articulatory over-compensation).

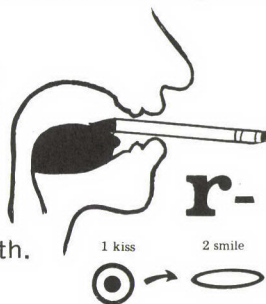
l before vowels

- Lightly bite the tip of the tongue between the front upper and lower teeth.
- Round the lips like for a kiss and say u (together with any consonant before the l).
- Don't smile as the tip of the tongue slides down behind the lower front teeth.
- Say the vowel after the l.

r before vowels

- Relax the tongue with the tip in the center of the mouth. It does not move until saying the vowel after the r. If the tip of the tongue keeps flipping up put the sharp end of a pencil in about 2 cm. on top of the tip of the tongue.
- Say a clear u-sound (initial lip rounding). If there is a pencil into the mouth close the lips around it like for a kiss.
- Widen the lips to the sides like for a smile.
- Say the vowel after the r.

In short, remember for l the lips make a long kiss, for r a very quick kiss and then smile. *black, brown bulæk burau-n try 3 red roses turai thuri ure-duro-zazss*



163 Colors

For black and blue use separate black and blue objects, one in each hand. Always mention black first. Among other colors white is second - black and white, red and white, yellow and white. But usually when in pairs the shorter words come first. *red and green, green* (1 syllable) *and yellow* (2 syllables) Also, *men and women* but *ladies and gentlemen*..the shorter is first.

Pass around objects of different colors. If an object has 2 or more colors put in *and* before the last color.

a black and white box əbulæk'n'huai'baks Sound Changes
red, white and blue urɛ-d huai'n bulu 11,18
gray, green, yellow gure, guri-n, yeulo
brown burau-n

Review the vowels ɔ o u u to develop a good clear a and u.

Say a - u as 2 separate sounds and lengthen the u before the voiced -n. a...u, a...u---, burā...uuuun, burāu-n.

164 is = -s, -z

For *is* ESL speakers should be conditioned, except for special emphasis, always between words to say -s or -z. See 157, 159. If *is*, *iz*, *is* heard with a normal tone in a sentence, have the student repeat the sentence using -s or -z for *is*. See Sound Change 40.

At first pass around just 1 book and 1 pen mentioning the color of each. Contrast ssss - zzzz. See 152. With hands over the ears notice that -k of *book* has no buzzing like the -n of *pen*. So with *is* they become bukssss, pɛ-nzzzzz. Also contrast shshshsh - zhzhzhzh (as in *sure pleasure* - shur plezhur)

The book's brown. th^əbuks burāu-n
The pen's black. th'pɛ-nz bulæk
What's yellow? huā'syeulo = huā'shelo Sound Changes
The pencil's yellow. th'pɛ-nsozhelo 43, 44



165 What + color + is + thing?

Practice this question form until it is well set, seems natural. Pay attention to saying a good a and ɜr in *color*. Review ɜr a in the vowel series, then reverse the order. ɜr a, ɜr a - a ɜr, a ɜr, ka ɜlɜr, ka ɜlɜr. Perhaps contrast drill -sth' and -zthə, ssth' zzzthə, ssth' unvoiced, zzzthə voiced. See Sound Change 39. The loss of voicing can go back several sounds, thə before p-, z before devoiced th'. In *what the* a can become ə and the t lost before k. See Sound Changes 2, 11.

What color's the book? huā'kalarzthə buk
What color's the pencil? huā'kalarsth'penso Change 11
The book's brown and the pencil's yellow.
 th^əbuks burāu-n th'pensozhelo

brown and = braun'n becomes braunn. *And* just lengthens the final -n of *brown*. Contrast drill well *brown* - *brown and* .. braun - braunn. ESL learners

this - that

should be aware that a longer n-sound has the meaning of *and* in it. Sound Change 9.

166 **Is + thing + color?**

This word order is quite confusing to some ESL learners. So drill this type of question well.

Is the pencil yellow? Yes, it's yellow.

ɪsth'pɛ-nso yelo yesɪ'shelo



Is the box black and blue? No, it's black and white.

ɪzth^abaks blæk'n blu noi'sblæk'n huɔɪt.

Is the flag black and white? No, it's red, white and blue.

ɪsth'fulæ-g bulæk'n huɔɪt noi'surɛ-d huɔɪ'n bulu

Contrast drill the longer and shorter vowel of *-ak* and *-ag*, as in *black flag*, **blæk flæg**. The length of the vowel makes the difference. The *-k* and *-g* are weak. Sd.Chg. 6

167 **this .. that See 189 - Note:**

this - The speaker looks at, with the left hand holds, touches or points to something nearby, easy to reach out and touch.

that - The right hand points to something at a distance from both the speaker and also from the person spoken to..not near either. Something far beyond the reach of the speaker.

At the end of the preceding class period go through, review, teach, *pencil, book, shoe, box, door, key*. Don't introduce any other objects, particularly if not already known, during these *this - that* drills. Learning unfamiliar objects detracts the students from concentrating on learning the target basic structure, in this case the usage of *this - that* and their forms.

this - pencil, book in the speaker's left hand.

shoe - the speaker's right hand points down to one of his own on the floor or lifts it up in the air!

that - door - the one used most to go in and out of the room.

box - a large one off over in a corner or up on the teacher's desk or in a window.

key - a big one, maybe with a tag or ribbon on it, hanging on the wall or down from a light.

shoe - one at a distance away from both the speaker and the person spoken to.

- a Each student rapidly points with his right hand at objects far and near, saying *that - this* accordingly.

After the meanings are well in mind, review the vowel series and home in on *ɪ* and *æ*, **thɪ - thæ, this - thæt**

- b Now add the name of the object pointed to.

this pencil, that door, this shoe (one of the speaker's), that box, this book, that key, that shoe (at a distance from the speaker).

Work for a definite distinct *ɪ* in *this*. Contrast *ɪ* - *ɛ* in

Is this.. that..? my, your

This book's brown. That door's white. This shoe's black.

thisbuks braun thə' dorz huait thɪ'shuz blæk

That shoe's brown. This pencil's yellow. That box is brown.

thə'shuz braun this pensozhelo thə'baksɪz braun

You may want to contrast drill

that book thæt thæ' A weak or no -t

thə' A definite stop, low tone

the book thə th' A weak ə or almost voiceless,
with a rising tone?

171 Is this....? Is that....? izɪs izæ'

Ask true questions so that the answers will be with *Yes, it's...*

Using negative answers detracts from learning *this-that* forms.

Is this a pencil? Yes, it's a pencil. Sound Change 20

izɪsə pɛ-nso yesi'sə penso

Is that a book? Yes, it's a book.

izæ'a buk yesi'sə buk.

izə'a buk æ = ə Sd. Chge. 2

172 *Is this shoe black? Yes, it's black. ʃsh Sd. Change 12*

izɪ'shu blæk yesi's blæk yesi'.....sss

Is that box brown?

izæ'

izə'baks braun definite break, stop after ə

Contrast drill zaba - zə'ba

izaba - izə'ba

izabaks - izə'baks

Is the box izthəbaks the - the tone goes up a little?, weak ?

Is a box izəbaks a - the tone goes down, clear ə

Is that box izə'baks short ə, cut off suddenly..definite break

173 My, your

The speaker with the left hand points to the chest of the person concerned when saying *my* (one's own chest) and *your* (to chest of the person spoken to). With the right hand point to thing being talked about. Each person mentions 4 items.

my eye your shoe my pencil your book

mai ai yur shu mai penso yur buk

Once the students are comfortably saying clearly mai, yur put these variants on the chalkboard for copying into the students' notebooks. Then have them, one by one, read down the progressive forms of *my, your* with nouns.

my eye your shoe my pencil your book

mai ai yur shu mai penso yur buk

məai yər shu məpenso yər buk

m'ai yashu m'penso yəbuk

yishu y'buk

y'shu

you yu yə yɪ y' my mai mə m'

My often becomes just a closed-lip resonance before vowels and voiceless consonants.

my *mai* smooth, no break

my eye *m'ai* a very brief break after *m'*

You, your often become *yɪ* before vowels and voiceless consonants. For *y'* the front, not the tip, of the tongue closes up against the top of the mouth very briefly.

to school *t'skuo* the tip of the tongue stops the air

your school *y'skuo* front behind the tip stops the air

to your school *t'y'skuo* tip, then behind the tip closes up

Now go back to your seat! *nao go bæk t'y'sit*

Give this to your teacher. *gɪv θɪs t'y'tichər*

- 174 Practice these until said smoothly, at the speed of saying each *X* times in 10 seconds, as shown by the little numbers.

Review 163, 164 for the pronunciation of --'s + colors.

Hold up 1 finger then point with it at 1 thing to show that -*z* is the singular *is*, not the plural - *aiz* = *eye's* not *eyes*.

- 1 *My eye's brown. Your shoe's black.* *7* (7 times in 10 seconds)

m'aiz braun *y'shuz blæk*

My book's blue. Your pencil's yellow. *yelo* - slow, careful

m'buks blu *y'pensozhela* *7* *yela* - fast, popular

- 2 *Is my eye brown? Yes, your eye's brown.* *s + y = sh* 43

ɪz m'ai braun 11 *yɛshɪaɪz* *braun* 10

Is your eye black? Yes, my eye's black. *z + y = zh* 44

ɪzɦɪ aɪ blæk 11 *yɛs m'aiz* *blæk* 10

- 3 *This is your hand.* (reach over *That's your shoe.* (point down at *thisɪzhə hæn'* and touch it) *θæt ʃər ʃu* the farther one)

- 4 *Is this your pencil? No, it's yours.* (Point to the questioner's *noɪ'shʊrzɪs* pencil then at the questioner) *t + sh = ch* 45

ɪzɪʃɪ penso 12 *noɪ'ʃʊrzɪs* 11

- 5 *Is that your shoe? Yes, it's mine.* (Point at the shoe then to yourself) *ɪzæçɪʃu* 12 *yɛsɪ'smaɪn* 9

- 6 Practice this QA well because many ESL learners in their own languages are conditioned to say *Yes, it isn't* in reply to an untrue negative question.

Isn't this your shoe? The questioner loudly taps his pencil *ɪznɪ'shʊr ʃu* 8 and looks sideways at the other's shoe.

No, it isn't. It's your pencil.

noɪ'ɪzn *ɪçʊr penso*

- 7 *mine - yours* Practice these well here because many ESL learners feel it strange to use them after nouns because *my* and *your* come before nouns.

Is this shoe mine? Lift up a foot and knock on the shoe.

ɪzɪ'shu maɪn 10

Tap your chest for *mine*.

Yes, it's yours.

s + y = sh, t + sh = ch

yɛsɪçʊrzɪs

he, she - man, woman, boy, girl

Is that pencil yours? Point to a pencil, then at its owner.

izæ'pɛnsə *yurzɜs* -ʃ p- Sound Change 11
Yes, it's mine. -zɜs 40
yɛsɪ'smaɪn -ʃ s Sound Change 20

175 **a, the, your - confusion drill**

Write these variants on the chalkboard for the students to copy into their notebooks..to remember them better! Then learners in turn read aloud down the list making the appropriate gestures as to the meaning of each. If the pronunciation is not good, practical enough, dictate them by random for the students to write them by sounds...phonetically.

a - *ə* Touch one of the fingers sticking up. (See 153)
the - *θə* Touch the thumb of the same hand.
your - *yə* Point at the chest of the person spoken to.

Practice these groups of 3 until each series is said in 10 seconds the number of times shown by the little figures.


a book *əbʊk* Point at any one of several lying about.
the box *θəbɒks* The only box in view. Pass it around.
your shoe *yəʃu* 7 Point down at a shoe of the person you are speaking to.



I see a book. *əsi əbʊk* Point 2 fingers of a hand out
I see the box. *əsɪθəbɒks* from the eyes towards the
I see your shoe. *əsi yəʃu* 4 the object. *I = ai = ə* Sd. Chge 2
yɪʃu

That's a book. *θə'səbʊk* Not near either person.
That's the box. *θə'sθəbɒks* Point to wherever it is.
That's your shoe. *θə'shəʃu* 4 *s+y=sh* Sound Change 43
ʃɪʃu



Is that a book? *izæ'əbʊk* Yes *yɛs* *æʃə* Sh.Ch.23
Is that the box? *izæ'thəbɒks* " 21
Is that your shoe? *izæ'chəʃu* 4 *t+y=ch* 41
izæ'chɪʃu "  *a = 1 3*

ESL learners should automatically understand, feel, that *yə, yɪ, shə, shɪ, chə, chɪ* mean *you* or *your*.

176 **man - woman, boy - girl, he - she**

man - woman Point to actual persons or pictures of a man and a woman. Both the *æ* of *man* and the *o* of *woman* are lengthened before the voiced *-n* of *man* and the *-m-* of *woman*. But *-man* of *woman* is weak with the lips closed for *-m-* opening up for *-n* with the tongue up against the top of the mouth.



Review the vowels *o u u*. Work for a good definite *u* between *o* and *u*. Then reverse the order, *u u o*. When said well say them to

big-little long-short

start *woman*. **u u o m . n** With **o** it may be a little dialectal but many ESL learners won't say an acceptable **u** after **w(u)** without it. The **o** tends to fade away in fast speech.

man woman
mæ-n wuoman

boy - girl

Point out a boy...and a girl and say *boy* in 2 parts, **bo-i**. But learn to say *girl* in 3 parts. First review **u** **æ** **a** of the vowel series, with special attention to **æ** and **a**.

- 1 **gə** Clearly say **a** then **gə**.
- 2 **æ** separately apart, alone, 1 sound.
- 3 **o** -l = **o** See Sound Change 48.



Practice **gə** **æ** **o** well as 3 separate parts.

Then as **gæ** - **o**. As you bring them together say **gæ** -**uro** and finally **gæ****uro**. See Sound Change 49.

boi - gæruo

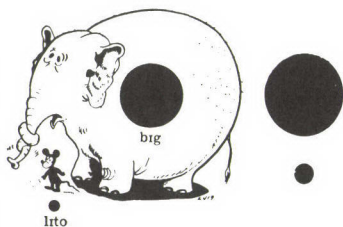
he - she

Be sure that the speaker looks directly at the person spoken to and with a hand points sideways, without looking, at the *he - she* person. Put a palm of a hand down on the top of a head of a student looking the wrong way and turn it like a doorknob to look at the person spoken to. From behind with the other hand take a hand of the speaking student and point it sideways at the *he - she* person.

If **sh** is a problem contrast **ssss - shshshsh** changing from a wide smile to lips as for a kiss. With the forefingers push the center of the cheeks in against the back teeth. Or whistle and without changing the lips say **sssss**. For Tokyoites who say **shito** for **hito** think of the *hishi* of Mitsubishi, *he - she*..the man comes first as in old Japan!

177 big - little

Pass around a very big and a very little ball - a basketball and a ping-pong ball, a tennis ball and a grape. (Anything not shaped like a ball gives other concepts of size.)



Review the vowels **i** **ɪ** **e** **ɛ**. Insist on a distinctive **i**. **bɪ** **li**, **ɪg** **it**, **big** **lit**, **big** **lito**. For *little* say **ulito**. See 162. Often the **t** is dropped and you hear **li'o**. See Sound Change 23.

big little
big ulito .. li'o

long - short



Pass around a long new and an old short stubby pencil saying **lɔ-ng** and **sho-ært** with lengthened **ɔ-** and **o-** before the voiced **-ng** and **-ært**. Practice *short* in 3 parts - **shshsh** **ooo-ærærært**. For **-ng** stop the air with the back of the tongue and release it down

high-low Is she .. he a ..?

back out through the nose. Test to see if a puff of air out the nose makes the flame of a burning match flicker. See 26. -ng

Continue to say **sho-** and **ər** separately for a long time, even years. Otherwise, many ESL learners confusedly say something like *shirt*, *shot* or *shut*. For a clear -t at the end add a weak ə. Keep in mind the 3 parts, **sho-** **ər** **tə**. With time they will blend into one syllable with a longer **o** in the middle.

high - low

Raise a hand high up above the head as you say *high* and lower it to around the ankle for *low*. Obviously wink an eye. Point up to it and say *high eye - hai ai*. Step on someone's toe. Point down to it and say *low toe - lo to*. Wink for *high* and stomp for *low* as cues.

For students who can't say l- well or confuse *low - no*, review how to say l- before a vowel. See 162. ulo

The eye's high. The toe's low.

th' aiz hai th' toz ulo

Review of this, that, is, isn't See 159, 167

Pass around a long strip of paper..torn from a newspaper, a cash register tape, a length of toilet tissue. Put a bright yellow pencil up high where all can easily see it.. on the top edge of an open door, up on a window frame or of the chalkboard, hanging from a ceiling light...

A student replies using the full 2-part answer to practice *It's - isn't, high - low* well. Point at or touch, such as rustling the paper, an object when mentioned and point back at the object whenever the word *it* is said.

Perhaps contrast drill *is - isn't* ɪz ɪzn without and with a nasal n-coloring. See Sound Change 37. Also single and double ɪ ɪ'ɪ as in ɪ's ɪ'ɪzn - *it's it isn't*. Also, it's well to review, clarify the Sound Changes shown by the cursive figures between the lines.

Is this paper short? No, it isn't short. It's long.

29 53 6 24 23 37 46 20 6 177-long -ng

ɪzɪs pʰeɪpər sho-ɑrt noi'ɪzncho-ɑr'ɪ's lɔŋh

Is that pencil low? No, it isn't low. It's high.

29 2 11

ɪzə' pʰe-nsoɔ noi'ɪzulo ɪ's hai

178 **Is she a ...? Is he a ...? ;**

Always be sure that the speaker looks at the person spoken to and points sideways at the *he-she* person (a doll, dummy, picture). ɪz ʰi, ɪzʰi Sound Changes 33, 12.

Is she a man? No, she isn't a man. She's a woman.

ɪ'sʰiə mæn no shiɪznə mæn shizə wuomən

Is he a girl? No, he isn't a girl. He's a boy.

ɪziə ɡərɔ noiɪznə ɡərɔ hi:zə boi



Who...?

180 *Is your.., Is her.., Is his.., Is this..?* Simply answer *Yes* or *No*.

Pass around a book, a pencil and a shoe as *this* objects. Refer to a thing of a *he - she* person for *her - his* items. Hold up 1 finger and point directly at a shoe which someone is wearing.

Is your book black? Is her book brown?

izhər buk blæk izər buk braun

Contrast drill zhər - zər. Start with shsh - ssss, zhzhzh - zzz.

Point at the person spoken to for zhər (the *your* person) and to a female for zər.

Is this book brown? Is his book black? -s point at *this*

izis buk braun iziz buk blæk -z point at *he*

Contrast short and long ɪ, ɪz, ɪz. The longer ɪz is for *his*. Point back and forth to the *this* and *his* objects as each is said.

Is this pencil long? Is his pencil long?

ɪzɪs pɛnsɔ lɔŋ ɪzɪs pɛnsɔ lɔŋ

Contrast zɪs zɪs. Before unvoiced p- hɪz becomes hɪs but it keeps the longer ɪ. ɪzɪs = *is this*, ɪzɪs = *is his*. Think of *his* as being stressed, stronger than *this*.

Is this shoe black? Is his shoe brown?

ɪzɪ'shu blæk ɪzɪ'shu braun

Again contrast ɪ, ɪ. Then with a sudden stop cleanly cut off the vowel, ɪ' ɪ'. zɪ' zɪ', ɪzɪ' ɪzɪ', ɪzɪ'shu ɪzɪ'shu

Finally pass a book, a pencil and a shoe around and point to those of *he* and *she* for each student in turn to ask about the designated object and its color or length. Cue by pointing to a color with the other hand and holding the hands wide apart or close together to indicate length.

181 Who.....?

Point at several students who are to say their names. Suggest some to get them started. Tom, Dick, Harry, Sally... Then look directly at one, point sideways to some of the others and ask who is such-and-such a name..starting with a voiced sound, unvoiced and with s- or sh- in that order.

Who is Dick? The usual careful independent question.

hu ɪz dɪk But in fast speech or as a lead-in it becomes

Who's Dick?.. as in *Who's Dick talking to? Who's she dating?*

huz dɪk

He's Dick. The answering student points to the person
hi-z dɪk named. huzzz hizzz

Who's Tom? hustam *He's Tom.* histam husss hiss

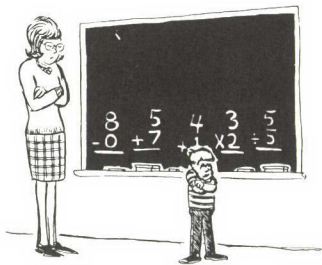
Who's Sam? hu'sæm *He's Sam.* hi'sæm hu' hi'

Point sideways at a specific person but look at and ask another student:

Who's he? huzi Same answers as above. ʰi Sound Change 33

Who's she? hu'shi *She's Mary.* shiz mæri *She's Sally* shi'sæli

182 Possessive 's



Point to the teacher (your own chest) for all to say *teacher*. Then they point to themselves and say *student*. Then have several, whose names end with a voiced sound, stand up - Ana, José, Yoshiko, Elmer.... The teacher and each of them hold up a book.

Point first to the person, markedly say the 's form -z, -s or a definite stop, and the object.

The teacher's book. Ana's book. Yoshiko's book. ...
 th' tichəz buk ænəz buk yoshikoz buk

Next everyone holds up a pencil.

The teacher's pencil. Ana's pencil. Yoshiko's pencil.
 th' tichəz penso ænəs penso yoshikos penso

Lastly, point to a shoe (hold up 1 finger) of each.

The teacher's shoe. Ana's shoe. Yoshiko's shoe.
 th' tichə'shu ænə'shu yoshiko'shu

After a dropped 's say the following *sh-* or *s-* a little longer and stronger than usual. Sound Change 8.

teacher's shoe ticher'shshu, Tom's sock tam'Ssak

Have each student drill the 3 items with the same person. Change persons with each student.

Tom's book. Tom's pencil. Tom's shoe.
 zz ss 'sh

Practice 'sh like a stifled sneeze. zz ss 'sh

Student's See Sound Change 18.

Although *-ent* nouns lose the *-t*, *student stu-'n'*, an added *-s* never becomes *-z*. *The teacher's book. A student's pencil.*

th' tichəz buk astu-'n's penso

Pass around or point to:

A man's shirt. A woman's dress.

əmən'shərt ə uoʊmənz dres

Is that a woman's dress? No, it's a man's shirt.

ɪzə'ə uoʊmənz dres noi'sə mæn'shərt

183 Whose...?

Although spelled differently *whose huz* is really *who + 's*, the possessive. Pick up books and pencils from several students.

Lift up the hand, with a book in it, of a well-known student. Tap the book, knock on it, and ask whose it is. Answer saying the name of the student and what the object is. Do this with a second student. Then hold up an item taken from one of the other students and let them work out the answer as to whose it is.

.. 's whose.....?

Whose book? It's Tom's book. (The teacher asks and answers.)

huz buk i's tɒmz buk

Whose pencil? It's Ana's pencil.

hus pɛnsɔ i'sænəs pɛnsɔ

Whose book? Look around at the others, one of which is
huz buk its owner.*It's..... Sam's book.* A little delay in deciding who is
i'....sssæmz buk the owner.*Whose ---'s this/ that?* Don't repeat the name of the object
in the answer. Drill this question well to set it well in the
learner's mind as the natural, basic question with *whose*.Each student points at *that* or touches *this* objects at ran-
dom far and near.*Whose book's this? It's Dick's.*

huz buksɪs i'sdɪks

Whose pencil's that? It's Ana's.

hus pɛnsɔsæt i'sænəzssss Sound Changes 29, 40.

Whose shirt's that? A man's.

hu'shər'sæt əmænzss

Whose dress is that? A woman's.

huz drɛs'sæt əuɒmænzss

184 *this / that is whose...?* yours, mine, hers, hisThis form of the question with *whose* near the end is less
used so is more emphatic than the form in 183 above, as are
also the use of the personal possessive pronouns in response.*mine* ... Thump your own chest for *my mai* and touch, move
the thing when adding -n. *mai...n**yours* Point to the person you are speaking to *jur + zzzz**hers* Point to a female for *her*, then to the thing for 's. *hər zz**his* Point to a male, then to the thing. Let *zsss* fade away.

For emphatic practice use the full answers.

This is whose book? It's mine. It's yours. It's his. It's hers.

thisɪz huz buk i'smain ɪchʊrʒss i'st-zss i'sərzss

That's whose pencil?

thə's hus pɛnsɔ thæt - thæt' - thə' Sound Changes 20, 2.

Is this book mine? yours? ..his? ...hers? Yes, it is.

ɪ-zɪs buk main jʊrʒss hɪ-zss hərzss jɛsɪ'ɪ-zss

No, it isn't mine. It's yours. It's his. It's hers.

nɔɪ'ɪ-zmain ɪ chʊrʒs i'st-zss i'sərzss

No, it isn't yours. No, it isn't his. No, it isn't hers

nɔɪ'ɪ-zchʊrʒss nɔɪ'ɪ-znɪ-zss nɔɪ'ɪ-znərzss

Is this yours? Is this his? Is this hers? Is this mine?

ɪ-zɪshʊrʒss ɪ-zɪst-zss ɪ-sɪsərzss ɪ-sɪs main

Special practice

ɪ ɪ ɪ, zzzz ssss zzz, ɪɪzzzz ɪsssss ɪɪɪzzz, ɪ-zɪst-z

185 is, are = 's, 're -s -z, ə



Hold up one foot, point to its shoe, say its color and *shoe's - shuz* as you hold up 1 finger. Hold up 2 fingers as you lift up both shoes and say their color and *shoes're - shuzər*.



shuz blæk - shuzər blæk

After a few students say this the speaker with the right hand points to his own chest for *my*, and to his foot and feet. Then he points at the chest of the next student for *your* and to that person's foot and feet. Hold up 1 or 2 fingers of the left hand when saying -z or -zər ('s -s're). Practice these separately.

zzzz zzzzər, zzz zzzər, zz zzər, z zər.

My shoe's black. My shoes're black. my = mai - mə - m'
m'shuz bulæk m'shuzər blæk

Your shoe's brown. Your shoes're brown. your
yur shuz burəu-n yər shuzər braun yur yər yə y'
yə y'

When *mai - yur* are readily said, practice mostly with the fast forms. Write the variants on the chalkboard for special drill.

3 left fingers up, tap your own chest 3 times

mai - mə - m' (m' - hum with lips closed, mmmmm...)

4 left fingers up, point 4 times at the next person

yur - yər - yə - y' (y' - voiceless stop and release of the air with the center of the tongue)

m'shuz blæk m'shuzər blæk y'shuz blæk yərshuzər blæk 6

Read, say this aloud 6 times in 10 seconds. Try for a definite ə at first but it becomes weak almost like a.

m'shuzər blækm'shuzəblæk

The teacher reads, or plays the recording, one by one. Students hold up 1 or 2 fingers or more. Learning to hear or not hear ə and ə, especially for a plural meaning is very important.

y'shuz blæk, m'shuzblæk, y'shuzərblæk, m'shuzblæk, y'shuz blæk, m'shuzər blæk, m'shuzər blæk, y'shuz blæk, m'shuzər blæk, y'shuzblæk, m'shuzərblæk, y'shuzblæk, m'shuzərblæk

- 186 After the much-used z - zər for *is - are* have become natural for use between words, introduce the less frequent *iz - ə* which are unnatural, emphatic between words but often used to start a question or end a sentence. Then go to their faster forms as the exercise progresses. Ask if the objects are the color they really are. This keeps the negative forms from clouding up learning the positive forms.

Is my shoe black? Yes, it's black. Practice separately
iz mə yesi' yəsi' - sudden stop
'zm'shu blæk yəsi' sblæk zzzzm - 'zm sssblæk - sblæk

are, aren't, ain't

Are my shoes black? Yes, they're black. Sound Change 29

ar mai yes the ə -s the = -se

armə shuz blæk yēsəər ərmə = Irma

yēsər blæk

yēsər

like Yes, sir. (sloppy?!)

Is your shoe brown? Yes, it's brown. Sound Changes 44, 2

izhər shu braun yēsɪ' sbraun iz yur = izhər

Are your shoes brown? Yes, they're brown.

aryər shuz braun yēsər braun ar yur = aryər

- 187 If not already known well, review or learn *his - her*. See 179. Some languages consider *pants* to be singular so count the legs and hold up 2 fingers when saying this word...also 2 or more fingers up for any form of *are*, and 1 up for any of *is*.

Is her dress blue? Yes, it's blue. (Say whatever color it is.)

izər drēs blu yēsɪ'sblu Yes, it is. yēsɪ'ɪz

Are her shoes black? Yes, they're black. Yes, they are.

arər

yēsəər

arər shuz blæk

yēsər blæk

yēsəər

Is his shirt white?

Yes, it's white.

Yes, it is.

izi'shər' huait

yēsɪ'suait

yēsɪ'ɪz

Are his pants blue?

No! (Don't say aren't or not yet!)

əris pæns blu

no



1 2

Mix up the *my*, *your*, *his*, *her* questions. Point at the persons and hold up 1 or 2 fingers for the things to talk about.

Point at *her - your* persons and contrast drill *arər - aryər, are her, are your*. For *they* hold up 2 or more fingers but as yet for *they* don't clearly say *the* but work well with *ɛr (ɛər)*. Go through the vowel series *i | e ɛ*, hold up 1 or 2 fingers and contrast drill *ɪ ɛ, ɪ's ɛər (it's .. they're), ɪ'sblæk ɛrblæk*. From the beginning ESL students should learn to pick out, hear and understand *e* and *ɛ* to mean *they*. So up to here don't say *they* but hold up 2 or more fingers for *e* and *ɛ*.

- 188 *they are, aren't, ain't pants, hair, eyes*

Review *pants*, counting the legs 1..2. Then with a forefinger and thumb make long hair into a pony tail and hold up 1 finger of the other hand over the pony tail. Hair is plural in some other languages.

Use the complete 2-part answers for contrast drill of the negative and positive forms. Later drop the part after *No*.

No, it's brown. No, they're black.

Is your hair white? No, it isn't white. It's brown.

izhər hēr huait noi'izn huai'ɪ's braun

Are your shoes white? No, they aren't white. They're brown.

aryər shuz huait

nothe arn

theər

nothɛəɹ huai'thɛr braun.

this - these, that - those

Are her eyes blue? *No, they aren't. They're brown.*
 əɾə aɪz blu no θeɪ̃r θer braʊn

Are his pants blue? *No, they aren't. They're brown.*
 ərɪs pæns blu no θeɪ̃r θer braʊn

Rhyme *hair - they're* hɛr - θer. Point 1 finger at a head and then 2 fingers of the other hand down at pants or shoes on the floor.

aren't, isn't - are, is ɑr n̄ aɪ̃, ɪz n̄ ɪ̃ - ɑr ɪz -s -z Sound Change 37

Native speakers of English get the positive/negative meaning more by the *Yes* or *No* rather than by the following negative, which has several unstressed forms between words, as well as at the start of a question. So in learning these negative forms do not stress them. But be careful to listen for a nasal n-coloring when you think you hear ɪz or ɑr and understand *is* or *are*.

Even when you say ɪz or ɑr native speakers may understand *isn't* or *aren't* because in fast speech *is* is usually -s or -z and *are* is ɑr between words. So don't clearly say ɪz or ɑr unless you are being emphatic and speaking slowly.

ain't = isn't, aren't, hasn't, haven't

You, as a teacher, shake you head and click your tongue in disapproval whenever *ain't* is said. But from the very beginning ESL learners should be familiar with this word which is so popularly used by the common people..and even by the best of speakers often in jest or for emphasis.

Is his shirt black? *No, it ain't black. It's white!*

ɪzɪʃəɾ'blæk noɪ'e-n'blæk ɪ'swaɪt

Are her shoes white? *No, they ain't white, They're black.*

əɾə ʃu:z huɑɪt no θeɪ̃n'huɑɪt θer blæk
 θ'h'en

Is your book blue? *No, it ain't. It's black.*

ɪzɦɑr buk blu noɪ'e-n'ɪ'sblæk

Are your eyes yellow? *No, they ain't. They're brown.*

əɾə aɪzɦelə no θ'h'en'tɦer braʊn

Ain't her hair green? *No, it ain't. It's black.* See 243.

e-nə hɛr grɪn noɪ'e-n'ɪ'sblæk

Ain't his pants red? *No, they ain't. They're brown.*

e-nɪs pæns ʊrɛd no θ'h'en'tɦer braʊn

189 **this - these, that - those**

In the preceeding class be sure the students know and can easily say *pencil, keys, chair, bottle - pɛ-nso, kɪ-z, ʧe-ə, bɑ'o*.

See *little* in 177 and review Sound Changes 6, 48, 23, 53.

Especially for ESL beginners the *that - those* objects should be at a distance from both the speaker and the person spoken to. The items for *this - these* should be close to both persons... as in the process of being handed from one to the next speaker.

these're - those're

Note: Some languages have 6 locations. English has just two, near and far from the speaker. So some ESL learners find it hard, frustrating, to make do with two.

Pass from student to student:

this - a book. Tap, knock it against something hard...like a student's head!

these - keys on a ring to jingle or rattle in a little box.

Point to or have someone, a nearby student, knock, play a tune on some bottles.

that - a chair up on a table to the left in front of the class.

those - several bottles up on a stool, box or in a window to the right. If they don't have different tones when tapped put different amounts of water in them.

this - *these* **this** - **thi:z**. A short *i* before the unvoiced **s** and a much longer *iiii* before the voiced **zzz**.

thi.....ssss - **thiiiiiii..zzzzzz**, **thi..s** - **thii..z**.

Thump the book, jingle or rattle the keys.

these - *those* Longer vowels before **zzz** as you jingle the keys and tap the bottles for musical notes.

thiii..zzzz - **tho....zzzz**, **thii..z** - **tho..zz**

thiiiizzz kiiiiiz - **thoooozz ba'ooooz**.

A definite stop, catch of breath after **ba'**

this - *that* thump the book, someone knocks on the chair.

that - **thæt** **thæ'** **thə'** - with a definite stop cutting off the vowel. The sudden catch of the breath is perhaps even as important as is the vowel sound itself. A good clear **æ** is best but a quick grunt **ə** is often said.

190 *This is a book these're keys that's a chair those're bottles*
thisɪzə buk thi:zər ki:z θə'sə tʃeə-r θo:zər bə'o-zss

Native speakers of English should model, read aloud, say these 4 sentences all together at the speed of 3 times in 10 seconds. It may take a little practice but each of them alone may not sound natural at slower speeds. ESL learners can slowly work out each sound and gradually increase speed.

Review the Sound Changes 6, 48, 23, 20, 40 and 29.

Is this a pencil? Yes, it is. Are these keys? Yes, they are.

ɪzɪsə pɛ-nso yɛsɪ'ɪzss ərθi:s ki:zss jɛsɛər

Are those keys? No, they aren't. They're bottles.

ərθo:s ki:z no θeərn' θɛr bə'o-z

Notice that **thi:z**, **tho:z** become **thi:s**, **tho:s** before **ki:z**. Pass around from student to student a single key, several on ring and several small books tied together.

this key these keys these books
thiski thi:ski:z thi:z buks



a, an, the left - right

Point to each item and contrast drill just

this thɪs thɪz

Quick ɪ, longer ɪ. ɪ iii, thɪ thii, this thiis.

Although -z before a unvoiced consonant becomes -s, the vowel remains long. **thɪz - thɪs, thɔz - thɔs**

191 **a, an, the** Parts of the Body

Review, or teach, these parts of the body, up the right and down the left side. Review the vowel series **ɑ ɔ o u ʊ ər ə**.

foot **fʊt** Stomp the right foot on the floor, or threaten to kick someone with it. Review the vowels **o u ʊ** for the **u** of **foot**. Mention **look, book...foot**.

leg **ulɛ-gə** Slap the right leg with the right hand

See Sound Changes 47, 6, 5.

hand **hænd** Work for a good definite **æ** but don't pay much attention to -d. 18 Raise the right hand up high in the air and snap the fingers, wave at someone.

arm **ɑ-ər-m** As both **ɑ** and **ər** are before voiced sounds make them long, said separately at first. **ɑ...ər....m**. Slap the right arm loudly with the left hand.

ear **ɪər** A lengthened **ɪ** before the voiced **ər**. Pull hard on the right ear with the right hand.

eye **ɑ-i**. This could be a simple diphthong but better to make the **ɑ** long before the following voiced **i**. **ɑ...i**. Wink the right eye at someone.

Then point down the left side of the next student, seated to the right ... **eye, ear, arm, hand, leg, foot**.

a, an ɑ, ən Don't say **e** like the letter **A** or **æn** as in **ant**. These are forms of **one wən** so keep the basic **ə**-sound in all. Hold up 1 finger for both. Change **ɑ** to **ən** for the 3 upper parts of the body. Join the **-n** to the following vowel. If a student asks why **ən** point to the vowel series and say **ən** before several words starting with a vowel. Up the right and down the left.

a foot, a leg, a hand, an arm, an ear, an eye

afʊt əlɛ-g əhæ-nɪd ɑnɑ-ər-m ɑni-ər ɑni

24 6 6 18 5 6 6 6 5

ɑni ɑni-ər ɑnɑ-ər-m əhæ-n' əlɛ-g ɑfʊ'

Say these all, up and then down, in 7 seconds. Point to or move each thing mentioned.

192 **this - that, left - right**

When demonstrating **left - right** be sure to face in the same direction as the learners. Face away from them. With the right hand point to or touch the parts on the right side and the left hand for those on the left. Make sure the legs are not crossed.. ..that'd put the right foot on the left side or vice versa!

Some students may need work on the **l** and **r** sounds. See the

This is... That's my...

Sound Changes 47, 50. The final -t is weak or make it a sudden unreleased stop cutting off the preceding sound, *right rai'*, *left lef'*. Sound Changes 11, 23, 24. As it's after a consonant the -t of *left* is perhaps better linked to a following vowel. *left eye - lef tai*, Sound Change 5.

Because of an adjective which specifies which of two, use *the* rather than *a*, *an* as in 191. Review the exact pronunciation of the parts of the body in 191.

<i>the left eye</i>	th'leftai
<i>the left ear</i>	th'leftir
<i>the left arm</i>	th'leftarm
<i>the left hand</i>	th'lef'hænd
<i>the left leg</i>	th'lef'leg
<i>the left foot</i>	th'lef'fut
<i>the right foot</i>	th'rai' fut
<i>the right leg</i>	th'rai' le-g
<i>the right hand</i>	th'rai' hænd
<i>the right arm</i>	th'rai'arm
<i>the right ear</i>	th'rai'ir
<i>the right eye</i>	th'rai'ai



Say these all, up and back down, in 10 seconds.

193 **this - that, left - right**

For *this* touch the object mentioned. For *that* point to it. If a student says *This is my ... foot* make him lift it up and touch it with a hand. For *That's my ... leg* the teacher is to quickly lift up the hand of that side as high as possible, bend the wrist and point the index finger down at, but well away from, the leg and say *that*. Then slap the hand down on the leg and have the student say, *This is my ... leg*. Start out with a clear *æ* in *that* but change to *a* as the exercise progresses. *thæ'* - *tha'* with a marked, definite air stoppage after *-a'*.

<i>This is my left eye</i>	thisiz m'leftai	Left hand over it,
<i>This is my left ear.</i>	thisiz m'leftir	and so on down.
<i>This is my left arm.</i>	thisiz m'leftarm	Elbow up.
<i>This is my left hand.</i>	thisiz m'lef'hænd	Snap fingers...
<i>This is my left leg.</i>	thisiz m'lef'leg	Slap it!
<i>That's my left foot.</i>	thæ's m'lef'fut	Stomp floor.
<i>That's my right foot.</i>	thæ's maurai'fut	Hit the floor with it.
<i>This is my right leg.</i>	thisiz maurai'le-g	Right hand slaps it.
<i>This is my right hand.</i>	thisiz m'rai'hænd	Wave with it.
<i>This is my right arm.</i>	thisiz m'rai'arm	Elbow up sideways
<i>This is my right ear.</i>	thisiz m'rai'ir	Right hand pulls it
<i>This is my right eye.</i>	thisiz m'rai'ai	Right hand over it

Practice this series well until all 12 are said in 15 seconds. Use this as a fill-in drill when there might be a break in instruction ..while the teacher gets organized, is out of the room. Have a

brighter student act as monitor.

- 194 **Is this your ...? Is that your...?** (Review *your* in 185 .. 188.)

A student asks the next student, to the right, an untrue question most of the time. Say *this* for parts of the body (upper left) of the next student and *that* for those not in easy reach. After a few times change from the slower to the faster forms. See Sound Changes 41...44, 2, 3.

Is this your right foot? Point at the next student's left eye.

izis yur

izishar

izishi rai'fut

No, it's my left eye.

noi'sm'lef'ai

Is this your left foot?

izisha lef'fut

No, it's my left ear.

noi'sm'leftir

Is that your right leg?

iz thæt yur

No, it's my right foot.

izachar rai'leg

noi'sm'rai'fut

Is this your right arm?

izisharai' arm

No, it's my left arm.

noi'sm'leftarm

Is that your left foot?

izachi lef'fut

Yes, it is.

yesi'tzss

-zsss SC 40

- 195 **Which....?** This / that **one** is ... **one** - as a pronoun

Questioningly, undecidedly look at, point back and forth at 2 or more things. Point at them with the left hand and then at the person concerned with the right hand.

Which is your right hand?

huichiz yur

uichizhar rai'hænd

This one.

this wan

thisuan

Hold it up.

Which is your left foot?

huichizha lef'fut

That one.

The speaker moves it.

thæ'uæn

Which is your pencil?

uichizhi penso

This one's mine.

thisuanz main

Which is her book?

huichizar buk

That one's hers.

thæ'uænzarz

mine, hers, his

See 184.

Which is his book? ..chair?

huichiziz buk

That one's his.

thæ'uænzizss

Have a boy hold

huichizis cher

up a book and

39

walk away from

his chair.

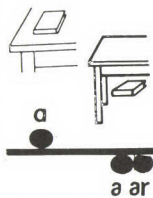
Contrast drill **huichizhar** - **huichizar**, **huichiziz** - **huichizis**. Point at the *your* - *her* persons when saying **zhar** - **zar**. ESL learners should know that *his* can be either **iz** or **is** and not try to say **z** before unvoiced sounds. It's unnatural to say **hizcher**.

- 196 **on - under the table**

For fast drilling thump something rather solid down onto a table top and knock another solid object up against the under side of the table top or at the top of a leg out of sight. The idea

on the - under the

is to make 2 distinctive different sounds. The most practical would be to use 2 well-bound books of different sizes, one in each hand, or the same book swiftly thumped on top and up from under. Perhaps you'll need to change the points of contact so that the *on* and the *under* sounds are distinctively different.



If a student does not pronounce well enough the first time keep repeating the same thump or knock until the pronunciation is acceptable. Gradually increase the speed of the complete utterances until both are said together 15 times in 10 seconds. This may take several weeks of daily practice.

an əndə, an əndə, an əndə.....

ESL speakers with a British English background to speak Americanese would do well to learn to say **a** in *on*, not **ɔ**, and **ər** at the end of *under*, not **ə. ɔn - əndə ...an əndə**

Review the vowels **a ɔ o u ʊ ər ə** and contrast drill **a ər ə** in that order. Write **a** on the chalkboard and under it **a**. To the right of **a** leave space for a couple of letters and write **ər**. Tap the **a** on the chalkboard 1 time and then 2 taps on **a** and **ər**. **a....a..ər**. After drilling ● **a ... ● ● a..ər** a few times startle the class by slapping a book down on the table as you say *on*, **an**. Then thump up from below as you say *under*, **əndər**. Use the single and double thumps as cues for each student in-turn to say **an..əndər**.

**an
əndər**

When the vowels **a, ə, ər** are said well enough beside **a** write **n** and below it **nd** between **a** and **ər**. Continue 1 and 2 thumps to drill **an - əndər**. If the students have desks or chairs with writing arms each can do the knocking for the next student.

197 **on the table - under the table**

Now change to 2 quick knocks for *on the* and 3 for *under the* - **an thə - əndər thə**, down on and up from under. Perhaps drill just the vowels **a ə, ə ər ə**. Then drill well **an thə, əndər thə** because many ESL beginnerš hear these both to be some sort of **əndə**. The double and triple rhythm, thumps, are almost as important to understanding the meaning as the vowels themselves.

● ● **an thə** ● ● ● **əndər thə**

Add *table* with 3 and 4 thumps, 2 quick and a slight delay for the 3rd, and 3 quick with a delayed 4th. ● ●...●, ● ● ●...● for **an thə te-bo, əndər thə te-bo**. With increased speed **thə** becomes **th'**. Work for a good clear lengthened **e-** in *table*, with **-o** for *-le* at the end. The **-d-** of *under* becomes weak or just a definite breath stop. See Sound Changes 6, 48, 18. Work up to saying this pair 8 times in 10 seconds.

an th' te-bo, an' ər th' te-bo 8

198 The book's on / under the table.



Now use 1 solid book and tie together 2 or 3 smaller ones which give a noticeably different thumping sound from that of the 1 book. Later put a chair on the table and the book(s) on it.

Practice well each of the examples before going on to the next. Under the last phonetic line are the numbers of the Sound Changes that explain what happens to sounds in fast speech.

The book's on the table. Hold up an impressive book and
 th' buksən th' te-bo¹¹ knock on it with the knuckles of
 4 5 6 48 the free hand. Say this 11 times in
 10 seconds.

The books're under the table. under - ən'ər, not ə nər
 th' buksərurən'ər th' te-bo⁹ ə + vowel = əru + vowel SC 52
 Say both together 5 times in 10 seconds.

Alternate the positions of the 1 book and the several tied together. This is learn to say, or not say, ə. When ESL students smoothly, naturally, do this they will become able to pick out, hear, the ə-sound.

The teacher can model any one of these at fast speed or play them at random from the recording for the students to hold up 1 or several fingers of the left hand and point up or down with the right hand.

The book's on the table. The books're under the table.
 th' buksən th' te-bo th' buksərurən'ər th' te-bo⁵
The books're on the table. The book's under the table.
 th' buksəruran th' te-bo th' buksən'ər th' te-bo

At the end of the preceding class session, review, teach *wall, floor, chair*. wɔ, fulə-ər, che-ər (uɔ, flo-r, che-r). See Sound Changes 48, 47, 6. (After vowels ə is written with r.)

Put a chair up on a table and a book on the chair. Affix.. stick, pin, tape, tie an easily distinguished pencil up on a wall. Dump, drop with thuds a bunch of books under the table. Some ESL learners are puzzled by the uses of *on*, so drill these examples well.

The book's on the chair on the table. ən - urən Sd. Chge. 52
 th' buksən th' che-ruran th' te-bo⁷

The table's under the chair under the book.
 th' te-bozən'ər th' che-ruran'ər th' buk⁶

The pencil's on the wall. The paint's on the ceiling.
 th' pe-nsozən th' wɔ¹⁰ th' pe-n's ən th' siling

The books're under the table on the floor. te-bo ən =
 th' buksəruran'ər th' te-bolan th' flo-r te-bolan SCh.49

here - there

Ask questions, *Is the..? Are the ..?* and answer *Yes* or *No* repeating the name of the object asked about just the same as said in the above examples.

Is the pencil under the table? No, it's on the wall.

izth'pensolan'ar th' tebo noi'san th' wɔo

Is the table under the chair? Yes, the table's under the chair.

izth'te-bolan'ar th'chɛ-r yes th'te-bozan'ar th'chɛ-r

Is the chair under the table?

izth'cherurandar th'tebo 10

No, the chair's on the table..and under the book.

no th'cherzan th' tebo...n'an'ar th'buk 5

199 *here, there* (a place not near the person spoken to) See 189 Note:



Not far from the main, the door used most to go in and out, put a stack of books up on a box, chair or table so they can be easily seen by the class. The books and the door should be in the same general area but far enough apart so that it's easy to see which is being pointed at.

Students in turn talk to the next person to speak, usually close to the right. If more than about a meter away the feeling of *here-there* becomes confused.. When too far apart the teacher could be the next person spoken to and then goes to beside the next student..as perhaps at the end of another row of students.

here - hi-~~ar~~ for exact sounds but usually written hir, or just 'ir as the h is often dropped. Sound Change 33. The cue is to point down between or near the feet of the speaker.

there - thɛ-~~ar~~ for exact sounds, usually written thɛr. The th is often lost to become just 'ɛr. Sound Change 29. For beginners be sure to point to somewhere not near the person spoken to..in this case towards the door or the books.

At first insist on a good clear lengthened vowel, iiiii or ɛɛɛɛ before the voiced ar because with the loss of h and th the i and ɛ in effect carry the meanings. The students in turn point back and forth at their feet and at a distant spot as they say,

hi-~~ar~~ - thɛ-~~ar~~, ir - ɛr, i - ɛ

200 *is / are....here/ there*

A pencil's here. Hold up a pencil in the left hand. Point to several others with the right hand.
apɛnsozɪr

My hands're here. Hold them up,...and clap them.
m'hænzər hir my - the speaker taps his own chest.

The door's there. The left forefinger points directly at it.The right hand waves in that direction.
th'dorzɛr

The books're there. The left hand fingers point at the books. The right motions towards them.
th'buksər thɛr

Is / Are there?

Using the same objects practice

It's here. Hold up a pencil, point down at the feet.
i'sir

They're here. Clap the hands, point at the feet.
ther hir

It's there. Left forefinger up for *it* and point it at the door. The right hand motions to the door.
i'ser

After a little group practice, speaking in unison, choral repetition, each student in turn from memory says a pair, perhaps repeats them for 10 seconds or the number of times shown by the little figures at the end.

A pencil's here. *It's here.* *It* - already mentioned
a pensozir i'sir 9 specific pencil

My hands're here. *They're here.*
m'hænzər hir ther hir 6

The door's there. *It's there.*
th'dorzər i'ser 8

The books're there. *They're there.* 8 ther ther

In *they're there*, for the first **ther** hold up several fingers of the left hand and point at the books. For the second **ther** the right hand makes a definite motion away from the speaker towards where the books are.

Keep the tone up for the first, stress and lower it for the second.

201 Is / Are there?

For the *here* items both speakers should be within easy reach of them and point down between the feet of the questioner.

Here the learners, in response to a question using the indefinite article *a*, are to repeat the *a* object in the answer. But if a specifying adjective is used in the question, the answer can be with a pronoun, such as *it* or *they*.

Is a pencil here? *Yes, a pencil's here.* *a* - one of many
izə penso hir yesə pensozir

Are my hands here? *Yes, they're here.* Reach out and touch them.
ar m'hænz'ir yesər hir

Is a book there? *Yes, a book's there.* Look around and point at 1 of several..
izə buk ther yesə buksər

Are the books there? *Yes, they're there.* A specific group already mentioned
ərth'buksər yesər ther

Is the door there? *Yes, it's there.* The only door of the classroom.
izth'dor ther yesi'ser

Is a door there? *Yes, a door's there.* 1 of several seen in or from the classroom.
izə dor ther yesədorzər

Where's .. Where're a, some

Where's the ...? Where're the ...?

Because +s th' becomes a rather indistinct melded devoiced glide many ESL learners hear **-sth'** and **th'** to be the same. Also many native speakers of English use *Where's the* for both one or several things. *Where's my money and where's my shoes!*

Of course the final plural **-s** helps to understand singular or plural but it is often weak or assimilated into the next sound.

ESL learners should know about and become conditioned to perceiving, unconsciously after suitable practice of saying, the short and longer **ər** as well as the short **th'** and the longer **-sth'**.

Contrast drill

-re **ər** .. a short single **ər**

-re're **ərər** - **ər-** double at first, later just a little longer than the short **ər**. See Sound Change. 9. **ər** **ər-**, **ər** **ər-**, **ər** **ər-**

-re's the **ərsssth'** - **ərsth'** - **ərsth'** (much like **-rst** in *worst*)

-re're the **ərərərth'** - **ərərth'** - **ər-th'** (as in *earth*)

The teacher points to one or several things here and there for students in turn to ask *Where..* questions.

Where's the pencil? It's here (in my hand.) Hold it up.

huerzsth'penso i'sir urin m'hænd zth'p = sth'p SC 39

Where're the hands? They're here. The questioner's hands

huer-th' hændzss ther hir touch those of the student who answers.

40

Where's the door? It's there. The only one or most-used one of the room.

huerzth'dor i'ser

Where're the pencils? They're there (on the table.) Several in a

huer-th'pensoz ther ther uran th' te-bo glass there.

52

202 a, some

a - For **a** point to, touch one of several similar objects lying around, easily seen or passed from student to student. Silent cue - hold up one finger.

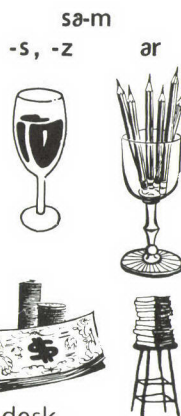
some - For things that can be counted one by one put several of the same thing together....pencils with a rubber band around them, boxes nestled inside each other. As a silent cue of plurality hold up several fingers.

For things not countable hold up 1 finger for singular, a little water in a bottle, sugar or money (coins and bills) in a plastic bag, milk in a carton on the teacher's desk.

Pass around the *here* items. Point to the others. Work for a good **ər** for the plural objects.

A pencil's here. Said as it is passed on to the next person.

əpensozir



Where's.. Where're there ... ?

Some pencils're there. In a glass on a table.

səm pənsozər thər

Some sugar's here. Sample it from a plastic bag being

səm shugərzir passed around.

A book's there. Point to one at a distance.

abuksər

Some money's here. Jiggle it in a bag or box as it is passed

sə'mənizir along. sə'məni Sound Change 9

A chair's here. The speaker touches his own.

acherzir

Some chairs're there and there and there. Point at several

səm cherzər thər n thər n thər at a distance.

Some students're here....and there. Point at several nearby

səm stu'nsər hirn thər and others farther away.

203 Where's there? Where're there?

To most ESL learners the idiomatic use of *there* in *There is.., There are..* is unneeded. In this idiomatic use *there* gives the feeling of doubt, uncertainty as to if such-and-such a thing is or is not, at some place. So in this exercise when saying *there*, not a place or location at a distance, look around doubtfully, be uncertain, quiver the voice in worry or exasperation, plaintively mutter the question...*Where would such a thing be....!*

Practice these following questions and answers, repeatedly over several class sessions, until they feel natural, are absorbed, internalized...illogical as they may seem to ESL learners!

Condition the students that in response to a *Where* question, the answer has *here* or *there* near or at the end of it.

Where's there some water?

There's some water on the table.

There's some water there on the table. - more natural.

Where're your feet?

They're on the floor under my chair.

They're on the floor here under my chair.

Where's there a door? *There's a door there.* The questioner

huərzerurə dor thərzə dor thər looks around,
52 unseeingly!

Where're there some books? *There're some there on the table.*

huərər thər səm buks thər-səm thəruran th'te-bo
huər- 9 -zS- = -ss- = -ʃS- 39, 9

Where's there some water? *There's some here (in this bottle).*

huərzer səm wə'ər thər'Səm hir urinis bə'o
29 23 52 28 23

Where's there some money? *There's some here.* sə'məni

huərzer s'məni thər'səm hi-ər Sd. Chges. 4, 9

Where're there some pencils? *There're some there.*

huər- thər səm pənsoz thərər səm thər

feet, legs, arms, hands

For additional practice use the full 2-part replies.

Is there a door there? Yes, there is. There's a door there.

izɛrurə dor θɛr jɛsɛruriz θɛrɜə dor θɛr

Are there some books there? Yes, there are.

ɑrθɛr sɑm buksɛr jɛsɛrurɑr

There're some there.

θɛr'sɑm θɛr

(Often *there're* becomes just *θɛr*)

Is there a pencil here? Yes, there is. There's a pencil here.

izɛrurə pɛnsɔ hir jɛsɛruriz θɛrɜə pɛnsɔ hiɑr

Is there some water in the bottle? Yes, there is.

izɛr sɑm wɑ'ɑrurɪn θɪ' bɑ'ɔ jɛsɛrurizs

Yes, there's some water in it.

jɛsɛr'sɑm wɑ'ɑrurɪnɪt

Is there a teacher and some students here?

izɛrurə tɪtʃɑn sɑm stu'nɪsɪr

Yes, there's a teacher and some students're here too.

jɛsɛrɜə tɪtʃɑ'n sɑm stu'nɪsɑr hir tu

Perhaps contrast drill - long and short *ɑr*, weak and strong *s*

there're some books there's some water

θɛɑrɑr sɑm θɛɑrɜsɑm Sound Changes

θɛɑr-sɑm θɛɑrssɑm 9 39

θɛɑrsɑm buks θɛɑr'sɑm wɑ'ɑr 9, 8 θɛɑr = θɛr

204 **in front of, beside, behind, between**

Before working with these positions the students are to have learned or reviewed, as at the end of the preceding class session, the nouns, *left - right, my - me* as given below.

feet fit Thump, stomp both feet loudly on the floor. Hold up the 2 forefingers and point one at each foot. Say long fffff, quick i and stop the breath for a weak -t. Sound Change 24



legs lɛ-gz - ulɛ-gzss Move the legs apart and back together knocking the knees! If you have trouble saying l+a vowel bite the tip of the tongue, clearly say u and change to a long ɛɛɛɛ as the tongue tip goes in and down behind the lower front teeth. Say gɑ and go into a long zzzz fading into a weak ss. See Sound Changes 47, 6 and 40. ulɛɛɛɛgzss



arms ɑ-ɑr-mz Swing both arms forward and backward rubbing the sides and hips. Make both *ɑ* and *ɑr* long as they are before voiced sounds. With the lips together hum mmmm and continue the buzzing into zzzz. ɑ-ɑr-mzz



hands hæ-nz Clap your hands. Start with a

in front of, beside, behind, between

hissing **hhh**. Then a long **æææ** before the voiced **n** but keep the lips separated for a hum **nnnnn** with the mouth open a little. The **-d** has no sound before **-s** or **-z**. SC30



Repeat these up from the *feet* until easily said. Make the suggestive motion, cue, for each...stomp, shake the legs, swing the arms and clap hands.

205 *in front of* in **fuɾ-ntav** = **nfrəna**



Extend the arms straight out forward level with the shoulders. Point forward from the chest.

in - With the lips open hum a short **nn**.

front of - With the lips still open hiss **ffffuu** and smile as **u** changes to a long **æææ** before voiced **-n**. The tongue is not to move. If it flips up put a sharp pencil point in 2.5 cm. on top of it. The lips kiss around the pencil to say **u**. The **t** is weak or disappears and *of* is just **ə** before consonants.

Practice **ə - a, ənə** (not **anə**). **ænə, ʊræænə, fuɾæænə, nfuɾənə**. See Sound Changes 36, 50, 6, 18, 35.

beside **bisaid** - **bisaid** - **bəsaid** - **b'said** Sound Changes 3, 2, 4

First get the meaning of *side* well in mind. Run, rub the palm of the right hand up and down the left side from under the arm pit to the hip, and left palm up and down the right side. As you slap up and down repeat *side, side, side* - **said, said, said**....

be- **bi - bi - bə - b'** For **b'** put the lips tight together and hold in, stop the flow of air. Then let it burst out with a puff of air, much like described in Sound Change 53. Only clearly say **bi** (like a *bee*) to clarify the word for some student who already knows some English.

Freely swing the arms back and forth lightly touching the hips saying *beside* each time the arms alternately go by.

behind **bihaind** = **bihaind** - **b'hain'** -**nd** Sound Change 18

☐ Rub, slap your buttocks, the part of the body you use to sit and say *hind, haind*. Put, hold your hands together and hit them against the lower back as you say *bəhaind*

behind - **b'hain'**.

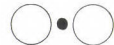
Have a student stand up. From behind unexpectedly grab a hand and pull it up between the shoulder blades. As he cries in pain make him say *behind*.



between **b'tu-in**

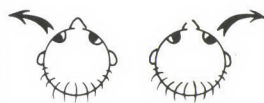


With the left palm towards the class hold up the forefinger and say *one*. Touch the middle finger and say *two*. **wan - tu**. Slowly say **tu..in** (*two..een*). Put a pencil or the other forefinger down into the **V** several times saying **b'tu-in** each time, with **t** before **-n** clear and long.



is, are - at a place me - my

left - right uləfət urait SC 5, 47, 50, 24
Face away from the learners. Look in the same direction as they do. Extend the left arm far to the left, wave it and say *left*. Then the right hand far to the right and say *right*. Alternate or repeat as you move the corresponding hand.



For ESL learners having trouble with r- or l- see 162 and 192.

Rapidly practice

left - right ləfturai' The final -t of *left* joins the u (lip rounding of prevocalic r). -t is an unreleased stop. SC 24.

right - left rai'lef' The final -t of both becomes a sudden stop. Some students will say ləp'. So with the point of a pencil push the upper lip up away from the bottom lip. Stop the air down in the throat, not with closed lips.

in front of, beside, behind, between, left, right 3 times in
nfurə-nə b'sai' b'hain' b'tui-n ləfturai' 10 seconds

Are - is for where things are.

Hold up 1 finger for any form of *is*, -s, -z, and 2 fingers up for *are* meaning 're. Pay attention to the lengthened vowels and to the stops, pauses, short breaks where a sound is dropped.

feet're in front of Stomp, make a noise with the feet
fi'arnfurə-nə on the floor. Lift them up forward in the air. Hold up the 2 forefingers and point each at its respective foot.



fi'arn like *fee earn, tea urn*

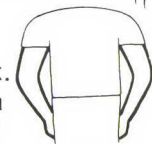
arms're beside Swing the arms forward and back.

a-ər-mzər b'sai' Draw out, lengthen ai- before a missing voiced -d, but cut it off suddenly. Don't let it fade out.

zzzər - hold up 2 fingers.

left hand's behind Extend the left hand far to the left then swing it up behind the back. Slap, knock the backbone with it.

right's between legs Hold the right hand out
urai's b'tui-n legzss to far right, then slap it loudly between the knees.



Don't say *right hand* so that the students become used to an adjective taking the place of a noun, and to 's being s after unvoiced consonants. For *legs* see 204.

206 Locations - complete sentences



These 2 are only 1 word in other languages. *My* is from the speaker out to something. *Me* is a relationship towards the speaker. So for *my* tap your chest and point to something. For *me*, hold your

arm out in front, bend the forefinger back towards yourself and then it comes towards you and hits your chest. See 208.

Note that **-n** combines with **m-** after it to make only 1 strong longer **m-**.

behind me *between my*
b'hai'm-i **b'tui-m-ai** Sound Change 17

Practice each sentence separately until you can say each x times in 10 seconds, as shown by the little numbers at the end. Then work up to saying all 4 together 2 times in 10 seconds... from memory! ...without reading them!

My feet're in front of me. m'fi'arn furə-nə mi 10
My arms're beside me. m'a-ər-mzər b'sai'mi 9 dm SC 17
My left hand's behind me. m'lef'hæ-nz b'hai'mi
My right's between my legs. murai's b'tui'mule-gzss 8 40

207 Locations - questions and answers *one - the other*

one - the other wən - th'əthər. Hold up 2 fingers. Touch either for *one* and then the other when saying *the other*.

The instructor points with the left hand at the person who is to speak. Then with the right at the part of the body asked about and to a location to be mentioned, perhaps not where the body part is. Don't use *you, your* but only *the* at this time.

Are the feet behind? *No, they're in front.*

arth'fi'b'hain' no thər urin frənt

Is the right hand behind? *No, it's between the legs.*

izth'rai'hæn'b'hain' noi's b'tui-n th' legzss

Where's the left foot? *It's in front.*

huertzth' lef'fut i'sin frənt

Are the hands beside the feet?

arth' hænz b'sai'th' fit

No, one's behind and the other's between the legs.

no wənz b'hain'n'th'othərz b'tui-n th' le-gzss

The right one's between the legs. Where's the other one?

th'rai'wənz b'tui-n th' legz huertz th'əthər wən

The other's behind. Thump the backbone with it.

th'əthərz b'hain'

208 he, she - him, her

The speaker and the person spoken to, he and she stand one in front of the other, then change places as needed as setups for these statements and questions. Point 1 finger of one hand at and then curve it away from the first person (subject) to be mentioned. Then curve 2 fingers of the other hand towards the second person (object) to be mentioned. Some action, feeling goes from *he - she* (originators) and towards *him - her* (receivers).



Who's .. Who're .. ?

He's behind her.

hiz b'haindər

She's in front of him.

shizin franahim

franavim

Is she behind him?

ishi b'haindim

No, she's in front of him!

no shizin franta him

209 *Where's he?*

huərzi

He's here in front of her.

hizirurın franavər

Where're you?

huər-yu

I'm here behind you.

m hir b'hainja

Am I beside you? No, you're here behind me.

'mai b'sai-ja no yər hir b'hai'mı

210 *Who is .. are .. am .. ?*

Without really looking point sideways with the left hand at a person. Look directly at and ask another person who the person to the side is. With the right hand vaguely point at others and suggest names. If the person asked doesn't know, have him say so and you supply the name. Be sure that -z for *is* becomes -s before unvoiced sounds and is dropped before s- and sh-making them stronger.

Sound Changes 8,9, 12, 39.

Who's he? ... Tom, Dick or Harry? I don't know. Say this 17 times in 10 seconds.

huzi tam dik ər hærı adano 17

He's John.. He's Tom. He's Sam.

hizjan histam hi'səm

Who's she? She's Nancy. She's Anna. She's Shirley.

hu'shi shiz nænsi shizəna shi'shərli

Who're you? I'm John Doe.

hur yu m jan do.

Mix up the *Where* and *Who* questions which often confuse ESL learners. Write them up on the chalkboard for ready reference as to how they differ. Upon seeing the exact sounds learners begin to hear and say the differences.

hur yu, huər yu, huzi, hu'shi, huərzi, huər'shi

211 *above, over, on, off, in, out, under, beneath, below*

In the preceding class session or earlier go over, learn, review these nouns so that having to use them will not clutter up, detract, cloud up learning these up-down, in-out concepts and the words to express them.

She's behind him.

shiz b'haindim.

He's in front of her.

hizin franahər

franavər

Is he behind her?

izi b'haindər

No, he's in front of her!

noizin franta hər

Where's she?

huərshi

She's there behind him.

shizər b'haindim

Where am I?

huərmai

You're there in front of me.

yər thərurın franamı



above, over, on, off

sun sʌn Point high up as towards the noon sun overhead.

Shield your eyes and wipe the sweat off your forehead.

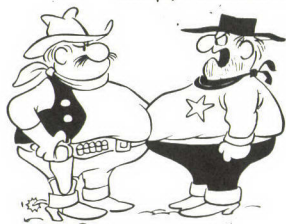
Draw a circle with rays out from it. See page 147, bottom.



Ceiling siuling Point up to the 4 corners and sides of the classroom ceiling. Make sweeping motions from corner to corner, side to side. Tap it with a long stick.

Floor fulo-r Stomp on it with a foot. Point down at several places here and there on the floor.

hand, head hænd hæ-d Snap the fingers of a hand. Slap, knock it against a head as you say these words.



class kulæs Point around at the students. Sweep a hand over them as a group. Mention your *school* name.

stomach stamæk Rub your own happily!

mouth mauth Open and shut yours. Give a Bronx cheer.



Use the right forefinger for pointing to students as to who is to say or do whatever. Use or hold in position the left hand or forefinger to indicate the concepts, meanings of these location words.

- 212 **above - abəv** Point the left forefinger up as high as possible at only one spot, as if pointing at the sun. The two vowels are really the same sound but the second is stronger. Poneticians sometimes write it with *ʌ*. Don't worry about weak or strong but get the quality of the vowel correctly.

Perhaps contrast drill **b - v**. **b** - lips tight together, then the air explodes out. **v** - the lower lip lightly touches the upper teeth and lets the air go out easy all the time. It can start with a vibration in the throat which often gets weak and the sound becomes **fffff**. See Sound Change 40.

over ovar Point the left forefinger at the corners and sides of the ceiling and move it in a curve upwards towards the center and down a little across to the other side. Also you can hold a large sheet of paper or cardboard level over the head up about 10 to 20 cm. as you say *over*. 'Across from side to side' is the basic concept of *over*.

on an Slap down and hold the palm of the left hand on a head..your own or that of a student. Point at or touch under the hand with the right forefinger as you repeat *on*.

off ɔf Slide the hand 10..15 cm. off to the side level with the top of the head. Move it back and forth as you repeat *on-off*, *on-off* several times. Contrast drill **a - ɔ**. Review **a ɔ o u u** of the vowel series.

in, out, beneath, below

in **in** Put a pencil or a finger into your mouth.

out **aut** Stick out your tongue. Remove the pencil or finger.

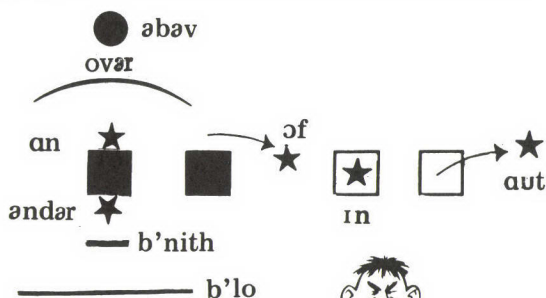
under **ændər** Slap the back of a hand up under the chin. See 196. Review *on - under*.

beneath **b'nith** Native speakers are not conscious of the meanings of *beneath* and *below* and often use *under* for both. With the back of a hand under the chin for *under*, look down at and rub your stomach with the other hand as you repeat *under...beneath*.

below **b'lo** Say it almost like *blow* but with a puff of air out after **b'** or say **bulo** if you have trouble with **l** + vowel. Point down **low** at your feet and then at other places on the floor. Pair drill *over - below*. *Over* - from side to side up high. *Below* - from side to side down low. *Beneath* is more for only one place lower than another. *Below* extends across a distance.

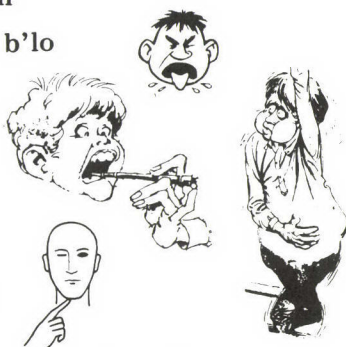
Write parts or all of this outline on the chalkboard as ready reference to imprint by sight the meanings and sounds.

Sound Changes
vf 40, -d 24, ŋm 17
of = ə 35



- 213 *sun above ceiling over hand on head off head in mouth out of mouth hand under stomach beneath floor below*

sənəbəvff
siling o**vər**
hændən hɛ-d
of hɛ-d
i'maʊθ
autəmaʊθ
hændəndər
stəmək b'nith
flɔ-r b'lo



- 214 Practice these until easily said in response to a silent cue. Say each X times in 10 seconds as shown by the little numbers. Read all 9 sentences together in 15 seconds.

The sun's above the school.

The ceiling's over the class.

My hand's on my head.

It's off my head.

The pencil's in my mouth.

It's out of my mouth.

My stomach's beneath my mouth.

The floor's below the ceiling.

th'sənəbəvff th'skuo 8

th'silingzovər th'klæs 8

m'hændə'm'hɛ-d 10

i'sɔf m'hɛ-d 12

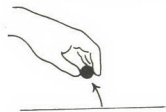
th'pɛ-nsozi'm'maʊθ 9

i'saʊ'ə m'maʊθ 12

m'stəməks b'nith m'maʊθ 8

th'flɔ-rz b'lo th'siling 9

215 pick up, put down, read, open, shut / close it



pick up pikəp *pick* With the left hand grasp something between a forefinger and a thumb..a pencil lying on a desk, a pin on the floor, pick at your nose, grasp and pull on a button. For *up*, with the right forefinger point, thrust upwards. Silent cue for *pick up*: forefinger and thumb together and lift, raise.



open op'n Say *op* then separately grunt *n*, lips apart. If *opm* is said, with the point of a pencil push the upper lip up and away from the lower lip...an opened lip snarl! Cue by putting the palms of the hands together. Keep the little fingers touching each other and separate the thumbs wide apart. Unfold the hands like opening a book.



read ri:d Start with *u*, definite lip rounding, lengthen the *i* and let the *d* be weak. SC 50, 24 Cue: Move the head from side to side as you pretend to read the palm of an open hand.



shut shət Cut off the vowel short, suddenly with a *t* stop. Startle the class by slamming a big book shut with a big bang! Cue: With the little fingers hinging together clap the hands.

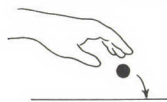


close klo-z With a definitely lengthened vowel and a strong buzz at the end. ooooozzzzz Slowly close your hand around a pencil. As if falling asleep slowly close your eyes (point a forefinger at one). Slowly ease a door closed. *Shut* is with quick force. *Close* is with slow dignity and carefully done.

Shut your mouth! - An angry father to a noisy kid.

Close your mouth. - A polite dentist.

put down put daʊn A final *-t* is naturally weak, is mostly unsaid before *d-*. 10 Review the vowels *a* *ɔ* *o* *u* *u*. Practice a short and longer *u* - *u*. In *down* separate *a* from *u*, 2 distinct different sounds. It helps to keep each vowel independently clear by making the *u* longer before the voiced *-n*. Perhaps contrast drill *down* - *dawn*. daʊn - dɔ:n pu'daʊn.



put Place objects here and there as you say *put* and a noun. *Put book* (on table), *put foot* (up on chair), *put pencil* (into the mouth).. Cue: With left hand moving downwards a little the thumb and forefinger separate as if releasing, dropping something onto a flat surface. *Down* - the right hand motions downwards.

Each student in turn does and says the actions with any book ...or just does the cuing motions.

pick up *open* *read* *close* / *shut* *put down*
pikəp op'n ri:d klo-z shət pu'daʊn

No, ... *don't*. ...*do*.

Do I shut the book? Well, you close it. Slow careful action
 duə shə'th'buk wε^o... yu klo-zit but *shut* in question.

Do I put down the book? Yes, you put it down.
 duə pu'dau-n th' buk yeshi pu'i'dau-n SC 23

- 218 Now the first student gives the book to the next student who does the actions and answers the questions.

Do you pick up the book? Yes, I pick it up.
 du yu yesai

daya pikap th' buk yesa piki'ap

Do you open the book? Yes, I open it.

d'yı op'n th' buk yesaop'nıt

Do you read the book? Yes, I read it.

d'y'uri-'th'buk yesari-'ıt

Do you shut the book? Yes, I shut it. Slam it shut.

d'y'shə'th'buk yesa shə'ıt

Do you put the book down? Yes, I put it down.

d'y' pu'th buk dau-n yesa pu'i'dau-n 12

- 219 ...*don't*.... ..*do*.

The speaker does the action but asks if the other person does it. Shake the head negatively from side to side when saying *don't*. Drill mostly with the nasalized *dō* for *don't*. Work for a definite deletion stop for the missing intervocalic and final unreleased t sounds. See Sound Change 37 - *don't*

Do you pick up the book? No, I don't pick it up. You pick it up.

d'y'pikap th' buk noə don'piki'ap yu piki'ap

Do you open the book? No, I don't open it. You open it.

d'y'op'n th' buk noə dōop'nıt yuop'nıt

Do you read the book? No, I don't read it. You read it.

d'y'uri-'th'buk noə dōri-'ıt yuri-'ıt

Do you close the book? No, I don't close it. You shut it.

d'y'klo-zthə buk noə dōklo-zıt yu shə'ıt.

Do you put the book down? No, I don't put it down. You ...

d'y'pu'th'buk dau-n noədōpu'i'dau-n yupu'i'dau-n

- 220 The second student does the actions in the usual sequence and is asked if the questioner does them. Gradually work into the short answers. Perhaps run through the whole series with each of the 3 kinds of answers.

Do I pick up the book? No, you don't pick it up. I do. 1

duə pikap th' buk no yidōpiki'ap ai du

Do I open the book? No, you don't open it. I do.

duə op'n th' buk no yidōop'nıt ai du

Do I read the book? No, you don't. I do. 2

duari-'th'buk no you don' ai du

Do I close the book? No, you don't. I do.

duə klo-zthə buk no y'don' ai du

Tag Questions .. don't.. do..?

Do I put the book down? No. I do. 3
 duə pu'th'buk dau-n noaidu

221 **Tag question....., don't --?** See 291.

This is to confirm that an action is being done. The voice tone drops during the tag question. 

I pick up the book, don't I? Yes, you pick it up.
 ai pikəp th' buk donai yeshi pik'i'əp

I open the book, don't I? Yes, you open it.
 əop'n th' buk donai yesh'op'nit

I read the book, don't I? Yes, you read it.
 əri'th'buk dōnai yeshuri't

I shut the book, don't I? Yes, you do.
 əshə'th'buk dōnai yeshi du

I put the book down, don't I? Yes, you do.
 əpu'th'buk dau-n dōnai yeshi du

Tag Question Formula +.....-, -.....+

If the statement is positive, +, the little tag question at the end is negative, -. If the statement is negative, the tag question is positive, +. The answers to either form can be either positive or negative according to the true condition. Write on the chalkboard with large + and - signs above the verbs.

+	-	}	Yes, you do. No, you don't.
I pick up a book, don't I?	I don't pick up a book, do I?		
-	+		

222 **.....don't, do...?** See 160.

This is to confirm that an action is **not** being done. Some ESL learners, conditioned by their own languages, want to say, if the action is not being done, *Yes,...don't*. So drill this exercise well over several weeks until it becomes natural for those learners to say it in the English way.

The speaker does the actions asking if the other person does them. Energetically shake the head negatively whenever some form of *don't* is said. Nod positively for *do*. The speaker taps his own chest for *I* and points to the other person for *you*, every time either is said...to keep clearly in mind who is or is not doing something.

You don't pick up the book, do you? No, I don't. You do.
 yu dō pikəp th' buk duyə noə don' yu du

You don't open the book, do you? No, I don't. You open it.
 yu dōop'n th' buk duyə noə dō' yu op'nit

Don't you .. ? Don't I.. ?

You don't shut the book, do you? nsh = nch SC 46
 yādōnchā'th'buk duya

You don't put the book down, do you? No, I don't.
 yidō pu'th'buk dau-n du ya noā don'

223 Don't you....? Don't I.....?

The questioner wants to confirm than an action is being done. The instructor points with the left hand at the student who is to ask and with the right hand motions to another person what is to be done or not done..nod or shake the head accordingly. Use a different book for each series of answers.

Don't you pick up a book? No, I don't. / Yes, I do.
 dont yu SC 41, 2, 3, 4

donchi pikapā buk noadon' yesā du

Don't you open a book?

donch' op'nā buk

After *Don't you...?* is learned well
 change to *Don't I..?* donai = dona

Don't you read a book?

donchuri'a buk

Yes, you do. No, you don't.

Don't I shut a book?

dona shā'a buk

yeshi du noyi don'

Don't I put a book down?

dona pu'a buk dau-n

224 You - I confusion drill. Do I.. Do you..

Try to confuse the listener(s) by rapid d'a - d'ya questions. Start with the slow forms but soon work mostly with the short forms. *Do you* - duyu, duya, daya, d'ya *Do I* - duai, dua, dā'a, d'a. The d' becomes almost voiceless with a puff of air after it. Make a definite stop, of the breath in the throat, for a missing a.

Do fast drill with a native speaker or the natural speech recording asking the questions. The answers will indicate if the student has understood properly, by pointing at his own chest or at that of a *you* person.

Contrast drill d'a - d'ya and have students try to confuse, trip up, catch others with d'a - d'ya questions. Ask true and untrue questions. Use the 2-part answers for more practice. Pass from student to student the same distinctive book or hold it up for all to see in order to properly use *the* in this exercise.

Do you pick up the book? No, I don't pick it up. *You pick it up.*
 d'ya pikap th' buk noā dōpiki'ap yu pikī'ap

Do I pick up the book? No, you don't pick it up. *You put it down.*
 d'a pikap th' buk no yidōpiki'ap. y'pu'i'dau-n

Do I open the book? Yes, you open it.

d'a opn th' buk

yesh'opnit

Do you shut the book?

d'ya shā'th'buk

No, I don't. *You do.*

noā don' yu du

Does he.. Does she .. ?

<i>Do I put it down?</i>	<i>Yes, you do.</i>
d'a pu'i'dau-n	yeshidu
<i>Do you open the book?</i>	<i>No, I don't.</i>
d'ya op n th' buk	noa don'
<i>Do I shut the book?</i>	<i>Yes, you do.</i>
d'a sha'th'buk	yeshi du

225 he, she verb + s

A boy and a girl sit in front of the class, 3 or 4 meters apart, perhaps in the front corners of the room. If the class is of just one sex, have a girl put on a boy's cap, hold a baseball bat..or a boy put a scarf over his head and tied under the chin or wear earrings. Or use a large doll or dummy of the other sex.

Each time in going through a series use a different book, for the natural use of the indefinite article, *a*. Start first with the girl doing the actions. Perhaps pair drill *he - she* pointing back and forth at the 2 doers. Also review *s - sh*, smile for *sss* and lips like for whistling or kissing for *shshshshsh*. *She picks ... shshshshi pikssss*. Work for a good buzzing of *zzzz* in *opens, reads, closes .. op'nzzzzz, ri'zzzzz, klo-zzzzzæzzz..zæzz*. Note the lengthened vowels in *reads, closes ..riiiii'zzzzz, klooozzæz*. ... *ts, dz = 's, 'z*. See Sound Changes 6, 20, 29.

<i>She picks up a book.</i>	shi piksəpə buk ¹²	Say all 5 twice in 10 seconds.
<i>She opens a book.</i>	shi op'nzə buk	
<i>She reads a book.</i>	shiuri'zə buk	
<i>She closes a book.</i>	shi klo-zəzə buk ..zə zə zə zə	
<i>She puts a book down.</i>	shi pu'sə buk dau-n	

226 hes A boy does the actions very fast!
hi piksəpəbuk iop'nzəbuk irizəbuk isha'səbuk ipu'səbuk dau-n
Repeat this 2 times in 8 seconds. Say *shuts* in place of *closes*.
He becomes *i*, Sound Change 33.

227 Does he....? Does she....? .

Do these *Does...?* exercises well ...condition the ESL learner to the main verb not having or having --s when *does* is or isn't used. With -s in *does* the verb has no -s. -zsh = 'sh SC 12

Use the full answers for this non-use and use of -s on the verb.
Contrast drill *shshshi - zzzzzi, shi - zi, dashi - dazi*.

<i>Does he pick up a book?</i>	<i>Yes, he picks up a book.</i>
dazi pikəpə buk	yeshi piksəpə buk
<i>Does he open a book?</i>	<i>Yes, he opens a book.</i>
dazi op'nə buk	yeshi op'nzə buk
<i>Does he read a book?</i>	<i>Yes, he reads a book.</i>
dazi ri'a buk	yeshi ri'sə buk
<i>Does he close a book?</i>	<i>Yes, he closes a book.</i>
dazi klo-zə buk	yeshi klo-zəzə buk

- Does he put down a book?* *Yes, he puts down a book.*
 dazi pu'dau-na buk yesi pu's dau-nə buk
- 228 *Does she....?* daz shi, yes shi = də'shi, yeshi SC 12
Does she pick up a book? *Yes, she picks up a book.*
 dashi pikapə buk yeshi piksəpə buk
Does she open a book? *Yes, she opens a book.*
 dashi op'nə buk yeshi op'nzə buk
Does she read a book? *Yes, she reads a book.*
 dashi ri'a buk yashi ri'zə buk
Does she close a book? *Yes, she closes a book.*
 dashi klo-zə buk yeshi klo-zəzə buk
Does she put a book down? *Yes, she puts down a book.*
 dashi pu'a buk dau-n yeshi pu's dau-nə buk

229 **Does.....? Untrue Questions Negative - Positive contrast**

A student asks the next one if someone else, a third person, *he - she*, is doing what that person is not doing but is being done by yet another person. Use full 2-part negative-positive answers for contrast drill of the negative and positive verb forms. Nod and shake the head, point sideways at the persons mentioned but look directly at the person spoken to. The instructor may have to stand behind the first few students and move their hands and head (palm of a hand down over it like a doorknob and twist it!) while prompting a question and cuing actions with the other hand. After a few times the students will catch on and initiate their actions and questions.

The *-n't* becomes weak. See **Sound Change 37**.

Does he pick up a book? (one of several lying around)
 dazi pikapə buk Use proper names perhaps

No, he doesn't pick up a book. She picks up a book.
 noi dazn pikapə buk shi piksəpə buk

Does she open a book?

dashi op'nə buk

No, she doesn't open a book. He opens a book.

noshi dazn op'nə buk hi op'nzə buk

Does she read a book?

dashi uri'a buk

No, she doesn't read a book. He reads a book.

noshi dazn ri'a buk hi ri'zə buk

Does he close a book?

dazi klo-zə buk

No, he doesn't close a book. She closes a book.

noi dāz ko-zə buk shi klo-zəzə buk

Does the teacher put down a book?

dasth' tichər pu'dau-nə buk

zth't = sth't 39

Doesn't he...she..? come, go

No, she doesn't put a book down. John puts a book down.
 no shi dāž pu'a buk daun jan pu'sa buk dau-n

230 ... , doesn't ...? Negative tag questions

The speaker wants to confirm what he thinks is true.

The teacher points at both *he* and *she* persons for practice with the negative tag forms of each.

He picks up a book, doesn't he? Yes, he does. No, he doesn't.
 hi piksapa buk dazni ye'si daz noi dazn'

She opens a book, doesn't she? Yes, she does. No, she doesn't.
 shiop'nza buk daznchi ye'shi daz noshi dazn'

He reads a book, doesn't he? *She closes a book, doesn't she?*
 hi ri'za buk daz'i shi klo-zaza buk daznchi

231 Doesn't he / she ... ?

The speaker wants confirmation that what he thinks is true. For when the negative condition is true see 160, 243.

Doesn't she pick up a book? No, she doesn't. Yes, she does.
 daznchi pikapa buk no shi dazn' ye'shi daz

Doesn't he open a book?

dazni op'na buk No, he doesn't. Yes, he does.

Doesn't she close a book?

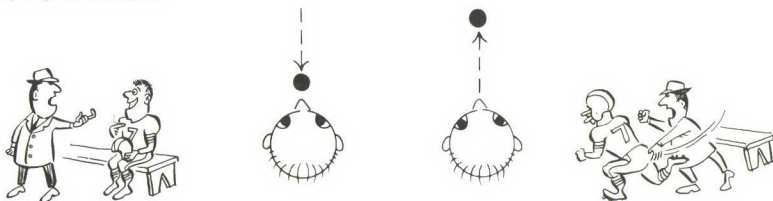
daznchi klo-za buk noi dazn' ye'si daz

Doesn't he put down a book?

dazni pu'dau-na buk

232 come, go to, from See 380

Use as the starting place, home base, the center front of the class. Perhaps start with the students standing around a table there....at a distance from the door used most to go in and out of the room.



come *kha-m* From several steps away pull a student (teacher walks backwards) towards the home base.

Silent cue: The palm of a hand turned upward, fingers waving and moving back towards the speaker, or an energetic wrist gesture towards the speaker is the English sign for *come*. (Other languages use other gestures.)

go go Push a student away from the class, away from the home base, towards the door. Pushing, waving away with the fingers of an out-turned hand is the cue for *go*.

take - bring

to tu tə t' Point forward at a specific place. Clearly say *tu* only a few times when first learning the meaning. Practice well with *t'* which is a quick short stop and voiceless release of the air.

Insist on a clear well-defined lengthened *a* before the voiced -*m* of *come* and of *from*. Say a good *u* before the *r*- in *from*. After the initial *k* of *come* let out a quick puff of released air, *kh-*, and make the flame of a burning match flicker. See the Sound Changes 36, 6, 50. *khəm, furəm*

Contrast drill *come - gum* (perhaps mention *chewing gum*), *could - good, cold - gold...khəm gəm, khud gud, khold gold*. Some ESL learners don't get the difference until they are aware of and practice aspiration. Sound Change 53.

Students in turn walk away from and then back to the next student. The teacher is to be always the home base figure so move along to be beside or behind a student from whom or to whom a walking student moves.

In these exercises always use *from* before saying *to*. (Mixing in *to...from* confuses, clouds up initial learning of their meanings.) With the left hand make the gestures for *go - come*. With the right hand point to the persons and objects mentioned.

You go from me to the door. The teacher moves the hands
yu go furəm mi tu thə dər of the seated speaking student.
yə ʃəm tə See Sound Changes 2, 4, 17, 6.
y'go frə'mi t'th' dər t'th' - 2 voiceless stops

You come from the door to me. *y'* - the front part of the
y'khəm furəm th' dər t'mi tongue briefly stops the air.

The student who was seated and talking now gets up and walks back and forth talking to the next student (near whom the teacher is now standing).

I go from you to the door. *I - ai = ə* The speaker hits
əgo furəm yu t'th' dər his own chest.

I come from the door to you. Points back over a shoulder
əkħəm furəm th'dər t'yu then forward at *you*.

233 take - bring

In this exercise only use *take* for 'going from here with something' and *bring* just for 'coming to here with something.'

Walk back and forth to and from picking up, putting down and exchanging objects such as one each of a box, pencil, key, book, shoe and a piece of paper folded lengthwise into a narrow strip for easy handling. Put several of the objects on a chair near the door and the others at a 'home base' location..such as a small table, tall box or stack of boxes at the front center of the class An object is taken from one location and exchanged for another thing at the other location.

At first just say the verbs. Carry something but unmentioned.

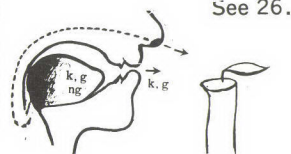
take, bring to, from



take - Silent Cue: Act as if grabbing with one hand and turn the body as if to walk away. Release a puff of air after -k, like the aspiration of Sound Change 53.

bring - Silent Cue: With the arms crossed in front of the stomach bend over a little as if carrying something very heavy and walk towards the speaker. For the u lip rounding at the start of r startle the class by suddenly saying *Boo!*. Frighten a timid girl in the front row! Then say *ring...*point to one on a finger. *boo-ring buring*.

For -ng stop the air flow with the back of the tongue and throat. Then release the air with a quick puff out of the nose. Make the flame of a burning match flicker at the end of the nose.



234 take, bring to, from The class marches around

Form a line of students down one side of the classroom, on across the back and up the other side ending at a home base location across the room from a door. Put several objects on a chair near the door and others are put in easy reach at the home base location.. Each student as he comes to the head of the line at the home base location sits in a chair and talks to the preceding student who walks back and forth between the home base and the door. Next the walker says what he does and then goes back to his seat or to the end of the line.

You take a pencil from me to the door.

y'teka pe-nso furə'mi t'th'do-r

You bring a book from the door to me.

y'buring abuk furə-m th' do-r t'mi

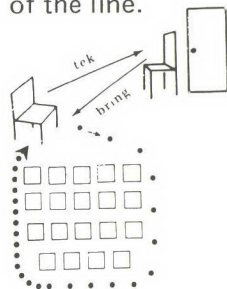
Then the walking student speaks.

I take a book from you to the door.

ateka buk fram yu t'th'do-r

I bring a pencil from the door to you.

aburing ape-nso fram th'do-r t'yu



After a walking student brings something to the home base he goes back to his seat or to the end of the line if he needs more practice. Work for a different student speaking every 5 seconds. That would be a change of students, an advance of one along the line, every 10 seconds..sort of like waiting in line to buy tickets. Keep the line moving fast. If someone

messes up he has to go around again!

Caution: As yet don't use a pronoun right after the verb. but use *to* before the pronoun.

I bring the book to you. Not yet, *I bring you the book.*
You bring a pencil to me. *You bring me a pencil.*

The second form is set up in the following *give* exercise.

235 give

Pass around from student to student 3 or 4 of several kinds of things easy to handle...pens, pencils, keys, narrow folded strips of paper, little boxes, narrow thin books, etc.

The giver speaks..quickly, fast.

I give you a pencil. *I give you a book.* *I give you a key.....*
 əgɪvɪyæ pɛ-nso əgɪvɪyæ buk əgɪvɪyæ ki ...

yæ = yæ a little longer than yə you yə, you a yæ

Native speakers of American English in fast speech,

I give you a book. əgɪvɪyæ buk
I give your book to her. əgɪvɪyæ buk t'hər

ESL speakers should know about

yə fast form of *you, your* - yur, yər, yə, y'

yæ fast, shorter form of yæ Sound Change 9

yæ fast form of *you a* ...

The giver gives the objects perhaps faster than the speaker can speak.... A game the giver plays with the receiver!

You give me a book. *You give me a pen.* *You give me a key.*
 yu gɪvmɪə buk yəgɪ'mɪə pɛ-n y'gɪmɪə ki ...
give me .. sometimes written *gimme* v m = 'm SC 17.

Don't give...

The giver midway jerks back an item and substitutes another or the receiver refuses to take an object and points to another to be given instead.

I give you...I don't give you a book....I give you a pencil.
 əgɪvɪyæ.. ədɔgɪvɪyæ-buk əgɪvɪyæ pɛ-nso

You.....don't give me a book. *You give me a pencil.*
 yu.... dɔn gɪmɪə buk y'gɪ'mɪə pɛ-nso

Give Questions

Review the *Do...?* *Don't...?* forms of 217...224 and use them with *give*.

236 gives doesn't give Doesn't - See 226 ... 231.

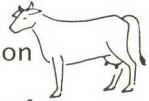
A male-female couple, like in 225, do the actions. See 227.... 231 for the question forms. ərə = ərurə Sound Change 52

He gives her a pencil. *He gives her a book.* *He gives her a key.*
 hɪgɪvzərurə pɛ-nso hɪ gɪvzərurə buk hɪgɪvzərurə ki

She gives him a pen. *She gives him a key.* *She gives him a book.*
 ʃhɪ gɪvzɪmə pɛ-n ʃhɪgɪvzɪmə ki ʃhɪ gɪvzɪmə buk

into, out of, on, off of

match. Contrast a-ɔ , ha - kɔ, hat - kɔf
cold milk kou'miuk Pass around a glass or carton of cold milk.



cold - Pass around a piece of ice, a cold bottle of soda, wipe a forehead with a damp cloth and blow on the moist area.

cold milk - Native speakers think they say an L in such words. ESL learners don't hear an L and don't need to say it. See Sound Changes 26, 48.



water wa'ar Sprinkle some on the students! SC 23
meat mit Pass around a hot dog, fried chicken or...

Cut the vowel off short with a t stop. mit - mi'
tea ti Pass around a tea bag, a cup of tea.



The i drags out and fades away. tiii mi' - tiii

Vowel Drill

Review the vowel series a ɔ o u ʊ ər ə and repeat it to point out specific troublesome vowels.

Contrast drill a ə Mouth wide open , then almost closed for a quick grunt

cop cup kap kəp Point to a picture of each
a ə Often poorly pronounced in
hot water ha wa these words.



ha' wa' Cut off with definite t stops
ha' wa'ar See Sound Change 23
a ɔ From wide open, round the
ha' kɔ lips very litte...on the way to o.
ha' kɔfi

hot coffee

ə ɔ Review a ɔ o

cup of coffee

ə ə ɔ
kəp kɔfi



cup and saucer

kə sɔ
kəp m sɔsər pn=pm

238 **into, out of, on, off of** you - general, impersonal
Review or learn these concepts in a previous class session.

in - out Stick a pencil into a pocket. Look at it and say *in*.

Pull it out and hold it in front of the pocket and say *out*.

into - out of These are for movement in and out. Pour water from a cup into a glass and from the glass into the cup Move or tap on each with the free hand when either is mentioned. Until *out of* is learned well don't mix in *from*, as in

from a cup into a glass. into a - intʊə intəə int'ə SC 2, 4, 8, 9

out of a cup into a glass

out of a glass into a cup

au'əvə kap int'ə glæs

au'əvə glæs int'a kap



Say together 3 times in 10 seconds

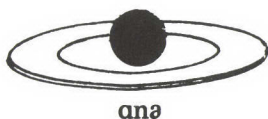
drink, eat

on - off an of Clearly say a ɔ (not the British vowels)
an - put the palm of a hand down on someone's head.
of - lift it up and away from the head.

on a - off of a (like *out of* most say *off of*..not just *off*.)
on a plate - drop a spoon onto a flat plate.

off of a plate - ɔfava plet With a scratching sound slide the spoon off over the edge of the plate. Tap it on the table beside the plate. Don't pick it up. Slide it off and back on.

ana plet...ɔfava plet...ana plet...ɔfava plet...



you - impersonal, people in general do such and such. When used in this sense the reduced forms of *you* are used most.
you - yə, yɪ, y'.

Point at several then a sweeping motion taking in all the students when saying *You eat*.. *You drink*.. during this drill.
 Pass around, first one by one..later together..a thick heavy cup or mug for coffee, a thin one for tea, a glass for water and a baby's glass with decorations for milk.

You drink coffee out of a cup. You drink water out of a glass.

yu dʒrɪŋk kɔfi aʊtəvə

y'drɪŋk'kɔfi

4 53 9

aʊ'əvə kʌp

23

y'drɪŋk wə'ər aʊ'əvə glæs 4

23 23



You drink coffee out of a cup.

yu dʒrɪŋk kɔfi aʊtəvə

y'drɪŋk'kɔfi aʊ'əvə kʌp 9

You drink water out of a glass.

y'drɪŋk wə'ər aʊ'əvə glæs 9

drink Sip some water...or wine, out of a glass. See -ng in 233 and add a voiceless release of air out through the mouth.

drɪŋ - out through the nose, make a flame flicker.

--k - a voiceless soft -kə, almost no flicker of the flame.

eat it Shortened i, weak t. Bite, chew, swallow something.

or or - ə Or becomes -ər attached to the preceding word. ESL learners often can't or don't hear it. Insist that they clearly say ə ...as a step to catching it in fast conversation.
or a becomes ərə. See Sound Change 52.

Touch, directly point to or look at one of two things, look sideways at the other and tap between them when saying *or*.
and n becomes m after -p. Knock and hold 2 objects together.

milk or water miʊkər wə'ər Tap, knock between 2 glasses.

water and milk wə'ərɪn miʊk Clink the glasses together.

knife and fork naifn fo-ark Clink the knife across the fork.

239 *You drink hot tea or coffee out of a cup and saucer.*

y' dringk ha'tiə kəfi au'əvə kəpm səsə həfti sC 9
for, with - about the use of things. Practice these sentences well until easily said..by that time the instrumental meanings of these words will be well understood.

A glass is for cold milk or water. ɪz f' - ɪsf', -l = o/u
 əglæsisf' koo'miukə wə'ər Sound Changes 39, 49, 26

A knife's for meat. A spoon's for soup. Dip up soup
 ənaifs f'mit əspu-ns f'sup and slurp!

Do you eat meat with a spoon?

d'y'it mit wiθə spun

No, a spoon's for soup.

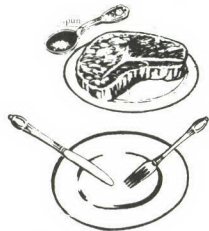
noə spuns f'sup

You eat meat off of a plate

y'i'mi'ɔfvə plet

with a knife and fork.

wiθə naifn fo-ark



bread and butter

bre'n bə'ər

6 24 18 23



salt and pepper

səu'n pepə

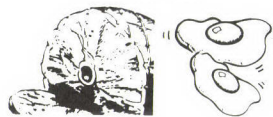
48 18



ham and eggs

həm negzss

5 40



240 *butter* - a definite stop for t. Don't say *budder!*

salt and pepper - Pass around a pair of shakers! or samples to taste.

ham and eggs Oink and grunt like a pig. Cackle like a hen.

--æmnɛ mn like 1 sound - lips closed then apart

break brek Hold up for all to see a long slender piece of wood, tree limb, plastic rod or a pencil and break it with a snap. Hold the 2 broken ends about 3 cm. apart and peer, look through between the broken ends and say *break*.

Also draw a long horizontal line on the chalkboard and then in the middle erase 3 or 4 cm. of it. Crosswise of the gap write *brek*.

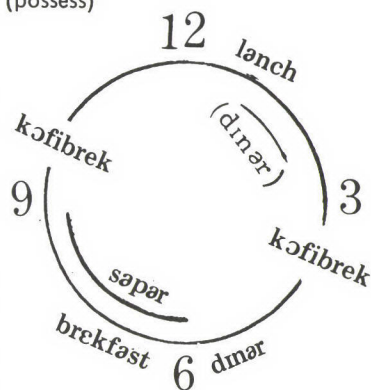
snack snæk Have on display a glass of milk, half a sandwich, a small piece of cake or some cookies. Mention *snack bar* ... already known to many ESL beginners!

breakfast, lunch, dinner, supper brekfəst lænç dɪnə səpə

Draw a large circle on the chalkboard. Write on the outside circling line 9, 12, 3 and 6 at the 9, 12, 3 and 6 o'clock positions. Outside the circle at about the 7 o'clock position write *brekfəst*. Just after 12 put *lænç*. Outside to the right

have (possess)

of 6 write *dinar*. Then inside the circle draw a curved line from about 6 up the 9 position and write on it *sapər*. Dinner and supper are at variable times but give the idea that supper is later than dinner. Outside of the big cities many working people have their heavy meal of the day soon after noon which they call *dinner*. So write *dinar* inside the circle at around 1 to 2 o'clock. At around 10 and 3:30 erase a little part of the circle and write across the gaps *kəfi brek*.



Many ESL learners don't know, can't hear the difference in *brek* - *brək*. To *break* *brek* the *fast fæst* (not eat for a long time) is *brəkfæst*.

So contrast drill e --- ε
 brek brek
 kəfi brek brəkfæst

You take a coffee break to eat a snack.
 yiteka kəfi brek t'i'a snæk 6

241 *have* (to possess, own, hold) See 405.

The exercises in this *have* series can be learned separately. Each should be learned well before going on to another. If there is not sufficient maturation, internalization, absorption time between working with the different forms automatic conditioning to each is hindered by the student being confused. Perhaps just one form a week would be a good schedule.

The silent cue for *have*, and a gesture to be made by the speaker each time *have* is said, is to double the fingers into an upturned palm of a hand as if grasping, holding something in the hand.

A student speaks to the next student. After saying the slower clear forms only a few times, practice mostly with the fast reduced forms.

I have a pencil. You have a book.

ai hævə yu hævə
 ahævə pɛnsə y'ævə buk

Have..? Like for *Do..?* the voice tone drops at the end of *have* questions. *Yes, you..* = *yɛshə*. See 217. After a few times don't repeat the name of the object in the answers, but use *have* in reply to *have* questions. See 244.

haven't .. + a thing

Have I a pencil? Yes, you have (a pencil).

hævaia pænso yeshə hæv (ə pænso)

Have you a book? Yes, I have (a book).

hævyua buk yesə hæv (ə buk)

242 Haven't+ a thing..?

Ask untrue questions to invoke *haven't* in the answers. At first repeat the object in the answer to imprint the negative feeling more. Later, don't repeat the name of the object.

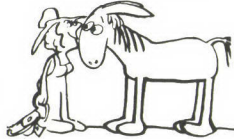
The questioner asks if the other has something he doesn't have. The teacher can show the questioner a picture of an unusual thing..without the other student knowing what it is.

an elephant
ənɛləfənt

a horse
ə ho-rs

a piano
ə piæno

a dog
ə dɒg



Have you an elephant?

hævyu ənɛləfənt

Have I a piano?

hævaia piæno

Have you a fork?

hævyə fɔrk

Have I 3 feet?

hævai θri fit

No, I haven't an elephant.

noai hævn'ənɛləfənt

No, you haven't a piano.

no yɪ'ævnə piæno

No, I haven't.

noə hævn'

No, you haven't.

no yə hævn



Because of *No* at the start of the negative answer the *-n't* becomes weak, or a nasal coloring of the preceding sound.

243 Haven't ?

In English the answers are in accord with the true conditions. Whether the question is positive or negative it has no bearing on the answer. But some ESL learners, conditioned by their own languages, when the question is negative and the situation is negative are accustomed to say something like, 'Yes, it isn't.... Yes, I haven't....'.

Such students are re-conditioned best by just repeating the English forms until they seem natural.

These examples put up on the chalkboard may be helpful.

Have you an elephant?

Haven't you an elephant?

No elephant

No, I haven't.

No, I haven't.

An elephant is.

Yes, I have.

Yes, I have.

Draw a linking line between the underlined *n's* of *No* and of *-n't*. Grunt *n...n...nnno, havennnnn't. Yes, I haven't.*

~~No~~

Do .. have .. ?

Ask the same questions as in 242 but use *Haven't* with the same answers. Shake your head negatively when saying *haven't*.

Haven't you an elephant?

hævnt yu

t + y = ch Sd.Change 41

hævnchi

u - ə - l 2, 3

hævnchiə nɛləfənt

Haven't I a piano?

hævnaɪpiəno

Haven't you a fork?

hævnchiə fɔrk

244 Do...have...?

To show that *Do...have...?* and *Have...?* are the same call one upturned hand *Do...have?* and the other *Have...?*. Bring both hands to the same level in front of the chest, like pans of a balance scale for weighing. See 63 - *same*.

Students are to be conditioned to use *do* in the answer of any *Do...have...?* variants. Although in the longer answers the use of *do* before a verb is emphatic, assertive for native speakers of English. It's use here is a conditioning learning step.

Use the same variant question and answer pair for student to student around the class until it becomes just too boring...then switch to another form either in the question or in the answer. Short form questions usually take the short informal answers.

More than 2 or 3 variants in the same class period may be confusing. In clarification and for visual imprint as the exercise progresses write this outline on the chalkboard. *Have* loses the *h* and *you* becomes *yə* or even *yɪ* before vowels or just *y'*.

Ask true positive questions about having a book, pencil, pen, shoe or paper. Work for a question-answer every 2 seconds... around a class of 30 every minute.

Do....have...?

Yes, ... do(have ((a))

Do you have a book?

Yes, I do have a book.

du yu hæv ə buk

yesaɪ du hæv ə buk

dəyə hævə buk

yesə du hæv

d'yə hævə buk

yesə du

See 24.

yɪəvə buk ?

yes

After working around the class using all the variants about *you* having a book, use a different variant each with a pencil, a shoe or a pen.

Next change to a *Do I have...? Yes, you do have...?* format.

Do I have a pencil?

Yes, you do have a pencil.

duaɪhæv ə

yes yu du hæv ə penso

dua'ævə pɛ-nso

yeshu du hæv Sound Change 43

d'a'ævə penso

yeshɪ du

3

Contrast drill d'a - d'yə (*Do - Do you...?*)

The teacher with a object in each hand, looks at a student

and asks about an object which one of the two doesn't have.

For example the teacher holds a pencil and a pen and asks a student who has a pen and a book in sight either of these questions. The student's reply will show if he understood correctly.

d'ya'æva buk	yesa du (would be correct)
	yeshə du (has misunderstood)
d'a'æva penso	yeshə du (correctly understood)
	noa don' (misunderstood)

Do 245 first if *don't* is a new word.

Some students may need special drill with **yesa** - **yeshə**. Say each rapidly alone or pair **yesa** - **yeshə** or **yeshə** - **yesa** and have the student spoken to point at the person concerned...to himself for **sha** and to the teacher for **sa** which is the reverse when the student answers a question, **yesa** - **yeshə**.

- 245 **Don't....?** No,don't (have ((a ---- See 219, 220, 243.

Ask about things a person probably doesn't have, as in 242. Shake your head negatively every time a form of *don't* is said. For variation in fast drill use different question forms with the same answer form, or the same question with different forms in the answer. Also use the positive answers of 244 when a person does have such a thing.

<i>Don't you have a horse?</i>	<i>No, I don't have a horse.</i>
dont yu hæva	noai don' hæva
donchu'æva	noa donæva ho-rs
dōchiæva ho-rs	

<i>Don't you have an elephant?</i>	<i>No, I don't have.</i>
dōchi'ævanɛləfənt	noa don'hæv

<i>Don't I have a piano?</i>	<i>No, you don't.</i>
dona hæva piæno	noya don'

<i>Don't I have a dog?</i>	<i>No, you don't.</i>
dona hæva dɔ-g	no yi don -n't Sd.Chge. 37
	<i>Yes, you do.</i>
	yeshi du

- 246 **have got = 've got = 'got**

To give the basic feeling of *'ve got* (of having obtained and now possessing) seize, grasp and hold up firmly in a hand some nearby object. Say *'ve got* **əvvvgat** just as you come to a stop after jerking it up. Do this with several more items. **...əvvvgat**

Show that *have* and *'ve got* mean the same by calling one hand *have* and the other *'ve got* and raise them to the same level in front of the chest, as in 244.

<i>I've got a book.</i>	<i>You've got a pencil.</i>	The student grabs and
aiv gata	yuv gata	holds up a pencil.
əvgata buk	yav gata pɛ-nso	
(əgata)	(yəgata)	Not correct but often heard.

have .. haven't got a ..

Drill well around the class letting each student choose to say what he and the next student have. Insist on a good strong vibrating buzz for **vvvvvvv. aivvvvvgatə .. yuvvvvvgatə.....**

247 **Have ... got a?**

Show that *Have I ...?*, *Do I have...?* and *Have I got...?* all mean the same. Face the class, hold both hands level at the chest and say *Have I...* as you flick the fingers of the right hand, for the left hand say *Do...have..*, as done in 244. Then move the left on farther out to the left (to the right of the students 'reading' your hands) and rapidly shake it as you say *'ve got..əvvvgat.*

Condition the ESL learners to use *'ve got...* in full reply or clearly say *have* in short answers.

<i>Have you got a pencil?</i>	<i>Yes, I've got a pencil.</i>
hævyu	yesaiv
'ævyə gatə pənso 12	yesəv gatə pənso
<i>Have I got a book?</i>	<i>Yes, you've got a book.</i>
'ævə gatə buk 12	yeshuv
	yeshəv gatə buk

The answering student now asks the preceding student who now makes the short replies about the same objects.

<i>Have you got a book?</i>	<i>Yes, I have.</i>
ævyə gatə buk 12	yesə hæv
<i>Have I got a pencil?</i>	<i>Yes, you have.</i>
ævə gatə pənso 12	yeshə hæv

Drill these *have...got* questions well so that it becomes automatic to use *have* before *got..* to preclude ESL learners saying something like *Do you got..* Work more on *Do have..* 244.

Contrast drill **hævə gatə - hævyə gatə** in the same way as for **d'a - d'ya** in 244. Speak fast, each question individually at the speed of 12 times in 10 seconds. See the little numbers after the phonetic examples.

248 **Haven't got ...?** See 243 - negative situation answer

Condition the learners, in the case of *haven't got* questions to respond with *haven't* in the answer if the situation is negative, and *have* if the condition is positive. Shake the head whenever *haven't* is or is to be said.

Ask untrue positive questions to invoke negative answers. Use full answers until **noə'ævn** and **noyə'ævn** are easily discerned and said. Refer to unlikely objects as in 242.

<i>Have you got a dog?</i>	<i>No, I haven't got a dog.</i>
hævyə gatə dɔ-g 11	noəævn gatə dɔ-g
<i>Have I got an elephant?</i>	<i>No, you haven't got an elephant.</i>
hævə gatə nɛləfənt	noyævn gə'anɛləfənt
<i>Haven't you got a dog?</i>	<i>No, I haven't. Yes, I have.</i>
hævnchə gə'a dɔ-g 10	noə'ævn yesə hæv

What've .. got? has (possesses)

Haven't I got an elephant? No, you haven't. Yes, you have.

hævntə gatə 18, 23

hævna ga'anɛlafənt

nɔɪjævn'

jesə hæ-vvff 40

Contrast drill with objects as in 244.

hævntə hævntə - hævna Haven't you, Haven't I (2 forms)

249 *What've ... got? See Sound Changes 2, 35.*

The speaker holds up or points to an object. For *What* question only shrug your shoulders, hands palms up in front of the shoulders. At first use full answers as in 246. Later, just say the name of the object.

What've I got?

huatəvaɪ gat 2

huatəvə 23

huə'əvə 34

uə'əvə gat 14



What've you got?

huatəvju gat 2, 35

huatəvə

huat'jə

uəçə

gat 15



What've I got in my hand? You've got a pencil in it.

huə'əvə ga'n m'hæ-n' 10

jəv ga'a pɛnsəlɪnɪt 10

What have you got in your pocket. I've got money in it.

huəçə ga'n jɪpəkɪt 10

əvga'məniɪnɪt 10 17

Jingle some money in a pocket. Review the vowels i | e | ε,
i - i, ni - in, məni - in it, ni - in, niin, məniin, məniinɪt



250 *has (possesses, owns) See 176, 225.*

A couple, male and female, not near the speakers, hold up different things. A speaker points to the *he - she* persons and then to the things mentioned but speaks to the next student.

As these exercises progress it may be well to contrast drill:

he hi has he hæzi does he dəzi

she shi has she hæ'shi does she də'shi

hasn't he hæznɪ ain't he enɪ

hasn't she hæznɪchi ain't she enɪchi

Condition the students to say æ clear and long before the voiced z. Review the vowels e | ε | æ | ɑ. Pair drill ε æ and then drag out, lengthen the æ. ε æ-, ε ææææææ, æææææzzzzz. See Sound Change 6.

He has a pencil.

hi hæ-zə pɛnsə

She has a book.

shi hæ-zə bʊk

Each student in turn around the class points to a person with one hand and to an object of that person with the other hand. Work up to a different student speaking each second. If said too sloppily stop and drill that student on ææææzzzzz.

hasn't he .. she .. ?

Ask only true positive questions, with full answers at first.



<i>Has he a pencil?</i>	<i>Yes, he has a pencil.</i>	<i>Yes, he has.</i>
hæziə pɛ-nso	yɛsiæzə pɛ-nso	yɛsi hæ-zss
33 6 48	33 33 5	40
<i>Has she a book?</i>	<i>Yes, she has a book.</i>	<i>Yes, she has.</i>
hæ'shiə buk	yɛ'shiæzə buk	yɛ'shi hæzss
12	12	

Contrast drill

As other languages don't have *z* or *sh* or both, or confuse *he* and *she*, designate *he - she* persons, easily pointed at. Have the student point to the corresponding one as the teacher rapidly says at random (paired here for easy reference) *hæ-zia hæ'shia, yɛsi yɛshi, yɛshiaɛzə yɛsiaɛzə*.


251 *hasn't.. Hasn't he / she...?*

Ask about things a person probably doesn't have. See 242. First with positive questions, later negative and working into the shorter answers.

<i>Has she a dog?</i>	<i>No, she hasn't a dog.</i>	
hæ'shiə dɔ-g	no shi hæznə dɔ-g	
<i>Has he an elephant?</i>	<i>No, he hasn't an elephant.</i>	
hæziə nɛləfənt	noi hæznə nɛləfənt	
<i>Hasn't he an elephant?</i>	<i>No, he hasn't.</i>	
hæzniə nɛləfənt	noi hæzn'	
<i>Hasn't she a car?</i>	<i>No, she hasn't.</i>	tsh = ch 45
hæznchiə kɑr	no shi hæzn'	


252 *Does....have...? Yes,...has. / ...does.*

Do this exercise only after some maturation time has elapsed since doing the *has* forms of 250, 251. Condition the learners to follow *Does* with *have*. *Does...have..?*, not *Does...has..?* but to use *has* only in full answers and *..does*. in short replies.

<i>Does he have a pencil?</i>	<i>Yes, he has a pencil.</i>	
dæziævə pɛnso	yɛsiaɛzə pɛnso	
<i>Does she have a book?</i>	<i>Yes, she has a book.</i>	
də'shiævə buk	yɛshiaɛzə buk	
<i>Does she have a paper?</i>	<i>Yes, she does.</i>	
də'shiævə pɛpər	yɛ'shi dæzss	
<i>Does he have shoes?</i>	<i>Yes, he does.</i>	hæv sh.. = hæf sh.. 39
dæziæfshuzss	yɛsi dæzss	

253 *...doesn't have ... Doesn't .. have ...?*

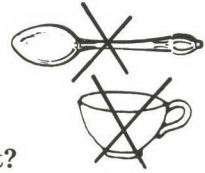
Again, refer to unlikely items, as in 242. Be sure to shake the head negatively every time whenever *doesn't* is to be or is said.

<i>Does she have a cow?</i>	<i>No, she doesn't have a cow.</i>	Moo like
də'shiævə kɑo	no shi dæznævə kɑo	a cow.
<i>Does he have a box?</i>	<i>No, he doesn't have a box.</i>	
dæziævə bɑks	noi dæznævə bɑks	

Has .. What's .. Ain't got

Doesn't she have a spoon? No, she doesn't.
 dāznchiæva spun no shi dāzn

Doesn't he have a cup? No, he doesn't.
 dāzniæva kap noi dāzn



254 's got... Has got...? What's got?

Don't explain that 's is a form of *has*. Just drill these sentences well. But if queried about it write *has* on the chalkboard and cross out *ha*. ~~Has~~. Sound Changes 33, 2, 4 $hæ = ə = ø.. 's$

Before starting this drill review, teach *money*, *earrings*. Jingle some coins and give them to a boy. Dangle some flashy earrings and give them to a girl. *earrings* i-ərurɪŋz 6, 50, 40

He's got a pen. She's got a book.

hiz gə'ə pɛ-n shiz gə'ə buk

He's got money. She's got earrings.

hiz gə'məni shiz gə'i-rurɪŋz

After 's got is well in mind, ask *Has ..got* with 2-part replies.

Has he got earrings?

hæzi gə'i-rurɪŋz

No, he hasn't got earrings. He's got money.

noɪəzn gə'i-rurɪŋz iz gə'məni



Has she got money?

hæ'shi gə'məni

No, she hasn't. She's got earrings.

no shi hæzn' shiz gə'i-rurɪŋz

What's he got, earrings?

hua'si gat..i-ərɪŋz

No, he's got money.

noizgə'məni

What's she got, a cow?

hua'tʃhi 2, 12, 45

No, she's got earrings.

huəchi gat, əkao

no shiz gə'i-ərurɪŋz



256 ain't got See 188.

This word should be familiar to all ESL learners because it is so widely used by the working class and often by others in jest or for emphasis. The 've of 've got is commonly dropped by those who habitually use *ain't*. Practice with *ain't* until it is readily understood...and easily used...but not habitually!

Ain't he got earrings?

eni gə'irɪŋz

No, he ain't got earrings. He's got

noien'gə'irɪŋz iz gə'məni money.

Ain't she got a cow?

enchi gə'ə kao

No, she ain't got a cow. She's got earrings.

no shien'gə'ə kao shiz gə'irɪŋz

Ain't you got a spoon? No, I ain't. I've got a book.

ençə gə'ə spu-n noəen' əgə'ə buk Hold it up.

Ain't I got three ears? No, you ain't. You've got two.

enə gə'thurɪ-ərs no yien' yəgə'tu



more, less than same, as much as

257 more, less

Each student shows some money, lying nearby or in a hand. Various amounts of small coins are good. They are easy to add to or take from to create the situation of an exercise sentence. Or also use partly filled glasses of water, lined up on a table for all to see or several glasses in the hands of students. Pour into or out of them as needed.

Each student compares what he has with that of the next student and comments accordingly.



Work through these words, except *than*, by making the gestures of the silent cues. Write their phonetic forms on the chalkboard for visual imprint of their pronunciation. When all are said fairly well do the exercises a to e given below.

more **mo-ər** Little by little raise the upturned left hand from waist to shoulder high repeating *more, more* each time.

less **les** 47 Little by little lower the downturned right hand from waist high down to knee level repeating *less, less* each time.

than **thæn - thən - ən - -n** 2, 4, 36 Just use **-n** joined to the word before, without comment unless to clarify for a student who already knows the base word. Write its 4 forms on the chalkboard as shown in the first line of this paragraph.

more than - raise one hand above the level of the other.

less than - lower one hand below the level of the other.

same **se-m** 6 - for things that are already equal. Hold the 2 hands steady at the same level waist high. Show the same amount, of money or water in glasses, in the right and left hands. Maybe jingle the coins or tap the glasses together as you look from one hand to the other back and forth while you repeat *same, same....* See 63.

Silent cue: Hold the hands steady at the same level.

as much as **əzmachəz** - Just as you make the quantities equal repeat *as much as* as you add to or take away coins or pour water back and forth to make equal amounts.

Silent cue: Bring one hand up, or down to, the level of the other hand...changing to the same level.

little **lɪ'o** 48, 23 Make a definite marked stop after **lɪ'**. The word final **-le** is much like **o** or **u** with some sort of a tongue movement if you are a native speaker of English. ESL speakers don't hear nor make a tongue movement. If the initial **l-** is a problem pair *little less* **ulɪ'oles**. See Sound Changes 47, 48.

a little, some, more, much, a lot

.. *than me* - ..*nmi* Be sure that learners definitely say -n, *mo-rn* - *lesn* with the lips apart, not touching each other. Then the lips close for *m-*, ---n *m---*.

Contrast drill:

less than me. *lesnmi*

less me *lesmi* (Count me out, not me!)

d Add to or take from one of two quantities so that they are the same. Point back and forth and finally bring the hands to the same level. Put the forefingers together for *we*. Page 174, *we*.

I've got as much as you. *avg'a'azmachazhu az yu = azhu 44*

You've got as much as me. *yuvga'azmachazmi*

We've got the same. *wiv ga'th'se-m*

259 Comparative amounts + noun + *than*

I've got more money than you. You've got less water than me.

avg'a'mo-ar mani'n yu yuv ga'les wa'arnmi

I've got as many fingers as you...10!

Both students

avg'a'az meni finggarazhu...te-n

hold up 10.



a li'o
sam
a fiu
••



a li'o mo-ar
s'a'mo-ar
a fiu mo-ar
••••



mach mo-ar
meni mo-ar
••••••



a la'mo-ar
••••••
••••••
••••••

260 *a little, some, more, much, a lot*

On a table in front of the class set 4 identical large drinking glasses, bottles or jars. From left to right as seen by the class pour a little water into the first, the same amount into the second glass and then pour some more into the second glass. Pour 2 times into the second glass. Say *a little* the first time and *some more* the second time.

Tap the first glass as you say *a little* and then pour much more, as you say *much more*, into the third glass until it is 3/4 full.

Again tap the first glass, *a little*, and completely fill the fourth glass as you say *a lot more*.

Strike each glass with something hard to make different sounds and drill the students to say

a little *some more* *much more* *a lot more*

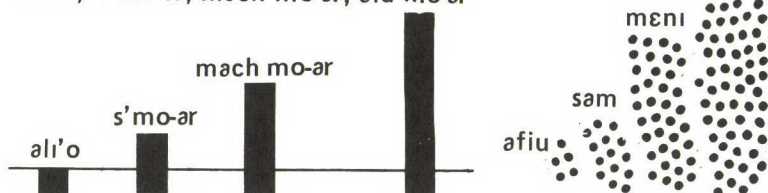
a li'o *s'mo-ar* *much mo-ar* *a la'mo-ar*

Have different students hit the glasses at random for the other students to say what they see and hear.

-er than

Or put on the chalkboard a series of thick vertical bars from short to longer, left to right. Draw a line across them even with the top of the shortest one. Across the tops write the quantities. Work up to saying them 4 times in 10 seconds.

ali'o, s'mo-ar, mach mo-ar, ala'mo-ar



When practicing slowly each speaker is to show with the hands, make gestures as to the amounts. Turn the left hand palm up. Over it hold the right hand, palm down, up about 3 cm. - a li'o. Raise the right hand up to 6 cm. above the left hand and say s'mor, farther up about 20 cm. for mach mor and the right hand high in the air for ala'mor.

261 a few, some, many, a lot

Don't do these *few-many* exercises too soon after learning a little - much...wait several days. Also use 4 drinking glasses for *few-many* but drop hard things into them - marbles, nuts, beans, pebbles. Also, tie or bind together in quantities of 3, 6, 10 and 15 or so and pass around pencils, matches, toothpicks, paper clips linked together, strings of beads. Rattle, make noises with such things, like hitting or knocking them against something hard while working up to say rapidly,

afiu, s'mo-ar, meni mo-ar, ala'mo-ar.....

For rapid drill, individually, in turn or in unison, instead of solid bars put columns of dots on the chalkboard.

a little - a few .. much - many

Into separate glasses put a little water, much more water, a few hard objects and many more. With something hard tap the glasses with water to get 2 distinctive different tones and shake the glasses with the hard objects to produce different sounds. Hit and shake corresponding pairs to contrast drill

ali'o - afiu ... mach - meni

262 -er than

In the preceding class, before working with *-er than*, review or learn *eye, ear, arm, leg, foot, high* and low. Point at, touch or move parts of the body. Point up and point down for high and low.

eye ai Wink one.

arm a-ar-m a and ar at first separate and always long. SC 6

Slap an arm with the opposite hand.

leg ul-gə SC 47, 6, 5 Slap a leg with the hand of the same side.

higher .. lower than a

foot fut Stomp one on the floor, hold it up off the floor.

high hai Extend a hand up high above the head and point upwards.

low u lo Bend down and touch a foot or the floor.

high eye hai ai With a thumb near an eye point the forefinger upwards.

foot low fut lo Bend down and touch a foot..with the same hand that was up beside the eye.

eye higher than arm ai haiarn a-ar-m

ai Put the end of the right forefinger beside the right eye.

haiarn Move the left hand from the waist up to level with the eyes and point upwards.

a-ar-m Slap the upper right arm with the left hand.

foot lower than leg fut loarn leg

fut Hit the right foot down onto the floor.

loarn Bend over and almost touch the right foot with the left hand.

leg Slap the right leg with the right hand.

arm lower than eye arm lorn ai

The left hand slaps the right upper arm and then points downward as the right forefinger touches the right eye.

leg higher than foot leg haiarn fut

The right hand slaps the right leg and points upwards as the right foot moves, makes a noise on the floor.

- 263 The teacher now at random points at any 2 of these 4 parts of the body with one hand and points upward, *higher than*, or downward, *lower than*, with the other hand. As different parts of different people are used, use *a* and *an*.

A foot's lower than a leg. A leg's higher than a foot.

afu's lo-arna leg alegz hairna fut -z h- = -sh-
20 6 36 6 40 39

An eye's higher than an arm.

anaiz haiarna na-ar-m

A foot's lower than an arm.

afu's lornanarm

An arm's higher than a leg.

anarmz hairna leg

An arm's lower than an eye.

anarmz lornanai

An eye's higher than a leg.

anaiz hairna leg

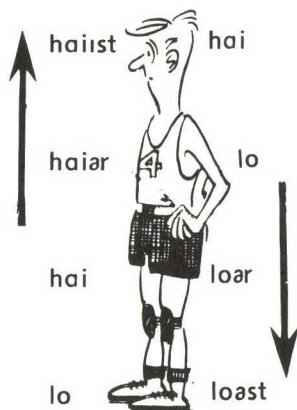
A leg's lower than an arm.

alegz lornanarm

A foot's lower than an eye.

afu'sloarna nai 8

Say each of these 8 times in 10 seconds.



264 -er, -est



Hold up the left hand, palm towards your face, the forefinger bent into the palm but the other fingers straight up with the thumb out to the side. With the right forefinger touch the tip of the little finger and say *high*, touch the end of the thumb and say *low*... back and forth..hai lo, hai lo, hai lo, hai lo..

Touch the tips of the little finger and ring finger as you repeat *hai hair, hai hair, hair*...then start with the thumb, *lo hai hair, lo hai haiar*...

Continue on to the left middle finger *lo hai haiar haiist, lo hai haiar haiist, lo hai haiar haiist* . . .

265 Now reverse the order. Touch the left middle finger and ring finger, *high low, hai lo, hai lo, hai lo*. Add the little finger, *hai lo loar, hai lo loar, hai lo loar*...and finally the thumb, *hai lo loar loast, hai lo loar loast,*

266 -er, -est Have 2 students stand up, back to back. Hold a hand over the head of each for the class to say *higher* or *lower*. Then line up 5 or 6 students and point to the *highest* and *lowest*. One by one have either sit down and pick out another highest and lowest pair. When down to only 2 students change to *higher* and *lower* as you hold up 2 fingers.

Mention several parts of the body and say the relative position of the last one to the others.

	-z h- = -s h- 39	
<i>Arm, eye</i>	<i>The eye's higher.</i>	th'aiz haiar
<i>Foot, leg, arm, eye</i>	<i>The eye's highest.</i>	th'ais haiist
<i>Arm, leg</i>	<i>The leg's lower.</i>	th'le-gz loar
<i>Eye, arm, leg, foot</i>	<i>The foot's lowest.</i>	th'fu'sloast
<i>Foot, leg, arm</i>	<i>The arm's highest.</i>	th'a-ar-ms haiist

267 -ast, -ist

Keep in mind that -est loses the -t before most words. Try to cut off the -s' with a quick breath stoppage, particularly before stop sounds. See Sound Changes 25, 11.

Lowest price, highest quality loas'prais haiis'kualati

For -est both -ast and -ist are commonly heard. Perhaps -ist is most often after front sounds like s-, t-, d-, j-, p-, the vowels i, ɪ and -le or -l at the end of words. Back open vowels æ, ɑ, ɔ, ɒ and voiced back consonants, -g, -ng more often perhaps are followed by -ast.

<i>highest</i>	haiis'	<i>lowest</i>	loas'
<i>happy</i>	hæpiis'	<i>biggest</i>	bigas'
<i>littlest</i>	li'olis'		

As so many adjectives end with -y, review the vowel series i ɪ e ɛ and contrast drill i ɪ, as in *haiist, hæpiist*..

268 **big, bigger, biggest .. little, littler, littlest**

Although forms of *big - little* are commonly used somewhat interchangeably with those of *large - small*, *big* and *little* are better used for single things not being compared directly with other things. *Large* and *small* are perhaps better used when there is a relationship of comparative size. See 177 - *big, little*

The big shoe is too small for his little foot.

His big foot is too large for the little shoe.

big - bigger - biggest

Cut out of heavy paper or cardboard 6 round or square pieces of 6 different sizes. Number them up from the littlest to the biggest, with 3 and 4 in the middle. 1, 2 and 3 could be of one color and 4, 5, 6 of a different, perhaps darker, color.

Pass around 4 and 3 saying *big, little*. (Shorter words come first in English. *big - lit-tle*, 1 and 2 syllables.) See 177.

Next drill *big, little, littler* big li'o li'olär going down the series of 4, 3, 2. li'olär - See Sound Change 49.

Now with 3, 2, 1 practice li'o, li'olär, li'olist. For -list see 267.

Go the other way with 3, 4 and 5, li'o bi-g bi-gär, followed by 4, 5 and 6, bi-g bi-gär bi-gäst.

Mix them all up as they are passed around. For reference put a rising column of larger and larger circles on the chalkboard..number upwards with the phonetic designations inside the 'balloon' circles.

269 **small-smaller-smallest, large-larger-largest**

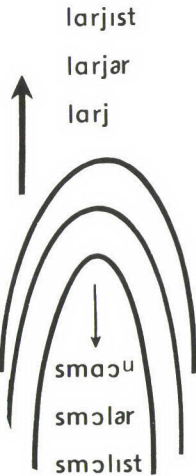
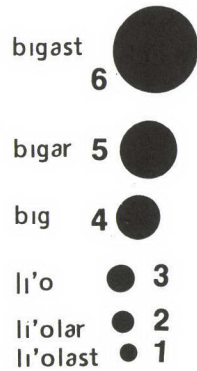
Make a class project of finding and fitting 6 easily handled boxes into each other. Cut off the flaps leaving open exposed bottoms. On the bottoms, both inside and outside write big numbers in ascending sizes from 1 through 6. With the boxes facing upward you put smaller and smaller boxes into the largest. Or turn over the smallest, face down and slip larger and larger boxes down on over it.

Fit box 3 into box 4 as you tap 4 and 3 while you say *large - small*. ulä-är-jä Stretch out ä- and är-. Sound Changes 47, 6, 5.

Smä- - ä is also lengthened before the vocalic resonance of -l without a vowel after it. It sounds much like o or u. SC 49.

Put box 2 inside boxes 4 and 3 for larj smä smäolär.

Nestle 1 and 2 into 3 for the series, smä smäolär smäolist.



larger .. smaller than

Going back the other way, 3 and 4 go into 5 for *smɔɔ larj larjər*, and 4 with 5 go into 6 for *larj larjər larjist*.

Students lastly throw boxes at each other saying the size relationship of what they are throwing!

When they tire of throwing, have them say in unison and then one by one the relationship of the box being moved to that of the others. *smaller than, larger than*

Turn the smallest box mouth down showing its outside bottom number. Turn each successive box down over the preceding ones.

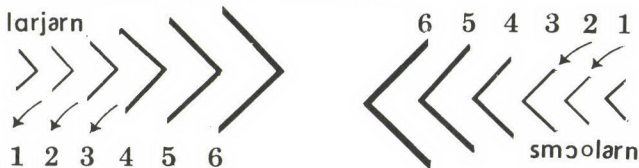
2 is larger than 1, 3 is larger than 2, 4 is larger than 3,
tuz larjərn wən thriz larjərn tu fo-ərz larjər n thri

5 is larger than 4 and 6 is the largest of all! Say this 1 time
faivz larjərn fo-ər n siksɔz th'larjis'əvɔɔ in 10 seconds.

Turn the nestled boxes over upright and work on this series as the smaller one is taken out of the next.

1 is smaller than 2, 2 is smaller than 3, 3 is smaller than 4,
wən'Smɔɔlərn tu, tu'Smɔɔlərn thri thri'Smɔɔlərn fo-ər
4 is smaller than 5, 5 is smaller than 6 but 1 is the smallest.
fo-ər'Smɔɔlərn faiv faif'Smɔɔlərn siks bə'wəns th'smɔɔlist

The -z or -s for *is* is absorbed into the following s-, which is stronger. The unvoiced s- of *small* devoices the th' of *the* before it which by its devoicing also devoices the voiced -v before it! And the -t of *-est* is unreleased and cuts off the -s. See Sound Changes 10, 9, 25. -vs- = -fs- 39



Additional practice

Look for, bring to class, garments that have S or L designators and say *small - large* when pointing at the letters.

Pass around eyeglasses, a shoe, a finger ring or a hat for each to try on and say if the item is *large* or *small*.

Put 3 belts around a little girl or a big fat boy or man. If they are loose, touch each as you say *large, larger, largest* or if tight say *small, smaller, smallest*.

For beginners only say the simple basic related words, like '*Foot large - shoe small.*' Using complete sentences involves possibly unfamiliar words or structures that confuse learning.

His foot is too large for her shoe. It's too small for his foot.

'isfu's tu larj f'ər shu i'stu smɔɔ f'is fut

Only use such sentences when working with advanced ESL learners or speakers seeking improvement.

270 the --est

ESL learners should be conditioned to say *the* before *-est* words.

Place easily seen pencils, long, brightly colored, at various heights. Balance one on the top of an open door or above the chalkboard frame, stuck onto an overhead light, *the highest pencil*. Place others behind an ear, in a girl's hair, stuck into a boy's shoe or dropped with a clatter onto the floor as you say *the lowest pencil*.

Scatter books about. An extremely large one could be put in a window, *the biggest book*. Several others on tables and chairs..and a little one put into a boy's breast pocket or hung down on a string in the center of the classroom, *the littlest book*.

Using the set of 6 nestled boxes, or similar, take 5 out of *the largest box* and set them to one side. Then out of them take *the smallest box* and put it away from, not close to, the biggest.

After drilling in pairs, objects are pointed to at random.

the highest pencil - the lowest pencil

th'hais'penso th'loas'penso

the biggest book - the littlest book

th'b-gas'buk th'li'olist buk

the largest shoe - the smallest shoe

th'larjis'shu th'smoolis'shu

271 worst, worse, bad good, better, best

On a table around which students can stand line up 6 items, in clear plastic bags running left to right from real bad to very good.

1 really rotten fruit, dead rat, worms, dog do-do.

2 food showing signs of decay - shriveled apple, mouldy bread, half-eaten sandwich...

3 spinach, slightly burned toast, broken saltine crackers

Leave a wider space to separate the good from the bad.

4 something readily edible - a fresh sandwich, freshly sliced cold cuts, a hot dog....

5 cookies, fresh banana or peach, bran raisin muffin... ..

6 a beautiful piece of cake, fudge, dates, nuts...sample to be eaten in class!

Sort of cup your hands above and around the bad items to the left, as everyone repeats with disgust, *bad, bad, bad...*

Turn to the other end, in a way encircle the good items and say *good, good, good*. Smack the lips with pleasure.

Pair drill back and forth *good - bad, good - bad, good - bad* (good comes first!). Review the vowels e e æ r a and o u u.

Work until æ and u are said well. Then lengthen them

before - after

before the voiced -d, which becomes weak in fast speech.

g u u u u u d - bæ æ æ æ æ d, g u u u u u d - bæ æ æ æ æ d

Point to the items at the ends and pair drill *best - worst*.

Review the vowels u æ ə. Then to u æ add a sharply cut-off

-s' .. u æ s' in 3 separate parts. bæ s' - u æ s', bæ s' - w æ r s'

Rapidly drill g u - d bæ s' - bæ - d w æ r s', g u - d bæ s' - bæ - d w æ r s' . . .

Lastly drill *good - better - best, bad - worse - worst*.

better Be careful to not say anything like *bedder*, but more like bæ'ær with an incomplete -t- or stop. Sound Change 23

Contrast drill bæ' - bæ-, e ε æ α, ε æ, bæ' (short) bæ- (long)

worse - worst w æ r s s s - w æ r s'

worse - the Ss fades away

worst - the -s' is cut off cleanly by a t stop, unreleased t.

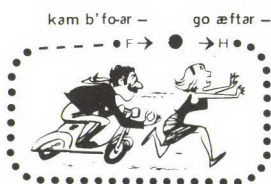
Contrast drill: w æ r s s s - w æ r s', w æ r s s s - w æ r s'

Put this chart, outline in big letters on the chalkboard to imprint by sight the pronunciation and relationship in drilling *good - better - best, bad - worse - worst*.

It also helps to raise a hand at the waist step by step up from *good* and lower the other down from the waist step by step after *bad*.

gu-d	bæ'ær	bæs'	Say 4 times in 10 seconds
		bæ-d	
		wærss	
			wærs'

272 before - after



The class forms a line around the room, down the right side, across the back and up the left side. The lead student waits at the front left corner. The line of students then 'counts off', each taking the next letter of the alphabet. If there are more than 27 students, double the letters, AA, BB,..GG... Check the pronunciation of the letters of the American alphabet. See 139.

Each student in turn from the head of the line at the left front walks towards the teacher, or teacher's helper, a little to the the right of the front center. The walking student, for example with the letter G, points back over a shoulder at the following student, H, and repeats several times,

I come before H. akam b'fo-ær ---

As he, G, passes by the teacher he points at the preceding student, F, who is now at the end of the line, and repeats,

I go after F. - ago æftær --

Boys go after girls! boiz go æftær garozss

first, middle, last fingers

Keep the line moving fast to give the feeling of movement to *before - after*. As yet don't say *come after* or *go before* nor use *in front of - behind*, better for when things don't move. 208

before *be-* becomes just a voiceless release of a puff of air.

The *o* is lengthened before the voiced *ar*, written *-r* after vowels. *bi- bi- ba- = b'fo-ar - b'fo-r* See Sound Changes 2, 3, 4

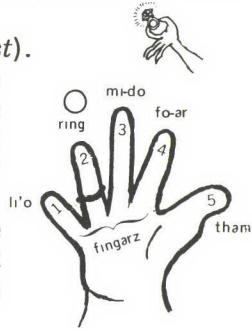
after *æftar* If *-ft-* is a problem put a weak *a* after *f*, *-fatar*.

Work for clear *æ* and *ar*.

273 **fingers** (in preparation for *first, middle, last*).

Hold up the right hand, palm towards the class, fingers spread apart. Reach across the body with the left hand and with the left forefinger start with the right little finger and count the fingers, 1, 2, 3, 4, 5.

Put a rough drawing of the hand on the chalkboard and write the pronunciation at ends of the fingers and their numbers on them.



wā-n	tu	thuri	fo-ar	fai-vf
1	2	3	4	5

Wiggle, wave the fingers and write *fiŋ'garz* along the base of the 4 fingers. The pronunciation is really *fiŋ - garz* with a puff of air out the nose after *--ng* and separately *-garz*. If there is a definite *g*, as in *-gar*, the *-n* tends to become *-ng* anyway. So be careful not to say *fiŋ - ar* (but *singer* is *siŋ - ar*). See 26 - *ng*.

1 - *little finger* - just wiggle it! *ʃ, -le* See Sd. Changes 23, 48

2 - *ring finger* Compare *ring - fiŋ..a* puff of air out the nose. Pass around a finger ring. See how many 'ring fingers' it fits.

3 - *middle finger* *m-i'o fiŋgar* Count from right and left, 1, 2, 3 with the center finger always being 3.. *thumb - fore - 3, little - ring - 3. ɪ-longer, ɖ, -le = o* Sound Changes 8, 23, 48

4 - *forefinger* *fo-r fiŋ gar* Count 1, 2, 3, 4 from the little finger and hold up 4 straight fingers. *Fore* and *four* are spelled differently but *four* is a good tag for remembering the pronunciation of the name of this finger.

5 - *thumb* *thhā-m* The *th* is aspirated, a puff of air out after it and *ā* is lengthened before *m*. See Sound Changes 53, 6. Other languages also call the thumb a finger. So if an ESL learner says 'thumb finger' tell him to not say *fiŋger* for it.

274 **first, middle, last**

Have 5 students line up one behind the other and count off, forwards and backwards and then substitute *middle* for 3 in going either way. 1 2 3 4 5 .. 5 4 3 2 1
1 2 middle 4 5 .. 5 4 middle 2 1

Have them start walking around the room. The teacher gets

what's your name?

in front, pushing against the chest of the leading student and stops the marching. Now call the leading student, *first* and the one at the end *last*. Everyone practices saying for the 5 in line,

first, 2, middle, 4, last
 fərst tu mi'o fo-ər læst

Drill *ər* and *æ* well. Review the vowels *u ər ə* and *e ɛ æ ɑ*. Hold *ər* and *æ* for 5 seconds to settle and set the sounds.
ərərərərərərər... ææææææ... but they are short in words before the unvoiced *-s*. Then after *-s* the *t* is weak, often dropped. Sound Change 25

Add 2 more people to the line. Be sure all stand facing the head of the line...not side by side.. and drill

first, 2 3 middle 5 6 last
 fərst tu θri mi'o faiv siks læst

275 **the first / middle / last one.**

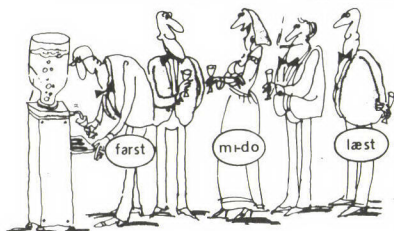
An odd number of students line up, 5, 7, 9, 11 and count off. Then each student asks another who is first, middle and last.

Who's the first one? Who's the middle one? Who's the last one?

huz th' fərs'wən huz th' mi'o wən huz th' læs'wən

1's the first one. 5's the middle one. 9's the last one.

wənz th' fərs'wən faivz th' mi'o wən naɪnz th' læs'wən



Point with the left forefinger at the person whose number is said. Then hold up the right forefinger when the pronoun *one* is said. After a few times add or take away 2 persons. Lastly, use personal names instead of numbers.

276 **first, middle and last names** *What's your name?*



1933 F. D. R.

On the chalkboard write the three names each of some famous people or current celebrities...such as the teacher's own full name.

Franklin Delano Roosevelt

fræŋklin dilano ruzvɛɔt

John Fitzgerald Kennedy

jan fitsjɛurod kɛnədi



Point to the *first, middle and last names* on the chalkboard.

fərst mi-o n læst nɛ-mzss

What's your name?

huatsyur

huatshur

huəchər

uəchə nɛ-m

.... *Tom, Melo, Tanya, Ana...?*

s + y = sh Sound Change 43

t + sh = ch 41

ɑ, u, ər = ə 2

ʃ 34, e- 6

John Davis

jan deivis

first, second, third, 4th, 5th ..

Is that your first, middle or last name?

izθæt yur

izæchar fars' mɪ-olər læs'ne-m

It's my first / last name.

i's mɑi fars' / læs' ne-m

It's my first and last names.

i'sm'fars'n læs'ne-mzss

What's your middle name?

huachə mi-o ne-m

z ʍ 29, t+y=ch 41

-o ar = -olər 49

ʃs 20, ai = ə = ' 2

No middle name.

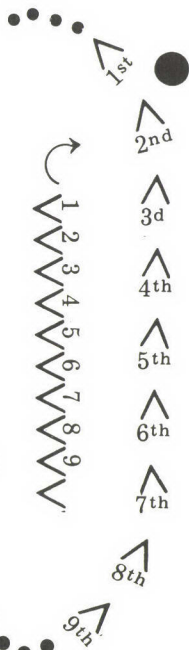
no mɪ'o ne-m

277 Ordinal Numbers - first, second, third, fourth.....

To imprint that the ordinals carry the feeling of one in an orderly progression, of things being in a relationship in an organized series, have the students move systematically from or by an established starting point as they learn, practice the ordinals.

First as a base review the cardinals, *one, two, three...* Line the students up along the right side of the room and have them count off, 1 2 3 4 5 If they are standing side by side have them turn facing forward one behind the other. Then one by one they go to the teacher at the chalkboard who writes the respective ordinal for each student. Say the cardinal and slowly write out the ordinal by sounds. The student repeats it 4 or 5 times. Condition the learners always to say *theth. th'.....th'* Check to see if a match flame in front of the mouth flickers for both .. released puffs of air.

- | | |
|---------------|---------------------|
| 1 th'fərst | 11 th'əle-v'nth |
| 2 th'sekənd | 12 th'tue-ofth |
| 3 th'th uər-d | 13 th'th uər ti-nth |
| 4 th'fo-ərth | 14 th'fo-ər-ti-nth |
| 5 th'fifth | 15 th'fifti-nth |
| 6 th'sik sth | 16 th'sik sti-nth |
| 7 th'se-vnth | 17 th'se-vn ti-nth |
| 8 th'e'th | 18 th'e'ti-nth |
| 9 th'nainth | 19 th'nain ti-nth |
| 10 th'te-nth | 20 th'tue-n ith |



After working around the class have the students copy this into their notebooks as they carefully say aloud the sounds. This is visual and kinesthetic reinforcement necessary for fast accurate learning. See that it is done well. Then have the class walk in single file around saying and touching on the chalkboard the next number.

the 1st th'fərst The final -t is often dropped. 25

the 2nd th'sekən' Cut off the -n' with a sudden stop. 18

the 3rd thhth uər-d Aspirations after th' should cause the flame of a match in front of the mouth to flicker 2 times. 53 Start ə with lip rounding. Beginners to say a clear u. Lengthen ə- before the voiced -d, which often is weak. 51, 6, 24



the 4th thh fo-arthh Make a long o separate from ə. o .. ə
the 5th th'fifth fffffi ffff th The lower lip lightly touches the upper front teeth. If fɪpθ is said, with a sharp pencil point push the upper lip up and away from the lower lip.

the 6th th'sɪk s θ Practice in 3 parts. sɪk' - suddenly stop the air in the back of the mouth. Hiss sss. Stop.

the 7th th'sɛ-v nth Long ɛ before the voiced v. Hum nnnnn and release it into th with a puff of air out.

the 8th th'e'th Make a definite deletion stop for the missing t. θth 21 Clearly say e not ɛ. i i e ɛ

the 9th th'nainthh

the 10th thh tɛ-nthh Lengthened ɛ before the voiced -n. 6

the 11th thhɛ-vnthh The first vowel of *eleven*, i-, ɪ-, ɛ- becomes a soft ə, əɛ..., which gets lost!

the 12th th'tuəfθh Learn in 4 separate parts, tu ə ffff th. See the remarks for *the 5th*.

the 13th thh thh uərti- nthh Make a match flame flicker 3 times - for each th'. See *the 3rd*. Perhaps contrast long and short ə- ə.
 ə- d ət, θə- d θərti- n



the 14th, the 15th, the 16th, the 17th, the 18th, the 19th.....
 th'fo-rti-nthh, th'fifti-nthh, th'sɪks---, th'sɛ-vn-- + ti-nthh

JULY						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

the 20th thh tuɛ-niithh -nɪ 18 Contrast drill i, iith, i i e ɛ

the 30th..40th..50th... all have --iith endings.

the 100th, the 1,000th θth 21, -nɪ 18
 hændə'rθ θəuzənth

On a big calendar tap at random the days..dates.. of a month. Always use *the* with dates. *July 4* - jələi θ'fo-rθ

278 Numbers in use - Arithmetic

Handling numerical, mathematical concepts in a new language requires special training more than just learning to say the numbers, as in 140...143. Often in context there is no cue as to how many or what quantity. *I have 3 pencils in my hand.* If you don't see them there could be 7 or a dozen. So to present a logical meaning to numbers drill these tables well, and to master the variant forms of *and, are* and of *is*.

add, subtract, multiply



Write these arithmetical expressions on the chalkboard with their phonetic versions, one by one. After a few repetitions the students are to copy each into their notebooks. See - say - write and then work out their logical sequence make for indelible imprint for automatic response. These exercises follow simple arithmetic patterns. Have each student figure out and say the next in a series of arithmetic expressions. The speaker and the others would do well to write each number and mathematic sign as it is said. *and +, from -, times x, into ÷*

Review, keep in mind the pronunciation of each number as given in 140..143. Note and practice well the reduced forms of *are, and, is* and final *-s*.

are, 're is *ar* which becomes a part of *-r, -ar* before it. That *-r, -ar* becomes just a longer *ar*, maybe with 2 pulsations but still just one sound...longer than the *ar* at other times.

and becomes *-n-* which makes an *-n* before or an *n-* after longer. i.e. a long *n*-sound has the meaning of *and* in it.

is can be *-z* or *-s*, or becomes a part of *-s, -z* before or *s-, z-* after it. A longer than usual *s*-sound has the meaning of *is* in it, or the final *-s* of a verb. See Sound Changes 9, 10.

and - addition --- *and* --- 're ---

1 + 1 = 2	wannwanər tu	Long n-, wanər like <i>owner</i>
1 + 2 = 3	wan-tuar thri	thh uri 53, 50
2 + 3 = 5	tu n thrir faivf	thriar, thri-r --vf 40
3 + 4 = 7	thrin fo-ar- sɛ-vən	<i>four are fo-ar ar = fo-ar- ɛ- 6</i>
4 + 5 = 9	fo-rn faivər nain	
5 + 6 = 11	faiv'n siksər əlɛ-vən	
6 + 7 = 13	siks n sɛ-vənər thərti-n	thh uar 51
7 + 8 = 15	sɛ-vn-e'ar fifti-n	sɛ-vnne'ar
8 + 9 = 17	e'n'nainər sɛ-vnti-n	
9 + 10 = 19	nain-tɛ-nər nainti-n	

279 **from - subtraction** furə-m 50, 6 --- *from* --- *is* ---

1 - 1 = 0	wan frəm wan'Ziro	..one is wanz -ʒziuro 9, 50
2 - 1 = 1	wan frəm tuz wan	
4 - 2 = 2	tu frəm fo-rs tu	<i>four is fo-rz, -z tu = -stu 39</i>
6 - 3 = 3	thri frəm siksisthri	
8 - 4 = 4	fo-r frəm e's fo-r	
10 - 5 = 5	fai'frə-m tɛ-nsfaivf	faiv fr.. = fai'f 10, -v = -vf 40 10 is 5 tɛ-nz fai.. = -nsfai 39

280 **..times.. multiplication** --- *times* --- *is* ---

1 x 2 = 2	wan taims tus tu	taimz tu iz tu --mstustu 39
2 x 3 = 6	tu taims thri'Siks	-z thri iz siks -sth...-ssi.. 39
3 x 4 = 12	thri taims fo-rs tueovf	49, 40

4 x 5 = 20	fo-r taims faifstue-ni	--vz t.. --fst 39, -nʃ 18
5 x 6 = 30	faif taim'Siks is thartı	v t = ft, ız th = sth 39, ʒs 10
6 x 7 = 42	sıks taim'Se-vns fo-ar'itu	arti = ar'i 23
7 x 8 = 56	se-vn taimze's fiftısıks	
8 x 9 = 72	e'taimz nain'Se-vntıtu	
9 x 10 = 90	nain taims te-nz naini	-nʃi 18

281 ..into.. division --- into ---- is ----

2 ÷ 1 = 2	wanınt'tus tu	into intə int' nt'
6 ÷ 2 = 3	tuıntəsıksıs thri	
12 ÷ 3 = 4	thriınt'tueofs fo-ar	-v ız f = -vz f = -vsf = -fsf-39
20 ÷ 4 = 5	fo-rurınt'tueńis faıvf	urın 50, 39, 40
30 ÷ 5 = 6	faıvınt'thartı'Sıks	-ızsı = -ıssı = -ı'Sı- 39, 9, 10
42 ÷ 6 = 7	sıksıntə fo-rtıtu'Se-vn	
56 ÷ 7 = 8	se-vnıntə fiftısıksıse'	
72 ÷ 8 = 9	e'ıntəse-vntıtuz nain	

282 plus, minus, multiply, divide

These forms using words from Latin may be already known by some ESL students. Drill a couple of examples so that they will be readily understood.

1 plus 3 is 4.	wan pləs thris fo-r	
6 plus 7 is 13.	sıks plə'sevns thartı-n	
1 minus 1 is zero.	wanmainəs wan'Zıuro	ıʒı 9, uro 50
6 minus 2 is 4.	sıks mainəs tus fo-r	ız fo = ısfo 39
3 multiplied by 4 is 12.	thri mətıplai'b'fo-rs tueovf	
	48 11 39 48 40	

6 divided by 2 is 3. sıks d'vaidı'b'tus thri

36 divided by 3 is 12. thar'ısıks d'vaidı'b'thrıs tueovf

283 Measurements

Pass around items showing the metric and American measurements. Rulers that show centimeters and inches, a ruler 1 foot long, a yardstick or a strip of something exactly 3 feet long showing 3 12-inch sections. A liter container and a 1-quart milk carton, a gallon can, cans of food which show metric equivalents. Do some simple problems of conversion.

An inch is 2.58 centimeters. Show this on a ruler.

aninchıs tu poin' faıve'senımı'arzss 5 Say it 5 times in 10 seconds.

A foot has 12 inches.

afut hæs tueovınchıs

How many centimeters in a foot? 12 x 2.58 = ? 30.48

hau menı senımı'arzinə fut thartı poin'fo-rtı et

284 The teacher has 2 feet. A yard has 3 feet. (Walk along on a

th'tıchar hæs tu fit ayard hæs thri fit yardstick)

How many centimeters in a yard? (2.58 x 12) x 3

hau menı senımı'arzinə yard

How many centimeters in 5 feet 6 inches? (Point to a student

haumenı senımı'arzin fai'fi'sıksınchıs who is that tall)

fractions

$$5 \times 12 = 60 \text{ inches}$$

6 inches

$$66 \times 2.58 = ? \text{ centimeters}$$

$$2.58 \text{ into } 170 \text{ cm.} = ? \text{ inches}$$

A kilo(gram) is 2.2 pounds.

2.2 lbs.

akilo(græm)s tu poin'tu paunz

-ðs 30, -nð 18

A pound has 16 ounces.

apaun'hæ'siks'ti-n aunsəz

has sixteen hæ'siks'ti-n 39, 10

How many grams in an ounce?

haumeni græmzina nauns

$$1,000 \text{ grams} = 1 \text{ kilo}$$

$$2.2 \times 16 = \text{ounces in a kilo}$$

aunsizina kilo

13 liters are about 14 quarts.

tharti-n litərzəuabau'fɔ:rti-n kuə's

$$12 \text{ in.} = 1 \text{ ft.}$$

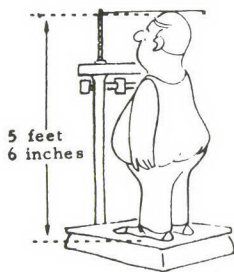

1 inch

$$3 \text{ ft.} = 1 \text{ yd.}$$

91.4 cm.

$$16 \text{ oz} = 1 \text{ pd}$$

453.6 grams (lb)



285 Fractions

Review the ordinals. See 277. Contrast drill ssss - zzzz.

1/2	one half	a half	2 halves	--f+s = -ves
	wən hæf	əhæf	tu hævz	
1/3	one/a third		2/3	two thirds
	wən / ə θa:rd		tu θa:z	--ðs So.Ch.22
1/4	a fourth		3/4	three fourths
	ə fɔ:θ		θri fɔ:rs	4-4-4 = 3 4's
1/5	a fifth		4/5	four fifths
	ə fɪfθ		fɔ: fɪf's	--θs 30 θri fɔ:rz
1/6	a sixth		5/6	five sixths
	ə sɪks'th		fai v sɪk's	5 6's .. 66666
1/7	a seventh		6/7	six sevenths
	ə se:vntθ		sɪk'se:v'n's	6 7's
1/8	an eighth	-fth 21	7/8	seven eighths
	ə ne'th		se:v n e's	7 8's
1/9	a ninth		8/9	eight ninths
	ə nainθ		e'nainz	8 9's
1/10	a tenth		9/10	nine tenths
	ə te:nθ		nain te:ns	9 10's
1/20	a twentieth		3/20	three twentieths
	ə tue:niθ		θri tue:nii's	-nʃi 18 ..nii's
1/100	a hundredth		21/100	twenty-one hundredths
	ə hʌndə'th		tue:niwən hʌndə's	21, 30
1/1000	a thousandth		3/1000	three thousandths
	ə θauz nθ		θri θauz ns	

... yesterday, today, tomorrow ...

286 the day before yesterday, yesterday, today, tomorrow,
the day after tomorrow

19	20	21	22	23	24	25
	th'de b'fo-ar yestardı	yestardı	t'de	t'maro	th'de æftar t'maro	
	wəz	wəz	z	o bi	o bi	

Review, practice the ordinals by rapidly tapping the dates in ascending order from the 1st to 31st, later at random, on a big calendar, or one drawn on the chalkboard or a large cardboard. When the series throughout a month is easily said, draw on the chalkboard in calendar style 7 long boxes in a horizontal line to represent one week. The boxes should be long enough to easily write a long word under each.

Do this exercise on a midweek day, such as Wednesday the 22nd, so that the 2 days before and after the today's date, the 22nd, will all be on the same line. In the box for the current date write and circle the date, the 22nd, and under that box write **t'de** (*today*). Repeatedly say **t'de** and each time point at your feet...the silent gesture for '*now, the present time*'.

Turn sideways with your right side towards the class. With the left hand reach back and tap the day before the box for *today*. Pointing back with the left hand is the silent cue for the *past*. Put yesterday's date in that box and write under it **yestardı** (*yesterday*), pointing back with the left hand each time *yesterday* is said.

With the right hand point forward and tap the *tomorrow* box. Write **t'maro** under it. (**t'maro** and even **t'marə** are alternate forms but it is better that ESL learners be imprinted with **a...o** in this word.)

Have each student point back with the left hand, down at the feet and then forward with the right hand when saying *yesterday, today, tomorrow*.

yestardı t'de t'maro 7 To be said 7 times in 10 seconds

Reach farther back and put the date in the box for *the day before yesterday* and forward to put in the date for *the day after tomorrow*. With 2 backward motions, one down and 2 forward say

th'de b'fo-ar yestardı - yestardı - t'de - t'maro - th'de æftar t'maro 2. Repeat 2 times in 10 seconds.

the, be-, to- lose vowels and become voiceless stops. 2,3,4

Tag .. was..is.. won't it?

Was the day before yesterday the 22nd?

wəz th'de b'for yestərdı th'tuəni səkənd

No, it wasn't the 22nd, it was the 20th.

noi'uəzn th'tuənisekən' i'uəsth'tuəniith

Is today the 20th?

is t'de th'tuəniith

No, it isn't the 20th. It's the 22nd.

noi'izn th'tuəniith i'sth'tuənisekənd

Will tomorrow be the 30th?

uiot'marə bi th'thə'riith arʔı 23

No, it won't be the 30th. It'll be the 23rd.

noi'uon bi th'thə'riith i'o bi th'tuəni thərd

290 Pair drill:

<i>it was the ...</i>	i'uəz th'	Nod the head.
<i>it wasn't the ...</i>	i'uəzn th'	Shake the head.
<i>it won't be</i>	i'wōbi	won won wō 37
<i>it'll be</i>	i'o bi	
<i>was</i>	wəz	
<i>wasn't</i>	wəz	
<i>'ll</i>	o	
<i>won't</i>	wō	

If ESL learners don't catch, hear the ~ ~ nasality, out through the nose, they may think positive, *yes*, when the situation is negative, *no*.

291 Tag questions - untrue negative, positive tag.

292 The speaker wants to confirm that a negative condition is not true. See the explanation in 221 of tag questions and 160 for answers to negative questions when conditions are negative.

The day before yesterday wasn't the 22nd, was it?

th'de b'fo-r yestərdı wəzn th'tuəni səkən' wəzıt

No, it wasn't. It was the 21st.

noi'wəz i'uəsth'tuənifərst.

Yesterday wasn't the 23rd, was it?

yestərdı wəz th'tuənithərd wəzıt

No, it wasn't. It was the 21st.

noi'wəz i'wəz th'tuənifərst

Today isn't the 24th, is it?

t'de iʒth'tuəni forθ ızıt

No, it isn't. It's the 22nd.

noi'iʒ i's th'tuəni səkənd

Tomorrow'll be the 24th, won't it?

t'marə-bi th'tuə-niforth wənıt

No, it won't be the 24th. That'll be the day after tomorrow.

noi'wōbi th'tuə-niforth. thə'obi th'deæftə t'marə

23 37 4 6 18

2 48

50

seconds, hours, days next, last

293 Units of time

Watch the second hand of a watch while counting out 10 seconds...in 10 seconds.

1 second	2 seconds	3 seconds	4 seconds
wən sekənt	tu sekəns	θri sekəns	fɔ-r sekəns
5 seconds	6 seconds	7 seconds	8 seconds
faif sekəns	sik'sekəns	sevənsekəns	e'sekəns
9 seconds	10 seconds	--v s-- = -f s- 39	-ʃ s- 9
nainsekəns	tə-n sekəns	-ʃ s-20	ɛ-n 6



Second as a unit of time is commonly pronounced sekənt.

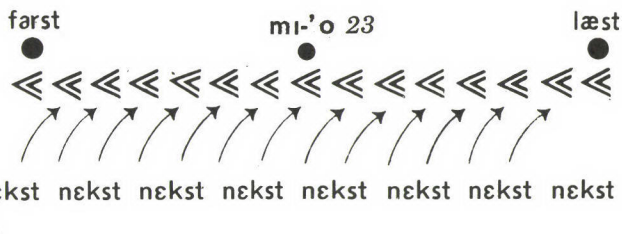
Its plural, *seconds*, is sekəns, like *cents* sɛns, *students* stu'ns. *Seconds* for 'second choice', not top quality merchandise or to eat more of the same thing is sekənz. sekənz 22

Repeatedly work through this table until it can be readily said from memory. Refer to a watch, clock or a calendar.

60 seconds	- a minute	siksti sekəns	a minit	
60 minutes	- an hour	siksti mini's	anur	-ʃs 20
24 hours	- a day	tue-ni fo-arur	auərz	ade arur-- 52
7 days	- a week	se-vən dez	auik	
4 weeks	- a month	fo-ar uiks	amənth	ʃs 20
12 months	- a year	tue-ov mən	a yi-ər	ʃo 48
a year	- 365 days	..θri hən'ər'n	siksti faif dez	nɔ 18

294 next

Review, practice
246 - 247
with 5 or
7 students
between
the first
and the last.



The line of students walk around and up the left side of the classroom. The leading student is brought to a stop at the front right corner of the class seating area. Point back and forth at the students at the head and at the end of the line as you repeat *first - last*...and maybe *middle* for the center one.

Motion for the first student to go back to his seat and sit down. As soon as he has sat down, point to the one now at the head of the line and say *next!* And so on down the line with the class saying *next* as soon as the lead student has sat down.

first, last, first, last..middle..next, next, next, next,...
fərs' læs' mi-'o nekst nekst nekst nekst...

In fast conversation. the t is dropped after -s, -sʃ. In this drill for *first, last* just cut off suddenly the s-sound with a tongue tip or glottal stop. Likewise cleanly cut off the lengthened i-

Days of the Week

of *middle*. 25, 6, 18. When saying *next* as a separate word, divide it into 2 parts, nek -- st. Twice stop the air and release a puff to make a match flame flicker. nek' ... st' (stə' - st' - s')

295 first week, last week, this week, next week

MARCH						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

APRIL						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Using the formula of 294, on a big calendar of the current and preceding months tap the top week, *first week*. Lightly touch each week on down, *next, next, next, next*.. but say *last week* for the one just before the current week.

(If you don't have a big calendar have the class draw the 2 months on the chalkboard.)

Alternately tap the first and last weeks a few times and then add *this week, next week*. Put a circle around the date of today in *this week*.

first week, last week, this week, next week
fərs'uik læs'uik thiswik neks'uik

Caution: Don't use *the* with reference to the weeks before and after the current week.

The last week of May - end of a series

The next week after that - a week not related to now.

ESL learners should know of this non-use of *the* for *last/next week/month/year* when related to *now*, the present time.

He died last year (the year before this year, now)

She got married last month (the month just before now)

We'll graduate next year (the year after this present year)

296 Days of the week

Across the chalkboard, from left to right, write the 7 days of the week by sounds.

səndɪ məndɪ θuzdɪ wɪnzdɪ θhuɑrzdɪ fʊraɪdɪ sæ'ɑrdɪ

Always start with Sunday. Tap *Sunday* and say *the first day* of the week on a calendar. Some other languages start with a different day as the first day of the week.

In fast speech for the ending *--day* say -dɪ, except for *today* which always is t'de. If some student is puzzled by --dɪ clearly say *day de* for clarification.

Thursday - θh uɑ zzz dɪ See Sound Changes 53, 51.

Tuesday - θuzdɪ Does a puff of air cause a flame to flicker? -sdɪ Practice a long, strong buzzing zzzzzzz + dɪ.

Saturday A noticeable quick stop for the missing t between vowels. 23. Some people say *satuhday* - sæ'ɑdɪ. ɑ = ə 2

297 Practice with dates, days of the week.

Notice how the -z of *was, is* wəz ɪz becomes -s or disappears.

Was Tuesday last week the 13th? No, it was the 14th.

wəz tuzdɪ læstuik θh'thɑrtɪ-nθ noɪ'wəz θh'fɔɑrtɪ-nθ

Months Seasons

Was Sunday the 7th? No, the 7th was Saturday.

wə'sændi th'sɛ-vənth no th'sɛ-vənth wə'sæ'ardi

What was Thursday? It was the 8th.

hua'uəs thərzdɪ i'uəz th' e'th

Is today Wednesday, the 22nd?

is t'de winzdi th' tuɛ-ni sɛkən'

No, Wednesday last week was the 22nd.

no winzdi læs'uik wəs th'tuɛ-nisɛkən'

Is Monday, the 27th a good day to go?

iz mændi th'tuɛ-ni sɛ-vənth a gu'de t'go dd 9

Tuesday, the 28th is better.

tuzdi th'tuɛniɛ's bɛ'ər -th is = -th's = 's 30

Will next Thursday be the 10th? No, it won't.

wio nɛks'thərzdɪ bi th' tɛ-nth no'uon'

Was last Tuesday the 3rd. No, it's this Tuesday. (this week)

wəz læs'tuzdi th'thərd no i'sis tuzdi -s ʃʃ- 29

298 The Months

Use a large hanging calendar. Touch each of the 12 months saying *month* and then make a circular motion taking in all 12 and say year.

What are the 12 months of the year?

2 18 2 4 53 48 30 35 6

hua'ər th'thu ɛov mənəsə th'yiər

January February March

jænyuəri fɛ-byuəri mɑ-ərç

April May June

ɛpuro 50,48 me ju-n

July August September

jəlai ɔgəst sɛptɛmər

October November December

aktobər novɛmər d'sɛmər

299 The Seasons of the Year

Hold up 4 fingers and on the calendar make the motion of a circle around the 3 months of each of the 4 seasons.

spring Spring up, jump, hop up as high as possible. Hold one hand flat, palm down, fingers straight out level. From below suddenly run, slip the vertical fingers of the other hand up between the flat fingers like grass suddenly springing up.

summer Point up to the sun (*sun-er* - of the sun). Wipe the sweat off your forehead. sə'mər 9

fall fɔ Let small pieces of paper fall, flutter down like leaves.

winter win'ər (*wind-er*) Blow like the cold whistling wind, shiver.

JANUARY							JULY											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
				1	2	3					1	2	3	4				
4	5	6	7	8	9	10	5	6	7	8	9	10	11					
11	12	13	14	15	16	17	12	13	14	15	16	17	18					
18	19	20	21	22	23	24	19	20	21	22	23	24	25					
25	26	27	28	29	30	31	26	27	28	29	30	31						
FEBRUARY							AUGUST											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
1	2	3	4	5	6	7							1					
8	9	10	11	12	13	14	2	3	4	5	6	7	8					
15	16	17	18	19	20	21	9	10	11	12	13	14	15					
22	23	24	25	26	27	28	16	17	18	19	20	21	22					
							23	24	25	26	27	28	29					
MARCH							SEPTEMBER											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
1	2	3	4	5	6	7	1	2	3	4	5	6	7					
8	9	10	11	12	13	14	8	9	10	11	12	13	14					
15	16	17	18	19	20	21	15	16	17	18	19	20	21					
22	23	24	25	26	27	28	22	23	24	25	26	27	28					
							29	30	31									
APRIL							OCTOBER											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
				1	2	3	4					1	2	3				
5	6	7	8	9	10	11	4	5	6	7	8	9	10					
12	13	14	15	16	17	18	11	12	13	14	15	16	17					
19	20	21	22	23	24	25	18	19	20	21	22	23	24					
26	27	28	29	30			25	26	27	28	29	30	31					
MAY							NOVEMBER											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
				1	2	3	1	2	3	4	5	6	7					
4	5	6	7	8	9	10	8	9	10	11	12	13	14					
10	11	12	13	14	15	16	15	16	17	18	19	20	21					
17	18	19	20	21	22	23	22	23	24	25	26	27	28					
24	25	26	27	28	29	30	29	30										
JUNE							DECEMBER											
S	M	T	W	T	F	S	S	M	T	W	T	F	S					
				1	2	3	4	5	6					1	2	3	4	5
7	8	9	10	11	12	13	6	7	8	9	10	11	12					
14	15	16	17	18	19	20	13	14	15	16	17	18	19					
21	22	23	24	25	26	27	20	21	22	23	24	25	26					
28	29	30					27	28	29	30	31							

300 Telling Time

Draw a big clock face on the chalkboard with large numbers 3, 6, 9 and 12 at their positions, and smaller 1 - 2, 4 - 5, 7 - 8 and 10 - 11 in between. Tap each in turn around the clock as your practice counting by 5's up to 60...2 times in 10 seconds.

Five - v becomes f before unvoiced sounds. 5 10 faif tɛ-n 39

Release a little puff of air (make a flame flutter) after initial t-, th- 10 thɛ-n, 30 thɹar'i See Sound Change 53

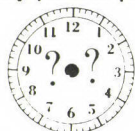
Make vowels longer before voiced sounds. 10 4 - tɛ-n, fɔ-ar 6

Between vowels -t- is a very short silent break 40 fɔ-ar'i 23

After -n t is dropped. 20 tuɛ-nʔi Sound Change 18

In *thirty* say u before ɹ. 30 thɹuar'i 51

--v f-- = --'f-- 45-50 fɔ-ar'ifai'fifti 10



5 10 15 20 25 30
faif tɛ-n fifti-n thue-ni thue-nifai thɹuar'i

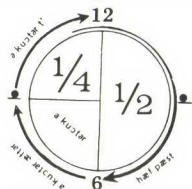
35 40 45 50 55 60

thɹuar'ifai'fɔ-ar'i fɔ-ar'ifai'fifti fiftifai fiksɪ 2

2 times in 10 seconds

half - quarter - past

Students should not be distracted by unfamiliar words when learning to work with time concepts. So beforehand review *before, after, half, quarter, past*. See 272, 285.



Divide a big circle into a half and 2 quarters.

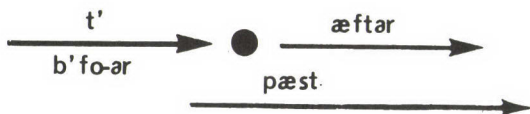
Tap each as you drill around and around at faster and faster speeds, 9 times in 10 seconds.

half quarter quarter Separate ɹ's 23

hæf kɹar'ar kɹar'ar 9 9 times in 10 seconds

To imprint *past*, as used in telling time, put a big dot on the chalkboard. Draw an arrow to it from the left as you repeat *before, before..* Make the silent cue of the left hand from far left coming to the left of the chest. Draw another arrow from the big dot to the right as you repeat *after, after* and motion forward away with the right hand.

Starting a little to the left of the dot, under it draw a line to the right. Just where this lower line 'passes' under the dot start saying *past, past, past...*



What time is it?

Tap your own wrist, point to another's watch or a clock face and ask this. When a question starts with *What, When, Why, Who* the tone level of the voice goes down at the end.

What time is it?

What time is it?

huə'taimizɪt a = a, ʃt, -t See Sound Changes 2, 9, 24

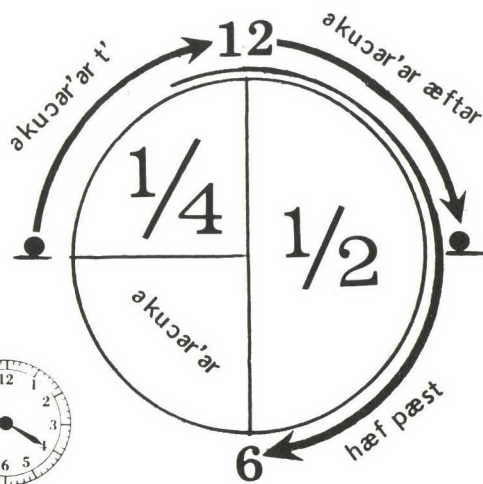
Answer by pointing to the actual time on someone's watch. First say the hour and then how many minutes after the hour.

3:21 thri tuə-ni wən ... 10:42 tɛ-n fo-ər'i tu ...

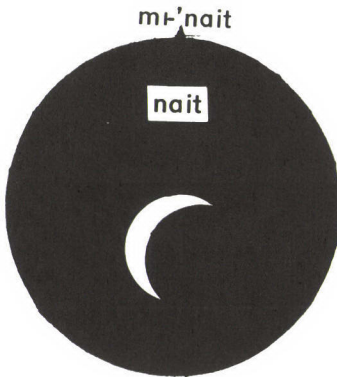
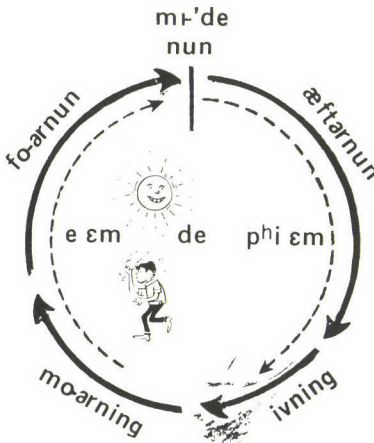
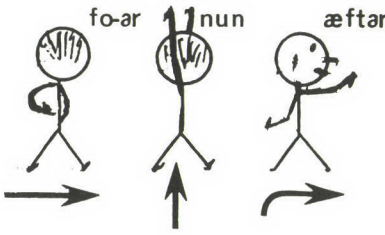
Start with 12:00. Put on the chalkboard the advancing hours and 5 minute intervals. First point to the hours with the left hand and then to the minutes with the right hand. Reverse the order, first point to the minutes with the right hand, to the hours with the left and drill with *after* to the half hour and change to *before* the following hour. Although we don't normally say *30 after 5* or *30 before 6* drill well with them all the way through as the word order is strange to some ESL learners.

Then in place of *after - before* practice with *past* and *to - 20 past... 10 to ...* Tap the times with --:15, --:30, --:45 with one hand and point with the other to the half and 2 quarters for the students to use *a quarter after, half past, a quarter to*.

12:05 tuə'faiv	faivæftər tuəv	
1:10 wən tɛ-n	tɛ-næftər wən	
2:15 tu fifti-n	fifti-næftər tu	əkʊər'əræftər tu
3:20 thri tuə-ni	tuə-niæftər thri	tuə-ni pæs'thri
4:25 fɔr tuə-nifaiv	tuənifaivæftər fɔ-ər	
5:30 faifthər'i	(thər'i b'fo-ərsiks) hæf pæs'faiv	
6:35 sɪksthər'ifaiv	thər'ifaiv æftər sɪks	tuə-nifaif t'se-vən
7:40 se-vən fo-ər'i	(tuə-nib'fo-ər et)	tuə-ni t'et
8:45 e'fo-ər'i faiv	əkʊər'ər t'nain	fifti-n t' nain
9:50 nain fifti	(tɛ-n b'fo-ər tɛ-n)	tɛ-n t' tɛ-n
10:55 tɛ-n fiftifaiv		faif t'æle-vən



301 morning, forenoon. afternoon, evening .. midday, a.m., p.m.



With wide-awake eyes, look out, up at the sun, point at a picture of the sun. Inside a big circle on a large white cardboard write, and say *day - de*.

Point straight up, as if at the sun and say *noon - nu-n*. Tap the 12 position on the white circle with the left hand. And then bring it from the far left to the left side of your chest as you say *fore - fo-ɜr*.

Repeat the *fore* gesture and raise the right hand straight up and say *noon*.

Rapidly repeat the gestures as you say *fore..noon, forenoon*.

Standing right side to the class, swing the right hand forward repeating *after..after*. With the left hand straight up say *noon*. Wiggle the fingers of the forward extended right hand then those of the high up left hand..*after noon, after noon, afternoon...*

The students motion from the left, straight up and to the right as they drill

fo-ɜrnun - nu-n - æftɜrnun.

Later start an arrow at 6 and bring it up around to near 10. Act lively, wide awake and call it *morning - mɔ:ɜrning*.

From about 4 to 6 another arrow. Nod your head, eyes half-closed as if tired and drowsy as you say *evening - i:vning*.

-ing Stop the air in the back of the mouth. Then let a puff out through the nose. Make a flame flicker. See 53.

Wake up, motion from left, up, to the right and snore!

<i>morning</i>	<i>forenoon</i>	<i>noon</i>	<i>afternoon</i>	<i>evening</i>
mɔ:ɜrning	fo-ɜrnun	nu-n	æftɜrnun	i:vning

a m, p m Good Morning

- 302 **a.m. - p.m.** Draw inner dotted lines, from 6 up to 12, from 12 down to 6. Say e eɪm - phi eɪm while tapping and saying *morning - forenoon* and *afternoon - evening*. Circle a finger tip around inside, the second time around for *a.m.* and *p.m.*

morning, forenoon, noon, afternoon, evening, a.m., p.m.

----e eɪm, phi eɪm ph See 53. Contrast *pea - bee phi - bi*

- 303 **night, midnight**

Draw a big circle on a white background. Shade in, make black, most of the upper part at least. Close your eyes and snore as if sleeping. Turn off the classroom lights. Alternately tap the white and dark circles.

At the 12 positions put a cross mark or peak and call them *midday* and *midnight*, mɪ'de - mɪ'nait.

Draw a long horizontal line and in the center make a dot or cross mark and call it *middle - mɪdo*. *middle night - midnight*. *middle day - midday*. The d's are lost before n- and -d (Sound Changes 18,9) but the ɪ remains lengthened. mɪ—' with a fast clean cutoff by the d deletion stop.

Practice these 2 series until easily said.

midnight morning forenoon noon afternoon evening
mɪ'nait mɔ-ərningh fo-ərnu-n nu-n æftərnu-n i-vningh

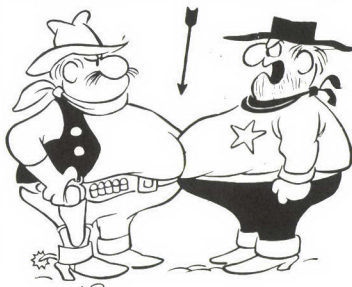
midnight - a.m - midday - p.m. - midnight

mɪ'nai' e eɪm mɪ'de phi eɪm mɪ'nait 3..in 10 secs.

- 304 **Good Morning / Afternoon / Evening / Night meet goodbye**

meet mit Hold your hands apart shoulder high. Turn the fingers of one hand towards the fingers of the other hand. Slowly bring the tips together and say *meet* when they touch each other.

goodby gu'bai Pull the right hand away from the left hand. Wave the left hand *goodby* towards the retreating right hand.



Back and forth with the right hand. mi'gu'bai..mi'gu'bai..

For practice in saying *good* well lengthen the u before voiced -d. 6 But *good-* in salutations becomes just g' and -ing = -ən, 32.

You say Good Morning, Good Afternoon and Good Evening

y'se gu'mo-ərning gu-dæftərnu-n ən gu-di-vning;
g'mornən gu-dæftərnu-nn gu-di-vnən

when meeting but Good Night only when saying goodbye.

huən mi'ing b' gu'nai'onli 23 huən seing gu'bai 2
mi'n 32, 36 g'nai' seən g'bai

Say this all 2 times in 10 seconds. Make a definite break, stop where a -t- between vowels is dropped. mi'in, mi'n, nai'onli.

305 close to, near, far from



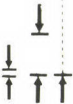
close to kulos t' Look cross-eyed at a finger tip held 3 cm. from the end of the nose. It's for things easily touched.



near ni-ər Extend the left arm out forward, bend the wrist back and look at the palm. Don't use *to* after *near* during this exercise. This is for things not far away but not easily touched, perhaps you can't even see them.



far fa-ər With the right hand point to something at a distance beyond the extended left hand. Don't say at this time, *far* for things near the person spoken to. Point at a far door or the ceiling far above.



Do the gestures and say

See 189 - Note:

close to *near* *far from*
kulos t' ni-ər fa-ər fura-m
47 4 6 6 50 6

Separately drill a a,
faura, a a a, fa arura,
fa ar fura, fa-ər fura-m

See to it that a book is very close in front or beside each student, that a chair is nearby but just out of reach but can be touched by leaning and stretching a hand out to it.



A door should be at a distance definitely out of reach. When speaking definitely touch or point at the item mentioned. Make the cuing motion for the 3 distances (nose, extended hand, point afar). Tap, rub one's own chest when saying *I, my* or *me*.

For *is* between words say -s, -z. See Sd. Chge. 40.

The book is close to me.
th' buks klos t' mi 10

Left hand on it, a right finger at the nose..beat chest..Tarzan!

The chair is near me.
th' che-arz ni-ər mi 6

The left hand points at it. Lean over and touch it with the right hand.

The door is far from me.
th' do-ars fa-ər fura-mi 5
39 50 9

The right hand high in the air points over at the door.

After a few times through the 3 sentences so that *close to* and *far from* become automatic speech units do intensive fast drill working up to the speed shown at the end of the lines, 10, 6 and 5 times in 10 seconds. Then say all together 3 times in 10 seconds.

ni-ər
b'hain'



fa-ər fura-m

can, can't .. touch

306 can, can't

See 324.

Usually between words *can* is **kən**, sometimes **kɪn**. More often it is **kæn** at the beginning of a question or at the end of a short answer. In English because the answer is in accord with the real, true condition it makes no difference if the question begins with *Can* or *Can't* the answer usually is with *Yes, ...can* or *No, ...can't*. The *Yes* and *No* give the meaning if *can* and *can't* aren't said clearly.

In real life the difference is usually **ə - æ, kə** for *can* and **kæ** for *can't*. The -n is weak **kən**, **kæn** or is a nasal coloring of the vowel, **kã**, **kæ̃**. The slow careful pronunciation of *can* **kæn** differs from *can't* **kæn'** (Sound Change 18) by the quick clean cutoff -n' when the throat or tongue suddenly stops the air. The -n of *can* is a little longer or fades out, **kænn**.

Native speakers of English unconsciously sense the stop or no stop and are helped by what is said before and after. So listen for **ə** or **æ**, -nn or **n'** and say **ə** for *can* between words, **kən** as in *country, continue, spoken, bacon*.

Caution: Always be sure that the -n of **kən** is weak or fades out. This is because **kæn'**, with a sudden stop like for **kæn'**, is one of those 4-letter obscene words that are not printed in most dictionaries..but written on walls! So carefully say **ææææ** in *can't* and **kã** or **kænn** for *can*. See 425.

Carefully practice these combinations with *can* and *can't*.

	Can ... ?		Can't ... ?		
<i>Can I</i>	kənə	kənə	kəntə	<i>Can't I</i>	Sound Changes 2, 5
<i>Can you</i>	kənə	kənə	kənçə	<i>Can't you</i>	*kænçɪ 41,3
<i>Can he</i>	kəni	kəni	kənti	<i>Can't he</i>	33
<i>Can she</i>	kənçi	kənçi	kən'çi	<i>Can't she</i>	8,45
<i>Can they</i>	kəne	kəne	kən'the	<i>Can't they</i>	21
<i>Can we</i>	kənui	kənui	kəntui	<i>Can't we</i>	5

*Contrast drill **kænçɪ - kənçi - kən'çi**

307 touch, can, can't

See 324.

Like with the book, chair and door in 305.

touch **təç** Keep the left hand on a book. Tap, rub it.

can **kən, kã** With a little effort, such as leaning or stretching out an arm, reach out and touch a nearby chair that is just out of easy reach. Nod the head affirmatively. Keep in mind the **k'n** of *spoken, bacon*.

can't **kənt, kæn', kã** .. always with a good clear **æææææ**. Reach out or up trying in vain to touch the door or ceiling. Shake the head negatively in frustration.

Drill as needed:

tə kə kə - təç kən kən, kən kən, kæn kæn', kã kã

Who can say it? Who can't say it? **hukən seɪt hukæn'seɪt**

I can do it. I can't do it. **əkãduɪt əkãduɪt**

Why? Because....

Work up to saying each the number of times per second as indicated and the first 3 together 3 times in 10 seconds.

I touch the book. atach th'buk 15
I can touch the chair. akən tach th'chə-ər 11
I can't touch the door. akən'tach th'do-ər 10
 (alternate)..the ceiling. th'siling

308 *Why? Because.... too high, far...*

Why? huai Say it with a rising tone, questioningly. Hold the hands apart chest high, shrug the shoulders and jerk the head back a little.

Because b'kɔz, 'kɔz or even *'kəz*. The meaning becomes evident when using it in reply to *Why?* Point a resolute forefinger at the questioner. As the dialog speeds up say *'cause kɔz* or the fully reduced form *kəz*.

Questions starting with the subject, like *you, I* raise the tone at the end. When the first word of a question is a verb usually the tone drops at the end. If it goes up the speaker is surprised, suspicious, doubtful.

You touch the book? Rising tone.

yu tach th' buk

Yes, I touch it.

yesətachit

Why?
huai

Because it's close to me.

b'kɔzi's klost' mi



Rising tone

Can you touch the chair?

kənyu

kənyə tach th'chə-ər

Yes, I can touch it.

yesəkən tachit

Yes, I can.

yesaikən

Emphatic

Falling tone.



Can you touch the door?

k'nyı tach th' do-ər

No, I can't.

noəkən'

Yes, I can. Emphatic



kənyu
kənyə
k'nyı
2, 3, 4

Why can't you touch it?

uəkənchi tachit

Falling tone

I can't touch it because it's far from me.

aikən'tachit b'kɔzi's fə-ər frə'mı

huai 34

ʃm 9

Can't you touch the ceiling?

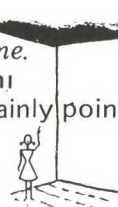
kənchıtach th'siling

Vainly point up at it.

See 243

No, I can't.

noəkən'



Why?

huai

'Cause it's too high!

kɔzi's tu hıi

Raise the left hand up as far as possible and say high. Point up at the ceiling with the right and say *too...too high*.

with, without

309 with, without

with without th - voiced or unvoiced. out - aut
Say a and u as 2 separate sounds with a weak -t.
a...u...t.

Before doing this series review, at the end of the preceding class session,

paper pʰeɹəpə with a puff of air out after p-. SC53

pencil pʰe-nso - lengthen ε before n, ʃ, -l like o, 48

Review the vowels i | e ε æ a...ə ɹ a, ɑ a. e ε ər,
pe pɛ kæ, pep pɛn kæn, pʰe pʰε- (short e, lengthened ε-)

look uluk o u u - with the knuckles at the end of the nose point the index and middle fingers out from the eyes at a hand writing on paper.

eyes open, shut aɪz op'n ʃət With wide open eyes stare at someone, say *eyes open*. Wink one eye, keep it closed and close the other eye as you say *eyes shut*.

Then the next day go over these sentences until the routine is learned by heart and they are easily said. Work up to the indicated repetition speed of x times in 10 seconds.

The speaker writes on paper with a pencil.

The pencil is taken away.

The pencil is returned but the paper is taken away.

With the pencil and paper ready for writing, cover the student's eyes, or block his sight with a cardboard.

Let the student see again...eyes wide open.

Have him shut them...with 2 fingers in a V-sign make like pulling the eyelids down....and put a pencil in his hand to write....without looking!

The teacher first demonstrates the series and each in turn does the same and says what he does.

I write on paper with a pencil.

aɪ urai'an pʰeɹəpə wɪθə pʰe-nso

I can't write without a pencil.

əkæn'urai' wɪθaʊ'a pʰe-nso

I can't write without paper.

əkæn'urai'uɪθə u'pʰeɹəpə

I can't write without looking.

əkæn'urai'wɪθaʊ'lʊkɪŋ

I can write with my eyes open.

əkən'urai'wɪθ m'aɪzɒp'n

I can't write with my eyes shut.

əkæn'urai'wɪθ m'aɪ'ʃət



urai 50

-ʃ 24



-ʃl- 16



mai mə m' 2, 4

10, 9

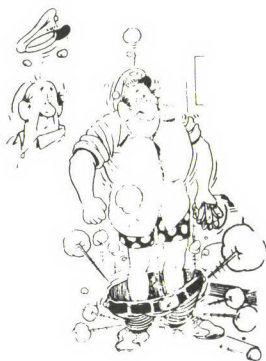
310 Clothing

Before working with the verbs used with clothing the students should already know in advance, learn in a previous class,

Clothing *put on, take off, have on*

the articles of clothing used in these exercises. They are best learned by touching, handling or at least seeing pictures of them. Hold up 2 fingers for plural items - shoes, socks, pants, glasses. In some languages pants, glasses, scissors are singular. So point out the 2 parts of such items and the use of *them, are* for such things...hold up 2 fingers!

<i>hat</i>	<i>shirt</i>	<i>pants</i>	<i>socks</i>	<i>shoes</i>	<i>dress</i>	<i>blouse</i>	<i>skirt</i>
hæt	ʃərt	pæns	saks	ʃuz	dres	blauz	skərt
<i>stockings</i>	<i>watch</i>	<i>glasses</i>	<i>earrings</i>				
stəkiŋgz	watʃ	glæsɪz	ɪrɪŋgz				



Learn *shirt, skirt* in 3 parts - sh ə r t ə s s k ə r t ə but in fast speech -t becomes weak. If dr-, gl-, bl- are not easily said see Sound Changes 50, 47. At first say separately a u in *blouse* - aa uu, a u, bla...uzz, blauz. Also -ings as -ing zz, -ingz.

311 **put on, take off** .. clothing

The -t- between vowels of **put on** is more of a deletion stop, pu'an. Review the vowels ɛ e æ a ɔ o u u with careful attention to ə ɔ, an ɔf.

Pass around something for everyone to quickly put on and take off...a hat, cap, paper bag or a paper hat made by the class. Say the verbs as the hand goes up and comes down. Don't leave the hat on the head more than 2 or 3 seconds and hold it in the hand when off. After 5 repetitions pass it on to the next student.

put on - take off, put on - take off, put on - take off, put on
pu'an tekɔf pu'an te kɔf pu'an tekɔf pu'an

312 **have on, have off**

Leave the hat on or lay it down somewhere for 5 seconds while repeating *have on* or *have off* 5 times.

put on, have on - have on - have on - have on - have on,
pu'an hævan hævan hævan hævan hævan
take off, have off - have off - have off - have off - have off
tekɔf hævɔf hævɔf hævɔf hævɔf hævɔf

your, my, her, his wear ..., but ..

Add the name of the article in between. See 217.

Put the hat on. Have the hat on...have the hat on. ʃth 21
 pu'th'hæ'an hæfth'hæ'an hæfth'hæ'an yfth 39
Take the hat off. Have the hat off..have the hat off.
 tek th' hæ'ɔf hæf th' hæ'ɔf hæfth' hæ'ɔf

313 your, my, her, his

Other languages don't use the personal possessives, your, my, his, her, as much as we do in English. See 179, 180. To get the ESL students to do this habitually, drill them well with personal objects as in this exercise.

Have the students take off something and put it down on the desk, on the floor or hold it in a hand. Then each speaker talks about someone having something on or off. Use only *I* and *you* at first, later *he* and *she* forms.

I have my shirt on. You have your watch off.
 ai hæ'm'shə'an yu hævyər wəʃɔf -ym- 17
I have my glasses off. You have your shoes on.
 əhæ'm'glæsɪzɔf y'hævyər shuzən

If some students don't yet know or use *has* easily, drill a set of *he-she* sentences well before mixing them in with *I-you*.

She has her shoes on. He has his watch off.
 shi hæzər shuzən hi hæzɪz wəʃɔf
He has his pants on. She has her glasses off.
 hi hæzɪs pænsən shi hæzər glæsɪsɔf

314 have / has on / off them / it

Learners should already be familiar with *Do.. Does* questions before working on this. See 217 - 222, 224 - 227.

Does she have her glasses off? Yes, she has them off.
 də'shi ævər glæsɪsɔf ye'shi æzəmɔf
Does he have his watch off? No, he has it on.
 dəzi ævɪz wəʃɔf noi æzi'an
Does she have her earrings off? No, she has them on.
 də'shi hævər ɪrɪŋzɔf no shi hæzəm ən
Does he have his pants off? No, he has them on.
 dəzi ævɪs pænsɔf noi hæzəmən
Do you have your glasses on? No, I have them off.
 d'y'ævyər glæsɪsən no ævəmɔf

315 wear .. but

On a chalkboard show the relative duration of *put on*, *have on* and *wear* - a quick upward arrow bent to the right, then a short and a long horizontal line after the curved arrow tip.

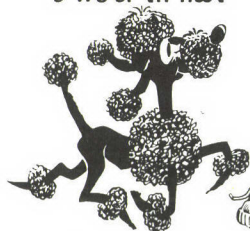


undress, dress

I put the hat on.
 əpu'th'hæ'an 13

I have the hat on.
 əhæfth'hæ'an 12

I wear the hat.
 ə wɛ-ər th'hæt



A quick upward action.

Point at it while repeating.
 this several times.

Walk around...and out the
 door with it on.

*I wear shoes, you wear shoes,
 but dogs don't wear shoes!*

əwɛ-ər shuz yu wɛ-r shuz
 b'dɔgz don'wɛ-ər shuz



A habitual wearer of
 glasses removes them for
 a brief time. Each in turn

speaks to the wearer of glasses. For *now* keep pointing to the moving minute hand of a watch and write the changing time on the chalkboard.

I / you wear glasses but don't have them on now.

ə / yə wɛ-ər glæsɪz b' don hævəm ə'nəʊ.

but becomes an almost voiceless explosive. The *n-* of *now*
 becomes stronger with the loss of the *-n* of *on*. 36, 9

316 undress, dress (put on clothes)

clothes klɔ-z (same as *close* - to shut). Teach this first. Pile a bunch of old clothes on a table. Tug at raiments of the students. Caution: Don't use the words *cloth* or *clothing* during this exercise because their pronunciation klɒθ, klɒθ would confuse ESL learners of *clothes* - klɔ-z.

Act as if to undress and dress, work down and then up..male and then female attire.



I take off my hat, cap, shirt, pants, shoes and socks.

ətɛkɔf m' hæt kæp ʃərt pæns shuz'n saks

*I take off my kerchief, scarf, sweater, blouse, dress,
 skirt, stockings and shoes.*

ətɛkɔf m'kərtʃɪf skɑ-rf swɛ-ər bləuz dres
 skɑrt stakɪŋz'n shuz



I take off my clothes. I undress.

ə tɛkɔf m'klɔz əndres

I put on my socks, shoes, pants and shirt.

əpu'ə'm'saks shuz pæns n ʃərt

I put on my stockings, shoes, dress, skirt and blouse.

əpu'ə'm'stakɪŋz shuz dres skɑrt'n bləuz.

I put on my clothes. I dress.

əpu'an m'klɔ-z ədres



Special practice:

I put on my -- əpu'ə'm'. Think of *m'* as *mə*, Sound Change 5.

Then contrast drill ə ə ə, ə ə mə, əpu'ə'mə.

ɹm 17

have (got) to

317 **have to, must, should, 'd better, 'd rather**

Americans use some of these interchangeably but it's well to keep their basic concepts in mind.

have to - cannot not do, not doing it is impossible, natural circumstances make it necessary - physical necessity.

must - other people make you do it, social obligation

should - you yourself feel that it is proper, right to do.

ought - you feel that the proper thing is not being done.

'd better - you can do the good thing and not do any other.

'd rather - you want to do one thing and not do any other.

318 **have to = have got to** Natural necessity, cannot not do

First teach, learn, review:

sleep - lay the head against the hand with palms together and snore.

eat - chew and swallow.

drink - act like drinking from a glass, sip and slurp.

water - dip your fingers into some and sprinkle it on the class.

beer - slurp and sway around drunkedly.



Here *you* is in the impersonal sense....anyone, everybody, people in general. Make a sweeping gesture taking in all the class. In this sense say *ya, yɪ* in both the question and answer. If *you* is clearly said as *yu* it means the specific individual person to whom you are speaking and requires *I* in the answer.

You have to sleep.

yə hæftə slɪp

2 39

Do you have to sleep? Yes, you do.

du yə hæftə slɪp yɛshə du

2 39 43

You have to eat.

yɪæfə t'ɪt

3

Do you have to eat? Yes, you do.

d'yɪ æft'ɪt yɛshɪdu

4 3 3

You have to drink water.

y'æft'drɪŋkwaɪər

4 33 4 5 23

Do you --- -- Yes, ---

-ng See 233 *bring*

You don't have to drink beer! Don't you have to drink beer?

yɪdō æft'drɪŋk biər

donchiæft'drɪŋk biər

No, you don't.

noyɪdɒn'



have got to

Several classes later when the *have to* form is well•in mind, internalized, work with *have got to*. Practice well with a long definite buzzing *vvvvvvvvgatə*. If the 've is dropped people will feel that you are not well educated. Unconsciously they'll respect you more if you habitually say a definite -'ve. And for some Americans the simple *have to* clearly said is too formal, even makes them feel uncomfortable, ill at ease.

See 242 - 248 for the *Do have, Have you got* forms.

must, should, ought

You've got to sleep, eat and drink water?

yuv ga'a slip i'n dringkuə'a
(yaga'a)

A rising tone question.

Yes, you have to.
yeshi hæfta

Haven't you got to drink beer?

hæv'nchə ga'a dringk bi-ər

No, you haven't got to.
no yəhævn ga'tu.

- 319 **must, mustn't** məst məs'n What other people make you do. When saying a form of *must* point, shake an assertive, authoritative finger at the person concerned.

Review *put on, take off, wear, clothes* in 311, 315, 316.

go out, in the street Push a student out the door, point outside to the street or show a street scene.

You have to sleep.

y'hæft'slip

You don't have to wear clothes to sleep, but you must wear clothes in the street.

yɪ dɔ̃æft'wɛ-ər klo-z t'slip
bachə məs'wɛ-ər klo-zɪn th' strit



Tog, jerk on a person's pants, dress or skirt as if to take it off. The wearer, shocked, embarrassed, is to make the double statement.

Take off your pants, dress / skirt.

tekɔf yər pæns dres / skərt

I must wear clothes here in class and in the street.

I mustn't take off my pants, dress/skirt here in class.

əməs wɛ-ər klo-z hi-urɪn th'klæs'nɪn th'strit

əməs'n tekɔf m'pæns, dres / skərt hi-urɪn klæs



- 320 **should, shouldn't** shu' shu'n You feel it's proper.

Use *he, she, I, you* with clothes according to gender.

He must wear pants and should wear a shirt too.

hi məs'wɛ-ər pæns'n shu-'wɛ-ərurə shər'tu

25

36

6

52

9

She must wear a dress / blouse and skirt,

and should wear shoes too.

shi məs'wɛ-ərurədres / bləu-z'n skərt

n shu-'wɛ-ər shus tu

- 321 **ought, oughtn't** ɔt ɔ'n What should be is not done.

For *oughtn't* have a boy start to take off his shirt, or a girl her shoes. Practice *oughtn't* with the shirt unbuttoned but not off yet, or the girl with one shoe off. Then work with *ought* when the shirt is or shoes are completely off.

He oughtn't take off his shirt in class.

She oughtn't take off her shoes in class.

hi ɔ'n tekɔfi'shər'in klæs

shi ɔ'n tekɔfər shuzɪn klæs

'd better, 'd rather

He ought to have his shirt on.

She ought to have her shoes on.

hi ɔ'a hævi'shər'an
23 33 12 23

shi ɔ'ævər shuzən

- 322 'd better 'd bɛ'ər Of 2 things to do one is good to do, the other not so good or is bad to do.

Have a boy take off his socks and shoes. If there is no boy around it's all right for a girl to take off her shoes and stockings! During the taking off process practice *ought*, *oughtn't* as in 321. At each stage drill the class on the key sentence. Point to each person and thing mentioned and make a gesture for each action.

As always, put each sentence on the chalkboard by sounds and have the students copy it into their notebooks as they are drilling it.

1 - *Put on your shoes.*

During the preceding drill with *ought to have on* the teacher, unnoticed by the class, picks up, takes away, holds out of sight the socks or stockings. Focus attention on shoes. Try to get a shoe put on a foot without a sock or stocking on it. If someone notices the lack of a sock or stocking, or after a shoe is completely on, say

2 - *You'd better put on your socks / stockings.*

Point at the still shoeless foot. When both socks / stockings are on have the student stand up and take a few steps away. While stopped there drill

3 - *You'd better put on shoes too.* For *too* hold up 2 fingers!

Gradually walk the shoeless student towards the door while practicing this and push him/her out of the room..motion towards the outside, to the street. Then practice

4 - *You'd better not go out without your shoes on.*

You must wear shoes in the street.

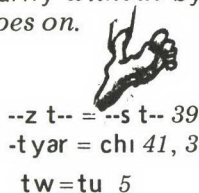
ESL learners often need to puzzle this out..because *not go* and *without* are 2 negative concepts which together give the idea of *You'd better go out with shoes on*. Clarify *without* by saying *no shoes, no shoes, no shoes on, no shoes on*.

1 - pu'an yər shuz 12

2 - yud bɛ'ər pu'an yər saks / stakingz

3 - y'd bɛ'ər pu'on shus tu 7

4 - y'd bɛ'ər nɑ'go au'withauchi shuzən 6
y'mæstue-ər shuzin th'strit



- 323 'd rather, 'd rather not ədræθər ədræθər nɑt Prefer to do

Often a mischievous or perverse student may elect to not put on his socks or will want to go out without putting on shoes. Then is a good time to ask...and drill,

can, can't

Would you rather put socks/stocking on or you'd rather not?

I'd rather put them on. I'd rather not put them on.

I'd rather not.

wujə rathər pu'saks / stakingzan ər'yudrathər nat

adrathər pu'aman adrathər na' pu'aman

aidræthər nat (emphatic)

Write this on the chalkboard for copying into notebooks exactly as shown. Shake your head for *rather not* and point to the socks / stockings when saying 'em for *them*. Be very emphatic when clearly saying æ in *rather*.

First learn these by rote and practice until easily said. Later or for advanced learners refer to one student who does and one who doesn't want to put on socks or shoes.

Would she rather... Would he rather not...?

Yes, she would. No, he wouldn't.

uuchi ræthər

uudi ræthər nat ...

ye'shi uud

noi uu'n



Contrast drill u - u. Review the vowels o u u.

If written with a w, wud, learners often strain at saying a garbled vague sound for wu.

So write u u and drill them as separate sounds. uuuuu uuuuu, uu uu, u u. Practice u u u, u u yu, u u'yu (*Would you*), uuju.42 See 333.

Each student gives this choice to the next student. Look at an open book and then point out the door.

Would you rather study English or you'd rather go out?

uujæræthər stadiingglisħər yudrathər go aut

I'd rather go out....I'd rather not study English!

adrathər go aut adrathər na'stadiingglisħ



324 can, can't

See 306.

For this exercise, if possible, use several large identical drinking glasses...or large-mouthed jars or bottles. See 259, 260. Drop several types of things into them from various heights.



can go in Use a good-sized item but small enough to easily go into a glass ..a golf or ping pong balls, a ball of wadded paper, a girl's compact, a boy's knife. Slowly lower it down into the glass. As it passes the brim nod your head affirmatively and all repeat

kən goin

can't go in Try to force something too large into a second glass..a tennis ball, baseball, large orange or your fist! As you are pressing down trying to force it in shake your head negatively....and all repeat

kæn'go in

Alternately hit the glasses with something hard..another

'll, won't

glass? a pen?.. and timed by the different sounds rapidly contrast drill **a** - **æ**, **kə** - **kæ**, **kən** **kæn**, **kənn** **kæ-n'**. The final -n of *can* is somewhat drawn out, fades away but after a clear, lengthened **æ** the -n is cut off clean and sharp...unreleased **t** stoppage. Also the -n nasalizes the vowel. Sd.Chg.37

It can / can't go in.

Next add *It*.. Before **k** the -t is deleted. Sound Change 11. So practice a short cut off quick stop **i'**. Say it 10 times in 5 seconds, like a hacking cough. **i' i' i' i' i' i' i' i' i' i'.**

Again tap glasses for differing sounds and drill well with a definite click stop after the **i's** and the -n' of *can't*. Watch for a clear, even lengthened **æ**..

i'kəngoin - i'kæ-n'goin...8 (8 times in 10 seconds)

325 'll, won't .. will

Don't explain that *'ll* and *won't* are forms of *will*. Just use them all without comment..unless some precocious student asks!

Use the same objects as in 324. Review *can - can't*..the object falls into one glass, doesn't go into the other glass.

'll o See Sound Changes 48, 49. Holding the *can* object inside the mouth of the glass say **kən**. Raise it to 3 or 4 cm. above the rim of the glass repeat **o** several times as you nod your head positively. Then drop it into the glass.

Repeat this and all practice saying

It'll go in. It'll go in. ...

i'o goin, i'o goin, i'o goin... 15

Model this at 15 times in 10 seconds. In drilling the class, to not have to tip over the glass and take out the object every time, drop several into the same glass...marbles, pebbles, paper clips...

won't wõ Start out with the nasalized vowel form as shown in Sound Change 37. Contrast drill **o** (*'ll*) and **wõ** (*won't*). ESL

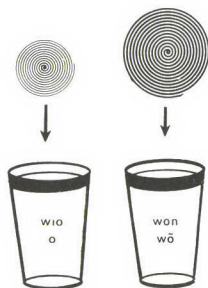
speakers rarely know about these much-used forms. In fast conversation they don't hear them or if they do, don't understand them correctly, thinking negative is positive, for example.

Press the *can't go in* object down on the glass brim, say **kæ-n' goin**. Raise it up a few inches...5 or 6 centimeters and repeat **wõ** several times as you shake your head negatively. From time to time drop it onto the brim of the glass as you drill

It won't go in. It won't go in. ...

i'wõgoin, i'wõgoin, i'wõgoin... 13... times in 10 seconds.

Alternately hold the objects above the glasses to contrast drill **o wõ** and to fast drill **i'o goin i'wõgoin**



will wio or before vowels wio|. See Sound Changes 48, 49.

Questions starting with *Will* or *Won't* drop the voice tone at the end. ..unless the speaker is suspicious or doubtful! Practice well with both answers..for conditioning to the 'll - *Will* forms and negative answers to negative questions. See 243.

Hold the objects not far above the glasses and ask

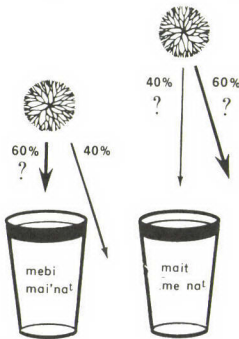
Will it go in? Yes, it'll go in. Yes, it will.

wio|l'goiŋ 12 yeŋi'o'goiŋ yeŋi'wio|

Won't it go in? No, it won't go in. No, it won't.

won|'goiŋ 12 noi'wō'goiŋ noi'won'

326 may me Probably will do...



For *may* and *might* drop something that is erratic in its fall..it may well slip or slide, flutter on the way down...a dry leaf, a small feather, a tuft of fluffy cotton, a little crumpled piece of paper. When held near the top of the glass it probably will, *may*, fall into the glass. But from farther up it probably will not, but just *might*, fall into the glass.

For *may* hold the fluttersy object up high enough so that 1 time out of 5 or 6 it doesn't go into the glass. The class will find it amusing to see the teacher experiment as to the proper height for *may*...and later farther up for *might*.

Work from lower to higher, with the object at different levels as in 324, 325.

It can go in. i'kangoiŋ

It'll go in. i'o'goiŋ

It may go in. i'me goiŋ ʔm 17

327 might mait Will probably not do...

Now drop a fluttering object from high enough up so that only rarely will it fall into the glass below. Again work up and add *might* for the highest position. Move the object up and down at random and practice each well. --ʔg-- Sd.Chge. 11

i'kangoiŋ i'o'goiŋ i'me goiŋ i'mai'goiŋ 3 repeats in 10 seconds.

328 went, didn't go

Repeat the dropping actions like for *may*, *might*, 326, 327. If the object fails inside, or outside, practice saying

It went in *It didn't go in.* diɲŋ Sd.Chge. 18

i'wen'in i'di'n goiŋ

Then ask questions after the object has fallen. Use the full answers at first. Go into the short ones as the drill gets boring!

Did it go in? Yes, it went in. diɲ 6, 23, 24

di'i'goiŋ yeŋi'wen'in

inside - outside did + verb

Yes, it did.

yesɪ'dɪd

Didn't it go in?

dɪ-nɪ'go ɪn

No, it didn't go in.

noɪ'dɪ-n go ɪn

No, it didn't.

noɪ'dɪ-n' 37

Although not readily distinguishable in fast speech ESL students should practice, use long and short variants, such as ɪ', ɪ'. Contrast drill ɪ' ɪ'..sudden stops after longer and short vowels.

ɪd ɪt, dɪ' ɪ' (did it), ɪ' nɪ', dɪ'ɪ' dɪ-nɪ' (did it, didn't it)

329 inside, outside

in ɪn Put your finger tips into a glass. Wiggle them as you say *in*.

out aʊt Take the fingers out and flex them freely back and forth above and beside the glass.

side saɪd Lengthen the ɪ before the voiced d, ɒ. Rub up and down your own side ribs. Pat the side of a big box, desk or vertical edge of a picture on the wall or of the chalkboard.

Then snap fingers against the side of a drinking glass. saɪd.

inside - outside ɪnsaɪd aʊ'saɪd Separately say a..u then a definite t deletion stop. Drop objects down from above a glass. Let fluttering things fall as they may. Hold some of the harder, more solid objects just a little beyond the edge of the glass so that they will fall outside of it. With a pencil tap inside or outside of a glass where the object fell. See the drawing below.

It went inside the glass. It went outside the glass. nɪ, ɒth

ɪ'wɛn'ɪnsaɪ'th'glæs ɪ'wɛn'aʊ'saɪ'th'glæs 18, 21

Each student asks these next 2 questions. For the one that is not true as to what happened use the double answer.

Did it go inside the glass? Didn't it go outside the glass?

dɪ-'ɪ' go ɪnsaɪ'th'glæs

dɪnɪ' go aʊ'saɪ'th'glæs

Yes, it went inside.

Yes, it went outside.

yesɪ' wɛn'ɪnsaɪd

yesɪ' wɛn'aʊ'saɪd

Yes, it did.

Yes, it did.

yesɪ'dɪd

yesɪ'dɪd

No, it didn't go inside the glass. It went outside the glass. It went inside the glass.

noɪ'dɪ go ɪnsaɪ'th' glæs ɪ'wɛn'aʊ'saɪd

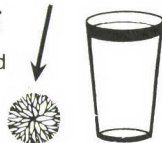
noɪ'dɪ go aʊ'saɪ'th' glæs ɪ'wɛn'ɪnsaɪd

No, it went outside.

No, it went inside.

noɪ'wɛn'aʊ'saɪd

noɪ'wɛn'ɪnsaɪd



330 did + base verb - emphatic past

Drop something...aiming for it to go into a glass. Ask if the contrary thing happened...then contradict the answer insisting that the alternative happened. Then the person who answered

may.. might not couldn't (was unable)

is emphatic that what happened did happen.

When the emphatic *did* + base verb or *did not*, as separate words, is said make a fist and pound it into the palm of the other hand or pound on a desk or table top..or a students head!

The object fell outside the glass.

A *Did it go inside the glass?*

dɪ-ɪ'go insaɪ'th'glæs

B *No, it didn't. It went outside the glass.*

noɪ'dɪ-n i'wen'au'saɪ'th'glæs

A *No, it went inside the glass. It did go inside.*

noɪ'wen'insaɪ-d thə glæs i'dɪ-dgo insaɪ-d

B *No, it did not. It went outside.*

noɪ'dɪ-d nat it went'au'saɪ-d



thə,
-d em-
phatic

Contrast drill, usual emphatic

i'wen'in

i'dɪ-dgo in

i'dɪ-ngoin

i'dɪ-d nat go in

331 may not, might not See 326, 327

Hold up 2 fluttery objects (see 326). One at the *may* position (probable) and the other higher at the *might* level (probably not). Cued by shaking the respective objects ask these 2 questions. The next student gives the 2 sets of answers, cued by moving an object a little towards the inside or the outside of the glass. Whisper voicelessly *may* or *might* if a student is stuck as to what or which to say.

Not in
students'
textbook

}	<i>Will it go in?later...Won't it go in?</i>	
	wɪlɪ'go in	wɒn't'go in
	<i>It may go in(side).</i>	<i>It may go outside.</i>
	i'me go in(saɪ-d)	i'me go au'saɪ-d
	<i>It might go outside.</i>	<i>It might go inside.</i>
	i'mai'go au'saɪ-d	i'mai'go insaɪ-d

332 could, couldn't

From a distance (1 meter?) make a gesture of tossing an object into a glass. To clarify the meaning of *could* - *couldn't* move a smaller object to within the brim of a glass, say *can* kæn. Move it back a little away from the glass and say *could*... back and forth...

kæn..kud, kæn..kud See 306.

Put a larger object on the glass, then move it away for

kæn' - ku'n, kæn' - ku'n .. (can't - couldn't)

Now act as if to toss either into the glass. At first use *could* for the smaller object and *couldn't* for the larger one. Either question or either answer could be used for either object in real life. To overcome *Yes, it couldn't* other language conditioning over-drill *couldn't* answers to *couldn't* questions.243

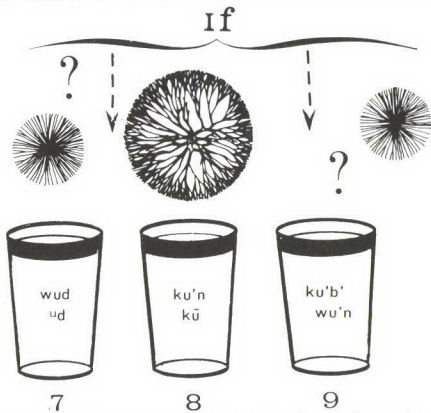
would (possibly able to), wouldn't

See Sound Change 37. *Could* is often just *ku'* and *couldn't* is *kū*...a nasal quality to the vowel *u*. *u...ū*. Say each quickly, short...mixed at random and have the students nod or shake their heads accordingly and then practice saying

u ū, i'ku i'kū,
i'ku'go in, i'kūgo in

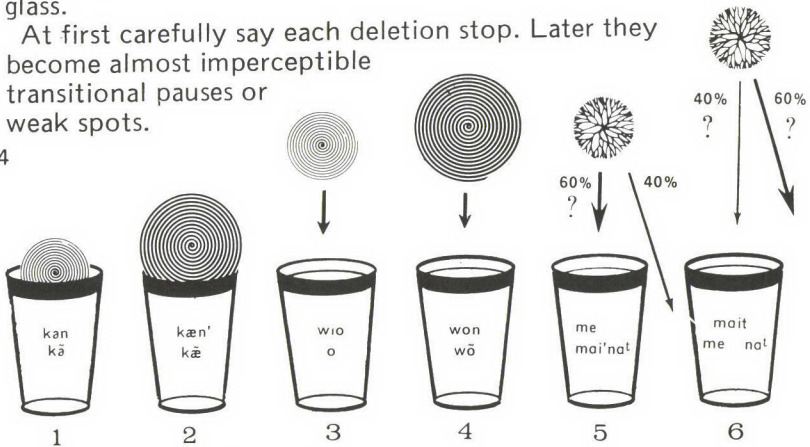
333 would, wouldn't *u u* 323

If dropped Usually *would* is for *iffy* conditions. Here create doubt by dropping things. Will they go into a glass or not? First hold an object where it may drop in, then where it probably won't. Flex the forefinger and thumb back and forth several times and finally let the object drop with a thud onto the table top or with a klink into a glass.



At first carefully say each deletion stop. Later they become almost imperceptible transitional pauses or weak spots.

334



If dropped, would it go in?
if drapt u'u'go in

It'd go inside.
i'u'go insai-d



went
(di'go)
insai'd

It'd go outside.
i'u'go au'sai-d



Next use an oversized object held where it would fall beside the glass. Put the fist of the other hand, or any thing definitely too large to go in, on the glass whenever *couldn't* is to be said.

If dropped, wouldn't it go in?

if drapt u u'ni' goin

No, it wouldn't (go in). It couldn't (go in)

noi'u u'n

i'ku'n

Stand at a distance from the glass, 2 or 3 meters, and act as if to toss a small object into the glass. For *could* walk over and put the thing part way into the glass. For *might* write 5%, 10% on the chalkboard, or draw a long horizontal line and erase all but a very little part of it. Draw out *Well...* and rock a horizontal flat hand sideways in a gesture of doubt..eh, maybe! For the changes of -l in *well*, see Sound Changes 48, 50.

Could it go inside the glass?

ku'i'go insai'th'glæs

It could, but it wouldn't....well, it might!

i'ku'd

b'i'u u'n

wεoooli'mait

335 like + noun

The students should already know the names of the things and the verbs before working on a target structure, such as *like a thing* or *like to do something* and the variants. Learning new vocabulary items when working on new structures detracts from, diffuses concentration, dulls the memory imprint, fuzzes up the acquisition of that target mechanism. Learn the key content words by themselves in previous classes.

In preparation for these exercises with *like* make a class project of bringing in desirable and distasteful things. Put them on display to create curiosity. Teach what they are as they come in. Candy, nuts, old cigarette butts and cigar stubs, spiders, old smelly beer cans or bottles, perfume bottles, lipstick cases, dirty socks, pictures of beautiful landscapes and pretty girls, model cars and airplanes, dead flies or snakes in clear plastic bags, cookies, a cake, spinach, fruit, cod liver oil.....

Also beforehand review, teach some verbs.

eat - Act like chewing and swallowing.

drink - Sip from a cup or bottle.

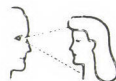
smoke - Inhale and cough your head off!

look at - With the knuckles up in front of the eyes point a couple of fingers out at, stare at, a pretty girl, money lying on a table....

study - Act as if alternately reading from a book and writing ...half asleep lean a cheek on a hand..elbow on the desk.

Pick out and pass around 2 pairs of things liked and disliked. ..pieces of candy to be sampled - cigarette butts in a clear plastic bag, a smelly old beer can - rattle a box of coins and each takes one...on loan!

The final -k of *like* is often weak, dropped. Sd.Chges. 9, 10.



like to 'd like to

336 *I like candy.* (smack lips) *I don't like cigarettes.* (pinch the
 əlai'kæ-ndi ədɒnlaɪk sɪ-ɡəʊrɛ's nose closed)
 2 9 6 37 6 50 20

I like money. (rattle the coins) *I don't like beer.* (turn the
 əlaɪk məni ədɒnlaɪk bi-ər head away)

Do you like candy? *Yes, I do.*
 dəjə jəsai
 d'y' lai'kæ-ndi jəsədu Sound Changes 2, 4.

Don't you like cigarettes? *No, I don't.*
 dɔ̃tʃə laɪk sɪ-ɡ'rɛ's nɔə dɒn' -n't Sd.Chge.37

Either answer can be used for either question.

337 like to + verb

At the beginning to focus attention on the *like to* + verb structure pause slightly after the verb before saying a thing to do. Verbs and objects used in this exercise should have been learned before this lesson. Pass around, point to items mentioned in these drill sentences...old dry bread, whiskey bottle, dead spider, beer can, a burning cigarette, etc.

If a learner has trouble with l- or r- before vowels, say u at the start of those sounds. See Sound Changes 47, 50.

I like to eat candy. *I don't like to eat old dry bread.*

əlai't'i'kæ-ndi ədɔ̃ləi't'i'ou'dʊrəi bʊrɛ-d -ld 26

I like to drink water. *I don't like to drink whiskey!*

əlai't'dʊrɪŋk wə'ər ədɔ̃ləi't'drɪŋk huɪski

I like to look at butterflies. *I don't like to look at spiders.*

əlai't'lʊkə'bə'ərflaɪz ɜ ədɔ̃ləi't'lʊkə'spaɪ-'ərz ɜ

Do you like to dance? *Don't you like to smoke?*

d'y'lai't'dæ-ns dɔ̃tʃə laɪ't'smɒk

Yes, I do. .. *No, I don't.* jəsədu nɔə dɒn'

338 'd like to + verb

Speak of desirable actions not normally done, of things you dream of doing but can't do...no money, no time!

To practice the variant forms of *would*, at first use the complete answers and work into the shorter ones. The same person says all 4 forms..working from long to short. Smile in glee for forms of *would* and shake your head in disgust, displeasure for those of *wouldn't*.

Perhaps have a map handy or draw a rough one if there's any uncertainty about Paris (France) and Siberia (Russia).

Would you like to go to Paris? *Yes, I'd like to go to Paris.*

u d ju

jəsaiud laɪk tə go tə pæris

uuju

Yes, I'd like to go.

uuja laɪ't'go t'pæris

jəsəu'laɪ't'go

Yes, I'd like to.

jəsəu'laɪktu



Would .. Wouldn't + pronouns

Yes, I would (like to go to ..)

yesə u ud

Wouldn't you like to go to Siberia? No, I wouldn't like to

u u'nchu

noə u u'n lai't'go t'

u ũcha lai't'go t'saibiuria 8

No, I wouldn't like to go.

noə u un lai't'go



No, I wouldn't like to.

noə u ũlai'ta

No, I wouldn't.

noə wun'

Would you like to have \$1,000,000? Yes, I would!

wujə lai't'æva miəyən dalarz 8

yesai wud

Would you like to have an elephant? No, I wouldn't.

wujə lai't'ævanələfan t

noə wu'n'

Wouldn't you like to eat a spider? No, I would not!

wũcha lai't'i'a spa-i'ar 10

noə wu-d nat (emphatic)



Contrast drill

I like to əlai't' əlai't'dæ-ns I can, enjoy dancing. It's a habit.

I'd like to u'lai't' u'lai't'dæns I'm not dancing but want to.

I can't dance but wish I could!

339 Would / Wouldn't + pronouns

Point to different people, silently cue the actions and point at things to practice the variants forms of *would* + pronoun + *like to* + verb.

Would you like to.. 42

Yes, I'd like to.

Yes, I would.

u ujalai't'..

yesud lai'tu

yesə u ud

Would he like to.. 33

Yes, he'd like to.

Yes, he would.

u udi lai't'..

yesiu'lai'tu

yesi u ud

Would she like to.. 45

Yes, she'd like to.

Yes, she would.

wuchi lai'ta

ye'shiu'lai'tu 12

ye'shi wud

Would they like to.. 21

Yes, they'd like to.

Yes, they would.

wu'the lai't'

29 yese u'lai'tu

yese wud

Wouldn't you like to..

No, I wouldn't like to.

No, I wouldn't.

wunchə lai't' 41

noə wũlai'tu 37

noə wu'n'

Wouldn't he like to..

No, he wouldn't like to.

No, he wouldn't.

wu'ni lai't'

noi wũlai'tu

noi wu'n'

Wouldn't she like to..

No, she wouldn't like--

No, she wouldn't.

wũchi lai't'

noshi wũlai'tu

noshi wu'n'

Wouldn't they like to..

No, they wouldn't like..

No, they wouldn't.

wune lai't' 28

no the wũlai'tu

no the wu'n'

340 Requests, commands, imperatives

Person A speaks to person B as to what person B or C is to do.

Please - Silent cue: Put the palms of your hands together and act like praying. Bow a little or get down on your knees and beg! pl-i-z Lengthened vowel before the voiced -n. -z before voiced sounds, --s before unvoiced sounds and -zss at the

Pronouns + Auxiliary Verbs

end of a sentence. See Sound Changes 6, 39, 40.

Please sit down. **pli'si'dau-n** Usual polite form.

Sit down, please. **si'dau-n pli-zss** More forceful, less polite.

ask With the left thumb horizontal up close to the side of the mouth move the straight fingers flat together up and down from and to the thumb like the beak of a talking bird. Look questioningly at B. The right hand motions from B to C if C is to do something.

tell **teo, teol-** See Sound Changes 48, 49. Like an angry cop, mother or drill sergeant point an imperative forceful finger at B. With the other hand motion from B to C while making the talking bird gesture with it.

have a another person, C, do something. Point a demanding finger at B and then with both hands make a pushing gesture from B to C..as if physically forcing C to do something. ESL learners should be conditioned to hear and make a click of the tongue ' after *ask* and *tell* but not after *have*.

ask him to come **æskim t'kə-m** Talking gesture..A to B.

tell him to come **teolim t'kə-m** Talking gesture..B to C,

have him come **hævim kə-m** Push from B to C.

Each student in turn talks to the next student about what the next student and another student are to do.

Please stand up.

phi'stæ-ndap

536 10 6 5

Please sit down.

phi'si'dau-n

10 6

Please ask him to stand up. *Please stand up.*

phi-zæskim t'stæ-ndap **phi'stæ-ndap**

Tell him to stand up.

teolim t'stæ-ndap

Have him stand up.

hævim stæ-ndap

B motions to C to stand up,

pulls him up, hands C a note...

Alternates with *her, them* --ər, --əm

Contrast drill **i - ə, ɪm - əm, æskim - æskəm, teolim - teoləm,**

æskər - æskəm, teolər - teoləm, hævər - hævəm ...

341 Pronouns Auxiliary Verbs .. Fast spoken forms

ESL learners, more than native speakers who are guided by a line of thought context, need to be aware of and practice saying these pronoun-auxiliaries forms until automatically understood.

Review the vowel series. Give special attention to the differences, like in **chi - chi**, forms of *she* and *you*. (-t sh = -ch, -t y = -ch, 45, 44, -t you = **chu chə** or **chi** before vowels and unvoiced frontal consonants. 2, 3, 4.) The **wu** in *would* is really **uu**, 2 separate different sounds. Watch for the nasal n-coloring in **dī - di'**, **wū - wu'** of *didn't - did*, *wouldn't - would*. Make definite sudden stops wherever **t** or **d** is dropped.

Auxiliaries - Listening Comprehension

342 Pronouns - Auxiliaries .. Listening Comprehension

Write what you think you understand. Write exactly by the sounds you hear and compare. Repeat until memorized!

- 1 *I am Am I you are I'm not are you he is Am I not*
 am ama yar 'm nat arya hiz amanat
you aren't is he she is I do aren't you he isn't is she
 y'arn izi shiz adu arncha hiizn i'shi
- 2 *they're do I you do isn't he she isn't are they I don't*
 thear dua y'du iz'ni shiizn arthe adon
do you he does isn't she they aren't don't I you don't
 d'ya hidaz iznchi th'arn dona y'don
- 3 *does he she does aren't they I did don't you he doesn't*
 dazi shidaz arnthe adi' dōcha hidazn
does she they do did I you did doesn't he she doesn't
 dā'shi thedu di'a y'di' dazni shidazn
- 4 *do they I didn't did you he did doesn't she the don't*
 du the adī dija hidi' dāžchi thedon'
didn't I you didn't did he she did don't they I'll
 di'nā y'dī di'i shidi' dōthe ao
- 5 *didn't you he didn't did she they did will I you'll*
 dīcha hidī di'chi thedi' wioła y'o
didn't he she didn't did they I won't will you he'll
 di'ni shidī di'the awō wioya hio
- 6 *didn't she they didn't won't I you won't will he she'll*
 dīchi thedī wo'na y'wō wiołi shio
did they I can won't you he won't will she they'll
 di'the akan wōcha hiwō wiołchi theo
- 7 *can I you can won't he she won't will they I can't*
 kana y'kā wo'ni shiwō wiole akæn'
can you he can won't she they won't can't I you can
 kāya hikan wōchi thewō kæn'a y'kā
- 8 *can he she can won't they I could can't you he can't*
 kani shikan wōthe aku' kēcha hikāē'
can she they can could I you could can't he she can't
 kāchi thekan ku'a y'ku' kæn'i shikāē'
- 9 *can they I couldn't could you he couldn't can't she*
 kane akū kujā hikū kēchi
they can't you couldn't could he she could can't they
 thekē' y'kū' ku'i shiku' kēthe
- 10 *couldn't you he could could she they could would I*
 kūcha hiku' kuchi theku' wu'a
you would couldn't he she couldn't could they I wouldn't
 yuu' ku'ni shikū ku'the awū
- 11 *would you he would couldn't she they couldn't wouldn't I*
 wujā hi u' kūchi thekū wu'nā
you wouldn't would he she would couldn't they wouldn't you
 y'wū wudi shiu' ku'ne wūcha
- 12 *he wouldn't would she they would wouldn't he she wouldn't*
 hiwū wuchi theu' uu'ni shi wū
would they wouldn't she they wouldn't wouldn't they
 wu'the wūchi thewū wu'ne

343 What

After *What..* often comes a reduced form of an auxiliary verb and a pronoun, as seen in these examples. Change the base verb (----) to express other ideas.

What often loses the *h* and *-t* sounds and *a* changes to *ə*. See the Sound Changes 2, 34, 18. In *What ... ?* questions the voice goes down at the end ... unless the speaker is doubtful, suspicious or angry!

The speaker talks to a person who looks and answers back to the speaker. Neither sees what a boy writes and hands to a girl to read.

	<i>What am I (look)ing at?</i>		<i>You're looking at me.</i>
	huatəmai lukiŋ æt	yar	yuar lukiŋ æt mi
amə	ua'amə lukiŋ æt		yar lukin' ə'mi
			32 17
	<i>What're you (do)ing</i>		<i>I'm looking at you!</i>
arya	huatarya		aim ætyu
	huatəya	am	am lukin' əchu
	uatya		
	uachə . duən		
	<i>What is he (do)ing?</i>		<i>Writing.</i>
izi	hua'izi duən		urai'ing
	<i>What is she reading?</i>		<i>What he wrote.</i>
i'shi	hua'i'shi uri'ing		ua'i urot
	<i>What did he write and</i>		<i>I don't know.</i>
	<i>what did she read?</i>		ai don'no
	huat did hi rait ænd		
	huat did shi ri-d		ədono
	ua'didi		
	ua'dichi		ədəno
	ua'di rai'n		
	ua'chi ri-d		

didi = 'di 9

344 What.....? questions often heard

Suggest possible names and languages to prompt an answer. Point to a calendar or watch, or make a rough drawing on the chalkboard.

<i>What's your name?</i>	<i>John, Joe, Juan...?</i>	43, 45
huatshər		
uachə	ne-m	
<i>What do you speak?</i>	<i>French, German, Latin?</i>	
hua'daya		
hua'd'y'spik		
<i>What's today?</i>	<i>Monday, Friday, the 22nd...?</i>	
hua's t'de		
<i>What time is it?</i>	<i>What's that?</i>	<i>What's this?</i>
hua'taimizit	hua'sæt	ua'sis
		29
		20

Overview of Verbs

345 Overview of Verbs - the forms used most in Spoken English

Actions, how and where things are

Before now (past)

Now (present)

After now (future)

Simple Past
-ed

Simple Present
base verb

Happens naturally
will + base verb

One time
—○—|
*I studied music
yesterday.*

—○—|
*I study tennis
today.*

—○—
We all will die!

Long time
—○○—|
*I studied English
3 years in my
country..*

—○○—|
*I study English
every day.*

plan, intend to do
thinking to do
|—?—?—?—○—
going to + base verb
*I'm going to study
at home tonight.*

Many times - Habit
used to + base verb

—○—○—○—○—○—|

I used to walk to school. Now I go on a bus.

Emphatic, for sure, no doubt

did + base verb

do + base verb

—○—|

—○—|

I did see you kiss her!

I do study hard!

From one point in time to another

had + base+ed

have + base+ed

—○—○—|

—○—○—|

*I had studied English
before I came here.*

*I have studied English;
3 years now.* (from the
past up to now).

Longer action + short action

was/were base+ing when *is/are/am* base+ing

—○○—|

—○○—|

*I was studying when
you came in the room.*

I'm studying now (and some
other person impinges on
what you do right now)

Not a true fact. You think imagine maybe it happens.

If + simple past form...*could* / *would* + base verb

if . . . ? ? ? ? . . . could / would

*If you were an American naturally you would speak English,
and you could say the vowels correctly!*

*If you had much money you could buy 15 cars...
but would you get that many automobiles?*

Often the *if* part is not said but there is a feeling of *if, maybe...*

Could you say the American vowels? (if you tried, wanted to)

Would you please sit down. (if you want to, if you can)

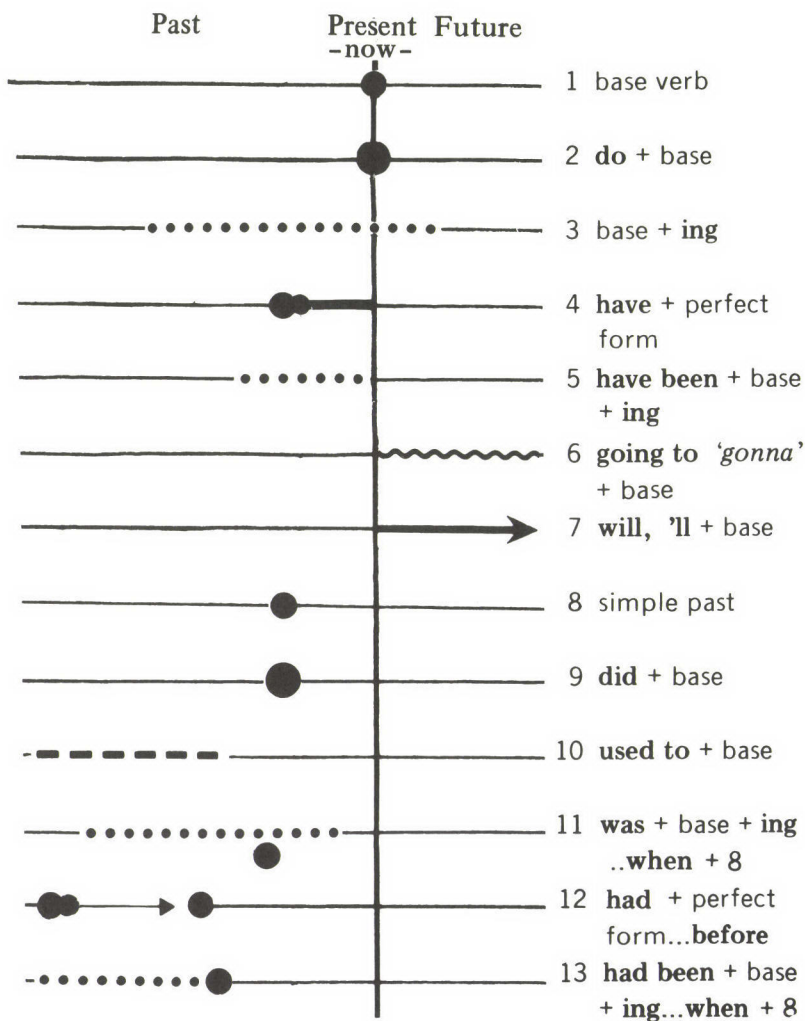
346 Learning the verb forms and their uses

When an ESL learner has in mind, knows, 6 concepts of the past, 5 of the present, 2 of the future and of the *If..would/could* pattern it is easier to understand and know what to use.

If an instructor doesn't know the students' language, or even if known, use diagrams of lines and dots to demonstrate and show visually when what happens. See the overall diagram in 347 and use the pertinent parts of it for each concept. Along with the diagrams use the silent cues of 348, 349.

To better recognize these forms, practice well the pronunciations of the reduced forms of 341, 342.

347



348 **Silent Cues** See 63 - **Silent Gestures**

Do the silent cues, gestures, if not the actions themselves, of every action when mentioned, with the appropriate past, present or future gestures. Also frequently refer to the verb base line chart of 347. Draw pertinent parts of it on the chalkboard along with the gestures.

past - Facing to the right of the class, point backwards with the left arm or back over the left shoulder. Tap the left part of a verb base line.

present - Point downward from the chest toward the floor between your feet. Tap the *now* crossmark, a short vertical line in the middle of the verb base line. Point to the current time, minute, on a watch.

future - Facing to the right point forward from the shoulder with an extended right arm. Tap the right end of the verb base line.

Point at each person mentioned, usually with the right hand.

I, my, me - The speaker taps his own chest.

he, she - While still looking at the person spoken to, without turning the head, point sideways at the *he-she* person.

349 **going to, 'gonna'** - With the forefinger of the left hand, tap the left temple of the head or just above the left ear. Tilt the head slightly towards the finger, eyes half-closed nod the head as if the idea is a pleasant one. But don't yet start to actually do an action. This is still contemplative intention. The right hand gestures as to the contemplated action.

going to - Usual spelling, Traditional Orthography - TO

gō-ŋg tu - Precise formal pronunciation

gō-ŋtə - Vowels weaken to ə, -ing becomes -in', an. 2, 32

gōnə - usually heard. After n, t is dropped. Sd.Chge. 18

gōnə - uncultured, very fast popular form. 2

-ing Put the right arm across the chest and extend the right hand as far as possible to the left. Slowly swing, sweep it around in front and on to as far as possible to the right. Repeatedly say the *-ing* word..7 or 8 times while the hand is going by.

will - 'll Make the future gesture with a half-closed fist and the forefinger pointing assuredly, firmly forward. 48

350 **Auxiliaries...in basic verb patterns**

Stand up, sit down lend themselves to readily creating in the classroom a tangible feeling, understanding of the auxiliaries, verb tenses and modes.

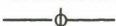
Only when an exercise, or a separable part of one, has been learned well are you to go on to new material..a day or so later or more. Don't be in a hurry. Let each thing become internalized, absorbed before adding on something related which may

Simple, progressive present

cloud up, confuse what was learned not long before.

It is well to review the previous lesson of related material..or for those new to the class to practice the new exercise well. Go immediately to the fastest forms, at the speeds indicated of x times in 10 seconds.

a - Simple present. Do and say the actions.

Draw a verb base line with a small dot at the *now* crossmark to show a one-time action now, in the present 

Stand up

Sit down

stæ-ndəp

sɪ'da u-n

With u lengthened before the voiced n.

6

10 6

b - verb + s

Repeat saying these until it becomes automatic when saying *he/she* to put -s onto the verb. Practice each utterance 5 times on as many different occasions as needed to say it easily.

I stand up.

You stand up.

S)he stands up.

əstæ-ndəp

jɪstæ-ndəp

s)hi stæ-nzəp

2 6

3

18

I sit down

You sit down.

S)he sits down.

əsi'da u-n

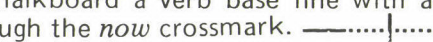
jɪsɪ'da u-n

s)hɪsɪ's da u-n

21

Contrast drill i - ɪ, hi - sɪ, hi - sɪ's

c am / is / are ---ing

Draw on the chalkboard a verb base line with a stretch of dots passing through the *now* crossmark. 

When saying a ---ing word make the slow sweeping motion described in 349.

sitting sɪ'ɪŋ With the left hand pat the left hip where it rests on, touches the seat of the chair under it. The right hand makes the sweeping -ing gesture.

Make a noticeable t deletion stop cutting off clean, making very short the ɪ'. The i is lengthened before the voiced n. ɪ' - short, ɪ longer. sɪ'ɪŋ. Sound Changes 23, 8, 6.

standing stæ-ndɪŋ Stand upright at stationary attention like an honor guard soldier, with the left arm straightdown along the left side. The right makes the -ing sweep.

The æ is lengthened before the voiced -ng. End -ng by stopping the air flow in the back of the mouth and let a puff go down back and up out the nose. It should make the flame of a a burning match flicker. Sound Changes 6, 53.

Drill See 348 about *he, she, you.*

I'm sitting

You're sitting

S)he's sitting

aim

yuar

s)hi'Sɪ'ɪŋ

'm sɪ'ɪŋ 2, 4

yər sɪ'ɪŋ

9

Contrast drill i ɪ' ɪ (normal length, cut off short, longer)

- - - hi Sɪ'ɪŋ

past *-ing* emphatic *did*

to time check how long it takes a student to say a given utterance 15 times. Look at the sweep second hand of a student's watch! Start at the 0, 10, 20, 30, 40 or 50 second position after the minute. Count the times by bending down and then straightening up the fingers of both hands.

<i>I'm sitting.</i>	Left hand pats a hip and the seat of the chair under it. Right sweeps left to right.
'm si'i-ng	
<i>I'm going to stand up.</i>	Left forefinger to head above the left ear. Right points up.
'mgonə stæ-ndəp	
<i>I'll stand up.</i>	Point, shake the left forefinger with determination. Right points up.
əostæ-ndəp	
<i>I stand up.</i>	Start to rise, with body leaning forward. The ə is like a weak grunt.
əstæ-ndəp	
<i>I do stand up.</i>	Stand up straight. Stress <i>do</i> and stamp a foot loudly on the floor.
adu stæ-ndəp	
<i>I'm standing.</i>	Stand at attention like a soldier.
'm stæ-ndi-ng	Right hand sweep from left to right.
<i>I'm going to sit down.</i>	Left forefinger to above the left ear. Right points down.
'mgonə si'daun	
<i>I'll sit down.</i>	Shake an assertive left forefinger. Nod the head as if you've decided for sure.
əosi'daun	
<i>I sit down.</i>	Bend the kness a little. Look down.
əsi'daun	
<i>I do sit down.</i>	Sit down and slap a knee as you do.
adu si'daun	

g Past tense *-ing* emphatic *did*

As you get into the drill draw verb base line diagrams on the chalkboard, to the left of the *now* crossmark, a dotted stretch for *-ing* and a dot, spot for a single action. See 347- 9,11.

Pick a student who did *f* above well and go through the series one time..without repeating any of the utterances if possible. Note on the chalkboard the start and stop times.

To let a few minutes go by, clarify, correct some pronunciation or whatever. Then write on the chalkboard by sounds *wəz - wər (was, were)* above the dotted line and *did* above the dot to the left of the *now* crossmark on the verb base line diagrams. Facing to the right of the class point backwards with with the left hand...the cue for the past tense.

Next have the same student who reviewed the present tense start the series but substitute *was* and *did*..tap them on the verb base line diagrams and have him point backwards. Then other learners speak to the teacher and point sideways towards the demonstration student and say *He / She was* or *did ---*. After several students each have gone through the series speaking to the teacher let each student in turn take the next utterance on around the class...always speaking to the next student with sideways gestures towards the demonstration

Silent cues for *-ing*, *'ve*, *'d been*

student. Later they speak to that student ... *You were --ing.*

<i>I was sitting.</i>	<i>S)he was sitting.</i>	<i>You were sitting.</i>	
awə'Si'ɪŋg	s)hi wə'si'ɪŋg	yu wər si'ɪŋg	8, 9
<i>I was going to stand up.</i>	<i>S)he was go...</i>	<i>You were going...</i>	
awəz gonə stændəp	s)hi wəz gonə..	yu wər gonə stændəp	
<i>I would* stand up.</i>	<i>S)he would...</i>	<i>You would...</i>	
əwʊ'stæ-ndəp	s)hi wʊ'	yʊʊ' yʊʊʊ	9
<i>I stood up.</i>	<i>S)he stood up.</i>	<i>You stood up.</i>	
əstʊ-dəp	s)hi stʊ-dəp	yistʊ-dəp	4
<i>I did stand up.**</i>	<i>S)he did stand up.</i>	<i>You did stand up.</i>	
ədɪ'stæ-ndəp	s)hi dɪ'stæ-ndəp	yɪdɪ'stæ-ndəp	ɔs 30
<i>I was standing.</i>	<i>S)he was standing.</i>	<i>You were standing.</i>	
awə'stæ-ndɪŋg	s)hi wə'stændɪŋg	y'wər stændɪŋg	ʋw 9
<i>I was going to sit down.</i>	<i>S)he was going..</i>	<i>You were going..</i>	
awəz gonə si'daʊn	s)hi wəz gonə..	y'wər gonə...	
<i>I would sit down.</i>	<i>S)he would sit..</i>	<i>You would sit...</i>	
əwʊ'si'daʊn	s)hi wʊ'si'daʊn	y'wʊ'si'daʊn	
<i>I sat down.</i>	<i>S)he sat down.</i>	<i>You sat down.</i>	
əsæ'daʊn	s)hi sæ'daʊn	yisæ'daʊn	
<i>I did sit down.</i>	<i>S)he did sit down.</i>	<i>You did sit down.</i>	
ədɪ'si'daʊn	s)hi dɪ'si'daʊn	yɪdɪ'si'daʊn	

* **would** It is used here as a somewhat assertive, definitely to happen action...taking place in the past. So the reduced form *'d* is less likely to be used. The *u* is lengthened before the voiced *-d*..which is dropped before *s-*. In this drill work for *wou--* to be said as *u*, then separately *u* lengthened but cut off suddenly by the *d* deletion stop. *u uu'*

** **did** Like *u'* the *ɪ* of *did* is lengthened before *-d*..which is dropped. Here as it is emphatic, not the past tense auxiliary as in questions or the negative, stress it like for *do*. *did stand up* - stamp a foot loudly on the floor. *did sit down* - slap a knee assertively just as you get seated.

351 *--ing*, *'ve been*, *'d been*

Silent Cues

-'ve Make the past gesture of the left hand pointing backwards and then bring it around in front and point down as a sign of the present. See 348 and put 5 of 347 on the chalkboard. *'ve əv = ə 35*

-'d Hold the left hand back in the past gesture. Turn around counterclockwise and extend the right hand, or point it far beyond the left hand to give the idea of an action before the near past. Put on the chalkboard 12 of 347.

Although *'d* is written with the letter *d*, which is often dropped, the fast pronunciation is usually just *ə'* quickly cut off by a deletion stop. When *I* becomes *ə* in fast speech, *I'd* is a longer *ə'*.

Have .. Had .. been --ing ..?

He stood up histu-dap *I stood up* astu-dap
He'd stood up hia'stu-dap *I'd stood up* a'stu-dap

Contrast drill these..with and without the **a'** stop. Careful speakers say **a'**...but many others do not, so *I stood* and *I'd stood* sound the same.

before Make the same 2-handed gesture as for 'd..the right hand far to the left beyond the left hand. Then move the right hand towards the left hand, which is closer to the body, as you repeat *before* several times. Draw a diagram like 12 of 347 with an arrow from the double-dot perfect to the single dot, simple past, and call it *before* as you trace it from left to right.

I'm sitting.

am si'i'ng

m si'n'

I've been sitting 5 minutes.

35 ab-i-n si'i'ng fai'mini's

before you stand up.

b'fo-ar yista-ndap

You're standing

ya-r sta-ndi'ng

when I stand up.

huenastæ-ndap

I'd been sitting 5 minutes

a'-b-i-n si'i'ng fai'mini's

before you stood up.

b'fo-ar yistu-dap

You'd stood up before I stood up.

y'a'stu-dap b'fo-arurastu-dap

Left hand pats hip and seat.

Right hand makes the *-ing* gesture.

See Sound Change 32.

Point to the starting time on the

chalkboard. Stop the *-ing* sweep.

The left hand points up as it intercepts the passing right hand.

The passing right hand is bumped up by the left but continues on.

Make a sweeping gesture

across the seat

where the speaker

had been sitting.

Draw 12 and 8 of 347

on the chalkboard.

352 have / had been - Questions

Later, a day or so?, follow the same techniques as for 351 but ask questions. Don't explain the variants. Just do-say them. The relationship of pairs such as *have* - 've, *had* - 'd in minds of native English speakers is seen in the traditional spelling. But for an ESL beginner, faced with urgent survival, it's more practical to do-say the meanings without derivative explanations.

Am I sitting?

Yes, you are.

'mai si'i'ng

yeshi-a-r

Have I been sitting 5 minutes when you stand up? Yes, you have.

hæ-və b-i-n si'i'ng fai'mini's hœ-n yu sta-ndap yeshə hæ-vf

6 2 6 23 6 17 20 6 6 5 43 2 6 40

Are you standing when I stand up? Yes, I am.

ə-ri sta-ndi'ng hœ-nə sta-ndap yesi-æm

Had I been sitting 5 minutes before you stood up? Yes, you had.

hæ-'a b-i-n si'i'ng fai'mini's b'fo-ar yistu-dap yeshəhæ-d

Had you stood up before I stood up? Yes, I had. hæ-də 23

hæ-ji stu-dap b'fo-arur astu-dap yeshəhæ-d

..., *had* .. *hadn't* ..? tag questions

353 had / have / has been - tag questions

Write each example on the chalkboard as the lesson progresses. Tap them to cue what and how to say and to visually imprint the variants and the negative form. See 221.

I'm sitting, am I not? Yes, you are.

am si'i-ng æmainat yeshu a-ar

I've been sitting 5 minutes before you stand up, haven't I?

ab-i-n si'i-ng fai'mini's b'fo-ar yastæ-ndap hæ-v nai 40
35 23 17 20 Yes, you have. -- yeshà hæ-vi

You're standing when I stand up, aren't you? Yes, I am.

yarstæ-ndi-ng huena stæ-dap arnchà yesæam

I'd been sitting 5 minutes before you stood up, hadn't I?

a'b-i-n si'i-ng fai'mini's b'fo-ar yistu-dap hæ-nai
Yes, you had. -- yeshà hæ-d

You'd stood up before I stood up, hadn't you? Yes, I had.

y'a'stu-dap b'fo-arura stu-dap hæ-nchà yesà hæ-d

has / had been - he, she forms and tag questions

After drilling well with *I - you*, point to a male and a female persons and work with the *he-she* variants...or use personal names.

He's sitting, isn't he?

hi'si'i-ng izni

Yes, he is.

yesiizs

She's sitting, isn't she?

shi'si'i-ng iznchi

Yes, she is.

ye'shiizs

46

9,12

zs 40

He's been sitting 5 minutes, hasn't he? Yes, he has.

hizb-i-n si'i-ng fai'mini's hæ-zni yesi hæ-zs

She's been sitting 5 minutes, hasn't she? Yes, she has.

shiz b-i-n si'i-ng fai'mini's hæ-znchi ye'shi hæ-zs

He's standing when she stands up, isn't he? Yes, he is.

hi'stæ-ndi-ng huENCHI stæ-nzap izni yesiizs

She's standing when he stands up, isn't she? Yes, she is.

shi'stæ-ndi-ng hueni stæ-nzap iznchi ye'shi izs

He'd been sitting 5 minutes before she stood up, hadn't he?

hià'b-i-n si'i-ng fai'mini's b'fo-ar shi stu-dap hæ-ni 18

She'd been sitting 5 minutes before he stood up, hadn't she?

shia'b-i-n si'i-ng fai'mini's b'fo-aruri stu-dap hæ-nchi

Yes, he had. yesi hæ-d Yes, she had. ye'shi hæ-d

He'd stood up before she stood up, hadn't he? Yes, he had.

hià'stu-dap b'fo-ar shi stu-dap hæ-ni yesi hæ-d 24

She'd stood up before he stood up, hadn't she? Yes, she had.

shia'stu-dap b'fo-aruri stu-dap hæ-nchi ye'shi hæ-d

Contrast drill i - ı, hi - bı, hi - b-i-n, hi iz ı - i, si i-ng

He stood up histu-dap

He'd stood up hià'stu-dap

PAST TENSE OF VERBS

- 354 **Urgent Survival** For practical purposes to get along in English as soon as possible just put *did* before the base verb. In this way you have a good workable past tense without having to learn the past tense forms.

Before trying to learn the past tense forms you should first know well the present tense forms. Learn only 4 or 5 verbs at one time, using only *I* and *you* as subjects. In another class session, at least one day later, work on the *he-she-it* forms. Pay close attention to the variant forms with *-s* added to the third person present tense verbs. Is it *s*, *z* or dropped? Does it change the first sounds of the word after it?

Repeatedly do and say each set (4 or 5) of the simple present tense forms until they are learned well. Then by following the silent cues practice the series of complete sentences. After you learn the present tense it is best to wait a day or better a week before working on the past tense forms, particularly of the irregular verbs.

At the end of a quick review of the present tense forms in preparation for learning the past tense forms write the exact 'present' time, day, hour and minute, on the chalkboard. Keep it in mind, refer back to it continuously to give the past tense feeling. Also use some past tense indicating word, such as *ago*. An X number of time units 'ago.' For a long time ago hold the hands far apart. For a short time, as when saying *just*, bring the hands close together.

See 361.

<i>months ago</i>	<i>weeks ago</i>	<i>days ago</i>	<i>hours ago</i>	<i>minutes ago</i>
mənsəgo	wiksəgo	de-zəgo	əv-əzəgo	mɪnɪ'səgo
30	5		6	20
<i>seconds ago</i>	<i>just 1</i>	<i>just 2</i>	<i>just 6</i>	<i>just 7</i>
səkənzəgo	jəstʊən	jəs'tu	dʒɪ'sɪks	dʒɪ'sɛ-vən
30	5	9	3 20 9	6

- 355 If the exact time of the first and only learning session, as of a day or so back, or the last short review of the present tense is still fresh in mind refer back to that specific time. Tap, point to an X date on a calendar or the exact hour and minute on the chalkboard. Point back over your shoulder, with the left hand, see 348, towards that definite time in the past as a silent cue for the past tense. Don't really do the action itself because the learner by recalling from his memory has a feeling of distance back in time. Physically doing the action gives the sensation of the present. Just make an indicative gesture with the right hand as to the meaning and back over the shoulder with the left for the past.

Here the series segments give the positive present and positive past as well as questions in the past. This calls for the use of

Past Tense - Regular verbs

the base form, usually like the present tense form, in the questions and the past form in the full complete answer. In effect it's a present-past pairing drill. *Did you see? Yes, I saw. See,* after *did*, is like the present tense and *saw* is the past tense.

For a regular class following a planned program over a predetermined period of time it's best to work through all the verbs in the simple present tense using *you* and *I* as subjects. Then go back over the verbs practicing with the *he-she-it* forms. As the last phase work with the past tense forms.

If the learners are of irregular attendance..one-time drop-ins, frequent drop-outs, itinerant workers, etc. take only a group of 4 or 5 verbs and go through the present tense *you-I* forms and throw in some drill with *did* for the past. See 354.

For fast effective reviews use the natural speech recordings in hear-do-say sessions. See 40, Study Steps 2.....6. At all times listeners are to make the silent cue gestures to show that they are understanding what is being said...by anyone! One person speaks and all the others in the class make indicative gestures.

356

REGULAR VERBS

The regular verb past tense indicator is usually written *-ed*. It has the pronunciations *-d*, *-t*, *-ɪd*. The *-d* or *-t* of all 3 forms often is dropped, in accordance with the 'dental deletion' rules seen in Sound Changes 13 ... 30.

The *-t*, *-d* at the end of a base verb, such as *wait*, *wade*, *putt*, often becomes just a very short weak transitory pause, a hint of a deletion, before the *-ɪd* of the past tense/participle..and the *-d* of *-ɪd* is often dropped. So the *-ɪd* ending often is just a weak fast *ɪ* between 2 quick stops.

He waited there before he putted and waded through.

hi wetɪd the-ər b'fo-əruri pətɪd ən we-ɪd θru
23 21 6 6 52 33 23 6 21

hi we-'tθe-ər b'fo-əruri pə'i'n we-'i'θru

Note: The distinctive meanings of *wait* - *wade* are carried more by the shorter and longer e e- than by the often disappearing *-t*, *-d* of the base verb. The lengthened e-stays long even when the voiced *-d* disappears.

At first forms with a missing *-t*, *-d* may seem like the present tense. When ESL learners know about such deletions and the replacing faint stop, hesitation they will begin to hear, and use, such deletion stops. Also the context before and after usually indicates the time, tense.

Similarly the *-s* on verbs for *he-she-it* disappears..leaving a faint deletion stop or change in the following sound. With *he* or *she* in mind, and the context, understanding is not a problem.

open, close, want, wait, answer, pay

<i>He looks sad.</i>	<i>He looked sad.</i>	<i>Did he look sad?</i>
hi lukssæ-d	hi lukt sæ-d	did hi luk sæ-d
9	20	33 11
hiluk'sæ-d	hiluk'sæ-d	didi luksæ-d
stop, strong S	stop, weak s	no stop, weak s

In the classroom where the natural context of something happening before or after is not so palpable, tangible, everyone doing or just listening should make the past cue...left hand to the rear, point at, see the moment of the past on the board.

357 **Regular verbs, -d** *open, close, want, wait, answer, pay*

Each student in turn does and says these actions of *open* and *close* a book, look *wantingly* at something the next student has, reach to take it and get a No *answer*. Then sit back and *wait* a minute to think and then offer to *pay* for the object.

open Say **op**, then **n** as a grunt with the lips apart. Open a book down the middle and let each half fall down flat on a desk top, chair arm or down over the head of a student!

close kul-ɔz (The same as *clothes*.) If there is trouble with the l-sound, put **u** before it after biting and keeping the tip of the tongue between the front teeth. The **o** is lengthened before the voiced **z** which changes to **s**. See Sound Changes 47, 6, 40.

Startle the class by slamming closed a big book, or a door, with a big bang to get the attention of the class. Open and slowly close it while repeating *close, close...* See 215.

want uɑnt Start with **u** for *w*, a clear lengthy **a** before the voiced **n** ...and forget about the **-t**, weak at best. 6, 18

Put the palms of your hands together near your heart as if praying and look yearningly at something desirable that the next student has...pen, expensive watch, earrings, gold pin... Make Come here, give me gestures. Offer maybe 1 cent, a paper clip, a dirty rag in payment or trade. Get the owner to 'answer' No.

answer ænsər Lengthy **æ** before **n**. If the owner definitely responds with a No, say *You answer, No*.

With the fingers straight, side by side, close and open them down to and up from the thumb like the beak of a talking bird. Point the hand from the doer's mouth, move it towards the owner of the desired object. Then still like a talking bird's beak repeatedly move it looping to and back from the owner's mouth, towards the doer as *answer* is said several times.

wait wet A brief **e** and a weak **-t**. Lean against a wall or sit back relaxed with your arms across your chest. Glance at your watch every few seconds, sigh deeply in exasperation. Say *I wait* a few times and finally come to a decision.

opens, closes, wants, waits, answers, pays

pay phe Stop the flow of air with the closed lips. Then let out a puff of air..to make the flame of a burning match flicker. See Sound Change 53. With one hand offer a good amount of money as you reach for the desired object. (The payer up to this point has kept hidden, out of sight a \$5 or \$10 bank note...supplied by the teacher.)



- 358 Now do the series of actions outlined at the start of 357.

I open the book. *I close the book* 8 Work up to saying it
 əop'n thə buk akulo-zthə buk 8 times in 10 seconds.

I want the pen Voiceless th' before voiceless p-
 əwan'th'pɛ-n. Like for *pay*, a puff of air. 53

You answer, 'No.'
 yæ-nsər no

I wait a minute. Watch a second hand go around once.
 əwe'ə mɪnɪt

I want a pen. *I want to pay.*
 ai wən'tə pɛ-n ai wən'tu pe 30-2,9
 əwənə pɛ-n əwənə pe 30-18 Pay with the right hand.

I pay you money for the pen. The left hand points to
 əphe yu məni f' th' pɛ-n 9 *I, you, money, pen.*

Contrast drill: ə - ɑ, əwə, əwan' (I want)

Special *the* drill: voiced before voiced sounds thə, thə buk
 unvoiced before unvoiced sounds th', th'pɛ-n

for the f'th' - 2 voiceless airflow strictures. 150

f' - the lower lip lightly touches the edge of the upper front teeth.

th' - the tip of the tongue touches the upper front teeth where the lower lip touched them.

- 359 **Verb + s** *he - she* forms of the present

After voiced sounds -s is -z but becomes -s before unvoiced sounds and is dropped before s-, z-, sh-. Also -t is dropped before -s, as in *wants, waits*. See Sound Changes 40, 39, 9, 11, 20.

Review the verbs of 357. Put them and the *he-she* forms in pairs on the chalkboard. Contrast drill ssss - zzzz and insist on a good buzzing z-sound.

op'n	klo-z	want	wet	ænsər	phe
op'nnzz	klo-zzazz	wans	we's	ænsəzz	phez

- 360 Each learner in turn does this series while always speaking to the next student. The speaker points to his own chest for *I* but sideways at the *he-she* persons...male and / or female or use personal names.

<i>I open a book.</i>	<i>He opens a book.</i>	<i>She opens a book.</i>
əopnə buk	hi opnzə buk	shi opnzə buk

Past tense -d, -id

<i>I close the book.</i>	<i>He closes the book.</i>	<i>She closes the book.</i>
əklo-zthə buk	hi klo-zazthəbuk	shi klo-zazthəbuk
<i>I want the pen.</i>	<i>He wants the pen.</i>	<i>She wants the pen.</i>
awan'th'pħe-n	hi wansth'pħe-n	shi wansth'pħe-n
<i>You answer, "No."</i>	<i>She answers, "No."</i>	<i>He answers, "No."</i>
y'æ-nsər no	shi æ-nsərz no	hi æ-nsərz no
<i>I pay for the pen.</i>	<i>He pays for the pen.</i>	<i>She pays for the pen.</i>
apħe f'th'pħe-n	hi phesf'th'pħe-n	shi phesf'th'pħe-n

Note: *a - the* *A* is used in *open a book* because it could be any one of several lying around. The instructor is to change books around at the start of going through each series to give the feeling of 'one of many.' *The* is used in *close the book* as it is the same book...the one already used.

Contrast drill -s a -sə short, smooth, lowering tone?
 -s the -sthə longer, airflow rising tone? See 150.
wants a book wansə buk 358
wants the book wansthə buk
opens the book --zthəb-- continuous buzzing, voicing
wants the pen -sth'p- no buzzing, no voicing
 sth'pħe-n a puff of air out after th' and ph 53

361 Past Tense -d, -id

As usual between segment series don't start this one until enough time has passed, several days, a week?, so that the previous one will have been digested, internalized, absorbed by the students.

Have just one person quickly, in front of the class or where easily seen by all, review the base verbs. Note on the chalkboard the exact time when done. As the exercise progresses tap, point at, refer back to this exact time. Mention the exact time, such as 10:15 and/or keep lengthening the elapsed time by using ---s ago. See 354. When indicating time *at* becomes just *a'* with a definite stop after it much like the way *o'* of *o'clock* is usually said.

<i>at ten fifteen</i>	<i>at eleven</i>	<i>twelve</i>	
9 6	6 3 23 6	48 40	<i>a'a</i> is more like a lengthened
a'te-n	fifti-n	a'alē-vən	tuevɪf
			<i>a</i> with 2 pulses

Notice how in fast speech some numbers change before *m-*. 17

<i>1 minute</i>	<i>5 minutes</i>	<i>7 minutes</i>	<i>8 minutes</i>
wə'minɪt	fai'mini's	sɛ-və'mini's	e'mini's
<i>9 minutes</i>	<i>10 minutes</i>	<i>15 minutes</i>	
nai'mini's	tɛ'mini's	fifti'mini's	

When using a past form or a past indicator word point back behind or over a shoulder with the left hand towards the time written on the chalkboard. The speaker may have to turn around somewhat with his back to the chalkboard to do this.

-ed a .. -ed the -d th'

But by doing so the past tense feeling is intensified. See 348.

The speaker or someone, with the left hand, makes the appropriate cue gestures as to the meaning, points with the right hand towards the student who did the actions.

Write the phonetic forms on the chalkboard for ready reference and visual imprint.

<i>Five minutes ago...</i>		<i>You / I / he / she</i>			
fai'mini'sago		yu ai hi shi			
<i>opened,</i>	<i>closed,</i>	<i>wanted,</i>	<i>waited,</i>	<i>answered,</i>	<i>paid</i>
opndə	kulo-zdə	wanidə	we'idə	æ-nsərdə	pedə

When first learning the past forms add a weak ə to bring out the final -d (Sound Change 5). Although later, the -d is weaker or dropped (Sound Changes 13 .. 30). As each student in turn repeats the series around the class keep lengthening the past time used with *ago*.. *6 minutes ago*, *7 minutes ago*.. *20 minutes ago*.

When this series of simple past forms is readily said practice the complete sentences. It gives more of an sense of detachment, feeling of the past to use *he* or *she* for past tense drills. Point sideways towards the *he* or *she* person but the speaker talks directly to the next student.

Look around and pick up one of several books. The doer is to use a different one for each run-through of a series and say *a* when opening one. But say *the* when using it again, as in the second sentence when closing it. The pen is a specific one so takes *the*. Use *he*, *she*, *you* or *I* as the case may be.

He opened a book 2 minutes ago. (Tap the time on the
hi op n də buk tu mini'sago the chalkboard.)

He closed the book. (The same one he opened.)

hi klo-zthəbuk

He wanted the pen. (Had reached out as if to take it.)

hi wani'th'pɛ-n

She answered, "No."

He paid her for the pen.

shi æ-nsər'no --dɪn-- 18

hi pe'ər f' th' pɛ-n

Contrast drill də - tongue tip back into the mouth

thə - bite the tongue tip between the front teeth

opened a book opndə buk - smooth. lowering tone?

opened the book opn'thəbuk - definite break before th, -'th
deletion stop, rising tone?

362 Regular -d verbs, past tense questions

After a suitable lapse of maturation time, several days, a week?, a couple of students, male and female or use personal names, again do and say 361 one time. Write on the chalkboard the exact minute when done. Refer to it for the use of ...*ago*, or *at* such-and-such a time.

Make definite stops, breaks where sounds are dropped.

walk, stop, look, touch, kiss, wash, brush .. -ed = -t

Did he open a book a minute ago at 9:21?
 didi opnə bukə mɪnɪ'əgə ə'nain tuɛ-niwən
Yes, he opened one at 9:21.
 yesi op n'uənə'nain tuɛ-niwən

Did he close the book?
 didi klo-zthəbuk
Yes, he closed the book.
 yesi klo-z'thəbuk

Did he want the pen 2 minutes ago?
 didi wən'th'pɛ-n tu mɪnɪ'səgə
Yes, he wanted the pen 2 minutes ago.
 yesi wən'th'pɛ-n tu mɪnɪ'səgə

Did she answer, "No"? *Yes, she answered, "No."*
 dɪchi æ-nsər no ɟɛ'shi æ-nsər no

Did he pay her for the pen? *Yes, he paid her for it.*
 didi pɛər f' th' pɛ-n ɟɛsi pɛ-dər fərurɪt

363 **Regular verbs - past tense -ed pronounced -t**

walk, stop, look, touch, kiss, wash, brush -- door, teeth



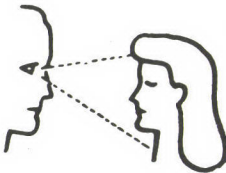
Do and say the simple present tense verbs by themselves and any new nouns until learned well. Use the silent cues for rapid drilling. Then practice the complete sentences, even using several verbs at the same time.

Later the students talk about someone else, *he-she*, doing the actions now or did in the past. Look over the procedures in 361, 362.



walk wək (wək) Actually take steps or silently cue by walking the right index and middle fingers across the palm of the left hand or up through the air.

stop stəp Suddenly come to a halt while about to walk into a door or bump into a student. Silently cue by holding up a palm of a hand outwards like a cop stopping traffic.



look at ləkət Steadily stare at something. With the knuckles at the end of the nose point 2 fingers from the 2 eyes towards a definite thing.

touch tətʃ Reach out and lightly rub something with the tips of the fingers...a girl's hair, a boy's biceps...



kiss kɪs Slurp and smack the lips as you kiss your finger tips. ..and blow a kiss to someone.



ask æsk æs kə Jerk the head back a little, silently mouth *Eh!* Slightly cup the palms of the hands chest high jerking them apart with a *What gives, huh?* expression.

Unvoiced final + -s



wash wəʃ (wɔʃ) Lean over as if splashing water up on the face..say *face* as you run your hands across, over it.

brush brʌʃ Move a straight forefinger from side to side across the teeth, like brushing them. With 2 or 3 fingers tap several teeth as you say *teeth*. (Not 1 finger, that would be for *tooth*.)

every day ɛ-vuri de On a calendar, or one crudely drawn on the chalkboard, tap every day across a couple of weeks, as you repeatedly say *every, every, every day*.

this morning this mɔ-ɔrniŋ Draw 7 boxes side by side like a calendar week. Write in the dates of the current week. Circle 'today' and shade in, chalk, the left side and call the shaded left half *this morning*.

if Rock the head and / or a hand from side to side giving a feeling of doubt, indecision. Say *Yes - no, no - yes* indecisively.

- 364 The instructor does the actions and says the complete sentences in the series order. Write the verbs by sounds on the chalkboard. Start with the class in unison saying each and all together making the corresponding gestures as to meaning. Then each student in turn says and makes the gestures for the whole series. Work up to saying the series of sentences all in 10 seconds. *I walk.....this morning*.

wɔk stɔp lukət tɔtʃ kɪs æsk wɔʃ brʌʃ

I walk to the door. I stop. I look at the door. I touch it.

əwɔk t'th'do-ɔr ɔstɔp əlu:kə'th'do-ɔr ətətʃɪt

I kiss my hand to you. (the next student)

əkɪs m'hæ-n't'ju

I ask you if you

æskju:ɪfyɪ

wash your face and brush your teeth every morning.

wɔʃjəɹ fɛs'n brʌʃə tɪθ ɛ-vuri mɔ-ɔrniŋ

Point at the person spoken to every time *you - your* are used. *You* often becomes *yɪ* before vowels. *Your* commonly is *jəɹ* which reduces to *yə* or *yɪ*. --*sh yɪ* becomes --*shyɪ - shɪ*. With *your* becoming just -*ɪ* be sure to point at the *you* person when saying *washi (wash your)*.

Work for a good *ɪ*-sound. *ɪ ɪ ɛ ɛ*. Then contrast *ɪ* and *ɪ* in *yɪ yɪ, yɪfyɪ, æskju:ɪfyɪ (ask you if you..)*.

- 365 **Regular verbs, final unvoiced consonants + -s (he - she)**

While one student speaks to the next one someone (of a boy-girl pair is best) at a distance does the actions or makes the cue gestures.

Write the *he - she* forms on the chalkboard by sounds. Contrast *sssss zzzz*. Work for a good buzzing *zzz* where *z* is.

wɔks stɔps luksət tɔtʃɪz kɪsɔz æks wɔʃɪz brʌʃɪz

walked, stopped, looked, touched, kissed, asked

He walks to the door. He stops and looks at the door.

hi wɔks t'th' dɔ-ɑr hi stɔps'n luksə'th'dɔ-ɑr

He touches it. He kisses his hand to her.

hi tɑtʃɪzɪt hi kɪsɪzɪz hæ-n't'ɑr

She kisses her hand to him.

ʃi kɪsɪzɑr hæ-n't'ɪm

He asks her if she washes her face and brushes her teeth every

hi æksɑr ɪf ʃi wɑʃɪzɑr fɛs n brɑʃɪzɑr tɪθh mɔrn-
ing.

She asks him if he washes his face and brushes his teeth

ʃi æksɪm ɪfɪ wɑʃɪzɪs fɛs n brɑʃɪzɪs tɪθ ɛ-vuri

Special attention: mɔ-ɑr-nɪŋ

to the t'th' 2 unvoiced stops. t' - the tip of the tongue hits the top of the mouth. th' - the tongue tips hits the upper front teeth.

kisses his hand kɪsɪzɪz ssss zzzz -zzzz kɪssss ɪzzzzzz zzzz

washes his face wɑʃɪzɪs ʃhʃhʃhʃh zzzzzz ssssss (his - hɪz

changes to hɪs before unvoiced sounds. Sound Change 39)
every ɛ-vuri ɛɛɛɛɛ vvvvvvvv uuuuri Sound Changes 6, 50.

366 Regular Verbs, -ed pronounced -t. Past tense variants

After an intervening maturation period of time for the mind to absorb the verb + s structures of 365 work on the past tense. Start by reviewing the present. Then drill the simple past tense base forms ending in -t. Later ask past tense questions.

Quickly do the actions and say the present tense forms. Write on the chalkboard the exact time when done.

I walk, stop, look at the door and touch it. I kiss my hand to

ɑwɔk stɔp luka'th'dɔ-ɑrn tɑtʃɪt ɑkɪs m'hæ-n't'ju

you. I ask you if you wash your face and brush your teeth
æskɪyɪfɪ wɑʃɪjɑr fɛs n brɑʃɪtɪθ ɛ-vuri de every day.

Contrast drill *wash her* wɑʃɑr - point at a female

wash your wɑʃɪjɑr - point at the you person

For *washɪjɑr* the front of the tongue moves up a little, like to say i. In *wɑʃɑr* the tongue tip does not move.

367 -ed - -t Past tense, positive statements

The speaker points sideways towards the person who did the actions of 366. The instructor keeps pointing to, tapping the time written on the chalkboard to maintain, imprint the past feeling. Make the silent gestures as to meanings to cue what is to be said.

To imprint the base past tense forms, after -t release a puff of air or add a soft -ə. See Sound Changes 53, 5.

At 10:15 (or whenever the review was made)

ə'tɛ-n fɪftɪ-n

he walked, stopped, looked at, touched, kissed, asked

hi wɔktə stɔptə luktət tɑtʃtə kɪstə æsktə

not in textbook

to be

if she washed her face and brushed her teeth.

if shi washtər fes'n brəshʔər tith

But in fast speech the -t often becomes a deletion stop. Make a definite break, breath stoppage, for the missing -t when practicing complete sentences. Each student in turn around the class speaks to the next student. Tap the time on the chalkboard for a student to repeat, say the time in the past.

Five minutes ago at 10:15

fai'mini'səgo ə'tɛ-n fifti-n

17 20 9 6 6 - - - - See Sound Changes.

he walked to the door.

hi wək't'th'do-ər

9 4 6

He stopped, looked at it and touched it.

hi staptə luk tə'i'n tachtit

5 5 23 24

He kissed his hand to her and asked her....

hi kistis hæ-n't'arnæskər

5 33 18 33 5

if she washed her face and brushed her teeth every morning.

if shi washtər fes'n brəshʔər tithɛ-vuri mo-ərniŋ

50 6 6

368 -ed - t verbs - past tense questions

After an interlude following 367, at least a 5 or 10 minute break doing something quite different, reaffirm the time when the review was done, 10:15. Then ask past tense questions. Use the full answers to imprint well the past tense forms.

At 10:15, 35 minutes ago

ə'tɛ-n fifti-n θərtɪfai'mini'səgo

Did he walk to the door? Yes, he walked to the door at 10:15.

didi wək t'th'do-ər yesi wək't'th'do-ərurə'tɛ-n fifti-n

Did he stop, look at the door and touch it?

didi stap luka'th'do-ərən tachtit

Yes, he stopped, looked at the door and touched it.

yesi stap' luk'a'th'do-ərən tachtit ʔl16

Did he kiss his hand to her? Yes, he kissed his hand to her.

didi kistis hæ-n't'ər yesi kistis hæ-n't'ər

What did he ask her? He asked her if she....

huadidi æskər hi æsktərurif shi....

if she washed her face and brushed her teeth every morning.

ifshi washtər fes'n brəshʔər tithɛ-vuri mo-ərniŋ

369 Irregular Verbs - to be (at a place - locative function)

In English *to be* is for where or how a thing is. These 2 concepts in other languages may be even 3 or 4 different verbs. In learning the forms of *to be* it's better to learn first where things are (visually tangible)...later, how they are (intangible).

The use of the plural form *are* (*they are, we are*) for the one person *you*, the 5 variants each of *is* and *are*, the 3 given here of *they* and *you* (which has 15 more) all need special recognition, attention and practice for mastering natural English.

To set the scene for the *to be at a place* exercises

Put a table, with a chair far beyond, in front center of the class, parallel with but at least 1 meter away from the first row of students. Put a shoe on the table and a female figure, a girl, woman, doll, large drawing on or beside the table. Across from the class beyond the table 3 or 4 meters put a chair for a male figure, boy, man, drawing to be on or near. Near a door to one side put a stack of 8 to 10 books up on a box, stool so that they are easily seen by all the class. See 371.

- 370 In a previous class session, before working with the target structures of *to be*, review, teach the location indicators, personal pronouns and nouns that are to be used.

Locations

here **hi-ər, i-ər** 33 The speaker points down towards his own feet (the silent cue for *here, now, the present*). With the right hand touch several things within easy reach. Hold up 2 fingers of the left hand as you say **hi-ər, i-ər** to show that there are 2 forms of the word. Lengthen the **i** before **ər**. Sound Change 6

there **the-ər, e-ər** 28 Point at something nearby but beyond easy reach, such as the table that is a little away from the first row of students. Hold up 2 fingers as you say the 2 forms.

over there **o-var the-ər** Point up and over nearby things as you say *over* and at a definite thing beyond when you say *there..*up and over the table to the more distant chair. A lengthened **o** before the voiced **v**. Work for a definite distinctive **ər** in both words. **ooooooooo vvərərərərər theeeee arərərər**

Practice the 3 distances back and forth.

hi-ər - i-ər Point down at your feet, 2 fingers up

the-ər - e-ər Point at something nearby, 2 fingers up

o-var the-ər - Point up and over the *there* object midway

on the table **an th'te-bo** 48 Rub the top of the table. Put a flat hand on a student's head as you say *on*.

by the door, by the table, by you Go stand near the door, the chair and walk up close to the person spoken to. For *by* at first say **bai** but soon just **b'** - an almost voiceless explosion of air out as the tightly closed lips break apart.

by the door - **b'th'do-ər** 2 explosive puffs of air. **b'th'** See 53.

Pronouns

Write each form on the chalkboard as it is learned, paired.

ai ə	yu yə yɪ	Make the cuing gestures. Hold up
ui	the e ɛ	1, 2 or 3 fingers. Tap the corres-
hi i	shi chi	ponding form(s) as needed.

'm, 're - at a place

I ai, ə The speaker hits his chest 2 times, like Tarzan.

you yu, yə, yɪ The speaker taps, points at, the chest of the person spoken to 3 times. Sound Changes 2. 3.

Drill around the class fast *ai - ə, yu - yə - yɪ* 2 and 3 taps with the right hand, left hand holds up 2 and 3 fingers.

we ui The right hand starting with the *you* person makes a circling, sweeping motion around over the whole class.

they the, e, ɛ Have 3 or 4 students stand apart from the class, as in a far corner of the room. Point 3 fingers of the left hand at them as you say *the - e - ɛ*.

Drill around the class fast *wi, the - e - ɛ*..a sweeping right hand and 3 pointing fingers of the left hand.

he hi, i Point sideways at a male figure, 2 fingers up. SC 33

she shi, chi Point sideways at a female figure, 2 fingers up.

Have a male and female at 2 separate places away from the class, a girl sitting at the table and a boy standing by the door. Each student in turn talks to the next student but points sideways, 2 times each, at the male and female.

Pronunciation drill Some of these are not in other languages

shi - chi (*she* after -t, -d 45)

hi - ti (*he* after -t)

Contrast drill *hi - shi, shi - chi, ti - chi*, (Point to male, female)

371 *to be* at a place Present, positive

First just work through the simple statements as to where things are. In a later class session ask where things are with more complete, full replies.

Go immediately to the fastest forms. Use the slower forms only to show the development into the faster forms.

I'm here. Thump on your chest

ai æm 2 and point down between your feet on the floor.

'm hi-ər 4, 6

You're here. Point at, touch the

yu ar 2 other person. Point

yər 9 down between both.

yər hi-ər

We're here.. Point around at several nearby persons. Finger

wi ar 2 tips together at chest

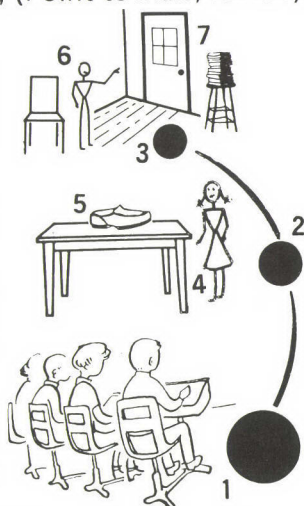
wi-ər hi-ər 4

She's there by the table. Point at her,

shi:z thē-ər bai thə tē-bo between her

shiz thē-ər b'th' 4 and the table,

shizəər b'th'tē-bo 29, 6, 48



1 *here hi-ər* 2 *there thē-ər*

3 *over there o-var thē-ər*

4 *by the table b'th'tē-bo*

5 *on the table an th'tē-bo*

over there by the ---

6 *o-var thē-ər b'th'chē-ər*

7 *o-var thē-ər b'th'do-ər*

Where + to be forms

The shoe's there on the table. Point at the shoe, then
 th'shuzɛərʊn th' tɛ-bo 52 knock on, rub the table.

He's over there by the chair. Point at him. *by* - bring the
 hi-zo-vər thɛ-ər b'th' chɛ-ər right hand over to the left hand.

The books're over there by the door. Point up and over
 th'bʊksərʊvər thɛ-ər b' th' dɔ-ər at the books

..... Work for 4 good *ər*'s but
 stress **bu**, **thɛ**, **dɔ**- for rhythm and drop the voice at the end.

Practice this series around and around many times ..all the class in unison, each student says the next sentence or each student says the whole series...in 8 seconds or less!

The use of -z after *she*, *shoe*, *he* and *ər* after *you*, *we*, *books* must become automatic...and of course *m* after *I* too!

Hold up 1 finger of the left hand for *z*, and 2 for *ər* after *we*, *books* while you point at the things mentioned with the right forefinger.

372 **Where + to be** forms. Present tense true questions.

Do this exercise only after the use of *z*, *ər* (*are*) has become automatic. Unless for emotional emphasis, *Where...?* questions lower the voice tone at the end.

Where..? Look around searchingly, puzzled. Unseeingly pass over any thing you mention as looking for. See 201, 203.

Where're you? Point at someone near you can touch,
 huɛ-ərʌr yu but look around elsewhere.

huɛ-ər-yu 9 ɛərʌr becomes just a long *ər*-
 huər-yu huər-yagoən *Where are you going?*

I'm here. Point down, stamp feet on the floor.
 'm hi-ər

Where am I?

huɛərʌrəməi 52 huɛərmə gona sɪt *Where am I going to sit?*

You're here too! yər hir tu Touch the *you* person.

Where're we? A sweeping motion around the class
 huər-ui

We're all here in this room. Point aound to the 4
 wiər- ɔ-ɔ hi-ər in this ru-m corners of the classroom.

9 52 6 33 6 52 28 50;

wiərʊɔliərʊrɪnɪs ʊru-m 12

Carefully say each sound working up to
 saying the whole sentence 12 times in 10 seconds.

Where's she?

huɛ-rz shi 2, 12

huər'Shi

She's there by the table.

shɪzər b'th'tɛ-bo 29

Where's the shoe?

huərztʰ'shu

to be - present tense questions

It's there on the table.

i'seəuən th'te-bo 20

Where's he?

huərzi

He's over there by the chair.

hizo-vər theər b'th'chɛ-r

Where're the books?

huər-th'bukz

They're over there by the door.

theəuro-vər theər b'th'do-ər

Contrast the 4 lengths of ə .. ə ə- ərə ərərə

where huɛ-ər

where're huɛ-ər-

where are huɛ-ərər

where are her ---- huɛ-ərərə

373 to be - present tense, true positive questions

Ask if things are where they are. Answer with Yes followed by the statements of 371 to contrast the question and statement forms. Later use the more natural shorter answers.

Questions which start with a verb normally lower the voice tone at the end..unless there's an emotional feeling.....anger, surprise... joking, mock sarcasm....

Am I here?

'mai hi-ər

Yes, you're here.

Yes, you are.

yɛshər hi-ər

yɛshi ə-ər

3

Are we here?

ərurɪ hi-ər

Yes, we're here.

Yes, we are.

yɛsuɪər hi-ər

yɛsui ə-ər

Is she by the table?

i'shi b'th'te-bo

Yes, she's by it.

Yes, she is.

9

yɛ'Shɪz baɪ ɪt

yɛ'Shi ɪz^s

40

Is the shoe on the table?

ɪsth'shu ən th'te-bo

Yes, it's on the table.

Yes, it is.

23

yɛsɪ'sən th'te-bo

yɛsɪ'ɪz^s

40

Is he over there by the chair?

ɪziə-vər the-ər b'th'chɛ-ər

Yes, he's over there by the chair.

yɛsɪzə-vər the-ər b'th'chɛ-ər

Yes, he is.

yɛsɪ ɪz^s

Are the books over there by the door?

ərth'bukso-vər the-ər b'th'do-ər

Yes, they're over there by it.

yɛsɛər ə-vər the-r baɪ ɪt

29

Yes, they are.

(Not in textbook)

yɛsɛə-ər

Note: *they're - the-ər, thər* fast, usual *they're - there = the-ər*
they are - the-ər slow, clear, emphatic

374 *to be* - untrue negative present tense questions,
negative - positive 2-part full answers

As the questions start with a verb the voice tone drops at the end. But the voice doesn't drop at the end of the first part of the answer because something else is to be said.

Shake your head negatively while asking if something is not where it seemingly is to be. Also shake your head negatively any time --n't is used. In some languages for *Yes - No* the head is moved differently than in English. So make clear gestures in drilling these untrue negative questions and their *No* answers.

Also some ESL learners, in answering untrue negative questions, are conditioned by their own languages to say something like *Yes, it is not*. See 243.

Follow the same sequence as in 371 .. 373, 2 *here's*, 2 *there's*, 2 *over there's* using *I - you, she - shoe, he - books*.

Am I not over there by the door?

amai na'o-var the-ar b'th'do-ar naʃ o-var 23

No, you aren't. You're here by me.

noyiaʃ yar h-ar b'mi arn' - aʃ 37

Aren't you over there by the chair?

arnchi o-var the-ar b'th'che-r --t y-- = --ch-- 41, 3

No, I am not. I'm here by you.

nomna' m hi-ar b'yu --ʃ 24

Isn't she here?

iznchi hi-ar --n sh, --t sh = --ch 46, 45

No, she isn't here. She's there by the table.

noshi iznir shizer b'th'te-bo ʃ, zʃʃ 33, 29

Isn't the shoe over there by the door?

iznth'shu o-var the-ar b'th'do-ar -nʃ, ʃth 18, 21

No, it isn't over there by the door. It's there on the table.

noi'izo-var the-r b'th'do-ar i'searuranth'te-bo

Isn't he by the table?

izni b'th'te-bo

No, he isn't by the table. He's over there by the chair.

noi'zb'th'te-bo hizo-var thar b'th'che-ar

Aren't the books there on the table?

arnth'bukseruranth'te-bo

No, they aren't there on the table but over by the door.

no thearn the-aruran th'te-bo b'o-var b'th'do-ar

Note: *they're there* thar thar - thar thar

they're - several left fingers up in the air

there - the right hand points at a distance

375 *ain't* - for the negative present of *to be* (at a place)

The use of *ain't* is considered to be not good English. But it is widely, popularly used by the working class wherever English

was, were

is natively spoken. Others often use it for emphasis, ridicule or in jest. All ESL learners should readily understand its use. So do this exercise where *ain't* is used for *am not*, *isn't*, *aren't*. (It is also used for *haven't*, *hasn't*. See 188, 256 with *got*.)

Ain't I there by the table? No, you ain't. You're here by me.

e-ntai thr b'th'te-bo noyien' yur hi-ar bai mi

Ain't you over there by the door? No, I ain't. I'm here.

e-nchu o-var the-r b'th'do-ar noaien' am hi-ar

Ain't she here? No, she ain't here. She's there by the table.

e-nchi hi-ar no shien'hi-ar shizer bai th'te-bo

Ain't the shoe over there by the door?

e-nth'shu o-var the-ar b'th'do-ar

No, it ain't by the door. It's on the table.

noi'e-n'bai th'do-ar i'santh'te-bo

Ain't he over by the door?

e-nio-var b'th'do-ar

No, he ain't over there. He's over here!

noie-no-var the-ar hizo-var hi-ar

over here/ there Make an upward sweep from there to here, or from here to there. Up..over..and across..

Ain't the books there on the table?

e-nth'bukseruran th'te-bo

No, they ain't on the table. They're over by the door.

no th'en'an th'te-bo tharuro-var b'th'do-ar

376 to be - past tense, positive statements

With the objects and persons in their places as for the original present tense drills quickly review the present tense statements. See 371. Write on the chalkboard the exact time of finishing the present tense review. Then remove the objects and persons from the scene.

With the present tense conditions still fresh in mind practice the past tense forms. Refer repeatedly back to the finishing time of the present tense review. Change the number of minutes beforeago as the past tense drill progresses. See 354, 361. Point back over a shoulder for each past tense and ago.

Every one in turn says the same sentence all around the class, at least one response every 2 seconds. Change the time reference each time around with another sentence.

I was here 2 minutes ago. You were here 5 minutes ago.

aiwaz hi-ar tu mini'sago yuuar hi-ar fai'mini'sago

We were here 8 minutes ago.

wiwar hi-ar e'mini'sago

She was there by the table 9 minutes ago.

shi wazer b'th'te-bo nai'mini'sago -m- 17

wasn't, weren't

The shoe was on the table 10 minutes ago.

th'shuuazan th' te-bo te'mini'sago

He was over there by the chair 13 minutes ago.

hi wazo-var the-ar b'th' che-ar thuarti'mini'sago thar 51

The books were over there by the door 20 minutes ago.

th'buksuarur-o-var the-ar b'th'do-ar tue-nimini'sago nʃ 18

377 *to be* - past, positive untrue questions, negative-positive replies

Was I over there by the door 7 minutes ago?

wazai o-var the-ar b'th'do-ar se-va'mini'sago

No, you weren't over there. You were right here!

no yuuão-var the-ar yuuar urai'hi-ar 50, 24

Were you by the table 12 seconds ago? seconds See 293

waryu bai th'te-bo tueufsekansago vs - fs 39, 48

No, I wasn't by the table 12 seconds ago. I was here.

noawazb'th'te-bo tueufsekansago awazhi-ar

Was she by the door a minute ago?

washi b'th'do-aruramini'ago 23

No, she wasn't. She was by the table.

no shi waz shi waz b'th'te-bo

Was he here 2 minutes ago?

wazi hi-ar tu mini'sago

No, he wasn't here. He was over there by the chair.

noi wazhi-ar iwazo-var the-ar b'th'che-ar

Five minutes ago, were the books on the table?

fai'mini'sago war th' buksan th'te-bo

No, they weren't on the table. They were over by the door.

no thewarnan th'te-bo thewarur-o-var b'th'do-ar

378 *to be* - past tense, negative untrue questions

In negative questions the initial verbs and pronouns are the same as those used for tag questions. See 221, 291. The answers could be the same as in 377. The short ones given here are more natural.

Wasn't I over there by the door 10 minutes ago?

waznai o-var the-ar b'th'do-ar te'mini'sago ʃim 17

No, you weren't.

no yiwarn'

Weren't you by the table 12 seconds ago? *No, I wasn't.*

wamcha b'th'te-bo tueufsekansago noawazn'

Weren't we over there by the books 15 minutes ago?

warn wi o-var the-ar b'th'buks fifti'mini'sago

No, we weren't.

noui warn'

Wasn't she over by the door a second ago? *No, she wasn't.*

waznchi o-var b'th'do-arura sekanago no shi wazn'

go, come, take, bring, give

Perhaps review the vowels **a o ə, ka ko kə, kam kom kəm,**
kɑ-m, kɔ-m, kə-m

kɑ-m *Calm* - Calmly lean back relaxed, serene

kɔ-m *Comb* - Comb a student's hair.

kə-m *Come* - Make the 'come here' gesture.

take tek When close to the next student the doer suddenly reaches out and grabs something away, starts to turn and walk away...while *take* is repeated several times. Silent cue: Make a grabbing motion and start to turn away.

bring burinḡh Round the lips, say **u** before **r** before a vowel. Stop the air in the center-back of the mouth and make a puff of air come out the nose after **-ng**, like a cat trying to sneeze. Sound Changes 50, 53.

Caution: During this course use *bring* only for coming with something. Don't use it to take something away or move it from one place to another.

Silent Cue: Bend over slightly, cross your arms over the stomach as if carrying something heavy, like a big rock, and go to the person who is speaking.

take - bring drill See 233

Much like **come-go** above, go from and come to the person speaking...after having grabbed something away. Bend over when returning as if carrying something.

give gɪv Work for a definite lengthened **ɪ** changing, sliding into a loudly buzzing **vvvvvvv**. Review the vowels **ɪ ɪ e ε**. Pair drill **uruuu giuuu, uruuuḡh giuuuḡh, buuuuu ruuuuḡh giuuuuuuuuuu**

give - take drill See 235

Say *give* while offering something with the left hand. With outspread greedy fingers of the right hand grab away some other thing. Alternately move the hands back and forth saying *give take give take give take...*

381 *go, come, take, bring, give* - positive statements

The doer first does the actions and says what he does using *I*. Then repeats the actions while the next student speaks to the doer using *you*. Point at the person when any form of *I, me, you* is used. Tap your own chest for **ai, ə, mi, mɪ**. Point at or touch the other person when saying **yu, yə, yɪ, y'**. ESL learners not familiar with these fast forms are often confused by what to them appears to be improper pronunciation. But that's the way Americans talk in real life.

The instructor should practice, model and work the students up to saying each sentence at the speeds indicated by the little numbers, **x** times in 10 seconds.

In this exercise always say the object and then *to* + the person. *I give the book to you* but not yet *I give you the book*:

goes, comes, takes, brings, gives

382 *go, come, take, bring, give* - simple present tense statements

As you work through these sentences write the verbs by sounds on the chalkboard. Later alongside them write the past tense forms and pair drill them.

(present - write now) (past - to be written in later)

In 385 of textbook	go kə-m tek buringh gɪv	wɛ-nt ke-m tuk burɔt ge-v
<i>I go to the door.</i>	əgo t'th'do-ər 15	<i>I go</i> sounds like <i>ago</i> - əgo Point at the door.
<i>I come to you.</i>	əkə-m t'yu 17	Point at <i>you</i> . t' - a voiceless tongue click
<i>I take the book to the door.</i>	atek th' buk t'th'do-ər 10	Grab it and turn away. t'th' - 2 tongue clicks
<i>I bring the book to you.</i>	əburingh t'th'buk t'yu 11	-ngh - puff out the nose
<i>I give the book to you.</i>	əgɪv th' buk t'yu 11	gɪɪɪɪɪvɪvɪv

The same doer. The next student speaks.

You go to the door. You come to me.

yu go t'th'do-ər yɪkə-m t'mɪ 8

You take the book to the door. You bring the book to me.

y'tek th' buk t'th' do-ər yəburingh th'buk t'mɪ 7

You give the book to me.

yəgɪv th'buk t' mɪ 10

383 Irregular Verbs *he, she* + verb + s *go come take bring give*

Do this series after 382 is learned well. A student speaks to the next one while a third student does the actions. Always look at the person spoken to while pointing sideways at the *he-she* doer. Put a flat hand down on a head and turn it like a doorknob to make it face towards the *you* person. With the other hand lift up a student's arm to point at the doer.

gɔ-z Write these on the chalkboard as they first occur.

kɬə-mz Insist on a good buzzing z where shown, though it

teks often becomes s before unvoiced sounds after which

buringhz -s is always s. Test with a match flame for puffs of

gɪvz air after k-, -ng. See Sound Changes 1, 39, 53.

She/He goes to the door.

s)hi gɔ-s t'th' do-ər 11

He comes to me.

hi kɬə-ms t'mɪ 12

He takes the book to the door.

hi teks th'buk t'th'do-ər 8

went, came, took, brought, gave

He brings the book to me.

hi buringh^hzthə buk t'mi 11

He gives the book to to me.

hi gi-vz thə buk t'mi 10

384 Irregular verbs - past tense *went, came, took, brought, gave*

In quick review a student does the actions and says the present tense base forms. Put up on the chalkboard, for frequent easy reference, the exact time the present tense review was done.

Make the past tense cue (348, 361) and point to the time when the present review was done at the start of, and from time to time during, the drill on a past tense series. Change the length of the *--ago* as the drill progresses.

As each past tense form comes up write it on the chalkboard in a column beside, paired, with the present forms. See 382.

Watch the use of *a-the*.

a book - the first time one of several lying around is used.

the book - the same one again, now a specific book

At 9:15, 5 / 8 / 10 minutes ago See 361, 293.

a'nain fift-n fai' / e' / tɛ' mini'sago

he went to the door.

hi wɛ-n't'th'do-ər

He came and took a book.

ikhɛ-m'n tuka buk

He brought the book back and gave it to me.

hi burɔ'th'buk bæk'n ge-vi't'mi

back Make a looping motion, a U-turn, out and back.

Using the paired columns of 382 pair drill the present - past until easily said from memory..the past as an echo of the present. Silently cue the actions to jog memories.

385 Irregular verbs - past tense questions

Use the full answers to further drill the base - past forms. Change the subjects, doers if interest wanes. The speaker is to point always at the persons and objects mentioned. Refer to the present tense review time and lengthen the *ago* period as in 384.

At 9:15 20 minutes ago...

a'nain fift-n tuɛ-nimini'sago...

Did he go to the door.

didi go t'th'do-ər

Did she..

dichi

Did you

diju

Did I...

dida..

Yes, he went to the door.

yɛsi wɛ-n't'th'do-ər

Yes, she..

yɛ'Shi

Yes, I...

yɛsə...

Yes, you...

yɛshə...

Sound

Changes

33, 45, 12, 8,

42, 43, 2

Speak, say, write, read, know, see

Did he come and take a book back to the door?

didɪ khə-m'n teka buk bæk t'th'do-ər

Yes, he came and took a book back to the door.

yesi khə-m'n tuka buk bæk t'th'do-ər

Did he bring back the book and give it to you/him/her/me?

didɪ burɪŋhbæk th' buk'n g-vi't' yu/ ɪm/ər/mi

Yes, he brought the book back and gave it to you....

yəsi burɔ'th'buk bæk'n ge-vi't'yu

Note: Make a definite stop cutting vowels off suddenly for the missing -t's. brɔ' g-vi' ge-vi' it to ɪ't' - 2 stops

386 Irregular Verbs - present tense

Speak, say, write, read, know, see, eat

For each set of new verbs follow the steps used in 379....386.

379 Only work with a few verbs at a time.

380 Do-Say Introduction. Do actions and say what you do.

381 Use the fastest forms, as of the pronouns for example.

382 Present tense statements - true

383 *He - she* verb + s

384 Past drill based on time of the review of present forms

385 Past tense questions...imprint base forms

Speak - say

Start with the greeting proper for the time, *Good Morning / Afternoon / Evening*. gu-d loses the d before m and vowels. But try to keep the u long anyway...though in fast speech it often is shortened or just g' is said. Lengthen the vowels before voiced sounds - o-ər, ɪ-ŋg, u-n, ɪ-v. Sound Change 6.

Perhaps put the appropriate greeting on the chalkboard.

gu'mo-ərni-ŋg gu-dæftərnɪ-n gu'-vni-ŋg

When the class has the suitable greeting well in mind, motion, cue a student to say it to you, the teacher...and reply with the same greeting as a setup for you to say

I say, 'Good Morning' (or whatever). You say, 'Good Morning.' and then tap your chest and point at students to say

You say Good Morning. I say Good Morning.

Each points at the teacher and then hits his chest as this is said around the room...with a slight pause after ..say.

You say.....Good Morning. I say....Good Morning

yu se gu'mo-ərni-ŋg aise gu'mo-ərni-ŋg

Introduce **speak** by saying,

I speak English. What do you speak..? German, Chinese, Spanish, Russian....?

Then have each say,

You (the teacher) speak English, I speak --Korean--.

yu spikingglish ai spik korian

Note: Carefully say spi king glish to avoid, erase any confusion with *speak in English* or *speaking English*.

Caution - Do not use the gerund *speaking* during these drills. Something like *I'm speaking in English* would really mess up some ESL learner at this time.

Start a 'present' verb column by writing *spik* at the top with *se* under it. Point to them as cues for *speak, say*. Like in 382.

Now have each student state that he speaks such-and-such a language natively but he says the greeting in English.

I speak -Korean- but I say Good Morning in English.

aspik -korian- bata se gu-'mo-arni-ning in i-nglish

Special Drill

Review the vowels *i i e e, i i i, ing in ing, i-ng in i-ng,*

i i-ng in i-ng i, i-vni-ning in i-ng gli sh (as in *I say*

Good Evening in English)

read - write it says

As candy is passed along each student takes a piece and says, gives an order, commands the next student, "*Eat candy.*"

eat - Silent cue Act as if chewing and swallowing. When it has been written in the column of verbs tap, hit it.

While the candy is going around the teacher writes on the chalkboard by sounds, *ka-ndi* which each student in turn repeats. If a learner doesn't say it well enough knock on the chalkboard for all to look at, read the words. Say to such learners, *Read... "Eat candy."*

read - Silent cue With the knuckles of one hand at the end of the nose point 2 fingers out from the 2 eyes towards what is written on the chalkboard.

Knock, tap on each sound for the students to read and say.

i - Clear, seldom is a problem as it is in all languages.

t - Write it small, up off the line of writing to show that it is weak, just a soft voiceless tongue click. SC 24, 23, 17

ka- Suddenly bleat like an angry goat, long and loud, with the mouth as widely open as possible. Slowly write *æ*, a backwards **6** with *e* back up close against it. Draw a line after it to show that it is lengthened before a voiced sound. Sound Change 6.

di - Some ESL learners don't have *di* in their languages. So work into it by saying *dah day dee - da de di*. In fast speech it is more like *dih - di*, weak with a falling tone.

As you tap on the sounds and words, have the students repeatedly say *I read, "Eat candy."*

aiuri-d it ka-ndi slow form

auri-'i'ka-ndi fast natural form with deletion stops for the missing *d, t* sounds. Draw out, make the *i-* of *read* noticeably longer than the *i'* for *eat*. Both are suddenly, cleanly cut off by the deletion stops. Although the *d* is dropped the vowel *i* stays long. Sound Change 6

know .. it says .. eat

When repeatedly saying *I read*, 'Eat candy' becomes boring to the class, suddenly thrust a pencil into a student's hand and command, *Write*, 'Eat candy,' which the student finally does and hands the pencil on to the next student with the same command. As each learner, usually struggling a little, writes he is to say repeatedly *I write*, 'Eat candy.;

aiurait it kæ-ndi - at first say this.

aurai'i'kæ-ndi - - - - - Practice this fast form well with 2 short i's cut off by deletion stops. Practice i' i', ai'i', urai'i'.

At this time pair drill *read - write* with long initial uuuuu at first, then just enough u to make for lip rounding leading into r + vowel. Keep in mind the long and short suddenly cut off i' sounds. uuuurɪ- - uuuurai', urɪ- - urai' Sd.Change 50

- 387 Add *urait* to the bottom of the verb column, and below it for *eat*. Tap the verbs as needed, make the silent cues and drill this whole group of verbs. Each says in turn,

I speak -Korean- Cue by mentioing several languages.

aspik korian

I say Good Morning (or whatever) *in English.*

ase gu' mo-arni-ng ininglish Cue by saying *Good...*

I read, 'Eat candy.' 2 fingers out from the eyes

auri-'i'kæ-ndi then chew and swallow.

I write, 'Eat candy.' A hand like holding a

aurai'i'kæ-ndi pencil writes in the air.

I eat candy. The speaker chews and swallows.

ai'kæ-ndi

know - it says - eat

Knock on the chalkboard where *i'kæ-ndi* is written. Look intently at the words, say them for the students to repeat,

It says, "Eat candy."

i' sɛ-zi'kæ-ndi

it i' - t lost before s-, ɛ- long before z. Review the vowels i | e ɛ. Contrast i - ɪ, it it. Thrust something inedible, such as a piece of chalk or a pencil at a student and command, *Eat it ..i'!* For *i'* (*it*) hold up 1 finger and point it at any one thing...the chalk or pencil to be eaten, a book, tap *i'kæ-ndi* on the chalkboard.

Every student points at what is written on the chalkboard when *i'* (*it*) it is said. Point with a 'talking hand' gesture for *says* and end up chewing. See 63.

know

When the students become somewhat bored, suddenly with a loud bang slap something, a plate, large thin book, even a hand, on the chalkboard to cover up *i'kæ-ndi*. Tip up the flat covering object, peek under it and nod knowingly...uh huh.

Keeping the words covered, take the forefinger of the other hand and tap the head just over an ear several times. Nod the head with a superior know-it-all expression as you say,

I know. Next point the same finger at the covered up words and say *It says, 'Eat candy.'*

Now everyone in turn, with a proud superior haughty air, says

I know...it says.. 'Eat candy.'

ai no it sɛ-z it kæ-ndɪ

anoi'sɛ-zi'kæ-ndɪ

I see the candy and eat some. see - a forefinger points from

asi th' kæ-ndɪ'ni'sə-m the eyes right at the candy.

some - pick up, show 2 or 3 pieces of candy

Finally everyone practices saying from memory,

I speak -Korean- but say Good ----- in English.

aspik --- b'se gu' ----- in ingglish

I read it and write it and know it says, 'Eat candy.'

auri-'i'n urai'i' nnoi'sɛ-zi'kæ-ndɪ

I see the candy and eat some.

asi th' kæ-ndɪ'ni'sə-m

See the columns

in 389.

Work up to saying this all in 9 seconds.

388 Irregular Verbs, verb + -s

speaks, says, writes, reads, knows, sees, eats

A student tells the language he speaks, says a greeting in English. Then he goes and writes *i'kæ-ndɪ* on the chalkboard. stands back reading it, nods with understanding..,sees the candy and takes, eats 2 or 3 pieces. He repeats this while the teacher says what he does and writes the *he-she* verbs in a column on the chalkboard.

She/He speaks -Korean--

s)hi spiks --korian--

s)hi spiks

but says Good Morning in English.

b'sɛ-z gu' ---- in ingglish

sɛ-z



He reads what he writes.

hi uri's huə'i urai's

uri-'z

-z h- = -s h- 39

He knows it says, 'Eat candy.'

hi no-zi'sɛ-z i'kæ-ndɪ

urai's

20

He sees the candy and eats some.

hi si-z th' kæ-ndɪ'n i'ssə-m

no-z

sɛ-z

si-z

i's



20
9, 8

Practice the 3 lengths of i. i' i i'

i' - Cut off suddenly by a t-deletion stop. *eats i's*

i - Clear but weak, smooth. *He speaks hi spiks*

i'- Lengthened before voiced sounds *read ri-d, reads ri-'z*

Vowels longer before voiced sounds

says, knows, sees, read sɛ-z, no-z, si-z, ri-d

spoke, said, wrote, read, saw, ate

Make definite deletion stops

reads, writes, eats, eat candy rɪ'z raɪ's i's i'kæ-ndɪ

389 **Irregular Verbs - past tense**

spoke, said, wrote read (rɛd), saw, ate

First a student does the present tense, like in 387. Note on the chalkboard the exact time done. See the procedures of 361.

As this past tense exercise progresses write on the chalkboard the present and past tense forms in paired columns, see below.

The student returns to his seat and is pointed to whenever *he*, or *she* is said.

At 2:13 (whatever the time was), 2 / 5 / minutes ago

ə'tu θuɑrtɪ-n tu / faɪ' mɪni'səgə θuɑr - Sound Change 51

s)he spoke in English when she / he said, 'Good Afternoon.'

s)hi spɒk'nɪŋglɪʃ huɛnʃi / huɛni sɛ'gu'æftərnə-n 46, 33
s)he read what she / he wrote.

s)hi ʊrɛ-d huɑchi / huɑ'i ʊrɒt Sound Changes 50, 41, 24
and knew what it said.

nɪnu huɑ'i'sɛ-d and n 36, -nɪ-nɪn 9, 2, 23, 20

s)he saw the candy and ate some.

s)hi sɔ θh' kændɪ'ne'səm -t s- = 's 20

when Draw a long horizontal line and put a big dot in the middle of it. Above, along the line write **spok** (a long time action). Below the dot write **sɛ-d** (a short time action). Call the dot *when*. . Read this diagram as *spoke when said (spoke in English when he said. .)*

With these paired columns on the chalkboard, practice the present-past pairs..the past as an echo of the present. Point down (present) and backwards (past). See 348, 361.

Present

spɪk

sɛ

ʊrɪt

ʊrɪ-d

nɒ

sɪ

ɪt

Past

spɒk

sɛ-d

ʊrɒt

ʊrɛ-d

nɪ

sɔ

ɛt

For cues see 387. *Know* is down below apart from the others.



390 **some, any, something, anything, nothing**

For easy handling put a few coins into a little clear plastic bag. Pass it around from student to student.

Close the left hand around the bag. Close the right hand into a fist, nothing in it.

some səm - open up the left hand, jingle the coins a little and say səm. A long ə before the voiced m. Sound Change 6

nothing - nʌθɪŋ Open up the right hand, look at the empty palm and say nʌθɪŋ with a slight puff of air out of the

some, any, something, anything, nothing

mouth after **th** and another puff back, up and out the nose after **-ng**. **nə thɪŋh** Sound Change 53

Pass the bag along from student to student. When repeatedly saying **sə-m - nathɪŋh** becomes somewhat boring bring the hand up each time close to the eyes almost touching the nose.

With the left hand open and the bag near the end of the nose look cross-eyed at the bag and say,

I see something. I see some money.



əsi sə-mthɪŋh əsi sə'mə-nɪ 9 Shake, jingle the coins.

Bring up the right hand, smell of the empty palm and say,
I see nothing. I don't see any money. I don't see anything.

əsi nathɪŋ ədɒn si ɛni mə-nɪ ədɔsi ɛnɪthɪŋ

Write these on the chalkboard for visual imprint. The speaker sticks up 2 fingers when holding up the left hand and 3 fingers of the right hand when holding it up.

Shake the head negatively, turning it sideways back and forth when saying *nothing, don't, any* or *anything*.

don't loses the **t**, then the weak **n** just nasalizes, colors the **o**. Contrast drill **o - ɔ̃, ɔ̃ɔ̃ɔ̃ - ɔ̃ɔ̃ɔ̃...ɔ̃** up through the nose. Often just **do** (like *dough*) is said and understood to be *don't* because the positive, spelled *do*, is pronounced **du**.

Finally to imprint the use of *any* after a negative verb, flash the left hand up in front of the eyes, nose for **əsisə-mthɪn'** and lower it out of sight when saying **ədɔsiɛnɪthɪŋ**

Work up to repeating these 2 together 7 times in 10 seconds. At this speed *something* becomes **sə-mthɪn...**and for fun, and so ESL learners will recognize it also say **sə-mthən, səmp'm** a few times like little children, and adults in jest, often say it.

saw something, didn't see anything

Go back to passing around the bag of coins. Each speaker while holding it in the left hand says, *I see something*.

əsisə-mthɪŋ

Then looks at the empty right hand, *I don't see anything*.

ədɒnsiɛnɪthɪŋ

The same speaker hands the bag to the next student, looks at his own empty left hand, says *I saw something*.

əso sə-mthɪŋ

Then looks at his right hand, saying *I didn't see anything*.

ədɪn siɛnɪthɪŋ



As usual, for ready reference and visual imprint write the phonetic forms on the chalkboard. After a few students have done this, *saw* and *didn't see* begin to have a past tense feeling. If the students have become conditioned to the silent cue for the past, 348, the speaker points backwards, behind himself

spoke-speak, said-say, wrote-write, read-read, saw-see, ate-eat

with the hand which he isn't looking at...hands alternately go behind, right and then the left as *saw something-didn't see* are said while looking at the left hand and then at the right.

391 **Past tense - didn't tag questions** . See 221, 160.

(It is well to have done 390 before doing this exercise.)

Have a student rapidly do, review, the present tense, as in 387. Write on the chalkboard the exact time to the minute when done, for readily reference, orientation to the past. The doer student sits down and the class points to where that student had been standing at the chalkboard and reviews the past tense, as in 389.

Make true positive statements about the past and add the negative tag question using *didn't ...?* The students all shake their head every time *didn't* is said and point back over their shoulders. See 361. Soon the meaning of *didn't* becomes self-evident, if not a holdover from 390. Don't explain it. Just use it!

Each student in turn asks the next who replies using the full 2-part answers. You may have to read aloud from the text until the students get the idea of saying something that is not true and adding *didn't...?*. Then let them initiate questions.

At 2:13, 10 minutes ago, (or whenever the time was)

a'tu θartɪn tɛ'mɪni'səgɔ See Sound Changes 51, 17

he spoke in --Korean--, didn't he? --the student's language--
she *didn't, she?*

hi spok'n --korian--, d'i'ni in - n 36

shi d'i'nchi 45, 46

No, s)he didn't speak in --Korean--, s)he spoke in English.

noi shi /noi d'i'n spik n --korian--, shi/i spok n-ɪŋglɪʃ 33

He said Good Evening, didn't he? (the wrong greeting for

hi sɛ'gu'ɪvniŋ d'i'ni that time of day) -ɔg- 11

No, he didn't say Good Evening. He said Good Afternoon.

noi dɪ se gu'ɪvniŋ hi sɛ'gu'æftərnɪn 37

He read what you wrote, didn't he?

hi urɛ-d huəchu urɔ'di'ni -t y-- = -ch-, -t d- = 'd 41, 10

No, he didn't read what I wrote....

noi dɪuri-d huə'a urɔt....

I didn't write anything. I wrote nothing!

adɪnurai'ɛnɪθɪŋ auro'nəθɪŋ † 18, 23

But he knew to eat some candy, didn't he? but he 36, 33

b'ɪnu t'i'sə-m kændɪ d'i'ni to tu tɔ t' 2,4

No, he didn't know to eat any (negative verb...any)

noi dɪno t'i'ɪni (i+ɛ = i+i)

but he saw it and ate some.. (the doer had eaten a
b'i sɔ'i'ne'sə-m piece or two of candy)

So you saw him eat something, didn't you?

s'yɪsɔɪm i'sə-mθɪŋ dɪnʃu so sə s', yu yɪ 2,4

Yes, I did see him eat some, but I didn't eat any.

yɛsə dɪd siɪm i'sə-m bətəɪ dɪ'ni'ɪni

Say this last sentence emphatically,
stress *did* and clearly say *I*.

Contrast drill i - ɪ. Review the vowels i ɪ e ɛ, i - ɪ, si ɪm, i - ɛ, i - ɪ (*eat ɛny, eat ɪny*), and the variant forms of *any*, in use frequency order. ɛ ɪ, ɪ ɪ, ɛ ɪ, ɪ ɪ, ɛni, ɪni, ɛni, ɪni

Learning to hear yourself say these different forms of *any* helps you correctly say ɛ, ɪ or i in other words where a misuse, using the wrong sound, changes the meaning.

392 Irregular verbs - run, get, cut, lose, find, hurt

For this exercise spread a newspaper out on a table, or even down on the floor, in front of the class. If the class is too large for all to stand around a table have those from the back stand around on the far side of the table and those in front remain seated.

Ask one of the students at the table to run get a pair of scissors placed beforehand at some distance from the table...as in a window, on a chair by the door or on a box over in a corner. The student returns and several large sheets of the newspaper are cut in half down the center folds.

The teacher starts to make, fold the paper into a hat. In the shuffle of folding, unnoticed by the class, the scissors get covered up, hidden. Then making the cutting sign (2 fingers like scissors cutting) search for the scissors. Finally pat, slap down on the covering newspaper sheet(s. Yelp in pain as if you have hurt your hand on the scissors. Uncover, take out the scissors, slap a palm of a hand down on the upturned points of the scissors blades and cry out in pain. *Hurt my hand!* Flip the fingers of a hand, rub one as if hurting. Threaten to jab several students with the points of the scissors as you repeatedly say, *Hurt you!*



scissors sɪ-zər-zɪs In many languages this thing is singular. So touch one and then the other blade, hold up 2 fingers and say sssss for the plural.

Both ɪ and ər are lengthened before the voiced z. Contrast sss-zzz. sssssɪzzzzzz. But final -z fades into -ss when it is the last sound of an utterance. So when said alone practice the word as sssssɪzzzzərərərzzzzss. See Sound Changes 6, 40.



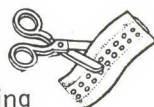
run urən Rapidly run, trot back and forth, around the room. Silent cue: Run in place stomping the feet on the floor or run 2 walking fingers across the palm of the other hand. Start with u-rounding for r-, and say a lengthened ə before the voiced n.

run, get, cut, lose, find, hurt - continued

get *gɛt* Take a step or two, reach out and grab something. Hold it possessively to your chest as you return. The -t is weak. See Sd.Chng. 24.

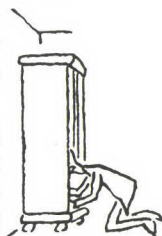


cut *kʌt* Clip with 2 fingers like cutting with scissors, or slice like with a knife.



lose *luːz* Beforehand put out of sight something which you habitually use or wear...pen, pencil, glasses, wrist watch, comb. Mutter what the object is as you look around... into desks, students' pockets, under chairs. *I lose pen..* or whatever.

find *faɪnd* When you find the lost object, hold it up and shout in glee, *I find pen..!* Silent cue: Cup a hand down. Feel under it with the tips of the fingers of the other hand. Suddenly pull them out as if holding something small and gleefully look at the finger tips holding that imaginary thing.



hurt *hɜrt* Slap, hit the loose fingers of a hand on something hard, shake the hand grimacing in pain. Even suck a finger tip! Threaten to pinch or burn a student with a flaming match or stick with a pin.



- 393 The teacher demonstrates this series of 6 verbs. Write the present tense forms in a column on the chalkboard as you work through the series. See the example in 382.

<i>run</i>	<i>rʌn</i>	<i>ræ-n</i>	Refer to these for
<i>cut</i>	<i>kʌt</i>	<i>kʌt</i>	present-past pair
<i>lose</i>	<i>uluːz</i>	<i>ulɔst</i>	drilling...the past
<i>find</i>	<i>faɪnd</i>	<i>faʊnd</i>	said as an echo of
<i>hurt</i>	<i>hɜrt</i>	<i>hɜrt</i>	the present.

In 397 of textbook

get get gat

- 394 Statements using only *I* as the subject. A **do-say** drill.

I run and get the scissors.

2506 3618 21 4 6 6 40

aurʌnn ge'th' sɪ-zər-zss

I cut the paper.

53 21 53

akʰə'th'pɛpər

I lose the scissors.

47 6

auluːz th'sɪ-zər-zs

I find them ..

5 36

afai-ndəm

when I hurt my hand on them.

17 4 6 5 5

huɛnə hɜr'm'hæ-ndanəm

The speaker taps his own chest when saying *a, m'* for *I, my*.

Bring the palm of a hand down onto the tips of the scissors and hold it there as you say *on, on*. Then with 2 fingers of a hand point to the 2 blades of the scissors when you say *am (them)*.

As you move the hand back and forth touching and pointing at the tips of the scissors contrast drill *a ə, a..n ə..m, anəm* - open and then close the lips.

395 Irregular Verbs verb + s runs, gets, cuts, loses, finds, hurts

Each student in turn, while speaking to the next student, points sideways at a doer, first a male then a female, who is doing actions in front of the class. As you work through the series write the verb forms on the chalkboard. Be sure to make definite, discernable deletion stops where *t* is dropped before *s*. Contrast drill, watch for, *sssss - zzzzz*.

A word final *-z* changes to *-s* before an unvoiced sound, as does *the*. *-z* *thə* *buk* but *--sth'si-zər*. *thə* before unvoiced *s*- becomes devoiced. In turn the voiced *-z* becomes *-s*. Sd.Chng. 39.

<i>runs</i>	<i>urə-nz</i>	Say <i>u</i> to start <i>r</i> , long <i>a</i> before <i>n</i> .	50, 6
<i>gets</i>	<i>gɛ's</i>	Catch, stop the breath before <i>-s</i> .	20
<i>cuts</i>	<i>khə's</i>	After <i>k</i> a puff of air out the mouth.	53
<i>loses</i>	<i>ulu-zəz</i>	<i>u</i> to start <i>l</i> , <i>u</i> and <i>a</i> long before <i>z</i>	6
<i>finds</i>	<i>fai-nz</i>	A clear <i>i</i> before <i>n</i> , <i>nd</i>	6, 18

396 Use silent gestures to cue the actions. Always point sideways at the *he - she* doers whenever *he, she, his* or *her* is said, and at the scissors when saying *əm* (*them*).

He runs and gets the scissors. Runs over and grabs them.

hi rə-nz'n gɛ'sth'si-zər-zss Utterance final *-z* becomes *-ss* 40.

He cuts the paper and loses the scissors.

'hi khə'sth'pɛpərn lu-zəsth'si-zər-zss *kh--*, *ph--* 53

He finds them when he hurts his hand on them. *them əm* 36

She she her ~~h~~ 33

hi fai-nzəm hue-ni hər'sis hæ-ndanəm 5

shi huənchi hər'sər -n sh- = -nchi- 46

397 Irregular Verbs - past tense ran, got, cut, lost, found, hurt

Work on this exercise only after the present tense forms, 394, are well absorbed, internalized...after several days or a week.

As a setup to learn the past first have a student do and say the series in the present tense. Note the exact time when done on the chalkboard...along with writing the column of the present forms, 393. Later as this exercise progresses one by one write the past forms, paired with the present, alongside.

See 361 about referring back to the time on the chalkboard.

At 1:35, 3 minutes ago (whenever and whatever elapsed time)

ə'wə-n thuərti fai-v thuri mini'sago *thər* 51

he ran and got the scissors.

hiurə-nn gə'th'si-zər-zss *nn* 36, 9

He cut the paper and lost the scissors. *-ʃ th-* 21

hi khə'th'pɛpərn lɔs'th'si-zər-zss

He found them when he hurt his hand on them.

She she her

hi fau-ndəm hue-ni hər'is hæ-ndanəm

shi hue-nchi hər'ər

Review the vowels *i | e | ε | æ | a | ɔ | o | u | u | ə | a, æ | a | ɔ, hæ | ga | lɔ,*

teach, make, put, think, tell

hæ-n ga'lɔst (hand got lost), o u u ər ə, ə u, ə u-n, fau-n, fau-n' (found), ər ə, ər tət, hət kət, ə ə, gə kə, gət kət. ər...ər, ər'ər (definite break between), ərər (almost like one ər but with 2 pulsations - hurt her ---)

398 **Irregular verbs, negative past tag questions.** See 221, 160.

Pair drill the present and past forms, 393, until the students can quickly say the other of a pair when one is said.

Use the complete answers to pair drill the base (present) and past forms in context. At first you may have to read this exercise aloud...until the students catch on and make their own questions. Silently cue the actions, point to the (past) time when the present tense review was done and make the past tense gesture...left hand backwards. See 348.

At 1:15, 10 minutes ago,
a'wə-n fifti-n tɛ-'mɪni'səgə

he ran and got the paper, didn't he? ..didn't she?

hi ræ-nn gə'th'pɛpər dɪ'ni ..dɪn'tʃi 46

No, he didn't run and get the paper. He got the scissors.

noɪ dɪ'n ræ-nn gɛ'th'pɛpər ɪgə'th'sɪ-zər-zs

He lost his pen, didn't he?

hi lɔtɪs pɛ-n dɪ'ni hɪz p-- = hɪsp-- 39

No, he didn't lose his pen. He lost the scissors.

noɪ dɪn lu-zɪs pɛ-n ɪ lɔs'th'sɪ-zər-zs

He found his pen, didn't he?

hi fau-ndɪs pɛ-n dɪ'ni

No, he didn't find his pen. He found the scissors.

noɪ dɪ faɪ-ndɪs pɛ-n 'ɪfaʊ-n'th'sɪ-zər-zs

Fifteen minutes ago he cut his hand, didn't he?

fifti-'mɪni'səgəɪ kɪh'ɪs hæ-n dɪni ɪm 17

No, he didn't cut his hand. He hurt it on the scissors.

noɪ dɪ kɪh'ɪs hæ-n' hi hət'ɪ'ən th'sɪ-zər-zs

399 **Irregular Verbs - teach, make, put, think, tell**

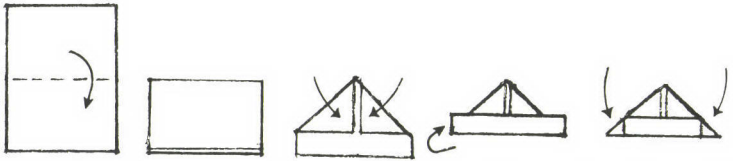
This series centers around making a paper hat. Put a large sheet of a newspaper on a table or desk where the students can stand and see the paper being folded into a hat. (This can be a continuation of 394.)

teach tɪtʃ Most students know the word teacher so say, 'A teacher teaches.' Motion for a student to watch what you are doing, 'I teach you.'

Silent cue: Point from a student's eyes down to your moving hands. Or lean over a student and move his hands to fold, write a new word, etc.



Make...a hat Start folding the paper into a hat. Point to a paper hat already made..place your hands on the top of a head like a helmet. Silent cue: A folding motion of the hands.



how to + verb Just use it without specific explanation. After a few times its meaning will be felt, like an idiom.

tell $t\epsilon o, t\epsilon o l$ + vowel See Sound Changes 48, 49.

Look steadily, continue to stare at the person, **A**, spoken to. Point the left forefinger imperatively, like a mother giving orders to a child. Without turning the head, repeatedly with the right forefinger point sideways at another person, **B**, the person who is to do something. From time to time bend or move the left forefinger from **A** towards **B** to indicate that **A** is to do or say something to **B** to have **B** do something. With the right hand make a gesture as to what **B** is to do.



Silent cue: Stare at **A**, gesture from **A** to **B**. Point sideways with the other hand at **B**, giving a silent cue as to what to do.

put put Perhaps review **o u u** (See *look good* below). Often the **u** seems to come natural in *put book*, **pu'buk**. So repeatedly practice this as a book is placed here and there...on a desk, under a chair, on a student's head, into a box....



put on $pu'an$ Do the *put on - take off* drill of 311.

think $thh-ngkh$ See *nothing* in 390. Sound Change 53.

th Stop the air with the tongue tip against the upper teeth.

h A puff of air is released out through the lips.

ng While humming **nnn** out the nose stop the air with the back of the tongue.

h Release a puff of air back down and up out through the nose.

kh Again stop the air with the back part of the tongue to release it with a puff out through the lips, silently with no sound of the voice.

Silent cue: Put the tip of a forefinger close to the top of the head above an eye. Make a little circle with the tip, around and around like a turning wheel. Hum like a running electric motor or click the tongue *tick, tick, tick, tick* like a clock to give the idea that something is working inside the head.

look good $uluk gu-d$ Review the vowels **o u u**, then in reverse **u u o, u u** (short) **u** (longer), **ul uk u-d, ulukgu-d, lu gu-** (noticeably short and longer **u**'s), **pu bu, put buk, luk gu-d** (put a book somewhere and look at it pleased). **put buk luk gu-d**. For students with an **l**-problem **u u u, uuulu, uuuluk**

teach, make, tell to do, put on, look good

g-u-u-u-u-d. Sound Change 47.

Note: *look good* - something is pleasant to the eyes, from the object to the eyes.

look at - the eyes see something, from the eyes to an object.

As these are concepts going in opposite directions, don't use *look at* during the learning of *You look good, it looks good* throughout these exercises.

Silent cue for *look good*: From near the object or person giving a pleasant feeling to the eyes, with the back of a hand near the pleasing object turn the fingers up back pointing at your own (or the speaker's) eyes and smile happily...with lustful eyes!

400 Irregular Verbs - present tense teach, make, tell to do, put on look good - idiomatic use

First work through the complete series a few times to set the meaning of the present tense forms written in a column on the chalkboard as they come up. Fill in the paired past tense forms later.

<i>teach</i>	tich	tɔt	In 404 of textbook
<i>make</i>	mek	me-d	
<i>tell to do</i>	tɛo	tɔ-u-d	See Sound Change 48
<i>put on</i>	pu'an	pu'an	23
<i>think</i>	thh-nghkh	thhɔt	53
<i>look good</i>	luk gu-d	luk'gu-d	-ʃg- 11

401 The speakers do the actions or make suggestive gestures as to the meanings. The teacher rapidly makes silent cues for fast drilling.

Caution: During these exercises use the word *hat* instead of the more natural *it*..which would call for splitting a 2-word verb with a reversal of the verb-object word order, confusing to the ESL learner. See 217, 311.

<i>I make a hat.</i>	Start to fold paper into a hat.
ameka hæ-t	a hat.
<i>I teach you how to make a hat.</i>	Show someone what to do to make one.
atichu hao t'meka hæ-t	to make one.
<i>Tell her to put on the hat.</i>	Say to the next student, A, and point from A to another student, B, to put it on.
him	on.
tɛo-lar / tɛo-lim t'pu'an th'hæ-t	A says this to B.
<i>Put on the hat.</i>	The first speaker says this to student B.
pu'an th'hæ-t	-ʃg- 11
<i>I think you look good.</i>	
athh-ngh kyū lu'gu-d	

402 Irregular Verbs - verb + s teaches, makes, tells, puts, thinks

Have 2 students, male and female, or use personal names, do and say the actions. Each in turn steadily looks at and speaks

taught, made, put, thought, told

to the next student, but points sideways at a doer.

Put the *he - she* verb forms in a column on the chalkboard as the exercise progresses. Notice the *-s, -z* endings. See SC 39, 40.

He teaches her how to make a hat. tichiz

She him

s)hi tichizər / tichizim hao t'meka hæ t

He makes a hat.

meks

hi meksə hæ t

He tells her to put on the hat.

təozər təozim 33, 48

She him

hi təozər t' pu'an th' hæ t

shi təozim

She puts on the hat.

pu'san

shi pu'san th'hæt

He thinks the hat looks good on her/him. thh-ngks

hi thh-ngks th'hæ'luks gu'anər / anim

16, 23

403 Irregular Verbs - past tense *taught, made, put, thought, told*

Quickly Student A does a review of the present forms, as in 401..folds a paper at his seat and speaks to Student B showing how to make a hat. Then A tells B to tell Student C to put on the hat and remarks that it looks good. The exact time when this is done is written on the chalkboard for ready reference to create the feeling of the past tense. Knock loudly on this notation of the time done especially for the verbs which have the same forms for the past and present, such as *put, burst*.

Don't forget to always make the 'past' gesture of the left hand back behind for each past tense verb form and to point with the other hand directly at the person or thing when saying *he, she, his, her, him, you* or *it*. See 348.

Write the past tense forms on the chalkboard as the drill progresses, completing the paired columns as in 400.

At 3:15, 5 minutes ago Tap the time on the chalkboard.

a'thuri fifti-n fai'mini'sago Sound Changes 50, 6, 17, 20

he taught her how to make a hat.

Or use personal

she him

names.

s)hi tɔ'ər/im hao t'meka hæ t

-ɣ̄ ɦər 33, 23

He made a hat.

hi me-də hæ t

ə-d --t 6, 24

He told her to tell a student to put on the hat.

She him

itoudər t'təulə stu'n't'pu'an th' hæ t

-t 24

shitoudim

He thought it looked good on her.

She him

s)hi thɔ'i'luk'gu'anər / anim

23 16 10 23 33

sell, buy, have, hit, burst

404 Irregular Verbs - base (present) and past pair drill

For review, pair drill the present-past forms as seen in 400.

Ask untrue positive questions, with full 2-part replies.

As a past tense indicator refer back to the present tense review done at the beginning of 403. For the use of *..ago* see 361. If done on a previous day, tap back on a calendar to the day it was done.

Two days ago at 3:15,

tu de-zago a'thuri fifti-n

he taught her how to make a shoe, didn't he?

she him didn't she?

hi to'ar hao t'meka shu di'ni

shi to'im d'inch

No, he didn't teach her to make a shoe.

noi di'n tichar t'meka shu

He taught her to make a hat.

ito'ar t'meka haet

She made a hat, didn't she?

shi me-da haet d'inch

No, she didn't make a hat. He made one.

noshi di'meka haet hi me-d wa-n

He told her to tell me to put on the hat, didn't he?

hi toudar t' t'eu mi t' pu'an th' haet di'ni

No, he didn't tell her to tell you to put on the hat....

noi di'teular t' t'eu yu t' pu'an th' haet....

he told her to tell another student to put on the hat.

itoudar t'teulanathar stu-n't' pu'an th' haet

The other student put on a shoe, didn't he?didn't she?

th'athar stu-n' pu'ana shu di'nid'inch

The other student didn't put on a shoe but put on a hat.

th'athar stu-n' d'ipu'ana shu b' pu'ana haet.

You thought the hat didn't look good on the other student.

yitho'th' haet di' lu' gu' an th'athar stu-n' d'inch haet didn't you?

I didn't think it didn't look good. I thought it looked good.

ad' thing ki' di' lu' gu- d ai tho' i' luk' gu- d 4 -k- 10

Practice reading these sentences aloud until you can say them easily...from memory. The ones with *tell* are good for learning the word final -l with and without a vowel after it. SC 48, 49. Some changes don't sound natural at slow speed. The last one with *didn't think* is to be said 4 times in 10 seconds.

405 Irregular Verbs - present tense sell, buy, have, hit, burst

A boy has some money (supplied by the teacher?) and buys a pencil from a girl. He then hits an inflated paper bag until it bursts. Bring paper bags, or balloons to the class and have a blow up - hitting - bursting party!

has, buys, sells, hits, bursts

have hæ-v (to possess) A long clear æ before the voiced v that is long with a vibrating buzzing of the lower lip lightly touching the edge of the middle upper front teeth. See 241.



have some money Jingle some coins and grasp them firmly in a tightly closed fist.



buy bai Hold out, offer to pay some money with the left hand. Silent cue: An extended hand rubbing the fingers up against the thumb.. offering to pay.

sell seo With the right hand reach for, motion a person to give you something...as you glance suggestively sideways at the left hand offering money.



hit hit Tap, strike, slap, knock something against another thing...a clenched fist down on a boy's head, knock on a desk top, slap a wall.....

burst bæst Blow up a paper bag, or a balloon, and continue to hit it (in this case with the pencil just bought) until it bursts with a bang. Or fill the cheeks out with air in the mouth. Hit them from the sides with the forefingers until the air bursts out from the lips...with a rather indecent sound. Say *hit* a few times while hitting the sunken cheeks. Fill them out with air, make it burst out the lips and say *burst*.

Or make a horizontal circle of a forefinger and a thumb. On the circle lay a sheet of paper and thrust a pencil, or a straight finger, down hitting the paper until it breaks. Hold it up and look through the hole as you say *burst*.

Silent cue: Fill the cheeks with air and make a Bronx cheer! ..a raspberry..indecent sound.

As you work through these sentences, write the present tense forms on the chalkboard. See 400.

Caution: Don't use *have / had got* during these exercises.

- 406 *I have some money.* Jingle coins, ruffle some bills
 ahæ-f sə'məni -v s- = -f s-, sə'məni 39, 9
- I buy a pencil.* Look around at pencils, offer money.
 əbaɪə phɛ-nso ph, ɛ-n, -so 53, 6, 48
- You sell a pencil.* Reach for the pencil..look
 yu seolə phɛ-nso sideways at the money.
- I hit the paper.* Lightly strike with the
 əhi'th'pəpər pencil tip. -t' 21
- I burst it.* Point at the bag, balloon or paper
 əbərstɪt See *It bursts* in 407.
- 407 **Irregular Verbs** verb + s **has, buys, sells, hits, bursts**
 In front of the class 2 students, a boy and a girl or use per-

had, bought, sold, hit, burst

sonal names, do the actions. Each student in turn talks to the next student...while pointing sideways at the doers.

He has some money. Drill I have, you have, he has, she has.

hi hæ-z sə-mməni ai hæ-v yu hæ-v hi hæ-z shi hæ-z
hi hæ'sə'məni -z s- = -'S-, -ʃm- 39, 10, 9

He buys a pencil.

hi baizə pɛnsɔ He offers money.

She sells a pencil.

She takes the money,
gives the pencil.

shi səuzə pɛnsɔ

The paper bag or ...

He hits the paper until it bursts.

hi hi's th'pepər antiuli'bər s's ʃs-ʃb- -tiu it = tiuli 20, 10, 49

until Don't try to explain the word. Just learn to say
the complete sentence smoothly. Older learners will
look it up in a dictionary...and tell the others!

408 **Irregular Verbs - past tense had, bought, sold, hit, burst**

Two students in front of the class quickly review the base present forms as in 406. Note on the chalkboard the exact time done. Refer to it repeatedly with the past tense gesture, 348. Fill in the past tense column as each is worked on, as in 400.

At 8:43, 8 minutes ago,

a'e'fo-ərti θuri e'mini'səgo -t. ʃm 24, 17

he had some money and bought a pencil. hæ-d

hi hæ'sə'məni n bɔ'a pɛ-nso bɔt -d s-, ʃm
30 9

She sold a pencil.

shi soudə pɛ-nso soud -l 48

He hit the paper until it burst..5 minutes ago. hit

hi hi'th'pepər antiuli'bərs'fai'mini'səgo bərst

21 49 25 17 20

Note:

Use a time indicator when learning *cut, put, hit, burst* because the present and past forms are the same. When saying *he* or *she* with such verbs and there is no -s on the verb, it is past tense.

409 **Irregular Verbs, past tense positive true questions**

Start by reviewing, pair drilling the base (present) and past forms. Put the columns of the present and past, worked out in 406 and 408 on the chalkboard and pair drill them, the past as an echo of hearing the present.

For further imprinting the present-past forms use full answers repeating the verb.

Did he have some money and buy a pencil?

didi hæfsə'məni n baizə pɛ-nso -vs- = -fs- 39

Yes, he had some and bought one.

yesi'æ'sə-m n bɔ'uən hi hæ-d, -d s-, ɔ'ʃu 33, 30, 23

Did she sell it?

Yes, she sold it.

dichi səult ye'shi soud it -d sh- = -ch- 45, -l 49

Did he hit a paper until it burst, 20 minutes ago?

didi hi'a pepər antiulit bərst tuε-ni minis'əgo

Yes, he hit it...and it burst.

yesi hi'it ni'barst

410 **used to + verb - habitual past**

It is well to review, teach these words in a previous class.

drink drɪŋgkh See *think* in 399. ur- Sound Change 50.



bottle ba'o Sound Changes 48, 23. A definite stop after the *α'*. Demonstrate these by drinking out of, from a bottle. Pass around, show the picture of a baby's bottle.

baby bebi Cry like a little baby. Show a picture.

milk miuk If not easy to pass around some milk in a bottle, moo like a cow and show a picture of one. See 237.

every day εvuri de Tap along a line of 6 or 7 days on a calendar. Draw a horizontal line with dots at regular intervals. Pass around a chain of paper clips or a string of beads and call each clip or bead *every*. —○—○—○—○—○—○—○—○—○—

never nəvər Cross out several weeks of days on a calendar and shake your head negatively. Or erase the dots in the long line, say *never* for each missing one. — — — — —

For a past tense perspective draw a long verb base line, like 13 of the diagram in 347, without the big dot. Far to the left of the vertical *now* line above the series of little dots representing repeat actions in the past, write *yustə* (*used to*). Tap each dot and repeat for each *drink milk from a bottle, drink milk from a bottle...next, yustə drink, yustə drink, yustə drink...*

Start with *used to drink milk*. Change to water, orange juice, Coca Cola...whiskey, then to *going to school* in your native country. Note that *never* comes before the verb, but *every* whatever follows the verb. Just learning to say the sentences smoothly implants such usages...without specific explanation.

As a baby, I used to drink milk from a bottle every day.

æzə ðebi əyustə drɪŋgk miuk frə-mə ba'o εvuri de

Then the speaker turns to the next student to answer.

Did you used to drink milk from a bottle every day?

dji yustə drɪŋgk miuk frə-mə ba'o εvuri de

Yes, I used to (drink milk from a bottle every day).

yəsə yustə ----(full answer for more practice)----

Did you used to drink whiskey from a bottle?

dji yustə drɪŋgk huiski frə-mə ba'o

No, I never used to drink whiskey from a bottle.

noə nəvər yustə drɪŋgk huiski frə-mə ba'o.

But I used to drink Coca Cola from a bottle!

b'ayusta drɪŋgk'kokakola frə-mə ba'o.

¶k 9

have, has, had, will have, would have + verb

Did you used to go to school every day in Japan?

diji yusta go t'skuo^olevuri de in japæn

Yes, I used to.

yesa yusta

No, I never used to go to school in Japan.

noænevær yusta go t'skuo^olin japæn

I never used to live in Japan! I used to live in Korea.

ænevær yusta l-^{vin} japæn ayusta l-^{vin} koria

411 Perfect tenses - have, has, had, will have, would have + verb

Have, has, had with a verb form, usually like the simple past, are used to express an action done before another action. See the verb base lines of 347.

study every day a usual habitual action in the present

studied last week a past action not related to another action

have studied for 2 weeks from the past up to something now

had studied before -- a past action before another past action

will have studied it before a future action before another

would have studied if... An action not done because conditions were not different from what they really were. See 423.

412 An ESL learner often doesn't know or know about the fast forms of the verbs..their different variations, the short stops or pauses in them. You have to learn to hear the difference between or how the vowels combine. First you have to know what the sounds really are, then learn to say and hear them.

Look at the fast forms. Carefully pronounce each fast form slowly and exactly as shown. Little by little with more and more practice of listening to your own internal sounds work up to reading aloud, saying, the complete sentences smoothly at native speaker speed. The little figures at the end show the fast native speaker speed of saying it X times in 10 seconds.

413 After you are reading, speaking easily, listen to the natural speech of the recordings. At first you will not hear some of the sounds, or not hear them correctly. After a few days or weeks you will begin to hear them. Work through this series many, many times. Listen to a sentence, stop the recording and write the sounds you think you hear. Then compare what you write with the printed text.

I study English every day. a clear i, u lip rounds for r 50

æstædi iŋgglɪʃ ɛ-vuri de 10 ɔ̄ breath stop, long æ, i, ɛ- 23, 6

I studied English last year. -ty--ch- Sound Change 41

æstæ-'i'ŋgglɪʃ læschɪ-ær 8 i i, 'i' 2 stops 23

I'd studied English before I came here. had had ad a 33, 2, 30

æə'stæ-'i'ŋgglɪʃ b'fɔ-æruræ khɛm hi-ær 6 æə=æruræ, kh 52, 53

I'll've studied this 50 times by tomorrow. I will have ..by 36

æəə'stæ-'i'this fɪftɪ tai-mz b't'mauro 6 've, ɔ̄th, ur 35, 21, 50

I'd've studied more if I'd had the time wɔ̄ld hæv, hæl had

ædə'stæ-'i'mo-ærurɪfæə'hæt'h'tai-m 5 I'd've ædə=æ'a' 23, ɔ̄m 17

-, -ed, 'd, 've, 'll, 'll've, 'd've How long has .. have .. ?

- 414 Carefully notice the differences. *I, you* have the fast forms *a, ya*. Use them for practicing --ed, 've, 'd, 'll, 'll've, 'd've.

y)astə-'i You/I study A stop before but not after 'i.
 əstə-'i I studied Stops before and after 'i
 əə'stə-'i I'd studied I had studied
 əf'stə-'i I've studied I have studied
 əostə-'i I'll study No stop after 'i
 əof'stə-'i I'll've studied I will have studied
 ə'a'stə-'i I'd've studied I would have studied See 424.

Even some native speakers do not observe, hear or say, these differences. Because the 'd and 've are so weak or become very short pauses careless native speakers use irregular verb past participles for the simple past tense.

I've seen əv sɪ-n əfsɪ-n
I'd seen əd sɪ-n ə'sɪ-n = əsɪ-n is used for *I saw* - əsɔ.

- 415 Draw a series of verb line diagrams. See 347. To the right of a long horizontal line put a short vertical crossmark and call it the current date, *now*. Perhaps show the date on a calendar. For *have/has lived* draw a heavy line from the left up to the crossmark, long or short according to the period of time. For *lived*, a short heavy line somewhere in the middle of the left side. A series of dashes from the left to a heavy short line or a big dot would be for *used to*.

How long...? Bring the palms of the hands near each other, spread them far apart, back towards each other, farther apart, back and forth to show an indecisive amount. Put some estimated numbers with question marks on the chalkboard and then in a circle the number of months or years the student has lived or did live at such and such a place.

Student A asks the next, Student B, about Student C. Then Student B talks to C and back to A.

A asks B

How long has she lived here? Point at C and a dotted line
 he|- from the left to the *now*
 haɔ lɔ-ŋghæz shi lɪ-vd hɪ-ər crossmark. 347, line 5.
 ə'Shi hæz shi - has shi - ə'Shi 33, 39, 12, 8
 hæz hi 33
 haɔ lɔ-ŋgæzi lɪ-ft hɪ-ər -vd h = ft h, æ = ə 39, 2

B answers A

I don't know.
 əd ð no

ai = ə, n't 2, 37

A to B

Well, ask her / him.
 wɛulæskər / æskɪm

l, ɸ 48, 49, 33

B to C

How long have you lived here in New York? əv 35
 haɔ lɔ-ŋgavyə lɪ-vdɪ-ərnu yɔ-ərək æ u = ə, n 2, 9

Table of Irregular Verbs

C to B	<i>I've lived here 8 months.</i>		
	avɪɫfθi-r	e'məns	-fθ, -ʃm-, ʃhʌs 39, 17, 30
B to A	<i>S)he's lived here 8 months.</i>		s)he has = s)he's
	s)hiz	ɪ-vɔɹɪʊrɪe'məns	ar e = arure 52
416 A to B	—o—o— —		347, line 12.
	<i>Where'd she lived before she came here? where had - where'd</i>		
	he	he	
	huɛərchi	ɪ-'b'fə-ər	ʃhi kʰe-m hi-ər
	huɛərɔɹi	b'fə-əruri	dʃh = ch, ɸ b45, 11
			kh, ʃi, uri 53, 33, 52
B to C	<i>Where'd you lived before you came to New York?</i>		
	huərjə 42	ɪ-'b'fə-ərjə	kʰe-m t' nu yə-ərɪk
C to B	<i>I'd lived in Europe (before I came here).</i>		
	aə'ɪ-vɔɹɪn	yərurəp	(b'fəərjə kʰe-mi-ər)
B to C	347, line 8	—o— —	
	<i>Where did you live in Europe?</i>		
	huɛərɔɹɪjə	yurəp	-d y- = j 42
	huərjə	ɪ-vɪn yərurəp	ɸɪdɪjə = ɸd 9, yur = yər 2
C to B	347, lines 10, 8.	====o== —	
	<i>I used to live in Germany but I lived a year in Paris.</i>		
	ayustə	ɪ-vɪn jərmanɪ	bə'a ɪ-vɔɹɪn jə-ərɪn pæʊrɪs

417 There are many irregular verbs. You just have to learn them one by one. Here are a few much-used typical irregular verbs. Read them many times by sounds until you can read the present and say the past and past participle without reading them.

Present	Past	Participle	
æm, ɪz -s	wəz	bɪ-n	am, is 's was been
ər - ər	wər	bɪ-n	are - 're were been
gə	wɛ-nt	gə-n	go went gone
kʰə-m	kʰe-m	kʰə-m	come came come
du, dəz	dɪd	də-n	do, does did done
se, sɛ-z	sɛ-d	sɛ-d	say, says said said
sɪt	sæt	sæt	sit sat sat
tek	tuk	tek'n	take took taken
mek	mɛ-d	mɛ-d	make made made
kən	kud	---	can could ---
bʊrɪŋh	bʊrɔɹt	bʊrɔɹt	bring brought brought
bai	bɔɹt	bɔɹt	buy bought bought
tɪʃ	tɔɹt	tɔɹt	teach taught taught
gɛt	gət	gət, gə'n	get got got, gotten
tɛʊ	təʊd	təʊd	tell told told
rən	rən	rən	run ran run
gɪ-v	ge-v	gɪ-v'n	give gave given
brɛk	brɔk	brɔk'n	break broke broken
spɪk	spɔk	spɔk'n	speak spoke spoken

could, would

urait	urot	uri'n	<i>write wrote written</i>
uri-d	urɛ-d	urɛ-d	<i>read read read</i>
khət	khət	khət	<i>cut cut cut</i>
barst	bərst	bərst	<i>burst burst burst</i>
hit	hit	hit	<i>hit hit hit</i>

418 **could, would** (want to)

It is well to have reviewed, worked with, *can* - *can't* as in 306...309, 324 before doing this exercise. Also see 332, 333.

A student, where all can see, has a pencil and paper ready to write. Take the pencil away. Start to offer it but replace it with a little long box, a ruler, a tooth brush or comb..... After the concept of *could* is well in mind, offer some candy..later something which is not so eatable...an uncooked potato, raw fish, a broken egg.....

Write the key words by sounds on the chalkboard. Tap on them as cues for what to say next.

Can you write?

kæn - kən See 306.

kənyurait

See Sound Changes 50, 24.

Yes, I can write. I have pencil and paper. no *a* -unspecific

yəsəkənurait əhæf pɛ-nso'n pepər --vp-- = -fp- 39

Can you write?

Take away the pencil.

kənyurait

yu yɪ (faster form before vowels) 3

No, I can't write. I don't have a pencil.

noə kænurait adon hæ-və pɛ-nso

Give and take away the pencil to contrast drill ə æ, kə kæ, kən kæn, kənurait kænurait. ə - pencil in the hand, æ - no pencil in the hand.

Take away and return the pencil and paper alternately to drill the use of *a* - *any*. See 390.

I don't have a pencil. I don't have any paper.

adonhæ-və pɛ-nso adonhæ-vɛ-nɪ pepər

Could you write if I gave you a pencil? The student has paper.

kujurai'ifə ge-vyua pɛ-nso Offer but jerk back a pencil.

Yes, I could write if you gave me a pencil. Again offer.

yəsəku'urai'ifyə ge'miə pɛ-nso u-ɣu, -ɣm- 23, 17

Give me a pencil!

Give the 'writer' a pencil

ɣ'miə pɛ-nso

but take away the paper!

Give me some paper!

Each time use a different pencil

ɣ'mɪ sə-m pepər

and different sheets of paper.

Could you write if you had the box? Use, offer only 1 box.

kujurai'if yihæ'th'baks

to imprint usage of *the*.

No, I couldn't write if I had the box. You can't write with a box.

noə kʌn urai'ifə hæ'th'baks y'kæn urai'uithə baks

When *you* means the impersonal 'people in general, any or everybody' it becomes just a throat-blocking *y*'.

will, won't (desire)

Here, when saying **y'** make a sweeping gesture taking in the whole class...even point to people in the street.

Would you eat candy if I gave you some? Offer 2 or 3 pieces.

uujii'kæ-ndi ifə ge-vyi sə-m

If you gave me some candy, of course I'd eat it. I would!

ifyage'mi sə-mkæ-ndi af ko-ərsadi'i' ai uud

If you had a potato, would you eat it? Offer a raw potato.

ifyi'æ'a p'teto uuji i'it i'æ'a 2 clear

I could eat it, but I wouldn't! sudden stops

aku'i'i' b'a uun'

would, could - often heard and said the same by learners.

Review the vowels **o u u**, then in reverse **u u o**.

uuuu uuuu - 2 separate sounds, don't slide from **u** into

u. **uu uu, uu uu'** (a sudden breath stoppage after a long

uuu, uuuu'. **kuuuu'** for *could*).

Silent cues:

would - nod, smile, bow slightly, act willing ready to do

could - make a gesture with a fist up in the air, bent arm like a victorious prize fighter.

419 **will - won't** .. desire, willingness to do or not do

This exercise can be broken into 3 parts, each drilled around the class separately, 420, 421, 422. The vowel review at the end of 422 means more to the ESL learners after having worked through these exercises a few times.

Before starting them, in a preceding class session review, go through these words which if not known beforehand will detract the students' minds from getting a good imprint of the target verb usages.

sure **shuə** Say *Yes, Good*. Nod the head affirmatively.

Why..? **huai** Quizzical upturned palms, head thrust back a little. See 308.

enough **ənəf** Separate the facing palms of the hands farther and farther apart until a satisfactory distance is reached when you say *enough*.

Place the palms of the hands together. Threaten to push the extended forefingers up a students nose. Separate the palms a little and threaten to punch out the eyes. With the hands farther apart slide the palms along the sides of the head hitting the tips against the ears. A little wider apart, say *enough* as the palms slide past the ears. Back to the positions at the nose and eyes say, 'Not enough'....then at the sides of the ears, 'Enough'....and slap the ears! In review, palms together, step by step farther apart and stop, stay at the *enough* width to thrust the hands along the sides of a head..*enough*.

in fact **nfækt** True, really, sure, nod approvingly. Start by humming **nnn** with the mouth open and end with a tongue re-

leasing a puff of air.

pay - sell Offer money with the left hand, gesture with the right hand for somebody to give you something. See 357, 405.

both Hold up 2 fingers, 2 hands, 2 feet up off the floor....

've got, haven't got vvvvgat ævn gat See 246. Make a fist of the fingers holding tightly a pencil..vgat. Remove the pencil with the other hand, open up the fingers, look at the empty palm and say ævngat..clear long æææææ, vvv slides into a weak n and the final -t is a puff of air.

Silent cues: tight fist - vgat, opened hand - ævngat

even i-vn Pair drill ævn - i-vn Hold the left hand flat, palm down, up even with the shoulders. Slowly bring the right hand, palm down, up from the knees to the level of, even with the left hand. See 63, *same*.

In this case name the left hand \$500, the lower right hand \$400 and bring it up 'even', on a level with the left hand. Alternately look at each and say OK, OK. \$500...fine, good. \$400...OK.

420 As the drill progresses, write the key words on the chalkboard to be tapped, knocked on as cues for what to say next, along with making the gestures as to meaning...the silent cues.

A *Can you sell me a shoe?* Point to a shoe of the next student.
kanyɪ sɛumiə shu

B *Sure, I can sell you a shoe.* Nods, holds up 1 finger.
shuərəkən sɛu yə shu
but I can't sell you three. Look at 2 shoes, hold
b'akæn sɛuyə thuri up 3 fingers. uri 50

A *Why can't you?* t+y=ch 41
huai kæn chu Clear u, emphatically point at B.

B *I've only got two.* Point 2 fingers at shoes.
əyonli gə'tu ʔt 9

421 A *Will you sell me one for 5¢?* Or the least possible.
uɪyɪ sɛumiə-n f' faɪsɛns fɔʃ, -vs=-fs- 36, 39

B *I can, but I won't!* can - fist in air, can't - shake
ai kæn bə'ai wɒn the head, No! bə'ɪai 23

A *Why won't you?* chə less emphatic than
uai wɔ̃tʃə -n't 37 chu in 420. huai 34

B *You don't pay enough!* Point at the 5 cents, the
yɪdɔ̃pɛ ənəf hands not far apart.

422 A *I'll pay you \$20 for the 2 of them.* 2 fingers..point
əɔpɛɪ tʉ-nɪ dæləz f'th'tuəvəm at the 2 shoes.

2 48 3 18 3935 35

B *That wouldn't be enough.* Hands close together,
thə'u:n biənəf shake the head, No!

A *If I paid you \$500 would you sell them both?* 2 fingers up
ɪfə pe-ɪ faɪfhanərdæləz uɪɪ sɛuləm both dy=j,ulə 42, 49

425 **Obscene, dirty, bad, vulgar '4-letter' words**

Learners of spoken English should know the most frequently used obscene, bad, socially unacceptable words...as sometimes seen written on walls and are often used by men - laborers, mechanics, painters, truck drivers, sailors and soldiers - as part of their daily working vocabulary. Most are old short Anglo-Saxon (Germanic) words of 4 letters..but not written in dictionaries! Words of the same meanings from Latin are used in polite society and serious writings. But it is the 4-letter Anglo-Saxon words which really cause sharp reactions, are offensive, cut to the quick, reach into and trouble the soul of native speakers of English.

Also some ordinary words have double meanings. Keep in mind and carefully use all such words, especially if you are a young lady...because American boys are quick to think of the obscene meaning and may smile, snicker or even laugh at you! It may seem to be unduely indecent, improper for young people studying English to learn these words but they will hear and have to contend with such words in real life.

Do not use, say the words with *. The other words are in dictionaries but be careful in using them.

ass* A classical word for *donkey* but native speakers of English think of it first as being the part of the body on which you sit. In polite conversation we often say *rear*, *rear end* or the French word *derrière* **derier**. Less acceptable is *buttocks* and almost not acceptable the short form *butt*.* When used for the unsmoked ends of cigars or cigarettes be sure to say *cigar butt*, *cigarette butt*.

She has a cute pretty derrière.

Get your rear (end) out of my way!

Move your fat ass out of the way you bastard!**

asshole* anus The hole where the food you ate comes out.

balls* testicles The 2 little hard sex things a male animal has. Don't use the word *balls* by itself. Always use an adjective .. *tennis balls*, *red and yellow balls*. Or better, use the singular, *a ball*. See *Sex - ball*.

bastard* Mother and father were not married. It has other meanings. See a dictionary.

bitch a female dog, a mean bad woman See **Vituperation**

bullshit* cow - female bull - male When a bull defecates (see *shit**) air, *farts**, come out with noise and everything is in a mess. By extension, *bullshit** means a person is talking but says nothing much, boasting, telling lies...

Don't believe him! It's a lot of bullshit what he says.

but **bət** just like *butt**. A pause after *but* lets people think of *butt**. So say *but* together with the next word. See **ass**.

4-letter words

can like *tin can* **kæ-n** This is a man's word for *toilet*. Say *rest room, bathroom, ladies' room, men's room*, or jokingly *the little boy's room, the little girl's room*.

I gotta go to the can! I have to go to you know where!

She's in the little girls room. ..in the you know where!

can't = **cannot** Say this with a clear long æ-- and with a weak --t at the end. 30-6, 18, 47. If the vowel is not clear but something like **a** or **ə** with -t strong **can't** becomes **kant** or **kənt** like *cunt*, * the female sex organ. See *vagina* 306

cock* **kək** turn a handle and water comes out a male chicken the male sex organ. See *penis*.

dam **dæ-m** Holds much water in a river, sounds like *damn*.

damn **dæ-m** wish that a person has much bad luck for all of his life.

Damn! You are suddenly a little angry..at yourself maybe.

Damn it! **dæmit** Much stronger. You are very angry, mad because something bad happened. Almost impolite.

*God damn it!** very, very angry See **Vituperation** below.

...don't give a damn - not care about what happens, don't want to help, be disinterested.

...don't give a darn. polite form

*...don't give a fuck** strong, obscene.

darn Used as a polite word for *damn*. Women often say it.

dung excrement of animals that eat grass. See *shit*.

fart* flatulence Bad smelling air which comes out of the **asshole*** 'break wind' See **Villify - an old fart!***

fork **fɔ- ər kə** *knife and fork* Be sure to say the **o** long with a good clear **ər**. 30-6, 5. With a short **o** and **ər** not good, **foak**, **foæk** it is much like **fæk**. See **Sex - fuck***.

Give me a fork may be understood as *Give me a fuck**.

give Especially if you are a young lady say what you give.

I give a pencil, I give some money....

If nothing is after *give* young men think of sex. See *put out*.

hell Where bad people go after they die, are dead.

hell of aas hell very much, big, great

He's a hell of a guy a wonderful, great, nice person;

but horney as hell! but wants sex very, very much.

horney - has horns wants sex

lay put a long thing down on top of another See **Sex**.

leak drops of water come out slowly See **piss***.

*take a leak** urinate, 'make water'

make + *her* or a girl's name See **Sex**.

pee **pi** *make pee pee* (little kids say) Perhaps from the letter **P** of **piss***, like **SOB** for *son-of-a-bitch**. urinate, make water

penis - the male sex organ **prick**, **dong***, **tool**, **cock***, **dick***

suck cock - a kind of sex act

*a cock sucker** - a person who does this.

4-letter words

Commonly heard but not good to say:

suck up to a person - be overly friendly, nice to a person to get that person to do you a favor, a sycophant, toady.

It sucks! It is something that you feel is not right, perhaps a disgusting result of what somebody did improperly.

piece - a part, fragment of a thing *get a piece* - see **Sex**.

*piss** urinate, make water

*make pee-pee take a leak**

It pissed me off!* It vexed, annoyed, bothered me.

I got pissed off at him.* What he did made me unhappy.

peed off - not used so much, almost polite.

teed off - polite for *peed*, like *darn* for *damn*.

ticked off - a change in sound from *teed off*.

prick prik something narrow and sharp starts to go in the male sex organ See **penis**.

puss, pussy pus, pusi a soft small cat the female sex organ. See **vagina**.

put out - much like *gives*.. See **Sex**.

she's put out - is offended, embarrassed

she puts out - gives sexual favors

screw turn it around and around See **Sex**.

Often heard but not polite:

I got screwed. Unfairly someone did a bad thing to me, like making me lose money in a business deal.

It's all screwed up! it is in a mess, in bad condition, chaos.

Sex, sexual intercourse, hanky-panky, coitus, copulation

What a man does to a woman:

*fuck** very strong, bad word

*screw** not as strong as *fuck**

ball (use the testicles) - heard on television

*lay** *She's a good lay. I laid her on the first date.*

make Did you make her? jameka (like Jamaica)

get a piece of tail

I'm horny as hell. I really need a piece.

lick cunt, eat pussy - to excite a woman

He's a cunt licker... pussy eater.

Does she give...? ..give out? - sexual favors

Oh, sure she puts out... to the right guy!

*shit** defecate, excrement .. it comes out of the *asshole**

SOB esobi - polite for *Son-Of-a-Bitch* See **Vilify**

stick Put a long thing into --- See **Vituperation**

suck Lick with the tongue and pull into the mouth See **penis tail** the rear part of an animal. See **Sex**.

tool you make or do something with it See **penis**.

vagina vajaina the female sex organ

cunt, pussy*, snatch*, twat* kant pusi snæch tuat*

4-letter words



Vilify vilɪfaɪ - say that a person is bad
 You are are! He is a!

yara

hiza

God damned

ga'dæ-m'*

fucking

fak'n*

God is to make very unlucky
 (Often heard but better not say it)
 very bad, no good, vile, base
 (an over-used adjective!)

mother fucker - has sex with his mother

son of a bitch - the worst, strongest of insults

son of a gun - socially acceptable, often humorous

A sailor was heard to say to a shipmate,

*You're a God damned mother fucking pussy eating cock
 sucking son of a bitch of a bastard! Get your shitty asshole
 out of here, you bullshitting old fart!*

Vituperation - invective Let your anger out at a person.

You God damned bastard!

Fuck you! Screw you! Go fuck, screw yourself.

Go do you-know-what to yourself

Go stick it up your ass!

Stick it you-know-where!

Go stick it!

Up your ass!

Up yours!

Kiss my ass! Kiss my behind!

one
 finger up
 sign



To *kiss ass* is much like *suck up to*. To be improperly overly friendly to get some special favor from a person.

To *brown nose*, *be a brown-noser* is more of a polite way to express this concept. It is from the idea that if you *kiss ass* your nose gets brown with excrement.

whore **hɔːr** a woman who sells sex. Prostitute, street walker (walks on the street), call girl (men call her on the telephone) Young ladies would more properly say 'Please phone me' and not say 'call me' to avoid some fellow thinking of 'call girl.'

American Spoken English Materials - use sequence

Introductory Basics - For everyone starting spoken American English - 1 60-minute cassette See 114 133

Text Sheet 1 - Vowels, Introduction Routine, Sound Changes

Text Sheet 2 - Real Life Selection 22 - JOBS

Urgent Survival 1 to 5 hours of Total Immersion for those who have to immediately get along in spoken English. Text Sheet 1, recording of 30 minutes. See 76 ... 88.

Seminar for would-be instructors of real-life spoken English, ESL students converting the word-by-word 'school English' into natural speech, ESL speakers with troublesome foreign accents. Text Sheets 1 and 2, 1 60-minute cassette. See 114.

Introduction to Real Life Spoken English For small children, younger students and illiterates, 5 to 20 hours of classwork depending upon the age, level and desired degree of natural fluency. Much like the Urgent Survival but in easy stages. Just 1 text sheet, 1 60-minute cassette. See 93...113 of this book.

Basic Course See - hear - do - say learning of the basic structures and natural speech patterns. Could be some 200 separate independent lessons. Irregular or casual drop-in students and those starting the course late get something practical each time. Those in regular attendance get a full complete overall knowledge of real-life spoken American English. See 134...425.

Real Life Selections Intersperse suitable ones into the Basic Course..to see it at work in real life. See details below.

Common Expressions - good for students yearning for idioms and desirous of saying much-used word groupings naturally. Excellent for self-study by advanced students. See below.

Listeners Digest Excellent for Listening Comprehension practice. Most ESL learners just don't hear enough natural informal speech. See below.

Spoken
English

Real-Life



Selections



Sound Changes
Page 126

Real-Life Selections

76 voices, 1,100 expressions in context - spontaneous, informal speech to learn idioms and fluently say the most-used word groups, to speak naturally..beginners too!

Of the 13,932 words 94% are of the 3,000 used most. Of the 44,335 phonemes as in formal speech, 6% are not said, 5% are changed and 232 sounds have no meaning.

Pauses after each sentence, then the original 2-minute sound track, 4 60-minute cassettes. Translations in many languages. See 40, Study Steps.

Real Life Selections 1 - 10

- 1 Auto Racing** A drivers meeting with public address system announcements in the background, questions, side remarks.
- 2A An Irishman in the USA** An Irish tenor, looking for a wife, gives Groucho Marx serious but laugh-producing replies.
- 2B Perry Mason Eats** He and the detective talk of a stingy woman who killed her husband for the insurance. The secretary brings in cold cuts. You hear courteous phrases while they eat.
- 3 Airline Stewardesses** tell of their dates with single and married men, trouble with drunks, of their training and duties.
- 4 Robert Kennedy** talks about his brothers and sisters, hand-me-downs. His own children get along but are noisy.
- 5 False Christs** Billy Graham tells of one -- a crazy lawyer who drove his car into a lake, then took off his clothes.
- 6 Bimbo** A Texan nursery song.
- 7-8 Australian Stowaway I, II** A pretty girl hides on an American cruiser to come see her boy-friend in the US. She is discovered because of her blisters. 1,200 sailors line up for her to tell who helped her. She didn't so they paid her airfare to US!
- 9 Bugs Bunny's Lamp** He asks for a carrot and nags a genie into a fight with a guy who takes the lamp away from Bugs.
- 10 Forced Landing** The motor stops at 8,500 feet and they land in a field..not on a highway. She goes to the hospital.

Real Life Selections 11 - 20

- 11 Allegric to Old Men** An old black woman gave her husband rat poison but it agreed with him. Her secret to success is long living! -- and young men. Don't give her any old man!
- 12 Insects** Do insects have noses? Can fleas fly? He's not fearful of spiders. How do you keep ants out of the kitchen?
- 13-14 Food and Dance I, II** Phyllis Diller gave a party. One of the beans was moving. Food drops on a shirt front.
- 16 Pat and Pet** Pat Boone and Petula Clark talk of their work and children..friendly chit-chat.
- 17 Golf** A champion describes hitting a ball for a-hole-in-one. How he feels and what he will do with the \$10,000.
- 18A Kissy Face** A well-formed, cute movie actress says her serious films all turn out funny. She like to kiss for real.
- 18B Southern Girls** had better kiss on the first date. Her first one was in the cradle! She asks the man kiss her.
- 19 School - Age 11** School kids talk about their worries, grades. A boy says his father whips him with a strap for bad grades .. afterwards, it doesn't hurt when he stands up.
- 20 John F. Kennedy** His speech of "Ask not what your country can do for you but what can you do for your country."

Real Life Selections 21-31

- 21 Miss England** She was in New York a week, then Washing-

- ton but had trouble getting to Miami..finally by bus.
- 22 Jobs** She messed up her job in a lipstick factory, broke an ankle in Washinton, knows a lot of part numbers, likes to talk, dance, laugh and sings a Western song.
- 23-24 Child Actors I, II** They can read, get 50 cents a week, eat icecream, plan to go to college, sing a duet.
- 25 Life Saving** A 13-year old boy wades out into the water looking for frogs, almost drowns. His smaller friend saves him.
- 26 Swimming** with only a hat and gloves on Eva Gabor in the nude has to get out of the pool fast!
- 27 Circus** A 9-year old trapeze artist likes to fly through the air, carries on his schoolwork by correspondence.
- 28 Kansas City Banker** He tells after-dinner jokes .. a lad with wedding secrets. A drunk falls down when he knew he had enough, a mule takes care of the financial arrangements.
- 29 Little White Duck** a lilting nursery song everybody enjoys.
- 30-31 Red Toenails** Bing Crosby tells of staid Englishmen looking at Bob Hope's red toenails in a golf club shower. Then Hope adds that confetti fell out of his shorts....

Real Life Selections 32-41

- 32 You Look Funny** when saying a Danish word , 'rotten in Denmark' now everywhere, youthful revolution quips.
- 33 A Texan** wants to buy a girdle, not play. Get a gun..you'll kill a guy with that club!
- 34-35 New York Girl I,II** A gay divorcee talks of her dogs in dirty weather, likes young guys, won't marry an old goat!
- 36 Science Questions** What make corn pop? What is the only liquid metal? What causes the tides? How many high tides a day? What metal is woven into cloth?
- 37 Riddles** What do you get when you cross a tiger and a parrot? What happens to a blue rock thrown into the Red Sea? Why did the chicken cross the street?...a different answer.
- 38 Franklin D. Roosevelt** His second inaugural address. 'We are Americans. Our destiny is to light the path for the world.'
- 39 Popeye** He wants music, whips the bully after the monkey gets him some spinach.
- 40 Doghouse - Jail Country jokes..** Why drag a chain? Ever try pushing one? Going up on a down escalator. Drop a hot horse-shoe quickly. Locked in jail with an EXIT sign right behind.
- 41 Nursery School** She likes to kiss. He wants to go home. The favorite subject is eating. Can't spell *cat*. 4 and 4 are 8....

Common Expressions

Common Expressions

76 Voices, 1,100 expressions in informal spontaneous context -- idioms, the most-used word groupings of fast speech. For all levels of ESL to speak naturally. Usual spelling with phonetic tapescript showing the exact sounds said. Non-dictionary items explained.

Translations in many languages.. traditional/simplified Chinese, etc. Suitable for self-study. 1 60-minute cassette, pauses between thoughts. Carefully follow the Study Steps in the textbook, here in point 40 too.

Common Expressions



from Real Life

76 Voices 1100 Expressions



Real-life Hear-Say Practice

Rules of Sound Changes - Page 57

Listeners Digest

A monthly digest of what is currently heard in the USA... TV programs, radio, popular songs, discussions, ordinary conversations, humor. Each issue has something good for beginners, students all levels, businessmen.. The text in the usual and phonetic spellings shows the actual words and the sounds said, with simple explanations of things not easily found in dictionaries. As many a 118 voices in 1 hour. No translations, no pauses..the original sound tracks.

- 404** Sex, Brain, Math The Brain Tiny, Many Things Hunger Cars in the USA Acupuncture The Earth Turns Dates and Kisses Flying Facts Guns and English Police Arithmetic Basic Course Auto Racing **Songs** Tie a Yellow Ribbon With a Little Bit of Luck Raindrops Keep Falling My Blue Heaven I've Got a Tiger by the Tail Do Re Mi
- 405** Little Divorces Parachute Jumping Sky Diving Energy Crises Big Bang Theory Computers Bad Dates Eyes-See, Blink A Good Diet Population Growth Learn English in the Bathroom **Songs** The Lord's Prayer Dark Lady Smoking in the Boys' Room More Let me Call You Sweetheart Casy-Strawberry Blonde Good Old Summertime Harvest Moon Just a Spoonful of Sugar English Tongue Oh, Wouldn't it Be Lovely.
- 406** Bride in the Bathroom Footsteps on the Moon Computer Dating Eyeglasses Time, Speed Stonehenge Multiplication Wedding Vows Wedding March **Songs** I Won't Last a Day Without You Let me be There Got a Thing about You Don't Stop Singing Won't be Any More Ruler of the Queen's Navy Titwillow - Merrily Marry Harbor Light Blue Moon
- 407** Smothers Brothers The Americans Will Rogers Said Dynamite Blows Her Up Saudi Arabia Sugar - Bad for You The Declaration of Independence **Songs** Battle Hymn of the

Listeners Digests

- Republic America the Beautiful A Daisy a Day The Streak
Rambling Rose Can't Help Loving You
- 408** 106 Years Old The Sun Starting to Date How the Eye
Works 747 Airplane Nixon Resigns Ford's Remarks Oath of
Office Little Straight Talk **Songs** Old Cotton Fields Love's
Sweet Love Red, Red Robin Beautiful Doll Lazy Hazy Crazy
Days Shoeshine Boy Sunny Sunrise Jesus Hold My Hand
- 409** Family Planning England and Tradition Figuring Percent
Blind Dates Girl Watching Kidney Transplant Comic - Jokes
Songs England Swings If I had a Hammer Stood Up, Broken
Hearted Again My Special Angel 100 Pounds of Clay ...
- 410** Vitamin E Abortion Kissing on Dates Jokes, Humor
Songs Seeing Nelly Home Galway Bay Danny Boy Rock
of Ages Stranger in Paradise Somebody Stole My Gal Kisses
Sweeter than Wine
- 411** Energy Crisis French Foreign Legion Exams Mental
Arithmetic **Songs** Juan Tamamera Wonderful World Don't
Be Cruel Rock Around the Clock Baby, Don't Go You're Six-
teen Rain Must Fall Let it be Me Battle of New Orleans My
Cup Runneth Over Too Young to Love
- 412** Population, Energy, Food Hijacking Abortion Methods
Christmas Gifts Silver Gifts **Songs** Silver Bells Merry Christ-
mas Carols Little Town of Bethlehem Oh Holy Night Joy
to the World Three Kings of Orient Come All Ye Faithful
Little Lord Jesus 12 Days of Christmas
- 413** Nelson Rockefeller Speaks - becomes Vice President. All
about Colds - how to not catch them **Songs** My Favorite
Thing A Spoonful of Sugar Oh Why Can't the English...?
Wouldn't it be Lovely Little Green Apples Catch a Falling
Star I Never Promised You a Rose Garden Don't Sit Under
the Apple tree with Anyone but Me.
- 414** Kids Chew on Garbage - Telephone Bill A Little Kid
Talks - conducts an orchestra At the Opera - a lady goes into
the Men's Room! Young People Today - making love - sex.
Songs The Way We Were In the Garden Shenandoah English
Melodrama Everybody's Beautiful Snowbird On Top of Ol'
Smoky A Marvelous Toy L-O-V-E Goody, Goody Young
at Heart
- 415** The Bickersons Giants Eat Pet Cloud 'Bob' Marihuana
Today's Youth - dating - sex **Songs** Mr. Postman Laughter in
the Rain Mandy One-man Woman There was a Girl/Boy
Some Kind of Wonderful Devil in Disguise Loves a Clown
Sit Down Kids My Song Put Your Hand in the Hand....
- 416** Wrong Number Nuclear Bombs Buying a Used Car My

Research References

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 Eight Days a Week Chevy Van Done Somebody Wrong Song
Irish Songs - Shamrocks MacNamara's Band Unicorn Peg O'
 My Heart, Irish Eyes, McCrea, Ireland

417 Winston Churchill - Blood, toil, tears and sweat Stop and
 Smell the Roses China is Different A Stand-up Comic
 Quintuplets **Songs** Our Father Who Art in Heaven A Tisket
 a Tasket April Showers The Whole World in His Hands Mary
 Ann Over These Prison Walls I Would Fly Orange Blossom
 Special At the Top of the World All the Way I'm All Shook Up
 indefinitely. Ask for a catalog.

American Spoken English materials in other languages
 See page 295

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 Finocchiaro
 How to Speak English Without a Foreign
 Accent - Catrun
Ad infinitum ... ad naseum

Index a - dance

- Alphabetical INDEX**
 Also see the listing of
 Contents, Page 2.
- a 139
 a usage 103h 153 191 261 318
 360 361
- ♫ lɛfətə 30-5 final → 103 e
 a, an, the 191
 a - some 203
 a, the tone 30-29
 contrast drill 156, 175
 a - her confusion 179
 a, the, your 175
 it's a 155
 above 212, 214
 accent, stress 21
 accent, foreign - not have 43-9
 reduction 65
 actions when speaking 62-12
 outrageous for teaching 62-13
 in pictures 109-12, 13
 adjectives -er, -est, more 266
 after - before 272, 300
 " - past 300
 afternoon 301
 again - gesture 63
 ago 352 354 361
 ai like a simple vowel 30-2 216
 ain't 188 375
 " got 256
 alphabet 104 139
 slowly repeat recording 109-7
 like little kids say it 35-b
 letter - vowel confusion 104-9
 before - after demo 272
 speaking practice 35 48
 am variants 341.. 94 tag 353
 a.m. 302
 Am. Spoken English defined 1..4
 Seminar 114
 natural speech basics 134
 an, a, the 191
 and n 103e...j 143 30-36
 m 237
 Anglo-Saxon vulgar words 425
 answer 357
 any after negatives 390
 anything 390
 are ar 129a,b 185.. 200 206
 aren't, isn't 188
 arm a-ar-m 191 262
 arms 103b 129b 204 205
 arithmetic 285
 articulation - drawings 25 26
 as - when 410
 as much as 257
 ask questions 363
 request 340
 asks .. hard to say? 365
 aspiration 30-53 30-5 61th
 thu du to do 140-2
 then den 141-10
 thh .. thh ordinals 277
 ther thar 30-51
 assimilations 30-39...46
 at a' 103k 129k 361
 attention..to get it 63
 audio perception conflict 43-5b
 automatic response 101-1
 auxiliaries, table of 341 342 350
- b 139
 b 25 29
 back return 384 103g
 back in 103g 129g 125-5
 back on 103k, 129k
 background noise 36
- bad worse worst 271
 bad '4-letter' words 425
 bake a cake 424
 base forms 31 32 39 53-3
 Basic Course 134
 basic sounds 30-1
 bathroom, study in 75
 be at a place 369 378
 because 308
 beer 318 336
 before gesture 351
 before - after 272
 before, to the hour 300
 beginners, illiterates 92
 behind 204.. 208 103c 129c
 below 211 .. 214
 beneath -211 .. 214
 beside 103b 129b 204 .. 207
 best 271
 better -271
 'd better 317 .. 323
 between 103 d 129d 204 .. 207
 big little 177
 bigger biggest 268
 bilingual training 40g 62-23
 bitch 425
 black 163
 blouse 310
 body language TPR 62-12
 " - parts of, pictures 109-10, 11
 bone - ear hearings 45
 book(s) 148 371
 bookish words 64-3
 books, for teachers 62-1
 born 423
 bottles 190 410
 bought 408
 box 148
 boy - girl 176
 brain training 33
 bread and butter 337
 break, to - 240
 " coffee -- 240
 breakfast 240
 bring - take 233 380
 British vowels 92 147 196
 brought 384 422
 brown 163
 brush, to - 363
 burst 405 408
 but 30-36 315 391
 butter, bread and -- 240
 butterflies 337
 buy 405
 by - near, at gesture 370
 c 139
 cake 424
 calm, comb, come 380
 came 384
 can, could 418 = toilet 425
 variants 341
 can can't 306 307 309 324 420
 can't ... without 309
 can't variants 341 obscene 425
 cap, hat 316
 cardinal numbers 140
 cards, flip - for study 62-25
 ceiling 211
 centimeters 283
 ch 26 139 See Consonants
 chair 103h 129h 198 305
 children learn by hearing 14
 Chinese vowels in English 17
 choral repetition 62-15
 cigarettes 336
 class, study 211 214 319
- attendance irregular 12
 regular 92
 instruction 106
 classroom techniques 62
 close - shut 215 357
 close to 305
 closest, nearest 39
 clothes 316
 clothing 310
 colloquial speech 5
 coffee, hot 237
 cold milk 237
 colors, order of 163 165
 comb, calm, come 380
 come 63 103g --go 232
 come back in 129g
 come before precede 272
 come in - go out 101-2
 commands, imperatives 340
 Common Expressions 48d
 comparative -er 261 .. 266
 concentration, students' 95 101-1
 CONSONANTS Also see Sounds
 and alphabetically in this listing
 when to work on 41
 articulation - lip movements 25
 tongue movements 25 26 28 54
 r, l 3 forms each 13b 30-47..51
 overcompensation r - l - th- 61
 devoicing - going back 30-39
 at the end 30-40
 deletions, drop sounds 30-8..38
 stops 30-8 .. 11
 aspiration 30-53
 consonant - vowel linking 30-5
 hard to say consonants 30-5
 glide consonants y - w - r - 27
 not in other languages 82
 control, remote 102 62-5
 cop - cup 18 64-1 131-1
 correction of sounds
 resented 54
 foreign accent 64 .. 75
 before bad habits form 37
 trial and error 39 43-5 58
 overcompensation 59
 visual techniques 46
 hearing errors 40-4
 specific sounds 55
 without stopping recording 87
 pauses in recordings 62-6
 faltering students 62-6
 by dictation 43-4
 by trial and error 39 43-5 58
 advanced learners 54
 don't interrupt speech 51 54
 students' own recordings 62-17
 cot, caught, cat, curt, cut 19
 could - perhaps can do 332
 " if ... 418 345
 counting - speaking practice 35
 course in informal speech 50
 cues, silent 63 96 348
 for speaking practice 48c
 cup 237 239 --cop 18 64-1 131-1
 cut, cot, caught ... 19
 d 139
 d 25 29 30-13 .. 30, 42, 45
 'd had 351 413
 'd would 333 334 341 422
 'd better 317 322
 'd like to 338
 'd rather 317 323
 'd've ada 413 424 422
 'd - 've confusion 414
 damn 425
 dance, like to 337

- dark L 30-48
 dates of the month 297
day, week, month, year 293 301
day after tomorrow 286
day before yesterday 286
 days of the week 296 297
 for speaking practice 35
 degemination 30-9
 after devoicing 30-10
 deletions 30-8 .. 30-38
 faint stops 356
 final t, d 129b 356
 intervocalic -t-, -d- 30-23
 jerks, transitional lulls 47
 demonstrating meanings 103
 dental deletions 30-13 .. 30-31
 designs, geometric of sounds 46
 devoicing, retrogressive 30-10, 39
 vowel stays lengthened 30-6
 final voiced sounds 30-40
 di - for the Japanese 139-d
 diagrams, verb structures 347
 for learning sounds 46-3
 for visual imprinting 96 97
 dictation, write sounds 43-4 40-4
did emphatic 330 350g
 Urgent Survival, past tense 354
Did...? 362 368
didn't 328 variants 341 tag 391
dinner 240
 dirty 4-letter words 425
divide 282
do, does variants 341
 emphatic 350f
do 217 .. 224
do + verb 350f
 du? d'y' d... Tag 222
Do.. have...? 244
What do...? 344
does 225 .. 231
Does.. have..? 252 314
doesn't variants 341 253
 "give 236
Doesn't...? 229 Tag 230 231
dog 242
dollars 338
don't variants 341 219 235 390
Don't...? 221 223 245
door and 103e 129f 305 363
down 103e 129e
down on 103g 129g
'd rather (not) 317 323
 drawings of articulation 25
 for meanings 109-10, 11
 for learning sounds 46
dress, blouse 310
dress - undress 316
 drills, minimum pair 57
 no nonsense 43-1
 techniques 95
drink 237.. 240 318 335 410
drop, if dropped 333 334
dry bread 337
'd've adə s'a 422
 e 139
ear 191
 ear defective, so use eye 46 62-10
 doesn't hear errors 37 19 13-5
 eye leads ear to hear 19
 ear - bone sound perceptions 45
 ear not to hear nonsense 36
 hands over ears for voicing 29
eat 237 .. 240
 -ed deleted 356
eggs, ham and -- 240
elephant 242 338
 emphatic verb forms 345
- English, a means not an end 8
 only in classes 62-1
 speaking in English 389
enough 419
 -er -est 266 *the --est* 270
 -er than *arn* 262
 errors, faulty hearing 43-4
 in speech, correction of 51
 ESL speakers - foreign accent 92
even also would 419
evening 301
every 363 410
 explanations, non-oral 62-11 135
 expressions, only useful ones 62-8
 eye 191 262 309 eyes 188
 visual techniques 46
 visual imprinting 43-2
 get around defective ear 14
 lead ear to hear 19 43-2 45.. 62-10
- f 139
 f - articulation 25
fact, in -- 419
fall, winter... .. 299
far from 305
feet 103a 129a 204 242 262
feet - 3 in a yard 284
few, a few more 261
 figures, learning to write 110
 fill-in instruction 62-4
find 392
fingers, named 273
 bend to count 86
 signs for sounds 46
first, middle, last 273.. 294
five -vft 30-40 273 300
flag 166
 flame test 30-53, 26
floor 103g 129g 198 211
foot 103a 191 262 12 inches 283
for during 411
 for 5 cents 421
 for the 2 of them 422
forefinger 273
foreign accent 64..75 53 114
 check list 73
 can't improve alone 72-11
 native speaker role 43-9
 base for improving 130
 to lose it, get rid of 65 74
 peers not to know 54
 want to keep it 68
 study schedule 75
 be exacting 92
forenoon 301
fork 237 242 obscene 425
 formal, informal speech 137
four 273
 four letter vulgar words 425
 fractions $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ 285
 fragments of words 30-36
 French vowels in English 17
fom, to 232 234
from a bottle 410
far from 305
 minus subtraction 279
front, in -- of 103a 129a 204..
 frustration, students' 48
 foreign accent 72-2
 avoidance of 62-10
 functional words 2 5 31
 groupings, core vocabulary 48
future tense 345.. *aesture* 348
- g 139
 g 26 29
gallon 284
gave 384
- General American English 5 32
 geometric diagrams - sounds 46-3
 gerund -ing 347 30-32
 gestures for teaching 63
 to learn sounds 46
 students' read' 96
 meanings of things said 10
get grab, obtain 392 393
 change - place/condition 103i
get down on 103g 129g
get (up) on 103h, i
get up 103h 129h
get off of 129i 103i
get out of here 131
get to the 103f 129f
girl - boy 176
give 235 380
gives 236
glass drinking -- 237
glasses eye -- 310
 glottal stops 30-8
go gesture 63 380
go out 103f 129f
go to, from 232
go to the 103e 129e
 goat bleating for \mathbf{a} 60
going to 349 350d 347-6
 'gonna' derivation 349
good, better, best 271
goodby 304
 "morning/afternoon... 304 386
got obtained 397 419
have got, 've got possess 246
have got to 318
 'got 246
 's got 254
haven't got 419
 ain't got 256
grams 284
gray 163
green 163
 groupings - sounds 13-3
 of words 3 31 32d
 core functional words 48
 h 139
 h 26 deletion 30-33
 habits, bad get set 43-9 138
 can't self-correct 37
 breaking old ones 74
 habitual past *used to* 345
had possessed 408
had perfect tense 352 411
 'd been 351
 if.. had.. 345
hair of the head 188
half 285
half past 300
halves 285
ham and eggs 240
 hand signs - vowels 86 96 98
hand 103c 191 211
 hand is - hand's 129c 206
 hands plural 204
has 's 254
 perfect tense 411
 possesses 250 407
hasn't 251
hasn't got 254
has on clothes 313 314
hat 310 of paper 392
have 've 30-35 352
 possess 241 242 405
 perfect tense 411
haven't not possess 242...
haven't got 419
 Do... have...? 244
 have someone do 340

Index *have - look*

- have on, off* clothes 312 .. 315
have to, must, should 317 .. 323
have got to 246 .. 248 318
he variants 341 'i 225 370
he - she 176...179 208 360 370
head of a body 211 213
hear-do-read-say 101-2, 3, 4 135
hearing bone - ear 43-5b 45
 defective 19 30-37 44 45
in/outside conflict 45 48 58 71
trial and error imprint 45
hearing your own vowels 19
helpers - teacher assistants 6 38
 40-9 70 125-5 14-5 37 75 62-6
her - him 208
her - his 179 187 313
her - a confusion 179
 is her - is your z zh 180
here - there 199 209 370
hers - his 184
high - er - est 177 262 263 266
him, her, he, she 208
his - her 179
his, her, your 187 313
his - hers 184
hit 405 408
homework 107
horse 242
hot 237
hour/s 293
How long... has...? 415
how to -- 403
hundred 143
hurt 392 397
 i 139
I variants 103e 216 224 247 370
I - you a ya confusion 224
if 333 345 363 418
 if 'd 424
 if 'd been 423
 if dropped 333
 if... would be 411
illiterates 92
imperatives 340
imprint - visual 46 101-3
 of vowels 96
 pictorial 43-2
 initial erroneous 37 44 51
 improper, correction of 43-9
 trial and error 45
 external-internal conflict 40-5
 of meanings in mind 14
 by translating 40-1
 writing sounds 40-4
in 212
in - out 103g
in, out, on, off 211... 238 329
 'n 103a 143
 in and no 103g
inch 283
incorrect sounds corrected 51
informal speech 5
initial imprint wrong 37
 -ing 30-32 350c,g
 gesture 349 base diagram 347
with / without -ing 309
inside - outside 329
inside internal bone hearing 40-5
instruction See teaching
 Introduction to R L S E 101-1
 remedial 52
 survival 85
instructors See helpers
 native speakers 37
internal hearing memory 58
 perception for recall 40-5
internalization - maturation 241
 International Phonetic Alphabet
 IPA See phonetic
 into arithmetic division 281
 into - out of 238
 intonation See tone
 of questions 374
 sentence final 24c
 introduction of objects 148
Introduction of Real Life
 Spoken English 90 93
 drawings of meanings 111
 picture test 113
 phonetic tapescript 109
 TO, usual spelling version 112
 Urgent Survival 96 97
 Introduction Routine 125 132...
 drill of the Routine 109-14...
 5 versions, voices 109-16a...
 text of the Routine 132
 speed of the Routine 103k
 for speaking practice 35 38
 additional practice 130-17
 after the Introduction 88
 Introductory Basics 114
 text sheet 131
 IPA See phonetic alphabet
 easy, automatically learned 43-4
 irregular verbs 379 table of 417
 is Don't use, say it! 37
 's s z 103d 164 185 200
 is, was, will be 287 .. 290
 is, are here 200 201
 is + thing + adjective ? 166
 is + possessive ? 180
 is she/he a -- ? 178
 is that / this -- ? 171
 is this a 158
 is this the 152
 is that your -- 194
 isn't, aren't 188 Tag 291
 isn't a 159
 isn't the 157 160 289
 isn't this the/a -- ? 160
 isn't, wasn't, won't be 289 290
 it 151
 i' 129i 129k 150 159 215 .. 231
 off of it 103i
 it - them 314
 it's a 'sa 155
 it's the 150 a - the drill 156
 j 139
 j 26 29
 Japanese vowels in English 17 18
 121 145 order of 92
 di 139 he - she 176 si 139
 ti 142 tu 140-2
 Jobs, Real Life Selection 22 133
 just only 354
 k 139
 k 26 30-53
 Kennedy, J. F. 276
 kerchief 316
 key 148
 kilogram 284
 kinesthetic reinforcement 97
 for learning sounds 46-4 108-4
 vowels 86
 kiss 363 kiss her 345
 knife 237
 know 386
 i 139
 I 25 26 30-47..49 104-7,8
 learning to say it 162 46-2
 no vowel after it 30-48
 then comes a vowel 30-49
 labial See lip labial stops 30-8
 language, use of students' 62-11
 large, -er -est 269a, c
 last, first, middle -- 274 294
 "week, year 2295 411
 last one 275
 Latin - obscene words 425
 lay obscene meaning 425
 learners See students
 learning Am. Spkn. Eng. 115 131
 5 factors 13 131
 overall view at start 12
 diversity, no variants 12
 fastest .. as a by-product 9
 fast forms not just picked up 3
 maturation-internalization 241
 fast effective learning 9
 meaning first 14 34 40-1
 write to remember 10 11
 by sounds 62-9 108-3
 do, don't explain 9 100
 hear - see - do - say 135
 physical action TPR 10 62-12
 concentration 95
 outrageous imprint 62-13
 repetition formula 34
 homework 107
 avoiding bad habits 37
 re-learning, double hard 74
 too tired 72-6
 must have a schedule 75
 age doesn't matter 72-3
 Introduction for all 90
 sounds - easy for children 14
 older - must study more 14
 previous education affects 72-4
 Urgent Survival 76
 target structures uncloned 335
 past tense 354
 to speak 48, steps in 34
 verb forms 346 overview 345
 spelling - TO 40-10
 left 103c 129c 192 193 30-5
 leg 191 262 legs 103d 204
 lengthen vowels 30-6
 less - more 257
 letters, phonetic 20
 easily learned 105-17 110
 to know exact sounds 20
 names - vowels confusion 104-9
 some sounds don't have 139
 light(s) 103i
 like + noun 335 336
 like to + verb 337 'd like to 338
 line of thought 93e 101
 lines for stress, tones 46-5
 verb forms, tenses 345 347
 linguistic spotlights 64 129b
 lip movements 25 55 104-7, 8
 rounding ur-30-50 pencil 28
 stops 30-8
 watching ineffective 46-2
 listen - read - say 40
 to own voice 43-5 45 58
 liter 284
 little 30-23 268
 little - big 177
 little - some 257
 a little more 260
 littler, littlest 268
 'll 350e gestures 348 349
 pronoun variants 341
 'll - won't 325 confusion 290
 'll 've 413
 locations where 204.. 212.. 370
 long - short 177
 How long --time- ? 415
 look at 103k 129k 335 363

Index *look* - present

- look(s good* 399
look(ing 309
lose 392 *lost* 397
 louder *gesture* 63
lot, a lot more 260 261
low 177 262 *-er -est* 264...
lunch 240
 m 139
 m 25 29
made 403
make 399 400
man - woman 176
many, few, some, a lot 261
 mastery of spoken English 13
 matchstick figures 111
 materials, study 62-21
 maturation 241 354 361.. 379
may probably 326 331
me 103a 381
meals 240
 meaning..first 14 34-1 101 108-2
 drawings for 111
 by moving, physical action 14
 gestures by speakers 10 361
 by pictures 109-12
 changed by stress, tone 22
 for survival learning 85
 measurements 283
meat 237
meet, meeting 304
 memorize sounds 34
 memory imprint, internal 43-5
 inside bone recall 58
 internal audio recall 43-2
 correct or not? 101-3
 misheard sounds 44
 write by sounds 101-3
 speak from 34 48b 108-6
 for quick start of class 62-3
meter, liter 284
midday 301
middle finger 274
 " *first, last, next* 294
 " *one* 275
midnight 303
might probably not 328 331
milk, cold 237 410
million dollars 143 338
mine, yours 174 184
 minimum pair drills 57
minus 282
minutes 293 *--minutes ago* 354
 numbers change sounds 361
 modeling speed 62-14 102 137
money 249 336 358
month 293 *months ago* 354
 months of the year 298
 for speaking practice 35
more - less than 257 259
morning, forenoon... 301 363
 this morning 363
mouth 211 213
 opens, kisses for the vowels 16
much as -- as 257 258
 much more 259 260
multiply, divide ... 282
 muscle training 33
must, mustn't 317.. 323
my 103a 129a 206 313
 my - your 173 174
 my, your, her, his 313
 n 139
 n 26
 -n and 30-36 143
name What's your -- ? 276
 use numbers instead 62-20
 nasal coloring, negatives 30-37
 native speakers mix tenses 413
 unaware of exact sounds 6
 " " lengthened vowels 23 30-6
 " " sound changes 30
 as teaching helpers 37
 function of 43-9
 to check bad habits 138
 for speech correction 41 43-9
 foreign accent 69 70
 bone hearing imprint 45
 natural speech, as a target 39
 learn one selection well 90
 natural speed 47 40-6 32d 190 412
near 39 305
 negative nasalization 30-37
 " question answers 160 243 374
 shake head sideways 374
 neutral vowels 30-2
never 410
next 294 *gesture* 63
 -ng 138 30-53 *flame test* 233
 night 301.. 303
 no *gesture* 63 374
 noise ratio, natural recordings 36
 noon 301
 not 374 Don't use it! 37
 disturbs native speakers 4
 nothing 390
 now, present 347
 -n't 30-37 374
 -nth + vowel 30-28
numbers, cardinals 140 .. 143
 ordinals 277
 time of day 300
 change before minutes 361
 1 .. 13 fingers, chimes 104 109
 italic for Sound Changes 30 32c
 keyed to the vowels 104
 instead of personal names 62-20
 show natural speech speed 62-14
 for speaking practice 35 48
 o 139
 object, in)direct order 236
 obscene, vulgar words 425
 of 30-35 103a 206
off 212
 off and on 103i 129i 238
 off of 103i *off of it* 129i
 off - on 211 .. 214
 have clothes on, off 312
 old 337 30-26
 OLI Other Language Interference
 on 222 *gesture* 370
 have on clothes 312
 put on clothes 322-1
 on - off 211 .. 214
 on, off of 238
 on and off 103i
 on the table 197 198 370
 on - under 196
 one - 1 140 273-1
 one pronoun 275
 one, -- the other 207 275
 open 215 .. 231 309 357
 or 238 or a 161 237
 oral drill and study ratio 108
 oral repetition 62-15...
 ordinal numbers 277
 other one, the other 207
 Other Lang. Interference 3 44 45
 other languages, English vowels 18
 ought 317 .. 323
 ounce 284
 out-in 103g 211 .. 214 238 329
 out of - into 238
 outrageous actions imprint 62-13
 outside - inside 329
 out/inside hearings 45 48 58 71
over - above 211.. 214
 over here 375
 over there 370 375
 overcompensation sounds 59
 l, r before vowels 92
 overview of verbs, visual 345 347
 p 139
 p 25 30-53
 pairs, minimum drills 57
 present - past tenses 355
 pairs - un)voiced 29 30-J, 9, 10, 11
pants singular? 188 310 314
paper 148
 parts of the body 109-14 191 262
past, after the hour 300
 past, present, future cues 347
 past - present tense pairs 355
 past tense - gesture 361 348
 indicators 348 355 356 361
 learning it 354
 verb structures 345
 past perfect exercise 416
 emphatic *past - did* 345
 deletion stops for *-ed* 356
 for Urgent Survival *-did* 354
 pause, transitional 30-8
 pauses in recordings 62-6 138
pay 357 419
pen 148 360
pencil 148
 tip into mouth 30-54 28 99 162
pepper, salt 240
 perceptions, audio 45 43-5 71
 internal - external conflict? 58
 perfect past 345
 " " tenses 411 .. 413
 phonetic - See writing by sounds
 approach to learning 46-7
 IPA letters most effective 46-7
 learning them is easy 62-9
 for base pronunciation 32
 show exact sounds 20 137
 visual imprint 46-7
 transcription, follow closely 92
 for speaking practice 48
 speech correction 52
 where sounds go wrong 53-2
 quick start of classwork 62-3
 notebooks 62-23
 phonic words 13-3 31
 phonological principles 30
 physical action, inhibits 49
 for learning and teaching 62-12
 practice physically 33 131 13-4
 from phonetic transcript 48
 speech training 40-3, 5, 6, 8
 kinesthetic reinforcement 108-4
 gives sense of the present 355
piano 242
 pick up a book 215 231
 picture test 113
 pitch - tone contour lines 46-5
 plate, saucer, knife .. 237
 please 240
 plural indicators *-z* 103d
 at 're 103a, c 129a, b
 plus - minus 282
 p.m. 301 302
 pocket 249
 Polish y = 1 145
 positions 109-10, 11 204 212 370
 possessive 's 182
 pound, kilogram 284
 practice physically 13-4 33..
 present tense gesture 347 348
 " " verb structures 345

- present - past pair drills 355
 present perfect 415 345
 progressive -ing forms 345
 projection of the voice 30-54
 pronoun variants 341 test 342
 pronunciation base forms 31 32
 classical formal 39 105-14, 15
 the 'correct' 32b
 dictionary 3 British 92
 for beginners, advanced 106
 foreign accent 64
 check points 53-2
 changing patterns 5
 at faster speed 30
 correction 43-9 delayed 101-1
 fast speech drill 47 126
 factors in working on 43-5
 modeling of 42 50 62-4
 pointers for natural speech 30
 put on 399 .. 404
 put on - take off 311
 put down 215 .. 231
 put it back on 103k 129k
 q 139
 quart 284
 quarter ¼ 285 15 min. 300
 questions tones 24c 151 373..
 negative - Yes, .. not .. 243
 Is ... ? 152
 Doesn't..? 231 Don't..? 223
 tag questions formula for 221
 negative - purpose of 223
 positive - purpose of 291
 ..., don't ..? 221 222 391
 ..., doesn't ..? 230
 ..., have/has ..? --n't ..? 353
 ..., didn't ..? 391
 r 139
 r+vowel 28 99 30-50 103c 162
 ran 397
 rather 'd rather 317 .. 323
 're 129 185 186
 -re = ar 30-7
 read 215 231 386 389
 read aloud exact sounds 108-4
 as speaking practice 36
 Real Life Selections 48d
 Selection 22 Jobs 133
 recall memory imprint 43-5
 recorder, set up of 102 62-5
 recordings, spoken English 36, 426
 use of 123 62-5 95 106 138
 by teaching assistants 41
 challenge of 102
 for quick fast action 101-2
 concentration 95
 write by sounds 101-3
 homework 107
 speaking practice 36 413
 quick start of classwork 62-3
 continuous instruction 62-4
 non-stop drill 101-4
 3-second response time 87
 write by sounds 101-3
 Urgent Survival 85
 reduced forms 30-36
 groupings of 31
 you - 18 variants 4
 reduction of foreign accent 65
 reference numbers - italics 30
 regular verbs 356
 reinforcement, kinesthetic 46-4
 visual imprint 277 46
 remedial instruction 52
 remote control 102 62-5
 repeat - many times 9
 repetitions How many? 34
 limits of 42
 speed of 101-4
 choral, individual 62-15, 16
 until speaking smoothly 40-3
 requests, imperatives 340
 response, induce automatic 101-1
 retrogressive devoicing 30-39
 reviews in class 62-18, 24
 Introduction Routine 130
 vowel series 62-3
 translate into spoken Eng. 62-24
 rewards to students 62-19
 rhythm 21 371
 right - left 103c 129c 192.. 204..
 ring finger 373
 Roosevelt, F. D. 276
 run 392
 run words together, gesture 63
 See phonic words, groupings
 Russian *komnaty* 145
 s 139
 s 25 26
 's is 206 103d 129d 30-40
 's possessive 182
 's got has got 254
 -s 30-40
 said 389
 salt and pepper 240
 same 257 gesture 63
 saucer 237 239
 saw, see 389
 say, says 386 gesture 63
 say goodbye 304
 schedule, daily learning 75
 class study program 62-2
 school 211 214
 go to school 410
 regular classes in school 92
 scissors singular? 392
 schwa ə 30-2 deletion 30-4
 screw obscene, vulgar 425
 seasons of the year 299
 seat - sit 103e
 second 2nd 277 of time 293
 seconds ago 354 eat seconds 293
 see 386
 seeing the sounds 46
 seeks 140-6
 sell 405 419
 seminar Am. Spoken English 114
 sex obscene, vulgar words 425
 sh 25 26 139 30-43
 she 176 208 359 365
 variants 341 chi 370
 Is she q .. ? 178
 sheet obscene variant 425
 shirt 310
 shoes 185 310 103j
 short 177
 should, shouldn't 317 .. 323
 shut 215 .. 231 309
 Siberia 338
 side 103b
 signs for sounds 96 102
 tenses 348
 teaching gestures 63
 silent cues See signs
 simple base sounds 30-1
 singular s -z 103c,d 30-40
 sit 349 seat 103e
 sit down 103e 129j 350
 sitting demonstration 350c
 skirt 310
 sleep 318
 small -er -est 269
 smoke, to -- 320 321 335
 snack 240
 socks 310
 sold 408
 some, a few 202 203
 a quantity 390 some more 260
 something variants 30-32 390
 Sound Changes 30
 changes in fast speech 3
 used unknowingly 39
 surprise shock to learners 101-3
 teachers to learn 6
 teaching of 62-22
 SOUNDS See Vowels, Consonants
 or a letter in this alphabetical
 index - b ch d f g h j k l m
 n ng p r s sh t th v w z zh
 know sounds exactly 13 115
 exactly shown 5
 know in mind first 46
 learn concept of each 108-4
 base sounds 30-1
 memory imprint 15
 visual imprint 43-2 7 ways 46
 phonetic letters 46-7
 ear - bone hearing 45
 changing patterns 5 rules of 30
 vowel reduction 30-2 .. 7
 deletions 30-13 .. 38
 assimilations 30-29 .. 46
 devoicing 30-39, 40
 teaching of sounds 44 102
 through the eye 46
 learning steps 34 14a
 correction of 51 55
 foreign accent 52 65
 writing by sounds 40-4 43-4
 learning is easy 62-9
 for Urgent Survival 81 .. 84
 Spanish vowels in English 145 121
 speaking Don't push, force it 48
 learning steps 34
 speaking naturally 90 124 30
 group discussions 48e
 student delusion, frustration 48
 un-American attitude 66..
 physical action inhibits 49
 disconcerting conditions 49
 one well-learned selection 124
 helpers 37 45
 internal - external hearing 45
 trial and error 58
 repetitions..how many? 34
 practice materials 35..
 combine smaller units 128
 read aloud by sounds 40-3, 5, 8
 from memory 35..
 Introduction Routine 35
 from translations 43-8
 hear...non-stop repetition 43-6
 speed 50 62-14 32d
 while moving 49
 oral drill and study ratio 108
 speech - formal, base forms 137
 target is fast informal 50 5
 natural speed 42 50 47 39 43-6
 fast patterns 32-d (108-5 138
 modeling speed 62-14
 learning to speak fast 42 190
 error correction 51..53 62-17 4
 spelling, traditional See TO
 learning TO 105 40-10
 teaching spelling 43-10
 Don't use to learn speech 139
 spiders 337
 spoke 389
 spontaneous speech speed 5
 spoon 37
 stand up 103e 129 340

- standing* gesture 349 350
 start course anytime 136
 starting class work quickly 62-3
 static ratio - recordings 36
stomach 211 213
stop 363 gesture 63
 stop consonants deleted 30-11
 aspirated 30-53
 release of 30-5
 stoplights, linguistic 67
stops deletion -- 30-8 47 84
 as important as sounds 30-8 47
 transitional pauses 32-4
 t deletion stops 47 50 84 346
 between vowels 30-23
 indicate past tense 356
 Urgent Survival 84
street 319
 stress, don't worry about 21
 changes meaning 22
 contour lines 46-5
 structure, speech errors 53
 word order 131-5 53-1
 in)direct objects 381
 students - see *learners, learning*
 few interested in English itself 8
 overexpectations 7
 learn by talking!? 48
 unaware of sound changes 412
 frustration avoidance 62-10
 attendance irregular 62-21 136
 start any time 136
 study schedule needed 62-2
 older, younger 138
 small children...professionals 93
 advanced 92 53-1
 private instruction, timid 54
 slow-smart in same class 62-18
 rewards to 62-19
 have to know exact sounds 131-1
 sound changes 131-2 412
 speaking own languages 62-11
 their own recordings 62-17
 see-do-hear-say 135
 hand signs, silent cues 116
 3-second responses 87
study, to - 335
 study practical things 8 9 62-21
 supervised 108
 homework 107
 keep record of study 138
 Study Steps 40
 Introduction Study Steps 101
summer 299
sun 211
 superlatives -est 266
 supervised study 108
supper 240
sure 419
 survival See *Urgent Survival* 76
 base 91 instruction 85
 vocabulary 78
sweater 316
 t 139
 t 25 30-23 39 special drills
table 196 370
 tag qstns 22L 29L 353 391 398
take - bring 233 234 380
take off 103j 129 311 319
 talk gesture 63
 tape players 62-5
 tapes See *recordings*
 target sound into mind 46 19
 "structure, uncloned 335
taught, teach 403
tea 237
teach 399
 teachers, seminar 114
 native speakers, unaware 6
teaching Am. Spoken English 41
 Glance through this book first! 6
 Introduction 101-1
 Urgent Survival 76
 Introductory Basics 114
 Basic Course 134
 role of native speakers 43-9
 non-professionals 108
 teaching assistants 53
 to do bulk of the work 52
 use of recordings 41
 Classroom techniques 62
 reference books 62-1
 post a schedule 62-1
 independent lessons 62-21
 quick start of classwork 62-3
 continuous instruction 62-4
 use of recordings 62-5
 corrections 62-6
 correcting speech errors 51
 Watch the clock! 62-7
 nothing extraneous 62-8
 writing by sounds 62-9
 eye helps ear to hear 62-10
 use of students' language 62-11
 nobody sits still! 62-12
 outrageous action imprint 62-13
 modeling speed always fast 62-14
 students notebooks 62-23
 flip cards 62-25
 gestures for teaching 63
 drilling techniques 95
 introduction of objects 148
 rotating native speakers 43-9
 maturation period 241
 sounds - how to teach 44
 steps in teaching 43
 survival instruction 85
teeth 363
tell 399
 tell to do 340
 tell time 300
 tenses 345 346 347
 silent cues for 348
 test - listen and write 40-4
 auxiliary verbs - pronouns 342
 Introduction - picture test 113
 textbooks...notebooks 62-23
 use real life materials like
 Selection 22 - JOBS 133
 th 25 26-1 29
 for survival 82
 thh aspiration 30-51, 53 277
 than 257 258 262 Real
 that 167 .. 172 that, the 172
 that - this 169 170
 Is that .. yours .. ? 194
 that - those 189
 the usage 149
 it's the 150
 is this the 152
 the - a 153.. 156 103h 360 361
 -s the tone pattern 360 30-29
 " " devoiced 360
 the, an, a 181
 the, a, your confusion 175
 the -est 270
 them 30-26 392
 them - it 314
 then next 103j 129j
 there, here 199.. 201 209 370
 over there 370
 there Where's/Where're --- 203
 these, this, those 189
 they 188 gesture 370
 variants 341
 they're there 373
think 399
this 171 189 193.. 295
 th' 'is i' 167.. 172
Is this the 152
Is this yours 194
What's this? 151
this morning 363 --- week 294
this, that variants 167.. 170 192..
this - these 189
those, these, that 189
thought did think 403
 thought, a line of 93e 101
 " units 31 52
thousand 143
three thuri 273
 throat...voicing 55
 " stops 30-8
thumb 273
 times, units of 293
 What time is it? 300
 past, present, future cues 348
 past indicator -- ago 354
times - multiply -- x -- = ? 280
 tired, too -- to study 72-6
 TO Traditional Orthography
 usual spelling Don't read it! 32a
 40-1f Learning it 40-10 43-10
 105-16, 17 139c
 near phonetic 43-10 112 137
 to, before the hour 300
 to - from 232 234
 to the 't'h' 103e 139e 365
 to + verb for purpose of 129j
today 286
told 403
tomorrow 286
 tone patterns 24c
 of questions 373 374
 doubt, suspicion, surprise 373
 sentence final 24c
 contour lines 46-5
Why? 308
 improper tone 64-5
 rise or fall? 22 23
 a, the tones 30-29 360
 tongue, eye and ear lead it 19
 tongue tip 'home base' 30-54
 action for consonants 25 55 61
 't'h' 103e 365
 r - flipping prevented 61 28
 overcompensation 61 30-54
 stops 30-8
too + adjective 269 380
 also 322 323
took 384
tools, different..not variants 12
 Total Physical Response See *TPR*
touch 307 363
 TPR 40-1 43-1 80 100
 Traditional Orthography = TO
 transitional pauses 30-8 30-23
 translations make your own 135
 to learn meanings 40-1
 speech training 36-4 40-8 48d
 notebook, flip cards 62-23, 25
 for older learners 43-1, 7, 8
 trial and error for sounds 39 45
 58 62-10
turn off, on 103i 129j
 tutors See *helpers*
 u 139
under - on 196 212
 under the table 197 198
 under, beneath, below 211.. 214
 understanding what's said 30 131

Index *undress* - zh

- undress* - *dress* 316
 unnatural speech habits 37
 unvoiced sounds 22
up 103e
up and 103h *ap'm* 129e
Urgent Survival 76 91 114
 base-Introduction Routine 127...
 2-word verbs 91
 survival sounds 77 81 .. 84
 use of recording 85
 pronounce fairly well 91 127
did - for practical past 354
used to 410 416 347-10
 v 139
 v 25 29 55
've - *'d* confusion 414
've silent cue 351
've = *ar, a* 30-35
've got possess 246 257 419
've got to 318
VERBS - overview 345
 diagram 347
 exercise 350
 2-word verbs 93c 91
 Introduction 102e... 129e...
 Urgent Survival 91
 word order of objects 217 401
 learning verb forms 346
 steps in learning 386
 silent tense cues 348
 auxiliaries 324 .. 339
 with pronouns 341 .. 343
 tag questions 221 223 291
 perfect tenses 411
 chart of 417
 habitual past *used to* 410
regular verbs 356
 -*id -d* 357 *open close want*
wait answer
 -*t* 363 *touch kiss wash brush*
walk stop look
irregular verbs 379 ...
 380 *go come take bring give*
 386 *speak say write read*
 know say see eat
 392 *run get cut lose find hurt*
 399 *teach make put think tell*
 405 *sell buy have hit burst*
 verb + *s* *he, she* 255 350 359
 365 383 388 395 402 407
 -s deletion 356
 vibration - voicing 29
 visual imprint, a must 277
 see exact sounds 43-2
 TO spelling interference 3
 visual techniques for sounds 46
 reinforcement by 40-4 97
 point with a pencil 101-3 108-3
 eye helps ear hear 62-10
 vocabulary - core words 1
 voice projection 30-55
 voiced sounds devoiced 30-39
 voicing 22 29 55
 for Urgent Survival 83
 sss zzz drill 164
VOWELS See back cover
 General Am. English 116.. 144..
 British 92 147
 interrelationship 92 118
 of English in other languages
 17 18 92 144 145
 special American 119 146
 must know 13 16
 by memory 56
 hear yourself say 19
 survival vowels 81 91 84
 letter names confuse 139
 learning fast 81
 demo 96.. 116.. 144
 kinesthetic reinforcement 97
 visual imprint 131
 geometric diagrams 117
 finger signs 144
 phonetic letters 118
 learned as a by-product 62-9
Changes 30- 7, 3, 4, 6
 lengthened 23 30-6 129
 cut off by deletion stops 84
 remain long 30-6
 weakened 30-2, 3
 neutral vowels 30-2
 schwa deletion 30-4
 -*re rə ar* 30-7
 strong and weak 21
 analysis of for speaking 20
 tone, duration 20 23 24
 nasalized 30-37
 consonant - vowel linkage 30-5
 practice 35-1a 94 144
 at every opportunity 56
 correction of 41 56
 minimal pairs 57
 overcompensation 59
 articulation of *a ar* 99
 trial and error 45 58
 listening, testing
 numbered 104-4.. 109-4..
 Introduction 109-4
 Introductory Basics 131
 vulgar 4-letter words 425
 w 139
 w + vowel 27
wait 357
walk 63 363
'wanna 358
want + a thing 357
want to 358
was, is, 'll be 287.. 290 376...
was - wasn't confusion 290
wasn't isn't won't be 289...
wash 363
watch, a --- 310 314
water 30-23 237 318
we 370
wear clothes 315
week 293
 first, this, last, next .. 295 411
 days of the week 296..
went 328 329 384
didn't go 328
'whacha ? See *What..?*
What .. ? 343 344
 tone pattern 151
What + auxiliaries 343 344
 + *this/that* 151 169
What (adj.) *is -noun- ?* 165
whacha *What've you* 249
 What's your 276
 What're you .. ? 343
 when 389 394 352 347-13
 line diagram 347-11 389
Where .. ? 209
 Where's Where're 201 372
 " " *there .. ?* 203
Which ... ? 195
whiskey 337
white - word order 163
Who .. ? 181 210 275
Whose .. ? 183 184
Why? Because.. 308 419
will, won't future 325
 desire to do 419 421
 silent cue 349
 pronoun variants 341
will be the -- th 288
will have + past participle 411
winter 299
with 309
without 309
woman - man 176
won't 325 419 -- *be* 291
won't - 'll confusion 290
won't be the -- th 289
WORDS base forms 3 39 137 32b
 daily use core vocabulary 1 134
 content 2
 functional 2
 reduced forms 31 30-36
 groupings 31 134 34d cue 63
 phonic words 31
 bookish, foreign accent 64
 words in TO 32a
 word order 79 short-long 163
 advanced students 131
 Urgent Survival 78
 obscene, 4-letter words
 misuse of, foreign accent 64-4, 5
 core vocabulary 1
worse, worst 271
would, wouldn't 333
 pronoun variants 339 341
would have + past participle 411
would've 'd've 422
would .. if .. 345
 want to do 418
 causation - result 423 133-7
Wouldn't like to 338 339
would rather (not) 323
write 309 386
 writing by sounds 43-4 110
 learning to write 105 110
 to learn sounds 40-4, 7 43-4, 7
 108-3 110
 from a translation 43-7
 written English spelling 105-16..
wrote 380
 x 139
 y 139
 y 27
yard - 3 feet 284
years 293
yellow 163
yes 152
yes, it's not.. 160 243 374
yesterday 286
you 348 impersonal 238
 variants 4 175 238 341 370 381
 negative forms 4
you - I confusion 216 224
you - your 364
at you *schu* 103k
your, my 173 174
your, my, her, his 187 313
 variants 173.. 175 185
your, her, are you ar ar 186 187
your, a, the confusion 175
chur 194
yours, mine, hers, his 184
 z 139
 -z singular 129c
 -zar plural 103c
 British *zed* 104-7, 8
zi shi 209
zss 30-40 3339
 zh 139
 zh 25 26 29

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First the *Introductory Basics*, then the *Basic Course*, in the language of the learner, quickly get a person to understand and be understood by Americans. Untrained teachers or tutors and learners studying alone by themselves get effective results.

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ŠNEKAMOJI AMERIKIEČIŲ KALBA

Greitai, natūraliai, būtiniausias žinios, be akcento!

r + shaqal - Carabka afkadhhexdiisa udaaooha
dhaqdhaqaaajindabadeedna dhah -u- sida buluuga

Anh lã nguõ òi yêu của' kè' khác
những chẳng bao giớ thuôc về em.

අමෙරිකානු ආකාරයේ කතා කිරීමේ පොතක් ඇත.

امریکا آخری و لن تكون حسی ابرا

אמריקא אחרית ו לנ תכונ חסי אברה

この仕事でへまをやったら出て行ってくださいって。

आवाज

• دوباره انرا پوشیدم و طرف تود یدم

ສິ່ງທີ່ ລູກຟື້ນທ້ອດເປື້ອນຕົ້ນ

你是從哪裡來的
你是从哪里来的

*ບໍ່ເຂົ້າໃຈຄົນອາເມລິກັນທີ່ເວົ້າ

loghat asing hilang
Hilangnya Logat Asing!

ໄວ, ເພຍທ້າມະຂາດ.

Du er en eller andens elsker,
men du bliver aldrig min.»

Chtěli byste

idegenszerü kiejtés nélkül? Chceli by ste

AMEERIKA KÓNEKEEL

Sound Changes

American Spoken English

For details see point 30,
page 14.

SOUND CHANGES

Phonological principles of fast natural speech

1 Sounds

Consonants

Vowels

Voiced	d	g	j	b	v	z	zh	th	m	n	ng	-l	i	e	ε	æ	ɑ	ɔ	o	u	ər	ə
Unvoiced	t	k	ch	p	f	s	sh	th				-l-										r-

soin *brunch*

Vowel Changes

- 2 All other vowels often become **ə** because **bikɔz**
- 3 All other vowels sometimes become **ɪ** **bikɔz bəkɔz**
- 4 **ə** often disappears, is not said **b'kəz**
- 5 Say consonants with a vowel or add a weak **ə** *five* **fai və** *left* **lɛ fɛtə**
- 6 Make vowels longer before voiced sounds. See 1.
back bag **bæk bæ-g** *half have* **hæf hæ-v** *neat need* **ɪ t ni:d**
- 7 **rɛ = rə = ər** *100 hundred* - **hændrəd - hændəd**

Deletions - not saying a sound

- 8 Breath stops when a sound is not said. Then the next sound is stronger.
—'— *sit down* **sɪt daʊn = sɪ'daʊn** *one more* **wən mo-ər = wə'mo-ər**
- 9 2 same sounds = 1 stronger *some more* **səm mo-ər = sə'mo-ər**
- 10 Don't say the first of (un)voiced pairs **d t, g k, j ch, b p, v f** See 1.
Please sit down **plɪz sɪt daʊn = plɪ'sɪ'daʊn** **ʒ s, ʧ d**
- 11 The first of 2 stop sounds often is not said. **t d g k j ch b p** ^{Also} before **h**
jet black **je'blæk** *good boy* **gu'boi** *blank check* **blæŋg'çɛk**
- 12 **s/z + sh = 'sh** *this shoe* **this shu = thi'shu** *Does she* **dəz shi = də'shi**

t, d, th deletions

- 13 **t/d + b = 'b** *Good-by, get better!* **gu-d bai get betər = gu'bai ge'betər**
- 14 **t + ch = 'ch** *that chair* **thæt'çer** *bad check* **bæ'çɛk**
- 15 **t/d + j = 'j** *broad jump* **brɔ'jʌmp** *great joy* **gre'joi**
- 16 **t/d + l = 'l** *jet lag* **je'læg** *red light* **rɛ'lait**
- 17 **t/d/v/n+m = 'm** *let me* **lɛ'mi** *give me* **gi'mi** *government* **govər'mənt**
- 18 **t/d + n, n + t/d = n** *and he didn't get nervous at midnight*
n i di'n ge'nərvəs ə' mi'nait
- 19 **t/d + p = 'p** *wet paint* **wɛ'pɛnt** *lead pipe* **lɛ'paɪp** *bedpan* **bɛ-'pæn**
- 20 **ts = 's** *It's wet sweat, not sweet syrup!* **ɪ'sue'suɛt nɑ'sui'sərəp**
- 21 **t/d + th = 'th** *But they did that, didn't they?* **bə'the di'thæ'di'ne**
- 22 **t/d + z = 'z** *words* **wɔr'z** *8 zeros* **e'ziroz** *bad zipper* **bæ-'zɪpər**
- 23 **vowel + t/d + weak vowel** *wide open* **wai'ɒpn** *straight out* **stre'ɔut**
Put it on **pu'ɪən** *little water* **li'o wə'ər** *Eat it or not!* **i'ɪ'ər nɔt**
- 24 **-t, -d = -'** *All right, I would!* **ɔraɪ' aiuu'** *Too bad!* **tu bæ-'** *Try it* **traɪ ɪ'**
- 25 **-st = -s'** *just wait* **ʒəs'wet** *must read* **məs'ri:d** *last week* **læs'wik**
- 26 **l + d = o'/u'** *wildfire* **wai'fai-ər** *old man* **o-u'mæn** See 48
- 27 **l + th = -ul/-uth** *Will this* **wɪulis / wɪuthɪs** *tell them* **teuləm / teuthəm**
- 28 **n + th = n-** *when they've done that* **huɛnev dənət ˈ**
- 29 **s/z + th = s-, z-** *What's that* **hwa'sæt** *Does this* **dəzɪs**
- 30 **th/d + s/z = 's/'z** *months* **məns** *words* **wɔr'z** *both sides* **bo'sai'z**
- 31 **sh + th = shs** *I wish they'd finish that.* **əwɪshsɛt fɪnɪshsæt**

Other deletions

- 32 -ing = ing, in, in, ən *doing duing - duin, duən something sāmthən*
- 33 h - he, him, his, her, here *Did he leave his book here for her to see?*
have, has æv æz didi liviz bukir f'ər t'si
- 34 w h - h or hu, often h *What's white? hua's huait = ua'suait*
- 35 have ('ve), of - ə + consonants, əv + vowels *cup of coffee kəpəkɔfi*
one of each wənəvich could've gone/eaten kudəgə-n/kudəvitn
- 36 Word fragments *but, by b', than, and, in -n, do d', to t', the th', for f'*
you yə yɪ y', don't don - dō, aren't arn - ār, them əm - m
But do you get them to the hotel by noon for lunch, and if you
b' d' y' ge'am t'th' hotəɔ b' nun f' ləntʃ n 'fyɪ
don't need the cup and saucer that aren't bigger than yours? -p and
dōni- th' kəp'm sɔsər thə'ār b-gərn yurzɔs -pn=-pm
- 37 -n't - -n = ~ *don't won't shouldn't didn't can't*
don dō won wō shun shū di'n dī kən' kē
- 38 Don't say first sounds *enough ənəf - nəf because b'kɔz - 'kəz*
Did you get it? dijə getit - j'ge'it - ge'it

Sounds change other sounds

- 39 Voiced sounds become unvoiced before unvoiced sounds. See 1.
has to move his car hæz tu muv hɪz kɑr = hæz t'muf hɪz kɑr
- 40 Final voiced + s = -z *lives livz man's mænz boy is - boy's boiz*
Sentence final -z = -zɔs ..*sees the boys siz th' boizɔs -v=ɔf*
- 41 t + y = ch *Didn't you last year? di'nchu læschiər not yet nacet*
- 42 d + y = j *Did you diju red, yellow and white rɛ-jelən huait*
- 43 s + y = sh *kiss you this year kɪʃu thɪʃiər nice yogurt naɪʃogərt*
- 44 z + y = zh *Is your ɪz jʊr = ɪzər Who's young huz jʌŋg = huzhəŋg*
- 45 t/d + sh = ch *What should huəchud Did she dɪchi*
- 46 l, n + sh = lch, nch *Will she wiəlchi wiʃʃi when should huənchud*

R - L Changes

- 47 l + vowel = ul + vowel *Bite end of the tongue, say a soft u and move*
the tongue to make the following vowel. love uləv blue bulu
- 48 l + no vowel = o/u *milk miuk school skuɔ That's all thə'sɔɔ*
- 49 l.. o/u + vowel = o/u + l + vowel *all overɔ lovər tell her teuhər/teular*
- 50 r + vowel = ur + vowel *First say u. Tongue back into mouth does*
not move while lips smile changing to next vowel.
write - right urait three thuri prepare purəpə-ər brown burəun
- 51 thər thʊər *third Thursday thʊər-d thʊər-zdi*
- 52 ər + vowel = ərur + vowel *girls're in America gərurɔzərurɪn əmɛurɪkə*
- 53 k, p, t before strong vowels..stop air then let it out fast. -ŋh -thh:
pen phən paper pɛpər ticket thɪkɪt apparently əphərən'li
- 54 The tip of the tongue stays back in the center of the mouth..not
high, not low, not in front. Practice speaking with a sharp point of
a pencil put straight back into the mouth 2 cm.
- 55 Voice Projection Throw the vibration of sounds out through the
center of the forehead, up above out between the eyes.

American Spoken English

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Vowels

General American English

1 2 3 4 5 6 7 8 9 10 11 12 13
 ai i I e ε æ a ɔ o u ar ə



from Little by little the Lips round out Tongue
 a to i mouth opens wide like to kiss up down

- 1 ai *Why I buy mine by night.* Say a⁷ then i². eye
Mouth from wide open to almost closed.
- 2 i *Pete, keep me clean meat. machine* ee
The mouth is almost closed.
- 3 I *Skip it, sis, kiss him quick!* Mouth is for i² ih
but the sound is different. Think of e⁴ or ε⁵.
- 4 e *Mae came eight days late. A-b-c..* A
The mouth is half open.
- 5 ε *Well heck, let's get hep, wet pet met* eh
Make a sound not like e⁴, mouth more open.
- 6 æ *That fat black cat had spat at Pat, yak-yak* baaa
Wide open mouth, voice of a mad goat!
- 7 a *Ah hah! Father got hot 'n bothered* ah
The mouth and throat are completely open.
- 8 ɔ *Saw maw ought call off all awful dogs* aw
Lips in big circle but not o⁹. Think a⁷
- 9 o *Oh, before old folks go home. so, no, owe* o
Like the letter of the alphabet. m,n,O,p..
- 10 u *Full cook could put wood, should book* pu..t
Think of lips starting to kiss.
- 11 u *Who's blue too, you two?* oo
Lips like for kissing or whistling.
- 12 ar *Her workers were hurt.* er
The end of the tongue goes up and back.
- 13 ə *Uh, shut up! but love of mud* uh
Hit yourself in the stomach and grunt.

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