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MAGISTER THESIS

**CONTRIBUTION OF GRAPHO-PHONOLOGICAL ANALYSIS TO
READING COMPREHENSION: A COMMUNICATIVE APPROACH**

BY

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To my three sons,
With love.



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GRAPHO-PHONOLOGICAL SYSTEM

PART THREE : DESCRIPTIVE STUDY OF THE

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INTRODUCTION

Problematics

The choice of the present subject matter attempts to rehabilitate the contribution of grapho-phonological analysis to reading comprehension in English as a Foreign Language (E.F.L.). So far, credit has been granted to the only contribution of syntactic and semantic information provided by written discourses to reading comprehension in a teaching situation. Consequently, the latter contribution has been much described, analyzed and exploited in professional literature. The former received little attention. Rarely has it been the object of indepth investigation.

In fact, grapho-phonological information refers to letter and sound relationships which is admitted to be of capital importance at the very first stages of learning to read. At an advanced level, the reader relies on more sophisticated analyses to retrieve information from a text; the grapho-phonological analysis is thus said to be carried out "below the level of conscious awareness". (1)

Widdowson's assumption seems to me more valid for the native reader of English than for the EFL reader. In fact, as a reader, the adult native speaker is supposed to have internalized the systemic level of his mother tongue. As a result, in complying with the finality of the reading skill, namely accuracy, fluency and speed, he becomes unaware of the sounds operation in the process of reading. In other words, ideas, relationships and messages are what he is concerned with while reading.

(1) H.G.Widdowson, Learning Purpose and Language Use .
London, Oxford University Press, 1983, p.38.

The EFL student needs several years of studying English to master the constituent parts of the language. However, it would be a wrong assumption to believe that mastering these leads the student to disregard them as an underlying system: one student whose third taught language is English and who has been studying it for five years in secondary school, and for three years at the University (1), told me that English pronunciation and spelling are still 'traumatic' for him, especially in reading.

This remark led me to observe more closely my students' reading processes, both at the level of pronunciation through oral reading and at the level of comprehension through silent reading. I concluded that the English grapho-phonological system restrains and somehow bridles the fluent process of reading. Consequently, less comprehension is achieved and less information extracted.

It is also to be mentioned that most of first-year students did little or no phonetics in secondary school. English had been taught to them through the orthographic system. However, those who took some sort of phonetics lessons have not memorized the mechanism of the grapho-phonological system, have not liked the way rules have been presented to them (too abstract and dull theoretical arguments) and the way the application of the rules has been done ("Listen, Repeat, Respond" way).

I have therefore concluded that too many theoretical arguments often spoil the teaching of phonetics. More to the point, the teaching of phonetics has become inaccessible to those students whose first language is Arabic, for which linguistics in general and phonetics in particular are practically new scientific fields that are not part of the mother tongue's curriculum.

(1) Institute of Interpretation and Translation
University of Algiers

On the other hand, a close look at need-analysis, or at what the students really need to do in the English language while studying it (during course) and what they will do with it after the course is finished has determined the following fact: the students are taught and drilled to be prospective translators (written and oral modes) and/or interpreters (simultaneous and consecutive interpreting, the former mode includes a translation at sight of written tests). Thus, in the learning and training phases, the teaming-up of the four basic skills - Listening, Speaking, Reading and Writing - is more than a must.

However, as a language teacher, and considering the teaching task imparted to me in the Institute of Interpretation and Translation, I have been forced to realize the high demands put on the students' visual, auditory, acoustic and articulatory abilities in word identification or recognition at sight. In addition, high demands are also made on the reading skill. In fact, reading is a prerequisite for several ensuing class activities such as "Read and Answer", "Read and Discuss", "Read and Write", and "Read and Translate".

Therefore, although the four language skills are thought to be mutually supportive and interdependent in language development for translating or interpreting, it is the reading skill that appeared to me of central importance not only as a classroom activity, but also as a real-life ongoing activity.

It is also to be emphasized that although I devote some space to developing the recent trends on the study of reading skills, the subject matter of my research is not the reading skill. Rather, reading is perceived as a means for students to understand a printed message and retrieve information using the fewest possible indices - grapho-phonological, syntactic and semantic.

Approach

The emphasis I shall put on the grapho-phonological contribution to reading comprehension obviously meets technical criteria inasmuch as grapho-phonological analysis contributes to the students' mastery of word recognition at sight through letter-sound relationships. It also appeals to the students' auditory, acoustic and articulatory aptitude for an accurate, fluent and speedy reading. But inasmuch as the grapho-phonological contribution to reading comprehension meets communicative criteria, emphasis will be put on printed materials that convey thoughts, ideas and social meanings through words which are similar, if not identical, to oral speech.

Consequently the approach to this study will encompass theoretical and practical perspectives on the subject. The prescriptions and propositions are, to a large extent, the product of several years of teaching English as a Foreign Language, observing the students' pronunciation difficulties in reading and witnessing their reluctance towards phonetics and related areas. This is mainly why my approach will attempt to locate the study of phonetics and phonology in much wider teaching and learning contexts than is usual.

Summary

The study consists of four parts and the plan is as follows:

PART ONE deals with the theoretical aspects of the subject. In Chapter One, I analyze the reading skills and the reading processes as they appear in professional literature. The main objective in dealing with this subject in detail is to show evidence of the great interest aroused so far for syntactic,

semantic, cultural and mentalistic input to the reading process in preference to the grapho-phonological input.

Much of Chapter Two deals with what phonetics and phonology studies represent in the bulk of linguistic theory. However, my approach concentrates only on a limited number of points that seem to be of central importance to grapho-phonology as related to reading comprehension. This further emphasizes how much the literature on the subject minimizes the grapho-phonological contribution to meaning and information extraction.

Chapter Three develops the notion of communication as related to language teaching. It also focuses on highlighting applied linguistics' new directions in the teaching field. Insights into both the notion of communication and applied linguistics' new directions aim at showing that a radical change has been brought in the procedure of teaching target language items, whether they are phonological, lexical or syntactic. Consequently, this chapter devotes a large space to explicating the claims of the communicative approach to language teaching for real uses of language as they appear in a real social environment: to share information through human, social and cultural experiences, understand messages, express thoughts, generate authentic conversation, discover situations and solve problems while practising target language features.

PART TWO is a comprehensive study of the reasons that have dictated the choice of this thesis' subject matter. It makes up my corpus. The latter is threefold. It consists of a description of the idiosyncrasies of English spelling and pronunciation, of a questionnaire whose aim is to point out some students' characteristics and concerns on the subject matter, and finally of a content analysis of the survey type. The latter is followed by a number of concluding remarks directed towards remedial teaching approaches and goals.

PART THREE is both a descriptive and prescriptive study. As a descriptive study, it analyzes current aspects of the grapho-phonological system of English. It also stresses those phoneme-grapheme correspondences, graphic and phonemic syllabic units and aspects of stress variations, placement and levels that generate pronunciation problems and hinder comprehension.

As a prescriptive study, Part Three presents generalizations about the system in diagrams. It also proposes discussions on those pronunciation points that theoretical hypotheses overlook, because these points do not emerge from fundamental principles, but rather from on the ground teaching and learning facts and experiences. The study also establishes a near-to-exhaustive corpus of high and low frequency words presenting pronunciation idiosyncrasies or difficulties.

PART FOUR is a practical prescriptive study. In view of the complexity of the grapho-phonological system of English as described in Part Three and of the difficulty of finding a complementary communication channel to help students memorize and hopefully internalize the systemic level of the English language, I have thought of utilizing types of speech which offer contexts based on social communication, socio-cultural insights, kinesic behaviour and a fair amount of linguistic features. In fact, in those stretches of speech, the linguistic form is frequently not dissociated from its communicative form. The presence of phonemes, redundant phonemic patterns and phoneme strings, sound-sense association and their phonatory effect on the message, or on the meaning of the message, are so apparent that their exploitation as an instructional device renders the task practical and natural. In some ways, these types of speech attract the learner's attention to the operation of the language's systemic level while safeguarding the schematic level where thought, ideas and the message remain dominant.

Thus, in the first Chapter I shall analyze some types of dialogues that are based on essential notions related to speech-act theories and in which target grapho-phonological features can be embedded.

In the second Chapter, I shall consider a limited category of poems that lend themselves very well to grapho-phonological analysis.

The third Chapter will deal with discourses such as limericks and tongue twisters. These emphasize the absurd and ludic functions of language by utilizing puns and spoonerisms in which the phonological game is particularly dominant.

Proverbs will be dealt with as axiological stretches of speech that deliver relatively sensible arguments with a minimum of words and a maximum phonological game.

Chapter Four will concentrate on stretches of speech that are based on the theory of professional communication and information. They are namely: newspaper headlines, commercial and political slogans.

Finally, Chapter Five will deal with cartoon-strips as discourses assisted by visuals; cartoon-strips conduct verbal and non-verbal communication whose linguistic aspects is worth studying.

The use of these materials in class instruction is not new. The interest I accord them is due to the fact that some of them have not yet found a real place and real application in language teaching. On the other hand, theoretical or pedagogical analysis, if any, have not consistently shown what those materials can really teach.

On the whole my analysis of these materials hopes to dynamize the teaching of phonetics through some aspects of the grapho-phonological system of the English language. My personal hopes for the use of such materials in class instruction are for teachers and learners to meet affective needs in a foreign language class. My conviction is that these materials do help students to re-establish confidence in the grapho-phonological system of English, for they give the system a degree of reality, believability and affectivity, in a teaching process that is no longer manipulative but communicative.

PART ONE

THEORETICAL STUDY

PURPOSE CHAPTERS

- I. Aspects of Reading in the Literature.**
- II. Aspects of Phonology in the Literature.**
- III. Aspects of the Communicative Approach to Language Teaching in the Literature.**

CHAPTER ONE

Aspects of Reading in the Literature

In defining the psycholinguistic nature of reading, C.A. Lefevre¹ writes that to be truly comprehensive the study of reading must also encompass important elements of anthropology, literature, philosophy and sociology. Such a multi-disciplinarity of the reading theory being far beyond my aim in developing this thesis, I shall only try to define and describe the reading skill through approaches embedded in a psycholinguistic perspective. In the first I shall attempt to define what reading is; in the second I shall study teaching devices and in the third I shall classify learning strategies.

A. What is Reading?

From L.B. Huey² to modern specialists of reading³ it has been difficult to find an accurate definition or description of this skill. Answering the question "What is Reading?" may be done through an overview of the evolution of reading in the professional literature.

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- (1) LeFevre, "A Multidisciplinary Approach to Language and to Reading: Some Projections", in K.S. Goodman, ed. The Psycholinguistic nature of the Reading Process, Detroit, Wayne State University Press, 1973, p. 291.
 - (2) L.B. Huey, The Psychology and Pedagogy of Reading, New York, Macmillan, 1922.
 - (3) K.S. Goodman, ed., The Psycholinguistic Nature of the Reading Progress, Op. Cit. Ph. Pigallet, L'art de Lire: Principes et Méthodes, Paris, ed. E.S.F., 1984. H.G. Taschow, The Cultivation of Reading Teaching in a Language/Communication Context, Teachers College Press, Columbia University, 1985.

1. General Considerations

a) Prerequisites for Reading

Reading requires a concept of print conveying thoughts through words which approximate the oral speech, a knowledge of the grapho-phonological system of the language and the ability to focus the eyes according to the direction of the orthography. The eye-focus from left to right required to read English is supposed gradually to become a top-to-bottom movement with proficient readers using thus peripheral vision¹.

b) Reading English as a Foreign Language

Some considerations appear to influence EFL reading ; they involve mainly the reader's reactions to the reading experience.

The reader's reactions are characterised by his emotion, cognition and psychomotor abilities:

i. Emotion

Emotion is "... the reader's interest in, attitude toward, motivation for, and spontaneity in grasping the psychological context communicated"².

If related to EFL reading, interest in, attitude toward and motivation for reading are connected with the choice of English as a second language of study in the learner's career and also with the place the reading skill occupies in the teaching of the English language as a whole. For

 (1) D.L. Bouchard, V. Douroudous, J. Motta, Reading English as a Foreign Language, English Teaching Division, TCA, USIA, Washington, D.C. 1979, p. 3.

(2) H.G. Taschow, The Cultivation of Reading, p. 24.

example, Taschow suggests that if listening, speaking and writing are considered more important skills to acquire, the learner may lack the desire to go into indepth processes to learn how to read understandingly. On the contrary, if reading is given the same importance as the other language skills and shown to strenghten and reinforced them, the emotional participation of the learner is supposed to be assured¹.

Spontaneity in grasping the psychological context communicated in English is mainly linked to the reader's ability to conceptualize in that language. It is generally assumed that the reader's ability to read a foreign language is somehow related to the amount of formal reading training he has received in the native language². Conceptualizing and reacting spontaneously to foreign language materials depends therefore on the level of formal education the learner has achieved in the native language. Reading in a foreign language is a transfer of skills.

Many linguists agree that the emotional attitude of the reader is rooted in his background experiences. Background experiences determine the way reading a foreign language evolves. They are related to the reader's life experiences and his social, cultural and

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- (1) H.G. Taschow, The Cultivation of Reading, p. 24.
 - (2) D.E. Eskey, "Model Program for Teaching Advanced Reading to Students of English as a Foreign Language", Language Learning, 23, 2, 1973, pp. 169-184. H. Aron, "The influence of background knowledge on memory for reading passages by native and non-native readers", Tesol Quarterly, 20, 1, 1986, pp. 136-140. U. Cannon, "Recall of text: differences of first and second language readers", Tesol Quarterly, 18, 2, 1984, pp. 239-256. P. Johnson, "Effect on reading comprehension of building background knowledge". Tesol Quarterly, 16, 4, 1982, pp. 503-527.

linguistic knowledge. These help him to make assumptions, predictions and to confirm hypotheses¹.

ii. Cognition

As a characteristic of the reader's reaction to reading, cognition

"Is the act of knowing, perceiving, recognizing, conceiving, judging, and reasoning, all of which lead to understanding"².

To understand the content of a selection a reader uses cognition processes in order to organize his thoughts and reorganize the thoughts and ideas gained for reading. According to Taschow and Widdowson, "...the process of adaptation is most important in the reader's attempts to understand what is being read"³.

Both authors emphasize the fact that reading is a new learning situation which modifies the reader's mental structures. Subscribing to J. Piaget and Inhelder's concept they admit that the reader's adaptation to the new knowledge gained from reading results in the form of "assimilation" or "accomodation": either the reader assimilates the received information and submits to it, adding it to his already acquired knowledge, or, if the information is incompatible with his schemata, the

 (1) J.C. Anderson and A.H. Urquhart, eds., Reading in a Foreign Language, Longman, London, 1984, Reviewed by D. Cohen in Tesol Quarterly, 20, 4, 1986, pp. 747-751.

(2) H.G. Taschow, The Cultivation of Reading, p. 31.

(3) IBID., and H.G. Widdowson, Learning Purpose and Language Use, London, Oxford University Press, 1983, p. 67.

reader will try to adjust it, either accomodating the writer or asserting himself over him¹. The best reading reaction remains, however, a fair equilibrium between these processes; adaptation to new learning environments can only be achieved on concessional grounds.

iii. Psychomotor Abilities

Along the line of piaget and Inhelder, Taschow defines psychomotor abilities in this way:

"Psychomotor abilities are characterized by reading certainty, reading fluency, and reading speed, which define the reader's state of being almost free of doubt in processing grapho-phonological, syntactic and semantic information"².

This definition fits only partially the EFL reader's psychomotor abilities. However, it should remain the ultimate target aimed at in EFL teaching of reading.

Certainty, fluency and speed develop within the EFL reader when he is at an advanced level of reading. They are dependent on several factors:

The first factor involves peripheral vision which means the ability to focus the eyes on groups of words at a single glance and in the greatest number. Phrasing properly is the second factor. It supposes seeing combinations of words as meaningful grammatical units, that is,

- (1) J. Piaget, and B. Inhelder, The Psychology of the Child, translated by H. Weaver, New York, Basic Books, 1969. In H.G. Taschow, op. cit. p. 32.
- (2) H.G. Taschow, The Cultivation of Reading, p. 34.

phrases, sentences, clauses, and not seeing words in isolation. This ability clearly increases reading speed and extraction of meaning. Finally, the rate of thinking and comprehension keeps matching the first two abilities to engage the reader in an organizational and flexible reading¹.

iv. Oral knowledge of English

A native reader interprets written discourse in terms of the spoken language. An EFL reader is also supposed to interpret written discourse in English in terms of the English Spoken Language. In the words of Bouchard, et al., "An oral knowledge of the English phonology, grammar and vocabulary is an efficient basis for the reading of English"². In fact, a building up of oral/aural skills contributes to enriching the EFL reader's shemata in the English language and thus helps him understand what is being read in the appropriate concepts of the English language.

Thus, the reader's emotional, cognitive and psychomotor assets are that makes him psychologically and mentally ready to read. However, some more particular and direct implications of the reading process should be considered.

2. Particular Considerations

The particular considerations about reading include an analysis of reading through four language aspects:

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- (1) D.L. Bouchard, et al., Reading English as a Foreign Language, pp. 34-36.
 - (2) IBID, p. 5.

a) Reading as a Part of Language Development

As is well known, the four basic language skills contributing to language development and maturation are Listening, Speaking, Reading and Writing. Although canonic, this order does not set firm boundaries in the language learning hierarchy. On the contrary, modern trends consider the four skills mutually supportive and interdependent.

Usually, Speaking and Writing are regarded as productive skills in the sense that they are "produced and expressed". Listening and Reading are rather received and consumed and for this reason are labelled "receptive skills"¹.

As regards reading, the recent literature tends to assimilate it to a productive ability. The arguments put forward are expressed through the contrast between perception and production of language skills.

i. Reading as a Perceptive Skill

Fifteen years ago, reading was perceived as a language skill by which the reader retrieves information, gains new social and cultural insights, builds up vocabulary and expands his ways of thinking. Reading as a perceptive skill helps readers to acquire "concepts, attitudes, understanding and values"¹. These are valuable facts that generations of linguists and readers regarded

(1) H.G. Taschow, The Cultivation of Reading, p. 3-4.

(2) C.A. Lefevre, "A Multidisciplinary Approach to Language learning", p. 292.

as the products of reading. However, in the teaching task, the products of reading were acknowledged in the usual "Read and Write", "Read and Answer", "Read and Translate", and "Read and Discuss" procedures, consigning reading to a mere pretext for ensuing class activities.

Thus confining reading to the perceptive phase of other language skills means that reading is "a special point of view" and not a "total process"¹. Stressing the instrumentality of reading in this perspective, Ph. Pigallet says: "La lecture n'est pas seulement un outil d'information ou de connaissance"², and puts forward reading as a reflexive, productive and communicative process.

ii. Reading as a Productive Skill

Considering reading a productive skill implies considering it a total process. As such reading is not limited to decoding linguistic forms but is impregnated with a desire for communication and creation of meaning³. Communication and creation of meaning in their turn make reading a dynamic process ; the reader reacts to the reading material, assimilates, accomodates or rejects new information. Reasoning and thinking are in the heart of the reading process. Reading as a total process takes into account the reader's mental energy, cognitive efforts, vigorous and disciplined attempts to return the consumed product into production⁴.

 (1) J.S. Alderson, A.H. Urquhart (eds), Reading in a Foreign Language, pp. 747-751.

(2) Ph. Pigallet, L'Art de Lire, p. 32.

(3) IBID, p. 53.

(4) IBID, p. 60.

How this is done can only be explained by mentalistic data

b) Reading and Mentalistic Data

In the early 80's, Mentalistic data as a part of process-oriented research have become increasingly popular as a means of studying foreign language learning processes and measuring students' aptitudes and problems. The first research of this kind applied to Reading received the Tesol Research Interest Section/Newsbury House Distinguished Research Award at the 1986 Tesol Convention. It used Thinking Aloud protocols, a version of verbal reports and description in which participants state out loudly their thoughts and behaviour while in the process of reading: what they do as they read, what goes on their mind when they don't understand, the context clues they use to derive meaning, the whys of their stops and hesitations¹.

This approach, exploiting internal processes and based on the readers' accounts, is supposed to direct educators to designing reading programmes according to real reading problems and difficulties and not according to data based on intuitions and guesses about students' problems and difficulties.

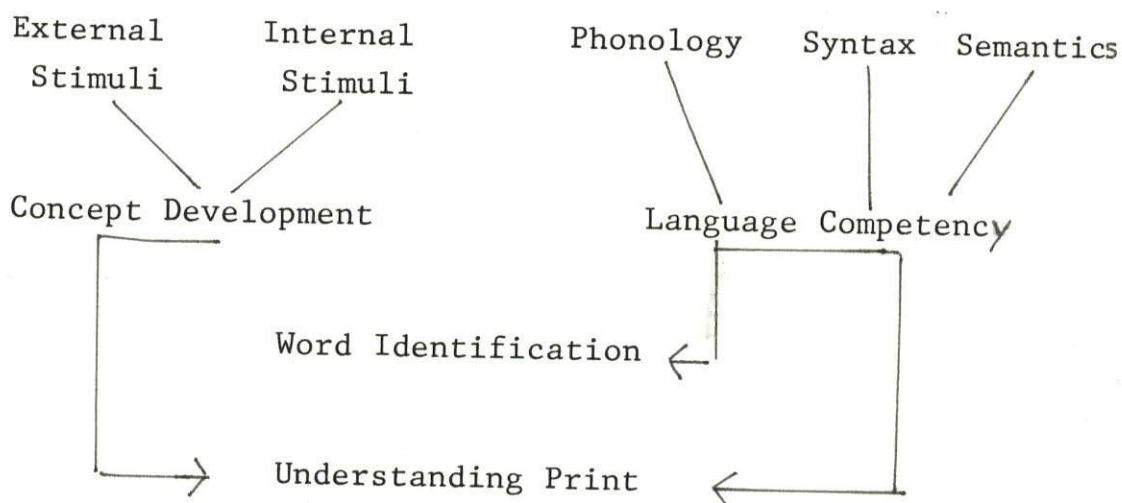
c) Reading as Communication

Being a part of human communication, reading presupposes a triad composed of a sender, a message, and a

(1) H. Block, "The Comprehensive Strategies of Second Language Readers", Tesol Quarterly, 20, 3, 1986, p. 463.

receiver, as first described by F. de Saussure¹. Reading establishes a process of communication between author and reader through language "to share common social and cultural experiences"².

Three major components enter in the process of such communication: competence, concept development and understanding print. The following diagram illustrates how these components interrelate³:



The concept development and language competence that lead to understanding print correspond to what H.G. Widdowson calls the "schematic and systemic levels of language use"⁴. Undoubtedly, this sets up a close relationship between the reading skill and language use. Both these imply communicative abilities which establish meaning as the indispensable target at all language and concept development levels.

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- (1) F. de Saussure, Cours de Linguistique Générale, Paris, Payot 5eme ed., 1955.
 - (2) H.G. Taschow, The Cultivation of Reading, p. 5.
 - (3) D.L. Bouchard, et. al., Reading English as a Foreign Language, p. 1.
 - (4) H.G. Widdowson, Learning Purpose and Language Use, p. 57.

d) Reading as an Author - Text - Reader
Interaction

The interaction between the author of a text and the reader further extends the idea of reading as a communicative process in which meaning is the central unit. J.C. Alderson and A.H. Urquhart, when they suggest that "texts must have readers and readers must have texts to read and reading is necessarily an interaction"¹, stress the contribution of the author, the text and the reader to the act of reading.

i. Contribution of the Author

In writing about a subject destined to be read, authors transmit, consciously or unconsciously, their approach to, attitude towards, opinion of and intention in the subject matter. This is exactly the "author's world" about which Pigallet says: "Le monde dont parle l'auteur est different de celui où évolue le lecteur"². Consequently, through his writing, the author provides insight, information and messages that may be different from the reader's knowledge of the world. This difference of points of view is supposed to trigger interaction between author and reader.

(1) J.C. Alderson and A.H. Urquhart, Reading in a Foreign Language, p. 748.

(2) Ph. Pigallet, L'art de Lire, p. 69.

ii. Contribution of the Text

It has been assumed by P.T. Johnson¹ and H.G. Taschow² that the cultural origin of the text has more effect on comprehension than the level of semantic and syntactic complexity.

Thus if a text is based on cross-cultural data, it is supposed to facilitate interaction and meaning extraction. The text also contributes to making communication possible and the extraction of meaning easier when it has a good dimension of rhetorical organization. The reader must be able to recognize the different stages of an argument and the logical order of sequences of events in time and space, as suggested by B. Laufer and D.D. Sim³. Coherence and cohesion in a text are important factors regulating comprehension.

iii. Contribution of the Reader

Ph. Pigallet admits that "il y a autant de lecteurs qu'il y a d'écrits"⁴, suggesting that each reader has his own way of reasoning and judging, and evaluating a message. In fact, the personal input of mental and cognitive effort on the part of the reader in order to negotiate meaning is different from one reader to another. Each reader facing a particular text is a particular processor of a particular meaning.

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- (1) P.T. Johnson, "Effects on Reading Comprehension of Language Complexity & Cultural background of a Text", Tesol Quarterly, 15, 2, 1981, pp. 169-181.
 - (2) H.G. Taschow, The Cultivation of Reading, pp. 192-193.
 - (3) B. Laufer and D.D. Sim, Reading Comprehension Course: Selected Strategies, London, Collins, 1982, pp. 62-65.
 - (4) Ph. Pigallet, L'Art de Lire, p. 46.

To conclude this section, reading is a skill which has basic prerequisites: concept of print, thinking and eye-focus. EFL reading, however, is tributary of the reader's emotion, cognition and psychomotor abilities. It also requires a good knowledge of oral English. Some more particular considerations emphasize the fact that if reading is to contribute to the maturation of the English language as a whole, it should be conceived as a project in its own right. As a thinking incentive, reading establishes a process of communication between author, text and reader for the creation of new meanings. For this reason, in very recent perspectives, reading is not only a perceptive skill such as listening, but a productive one as well, much like writing, for the search for meaning and the construction of signification it involves. Mentalistic data can tell a great deal about the reading process: if educators "look closely at what students can do when they read, they can decide what to teach them"¹.

B. The Teaching of Reading

When D.E. Eskey says that reading "is a natural skill, like walking or talking, that is, a skill which virtually anyone can learn but which no one can teach"² in the ways described by linguists and pedagogues, he stresses the complexity of the teaching of reading. The reason is perhaps contained in Ph. Pigallet's assertion

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- (1) H. Block, "The Comprehension Strategies of Second Language Readers", Tesol Quarterly, p. 463.
 - (2) D.E. Eskey, A Model Programme for Teaching Advanced Reading, p. 169.

that reading "est un comportement associé a divers aspects de la vie (et c'est pour celà qu'il) ne peut être réduit à un savoir scolaire, par des séries de techniques ... La lecture n'est pas conçue comme le résultat d'un enseignement. L'acquisition du mécanisme existe: la question est celle de l'évolution de la manière de lire"¹.

EFL teachers of reading are well aware that their students possess strategic reading resources acquired in the native language which are transferred to the foreign language. The problem is that not all students are aware of these resources and not all of them are ready to transfer them.

The following sections deal with aspects of the teaching of reading which help to strengthen in the student the existing resources for reading or to awaken those resources which are dormant so that they can be applied systematically and consciously in the reading task.

1. Approaches to the Teaching of Reading

The primary aim of reading is to comprehend. For years, reading has been regarded as an instrument of information and knowledge, and reading passages as a lexical supply for the ensuing book review, composition, translation, conversation or comprehension questions. This kind of instruction has been referred to as "Comprehension Assesment" and not as "reading Comprehension",

 (1) Ph. Pigallet, l'Art de Lire, pp. 45-46.

by D.A. Durkin¹. Henceforth a comparative parallel between these instructional devices can be drawn.

a) Comprehension Assessment

According to Durkin, comprehension assessment focuses on the product of reading. Since students can read, they can understand and apply the new information and knowledge gained from the reading to some other language tasks. The assessment is directed toward what the student has learnt from the text about the author ; what he does not know or should know about a particular topic². This approach puts forward the traditional questions accompanying reading passages which emphasize the author's relationship with the text and his experience of the world. The part of the reader is thus limited to observing and reporting about such relationship and experience. The result of such an activity is what is being assessed.

b) Reading Comprehension

Reading comprehension is often mistaken for comprehension assessment. Thus it has never been taught. To teach reading comprehension supposes instructional procedures which focus on the process and not on the product of reading ; this process re-establishes the reader in his rightful role of active participant in the author-text-reader interaction³.

(1) D.A. Durkin, "Reading Comprehension Instruction in Five Basal Readers Series", Reading Research Quarterly, 1981, 16, 4, pp. 515-544.

(2) IBID. p. 517.

(3) D.A. Durkin, "Reading Comprehension Instruction", p. 518.

H.G. Taschow suggests that instruction in reading comprehension should include teaching students a certain number of techniques and strategies to improve their comprehension, recall power and memory retention. Students should be taught how to inspect a text, how to question it to find out the desired information and then how to organize this information¹.

What further confirms the reader as an active participant in the reading task is a change in the usual questions following a reading passage. Most of the questions should be student-centered and not author-centered. H. Block suggests that the questions should be about the interest and motivation of the reader in the text. They should ask reader if he accomodates, assimilates or rejects information and why. They should finally attempt at relating the text to the external world².

2. Objectives of the Teaching of Reading

In defining the objectives of the teaching of reading, one cannot omit H.G. Widdowson's definition of the objectives of language teaching and learning as a whole or "the purpose" and "aims" of such a task³. The question to be asked is "Why teach reading at all?". The following points define and describe objectives.

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- (1) H.G. Taschow, The Cultivation of Reading, p. 128.
 - (2) H. Block, "The Comprehension Strategies of Second Language Readers", p. 477.
 - (3) H.G. Widdowson, Learning Purpose and Language Use, pp. 6-7.

a) The Purpose of the Teaching of Reading

The purpose of reading courses should be, to give a general example,

- to teach reading or improve or consolidate the reading skills ;
- to identify the reading level as primary, medium or advanced ;
- to specify the appropriateness of the task: Is reading appropriate
 - for classroom purposes: (to back up other language skills)?
 - for academic or professional purposes?
 - for literary purposes?
 - for real-life purposes (newspapers, magazines, cartoon-strips, thrillers, publicity)?
 - for nonverbal communication (the kinesic system or the body language including gestures and movements)¹? For the wordless reading of the expressive and receptive language of signals, and visuals such as paintings, photographs, graphics, charts, diagrams, tables, maps²?
- to delineate the content of the course in terms of techniques and strategies.

 (1) A. Scheflen, "Body Language and Social Order", in H.G. Taschow, The Cultivation of Reading, p. 4.

(2) H.G. Taschow, op., cit., pp. 6-7.

b) The Aim of the Teaching of Reading

According to H.G. Widdowson the aim of language learning is "the purpose to which learning will be put after the end of the course"¹. Applied to reading, this definition would consider:

- phonetic accuracy, either internalized or spoken (a later section about silent and oral reading will clarify the point) ;
- mastery of spelling ;
- reading flexibility.;
- reading comprehension.

Students should gain from the teaching of reading a capacity for adjusting comprehension skills to various kinds of materials and for matching a thinking rate with a reading rate in order to maintain meaning and practical communication². This can be done through a series of learning strategies.

C. The Learning of Reading

I shall now move from the teaching of reading to the learning of reading. My main intention in this change is to stress not the teaching input in processing meaning from print but the learner's resources, cognitive effort and personal involvement in deriving meaning from print. This section is directed towards practical strategies that should be used by the learner to achieve maximum comprehension in a limited time.

 (1) H.G. Widdowson, Learning purpose and Language Learning, pp. 6-7.

(2) D.L. Bouchard, et. al., Reading English As a Foreign Language, p. 36.

1. Deriving Basic Information From a Text

Basic information is generally acknowledged to be processed thanks to three strategies: previewing, scanning and skimming.

a) **Previewing:** previewing is a teaching device which prepares the reader to the content of the text before the latter is handed out in order to be read. The teacher is expected to ask questions about the text as a "warm up" and set psychological conditions before the reading. This way, it is said, the reader has something to look forward to as he will read with a special purpose and readiness in mind¹.

b) **Scanning:** scanning is used after the learners have had an overall reading of the text. The reader is supposed to glance through the text to find the relevant parts in a quick search for particular information². Scanning, therefore, is a simple factual discrimination of information which is generally explicitly stated in the text. The reader is then able to answer any "who, what, where and when" questions about the text.

(1) H.G. Taschow, The Cultivation of Reading, pp. 141-142.

(2) G. Larocque, "using a Grid in Beginning Reading", Tesol Newsletter, 19, 2, 1985, pp. 1-4.

c) **Skimming:** skimming is perusing the text, picking out words and ideas here and there, which might indicate the content and build up an overall picture¹. At this level the reader has a clear impression of those events in the text which are explicitly or specifically described. After skimming a text, the reader should be able to restate orally what was read².

Scanning and skimming refer to two meaning levels in relation to knowing and comprehending. They are supposed to be done without noting details. Many authors assume that scanning and skimming will be made easier and quicker if the teacher has previewed the text³.

2. Deriving Advanced Information From a Text

Advanced information is retrieved from a text thanks to syntactic and semantic indices. After skimming the text, only a much closer examination leads the reader to a more complex processing of meaning.

a) Indepth reading and syntactic Information:

J.R. Bormuth assumes that some syntactic difficulties remain insuperable for EFL readers simply because "there is a considerable amount of inappropriate and/or inaccurate use of linguistic knowledge"⁴. This means that contextual syntactic clues are not being efficiently and systematically exploited to derive meaning.

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- (1) D.L. Bouchard, et. al., Reading English as a Foreign Language, p. 29.
 - (2) IBID.
 - (3) Namely K. Perkins & B. Jones, "Measuring Passage Contribution in ESL Reading Comprehension", Tesol Quarterly, 19, 1, 1985, p. 137 ; H.G. Taschow, The Cultivation of Reading, p. 128.
 - (4) J.R. Bormuth, "New Measure of Grammatical Complexity", in K.S. Goodman ed., The Psycholinguistic Nature of the Reading Process, p. 239.

Therefore, the reader must learn how to process meaning from syntactic clues in the total sentence and paragraph environment. Generally, relationships are established between the words in the same sentence or in the various sentences of a paragraph by means of:

- sentence patterns, or the placing of words in the right order. EFL students should learn to recognize the surface and the deep structure of a sentence plus the system of rules which permits the infinite transformation of these¹, such as: phrase signals, clause signals, question signals, negation signals, intensifying signals and coordination conjunction signals².
- pattern markers, or structure signals: root words, inflectional endings, prefixes, and suffixes, compound words, contractions and abbreviations³.
- word functions through word signals: noun, verb signals and adjectival and derivational suffix signals (adverbial and adjectival comparative and superlative signals)⁴.
- the function of punctuation: punctuation signals assist in making meaning clearer.
- the organization of paragraphs is another pattern marker which yields syntactic information⁵. It helps interpret and evaluate changes of ideas or changes of thought: the visual signals of indentation and the number of lines left between paragraphs are structural data that help maintain cohesion and coherence between ideas.

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- (1) N. CHOMSKY, "Aspects of the Theory of Syntax", in H.G. Taschow, The Cultivation of Reading, pp. 100-102
 - (2) D.L. Bouchard, et al., Reading English as a Foreign Language, pp. 25-27.
 - (3) IBID.
 - (4) IBID.
 - (5) H.G. Taschow, op. cit., p. 102.

However, learning how to extract syntactic information does not always contribute to the deep meaning of what is being read. Ph. Pigallet mentions cases of syntactic ambiguities that cannot be solved unless the reader appeals to his background knowledge, knowledge of the world or common sense¹.

b) Indepth Reading and Semantic Information

This is the most important system of indices that favours comprehension by the reader. The reader should therefore learn how to organize his faculties of comprehension. The reading literature proposes various taxonomies which classify meaning strategies and meaning levels. In my opinion the most concise and comprehensive is D.L. Bouchard, et al's². This taxonomy includes meaning strategies and meaning strategic levels which expand from word identification to the evaluation of discourse. It is totally reproduced here.

MEANING STRATEGIC LEVELS

KNOWING

Knowing word structure	Recognising word structure	Knowing word function
Knowing the function of punctuation	Knowing denotative meaning	Recalling specific information

 (1) Ph. Pigallet, l'Art de Lire, p. 34.

(2) D.L. Bouchard, et al., Reading English as a Foreign Language, pp. 20-34.

COMPREHENDING

Explicit understanding
of the message

Restating

APPLYING

Forming generalizations

Making interferences and
drawing conclusions

ANALYZING

Identifying
sequences

Identifying
main idea

Detecting connotative
meaning

Identifying figurative
language

Discovering relationship

SYNTHESIZING

Creating new ideas

EVALUATING

Self
appraising

Judging information
valid or invalid

Evaluating information
as fact or opinion

Assessing propaganda

Evaluating the quality
of written word

To conclude, there are six meaning strategies. Within each of these strategies there are meaning levels which readers must use to achieve comprehension and have access to the author's message. However the author's message may be blurred by complex cultural data.

c) Indepth Reading and Cultural Information

Some authors admit that the cultural origin of a text has more effect on reading comprehension than the level of syntactic or semantic complexity¹. It is quite true that most EFL readers face severe comprehension problems with culturally oriented passages. Usually there is a potential mismatch between the background culture of the reader and the culture predominating in the passage, resulting in an irrelevant learning experience. This is why EFL readers often read with a lack of confidence in the foreign language. On the other hand, if the cultural experience of the foreign language is missing, how can EFL students enlarge cultural schemata and concepts in the foreign language?

It is not the purpose of this section to discuss such a debatable problem. It is sufficient to recall that learning a foreign language is "a cultural acquisition"², and that the cultural aspects of the text should not be too far beyond the readers' actual knowledge of the foreign language culture.

(1) Namely K. Perkins & B. Jones, "Measuring Passage Contribution in ESL Comprehension", pp. 137-153 ; P. Johnson, "The Effect on Reading Comprehension of Language Complexity and Cultural Background of a Text", pp. 169-181 ; H.G. Taschow, The Cultivation of Reading, p. 193.

(2) H.G. Taschow, The Cultivation of Reading, p. 190.

Conclusion:

As can be seen, whatever the literature's attempts to define what reading means, to reveal teaching devices and to classify learning strategies in a taxonomic way, research in the field is still inconclusive.

This chapter has covered some of the most relevant aspects of the reading skill. The main purpose of dealing extensively with this subject is to show evidence of how much importance the literature has given so far to mentalistic and cultural data and to syntactic and semantic information as input to reading comprehension in detriment to the grapho-phonological input. The art concerning the grapho-phonological input to the reading process will be discussed in the next chapter.

CHAPTER TWO

Aspects of Phonology in the Literature

The study of phonology is a vast subject. In this section it is impossible to mention all possible aspects of phonology in the literature, let alone give a useful treatment of each of them. Hence, I shall concentrate on a number of points that seem to be of central importance to phonology as related to language teaching and omit all the others, however interesting and useful they may be. My project thus is to survey the literature on phonology and indicate the contribution of phonology to reading comprehension.

A. What the Literature Says

It would be arduous to give a clear and short summary of what phonology represents in the bulk of linguistic studies. Since Ferdinand de Saussure's Cours de Linguistique Générale¹, in which he developed his theory of the linguistic sign, much has been said about "langue" and "parole". The Saussurian terms, much used in English, roughly correspond to Chomsky's terms "competence" and "performance"². Saussure's distinction imposes the idea that "langue", a social system with rules that determine the use of sounds, forms, syntactic and lexical means of expression, conditions "parole". Therefore, the latter can be considered as the execution of "langue", the sonorous and meaningful flux so necessary to oral/aural

 (1) Fifth Edition, Paris, Payot 1955 (1st Ed., 1916).

(2) J. Lyons, General Linguistics, Introduction to Theoretical Linguistics, Cambridge, C.U.P., 1968, p. 41.

communication between humans in social life. As research on the subject is still inconclusive and Saussure still criticized¹, I shall henceforth refer to "langue" and "parole" as "language" and "speech". In addition, I shall only consider the aspects of language and speech that are relevant to the defence of my study.

1. General Considerations

a) Language

According to Rudigoz's analysis of Saussure's theory of the linguistic sign, language consists of thought and knowledge embedded in a phonic substance:

"La langue est encore comparable à une feuille de papier: la pensée est le recto et le son est le verso ; on ne peut découper le recto sans découper en même temps le verso ; de même dans la langue, on ne saurait isoler ni le son de la pensée, ni la pensée du son ; on'y arriverai que par une abstraction dont le résultat serait de faire de la psychologie pure ou de la phonologie pure... Le linguiste travaille donc sur le terrain limitrophe où les éléments des deux ordres se combinent"².

This is the starting point of phonology, or the science that describes the sounds of a given language, and the

(1) E. Beneventiste, R. Jakobson, L. Hjelmslev, N. Chomsky in C. Rudigoz, Les Jeux du Signifiant dans le Discours, Cours de Tronc Commun du D.E.A., Théories et Pratiques des Discours, UER des Sciences et UER des Langues Vivantes Etrangères, Université de Caën, 1986-1987, respectively, p. 12, 14, 15, 32.

(2) C. Rudigoz, Les Jeux Signifiant dans le Discours, p. 17.

way they combine together to form words. What is relevant to indicate here for the purpose of my study is that from Troubetzkoy¹ to modern linguists the sounds of a given language are referred to as the units of the inferior level of language expression that have no other function than combining together to form the units of superior level, namely words, whose form and combination (into syntagms, propositions and phrases) is described by grammar. Semantics, for its part, describes the meaning or content of these words and the units they form².

Widdowson also stresses the idea that phonological systems are formed by a static inventory of items that have no dynamic life by themselves: "The phonological systems have no executive function in language use but simply serve to give substantial existence to meanings signalled in syntax and semantics"³. Jakobson, for his part, admits that sounds or phonemes participate in giving meaning ; but they by themselves have no proper meaning⁴.

b) Speech

Languages that are primarily spoken consist of speech sounds, produced by the organs of speech and perceived by the human ear⁵. Thus, speech is regarded as a phonetic,

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- (1) N.S. Troubetzkoy, Principes de Phonologie, trans. by J. Cantineau, Paris, Klincksiek, 1949.
 - (2) J. Lyons, General linguistics, p.44.
 - (3) H.G. Widdowson, Learning Purpose and Language Use, p. 38.
 - (4) R. Jakobson, Essais de Linguistique Générale, 2^e partie, trans. by N. Ruwet, Paris. Ed. de Minuit, 1963, pp. 163-165.
 - (5) J. Lyons, op. cit., p. 50.

articulatory and acoustic phenomenon necessary to oral/aural communication. Communication aims at transmitting information and meanings. However, very often in speech acts, in trying to concentrate on meaning, one forgets the linguistic signals that help to construct meanings:

"Quand nous écoutons un discours banal... notre attention se porte davantage sur le signifié que sur le signifiant, de telle sorte que ce dernier se réduit au rôle subalterne de relais entre le contenu de pensée du locuteur et notre pensée d'auditeurs... Si les signifiés sont mis en mémoire plutôt que les signifiants, c'est assurément parce que, à notre insu sans doute, nous établissons une hiérarchie entre les signaux qui nous sont transmis et le sens de ces signaux: pour nous l'essentiel c'est le sens, non les signaux qui permettent de construire ce sens"¹.

In Saussurian terminology "signifiés" are abstract classes of meaning that belong to "langue" and thus depend, to be understood, on the speaker's or listener's language competence. On the contrary, "signifiants" are abstract classes of phonations that belong to "parole" or performance².

What should be noted here is that the discrimination between "signifiés" and "signifiants" is not important at the level of language competence ; for as a concrete entity, the union of "signifiés" and "signifiants" is indissociable³. However, if one departs from Saussurian

 (1) C. Rudigoz, Les Jeux du Signifiant dans le Discours, pp. 40-41.

(2) IBID, p. 29.

(3) IBID, p. 39.

theory because it refers to a linguistic theory of "langue" and not to a linguistic theory of "parole" one may agree with Rudigoz's statement. In fact, Rudigoz attempts to describe "discourse" as approximately Saussure's "parole"¹. consequently, any discrimination or hierarchy of relationships between "signifiés" or meanings and "signifiants" or phonations becomes pertinent.

What is relevant to emphasize for my present purpose is that in EFL teaching speech-sounds tend to be disregarded and their contribution to meaning extraction is minimized, except in the teaching of phonetics. in this case, though, speech-sounds are taught mainly for the purpose of having students memorize the grapho-phonological system of the language. Their importance is rarely brought up to the student's attention as relevant for understanding special meanings, messages, or intentions of a signification, or simply an attitude, in speech or in reading.

Some particular considerations may clarify this point.

2. Particular Considerations

In the literature, some linguists put forward somewhat debatable views concerning the place of phonology in language teaching.

a) Contribution of Grapho-phonological Constituents to Language Acquisition

Most linguists agree that the phonological system of English is less important than the syntactic and semantic ones in helping process meaning from print. The information it provides, they say, is very basic. here are some points of view:

 (1) C. Rudigoz, Les Jeux du Signifiant dans le Discours, p. 39.

i. Widdowson's Point of View

Widdowson's point of view is essentially directed towards the communicative approach to language use. For this reason he distinguishes two basic levels of language use: the systemic and the schematic.

- The systemic level of language use:

In the previous chapter, we saw that Widdowson considers the phonological constituents of English, namely speech-sounds and their representative orthographic shapes, as a part of the systemic level of the language that has "no dynamic life" and no "executive function" in language use. These items, he adds, "serve to give substantial existence to meanings signaled in syntax and semantics"¹. He further states that "these skills have to be learnt in order to be disregarded, since to be aware of their operation would be to disrupt normal communicative behaviour"². Two remarks can be related to these assumptions: first, the sounds of our speech pass unnoticed as mere sound; they are perceived only as signals making comprehension possible. Second, speech is ascribed a high degree of utility - we speak either because we need useful information or because we reply to a request for information, or because we have an order to give, a wish or fear to express, etc. A resulting question to these remarks is: "What about the phonetic quality of speech and the strictly individual choice of words and phonations that determine ways of expressing needs, wish, fear, information and messages?".

 (1) H.G. Widdowson, Learning Purpose and Language Use, pp. 34-38.

(2) IBID.

- The schematic level of language

We have already been acquainted with the term schemata referring to mental structure. In Widdowson's conception, schemata "can be defined as cognitive constructs which allow for the organization of information in long-term memory and which provide a basis for prediction"¹. In another section of his work, the author refers to schemata as "stereotypic patterns derived from instances of past experience"². The schematic level of language use thus described is given much more importance than the systemic level. Hierarchically, "it is the first that serves as the main source of reference in language use"³. Therefore, it appears that knowing the systemic level of the language does not prepare EFL students to use the language. Language competence in English depends to a great extent on pragmatic knowledge.

My remark here is that pragmatic knowledge is realized in an act of communication through speech and that speech has no rigid and fixed expressive boundaries. For example, we do not only speak to establish or maintain personal and social equation. We also speak to share pleasurable or ludic experiences in which the phonetic quality of words is dominant and may even play a central role in getting the message across.

ii. Pigallet's Point of View

Pigallet's also stresses the predominance of the syntactic, semantic and schematic levels of language over the phonological. In his analysis of reading he insists more on the graphic system of the language than on the phonological one, of which he scarcely says a word. For example, in dealing with the phonic decoding of the written

(1) H.G. Widdowson, Learning Purpose and Language Use, p. 34.

(2) IBID., p. 37.

(3) IBID., p. 51.

word, he only writes that it consists "à attribuer une sonorité aux signes écrits afin de retrouver la langue orale"¹. All the remaining remarks are centered around the graphic system. One of them is "une analyse précise de la graphie d'un mot est rarement nécessaire sauf en cas d'ambiguïté lexicale"². In this case, he adds, "l'orthographe peut revendiquer ses droits"³ and he gives the examples of "tant/temps ; et/est ; and dû/du". The English illustration of these would be, for example, hour/our, know/no and sea/see. Finally, Pigallet admits that "la connaissance de l'orthographe ne permet pas non plus de saisir toujours le sens de ce qu'on lit"⁴. Rather, he writes, the reader must appeal to his past experience, common sense and context to find out about meaning⁵.

Thus, in the reading skill, Pigallet considers only the graphic constituents of the language and their visual perception. The phonological constituents and their phonatory, articulatory and acoustic effects in the reading act are ignored.

What is interesting to say here is that both Widdowson's speech acts and Pigallet's reading acts concentrate on perceptions of meanings rather than on perceptions of graphic or phonic items. This may be natural for native speakers or readers. For EFL learners, one wonders how they can have a full grasp of the syntactic or semantic aspects of a conversation or a text when at the same time they are literally assaulted by a sonorous flux and/or a crop of graphic patterns in geometric forms.

 (1) Ph. Pigallet, l'Art de Lire, p. 26.

(2) IBID, p. 32.

(3) IBID.

(4) IBID.

(5) IBID, p. 33.

iii. Taschow's Point of View

In his remarkably comprehensive publication on reading, Taschow has a section entitled: "What are the roles of words, syntax, and semantics in reading?". The subtitle encompassing the answers is "Basic Knowledge in Understanding Reading"¹. The role of phonology as a basic requirement in understanding reading is not mentioned in this section which describes a part of human communication. It is, however, dealt with in a further chapter entitled "Basic Information in Reading in the Teaching Context"². For Taschow, therefore, phonology enables the reader to extract basic information from print in order to arrive at meaning. However, Taschow's description is directed to native language teaching of phonology and stresses the fact that phonological information is just "useful to readers, both children and adults"³.

In general, Taschow insists on the importance of grapho-phonological information mainly in beginning reading instruction. After this stage, he writes, readers are able to "identify words more rapidly and appear to extract meaning mainly by visual recognition plus occasional phonological recoding"⁴. This assumption confirms the conviction that in teaching reading, to natives or EFL learners, the graphic constituents of the language are given a larger space than the phonological.

To conclude this section, it appears that the grapho-phonological analysis of the language is considered to contribute to reading ability at the primary stages of

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- (1) H.G. Taschow, The Cultivation of Reading, p. 20.
 - (2) IBID, p. 79.
 - (3) IBID, p. 85.
 - (4) IBID.

language acquisition. As the learner becomes more proficient in the language, he relies on more sophisticated language levels to extract meaning such as the schematic, syntactic and semantic ones. These are referred to as "the higher things"¹.

A study of some practical aspects of the English grapho-phonological system may show what, in the teaching situation, helps students acquire reading abilities.

B. Practical Aspects of Teaching English Grapho-phonological System

This section is twofold: it will discuss the issues of teaching the grapho-phonological system at the immediate levels of language acquisition and then at the advanced levels of language competence.

1. Immediate Levels of Language Acquisition

Here I shall deal with auditory and visual discrimination, pronunciation, spelling and phonetic script which constitute the immediate levels of language acquisition facilitating reading.

a) Auditory Discrimination

Auditory discrimination is a matter of phonology. Phonemes, not graphemes, are thus concerned. Listening to sounds, which the recent literature traces back to the "in utero" life of human beings², is therefore what facilitates learning and communication.

 (1) H.G. Widdowson, Learning Purpose and Language Use, p. 31.

(2) H.G. Taschow, The Cultivation of Reading, p. 15.

For Gimson, auditory discrimination is the receptive phase of language learning ; for this reason any approach to it should be perceptive, that is, it should rely heavily on training the ear¹. As concerns EFL learners, Gimson goes on, they should be trained to perceive the differences between the sounds in order for them to achieve minimum comprehension².

Another author, P. McCarthy, considers the education of the ear to be "a prerequisite for efficient foreign language study" and advises, as far as auditory phenomena are concerned, "a sufficient repetition (as) the only way to ensure their retention". In a further statement, McCarthy assumes that the aim of such teaching is "to train, not to test" so that a student can "exercise his auditory judgement and gain confidence and reassurance from discovering the extent of his powers of recognition, identification and discrimination"³. However, the study of sound discrimination is indissociable from the study of the letters representing them. Therefore, sounds have to be recognized in graphic forms too.

b) Visual Discrimination

In the students' acquisition of the auditory skills there is necessarily a conflict between audition and vision which is of some relevance to pronunciation and spelling and thus to speaking, reading and writing.

Asher says that transfer from audition to vision is weaker than from vision to audition⁴. He means that visual habits acquired through graphemes first are difficult to

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- (1) A.C. Gimson, An Introduction to English Pronunciation, E. Arnold, London, 1970, p. 1.
 - (2) IBID, p. 2.
 - (3) P. McCarthy, The Teaching of Pronunciation, C.U.P., 1978, p. 14.
 - (4) J. Asher, "Vision and Audition, Perceptual and Motor Skills", Language Learning, 19, 1964, pp. 255-300.

transfer into auditory habits. Indeed, we teachers know well the case of those students who are unable to accept remedial correction in the pronunciation of words with silent letters, such as "lamb" and "Thames", once they have "seen" them first and only then "heard" them. Thus, for the purpose of phonological accuracy, audition should intervene first. Audition first is supposed to be far more effective than spelling in crystallizing in the students the correct pronunciation of words¹.

c) Spelling

Spelling "is the process of representing language by means of a writing system or orthography"². It therefore depends on the training of the visual discrimination of graphemes and also on the training of "visual memory"³. We have already seen how interdependent letters and sounds are. This is where the problem lies ; it is common place that the conventional spelling of English is inconsistent, and therefore unreliable as a guide to proper sequences of sounds. Bouchard, et al., assert that the English language contains 44 sounds which can be spelled in 2,501 ways employing 26 letters⁴.

The disproportion between sounds, letters and spelling induces a whole crop of mispronunciations and misinterpretations of words. Only appropriate teaching approaches may resolve the problem. The recent literature proposes the following advice:

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- (1) J. Asher, "Vision and Audition, Perceptual and Motor Skills", Language Learning, 19, 1964, pp. 255-300.
 - (2) H.G. Taschow, The Cultivation of Reading, p. 173.
 - (3) P. McCarthy, The Teaching of Pronunciation, p. 64.
 - (4) D.L. Bouchard, et al., Reading English as a Foreign Language, p. 8.

- Not to attempt to teach the sounds from their spelling, but to describe the spelling of words in terms of their sounds¹.
- Avoid teaching the spelling of words in isolation and rather relate it to reading and writing abilities ; this is supposed to develop in the students a "strong sight-vocabulary"². Sight-words are those words recognized or identified as whole words by the readers: "the reader uses the configuration of the word rather than generalizations about the sounds which are represented by the letters"³. However, the authors of this statement admit that some sight-words are recognized from habit, because read or used frequently.
- The fact of subordinating the teaching of spelling to vocabulary entails emphasis on meaning. "spelling/meaning patterns in words", should therefore be connected for systematic development of word knowledge⁴.

Thus, the teaching of English spelling does not only comply with sound/letter juxtaposition techniques. It also appeals to the students' cognitive development of sight-words, to the training of visual memory and to meaning patterns.

d) Pronouncing

The relationship of letter/sound sequences, when articulated, results in pronouncing and speaking⁵.

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- (1) P. McCarthy, The Teaching of Pronunciation, p. 64.
 - (2) H.G. Taschow, The Cultivation of Reading, p. 174.
 - (3) D.L. Bouchard. Reading English as a Foreign Language, p. 7.
 - (4) H.G. Taschow, op. cit., p. 175.
 - (5) P. McCarthy, op. cit., p. 64.

i. Spelling and Pronunciation Relationship

Research has not yet answered conclusively the following questions:

- Are spelling and pronunciation two different matters?
- Should they be tackled separately or in terms of each other?

It seems to me that this is a false problem. The handling of the main features of sounds in sequences or in connected speech is most valuable if the objective is the mastery of the speaking skill. For this reason, I subscribe to O. Jespersen's opinion on this question: "It is funny how humans tend to forget that language is primarily speech, i.e., chiefly conversation, while the written and printed word... Important things in speech disappear in the comparatively rigid medium of writing, stress, pitch, contour of voice, thus especially those elements which give expression to emotions rather than to logical thinking"¹.

However, if the objective is reading, both spelling and pronunciation have equal importance and should be taught simultaneously through planned instruction. Even though pronunciation is supposed to be internalized in silent reading², its role remains as important as the role of spelling in reconstructing meaning from print: incorrect pronunciation models may be a hindrance to meaning in the reader's attempts to reconstruct, through print, the spoken form of the language³.

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- (1) O. Jespersen, Essentials of English Grammar, University of Alabama Press, Mass., 1966, p. 17.
 - (2) C. Rudigoz, In and Between the Lines: An Elementary Introduction to the Analysis of Poetic Discourse, Vol. 1, UER des Langues Vivantes Etrangères, Université de Caën & Institut d'Etudes Anglaises et Nord Américaines, 1983-1984, p. 21.
 - (3) H.G. Taschow, The Cultivation of Reading, p. 85.

ii. Speaking and Pronunciation Relationship

According to McCarthy, speaking and pronouncing relate to the same basic activity: "Pronouncing concentrates on how the speaking is done, and speaking involves pronouncing that accounts for what is said"¹. In fact, what one says and how one says what accounts for three necessary points in a speech act: information, comprehension and intention. These points interrelate in the same way in the reading act.

iii. Spelling, Pronouncing and Reading

Taschow gives us an excellent reason to believe that spelling, pronouncing and reading interrelate: "If the reader is lacking any degree of proficiency in either one of them, certainty, fluency and speed in oral reading are interfered with. Any slight speech impediment may make the oral reader uncertain in pronunciation and intonation, uneasy in the flow of words, and hesitant in proceeding to the end of the sentence"².

This position further emphasizes what was said in chapter I about EFL students and their need for oral knowledge of English for a relevant and effective reading instruction .

e) Phonetic Script

Phonetic script is the transcription system of speech sounds, or the international Phonetic Alphabet, "I.P.A." . Let us study its uses and usefulness.

 (1) P. McCarthy, The Teaching of Pronunciation, p. 7.

(2) H.G. Taschow, The Cultivation of Reading, p. 15.

i. Phonetic Script and its Uses

Not much is said in the literature about phonetic script and its uses in the study of English as a foreign language. However, according to McCarthy, phonetic script "can be looked upon as visual aid to the study of spoken language"¹. A looming question about phonetic script remains whether teaching it to EFL students helps them pronounce better the sounds of English. For McCarthy "no phonetic symbol can teach the pronunciation of a sound". Thus, the teaching procedure should be to teach "the sounds first, the symbols after"².

ii. Phonetic Script and its Usefulness in Class Instruction.

In the literature, one finds no clear statement about what phonetic script is useful for in class instruction. According to McCarthy, though, the usefulness of phonetic script can be "assessed only in relation to the purpose it is intended to serve and how well it achieves this purpose"³. In class instruction, teachers teach phonetic script and indulge, together with their students, in phonetic transcriptions of words and sentences or in phonetic dictations. The main purpose of such activities is for the students to avoid confusion between the sounds and the letters of ordinary spelling in isolated words or in connected speech. The materials concocted for classroom usage show an over emphasis on a manipulative teaching of grapho-phonological items that defeats teaching and learning goals. For example, the contexts in which grapho-phonological items occur are unnatural. As a result, students

 (1) P. McCarthy, The Teaching of Pronunciation, p. 29.

(2) IBID, p. 30.

(3) IBID, p. 29.

perceive these as manifestly artificial and out of reality tokens of the language system. They do not perceive them as contributing to the realization of meanings. In other words, rarely do teachers attempt to have students transcribe sequences of genuine poetry, prose, newspapers headlines, commercial ads and political slogans. These materials are authentic and operate on large schematic units. Grapho-phonological features are thus embedded in highly organized but natural pieces of language. Thereby, transcription activities are made more meaningful and useful.

On the other hand, after the phonetic course and the related transcription activities are over, the main utility of what students were taught is projected either in an academic interest in phonetics or in an interest in the dictionary use as related to other language areas, or in real-life use of the dictionary.

- Conventional Dictionaries

In real-life, as well as in class instruction, the use of the dictionary is essential to reading comprehension. Readers do not only check accepted definitions or meanings but also accepted spellings and pronunciation rules. Not all dictionaries, though, comply with the I.P.A. principles and make use of only their authorized symbols. Each dictionary, very often, even when it uses the I.P.A., chooses its own key to symbols.

In this country, the book market makes two broad types of English dictionaries available: the British and the American. They use different phonetic script, spelling, hyphenation and stress placement. These circumstances certainly do not facilitate the tasks of the EFL student who wants to check the pronunciation of words he does not know or he is in doubt about.

A third consideration also enters into play: the reference dictionary for pronunciation may be monolingual or bilingual. We teachers assume that bilingual dictionaries are more concerned with translation of meanings and definitions than with accurate types of pronunciation and their corresponding phonetic transcription. Monolingual pronouncing dictionaries may be preferable to bilingual dictionaries.

- Pronouncing Dictionaries

Pronouncing dictionaries deal with only the standard pronunciation of words and their phonetic transcriptions. "they are quick and easy to refer to" as Windsor Lewis puts it¹. They generally skip the long word lists and cross-references used in general dictionaries which are admitted to result in a waste of time.

Nevertheless, even pronouncing dictionaries are not free from criticism. In the preface to his unique pronouncing dictionary prepared for users of English as a foreign language, Windsor Lewis writes: "the question will no doubt be asked why a new dictionary has been prepared when we already have such excellent reference works as the Daniel Jones English Pronouncing Dictionary and the Kenyon and Knott Pronouncing Dictionary of American English. An immediate answer is that neither of these was planned solely for the benefit of users of English as a foreign or second language. Each is offered as "a record of fact" and these can be of such complexity that an interpretation and to some extent simplification of these facts in the form of a limited set of recommendations can be of value to the learner"².

 (1) Windsor Lewis, J., A Concise Pronouncing Dictionary of British and American English, O.U.P., 1972, p. viii.

(2) IBID, p. vi.

To conclude this section, phonetic script is important to teach not for its own sake, but as a means to an end ; phonetic script is to be used and deciphered all one's life to check pronunciation and to distinguish between British and American standards. For this purpose, pronouncing dictionaries are more reliable guides than general dictionaries.

As can be seen, auditory and visual discrimination, spelling, pronunciation and phonetic script are merely prerequisites using the grapho-phonological system of English at an immediate level of language acquisition which facilitates reading. After that, reading requires a more advanced level of language competence.

2. Advanced Levels of Language Competence

Knowing the grapho-phonological system of English using the immediate language levels described previously helps EFL readers to acquire significant language competence and oral language facility. It does not, however, make them fluent readers. This can be done by reading, namely oral reading and silent reading.

a) Oral Reading

In the literature, oral reading has constantly been discredited as a means of learning to read. The two arguments put forward are that oral reading helps vocalization and vocalization hinders comprehension. Pigallet calls vocalization a "parasitage du sens" in the sense that it impedes the flow of meaning extraction¹.

 (1) Ph. Pigallet, l'Art de Lire, p. 26.

For Juel and Holmes, reading aloud, despite slowing down reading pace, focuses the students' attention on individual words, and single sounds. In trying to pronounce them painfully, the student may lose all sense of meaning and isolate the words as a whole, leading to less comprehension¹.

For Chomsky, "minimizing the pronunciation stage becomes a basic part in encouraging efficiency in reading"², which of course is the same as saying that students should be discouraged from reading out loud.

However, these arguments against reading aloud, formulated by Applied Linguistics theoreticians, seem to be in contradiction with the arguments formulated by most instructors and teachers. The latter assume that reading out loud is the mode of reading predominantly adopted in class instruction, where "reading appears to be reading only when it involves a grapheme-phoneme translation"³.

This presupposes that the oral stage in reading is a stage at which readers ascertain meaning through speech sounds, a controvertial supposition, much debated in the professional literature.

b) Silent Reading

Silent reading earns the approbation of most specialists. In reading silently, a student is expected to follow a direct process of meaning extraction, as illustrated by Goodman⁴:

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- (1) C. Juel and B. Holmes, "Oral and Silent Reading of Sentences", Reading Research Quarterly, 16, 4, 1981, pp. 545-568.
 - (2) N. Chomsky, "Reading, Writing and Phonology", Harvard Reading Research Review, 40, 1970, p. 290.
 - (3) H.G. Taschow, The Cultivation of Reading, p. 83.
 - (4) K.S. Goodman, The Psycholinguistic Nature of the Reading Process, p. 15.

GRAPHIC CODE - DECODING - MEANING

which skips the intermediate steps of pronouncing, a more roundabout process to arrive at meaning:

GRAPHIC CODE - PRONUNCIATION - DECODING - MEANING

This point of view assumes that meaning is derived directly from print, not from speech sounds, and thus appeals to visual recognition, not to the reconstruction of the spoken language.

Taschow argues that only proficient readers choose the direct route from print to meaning. He advises that beginners and intermediate readers cannot help reading out loud or vocalizing when reading silently a difficult passage. He also acknowledges that this occurs more with a desire to reconstruct the spoken form of the language readers are familiar with than a desire to ascertain meaning¹. Meaning is better ascertained through a knowledge of the structural elements and vocabulary than through speech-sounds². Another position advocates that speech-sounds remain a basic reference to extract meaning in silent reading. Speech-sounds are said to be internalized in silent reading, as perceiving letters is permanently accompanied by perceiving sounds which do not result in oral output³. In this case, we teachers may say that silent reading may expose non-proficient readers to incorrect internalized models: silent reading cannot be interrupted and thus allows miscues to go uncorrected.

Finally, fluency in reading may require competence in reading, both orally and silently.

 (1) H.G. Taschow, The Cultivation of Reading, p. 86.

(2) D.L. Bouchard, et al., Reading English as a Foreign Language, p. 5.

(3) C. Rudigoz, In and Between the Lines, p. 21.

c) Bridging the Gap

Total mastery of the English grapho-phonological system should consider oral and silent reading as two distinct but complementary skills, each one with its utility in the task prescribed and the purpose for which it is taught.

Some remarks about these two skills may help bridge the gap with confidence:

- Oral reading prepares the reader for phonological accuracy while silent reading prepares him for a mastery of spelling.
- Oral reading may be considered a school activity, a learning device and reading silently an acquired skill¹.
- Oral reading is used to share information with other participants while silent reading is used "to enter the writer's thoughts"². However, to enter the writer's thoughts, a certain type of prose and selection is better read aloud than silently ; certain nuances of meaning are elucidated by oral reading, otherwise, they are lost to the students.
- Both sorts of reading are real-life activities: oral reading is essential to reading drama and poetry, in public meetings, announcements and conferences, and thus requires phonological accuracy. Silent reading, on the other hand, is essential for reading newspapers, novels, forms to fill out, letters and magazines, etc.

Reading out loud and silent reading should therefore be regarded as two interdependent and complementary skills.

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- (1) D. Williams, "Developing Reading Comprehension Skills at the Post-Primary Level", English Teaching Forum, XXI, 3, 1983, p. 11.
- (2) H.G. Taschow, The Cultivation of Reading, p. 163.

Conclusion:

In surveying some aspects of phonology in the literature, I have been led to make some general remarks about language and speech and what they imply. The particular considerations mostly concentrated on several specialists' opinions concerning the contribution of grapho-phonological analysis to the reading process. In my opinion, this has been too much played down in relation to the contribution of other language skills.

In a second step, a study of some more practical aspects of teaching the English grapho-phonological system has been attempted through the immediate and advanced levels of language acquisition. In research into both the reading process and phonology as related to reading comprehension, the area of grapho-phonological information was touched upon only as a basic element contributing to reading comprehension.

The recent research made round the theory of communication as applied to language teaching has shown new teaching orientations towards grapho-phonological analysis. This is the purpose of the next Chapter.

CHAPTER THREE

Aspects of the Communicative Approach to Language Teaching in the Literature

In the following sections I shall try to present aspects of the development of the communicative approach to language teaching. I shall then underline the pedagogical claims advocated for such an approach.

A. Evolution of the Notion of Communication

The following authors contributed to promote the notion of communication in language teaching:

1. Saussure and Bloomfield

Beginning with Saussure¹ and Bloomfield², language was defined as a system of vocal symbols by means of which communication is achieved. Thus language, by definition, is seen as a means of communication. One can assume that a second or foreign language is taught with the aim of enabling learners to communicate in the taught language. However, teaching was based on the audiolingual approach essentially derived from structuralist linguistics and behavioural psychology. These suppose that language learning means habit formation. Therefore, most publications made by the structuralists and behaviourists³ on language teaching and learning were based on substitution and transformation of

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- (1) F. de Saussure, Cours de linguistique Générale, 5e édition, Payot, Paris, 1975, (1ere edition, 1916).
- (2) B.L. Bloomfield, Language, New York, Holt, Rinehard and Winston, 1933.
- (3) E. Sapir, "The Status of Linguistics as a Science", in Landmark of American Language and Linguistics, F. Smolinski ed., Usia, Washington, D.C., 1986, pp. 9-13. C.C. Fried, English as a Foreign Language, Ann Arbor, University of Michigan Press, 1955. R. Lado, Linguistics for Language Teachers, University of Michigan Press, 1957.

patterns and structures of language, repetition and memorization of set pronunciation in isolated phrases or sentences. In other words, language structures were manipulative.

2. Chomsky

In his "Review of Skinner's Verbal Behaviour"¹, Chomsky stresses the failure of the structuralist audio-lingual approach to enable language learners to communicate in the target language. He denounces the behavioural-structural model of language and language acquisition. Chomsky's idea is that learners of a foreign language cannot be manipulated like laboratory rats. Rather, EFL learners should be taught to find for themselves the words and structures to express themselves. Chomsky further emphasizes the idea that content and meaning, not selective mechanisms, should be given primary importance in language learning. His generative grammar and its implications imposed the notions of "perception and production"² of the language and the "creative aspect of language use"³.

3. Practor

Clifford Practor is the first American methodologist to propose that learners of a foreign language use materials that are meaningful to them. They should be involved in activities "designed to encourage the free communication of thought", for "communication is an essential component of language" without which language "is not language at all but mere parroting"⁴.

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- (1) N. Chomsky, "A Review of Skinner's Verbal Behaviour", Language, 35, I, 1959, pp. 26-58.
 - (2) -----, "The Current Scenes of Linguistics: Present Directions", College English, 27, 8, 1966, pp. 587-595.
 - (3) -----, "Linguistic Theory" (1966), F. Smolinski ed., Landmarks of American Language and Linguistics, USIA, Washington, D.C. 1986, p. 264
 - (4) C. Practor, "Development of manipulative Communication Scale, F. Smolinski, ed. Landmarks, pp. 248-249.

4. Hymes

In the 60's, Dell Hymes, a linguist and anthropologist, coined the phrase "Communicative Competence", further contributing to the decline of the audio-lingual approach. He enlarged the idea of learning in order to communicate in the foreign language, to knowing the social and socio-linguistic factors that govern a speaker's ability to use a language appropriately in specific contexts¹.

5. Mumby, Breen and Candlin, Candlin

More recently interesting work has come out of Great Britain regarding both communicative syllabus design and the development of a communicative approach to language teaching. However, this work represents theoretical models constructed by applied linguists².

6. Abbot, Joiner, Olsen

These authors definitely marked the move from communicative theory to communicative activities, and practice was successfully developed and employed in their language classrooms³.

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- (1) D. Hymes, "The Ethnography of Speaking", in T. Galdwin and W. Sturtevant, eds., Anthropology and Human Behaviour, USIA, Washington, D.C., 1962.
 - (2) J. Numby, Communicative Syllabus Design, London, C.U.P., 1978. M. Breen and C.N. Candlin, "The Essentials of a Communicative Curriculum in Language Teaching", Applied Linguistics, I, 2, 1980, p. 89. C.N. Candlin, The Communicative Teaching of English, London, Longman, 1975.
 - (3) J. Abbot, "Teaching the Language to Ask for Information", Tesol Quarterly, 14, 1, 1980, pp. 5-16. E. Joiner, "Communicative Activities for Beginning Language Students", English Teaching Forum, 15, 2, 1977, pp. 8-10. J. Olsen, Communicative Starters and Other Activities for the ESL Classroom, The Alemany Press, San Francisco, 1977.

Thus, as can be seen, the notion of Communication has been associated with Linguistics and Language Teaching since approximately 1930. At the present time it appears as a new priority in Language Teaching and Language Learning. On the whole, surveying the publications quoted, the Communicative Approach appears to promote the real uses of language as they occur in a social environment: information to transmit, messages to understand, situations to discover, solve problems and finally share human, social and cultural experiences. Thus defined, the Communicative Approach to Language Teaching does not appear to be an isolated trend. A parallel development in Language Teaching methods is due to Applied Linguistics' new orientations. The next section deals with these.

B. Evolution of the Notion of Applied Linguistics

Twenty five years ago, Applied Linguistics was related only to language teaching. Nowadays, it includes various disciplines: theoretical linguistics, educational research, material programme designing, need-analysis, second language teaching and learning, bilingual education, discourse analysis, language testing, methodology, didactics and stylistics¹.

As a consequence, research into the field has taken on several directions, three of which are of relevance to this study: namely, discourse analysis, material designing and need-analysis. In several ways, these directions are related to the communicative approach.

(1) Stipulations of the Journal of Applied Linguistics, in R.P. Kaplan, "Applied Linguistics: The State of the Art", English Teaching Forum, XXIII, 2, 1985, pp. 3-4.

1. Need - Analysis

Need-analysis is the determination of what a group of students need to know about the foreign language and to do in/with it¹. It seems quite a complex task to deal with unless teachers and learners together define the objectives and the aims of the learning process.

a) The teacher

i. Asking the Student

It is the teacher who is acknowledged to perceive best students' needs. He is thus supposed to analyze the assumed needs of his students before any course designing. The question that arises is "How can a teacher determine his students' present and future communicative needs in relation to learning the language and to using it?"². Balet assumes that the best way to determine such needs is to ask the students themselves. However, assuming the students' preferences and interests through questionnaires and individual, or collective interviews, and having them state why they are learning the language and for what purpose are not sufficient to determine needs. Nor are the teacher's intuition and experience.

ii. Defining Objectives and Aims

Need-analysis, to be complete and efficient for syllabus designing, according to Widdowson, requires the teacher to "define objectives" or "the intention of a course within the period of that course", and "aims" or "the purpose to which learning will be put after the end of the course"³.

 (1) S. Balet, "A Functional-Notional Syllabus Developed by the Students from Their First Language", World Language English, 3, 4, 1984, pp. 245-246.

(2) IBID.

(3) H.G. Widdowson, Learning Purpose and Language Use, pp. 6-7.

This statement implies that if the purpose of the course is the linguistic knowledge of the language, and the aim of course is for the students to be able after the course to speak about the language or to compare its morphosyntactic categories with another language, or to teach it, the needs of the students can be decided by the course designer on the basis of a structural description of the target language. On the contrary, if the purpose of a course concerns the criteria of communication, and if the aim is the use of language "as communication"¹, the syllabus should be functional-notional².

iii. Example of the Present Study

In the following parts of this study, namely the descriptive and the prescriptive parts, the description of structural target features is intended to develop in the students sight-word identification and recognition using grapho-phonological analysis through communicatively-based materials. These contain discrete target grapho-phonological features which are not destined to be rehearsed and memorized in a controlled manipulative way. Neither are they destined to be learnt in order for the students to pass an exam. Rather, the objective is to raise students' reservations or inhibitions, resistance or uneasiness towards pronunciation. It also aims at altering favourably the students' perceptions of and behaviour to phonology by involving them in a communicative experience and a linguistic experience in which thoughts, ideas, intentions and deductions are hung. Consequently, the objectives and aims of the teaching propositions I shall make in order to achieve

 (1) H.G. Widdowson, Learning Purpose and Language Use, p. 31.

(2) That is a language course based on functions and notions of the language in a context of language use in which communication is emphasized. The general assumption for functional-notional and communicative syllabi can be found in D.A. Wilkins, Notional Syllabuses: A Taxonomy and its Relevance to Foreign Language Curriculum Development, O.U.P., London, 1976.

this task will tend to hit a compromise between what theoretical materials propose to teach and possible adaptations of existing language resources that best suit students' needs, namely, needs of associative habits proper to language performance instead of needs of theories and rules proper to language competence.

2. Material Designing

a) Teacher-Made or Ready-Made Materials?

Materials designed by teachers do not often find immediate and consistent applications in classrooms. Without willing teachers and a minimum equipment support, a personal approach to material designing may take years to work out. This is why teachers cannot afford to design materials and at the same time find possible applications that work and suit their own students' needs. Their task is more productive if they concentrate on selecting and adjusting ready-made materials and on helping the students themselves adjust to them¹. EFL students should be helped to adjust to functional-notional or communicative materials because usually these present various levels of language complexity regardless of a clearly defined progression or order of language items - the aim not being the complexity but the communicative intent they perform².

Concerning this, theoretical perspectives tend to integrate communication to discourse analysis and semantics rather than to the progressive presentation of language items.

 (1) S. Salimbene, "From Structurally Based to Functionally based Approaches to Language Teaching", English Teaching Forum, XXI, I, 1983, pp. 4-6

(2) IBID., pp. 2-3.

3. Discourse Analysis and Semantics

Communicatively-based syllabi and materials are declared to revive interest in discourse analysis and semantics¹.

a) Some Basic Notions of Discourse

i. Definition

Cripper and Widdowson adopt as their definition of discourse "the relations between sentences and social meanings and actions"². What is confusing in this definition is the restrictive term "sentences". For this reason Sharma's definition appears to be more appropriate. He views as discourse any piece of language with a pattern of linguistic behaviour based on "social conventions"³.

It is usually admitted that the real type of discourse is communication in "presentia", a dialogue, for example. However, any series of enunciations or statements is regarded as discourse insofar as "information is sought-given, advice is offered, comments are made, decisions are communicated, matters are thrashed out, personal differences are voiced and resolved"⁴.

ii. Discourse as Content

This definition roughly describes discourse as content. This puts in focus "what" communication carries out. Modern issues on the subject interpret discourse both as content and form⁵.

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- (1) C. Cripper & H.G. Widdowson, "Sociolinguistics and Language Teaching" in Papers in Applied Linguistics, J.P.B. Allen and S.P. Corder, eds., Oxford, O.U.P., 1975, p. 200 ; also in M.A.K. Halliday, Explorations in the Functions of Language, London, E. Arnold, 1973, and in D. Wilkins, Notional Syllabuses, Oxford, O.U.P., 1976.
 - (2) IBID., p. 200.
 - (3) R.S. Sharma, "Dialogues and Dialogues Teaching", p. 21.
 - (4) IBID., p. 23.
 - (5) J. Caron, "Stratégies Discursives dans les tests Projectifs" in Stratégies Discursives, Actes du Colloque du C.N.R.S. de Lyon, 20-22 Mai 1977, PUL, 1978, p.181.

iii. Discourse as Form

Let us assume that language is not only a means to express ideas through verbal or written communication. Body language or the kinesic features of head, finger, hand, foot and shoulder gestures, facial expressions, posture, time and space considerations, a class of vocal sounds such as "mmm", "er", "uhuh", etc., silences of various kinds, and contour of voice, stress and intonation¹ represent a significant part of communication. They essentially lay emphasis on "how" communication is carried out.

iv. Discourse and its Implications in the Teaching Field

In the teaching field, the communication conventions as defined through the notion of discourse made educators, materials writers and teachers realize the artificiality and abstractness of linguistic models in traditional approaches. Hence, the first implication of discourse analysis in the teaching field has been the designing of materials that reflect, imitate or approximate real types of discourses with a focus on normal purposes of language in particular communication situations².

v. Discourse Analysis

In analyzing discourse, several levels of analysis can be considered, namely the syntactic, socio-pragmatic, semantic, logical and rhetorical levels³. However, to admit

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- (1) J. Gosling, "Kinesics in Discourse", Coulthard & Montgomery, eds., Studies in Discourse Analysis, London, 1981, pp. 158-184.
 - (2) W.M. Rivers, "The Natural and the Normal in Language Learning", Language Learning, Special Issue, 4, 1, 1976, pp. 1-8.
 - (3) A. Berrendonner, "Avant Propos", in Stratégies Discursives, p. 7.

that discourse analysis concerns the structural result of syntactic, socio-pragmatic, semantic, logical and rhetorical rules and relations, is the same as to admit that only the **deep structure** of discourse is worth analyzing. Here again, phonology "that involves the speech sounds as they relate to the **surface structure** of printed sentences composed of visual symbols"¹ is ignored. Why this discrepancy? If one considers what Chomsky and Halle postulated in The Sound Pattern of English, one realizes that a syntactic component of grammar assigns to each sentence a surface structure, which determines its phonetic form or total sound pattern and which gives access to the deep structure of the sentence. Consequently, the syntactic component consists of the surface structure and the deep structure².

It appears that only recently, when discourse analysis has turned into semiotic analysis, whose main purpose is to explore the conditions of signification and to examine what makes meanings possible in read, heard or produced discourses, both the levels of surface and deep structures are said to contribute to analyse "how the text says what it says"³.

What is interesting to underline here for my purpose is that whether at sentence level or discourse (or text) level, surface structure analysis determines meaning effects through the rules of phonetic organization, or the rules of sound-meaning correspondences ; it lays emphasis on the form of meaning. Deep structure analysis, on the other hand, determines meanings through a network of relations and operations between syntax, socio-pragmatics, logic, rhetorics and semantics ; it lays the emphasis on the content of meaning⁴.

 (1) H.G. Taschow, The Cultivation of Reading, p. 83.

(2) N. Chomsky & M. Halle, The Sound Pattern of English, New York, Harper and Row, 1968, p. 6.

(3) Groupe d'Entrevernes, Analyse Sémiotique des Textes, Introduction, Théorie et Pratique, Lyon, Presses Universitaires de Lyon, 1984, pp. 7-9.

(4) A. Berrendonner, "Avant Propos", in Stratégies Discursives, p. 7.

In relation to my descriptive and prescriptive studies both the surface structure and deep structure at word, sentence and discourse levels will be dealt with, with the objective of emphasizing the emotive, or expressive function of language - what is being said, read or heard ; how this is said, read or heard ; the way implicit intentions are communicated or perceived, how the subjectivity and personal involvement of the locutor or the writer are expressed in order to produce meaning.

b) Semantics

Jakobson, Halliday and Chomsky postulated that semantics is the basis to any theoretical model of language. Their contributions to the semantic process were investigated in infancy first language acquisition or in native speakers' language competence.

i. Jakobson's Contribution

In his studies on child acquisition of the phonological system, Jakobson related this acquisition to the acquisition of a semantic system. Meaning is not concerned with in the child's early acquisition of the language's vocal and consonantal sounds. At that oral stage, the utterances produced have no utilitarian or communicative function ; the child indulges in the pleasurable experience of babbling and repeating speech sounds or phonations for the sake of sounds, irrespective of the meaning they are supposed to convey. But, real phonations, and later on, the complete acquisition of the phonological system occur when the child realizes his utterances may serve useful purposes such as asking for food, calling for help, etc., or may express social meanings¹.

 (1) R. Jakobson, Child Language, Aphasia and Phonological Universals, The Hague, Mouton, 1972, in C. Rudigoz, Les Jeux du Signifiant dans le Discours, pp. 59-63.

The learning of language as related to the learning of a semantic system is further emphasized by Halliday:

ii. Halliday's Contribution

By declaring that learning a language means learning a semantic system and that the child learns "how to mean" a long time before he utters the first word or adopts a lexical mode to realize meanings, Halliday imposes semantics as an underlying system of the child's language. He also touches upon the child's capacity of internalizing meanings without being aware of the fact¹.

iii. Chomsky's Contribution

In defining Generative Grammar, Chomsky points at the native speaker's abstract underlying mental structure which determines meaning². In another publication Chomsky writes that meaning is permanently "present in the mind" of the native speaker in the form of unconscious, latent knowledge³.

These approaches influenced works on EFL learning and teaching. For example, semantic notions and discourse analyses have found a field of application in the communicative approach to language teaching⁴. How the communicative approach to language teaching exploits discourse analysis and semantic notions will be studied through some pedagogical claims for such an approach.

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- (1) M.A.K. Halliday, Learning How to Mean: Explorations in the Development of Language, London, E. Arnold, 1975, p. 9.
 - (2) N. Chomsky, "The Current Scenes of Linguistics", p. 589.
 - (3) -----, "Linguistic Theory", p. 264.
 - (4) C. Crippen & H.G. Widdowson, "Socio-linguistics and Language Teaching", p. 200.

C. Pedagogical Claims for the Communicative Approach

In the previous section, we saw that the communicative approach to language teaching favours natural discourses and semantic notions. Materials that take into account both the prerequisites for a communicative approach (discourses focused on a substantive message and a semantic network) and the prerequisites for linguistic needs (what students need to know and for what purpose in the curriculum) are scarce. Designing them is not always an easy task. Neither is it easy to find materials offering communicatively-based activities with a focus on phonetic features.

Current activities following phonetic lessons usually present pronunciation patterns, reading passages or dialogues or listening sequences as if they were a repository of inert items. On the contrary, communicatively-based materials intend to give life to phonetic target features by inserting them in complex semantic networks.

Two pedagogical necessities have to be teamed up in communicatively-based materials: the communicative structure or context, and the manipulative structure or linguistic knowledge.

1. Communicatively-based materials and context

Communicatively-based materials give great importance to the nature of the context in which the target teaching features will be practised. On the whole, linguistic research into the field tends to prove that self-assurance in language learning, and language mastery comes not from manipulating pieces of language but from understanding what is meant, and from a lot of practice in doing it¹.

 (1) K. Bailey, "An Observational Method in Foreign Language Classroom: A Closer Look at Interaction Analysis", Foreign Language Annals, 1975, pp. 335-344.

Here is a discussion on context and some related areas that back up and encourage linguistic knowledge.

a) Context and Meaning

A communicative context is supposed to trigger the learners' mental activities involving the use of thought, reasoning, logic and memory. Bailey says that these mental activities engage "the process of guessing, predicting, deducing and making inferences"¹. Indeed, this process is a direct route to understanding what is meant rather than a route to memorize a particular language target feature. For this reason, there should be substantive messages accompanying language target features. These messages are supposed to involve the learners in natural and meaningful activities such as checking hypotheses, perceiving and interpreting ideas, assimilating or rejecting information and comparing cultural data. Even curriculum designers put forward content and meaning, not theory and rules in the heart of any true teaching².

b) Context and Emotion

According to Taschow, emotion in language learning means "interest in, attitude toward, motivation for, and spontaneity in grasping the psychological context communicated"³. Consequently, selective communicative materials should provide content that not only trigger the learners' thoughts, reasoning, logic and memory but that should awaken the learners' emotion as well. To comply with this, communicatively-based materials offer sets of skills to be practised, and linguistic knowledge to be acquired, in language selections with a rich potential of contextual associations.

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- (1) K. Bailey, op. cit., p. 338.
 - (2) D. Barnes, From Communication to Curriculum, Middlessex, England, Penguin Books, 1976 ; E. Hawkins, Modern Language and the Curriculum, London, C.U.P., 1981 ; J.C. Littlewood, Communicative Language Teaching, Cambridge, C.U.P., 1981.
 - (3) H.G. Taschow, The Cultivation of Reading, p. 24.

My own feeling is that authentic materials adapted from literary works, poetry, the language of the press, and from human experiences such as those perceived in maxims, proverbs, famous statements formulated by famous public figures, and political slogans appeal to learners' emotional and intellectual association habits. Even out of context some ordinary English words, just by themselves, have a greater potential for eliciting associations. These are words such as¹ "babble", "cackle", "dodder", "gurgle", "murmur", "pop". Some other words and phrases are to be found in the standard variety of English or in colloquial English, such as "itsy-bitsy", "teeny-weeny", "wishy-washy", "blah-blah", "blubber", "choo-choo", "cuchoo", "giggle", "shush", "hush", "cock-a-doodle-do", "quack", "woof", "meow", "oink", "neigh", "moo", "baa". Some of these are onomatopoeias, some others deserve the name of onomatopoeias ; exclamations such as wakey! wakey! wow!, blast! ouch!, woops!, crumbs!, etc. ; last but not least, commonplace comparisons and stock phrases like "cool as a cucumber", "by means fair or fool", "by hook or crook", etc., besides their association value, they present sound patterns that can be practised instead of the meaningless logatoms and nonsense syllables generally proposed by materials on pronunciation², which of course is a defeating process for drilling adults in pronunciation.

To some extent, communicative contexts that stir the learners' emotion strings are those that reflect real experiences of life and real uses of language. But these will remain disembodied experiences if teaching selections do not

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- (1) Some of these examples have been borrowed from J. Tournier, Recherches sur la Lexicogenese de l'anglais Contemporain, pp. 120-146. In C. Rudigoz, In and Between the Lines, p. 13. Some others from M. Lewis, Out and About, a Course to Encourage Fluency for More Advanced Students, Brighton, Language Teaching Publications, 1982, p. 28, from English Teaching Forum, XXVII, 1, 1989, p. 21.
- (2) Namely, A.C. Gimson, An Introduction to English Pronunciation and P. McCarthy, The Teaching of Pronunciation.

consider the paralinguistic side of learning. Rudigoz emphasizes the importance of physical reactions as behavioural signals resting with most individuals as part of their emotion: "En apprenant notre langue maternelle, nous n'avons pas seulement appris un code linguistique ; nous avons également interiorisé un ensemble de jeux de physionomie et de gestes qui ont tous une force signifiée¹.

c) Context and Experiential and Discovery Learning

"Language must not remain an end in itself, but must be coincident with, or even incidental to, some other educational aims"². Some 35 years ago this idea by Keller found no echo in the teaching field. Now, it is gaining ground in the light of the communicative approach to language teaching and learning. By this, one may understand that other "things" than mere linguistic knowledge should be taught, learnt and discovered. Communicative materials are supposed to provide contexts that take the learners beyond rules and theories to the experience and the discovery of a cultural system. Research into cultural data³ in language teaching and learning emphasizes that selected contexts should discard the static mold of linguistic manipulation in order to extend cultural frontiers. Undoubtedly, these enlarge imaginative possibilities and create a new thrill of discovery. In other words, the aim of such contexts is to provoke reactions and responses in order to have learners internalize and assimilate not only a linguistic knowledge but a pragmatic knowledge as well.

But beyond cultural data, from a linguistic point of view proper, texts destined to help experiential and discovery learning are those that permit the learner to exploit

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- (1) C. Rudigoz, Les Jeux du Signifiants dans le Discours, p. 231.
 - (2) H. Keller, The Story of my Life doubleday, New York, 1954, p. 317.
 - (3) Namely in The Psycholinguistic Nature of the Reading Process, by K.S. Goodman, ed., op. cit.

the field of possible hypotheses and to make inferences and predictions. If the linguistic context is highly organized for that purpose, it normally contains a few indices that infer the meaning of unknown words, for example, or that permit to construct meaning through language redundancies or through other language facilities such as a particular choice of words, comparisons, contrasts, time and space projections, cause-effect relationships, etc...¹.

On the whole, both at the level of cultural data and at the level of linguistic data, communicative contexts aim at communicating a fairly balanced amount of expected and unexpected information. This is intended to reduce the learner's uncertainty while maintaining in him a questioning power and a desire to find out.

d) Context and Interactive Exchanges

In the contrived setting of EFL classrooms, language is an abstract model proposed by linguists ; only discourse (Saussurian "parole") is a reality². For this reason, in a communicative approach, the context in speech or writing should put emphasis on communicative or interactive exchanges as they appear in real-life.

The relationships between communication and interaction is as follows:

i. Communication

According to Bailey, there can be no communication without the triad of communication as ever referred to in the literature: sender - message - receiver³.

(1) Ph. Pigallet, l'Art de lire, pp. 32-60.

(2) C. Rudigoz, Les Jeux du Signifiant dans le Discours, p. 65.

(3) L. Bailey, "An Observational Method", p. 340.

ii. Interaction

On the contrary, someone may initiate interaction without achieving or receiving communication¹. Therefore, interaction means the way communication is achieved.

iii. Miscommunication

Initiating interaction without achieving or receiving communication may result in miscommunication. Miscommunication is quite common in real speech: a conversation is not always smooth and logical and does not always entail immediate and accurate comprehension.

Imitations and exploitation of such aspects of communication and interaction are fostered in communicatively-based materials ; whatever the teaching target features, the text and context should favour the real functions of language, intentions and attitudes, as can be seen in the following examples.

iv. Examples

Example I

A: Hallow (sic)

B: (Silent)

A: I've been asleep

B: (Silent) engaged in work)

A: Funny thing. I went out like a light. How do you feel?

B: (Silent), quiet activity)

(1) L. Bailey, "An Observational Method", p. 340.

A: What's happening? What's the
plan?

B: (silent, turns head away)

A: I've made it up with Rachel and C. I suppose
it's going to take a good deal longer with
you. Well, I suppose we can just sit here.

This example¹ shows an aspect of interaction in which
the power of directing conversation rests with one of the
interactants. The other remains silent (zero response). How-
ever, B's attitude, if not interactive, is still communica-
tive as it conveys both meaning (B is in bad terms with A)
and firm intentions (no speaking).

The example also shows how phonological target items
are naturally and meaningfully inserted in the selection.

Example II

A: That's the telephone

B: I've just arrived

Example III

A: That's the telephone

B: I'm in the bath

A: OK

In these examples², there are missing propositional
links, here between brackets:

(1) S.R. Sharma, "Dialogues and Dialogues Teaching", p. 24.

(2) H.G. Widdowson, Teaching Language as Communication, London, O.U.P.,
1978. In English Teaching Forum, XXV, 1, 1987, p. 6.

II. B: (I don't know, because) I've just arrived.

III. A: (Can you answer it?)

B: (No, I can't, because) I'm in the bath.

A: OK. (I'll answer it).

This aspect of interaction underlies the basic notions of communication related to speech-act theory and discourse analysis. Thus Widdowson's intention in these examples is to emphasize coherent/non-cohesive interactive exchanges such as they occur in everyday life. Stereotypes of this kind need to be taught too, if not for their linguistic input, for their input in concept development. For example, one can see that examples I, II and III offer contexts that arise a number of authentic questions, comments and arguments. Supplying the missing clauses and answers or deducing attitudes will certainly involve the students in the meaningful task of discovering not only meaning but intentions as well.

e) Contexts and Variety

In real-life there are uncountable varieties of communication acts that can be imitated in the classroom. In real-life, communication "in presentia", a conversation, for example, "is probably the best form of communication in human relationships". In the classroom, it is the dialogue, "probably the oldest of all language-teaching aids"¹ that is profusely used.

The problem, however, is that for a long time the dialogues proposed in textbooks have "the linguistic fluency of a sermon or lecture"² and thus sound unnatural.

 (1) J. Dobson, "Dialogues: Why, When and How to Use Them", Guideposts in TEFL, USIA, Washington, D.C., 1986, p. 7.

(2) R.S. Sharma, "Dialogues and Dialogue Teaching", p. 23.

This is why dialogues, and other communicative materials must be as varied as can be and reflect real functions of language to let students see situations that may come up in the real world.

More generally, variety in language activities, in texts and contexts, and in the situations they describe is supposed to trigger the learners' mental activity, to arise emotions, to construct motivations, to enlarge schemata and to lead to experiential and discovery learning¹.

Materials based on communicative processes do not dispense students with the assimilations of manipulative linguistic knowledge.

2. Communicatively-based Materials and Linguistic Knowledge

Pedagogically, in communicatively-based materials the problem remains how one can adjust manipulative target features to communicative contexts.

Inserting manipulative items in contexts such as those described in the previous section may seem easy if the manipulative items are grammatical or lexical ones. If they are phonological, with an accent on pronunciation, the task is more complex. One problem remains: "How can one introduce manipulative items in communicative tasks and stress their importance for linguistic accuracy without making them the point in the task?"

(1) J. Deese, The Psychology of Learning, 2nd edition, London, McGraw Hill, 1958, pp. 327-332.

a) Knowledge of the Systemic Level of Language

i. Native Speakers

In an earlier section of this study, I discussed Widdowson's point of view on the teaching of the language systemic level. As a reminder, Widdowson argues that with native speakers "the discrimination of sounds or orthographic shapes is carried out below the level of conscious awareness, thereby normally leaving the mind free to engage with higher things. Such skills have to be learnt in order to be disregarded, since to be aware of their operation would be to disrupt normal communicative behaviour"¹.

With EFL students, however, the problem is posed in a different way.

ii. EFL Learners

It takes a long and arduous time for learners of English as a Foreign Language to carry discrimination of sounds, articulations in word forms or in connected speech down the level of consciousness. Pronunciation remains a permanent trauma, even at advanced levels. It is often pronunciation that prevents students from "engaging in higher things" and that annihilates "normal communicative behaviour". In fact, there is one reason to believe that EFL students' lack of preparedness for language use is not only due to deficiencies in the "schematic level" but to deficiencies in the systemic level of English.

(1) H.G. Widdowson, Learning Purpose and Language Use, p. 31.

Many points in the phonological system of English remain obscure in the students' mind, because not enough importance has been given to pronunciation ; current theoretical materials destined to EFL students have not thoroughly and systematically described and analysed pronunciation difficulties. Perhaps EFL students will tend to approximate the native speakers' attitude towards the phonological system - namely, "learn it in order to disregard it and be unaware of its operation in communication"¹, if it is taught in a comprehensive way and learnt in the context of language use, as is usual in the native language.

b) Learning the Grapho-Phonological Constituents of the Language

In Language Purpose and Language Use, Widdowson assumes that "although they (sounds and orthographic shapes) cannot, therefore, figure explicitly in the presentation of language as communication, they have a crucial role to play in the learning of language for communication"². This statement sums up what seems to be a linguistic conspiracy avoiding or guarding against the use of a category of literary excerpts, poetic discourses and other genres that exploit the absurd and/or the ludic functions of language - including the contemporary uses of language by the media, as drill materials for the acquisition of language skills in EFL classes. The main reason advocated by many teachers I have asked is that language and these genres cannot be given equal importance within the same course, and that the latter should be deferred until a fair degree of mastery of the language skills

(1) H.G. Widdowson, Language Purpose and Language Use, p. 31.

(2) IBID.

has been achieved. For my part, I have always taught literature and poetry to strengthen language skills in Oral Expression and Comprehension, to the greatest interest, enjoyment and involvement of my students. Yet, it has been a different matter to teach them in order to have students assimilate and internalize the grapho-phonological system of English. The following is suggestive approach to the discrimination of sounds and orthographic shapes that figure explicitly in the presentation of language.

i. Suggestive Approach

There are many uses to which the English language can be put, among them its literary, poetic, imaginative and informative functions as a communication medium. The imaginative function - in which ludic and/or absurd elements are dominant, and the informative function have been dealt with by M.A.K. Halliday in relation to the child's production or perception of language¹. In relation to the adult's perception and production of creative language, these language functions provide types or stretches of speech that do not dissociate linguistic forms from their communicative intent. In them the discrimination of sounds and orthographic shapes is deliberately or undeliberately made so apparent that their exploitation renders instruction in pronunciation worthwhile and natural. Examples of these types of speech will be analyzed in a further part of this study ; for the purpose of this section they may be exemplified as follows:

(1) Learning How to Mean: Explorations in the Development of Language,
op., cit.

- Prose excerpts (literary function)
- Poems (poetic function)
- Limericks, tongues twisters and cartoon-strips (ludic and/or absurd function)
- Professional communication types of speech, namely newspapers headlines, commercial advertisements and political slogans.
- axiological types of speech such as proverbs.

This choice is not random. It obeys the conviction that these types of speech can lead to the dynamic use of language, for they contain life and reality in a very well organized system of verbal relationships. The discrimination of sounds and orthographic shapes, phonemic patterns and word strings do not only figure explicitly and naturally in the presentation of language, as a game of chance as much as of skill, but they also figure as dominant components with desired or fortuitous sound effects that suggest or seem to suggest what they mean. One may even assume that the sound effects serve a semantic purpose. For this reason, I believe this material to prevail pronunciation practice over the level of the disembodied utterances and enunciations of pattern drills.

ii. Learning Implications

The above stretches of speech lend themselves very well to natural practice, reinforcement or discovery of the

systemic level of language by the students. These will not have to rehearse rules and then attempt to identify the applications to the rules in totally manipulative language drills. Furthermore, the students will learn that the perception and awareness of sound-letter relationships in a given stretch of speech are often crucial to the perception and awareness of how effectively certain messages are conveyed and for what purpose. On the other hand, such types of speech communicate subjective experiences that are part of life experience ; used in class instruction they put emphasis on the emotional and affective side of learning, which are of the most observable tendencies in recent educational theory¹.

On the whole, the pedagogical claims for a communicative approach to language teaching and learning are prescriptive of communicatively-based materials that emphasize linguistic knowledge embedded in relevant contexts and, at the same time, that focus the students' attention on messages, ideas, intentions, attitudes and feelings.

(1) See Humanistic Approaches to Language Teaching/Learning, namely, Human Teaching for Human Learning: An Introduction to Confluent Education, by George Isaac Brown, New York, Viking Press, 1971.

Conclusion:

My attempt at a communicative approach to language teaching and learning is based on the notion of communication as applied to the teaching or learning of language, and on recent notions of Applied Linguistics. As already described, these notions emphasize new directions in the teaching field, of which syllabus and material designing, need-analysis, and discourse analysis with a focus on semantics, concentrate on real language use and creativity in language learning. I have also attempted to base my approach on some assumptions made by sociolinguists about the child's acquisition of language and the native speaker's language competence. Looking into these - though in a lapidary way, for beyond the scope of this study, it appears that normal language acquisition and use is related to intrinsic mental properties, not to learning sets of skills through rules only. As concerns EFL acquisition and competence, this relationship is best achieved if rules and linguistic knowledge are embedded in genuine stretches of speech that are real examples of creative language and social meanings. Thus, communicatively-based materials are those that help EFL students to develop schemata in English through appropriate contexts and through a linguistic production that is close to natural production of language.

Learning a foreign language being a matter of mental properties, linguistic knowledge and transfer of skills - from the native to the foreign language, it seems worth looking into the learners' characteristics and into the learning problems they face in the particular area they need to be taught. The following corpus may highlight these points.

PART TWO

THE CORPUS

PURPOSE CHAPTERS

- I. **The Idiosyncrasies of English Spelling and Pronunciation.**
- II. **The Students' Characteristics.**
- III. **Answers Content and Content Analysis.**

INTRODUCTION

The concluding remarks appearing in the previous Chapter on the place phonology occupies in the reading concept, in phonetic studies and in the communicative approach to language teaching and learning have resulted from Applied Linguistics' theoretical analysis. For this reason, they have only partly dictated my choice of this thesis subject matter: this was also motivated by some personal and practical points of scrutiny of the English grapho-phonological system and by constant observation of students' reactions to it. Consequently, the following chapters hope to demonstrate some aspects of the subject matter as related to the students' perceptions of the grapho-phonological system and to their own characteristics as learners. Analyses resulting from these will concentrate on teaching approaches and goals in the particular context of classroom management.

On the whole, this part of my work forms a corpus of particulars that describe, in the first chapter, the idiosyncrasies of English spelling and pronunciation that affect EFL learning ; in the second chapter, the corpus presents a questionnaire whose main aim is to highlight the students' characteristics as individuals and as learners, which of course is hoped to yield complementary information on the students' reactions to and attitudes towards language study in general and phonetics in particular ; chapter three sums up results and conclusions.

CHAPTER ONE

The Idiosyncrasies of English Spelling and Pronunciation

The idiosyncrasies of English spelling and pronunciation will be studied through a poem illustrating the defectiveness of the English grapho-phonological system. Beyond the poem, the complexity of English words' surface and deep structures will be dealt with.

A. Defectiveness of the System

The grapho-phonological system of English is defective in the sense that the English language contains 44 sounds or phonemes that can be spelled in 2,501 ways employing 26 letters¹. This discrepancy between graphemes, phonemes and spelling makes the grapho-phonological system of English appear unreliable to EFL students and creates unpredictable difficulties in pronouncing and reading.

1. The Poem

The poem speaks for itself. It was presented under the headline "Hints on Pronunciation for Foreigners". They are hints only for the layman. For EFL students and EFL teachers, they are real blatant descriptions of what causes learning uncertainty and discomfort in EFL classes.

(1) D.L. Bouchard, et al., Reading English as a Foreign Language, p. 8.

Hints on Pronunciation for Foreigners

A poem illustrating the idiosyncrasies of
English spelling:

I take it you already know.

/nəʊ/

Of tough and bough and cough and dough.

/tʌf/ /bau/ /kɔf/ /dəʊ/

On hiccough, thorough, lough and through.

/hɪkʌp/ /θərəʊ/ /lɔʒ/ /θru: /

Well done. And now you wish perhaps

/dʌn/ /nəʊ/ /pəhaeps /

To learn of less familiar traps.

/lɜ:n/ /træps/

Beware of heard, a dreadful word,

/bɪweə/ /hɜ:d/ /dredfəl/ /wɜ:d/

That looks like beard but sounds like bird,

/bɪəd/ /bɜ:d/

And dead: it's said like bed, not bead -

/ded/ /se d/ /bed/ /bi:d/

For goodness sake don't call it "deed".

/di:d/

Watch out meat and great and threat

/mi:t/ /greɪt/ /θret /

(They rhyme with suites and straight and debt)

/swi:ts/ /streɪt / /det/

A moth is not a moth in mother

/mʌθ/ /mʌθ/ /mʌðə /

Nor both in bother, broth in brother,
 /bəʊθ/ /brɔʃə/ /brɔθ/ /brɔʃə/

And here is not a match for there,
 /hɪə/ /ʒeə/

Nor dear and fear for bear and pear.
 /dɪə/ /fɪə/ /beə/ /peə/

And then there's dose and rose and lose -
 /dɔʊs/ /rəʊz/ /lu:z/

Just look then up - and goose and choose.
 /lʊk/ /gu:s/ /tʃu:z/

And cork and work and card and ward,
 /kɔ:k/ /wɜ:k/ /kɑ:d/ /wɔ:d/

And font and front and word and sword ;
 /fɒnt/ /frʌnt/ /wɜ:d/ /sɔ:d/

And do and go and thwart and cart -
 /du:/ /gəʊ/ /θwɔ:t/ /kɑ:t/

Come, come, I've hardly made a start.
 /kʌm/ /stɑ:t/

A dreadful language, Man alive.
 /əlaɪv/

I'd mastered it when I was five
 /faɪv/

The poem's key words are transcribed for a better appreciation of spelling and sound idiosyncrasies¹.

Relationships between these are as follows:

- The group of letters "ea" in twelve words are represented by six different sounds:
/ɜ:/ - /e/ - /iə/ - /ɛ:/ - /eɪ/ - /eɪə/.
- The groups of letters "ea", "ai", "e", are represented by one single sound /e/.
- The letters "ea", "ee", are also represented by one single sound /ɛ:/.
- The letters "ere" are either pronounced /iə/ or /eə/.
- The letters "eaer" are either pronounced /iə/ or /eə/.
- The letter "o" is either /ʌ/ - /əv/ - /ɔ/ - /ɔ:/ - /ʊ/ - /u:/.
- The letters "ar" are either /ɔ:/ or /ɑ:/.
- /s/ - /z/ idiosyncrasies.
- /θ/ - /ð/ idiosyncrasies.
- Silent letters: "gh" in "bough", "dough", "thorough", "through" and "straight".
"b" in "debt", "t" in "match", "k" in "know" and "w" in "sword".

(1) For practical typing reasons only slants will be used. As a reminder, square brackets [] are usually used for phonetic symbols and slants for phonological symbols. Ref: J. Lyons, General Linguistics, Introduction to Theoretical Linguistics. op., cit., p. 87.

2. Beyond the Poem

Yet, the poet has indeed "hardly made a start", for beyond the poem, sound/spelling idiosyncrasies inherent to the English grapho-phonological system, and those produced by EFL learners, are far more complex.

Spelling/sound idiosyncrasies can be located at various language levels. At the level of vowel patterns, as a generally acknowledged example, /i:/ is represented by eight vowel patterns such as they appear in the following words:

"bee" - "believe" - "be" - "receive" - "leave" -
 "machine" - "suite" - "key".

At the level of silent letters, one realizes that these are far more numerous than one may expect. Broad generalizations mention target silent letters such as "b" in "debt" ; "c" in "scent" ; "d" in "handkerchief" ; "g" in "gnu" ; "h" in "hour" ; "k" in "know" ; "l" in "calm" ; "n" in "autumn" ; "p" in "cupboard" ; "t" in "listen" ; "w" in "write". But these examples are presented to the students as exceptions to the rule ; only two or three high-frequency words following the exceptions are brought to the students' attention. My remark here is that exceptions should be exhaustively stated, either in high-frequency or low-frequency words. The latter are often exempted of exemplification on the grounds that students will never use them as active members of their vocabulary. This makes students think that the examples mentioned are the exception. As a result, they fail to generalize the exception to other words that present the same grapho-phonological particularity. For example, the words "lamb" /laem/, "thumb" /θʌm/, "dumb" /dʌm/ are the commonest words quoted as illustration of silent "b" when it occurs after "m". But when students meet "womb", "aplomb",

"crumb", "tomb", etc..., they pronounce them * /wʊ:m̩b / - /əp̩lɔ:m̩b/ - /krʌm̩b/ - /tu:m̩b/. In addition, theoretical materials do not systematically mention those semantically or graphically or phonetically-related derivatives of words that have a silent letter. In such derivatives the silent letter is either maintained silent or sounded as exemplified in:

"bomb" /bɒm/ - "bomber" /'bɒmbə /

"debt" /det/ - "debtor" /'dɛtə /

"damn" /dæm/ - "damned" /'dæmɪd / -
 "damnable" /'dæmnəbəl /

"impugn" /ɪm'pju:n / - "impugnable" /ɪm'pju:nəbəl /

"design" /dɪ'zaɪn / - "designated" /'deɪzɪneɪt /

Silent letters do not only occur in English words. They also occur in a great number of foreign words which are much used in the English language. But these have often been under-treated in the presentation of language and their pronunciation hardly brought to the students' appreciation. For instance:

"t" is sounded in "buffet" (strike, English word)
 /'bʌfɪt /

but "t" is silent in "buffet" (food, French word)
 /'bʊfɛ /

 * Wrong alternatives.

"t" is sounded in "bonnet" /'bɒnɪt/
 but "t" is silent in "beret" /'beret/

"t" is sounded in "ducat" /'dʌkət/
 but "t" is silent in "debut" /'deɪbuː/, etc...

At several other levels many English or Foreign words defeat rules, generalizations, common sense and guesswork by their unpredictable pronunciation, such as the following, which students mispronounce*:

"Da Vinci" /dɑ'vɪntʃɪ / - "czar" /'zɑ:(r) / -
 "Czeck" /'tʃɛk /

"Celtic" /'keltɪk / - "cello" /'tʃeləʊ / -
 "cellophane" /'selə'feɪn /

"victuals" /'vɪtʃl̩z / - "indicté" /ɪn'daɪt / -
 "chore" /tʃɔ:(r) /

"chord" /'kɔ:(r)d / - "Gerald" /'dʒerəld / -
 "Gilbert" /'gɪlbət /

"French" /frɛnʃ / - "Champagne" /ʃæm'peɪn /

 These are often pronounced wrongly:

* /dɑ'vɪnsɪ / or /dɑ'vɪnʃɪ / - /'tʃɑ:(r) / - /'seltɪk / - /'seləʊ / -
 /'ʃɔ:(r)d / - /ʃɔ:(r)d / - /ɪn'daɪt / - /'vɪktʃʊəlz / - /'dʒɪlbət / -
 /frɛntʃ / - /tʃæm'peɪn /.

Finally, students still stumble over the pronunciation of a fair number of problem-consonants such as "s", "w", "x", "h", "g", and "r". At this level, students are not absolutely certain about sounding or not sounding "h" in some high-frequency words such as "human", "vehement", or "vehicle". They cannot decide whether "x" is to be pronounced /z/ - /eks/ - /gz/ - or /ks/. The choice between /s/ and /z/ for the letter "s" is still problematic.

Both the above idiosyncrasies and those revealed by the poem are classical nuisances in EFL pronunciation and reading. Only a much detailed grapho-phonological analysis of English words may account for the number, nature and category of idiosyncrasies that are inherent to the English system. In fact, grapho-phonological interpretations of such idiosyncrasies can be traced back to the evolution of old English to Middle and Modern English. However, the forbidding and extremely resented Certificate of English Philology - indispensable for a sound knowledge of the English language, is no longer a part of the "licence" of translation and Interpretation. What remains for teachers to compensate for this shortcoming are some personal and practical approaches to English words' idiosyncratic spellings and pronunciations. My study attempts at describing these exhaustively without entering into philological details.

But, correct pronunciation is not only hindered by problematic letter-sound relationships ; sometimes it is hindered by whole words through their grapho-phonetic compositions ; words shape and length may cause pronunciation distortions when they are read in isolation, in phrases or in sentences¹. This leads to the study of English words' surface and deep structures.

(1) H.G. Taschow, The Cultivation of Reading, p. 82.

B. Complexity of English Words' Surface Structure

In the previous section we saw some familiar traps in English spelling and pronunciation through mono or bisyllabic words with minimal differences or similitudes. The pronunciation of longer words is much dependent on how letters and sounds are blended together¹. Consequently, the following grapho-phonological identifications are necessary.

- the placement of consonants in initial, medial or final position in the word ;
- their being silent when followed by certain other consonants ;
- their being voiced or voiceless ;
- the quality of adjacent vocalic segments preceding or following them ;
- the syllable division of the word and stress placement in the word ;
- the syntactic and/or semantic nature of the word

D.L. Bouchard, et al. consider such identifications of words' surface structure the primary step that helps students develop sight-vocabulary, "an ongoing process that continues throughout the reader's life"². Yet, the specific features of words'

(1) H.G. Taschow, The cultivation of Reading, p. 92.

(2) Reading English as a Second Language, p. 7.

surface structure are underlied and partially determined by the words' deep structure¹.

C. Complexity of English Words' Deep Structure

Picking up letter clusters and letter patterns with their corresponding sounds in words is not reading unless meaning is attached to them. Yet, meaning at word level may not be sufficient to understand a particular message. Words' spelling, pronunciation and meanings are best grasped in a particular phrase, sentence or paragraph environment. Here the reader is concerned with meaning in connected speech. In the latter oral patterns are different from written ones - oral patterns rely on the voice to achieve appropriate intonation, pitch, stress and pauses, while written patterns require visual markings such as punctuations, paragraphs, indentations, capitalizations and white spaces². Thus, in reading students must also consider the deep structure of words at word, phrase and sentence or paragraph levels through the syntactic, the semantic, the pronunciation and the intonation patterns of the language.

In conclusion, what is interesting to emphasize for my purpose is that in view to the defectiveness of English systemic level, of the complexity of English words' surface and deep structures, EFL students are not consistently and fully prepared to read with flexibility and automaticity. There is a potential mismatch between the reality of the reading act, with its load of hesitation, stumbling, regressions and/or uncomfortable long silences or disruptions, and what, how and

(1) H.G. Taschow, The Cultivation of Reading, p. 100.

(2) IBID, p. 99.

for what purpose we teach the systemic level of the English language. In my opinion, on the grounds that EFL students need not know that much, too much important information about English words' spelling, pronunciation and meanings have been ignored in theoretical materials destined to EFL students. In addition, the general outcry raised against word lists in the past decades has confined vocabulary building up to notional or content-area vocabularies. These can be immediately recognized or identified in context and then practised or used in a variety of applicable exercises. The problem is that notional vocabularies are restrictive vocabularies ; they do not represent all categories of words a reader is susceptible to meet in reading.

In my opinion again, and along the lines of H.G. Taschow, the effectiveness of word lists "depends on the purpose for which they are used"¹. Whether in isolation or in their contextual settings of phrases, sentences or paragraphs, words are what a language is made of. Consequently, if word lists do not serve the purpose of immediate practice and use, they may help students store words in their long-term memory ; just in case these words are met, they can be correctly recognized or identified with little or no delay. One important factor to respect, though, is that meaning, spelling, pronunciation and stress be taught as integral parts of the words.

(1) The Cultivation of Reading, p. 99.

CHAPTER TWO

The Students' Characteristics:

The students' characteristics contribute further to highlight the choice of this thesis subject matter. These characteristics, brought to light by an informal questionnaire, show the students' personal information on their perceptions of language study in general, of reading and of phonetics.

I have to mention that my attempt at the questionnaire was limited to four participants only. It may be argued that this number is too restrictive to fulfill validity and reliability criteria in such an enquiry. Several reasons can be put forward:

- I wished the questionnaire to be informal and conducted under the form of an interview.
- Time constraints would not have permitted me to cope with a larger number of participants and complex questionnaire's content analysis.
- In ten years of teaching English as a Foreign language at various teaching grades, English levels and subject skills, one becomes conscious of teaching problems and difficulties and can perceive them or predict them with a high percentage of accuracy.
- The questionnaire is thus supposed to confirm my own perception of, observations on and beliefs in the subject matter I am dealing with.

Consequently, the questionnaire is to be seen as an appended document that yields complementary information on the subject.

A. Questionnaire

I. Personal Information

Name

Surname

Sex 3F. 1M.

Age 20 - 30 - over 30

Native Language Proficiency

Learnt Language Proficiency

Time spent studying English in Secondary School

Time spent studying English at the University

Oral knowledge of English

Undergraduate 1

Graduate 1

Post-Graduate 2

II. Language Learning Concerns

1. Do you feel that your language skills improved as a result of the language programmes at the University?
2. If you could have dropped/added a class, what would you have dropped/added? Why?
3. If you could have made changes, what would you have changed?
4. Have the languages taught helped you in your
 - academic needs
 - professional needs
 - social needs
 - other needs

III. EFL Classes and Language Skills Areas

1. What language skill(s) contributed most/least to your language improvement?
2. According to interest and utility, what skill(s) area(s) did you prefer?

3. Which skill(s) did you find
 - difficult. Why?
 - easy. Why?
 - interesting. Why?
 - uninteresting. Why?
4. What skill(s) were not given the importance you think it (they) deserve(d)? Why?

IV. Phonetics, Pronunciation and Reading

1. What place did phonetics occupy in the curriculum?
2. What did you learn from the phonetics' programme?
3. Can you state the nature of phonetic exercises?
4. Was the time devoted to phonetics' instruction about right or would you have wished more or less time devoted to it?
5. What language skill(s) do you think improved your pronunciation?
6. What place did reading occupy in the curriculum?
7. How was the reading task conducted?
8. Do you think that a faster improvement in pronunciation would have resulted from:
 - more reading in class?
 - more phonetics in class?
 - more reading outside class?
 - different approaches to reading? How?
 - different approaches to phonetics? How?
 - interaction with natives?
 - interaction with the teachers?
9. Do you rather think that pronunciation improved systematically through the teaming of the four basic language skills (listening, speaking, reading and writing) to the exclusion of phonetics?

10. Did you often check pronunciation in the pocket dictionaries which students usually take with them to class or did you rather ask the teacher? Why in either case?
11. What did you exactly check when you looked up a word in the dictionary?
12. What did you think of the use in class of dictionaries in general?

V. Academic Concerns

1. What language skill(s) did you feel most necessary and mostly used in your academic classes?
2. Where did you situate the difficulties you encountered in your academic work?
3. Did you have constant recourse to the dictionary to check the pronunciation of known/unknown words?

IV. Real-Life Concerns

1. How much English do you use out of the University and for what purpose?
2. How much English do you read? What exactly do you read or wish to read?
3. When you speak English with natives or non-natives, do you sometimes feel that the message does not get across because your pronunciation is wrong?
4. Do you often check the pronunciation of unknown words that you have heard or met in your reading?

VII. The Language Teachers

1. What personal characteristics did you appreciate in your language teacher(s)? With regard to your pronunciation, was s/he/they:
 - patient?
 - easily irritated?
 - helpful?
 - indifferent?

2. What professional characteristics did you appreciate in your language teacher(s)?
 - did s/he/they perceive your pronunciation difficulties?
 - what was his/their professional expertise?
 - reading skills?
 - phonetic skills?
 - language work?
 - oral expression and comprehension?
 - listening comprehension?
 - writing?
 - other expertise?

3. How did you perceive her/his/ their corrective behaviour?

B. Intentions

The questionnaire was established according to several concerns:

- I. The questions on language learning concerns were intended to have the participants inform me about their perceptions of language study in general.
- II. The second set of questions dealt with EFL classes and language skills areas. I expected the participants to rank language skills preferences, degrees of difficulty, easiness and interest, together with language skill degrees of contribution to language improvement.
- III. Questions on phonetics, pronunciation and reading were supposed to make the participants verbalize about the relationships between the three skills areas, their impact on other language skills, the procedures followed for their teaching and the participants' reactions to these.
- IV. By questioning the participants on academic concerns, I was interested in knowing what language skill(s) were most necessary and mostly used in academic classes and where the participants situate their difficulties when using English.
- V. The section reserved to real-life concerns involved answers from the participants on what helps them maintain or improve their English, how much English they use out of the University and/or out of the professional premises, and for what purposes. This section also supposed answers on how much English they read and what.

- VI. The last set of questions was hoped to inform me about the language teachers' attitude towards the control of pronunciation, their corrective behaviour and their professional expertise in language skills.

C. Procedure

In dealing with the questionnaire, I took into consideration the following factors:

1. The participants

I wished the participants to be a good source of information about their past, present and future needs of and interests in what they believe contributed more to their language learning in general, and to improving pronunciation and reading in particular.

The participants were chosen on the basis of their moral integrity, their capability of language learning and social behaviour among peers, teaching corps and administrative personnel. They were able to give a retrospective point of view about their beliefs, which I think is freer of subjectivity than a point of view from participants still living the situation of being taught the language. Age, language maturity and distance with respect to the teaching/learning environment were supposed to enhance objectivity of judgment.

2. Mode of Data Collection

The oral mode of data collection is thought to be more reliable for stating spontaneous beliefs and opinions than the written one. I therefore conducted the questionnaire under the form of an informal, non-standardized interview.

I did not systematically respect the order of question such as they appear in the questionnaire to allow for a freer and wider type of answers in the participants' terms and opinions.

Encouragement to discuss further the answers, or a mild prompting, was attempted only to suggest more appropriate answers when those given were irrelevant or non-satisfactory.

Finally, I used the French language as a means of communication during the interview. I felt that using French, a language commonly spoken for academic purposes, was more reassuring for the participants than using the English language to speak about the English language. My belief was that the participants would concentrate their attention on conceiving effective answers in French rather than on finding the right expressions to answer the questions in English.

3. Space

The interviewing took place at my home, in turns and on a different day for each participant. This interview was friendly and not committed with any personal biases within the University premises.

4. Time

No time prescription was taken into consideration and no rush was put on the answers. The participants could check and revise previous answers as they wished.

CHAPTER THREE

Answers Contents and Content Analysis

A. Answers Contents

Inconsistent answers, unanswered questions and some other answered questions will not be dealt with here ; they were or will be indirectly touched upon in various sections of this study. As to the following answers they are not a case by case analysis. Neither are they a content analysis of separate sets of questions. Rather, it is a compilation of answers, remarks and perceptions that ended up in the following generalizations:

- English orthography, not English sound system was the starting point in the language learning.
- The participants do not give much credit to phonetic studies and related areas.
- They were and still are reluctant towards phonetics because taught for the sake of phonetics ; interest, if any, was/is arisen by taking and passing the compulsory examination at the end of the course.
- However, the participants had great fun with phonetic transcriptions.
- Pronunciation was assessed through listening and comprehension exercises.
- Phonetics was not taught to meet reading goals.

- Pronunciation is always unpredictable in English. The participants check a word's pronunciation only when the word comes up several times in a text and when its meaning remains unclear. Otherwise the participants make random guesses at words.
- It is sometimes quicker for the participants to check words in the dictionary than to attempt to identify them through a conscious grapho-phonological analysis.
- The participants have never been made aware of the many identification potentialities provided by phonetic analysis in order to understand the meaning of words.
- The participants admitted that classmates are seldom equal in their knowledge of English or phonetic and reading abilities.
- The participants admitted that the learning of the speaking and listening skills contributed more to improving their pronunciation than phonetics or reading.
- This is mainly because reading has never been taught as a total process but as a subsidiary activity necessary for the achievement of other language skills.
- For this reason, the students were rarely made to feel strong reading materials-student relationship ; they read a few sentences and passed on the reading to someone else. Consequently, they have no time to think, reason or solve problems, as their attention is disrupted by the various changes of untroubled, unconcerned and indifferent readers.

- Phonetic courses have always ended up in practical applications through the listening, speaking and comprehension skills ; they have found no application in the reading skill.
- With respect to this, the participants put forward the idea of "controlled" and "guided" reading instruction.
- As regards phonetic theoretical materials, much criticism was made: they were not successfully adapted to EFL learning in the particular Algerian environment ; they presented disheartening charts and diagraphs ; too many complex theoretical arguments were developed instead of clear and intelligible points relevant to the students' needs.
- Generally the participants think that either the published materials or the revised and summed up versions provided by teachers do not help better understand the systemic level of English, nor do they help use the language.
- As concerns the teachers' expertise and the teaching of phonetics, the Institute of translation and Interpretation has this peculiarity: translators teach translation, interpreters teach interpretation and language teachers teach language, whatever the language skills. For example, phonetics was taught by the teacher who was in charge of the Oral Expression and Comprehension Course: the teacher had no clearly defined expertise in phonetics.

- Finally, the participants admitted they were puzzled by English varieties and the clash between the British and American standard pronunciation and spelling. They wished they could hold more instruction on these.

These answers, remarks and beliefs attained various degrees of importance and insistence. In the following section I shall discuss some points that were consistently and repeatedly touched upon, with a view to elucidating problems, mismatches and beliefs in relation with my subject.

B. Content Analysis

In order to meet the students' needs and teaching approaches and goals the following points resulting from the participants' answers will be analyzed: bridging the gap between phonetics and the students, combining phonetics with related skills areas and defining the objectives of teaching phonetics.

1. Phonetics and the Students: Bridging the Gap

In teaching phonetics, the primary task is to re-establish the students' confidence in the grapho-phonological system of English. This can be done in several steps.

a) Sensitizing students

The first step is to sensitize reluctant students towards grapho-phonological analysis in reading. If students are told that phonetics is not taught for

the sake of phonetic rules but for the sake of meeting reading goals and if these reading goals are clearly explained, they will give more credit to phonetic studies. They will mostly understand that phonetic instruction is only a transitory step towards learning how to read.

b) Persuading Students

The second step is to persuade students that pronunciation is important in a way that a small difference in sound and stress can and does make a big difference in meaning.

c) Restoring Confidence

The third step is to restore confidence both in the spelled and oral forms of words in those students who had English orthography, not the English sound system, as the starting point in learning English. Common and exceptional grapho-phonological idiosyncrasies should be emphasized in the most exhaustive way possible.

d) Relieve Pronunciation Trauma

The fourth step is to teach students to practise pronunciation in the most automatic way possible ; not to rely on too long descriptions of accurate phonetic rules. These are endless, confusing and sometimes contradictory. They are difficult to learn and easy to forget. For this reason, the best short-cut to theoretical rules is teaching generalizations and exceptions with instruction words selected from the students' vocabulary. Also, a constant corrective behaviour is often more useful than recapitulating the rule.

2. Phonetics and Related Skills Areas

According to the participants two language skills contribute to phonological accuracy - listening and speaking. One may add the contribution of the reading skill and that of phonetic theoretical materials.

a) Theoretical Materials

According to the participants in the questionnaire, the phonetic theoretical materials available in this country are inaccessible to most students. Even those destined to EFL teachers appear too complex for EFL students to consult - they put forward too many abstract arguments in a specialized terminology, as already mentioned in the questionnaire's answers. In my own point of view, what students wish to consult are some ordinary materials adapted to students' levels and needs which may help them clarify and reinforce the revised and condensed versions of course provided by the teacher. Either published or revised, phonetic handouts should have the following qualities:

- clarity in the presentation and terminology so as to be consulted and understood without the help of the teacher.
- understandable diagrams and charts.
- additional "notes" and "advice" related to possible differences or similitudes between English and the mother tongue or the other learnt languages.
- prescription of immediate and direct application exercises - In the participants' words, practice takes place only after a long theoretical section on phonetics was dealt with. This delay between

theory and practice allows students to think that there is no relationships between theory and the exercises proposed as illustration.

In fact what students wish to have at hand are phonetic manuals and guidebooks with an Algerian immersion taking into account the learning problems of Algerian Students with a French linguistic history. "Guided phonetics" is not so bad an idea ; since students are already used to "guided composition", "guided comprehension" and "guided dictations".

b) Listening

Most often, the participants said, listening comprehension practice favours understanding over auditory discrimination. When this is assessed, it is in a high correlation with comprehending. In fact, students do not contest that auditory discrimination and comprehension are highly correlated skills ; they merely wish some listening materials that emphasize auditory discrimination and the picking up of the right pronunciation. But listening materials destined to auditory perception and discrimination often appear boring, pointless, too easy and too manipulative to adult students. To be interesting and to lead to increased attention, this material should be adapted to the age, sex, class maturity and needs of the learners. This is why listening materials, with a view to teaching pronunciation are of concern. When the materials exist, teachers often need to adapt and supplement them in order to meet teaching objectives. Adaptation and supplementation , in their turn, do not work systematically. It is often better to design one's own materials than render printed materials inappropriate by destroying their main features.

In this country the task is very difficult to carry out. Teachers can neither survey the book market looking for publications susceptible of covering the teachers and students' needs, nor keep up to date with published catalogues as a reference for their own designing of materials.

The alternative that remains for teachers who wish to design their own materials is for them to see that teacher-made materials look like professional materials ; for this purpose, the active help of native-speaker professionals and a minimum equipment granted by the teaching institution - a language laboratory or a high quality copier, an overhead projector with transparencies and tape-recorder, are requisites. On the other hand, for teachers who wish to adapt and supplement existing materials, the main requisite is that the latter do not end up less good than the published or taped alternatives.

On the whole, either published, taped, adapted or teacher-made, listening materials that emphasize auditory discrimination and pronunciation should be relevant to the students' needs, related to other taught skills, brief, manageable, reflect natural speech, pauses, rhythm and intonation, and present clearly target phonological features. My remark here, is that most frequently, listening materials with a focus on phonological items have too simplified a vocabulary and grammar. Listening sequences must have enough meaningful content in terms of grammar, vocabulary and point to approximate stretches of speech in real-life. On the other hand, listening sequences should not be piled up with a crop of similar target phonological features, on the basis that repetition may help memorization. On the contrary, if too many similar target features are presented together, the selection will sound

unnatural ; and if too many different target features are presented together, students will concentrate their attention only on one part of them and will disregard the other part.

Listening materials are a must in mastering the English sound system. But just exposing the students to the English sound system through listening is not sufficient to learn it. It is necessary for the students to be able to practise the language through the speaking skill.

c) Speaking

The participants mentioned the speaking skill as contributing more to improving their pronunciation than theoretical materials and listening pattern drills. Yet, the general impression I have had from the participants is that the speaking skill is one of the hardest skills to be mastered in EFL classes. This contradiction can be explained by the following arguments put forward by the participants:

- The teaching of phonology emphasizes more the auditory and comprehension skills than the speaking skills.
- No efficient background basis of the English spoken language has ever been given.
- The students' ability to listen and to understand is greater than their ability to speak, mainly because speaking occurs essentially during oral interviews, role-playing and when delivering a paper previously prepared at home to the rest of the class. This is of course a self-defeating attitude towards

the speaking skill: the students are asked to interact in order to be tested and given a mark ; it is not the speaking skill that is assessed but a particular subject matter.

- As students preparing a "licence" in translation and interpretation, the participants said they did not benefit from a sound programme in speaking vocabulary ; a lack of active vocabulary is that blocks interaction and communication in the classroom and also a lack of activities that allow for interaction and communication.
- Translation exercises are believed to promote passive vocabulary expansion but this vocabulary does not find immediate use in the classroom or in the outside world. Consequently, the stock of acquired vocabulary remains dormant in the students' memory and is rarely transformed into a stock of speaking vocabulary.
- The participants assumed that, in general, students have very few opportunities to use the language outside the university and even outside the classroom. Chances to speak the language with natives are scarce indeed and linguistic stays in countries where the language is spoken are not considered at all by the teaching institution, except in post-graduation cases. Private initiatives of linguistic stays are near-to-non existent.

My remark here is that our failure as teachers in having students speak is mainly due to the fact that we do not give them enough autonomy in their learning experiences. In

the classroom, besides the usual activities of reporting, story-telling, role-playing, statements or proverbs to comment on, posters to analyze orally and oral book reviews, more spontaneous activities should be inserted. For example, students should be encouraged to talk to one another about what they understand or don't understand. They should be taught to share problems and knowledge. Communication in English between all the members of the class, including the teachers, is a necessity. Why silence them? Communication, plus constant corrective behaviour is that builds up the students' confidence in the pronunciation of English and gradually strengthens in them pronunciation associative habits in speaking or in reading.

d) Reading

According to the participants, most students in the classes they attended were poor readers on a double plane: poor readers in class and poor independent readers. The arguments given are as follows:

- Reading instruction was sorely lacking ; since students could listen, speak and write, it was assumed that they could read.
- The sole opportunities to read were those leading to some ensuing activities: reading a text and then discussing it, reacting to it or translating it.
- Less or no emphasis was put on literary reading. As a result, no motivation was awakened for reading novels or short stories in real-life.

- Reading and phonetics were not associated: Phonetics was a part of oral expression and comprehension courses and thus related to speaking, listening and comprehending. Consequently, phonological accuracy through reading was not assessed.

- With respect to this, students would have wished a closer association between phonetic practical exercises and the reading skill. For example, instead of the manipulative sentence patterns or paragraphs with target phonological items, students would have wished to transcribe more independently words or expressions from real literary excerpts, which of course is more meaningful and useful to them.

It appears from the participants' remarks that teachers failed in meeting the students' needs and concerns. Yet, as EFL teachers we often suppose that our students' cognitive, learning and reading styles have been acquired and successfully developed in the mother tongue ; for this reason we do not often feel responsible for making instruction in reading a target in the curriculum. In a language classroom it is often difficult to provide time, select appropriate materials and create a "social environment" for reading for the sake of reading. Something has to be done, though, to help students acquire interest in and motivation for reading in English ; for this, we teachers should be prepared to give instruction in reading that extends the often-narrow scope of reading in class - aloud for phonological accuracy, silently for visual discrimination and for the rapid perception of concepts, cues, words, etc..., to that of reading that continues successfully outside the classroom and whose accepted goals are comprehension, concept and cultural development.

The next point is an attempt at defining some teaching objectives.

3. Defining Objectives:

In defining the objectives of phonetic teaching, three main concerns should be considered: the teacher, the English variety, and the finality of teaching phonetics.

a) The Teacher

In teaching phonetics, the instruction, the exercises and the other activities in class or laboratory should be done in English. The choice of English as the instruction language will certainly minimize possible forms of native language interferences in concept development. Moreover, the use of English will create and strengthen in the students the associative habits which underline the English language.

For this reason, the teacher himself must be apt to teach phonetics. What is required from him is:

- mastery of the language to be taught ;
- knowledge comparable to that of a native educated speaker ;
- experience, both as a linguist and pedagogue ;
- he must avoid personal, isolated and uncontrolled "methods". As Bloomfield puts it, "phonetics does not accept amateurs"¹.

(1) L. Bloomfield, "The Teaching of Languages" from "An Introduction to the Study of Language" in F. Smolinski, ed., Landmarks of American Language and Linguistics, USIA, Washington, D.C., 1986, p. 3.

b) English Varieties:

In teaching phonetics, it is important to keep one single model of production in class. It must necessarily belong to standard pronunciation. However, perfect pronunciation cannot and should not be the teaching goal. To emphasize native speaker's pronunciation may carry the students' attention away from the very purpose of teaching pronunciation in relation with EFL learning, which is for the learners to be able to listen, speak read and comprehend.

The aim of instruction should remain correct articulation and pronunciation without difficulty or hesitation, and correct auditory discrimination.

On the other hand, one cannot confine students to the only standard English "good" pronunciation, when in the media the American and British geographical varieties of English are being used in the most anarchic way ever, and when the sources of information are as varied as can be. For this reason, students should be made to appreciate as many varieties of English pronunciation as possible in, for example, listening comprehension practice. In teaching varieties of pronunciations, the teacher should emphasize the idea that through these varieties intelligibility and content is what is aimed at, not the ways of pronouncing¹.

(1) M.A. Dwyer, "Some Strategies for Improving Reading Efficiency"
English Teaching Forum, XXI, 3, 1983, p. 5.

c) Finality

Instruction in phonetics for a better reading comprehension should concentrate on the reading triad:

CERTAINTY

FLUENCY

SPEED

These are psychomotor abilities which should intervene after all the levels of reading comprehension have been mastered, that is, mastery of the grapho-phonological, the syntactic and the semantic systems of English¹.

Coming first, mastery of the grapho-phonological system of English appears to pave the way to certainty, fluency and speed in reading. The definition Taschow gives of these abilities further confirms the importance of a good knowledge of the grapho-phonological system of English. He assumes that reading certainty is the level at which a student has "no doubt in recognizing the grapho-phonetic system of English" ; that fluency is the acquisition of a "cohesive, coherent and smooth pronunciation ; and that speed is "reading flexibility", that is, a stage at which the reading rate matches the thinking rate in order to maintain meaning².

Although these abilities cannot be acquired until the students are at an advanced level of reading competence, they should remain the goal at which phonological accuracy aims.

(1) H.G. Taschow, The Cultivation of Reading, p. 34.

(2) IBID, pp. 34-36.

Conclusion

In this corpus, I have attempted to cover the main reasons that dictated my choice of this thesis subject-matter. The discrepancies and shortcomings revealed by the professional literature regarding the contribution of grapho-phonological analysis to reading comprehension, on the one hand, and the idiosyncrasies of the English grapho-phonological system, on the other hand, led me to investigate some students' reactions and attitudes to the problem. The information gained through the questionnaire permitted me to delineate students' needs, problems, beliefs and hopes concerning the teaching of phonetics and related-skills areas.

The points analyzed and discussed in this corpus also served as incentives to describing some grapho-phonological idiosyncrasies that are frequently overlooked by theoretical hypotheses or that have not been exhaustively dealt with. Therefore, the following part of my study will be a description and a discussion of these idiosyncrasies ; it hopes to provide students with a near-to-exhaustive corpus of words whose spelling and pronunciation are misleading. Students may also find the following descriptions and discussions particularly helpful in re-interpreting, re-evaluating and synthesizing already known grapho-phonological rules, generalizations and exceptions.

PART THREE

**DESCRIPTIVE STUDY OF ENGLISH GRAPHO-PHONOLOGICAL
SYSTEM**

PURPOSE CHAPTERS

- I. Grapheme-phoneme Correspondences**
- II. Syllabification**
- III. Stress**

INTRODUCTION

Approach

With the following description of the grapho-phonological system of English I do not pretend to an exhaustive description as it may appear in theoretical reference books. Most phonetics and grammar books offer excellent descriptions of the system. Some of them have been planned with arranged descriptions for the benefit of users of English as a Foreign Language. All descriptions serve the useful function of supplying hypotheses about general principles established through theory for the learner to understand and to apply. They also help organize factual information about the language's system and to lend coherence to the system as a scientific discipline.

However, very few descriptions actually arrive at covering all possible aspects of the systemic level of the English language which EFL students are confronted with in class, in academic concerns or in real-life environment. Students, and teachers, keep on discovering "things" about the systemic level of English of which theoretical hypotheses have hardly said a word. More to the point, we, and by that I mean students and teachers, now and then get a number of "shocks" when we find out that we have been mispronouncing some words for years simply because their pronunciation was taken for granted and that it had never occurred to us to look it up in the dictionary.

"Taking for granted" the pronunciation of a category of words may mean to join other people in their pronunciation, to assimilate words' pronunciation to the pronunciation of

cognates in the mother tongue or in other learnt languages, or simply to assimilate by analogy the pronunciation of these words to the pronunciation of other English words. As learners of English we can also consider ourselves the victims to such "advice to the learner" as "Remember that the more common the word is the more important it is to get it right, the more unusual the word is the less you need to worry about it"¹.

Unfortunately, as the students advance in their learning experience they do not meet common words only ; knowing the general principles of the systemic level of English and having internalized the pronunciation of those common words, either at intermediate or advanced levels of proficiency, students go on hesitating on, stumbling over, vocalizing, and mispronouncing unusual words.

The participants in the questionnaire agreed that whatever they say or read aloud (the feeling may be similar when they read silently) results in the impression of saying or reading something wrong. This feeling never leaves them, they said, when they happen to meet unknown words or those words which they recognize - from the habit of seeing them - and which they are unable to identify. Should the pronunciation of unusual words that come out by surprise in a text remain guesswork? Reading, as a total process, can be guesswork for the anticipatory predictions it involves ; pronunciation cannot. Pronunciation can be guesswork in beginning reading only and students may have great fun at such tries. However, at intermediate or advanced reading levels, random guesses at pronunciation can be a tremendous waste of time jeopardizing reading accuracy, fluency and speed.

(1) J. Windsor Lewis, A Concise Pronouncing Dictionary, p. viii.

The present part of my study hopes to reconcile students with word lists. These will be presented in contrast to emphasize spelling, pronunciation and meaning idiosyncrasies. My main purpose in using word lists - a much criticized procedure to teach vocabulary out of context, is not for students to be confronted with low and high-frequency vocabulary, but for them to build up word-recognition at sight. This is supposed to help students store the words together with their pronunciation, transcription and meaning in "all three memory 'banks' involved - the visual, the auditory and the muscular"¹. I have already used word lists for this purpose, pinning them on the blackboard or on the wall for students to look at, or to photocopy.

This part of my study will therefore concentrate on those essential points that theoretical hypotheses overlook because, rightfully, they emerge not from general principles but from teaching and learning experiences on the ground and which, unlike most theories, are supported by a wide variety of teaching evidence.

The grapho-phonological analysis of the English system will deal with the following points:

- grapheme-phoneme correspondences
- syllabication
- stress

The first point will emphasize the classical grapheme-phoneme correspondences students can identify on their own through

(1) J. Windsor Lewis, A Concise Pronouncing Dictionary, p. viii.

generalizations presented in a diagram. A discussion follows, stating those grapheme-phoneme correspondences students cannot identify on their own or apply generalizations to. These include such peculiarities as exceptions to the rule or to the generalization, foreign words pronunciation and a near-to-exhaustive corpus of high and low frequency words presenting idiosyncratic pronunciation.

The second point will deal with the graphic and phonemic identification or recognition of syllabic units, and with clues in syllabication that may help students extract meaning from words, pick up the right pronunciation or decide on stress placement.

The third point is a study of aspects of stress variations, stress placement, stress in words as related to pronunciation, syntactic and semantic clues.

As can be seen, the common feature to these three points is grapho-phonological analysis as related to word identification or recognition at first sight in reading, that involves, at the same time, an identification and recognition of words' meaning.

Relation to Theoretical Materials and References

Most theoretical definitions and arguments in this descriptive study are based on Randolph Quirk, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik, A Grammar of Contemporary English¹, A.C. Gimson, An Introduction to English Pronunciation², Daniel Jones, An Outline of English Phonetics³,

 (1) London, Longman, 1972.

(2) London, E. Arnold, 1970.

(3) Cambridge, C.U.P. 1975.

J. Windsor Lewis, A Concise Pronouncing Dictionary of British and American English¹ and Longman Concise English Dictionary².

All other practical details and notations are owed to personal research and observation, specially the elaboration of word lists and the idiosyncratic pronunciation features the words involve.

Symbols Used

For practical reasons, and also because grapho-phonological analysis is related to reading comprehension, and thus to the visual identification of words, phonetic transcription will not appear systematically ; it will be made use of only in descriptions calling for it.

With respect to phonetic symbols, the phonetic transcription employed is fully in accordance with the principles of the International Phonetic Association (I.P.A., reference Gimson).

The description will make use of some other kind of symbols:

- Slants, not square brackets, will be used for practical typing reasons, even when the transcription of words calls for square brackets.
- The Signs + and - appearing under target consonant letters mean respectively "sounded" and "silent".

(1) London, O.U.P., 1972.

(2) London, Longman, 1985.

- Syllable division is indicated by a blank space. Similarly, two consonants separated by a blank space mean that they belong to two separate syllabic units. On the contrary, when no such space appears, it means that the two consonants are part of the same syllabic unit.
- Syllabic division by a blank space will also appear in the phonetic transcription, as quite often the phonetic and the graphic division of syllables do not correspond.
- Ø : accounts for silent letters
- ≠ : different from

Terminology

I have tried to simplify phonology and syntax terminology and classifications as far as possible, not only for readability but to stick to classroom habitual terminology. In this study, the terms "phonetic" and "phonological" may be used interchangeably as often done in the literature. However, it seems worth mentioning that theoretical linguisticians use the term "phonetic" when they refer to the substance or physical entity of any language's sounds. They use the term "phonological" when they refer to the form and pertinent function of sounds¹.

(1) J. Lyons, General Linguistics, p. 77.

Abbreviations

Adj:	adjective
Phon:	phoneme
VL:	voiceless
VD:	voiced
N:	noun
V:	verb
F:	French
LV:	long vowel
SV:	short vowel
Ad:	adverb
C:	consonant
Der:	derivatives
Sing:	singular
Plur:	plural

CHAPTER ONE

Grapheme/Phoneme Correspondences

The English alphabet can be divided into two categories: letters which represent consonants and letters which represent vowels. These are clues to identify their particular corresponding phonemes. The following section is a description and a discussion of these clues.

A. Consonants

Consonants are divided into single consonants, digraphs and clusters.

1. Single Consonants

Problem-single consonants are about twelve: b-c-d-g-h-k-l-n-p-r-s-t-w (for the purpose of this section, "w" will be considered as a consonant) and x.

All these consonants have been proven to cause pronunciation difficulties at several varying levels. Generalizations about them can be stated as follows:

b. The letter "b" is pronounced /b/ in all positions within the word. The letter "b" is generally silent when preceded by the letter "m" in the same syllable. However, when letters "m" and "b" occur in different syllables, the letter "b" remains sounded. Occasionally, letter "b" is silent when preceded by "t" in the same syllable. A diagram may illustrate this generalization:

DIAGRAM

	Position	Pronunciation	Examples
1	all letters	/b/	bad, about, grab ₊
2	m + b	/mb/	am ber ₊
3	m + b	/m/	lamb ₋
4	b + t	/t/	debt ₋

Discussion:

Most words in the English language including the letter **b** fall in case 1 and 2. In this description I shall deal only with problematic cases such as 3 and 4.

Those words belonging to 3 and 4 are presented together with their derivatives¹ or compounds in order to show pronunciation idiosyncrasies.

List - Case 3.

Words	Derivatives	Compounds
lamb ₋	lam baste ₊ lam bent ₊ lambing ₋ lam brequin ₊	lambskin ₋ lambswool ₋
comb ₋		
thumb ₋		
numb ₋	benumb ₋	

 (1) Here, "derivatives" include both semantically and graphically related words.

aplomb		
womb		
bomb	bom bard +	bom ber +
dumb		dumbbell dumbfound -+ dumb-waiter
limb	lim ber / lim bo +	
climb	climber / climbing / climbable	climb-down
crumb	crum ble +	
plumb	plumber / plumbing plum bago/plum bic + +	plumb-line
tomb	tom bola +	tombstone

List - Case 4.

debt	debter
doubt	doubter

Note: "climb" /claim/ is note to be confused with "clime" /clime/ and "limb" /lim/ with "lime" /laim/.

c. The letter "c" is represented by the sound /s/ when followed by vowels i, e, and y, and by the sound /k/ when followed by the vowels a, o, and u. In combination with other consonants or groups of consonants, it is either associated with the sound /k/, /s/, /ks/, or /sk/.

DIAGRAM

	Position	Pronunciation	Examples
1	c + i, e, y	/s/	centre
2	c + a, o, u	/k/	cake
3	c + k		block
	c + q	/k/	acquaint
	c + c + a, o, u	/k/	accord
4	c + c + i, e, y	/ks/	accident
	s + c + a, o, u	/sk/	scold
5	s + c + i, e, y	/s/	scent

DISCUSSION

This generalization is accurate enough to be applied to most words in the English language. No lists of words are to be set. However, some exceptions are worth mentioning.

In **case 1**, there are a few exceptions to the generalization:

c + e are pronounced /k/ in "celt" / "celtic"

c + e are silent when "s" follows as in
"Leicester" / "Worcester" / "Gloucester" / "Bicester".

c + e are pronounced /tʃ/ in "cello" / "cellist". Attention:
the word "cellophane" maintains /s/.

c + i are often pronounced /ʃ/ in most words ending in "cia"
or "cious" or "cient", e.g., "acacia", "capacious",
"efficient".

In **case 4** some foreign words have distinctive pronunciations. For example:

"ci" in "Da Vinci" is /ʃ/.

"cz" in "czar" is /z/.

"cz" in "Czech" is /tʃ/.

Also in **case 4**:

c + c + y is pronounced /kɪ/ in the word "baccy".

Finally, the letter "c" is silent in "victuals" /vɪtlz/ and in "indicté" /ɪndait/ most probably because of the influence of "t".

In **case 5** one exception deserves to be mentioned: "sceptic" and its derivatives. Thus:

s + c + e are pronounced /sk/ in "sceptical" but /ʃ/ in "crescendo".

In s + c: "c" is silent in the word "muscle".

It is also silent in the word "suspicious".

d. The letter "d" is represented by the sound /d/ in all positions. However, after voiceless consonants in the same syllable it is pronounced /t/ as in "talked". "d" is silent when it occurs before letter "g", "k" or "s" in the same syllable.

DIAGRAM

	Position	Pronunciation	Examples
1	d	/d/	door bed address + + +
2	VL.C. + d	/t/	talked
3	d + g	/d /	gadget
	d + k	/k/	handkerchief
	d + s	/s/	handsome
4	n + d	/n/	Windsor

Discussion

In **case 1**, "d" is exceptionally silent as in the three words: "handsome", "handkerchief" and "Windsor".

The difficulty in **case 2** can be solved by having students memorize the nine voiceless consonants in the order indicated:

/p, t, k, f, θ, s, ʃ, tʃ, h/.

In **case 3**, all English words falling in the category of "gadget" have a silent "d". Therefore, a list of those words seems unnecessary.

g. The letter "g" is one of the most complex problem-consonants. This letter is associated with the letter "j" and thus is pronounced /dʒ/ when followed by i, e, y in all

positions. In certain words, however, and under the same conditions, the letter "g" is associated with the sound /g/. It is also /g/ in all positions when followed by any consonant including the letter "g". When preceded by letter "n" in the same syllable, the comprehensive sound of "n + g" is /ŋ/. Nevertheless, when "ng" occurs in different syllables, each letter is sounded.

The letter "g" is often silent when followed by letters "n" or "m", except when each of them occurs in different syllables.

DIAGRAM

	Position	Pronunciation	Examples
1	g + i, e, y	/d /	g _ɪ n, mag _ɪ cian, apol _ɒ gy, g _ɪ ll, (measure).
2	g + i, e, y	/g/	g _ɪ ny, g _ɛ t, g _ɪ ve, g _ɪ ll (of fish)
3	---- g	/g/	big _ɪ , fig _ɪ , dig _ɪ
4	g + consonants a, o, u	/g/	big _ɪ ger, G _ɒ d, meag _ɪ re, g _ɛ me, g _ʊ t
5	n + g	/ŋ /	lon _ɔ g
6	n + g	/ŋg/	lon _ɔ g _ɛ er
7	g + n m	/n/ /m/	gnat fleg _m
8	g + n	/gn/	co _ɔ g _ɪ nate

Discussion

It is obvious that 1 and 2 are the cases which are bound to cause pronunciation troubles. There are no accurate rules for the students to decide whether g + e, i, y will be realized as /dʒ/ or /g/. A corpus of all possible words susceptible of being mispronounced seems a good attempt to solve the problem. The words may be presented in contrast, as in the list below, together with the meaning of the words as in most cases meaning helps to determine pronunciation and vice-versa.

Words in category 3 and 4 are in the majority. They need not be listed. However, words in categories 5, 6 and 7 are few. They can be memorized, together with some exceptions.

List 1: Categories 5 and 6

To determine if "ng" will be realized /ŋ/ or /ŋg/, the following rules of thumb have proven trustworthy:

/ŋ/ occurs usually only after a vowel and /ŋg/ occurs only before a vowel or /l/.

/ŋ/		/ŋg/	
long	ring	lin	gual
sing	bing	lon	ger fin ger
being	among	sin	ger trian gle
fling	bring	sin	gle lin ger
		min	gle lin go

List 2: Category 1 and 2

High-frequency words such as "get", "give", "gin", "gent" ; French and English cognates such as "general", "generation" and derivatives such as "gym" / "gymnastics", do not appear in this list because their pronunciation is rather automatic. Thus, the following corpus presents only some low-frequency words and foreign words.

"g"

/dʒ/	/g/
Gerald	Gilbert
gill (measure)	gill (fish)
gyro	gynecologist
gee-gee	geese
gist	gift
gemini	gimlet
gibber	gibbon
gibblets	giddy
Gibraltar	gild
gym	gimcrack
gibbet	gimmick
gin	Gingham
	gear
	geisha
gelid	geld
gesso	geyser
gib	gig
gipper	giggle
	bogey
gimbal	gimp
	boogie-woogie
gerb	girt
germ	gird
girbil	girdle
	girth
gem	gemsbok
	gorge

Discussion

Certain French words commonly used in English skip both /dʒ/ and /g/ sounds and maintain the French sound associated with English sound /ʒ/ as in the words "vision" /'viʒn/ :
courgette, camouflage, badinage, garage, dressage,
genre, gendarme, gigolo, corsage, cortege.

Note: the exceptional pronunciation of the word "gaol" /dʒeɪl/ is in contrast with that of words in category n° 4, and especially with the pronunciation "goal" /gəʊl/.

List 3: Category 7

"gn---"	"---gn(e)"	"---gn---"
/n/		/gn/
gnarled	impugn	Ag nes
gnash	deign	diag nose
gnat	coign	cog nate
gnome	(con)sign	con sig na tory
gnu	foreign	dig ni fy
gnesis	campaign	mag ne tic
gnosis	align	ag nos tic
	benign	be nig nant
	reign	drag net
	champagne	mag ne sium
	condign/condignly	
	design	de sig na tory

List 4: Category 7

	"gm"	
/m/		/gm/
flegm	but	fleg ma tic
paradigm	but	pa ra dig ma tic

h. The letter "h" is another complex letter. Its complexity is mainly due to its being sounded in certain words and silent in others. The letter "h" never occurs in final position, except in certain foreign words. It is generally sounded in initial and medial positions in most English words. However, in words of French origin, initial "h" is silent. It is also silent when it follows letters "k", "g", "p", "r", and "w" at the beginning of a word. When the letter "h" follows the letter "x", it is generally silent except in a few words.

DIAGRAM

	Position	Pronunciation	Examples
1	h--/--h--	/h/	h <u>e</u> n, b <u>e</u> h <u>a</u> ve, h <u>a</u> te + + +
2	(F) h---	∅	<u>h</u> our, <u>h</u> onest
	t	/t/	th <u>u</u> me, Th <u>u</u> mes
	p	/p/	sheph <u>e</u> rd
3	g + h	/g/	gh <u>o</u> st
	k	/k/	kh <u>a</u> ki
	r	/r/	rh <u>u</u> yme
	w	/w/	wh <u>a</u> t
4	x + h	/ɪgz/	ex <u>h</u> ibit
	x + h	/eks'h/	ex <u>h</u> ale +

Discussion:

In **case 1**, the exceptions are few. They, therefore, can be listed and memorized. In **case 2**, French and foreign words with silent "h" also represent a small corpus which students can memorize.

In **case 3**, though, the students have to be taught to distinguish between consonant combinations with silent "h" and consonant combinations falling in the category of digraphs, in which the sound obtained is different from either of the two letters:

Compare

shepherd / elephant
/p/ /f/

ghost / sigh
/g/ /sai/

rhyme / catarrh
/r/ /ɑ /

thyme / this / ethics
/t/ /ð/ /θ/

In these examples, "gh" in "sigh" and "rrh" in "catarrh" are not digraphs but a silent combination of consonants.

Case 4 is very complex. Syllable division and stress placement determine whether "h" is sounded or silent. In the Windsor Lewis Pronouncing Dictionary, one can notice that "h" is silent in most words in which "ex" is followed by a stressed syllable. These words have "ex" phonetically broken into a weak syllable /ɪg/ plus a stressed syllable starting with the remaining /z/ sound.

Examples:

exhaust exhibit exhilarate exhort
/ɪg 'zɔ:st/ /ɪg 'zɪbɪt/ /ɪg 'zɪl r reɪt/ /ɪg 'zɔ:t/

On the contrary, "h" is generally sounded in those words in which "ex" is a contrastive prefix. Let us consider the word "exhale".

1. "hale" exists as an independent word with the same meaning as in "exhale".
2. "ex" has a clear meaning (out of, from):
exhale = force out.

The letter "h" is graphically part of the stem, and the syllable to which it is attached is stressed. It is thus phonologically maintained. In this case, the pronunciation of "ex" is generally /eks/ as in "exhale" /eks'herl/ or "exheredate" /eks'herɔdert/.

List 1:

The following list includes approximately most words in which /h/ is silent together with contrastive words in which /h/ is sounded. However, the list may be non-exhaustive.

"h" ø

F Words	Certain Foreign Words	English Words	Words
	doh	Deborah	
bonhomie	Allah	Graham	exhort
hour		annihilate	exhibit
heir	Brahmane	vehicle	exhilarate
honest	Buddha	vehement	exhume
honour + Der.	kohbrabi	Durham	while
hors d'oeuvres	kolkhoz	Clapham	which
hors de combat	Delhi	exhaust	when
	Dimah	ghost	what
	Rayah	khaki	shepherd
		thyme	Anthony
		Thailand	Thames

In this list, no words with "rh" in initial position have been listed: they all have a silent "h". When "---rh" occurs in final position the whole combination of consonants is silent, such as in "catarrh"

"Why", "where", "when", "what", in which "h" is silent, may be contrasted with "who", "whose", "whom", in which "w" is silent.

List 2:

"h" /h/

Initial Position	Foreign Words	Medial
homage, horizon	hara-kiri	
harm, harmony	Hallelujah	ex hale
human, heritage	Hadji	de hydrate
Harlequin	hades	re hearse
Harlem, harass	Hindu	co habit
hectogramme (meter)	Hebrew	ad 'here
Hector, hegemony	Hawaii	be have
hermit, hero	Havana	co herent
herb, hesitant	harem	be hind
hilarity	haricot	ad hoc
horror, hormone	harangue	
hostile, hospital	bohemia	ex heradate
hostess, humble	alcohol	in herit
humid, humour, humus	hacienda	co hesion

These words have been selected mainly because their pronunciation is often assimilated to that of French cognates in which "h" is silent. An informal test has demonstrated the students' total lack of mastery of "h" pronunciation in these very words.

The students' attention can be attracted to the idiosyncratic pronunciation of:

"heritage" - "in herit" and "heir"

and to some English words in which a sounded "h" is not evident or easy to pronounce because those words are monosyllabic:

"hair" - "huge" - "hew" - "hedge" - "hue" - "ho"

k. The letter "k" is always associated with the sound /k/, whatever the position. However, the letter "k" is silent in initial position when followed by "n".

DIAGRAM

	Position	Pronunciation	Examples
1	k	/k/	keen ₊ , skin ₊ , brink ₊
2	k + n	/n/	<u>k</u> now

List:

Although the rule is accurate enough to do without a list of those words with silent "k", it is worthwhile listing high-frequency words falling in this category, together with their meaning.

"k" ∅

knack	knap	knave	knead	knee
kneel	knell	knickers	knife	knight
knit	knock	knoll	knot	knuckle

1. Students will be perfectly intelligible if they use only clear /l/ in reading. Hence the following generalization: the letter "l" is pronounced /l/ in all positions. It is silent when followed by the letters "m" or "k" in the same syllable.

DIAGRAM

	Position	Pronunciation	Examples
1	l	/l/	love, bottle, milk + + +
2	lm	/m/	calm
3	lk	/k/	stalk

List:

"lm" /m/

alms
palm
almond
calm
balm/embalm
psalm/psalmody
Holmes

"lk" /k/

folk
stalk
balk
talk
chalk
walk

Discussion:

Several observations can be made:

- /l/ is deleted in the words listed mainly because it is preceded by a long vowel /a:/ and /ɔ:/.

It is also deleted in a few exceptional words in which it is followed by other consonants than "k" or "m" and not necessarily preceded by a long vowel:

Holborn	Ralph	would
/hɔ:vbən/	/rɑ:f/	/wɜd/
should	half	halfpenny
/ʃʊd/	/hɑ:f/	/heɪpni/

Words with "lk" or "lm" maintain /l/ when preceded by a short vowel:

realm ₊	bilk ₊	milk ₊	silk ₊	bulk ₊	hulk ₊
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Words having "l" followed by other consonants than "k" or "m" namely "t" and "d" maintain /l/ when preceded by a short vowel:

dolt ₊	tilt ₊	bolt ₊	bilge ₊	belt ₊	salt ₊	built ₊
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Finally "l" is naturally maintained in all words when it is followed by /k/, /m/ or any other consonant in a different syllable.

Bal ₊ kans	bal ₊ sam	bal ₊ tic	bal ₊ moral
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n. This letter is represented by the sound /n/ in all positions, unless it is followed by "g" or "k" or "c" /k/ in the same syllable. Then it is associated with the sound /ŋ/ as heard in the words "sing" or "sink". "n" is generally silent when preceded by "m" in the same syllable and in final position.

DIAGRAM

	Position	Pronunciation	Examples
1	n	/n/	nose, burn, Bernard + + +
2	n+g	/ŋ/	sing +
3	n+k or n+c	/ŋk/	sink, uncle + +
4	m+n	/m/	column _

Discussion:

Words falling in **case 1, 2 and 3** are in an overwhelming majority and the generalization of the grapheme/phoneme relationships presents no exceptions.

However, the generalization about **case 4** presents some particularities which can be brought to the students' attention:

- Words having "mn" in final position are very few:

col umn_	au tumn_	con temn_
con demn_	damn_	sol emn_

- As a result of suffixation, syllable division and stress placement, the derivatives of such words maintain /n/:

au tum nal +	con dem na tion +
dam nable +	so lem nize +

Note: damn ed co lumn_ ist

- "mn" may occur in initial position, in this case /m/ is deleted, not /n/: e.g., "mnemonic" and its derivatives.

Note in **case 3**, maybe students should be made to notice the following contrasted words with "nc".

"unc---"		and	"un c---"	
uncle	/'ʌŋkl/		un clear	/ʌn'kli:n/
unction	/'ʌŋkʃn/		un common	/ʌn'kɔmən/
unctuous	/'ʌktjʊəs/		un cover	/ʌn'kʌvə/

p. This letter is usually represented by the sound /p/ as heard in the word "poor", whatever the position. It is sometimes silent, in initial position, when followed by "s", "n" or "t" in the same syllable. It is also silent in certain words of French origin, in final position.

DIAGRAM

	Position	Pronunciation	Examples
1	p	/p/	poor, reptile, creep
2	p+n	/n/	pneumonia
3	p+s	/s/	pseudo
4	p+t	/t/	ptarmigan
5	---p	∅	coup
6	p+b	/b/	cupboard

List:

	"pn"	"ps"	"pt"	"--p(s)"	"pb"
	pneumonia	psychology	ptarmigan	coup	cupboard
	pneumatic	psalm		corps	campbell
	pneumeter	psalmody	pterodactyl		raspberry
		psalter	ptomaine		
		pseudo	Ptolemy		
		psammite	pteropod		
		psoriasis			
		psoas			
		psoric			

Discussion:

It should be noted that "pn", "ps" and "pt" in initial position are combinations inherited from Greek and that the general tendency in English is to leave them out. They mostly occur in medical and pharmaceutical terminology.

Case 5: English words generally maintain final "p" as in "plump", "pump" and "camp".

"plump" /plʌmp/ should be differentiated from the two homophones "plumb" /plʌm/ and "plum" /plʌm/.

Case 6: In certain compounds and in words in which "p" and "b" occur in different syllables, "p" is maintained:

"camp_‡-bed" "camp_‡-fire" "pump_‡-room" "pump_‡kin"

Note: "Corps" is /'kɔ:(r)/ in the singular and /kɔ:(r)z/ in the plural ; it should be differentiated from "corpse" /kɔ:ps/. In the word "recoup" /rɪ'ku:p/ and its derivatives, the letter "p" is sounded.

r. This letter is represented by the sound /r/ only before a vowel, in initial or medial position, such as in "red", "garage", "hearing", "arrive", etc...

After a vowel, in final or medial position, "r" is usually silent, as in the words "car", "here", "verse".

In other cases, the pronunciation of "r" undergoes the influence of the vowels beginning neighbouring words:

- In related speech, a liaison is established between the final "r" in a word and the vowel in initial position of the next word. Thus, "r" is silent in "wear". However, it is sounded in "wear out".
- By analogy, in related speech, an intrusive "r" is added between words that end in /ə/ and words that begin with a vowel. Thus:
 "Malta and Libya" → /mɔ:ltarən lɪbjə/.
- In certain combinations grouping a vowel + "r", a vowel + "r" + vowel or vowel + "r" + consonant, "r" is generally silent. Occasionally the surrounding vowels or consonants are silent too, e.g., "modernize" /'mɔdnəɪz/.

DIAGRAM

	Position	Pronunciation	Examples
1	r + vowel	/r/	red +
	vowel + r		car
2	vowel + r + vowel	∅	here
	vowel + r + const.		verse
3	linking "r" + vowel	/r/	wear out
4	--/ə/ + v	intrusive /r/	idea/r/of
	v + r	∅	modernize /mɔdnəɪz/
5	v + r + v	∅	tempor <u>ary</u> /'tempɪrɪ/ ¹
	v + r + c	∅	govern <u>ment</u> /'gʌvnmənt/

 (1) Current style of most B.B.C. announcers. In J. Windsor Lewis, A Concise Pronouncing Dictionary, p. xix.

Discussion:

The mastery of "r"'s pronunciation or elision together with its linking or intrusive pronunciation is much a matter of constant practice of the speaking skills than of examples like the following:

Linking "r"

faroff
 fouraces
 nearit
 answerit
 farinside
 wearot
 poorann

Intrusive "r"

a dramaof Ibsen
 Ameliaand Ann
 Russiaand China
 dramaand music
 ideaof
 lawand order
 vanillaice¹

The teacher may design more examples of his own. However, it is advised to use these examples in meaningful units and/or in contrastive alternatives:

- I want a vannailaice as a dessert.
- Maltaand Libya have concluded a commercial agreement.
- Chinaand India have waged a ruthless war.
- I prefer the sonatain f.
- They keep a gorillaand chimp².

 (1) Examples borrowed from A.C. Gimson and O. Jespersen. Op., Cit.

(2) IBID.

Silent "r"

Far below
 more meat
 their things
 dear Paul
 our friend
 better paid

Linking "r"

far above
 more of that
 their uncle
 dear Ann
 our enemy
 better off¹

- Where did you hide the pen? Where is it?
- I usually don't like be r, but I like the beer on the table.
- Your marks are lower than mine ; they actually are going lower and lower.

Note: some intrusions of /r/ are debatable or just impossible, such as in the following examples:

+ I saw /r/ a fish

+ Stalla /r/ asked the way².

The students' attention can be brought to those debatable or impossible intrusions.

s. In general, the letter "s" is pronounced /s/ in initial position, as in "seen".

In final position it is /s/ after voiceless consonants and /z/ after vowels and voiced consonants, such as in:

 (1) IBID.

(2) IBID.

cats - pens - sees
/kaets/ /penz/ /si:z/

In all other positions it is either /s/ or /z/ according to usage, such as in:

preserve - presage - result - resource
/z/ /s/ /z/ /s/

However /s/ or /z/ are predictable in certain words under syntactic or semantic influence, e.g.:

e.g.: close (adj.) - /s/ close (v) - /z/
loose (not tight) /s/ lose (money) /z/

When the letter "s" is double, it is always pronounced /s/ in final position as in "miss".

In medial position /ss/ are either pronounced /s/ or /z/, such as in:

passage or scissors
/s/ /z/

DIAGRAM

	Position	Pronunciation	Examples
1	s---	/s/	set
2	vl. c + s	/s/	cats
3	vd. phon. + s	/z/	arms - sees
4	---s in adj./n.	/s/	'refuse
5	---s in v.	/z/	re'fuse
6	---ss	/s/	miss
7	---ss---	/s/ or /z/	passage - scissors

List: 1

It would be an exhaustive task to list all possible words belonging to the above categories presenting a choice between /s/ and /z/. The following words have been selected after checking students' ability to decide for /s/ or /z/ in an informal test.

debris _u	∅	dissolve	/z/
thermos _u	/s/	scissors	/z/
canvas _u	/s/	curious _u	/s/
breathes _u	/z/	disappear	/s/
deaths _u	/s/	disorder	/s/
passage	/s/	disown	/s/
possess _u	/z/ - /s/	dismiss	/s/ - /s/
dessert	/z/	misbehave	/s/
abysmal	/z/	absolute	/s/
cosmetic	/z/	absolve	/z/
misuse (n)	/s/ - /s/	absorb	/s/
misuse (v)	/s/ - /z/	chasm	/z/
misunderstand	/s/ - /s/	charisma	/z/
disease _u	/z/ - /z/	desert (n)	/z/
disaster	/z/ - /s/	desert (v)	/z/
dismal	/z/	base (n/v)	/s/
misery	/z/	case	/s/
miser	/z/	cease	/s/

 (1) Here, the underlining is meant to attract attention on target letters "s" and "ss".

re <u>se</u> mble	/z/	dose (n/v)	/s/
re <u>se</u> arch	/s/	increase	/s/
re <u>su</u> lt	/z/	rele <u>as</u> e	/s/
pre <u>se</u> rve	/z/	pur <u>ch</u> ase	/s/
pre <u>se</u> nt (n/adj.)	/z/	pur <u>po</u> se	/s/
pre <u>se</u> nt (v)	/z/	lo <u>s</u> e	/z/
re <u>so</u> urce	/s/	loo <u>s</u> e	/s/
pre <u>s</u> age	/s/	mo <u>u</u> se	/s/
re <u>s</u> ale	/s/	ob <u>t</u> use	/s/
per <u>s</u> uade	/s/	prom <u>is</u> e	/s/
per <u>s</u> ist	/s/	comprom <u>is</u> e	/z/
in <u>s</u> ert	/s/	compr <u>is</u> e	/z/
in <u>s</u> et	/s/	premi <u>s</u> e	/s/
dece <u>as</u> e	/z/	conci <u>s</u> e	/s/
expens <u>i</u> ve	/s/	prec <u>i</u> se	/s/
cons <u>u</u> l	/s/	choo <u>s</u> e	/z/
cons <u>i</u> der	/s/	bas <u>i</u> s	/s/ - /s/
fals <u>i</u> fy	/s/	bas <u>e</u> s	/s/ - /z/
convers <u>a</u> tion	/s/	oas <u>i</u> s	/s/ - /s/
for <u>s</u> ake	/s/	oas <u>e</u> s	/s/ - /z/
ans <u>w</u> er	/s/	refus <u>e</u> (n)	/s/
cos <u>mo</u> s + der.	/z/ - /s/	refus <u>e</u> (v)	/z/
The <u>i</u> sm	/z/	thes <u>i</u> s	/s/ - /s/
		thes <u>e</u> s	/s/ - /z/

Discussion

Several remarks are to be made about the above corpus. Let us consider them from their degree of importance in reading comprehension. Only those pronunciation shifts of the letter "s" which affect meaning and syntax are worth emphasizing.

i. The shift from /s/ to /z/ denotes a change in meaning. Very often it is spelling that determines the choice between /s/ or /z/.

dose	/s/	doze	/z/
loose	/s/	lose	/z/
cease	/s/	seize	/z/
decease	/s/	disease	/z/

It is obvious that not all ambiguities of /s/ and /z/ pronunciation are raised by spelling. Still, spelling may claim its contribution in elucidating the meaning of certain words.

ii. The shift from /s/ to /z/ denotes syntactic changes of various sorts, all equally important:

Function: usually nouns and adjectives have /s/ and verbs have /z/, as generalized in diagrams 4 and 5.

'house	(n)	-	'house	(v)
a'buse	(n)	-	a'buse	(v)
'refuse	(n)	-	re'fuse	(v)
'use	(n)	-	'use	(v)
'diffuse	(n)	-	di'ffuse	(v)
'close	(adj.)	-	'close	(v)

However, this generalization is in contradiction to some other words in which /z/ or /s/ is maintained for verbs as well as for nouns and adjectives:

/s/ → 'decrease (n) - de 'crease (v)
 'converse (n/adj) - con 'verse (v)

/z/ → 'present (n) - pre 'sent (v)
 'desert (n) - de 'sert (v)

Yet, it is still possible for students to determine the the functions of these words by taking into consideration the vowel shift and/or the accent placement.

/'dikri:s/ - /de 'kri:s/ - /'preznt/ - /prɪ 'zent/
 /'kɒnvɜ:s/ - /kən 'vɜ:s/ - /'dezət/ - /dr 'zɜ:t/

Some other words have their function differentiated only by shifts of accent.

'insult /'Insʌlt/ (n) - 'excise /'eksɪz/ (n)
 in 'sult /In 'sʌlt/ (v) - ex 'cise /ek 'saɪz/ (v)

Finally, some other words are differentiated neither by a vowel shift, nor by a shift of accent. In this case context determines function.

'dose /'dɔʊs/ (n) 'dose /'dɔʊs/ (v)
 'presage /'presɪdʒ/ (n) 'presage /'presɪdʒ/ (v)
 'base /'beɪs/ (n) 'base /'beɪs/ (v)

The generalization about N° 2 and 3 is a rule.

Prefixation:

Some words beginning with "dis" have the "s" pronounced /s/ when "dis" is regarded as a contrastive prefix with the meaning of "apart", and is followed by a stem with a meaning of its own. In the other cases, the "s" or "dis" is pronounced /z/. This is rather a rule of thumb.

Compare:

Contrastive Prefixes		Other Cases
/s/		/z/
dis 'order	dis 'own	di 'saster
dis 'miss	dis 'grace	di 'sease
dis 'gorge	dis 'tort	dis mal
dis 'arm		Dis ney

This rule of thumb may be valid for the following prefixes:

Contrastive Prefixes	Non-Contrastive Prefixes
/s/	/z/
in--- in 'sight, in 'side in 'sert.	
mis-- mis 'use, mis 'behave.	'mi sery
re--- re 'search, re 'source.	re 'sume, re 'sult, re semble.
pre-- pre 'suppose	pre 'sent, pre 'serve, pre 'sume.

Suffixation:

The "s" in the suffix "ism" is pronounced /z/ as in "journalism", "seism".

However, the suffixes -esque, -ious, -uous, -eous' have /s/.

Finally, in words with "ss", the /s/ is maintained when suffixes such as -ing, -age, -ed, are added:

Compare:

/s/	/z/
cross <u>ing</u>	sciss <u>ors</u>
pass <u>age</u>	poss <u>ess</u>
miss <u>ed</u>	dess <u>ert</u>

In conclusion, the letter "s" appears far more problematic than the other letters. In reading comprehension, students should focus their attention on spelling differentiations as they affect meaning and determine the choice between /s/ and /z/. Syntactic comprehension is effectively helped by an accurate discrimination between /s/ and /z/ sounds. Here again, the choice between /s/ and /z/ is determined by vowel shift and shift of accent.

t. This letter is associated with the sound /t/ as heard in "term", "bit", "molten". It is generally silent when followed by "ch" as in "watch", or by "s" as in "listen". It is also generally silent when it occurs in final position in certain French words such as:

"beret" /bereI/

DIAGRAM

	Position	Pronunciation	Examples
1	t	/t/	bit, molten, term.
2	t + ch	/t/	watch
3	s + t	/s/	listen
4	F. - t	∅	beret

Discussion:

Words included in **case n° 2** need not be listed as the elision of "t" is quasi natural. Those in **case n° 3**, on the contrary, can be listed together with words of French origin.

List 1.**"st" /s/**

listen	epistle	bristle	hasten
christen	ostler	castle	christmas
christendom	fasten	bustle	wrestle
christening	adjustment	waistcoat	

List 2.**French Words "et" = /eɪ/**

beret	bidet	crochet
ballet	bouquet	croquet
	buffet (food)	

Not all French words ending in "et" are pronounced as "buffet" /bu:feɪ/. Some other words have "et" that is generally pronounced /ɪt/, /ɔt/ or /eɪ/, after the English pattern of words with similar "et". A list of these French and English words is thus necessary:

List 3.

billet /-it/	buffet /bʌfɪt/ (strike)	couplet /-it/
bonnet /-it/	clarinet /-et/	closet /-it/
claret /-t/	cornet /-it/	coronet /-et/
cosset /-it/	corset /-it/	cricket /-it/
blanket /-it/		bullet /-it/

Note: F. "debut" has a silent "t" /debju:/

In **list 1** the students should be made to consider some words which present idiosyncratic pronunciation:

Compare:

hasty / haste	and	hasten
fast / fastidious	and	fasten / fastener
christian	and	christen
/tʃ/		/s/

w. As a consonant, the letter "w" is associated with the initial sound /w/ heard in the word "way". It is sometimes silent in initial position when followed by "r" or "h", as in "wreath" or "whole". In other positions, "w" is generally associated with the vowel sound /ʊ/ as in "mow" or "coward".

DIAGRAM

	Position	Pronunciation	Examples
1	w	/w/	way
2	w + r	/r/	wreath
3	w + h	/h/	whole
	w + h	/w/	while
4	---w	/ʊ/	mow
	--w--		coward

List 1.

Words included in 1 and 4 are in an overwhelming majority. Those in 2 present no idiosyncrasies and the generalization about them is a rule. Pronunciation of words in 3 may be problematic ; but these are very few and can easily be memorized.

"wr" /r/	"wh" /h/	"wh" /w/
wreath (e)	whole	while
write	who	where
writhe	whose	when
wrinkle	whom	what
wrist	whew	white
wring	whore	whorl
wright	whoop (cough)	whoop (it up)
wretch		
wrestle		
wrapper		
wrangle		
wraith		
wrack		
wrick		
wrong		
wry		
wrought		
wrath		

Discussion:

It is important for students to memorize the meaning of the words in the first column. This is to avoid confusions over meaning with homophones .

Compare: List 2.

write / rite	wright / right
wrack / rack	wretch / retch
wrap / rap	wring / ring
wrick / rick	wrung / rung
wrest / rest	wry / rye

Note: The words: 1. "whore" /'hɔ:(r)/ and
"whorl" /'wɜ:l/.

The Homographs: 2. "whoop" (cough) /'hu:p/ and
"whoop" (it up) /'wu:p/.

x. This letter corresponds to four different sounds: in initial position it is either associated with the sound combination /eks/ as in "x-ray", or with /z/ as in "Xeros". The letter x is often preceded by a vowel. In this case, it is pronounced /gz/ as in "exert" or /ks/ as in "extreme".

In final position, the letter **x** is generally pronounced /ks/.

DIAGRAM

	Position	Pronunciation	Examples
1	x---	/eks/	x-ray
2	x---	/z/	Xerox
3	v + x + v	/gz/	exert
4	v + x	/ks/	extreme
5	---x	/ks/	index

List: Examples in 1 and 2 are very few and can easily be memorized by students. The list of words included in 3 and 4 is suggestive.

"x" /eks/

X, (the letter)
 x-ray
 XL (extra large)

"x" /z/

xenophon,	xeric
xenophobia,	xylem
xylophone,	Xerox
xenolite,	Xavier
xelography,	xenon
xyster,	xeno
xenophile,	xenophobe
Xerces	

v + "x" /gz/

executant
 example
 exempt
 exert
 exist
 exonerate
 exorbitant
 exotic
 exude
 exult

v + "x" /ks/

exceed
 excel
 exit
 exodus
 excise
 expel
 expert
 explain
 excess
 exploit

Discussion:

In the first set of the words on the right-hand side, some specialized and technical words beginning with **x** are not in the list, their frequency of occurrence being very low.

In the second set of words, for both columns, the following remarks have to be made:

- the vowels generally preceding the letter "x" are "a", "o", "u" and "e". Very few words actually begin with "ax", "ox", or "ux". One may quote:

"ax": axe, axium, axis, axle.

"ox": ox, Oxbridge, Oxford, oxide, oxon, oxygen.

"ux": uxorious

All these words have a /ks/ sound.

- As can be noticed in the list, word with "ex---" are far more numerous. The problem is, for the reader, how to decide between the /gz/ and the /ks/ sounds. Moreover, the reader has also to decide whether the "e" of "ex---" will be realized as /ɪ/ or /e/. For this choice, the following generalization may be useful: always try and break down the word into units. Identify the stem. The stem is the element in a two-syllable word which is generally stressed. The prefix "ex---" is therefore unstressed and is pronounced /ɪks/ or /ɪgz/. If no stem can be identified, "ex---" is stressed and is pronounced /eks/ or /egz/. In longer words, stress shifts should be taken into consideration.

Compare:

"ex---" /ɪks/ or /ɪgz/	"ex---" /eks/ or /egz/
exceed /ɪk'si:d/	exit /'eksɪt/
except /ɪk'sept/	expert /'ekspɜ:t/
expel /ɪk'spel/	exodus /'eksədəs/
exult /ɪg'zʌlt/	exultation /'egzʌl,telʃn/
explain /ɪk'spleɪn/	explanation /'eksplə,neɪʃn/

This generalization may also apply to noun/verb differentiation:

n.	v.
excise /'eksəɪz/	excise /ɪk'saɪz/
exploit /'eksplɔɪt/	exploit /ɪk'splɔɪt/
export /'eksɔ:t/	export /ɪk'spɔ:t/

two conditions at the same time are required to obtain the /gz/ sound:

"ex" is in the immediate environment of a vowel.

"ex" is in the immediate environment of a stressed syllable including the /z/ or /gz/.

In all other cases, there is a /ks/ sound.

e.g.:

exonerate	/ɪg'zɔ:nəreɪt/
exorbitant	/ɪg'zɔ:bitənt/
exit	/'eksɪt/
explain	/ɪk'spleɪn/

2. Digraphs

Digraphs are combinations of two letters which represent a sound different from either of the two letters. In English there are five digraphs: "ch", "th", "sh", "gh", "ph". Naturally, the problematic ones are "**ch**" and "**th**".

ch. This digraph is associated with the sound /tʃ/ as heard in the word "chain" or "much". In most words of French origin, it is generally pronounced /ʃ/ as in "machine" or "chef". In words of Latin, Greek, or Italian origin, "ch" is represented by the sound /k/ as in "choir".

DIAGRAM

	Position	Pronunciation	Examples
1	ch	/tʃ/	chain
2	ch	/ʃ/	machine
3	ch	/k/	choir, chord, chianti.

List:

Words having "ch" represented by /tʃ/ being in the majority, the list will include only those words in which "ch" is associated with the sounds /ʃ/ or /k/. The corpus will be as exhaustive as possible.

/ʃ/		/k/	
chamois	couchette	choir	chianti
chaise	chevron	echo	chiropedy
chagrin	chevrolet	eunuch	charisma
chute	chevaliere	eucharist	chaos
chalet	cheroot	Czech	chameleon
chaperon	chester	ache	character
charabanc	chenille	Christ	Charybdis
champagne	chemise	chronic	scheme
charade	chef	chrysanthemun	chasm
charlatan	chef-d'oeuvre	chrome	chord
Charlotte	chauvinism	chrysalis	chorus
chartreuse	chic	Chrysler	chronic
chassis	chicago	choral	archives
chauffeur	chicanery	chlorine	archetype
echelon	chichi	Chloe	anchor
douche	chiffon	chemist	Achilles
Chopin	cloche	cholera	Buchanan
creche	French	chiaroscuro	cholera
	Chester		

Discussion:

It seems necessary to attract the students' attention to the shift of articulation points resulting in idiosyncratic pronunciation in the following words:

Charlotte /ʃ/	Charles /tʃ/	chassis /ʃ/	chaste /tʃ/
Cheste /ʃ/	Chesterfield /tʃ/	Chopin /ʃ/	chopper /tʃ/

th. the digraph "th" is essentially associated with the sounds /θ/ and /ð/ in all positions as heard respectively in the words thick, ethics, lengthy and this, gather, with.

DIAGRAM

	Position	Pronunciation	Examples
1	th	/θ/	thick
2	th	/ð/	this

List:

Only two suggestive lists can be presented in contrast:

/θ/	/ð/
Smith	Smithy
loath (n)	loathe (v)
mouth (n)	mouth (v)
bath (n)	bathe (v)
north	northerly
wreath (n)	wreathe (v)
thigh	thy
worth	worthy
breath (n)	breathe (v)
cloth	clothe (v)
ether	either

Discussion:

Only usage can teach students whether "th" in a word is realized as /θ/ or /ð/. However, some syntactic and semantic clues may help deciding for /θ/ or /ð/:

- In general, nouns ending in "th" have /θ/ and verbs have /ð/. Sometimes, spelling and/or shift of point of articulation help to identify the latter.

Compare:

(n) <u>mouth</u> /maʊθ/	(v) <u>mouth</u> /maʊð/
(n) <u>bath</u> /bɑ:θ/	(v) <u>bathe</u> /beɪð/
(n) <u>wreath</u> /ri:θ/	(v) <u>wreathe</u> /ri:ð/
(n) <u>north</u> /nɔ:θ/	<u>northerly</u> /nɔ:ðlɪ/ (adj)

- Spelling dictates /θ/ or /ð/ in the following words:

<u>thigh</u> /θaɪ/	<u>thy</u> /ðaɪ/
<u>ether</u> /i:θə/	<u>either</u> /i:ðə/

- Most words ending in /θ/ in the singular retain /θs/ in the plural:

sing. /θ/	plur. /θs/
birth	births
breath	breaths
death	deaths
depth	depths
length	lengths
moth	moths
month	months
myth	myths
sixth	sixths
wrath	wraths
wraith	wraiths
wealth	wealths

- Some other words ending in /θ/ in the singular have /ð/ in the plural.

sing. /θ/	plur. /ðz/
youth	youths
bath	baths
* mouth	mouths
* path	paths

- "Truth" and "wreath" usually have either /ð/ or /θ/ in the plural.

Finally, the digraph "th" should not be confused with the letter combination "th" in which "h" is silent. The choice between /θ/, /t/ and /ð/ being generally arbitrary, a comparative list of words is necessary.

/θ/	/ð/	/t/
Ruth	thus	Anthony
Arthur	this	Thomas
Agatha	either	Thames
Edith	other	Thailand
menthol		
Dorothy		
Timothy		
Bertha		
arthritis		

 * In the J. Windsor Lewis Pronouncing Dictionary "mouth" and "path" retain /θ/ in the plural.

3. Clusters

Clusters are combinations of two or three letters blended together and in which the sounds of each letter is maintained ¹.

In English, the following arrangements are possible:

bl, br, cl, cr, dr, dw, fl, fr, gl, gr,
pl, pr, sc, sk, sl, sm, sn, sp, sq, st,
sv, sw, tr, thr, shr, thw, scr, spl,
spr, str ².

Like many other students of English as a foreign language, students at the Interpretation and Translation Institute (I.T.I) have occasional difficulties with clusters. They quite often mispronounce those clusters which occur across one or more morpheme boundaries, such as in sixths /sɪksθs/. Otherwise, no difficulties in the transition from one consonant sound to the next one have been observed in my students' pronunciation of clusters. However, the addition of intrusive vowels between the consonants is sometimes witnessed.

In reading comprehension, it is important to pronounce clusters correctly. Accurate pronunciation of clusters minimizes improper syllable division and stress placement in words. It also helps avoiding shift of meaning.

B. Vowels

This section will include the study of vowels length, diphthongs, semi-vowels and vowel-consonant combinations.

(1) D. L. Bouchard et al., op. cit. p. 12.

(2) IBID.

In reading comprehension, as far as grapho-phonological analysis is concerned, what is most important for the reader to observe is the quality relationship existing between short and long vowel sounds. The non-observance of the length of a vowel does indeed affect the meaning of words. For example, "reason" and "risen" can easily be confused.

In fact, the length of the vowels depends on the phonetic context. It is thus important to examine the position of the vowel in relationship to consonants and other vowels in the same syllable.

Before examining these conditions, let us recall that the vowels "a, e, i, o, u" are represented by twelve sounds:

/ɪ/, /i:/, /æ/, /a:/, /ə/, /e/, /ɜ:/, /ɔ/,
/ɒ:/, /ʊ/, /u:/, /ʌ/.

1. Vowels ' Length

The conditions which determine whether a vowel sound is long or not may be generalized as follows:

- In stressed syllables, long vowels are fully long when they are final:

e.g.: 'sea /'si:/ , 'me /mi:/ or 'too /'tu:/

- In stressed syllables, long vowels are fully long when they are followed by voiced consonants:

e.g.: 'seed /'si:d/ or 'tool /'tu:l/

- When the long vowels occur before voiceless consonants they are still long. But their length is considerably reduced, almost by half, compared with the length of vowels followed by voiced consonants. This can be exemplified in the following illustration:

+ long	←————→	- reduced
'bee 'dead	'beet	'bid 'bit
/'bi:/ /'bi:d/	/'bi:t/	/'bɪd/ /'bɪt/

The above generalizations are also valid for the following long phonemes:

/u:, a:, ɔ:, ɜ:/

2. Semi-Vowels

w. The vowel "w" acts as the sound /ʊ/ in medial and final positions as heard in the word "cow", "bowing" or "foul". It would be useful, therefore, to set a comparative list between the semi-vowel "w" and the vowel "u" as associated with the sound /ʊ/.

List:

"w"	/ʊ/	"u"
cow /kɑʊ/		out /aʊt/
crown /kraʊn/		mouth /maʊθ/
drowsy /draʊzɪ/		count /kaʊnt/
allow /əlaʊ/		loud /laʊd/
		foul /faʊl/
		bough /baʊ/

y. The semi-vowel "y" is associated with the letter "i" whose pronunciation is close to the diphthong sound /aɪ/ in one-syllable words and in final position:

e.g.: cry, my, fly, etc...

In words of more than one syllable and when it is in final position, the vowel "y" is realized /ɪ/ as in happy /haepɪ/ , jolly /'dʒɔɪɪ/.

3. Vowel-Consonant Combinations

What is important to recall in this section is that certain vowels affect the quality of a consonant in the following way: "d" and "t" acquire a palatalized sound when followed by the vowel "u", as in :

"education"	and	"future"
/edʒʊ'keɪʃn/		/fju:tʃə/

The consonants "f, s, h, n, c, l and g" may require an intrusive sound /j/ when followed by the vowel "u", as in "suit" /sju:t/ or "huge" /hju:dʒ/.

When the vowel "i" follows the consonants "c", "s" or "t" the resulting sound is /ʃ/ as in "station" /'steɪʃn/ or /ʒ/ as in "fusion" /fju:ʒn/.

The letter "q" is always followed by the letter "u". The combination "qu", however, represents either the sounds /kw/ or /k/ as in "queer" /'kwɪə/ or "pique" /pi:k/. The combination may be preceded by the letter "c" which generally remains silent.

Finally, in the combination "es" representing the plural mark of certain words showing "is" or "e" (generally silent) in final position in the singular, the produced sound is /i:z/.

e.g.:	'crisis	'crises
	/'kraɪsɪs/	/'kraɪsi:z/
	An'tipode	An'tipodes
	/aen'tɪpəðd/	/aen'tɪpədi:z/

DIAGRAM

	Position	Pronunciation	Examples
1	d + u	/dʒ /	education
2	t + u	/tʃ /	future
	f	/fj /	fuse
	s	/sj /	suit
	h	/hj /	huge
3	h + u	/nj /	nuisance
	c	/kj /	cure
	l	/lj /	lure
	g	/gj /	regulate
4	c+i or t+i	/ʃ /	glacial, station
5	s + i	/ʒ /	fusion
6	(c) q + u	/kw/ /k/	queer, acquaint racquet
7	es	/i:z/	crises, Antipodes

Lists:

Words falling in category 1, 2, 3, 4 and 5 are so numerous that only a suggestive corpus can be proposed to the students. Yet it is useful to list high-frequency words comprehended in 6 and 7.

"(c) qu"		
/kw/		/k/
Don Quixote	squash	coquette
delinquent	squat	brusque
eloquent	soliloquy	cheque
equal	square	conquer
equation	squint	
equilibrium	squirrel	
equinox	squeeze	
equity	squaw	
aquatic	squire	
conquest	squirm	
exquisite	squirt	
squad	squeak	
squalid	squeal	

"es" /i:z/		
aborigenes	crises	geneses
antipodes	oases	analyses
		neuroses

Discussion

In the first list, it seems worth remarking that generally all words starting with "equ" and "squ" have a /kw/ sound. Very few words actually have a "k" sound. They mostly are of French origin.

Note: The plural of "base" /beɪs/ is "bases" /beɪsɪz/ and thus its pronunciation is different from that of /beɪsiːz/, the plural of "basis" /beɪsɪs/.

C. Diphthongs

A diphthong is a single sound different from either of the sounds usually associated with the two vowel combinations¹. In the English language, there are 22 such combinations. Eight phonemes only represent them:

Vowels combination

ai	ea	ie	oa	ue
au	ee		oe	ui
ay	ei		oi	uy
aw	eo		oo	
	eu		ou	
	ey		oy	
	ew		ow	

Phonemes

/eɪ/	page	/aʊ/	now	/ɪə/	near
/ɔɪ/	home	/ɔɪ/	join	/eə/	hair
/aɪ/	five			/ʊə/	pure

Discussion:

In teaching or reviewing diphthongs, emphasis should be laid on the practice of peculiar pronunciation of diphthongs in high-frequency words. Besides practice, students should note the following observations:

 (1) D.L. Bouchard, et al., op. cit., p. 14.

- Not all vowels combinations are diphthongs. In the former sometimes the first vowel is represented by a long sound while the second remains silent.

Compare:

<u>c</u> ruel	/krʊəl/	<u>c</u> ue	/kju:/
<u>f</u> ear	/fiə/	<u>f</u> eat	/fi:t/
<u>c</u> ereal	/sɪrɪəl/	<u>r</u> ealm	/reɪlm/
<u>g</u> eography	/dʒɪɔ:grəfɪ/	<u>G</u> eoffry	/dʒɛfrɪ/
<u>q</u> ueer	/kwɪə/	<u>k</u> een	/ki:n/
<u>r</u> ein	/reɪn/	<u>r</u> eceive	/rɪsi:v/

- A diphthong may be represented by one single vowel letter.

<u>d</u> ry	/draɪ/	<u>c</u> ame	/keɪm/
<u>p</u> ipe	/paɪp/	<u>o</u> cean	/əʊʃn/

- Semantic value conditions the representation of one single vowel by a diphthong or a single phoneme:

(v) 'intimate /'ɪntɪmeɪt/
 (adj) 'intimate /'ɪntɪmɪt/

- Meaning variations may affect the pronunciation of diphthongs:

bow /baʊ/ = "greeting", "stoop"
bow /bɔʊ/ = "weapon", "knot", "arch"

- Stress variations may influence the pronunciation of certain groups of vowels.

- "ow" is /əʊ/ when it occurs in an unstressed syllable as in "'yellow" /'jeləʊ/ or "'narrow" /'nærəʊ/.
- "ow" is /aʊ/ when it occurs in a stressed syllable, as in "a'llow" /ə'laʊ/.
- Some exceptional pronunciations skip any possible generalization:
 - "au"
 - /ɔ:/ as in "laud /lɔ:d/
 - /ɔ/ as in "laurel /lɔrel/
 - /eɪ/ as in "gauge" /geɪdʒ/
 - /a:/ as in "laugh" /la:f/
 - "ao" is /eɪ/ in "gaol" /dʒeɪl/
 - "ao" is /ɔ:/ in a few exceptions:
 - broad - boar - coarse
 - /brɔ:d/ /bɔ:(r)/ /kɔ:s/
 -
 - /əʊ/ in most words, as in
 - toast - boast - etc...
 - /təʊst/ /bəʊst/
 - "ew" is
 - /Iʊ/ in new /nIʊ/
 - /ɪʊ/ in sew /sɪʊ/

- "oo" is /ʌ/ in blood /blʌd/
 /u:/ in doom /du:m/
 /ʊ/ in brooch /brʊtʃ/

- "ow" is /ɔʊ/ in row /rɔʊ/
 /aʊ/ in now /naʊ/

- /aɪ/ can be found in various vowel combinations:

I	aisle	eye	buy	height
/aɪ/	/aɪl/	/aɪ/	/baɪ/	/haɪt/

my	lie
/maɪ/	/laɪ/

On the whole, practice remains the sole means to memorize accurately diphthongs' pronunciation. Students may be urged to keep a copybook with a corpus of words containing peculiar vowel combinations and their representative sounds. The corpus should be updated as the students meet ambiguous samples in their reading materials.

CHAPTER TWO



Syllabification

The syllable is the basic unit of grapho-phonological analysis in reading¹. Syllabification being the breaking down of words into manageable units, enables the reader to cope with very long words as well as with shorter ones in several ways:

- speedy identification of the letters arrangement in the syllable.
- speedy identification of stems, prefixes, suffixes and inflectional endings.
- appropriate syllable division at the end of a line in scripts.
- speedy decision on stress placement.

A. Graphic Syllabification

The following syllable divisions can be pointed out to the students. They indicate consonant or vowel points for end-of-line hyphenation.

- The pattern vowel - double consonants - vowel (vccv) implies a split between the two consonants, each one being a part of a separate syllable:

'ham mer - at 'ten tion - 'din ner

- However, if the consonant is x, the latter joins the first vowel: 'ex ist, 'ex act.

(1) D.L. Bouchard, et al., op. cit., p. 14.

- Consonant - final "---le": in this pattern the consonant generally joins the "---le":

'a ble - 'mar ble - 'lit tle

- Prefixes, suffixes and inflectional endings in words function as separate syllables:

re 'fund - 'noise less - 'bon dage
'bi cycle - di 'vid ed - 'lift ed

(if the "ed" follows any other consonant than "t" or "d", it does not form a separate syllable: "grasped" /graespt/ ; "asked" /'a:skt/).

Syllabification is not as simple as generalized above. The foreign learner, in reading comprehension, should be made aware of those clues in syllabification which can help him extract meaning from the printed word, such as the syllabic division between stem and suffixes, prefixes or inflectional endings. The reader should understand that the placement of vowels and consonants determining syllabic units together with the number of syllables helps him decide on stress placement. On the other hand, syllable division at the end of a line, generally marked by a hyphen, shows the reader that there is more to come. Skilled readers usually anticipate what is to come after the hyphen, which indeed saves reading time.

B. Phonological Syllabification

Students should note that when they read silently they pick up syllabic units through the graphic - thus visual composition of words. On the contrary, when they read orally, they pick up syllabic units through the phonological structure of words.

Compare:

la 'bo ra to ry	and	/lə'bo: rə tri/
,sup per 'fi cial	and	/,su: pə 'fiʃl/
'prac ti cal ly	and	/'praek tɪ k lɪ/

In some cases there is a correspondance between the syllable divisions of the phonological structure and those of the graphic structure, such as in:

vol 'ca no	and	/vɔl 'keɪ nəʊ/
vo 'ci fe rate	and	/və 'sɪ fə reɪt/
con 'nect	and	/kə 'nekt/

It appears therefore that both the graphic and phonological syllabifications contribute to word recognition and identification. The graphic syllabification generally helps students to guess or anticipate long words or split words at the end of a line (parents know well how guesswork operates in their youngsters' reading attempts ; sometimes, it is sufficient to utter the first syllable of a given word for them to guess what the whole word is. On the other hand, the literature on this subject matter admits that proficient adult readers guess more than they actually read¹.

Still, knowledge of the graphic and phonological configuration of syllabic units has an important role to play in stress placement.

 (1) Ph. Pigallet, l'Art de Lire, p. 32. H.G. Taschow, The Cultivation of Reading, p. 82.

CHAPTER THREE

Stress

A good knowledge of stress patterns is important in order to pronounce words, internally or loudly. English word stress is difficult to predict and apply, namely to unusual words. The stress patterns of native or other learnt languages may resist the generalizations or rules of thumb of the English stress patterns. Students must be taught that English is not one of those languages where word stress can be decided simply in relation to the syllables of words, as can be done in French, where the last syllable is usually stressed. In English, stress varies according to the word's root or stem, the number of affixes it has, whether it is a compound or not, the grammatical category to which it belongs, the number of syllables it has and the phonological structure of these. Stress may also vary in connected speech. The following sections aim to discuss these points.

A. Stress in Isolated Words vs Stress in Connected Speech.

The study of stress variations, stress placement, stress levels and the resulting intonation patterns in words and in connected speech is more valid if the objective is reading aloud. Such features are lost if the objective is reading silently. They, however, are still perceived internally by native readers. EFL readers should not be led to internalize incorrect models by assuming that they need know only the essentials of English stress patterns. On the contrary, they should know as much as native speakers to be able to internalize correct models in reading silently.

My approach to stress patterns will be focused on the study of words in isolation, rather than on the study of words in connected speech. The following considerations are nothing but generalizations about stress resulting from rules of thumb. If one considers that stress is one of the properties of the individual word that should be learnt when the word itself is being learnt, it appears more significant to study stress at word-level than to study it at connected speech level. More to the point, transfer from word stress to connected speech stress and intonation patterns is best achieved through a lot of practice in reading aloud, listening and speaking than through descriptions of stress placement in connected speech.

B. Stress and Its Relationship With the Vowels' Quality, Syntactic and Semantic Clues.

In reading comprehension, what should be emphasized is stress placement which differentiates between substantives or adjectives and verbs, stems and inflectional endings, stems and affixes. Students should note the distinction between contrastive and non-contrastive prefixes as they have a different accentual role. It seems important to set lists of those stress-shifting suffixes and those which do not affect stress placement. Finally, stress in compounds should be given particular attention, as it determines sense-units in them.

1. Stress and Vowel Quality

- a) Single-syllable words are read with primary stress,
e.g.: 'help, 'cow, 'nice, 'here.

- b) Two-syllable words usually have the accent on the first syllable, when the second syllable contains a weak vowel sound /ə, I,ʊ/. Consequently it remains unstressed,

e.g.: 'enter 'happy 'awful
 /'entə/ /'hæpɪ/ /'ɔ:fəl/

'money 'suffix
 /'mʌni/ /'sʌfɪks/

- if the two syllables contain a weak vowel sound, /ə/ is considered the weakest. Thus the syllable containing /ə/ remains unstressed,

e.g.: 'butcher per'mit 'bishop
 /'bʊtʃə / /pə'mɪt/ /'bɪʃəp/

- syllables with long or strong vowel sounds /i:, ɜ:, a:, ɔ:, u:, ɔ, ʌ, e, ae/, or with diphthongs /ai, əʊ, ei, aʊ, ɔɪ/ are usually stressed,

e.g.: a'pply 'open a'lonе
 /ə'plɑɪ/ /'ɔ:pən/ /ə'ləʊn/

'even 'early 'polish
 /'i:vən/ /'ɜ:lɪ/ /pɔɪlɪʃ/

'aspect can 'teen
 /'æspekt/ /kæn'ti:n/

- syllables containing the diphthong /əʊ/ are usually unstressed when the preceding syllable has a strong vowel,

e.g.: 'follow 'yellow 'mellow
 /'fɒləʊ/ /'jeləʊ/ /'meləʊ/

However, if the preceding or following syllable has a /ɒ/ vowel sound, the syllable with /əʊ/ is stressed,

e.g.: be'low 'focal 'focus
 /bə'ləʊ/ /'fəʊkəl/ /'fəʊkəs/

c) Three-Syllable Words Usually Have Varying Stress Placement

- Those words ending in --y, --ate, --ise/ize, carry the stress on the third syllable before the last,

e.g.: 'verify 'activate 'organize
 /verɪfaɪ/ /'æktɪveɪt/ /'ɔ:gənaɪz/

- These are not to be confused with two-syllable words with the same suffixes and which carry the stress on the last syllable,

e.g.: de'fy in'flate sur'prise
 /dɪ'faɪ/ /ɪn'fleɪt/ /sə'praɪz/

- The stress tends to fall on syllables containing a long vowel, a diphthong and/or ending in more than one consonant,

e.g.:

'acc <u>ident</u>	'holoc <u>ast</u>	e'lu <u>sive</u>
/'æksɪdənt/	/'hɒləkɔst/	/ɪ'ljʊ:sɪv/
to 'm <u>ato</u>	'insol <u>ent</u>	im'p <u>ortant</u>
/tə 'mɑ:təʊ/	/'ɪnsələnt/	/ɪm'pɔ:tənt/

- When the medial syllable of some three-syllable words contains a weak vowel, the word usually carries a primary and a secondary stress. The primary stress is on the stem, if any, or on the syllable containing a long vowel or a diphthong,

e.g.:

'stalac ,tite	'intel ,lect
/'staelək ,taɪt/	/'ɪntəl ,lekt/
'resur ,rect	
/'rezə ,rekt/	

2. Stress and Syntactic Clues

- a) Stress and verb/noun or adjective differentiation:

- i. Two-syllable Words

In most two-syllable words, the stress falls on the second syllable when the word is a verb. It falls on the first syllable when the word is a noun.

Students should be provided with a near-to-exhaustive list of these words and made to find out pronunciation differences:

Verb		Noun	
ex'tract	/Ik'straekt/	'extract	/'ekstraekt/
ex'port	/Ik'spɔ:t/	'export	/'ekspɔ:t/
es'cort	/I'skɔ:t/	'escort	/'eskɔ:t/
es'say	/e'seI/	'essay	/'eser/
dis'count	/dIs'kaʊnt/	'discount	/dIskaʊnt/
de'coy	/dI'kɔI/	'decoy	/'di:kɔI/
de'crease	/dI'kri:s/	'decrease	/'di:kri:s/
con'test	/kən'test/	'contest	/kɔntest/
con'verse	/kən'vɜ:s/	'converse	/'kɔnvɜ:s/ (adj/n)
con'trast	/kən'tra:st/	'contrast	/'kɔntra:st/
pro'cess	/prəʊ'ses/	'process	/'prəʊses/
in'cline	/In'klaIn/	'incline	/'InklaIn/
in'cense	/In'sens/	'incense	/'Insens/
im'print	/Im'prInt/	'imprint	/'ImprInt/
im'press	/Im'pres/	'impress	/'Impres/
in'dent	/In'dent/	'indent	/'Indent/
in'stinct	/In'stIŋkt/	'instinct	/'InstIŋkt/
in'sult	/In'sʌlt/	'insult	/'Insʌlt/
in'tern	/In'tɜ:n/	'intern	/'Intɜn/
in'valid	/In'vaelId/	'invalid	/'Invali:d/
con'duct	/kən'dʌkt/	'conduct	/'kɔndʌkt/
con'script	/kən'skrɪpt/	'conscript	/'kɔnskrɪpt/
con'vict	/kən'vɪkt/	'convict	/'kɔnvɪkt/
ex'cise	/Ik'saɪz/	'excise	/'eksaɪz/
con'tent	/kən'tent/	'content	/'kɔntent/
com'press	/kəm'pres/	'compress	/'kɔmpres/
an'nex	/ə'neks/	'annex	/'aeneks/
al'ley	/ə'leɪ/	'alley	/'aelaɪ/
con'fine	/kən'faɪn/	'confine	/'kɔnfɑɪn/
con'flict	/kən'flɪkt/	'conflict	/'kɔnflɪkt/

con'sort	/kən'sɔ:t/	'consort	/'kɔnsɔ:t/
con'sole	/kən'səʊl/	'console	/'kɔnsəʊl/
ad'vert	/əd'vɜ:t/	'advert	/'ædvɜ:t/
ab'stract	/əb'straekt/	'abstract	/'æbstraekt/ (adj/n)
fore'cast	/fɔ'kaest/	'forecast	/'fɔ:kɑ:st/
over'through	/əʊvə'θrʊ/	'overthrough	/'əʊvəθrʊ/
under'line	/ʌndə'laɪn/	'underline	/'ʌndəlaɪn/
ab'sent	/əb'sent/	'absent	/'æbsnt/ (adj)
ac'cent	/ək'sent/	'accent	/'æksnt/
fre'quent	/fri:'kwent/	'frequent	/'fri:kwənt/ (adj)
ob'ject	/əb'dʒekt/	'object	/'ɔbdʒɪkt/
pre'sent	/prɪ'zent/	'present	/'preznt/
re'bel	/rɪ'bel /	'rebel	/'rebl/
re'cord	/rɪ'kɔ:d/	'record	/'rekɔd/
sub'ject	/səb'dʒekt/	'subject	/sʌbdʒɪkt/

Discussion:

Students should be reminded of the following:

- Most of the words listed generally undergo a stress-shift and a vowel-shift when they change grammatical category,

e.g.:

ad'vert	'advert
/əd'vɜ:t/	/'ædvɜ:t/

- Besides stress-shift, some of these words undergo a double vowel-shift,

e.g.:

ob'ject	/əb'dʒekt/	'object	/'ɔbdʒɪkt/
sub'ject	/səb'dʒekt/	'subject	/'sʌbdʒɪkt/
in'valid	/ɪn'vælɪd/	'invalid	/'ɪnvəlɪd/

- Some change only stress placement,

e.g.: dis'count 'discount
 /dɪs'kaʊnt/ /'dɪskaʊnt/

- Some change neither stress nor vowel as nouns, verbs or adjectives,

e.g.: a'kert a'ward con'trol
 ex'cuse 'preview 'service
 dis'use 'contact 'shovel
 mis'use 'section

- The grammatical distinction in some of these words operates at the level of consonantal shift. Some words ending in "use" or "ise" change /s/ for /z/ (see treatment of letter "s", p.149). The word "inwards" does not shift stress or vowel as a noun and as an adverb ; in the former the grammatical differentiation is however marked by a silent consonant, "w".

Compare: (n) /'ɪnɹdz/ (adv.) /'ɪnwɹdz/.

ii. Longer Words

In longer words and essentially in words with a final ---ate, the verb/noun or adjective distinction is usually marked by a vowel-shift as already seen in page 175, no stress change takes place:

/eIt/ in verb	and	/It/ in noun/adjective
i'nibriate - in'corporate		'animate - 'delegate
cer'tificate - ar'ticulate		ap'proximate
as'sociate - ap'propriate		'advocate - 'alternate
con'federate - 'aspirate		e'laborate - de'liberate

Three-syllable words with final ---ate sometimes change stress besides the vowel-shift:

verb /eIt/	noun/adj. /It/
'alternate	al'ternate
'consumate	con'sumate

b) Stress and Inflectional Endings

It is the root-syllable, the most important and significant item in two-syllable and longer words, which receives the stress. The syllable generally containing the inflectional endings --s, --es, --'s, --s', --ed, --ing, --en, --er, --est, remains unstressed:

'singing	'chosen	'added
'purest	con'forming	at'tempted

c) Stress and Prefixes

Students should note the distinction made between contrastive and non-contrastive prefixes as these affect stress differently.

i. Contrastive Prefixes

Contrastive prefixes are those words which exist as whole meaningful units and which do not change the meaning of the stem they are attached to. Having equal importance in the word, both the stem and the prefix carry a primary stress:

ab---	'ab'normal
anti---	'anti'climax
de---	'de'carbonize
dis---	'dis'embarkment
un---	'un'natural
re---	're'read
semi---	'semi'circle
half---	'half'way
vice---	'vice'president
super---	'super'man
in---	'in'capable

ii. Non-Contrastive Prefixes

Non-contrastive prefixes may have the same morphological structure as contrastive prefixes but they are not considered independent meaningful units in the word. The stem is not independent either. If they are taken apart they have no definite meaning by themselves. Therefore both the prefix and the stem are interdependent. In this case, the stem always carries the stress and the prefix remains unstressed, if it is monosyllabic. If it is disyllabic, the prefix may carry a secondary stress on its first syllable.

e.g.: re'cite pre'pare under'stand

List of the most common non-contrastive prefixes:

ab---	ab'stain	mis---	mis'take
ad---	ad'vice	ob---	ob'tain
con---	con'ceive	per---	per'spire
de---	de'tach	re---	re'ceive
dis---	dis'tract	pre---	pre'pare
en---	en'title	sub---	sub'mit
ex---	ex'ist	sur---	sur'prise
in---	in'spect	trans---	trans'late
contra---	,contra'dict		
over---	,over'turn		
super---	,super'vise		
under---	,under'stand		

d) Stress and Suffixes

They are easier to deal with than prefixes. However, they are so many that only a small portion will be dealt with, including the most common and productive ones, that is, the usual ones which can be applied to make more new English words. There are several categories of suffixes:

i. Suffixes Carrying Stress

They carry a primary stress while the stem remains unstressed, if it is monosyllabic. If the stem has two syllables, the first one may have a secondary stress. List of these suffixes and examples follow:

---ain	,enter'tain	---esque	,pictu'resque
---ese	,Peki'nese	---oon	bal'loon
---ee	,refu'gee	---oo	,kanga'roo
---eer	,mountai'neer	---ique	u'nique
---ette	,ciga'rette		

ii. Neutral Suffixes

These do not affect stress placement. Stress falls on the stem while the suffix remains unstressed.

---able	'comfortable	---age	'anchorage
---al	re'fus <u>al</u>	---ful	'wonderful
---ish	'devilish	---like	'ladylike
---less	'powerless	---ly	'hurriedly
---ment	'punishment	---ness	'yellowness
---ous	'poisonous	---wise	'otherwise
---y	'funny	---ship	'friendship
---ward	'southward	---hood	'brotherhood
---dom	'kingdom	---ways	'sideways
---some	'troublesome	---or	'contributor
---let	'booklet	---ess	'actress
---ism	'communism	---ist	'sociologist

Note: Even longer words do not shift stress:

e.g.: ,underde'velop ,underde'velopment
 ,anthro'pology ,anthro'pologist

iii. Stress-shifting Suffixes

They have the particularity of shifting the primary stress of the stem to the syllable before the suffix.

They are underlined in the following examples:

'generate	-	gene'rat <u>ion</u>	'super	-	su'perflu <u>ous</u>
'climate	-	cli'mat <u>ic</u>	'courage	-	cou'rage <u>ous</u>
'library	-	li'brar <u>ian</u>	abo'lition	-	a'bol <u>ish</u>
'memory	-	me'mor <u>ial</u>	'document	-	docu'ment <u>ary</u>
'family	-	fa'miliar	su'perior	-	superi'or <u>ity</u>
'luxury	-	lu'xur <u>ance</u>	'proper	-	propr'iet <u>y</u>
'gym	-	gym'nas <u>ium</u>			

Note 1: A note should be made about words with ---ic. Some common exceptions are: 'politic - 'politics - 'rhetoric - 'Catholic - 'heritic - 'Arabic and A'rithmetic. However, if these have the neutral suffixes --al or --ally added to them, they obey the general rule.

Compare:

eco'nom <u>i</u> c	eco'nom <u>i</u> cs
eco'nom <u>i</u> cal	eco'nom <u>i</u> cally
'politic <u>i</u> c	'politic <u>i</u> cs
po'l <u>i</u> tical	poli't <u>i</u> cally

Note 2: The verbal suffixes "---ish" does not change stress in only one word, admitted to be the exception:

im'poverishment	im'poverish
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3. Stress and Semantic Clues

Compounds are words whose accentual characteristic is directly linked to meaning. On the other hand, in some homographs, accent determines meaning in absence of a precise context.

a) Compounds

Two-word compounds can be analysed as two independent English words. For the foreign learner, is the stress to be put on the first, the second or both words? What meaning is conveyed in each case? The following generalizations can be applied, but they are not completely reliable:

i. Compounds Receiving Stress on the First Element.

They are usually spelled as one word and represent one sense-unit. There are two kinds of such compounds:

- Noun + noun combination generally answer the question "what is its function?":

'stateman	'postman	'bookcase
'suitcase	'textbook	'footbrake
'landlady	'teapot	

- Adjective + noun combinations generally have a special meaning different from the meaning conveyed by each separate word:

'goldfish	'blackbird	'hothouse
'darkroom	'strongbox	'heavyweight

ii. Compounds Receiving Equal Stress on the Two Elements.

They are spelled separately. There are two sorts of such compounds.

- Noun + noun combinations usually answer the question "what is it made of?"

'lead'pencil	'rubber'stamp
'cotton'dress	'diamond'ring
'steel'safe	'enamel'bowl

- Adjective + noun combinations answer qualifying questions: the meaning conveyed is related to both words:

'black 'bird	'hot 'house	'orange 'box
'heavy 'weight	'strong 'box	'dark 'room

iii. Hyphenated Compounds

Hyphenated compound usually have a primary stress on the first element and a secondary one on the second element:

'pencil-,box	'tin-,opener	'cheque-,book
'pocket-,watch	'cigarette-,lighter	

It seems necessary to advise students to be careful with compounds, for not all compounds are compound entries in the dictionary. Students ought to list systematically all compounds which have a special meaning and which are entered in the dictionary as if they were one word. They may or may not have a hyphen. Here are some examples:

hot dog	spelling bee	white elephant
black arm	red tape	bed and breakfast
cloud chamber	rooming house	room and board
white tie	white paper	white collar

Conclusion:

In this part of my study, I have tried to show that in reading comprehension grapho-phonological analysis is an important step towards word identification and recognition. Phonetic analysis permits the student to be able to recognize grapheme-phoneme relationships, that is the letters and their corresponding sounds in the particular word environment. It also permits them to identify syllabic units within words and to place accent correctly, while doing real reading.

Using grapho-phonological analysis, students learn to recognize words at sight and even identify unknown words. Nevertheless, phonological analysis should not be the sole means to this end. If it were, students would become too dependent on single words to read effectively, a fact which defeats the very purpose of reading. Grapho-phonological analysis is therefore a primary step towards word identification and recognition that should be used together with other identification strategies, namely the syntactic and semantic ones. Grapho-phonological analysis, if not an absolute necessity, is more than a desirable tool for students to identify words in order to integrate them as temporary or permanent members of their vocabulary.

In the next part of my study, I shall attempt to prescribe ways and approaches by which the components of the English grapho-phonological system may acquire a dynamic life. The contexts in which these will be analyzed emphasize the real uses of language - including the creative uses of language, the ludic and absurd functions of language, the poetic function of language as well as its communicative function.

PART FOUR

PRESCRIPTIVE STUDY

PURPOSE CHAPTERS

- I. Dialogues**
- II. Poems**
- III. Proverbs, Limericks and Tongue Twisters**
- IV. Newspaper headlines, Commercial advertisements and Political slogans**
- V. Cartoon-strips**

INTRODUCTION

The teaching of phonology, if it is to help reading fluency, accuracy and speed, should acquire a degree of reality or what Asher¹ calls "believability". It is well known that comparatively to textbooks incorporating or contextualizing the rules of English grammar in real communicative activities, materials with functional or communicative contents for the development of English phonological practice have been sorely lacking in any teaching environment. This part of my study takes advantage of this shortcoming by contributing to the development of English phonological practice in a communicative context.

In various parts of this study, I touched upon a category of language stretches that are examples of natural language both in their form and in their content. As a teaching tool, they contextualize target phonetic features in meaningful situations calling for a phonological behaviour as well as for a communicative one. Moreover, these materials have the advantage of containing a message that is not only linguistic but also paralinguistic, and socio-cultural. My approach to such materials, namely discourses, is influenced by research into speech-act, semantic and communication theories. However, these theories have not yet found a real place in the practice of language instruction. My purpose is therefore to attempt to analyze some discourses in order to demonstrate what they can actually teach in terms of linguistic, kinesic

(1) J. Asher, Learning Another Language Through Actions, the Complete Teacher's Guidebook, California, Skyoaks Productions, 1979, p. 177.

and socio-cultural behaviour. My points of view will be supported by current theoretical arguments derived from the above theories whose biases are my own responsibility. As can be seen, my approach will be empirical and will develop from facts to theorizing, not vice-versa.

Some aspects of this prescriptive study and the objectives it intends to meet have to be stated:

Aspects of the Prescriptive Study

It is obviously impossible in the scope of this study to analyze all of the linguistic, paralinguistic, kinesic and socio-cultural aspects of the proposed materials, let alone give a useful treatment of each of them. My policy will be to concentrate on a number of points that seem of central importance to the fulfillment of this thesis.

Among major aspects I shall go into:

- the linguistic aspects of materials, namely their phonological aspects.
- the most pertinent phonological aspects to the exclusion of any other aspects, however interesting and useful they may be, on other grounds.
- discourse analysis as related to:
 - the communicative aspects of the materials (kinesics, cross-purpose speech-acts, non-responding acts, non-linguistic vocal utterances), intonation, covert intentions, etc...

- their phonatory effect on meaning, or sound-sense associations triggered by the phonological and semantic nature of the context.
 - the ludic and absurd functions of the language calling for particular phonological behaviour.
 - the significant categories of the system of pronunciation, namely the segmental and the prosodic elements.
 - the perception of sounds and its contribution to the meaning and information extraction.
-
- comparing, when possible, between the usual manipulative procedure and the communicative procedure of teaching phonological features.
 - comparing the communicative aptness of and the linguistic behaviour suggested by such materials with real-life communication and linguistic behaviour.

Objectives of the Prescriptive Study

The main objectives will be:

- To provide the students with experiences in the English speech-sounds and the pronunciation of English as anchored and practised in meaningful types of communication: in certain types of stretches and discourses, as we shall see later on, the clear understanding of the message will depend, to a certain extent, on the accuracy of the pronunciation of target words in the message.

- To help the students discover phonological rules by themselves in real functions of language without having to rehearse them through arduous or meaningless pattern drills.
- To permit the students to discover something other than purely manipulative points through modelling and practice of sounds at word, phrase, sentence and paragraph levels ; discrete points of articulation, minimal pairs, for example, are not piled up in ramshackled paragraphs concocted for classroom usage ; they are naturally present in discourses or language stretches describing real-life situations, and in utterances in which the phonatory elements are dominant without being the point in the selection.
- To involve the students in a real exchange of ideas while practising pronunciation and to trigger their interest in the phonatory and articulatory effect of language, not only for the purpose of language acquisition but for the purpose of communication as well.
- To achieve a high rate of motivation for phonology among reluctant students, of memorization through pleasurable learning experiences, and hopefully of internalization of the phonological "game" of English.
- To present the prescribed materials like certain types of publicity spots that we commonly see on T.V.: a brief scene with a point that the viewer

(hearer, reader) is meant to discover by himself. Being genuine, the materials, unlike pattern drills, are not supposed to present a systematic, orderly and progressive presentation of English speech-sounds. Rather, they contain phonological items of all levels of complexity. Their progression is not as clearly defined as in structurally-based materials. For this reason the phonological items may seem random or unplanned, as in real speech-acts, the aim being the communication intent they achieve, not their orderly acquisition.

- To prescribe these materials, not as a method of teaching phonology but as an approach to the selection of materials which involve a phonological behaviour that is close to real-life phonological behaviour; this selection strays from habitual selections in which materials are artificially designed with neatly classified notions and situations.

- A final objective hopes to convince students that the mastery of the grapho-phonological system of English is not a painful and detestable experience, but a pleasurable one and that phonology is not a stiff discipline but a flexible one.

In the following chapters I shall analyze materials such as dialogues, poems, proverbs, limericks, tongue twisters, newspaper headlines, commercial ads, political slogans and cartoon-strips.

CHAPTER ONE

DIALOGUES

Introductory Characteristics

Dialogues appear in countless textbooks. They are acknowledged to be probably the oldest of all language teaching aids. Lado, Bennet and Burton agree that words, minimal pairs and sentences come to life in the context of a dialogue¹. They offer excellent material in the pronunciation of speech-sounds, the rendering of rhythm, stress, intonation and juncture, J. Dobson says².

Not all dialogues, though, are good for this purpose. According to Dobson³ again, a good dialogue is one which

- is short: two exchanges with brief statements
- is balanced (one speaker does not do most of the talking)
- compact
- has all the characteristics of listening materials
- includes sentence "fillers" such as "you know", "you know what I mean", "you see", "well", "OK", "sure", etc..., to implicate in turn the speaker and the listener.

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- (1) R. Lado, Language Teaching, A Scientific Approach, New York, McGraw-Hill, 1964, pp. 49-60. W.A. Bennet, Aspects of Language and Language Teaching, London, C.U.P., 1968, p. 133. D. Burton, Dialogue and Discourse, London, Routledge and Kegan Paul, 1980, p. 5.
 - (2) J.M. Dobson, "Dialogues, Why, When and How to Use Them", Guides in EFL, A Collection of Monographs for the Overseas Teacher of English as a Foreign Language, Washington D.C., USIA, 1986, p. 7.
 - (3) IBID.

One may add an extra dimension to the criteria of good dialogues: they should all be pedagogical enough to include precise teaching targets.

A. Dialogues With No Precise Teaching Target Features

Dialogues N° 1.

Steve: Excuse me. I wonder if you can help me.

Mike: Sure. What is it?

Steve: I want to have my hair cut, but I can't find a barber shop.

Mike: I know where one is. Come on - I'll show you¹.

Dialogue N° 2.

Connie: That's a beautiful cat. I wonder who it belongs to.

Gary: It belongs to the Browns. They live across the street from us. They have three cats, two dogs, and a canary.

Connie: They certainly must like pets. But how do all those animals get along with each other?

Gary: Don't ask me. Ask the Browns².

The first dialogue is a casual "asking for information" dialogue and the second one presents nothing interesting but a bit of humour.

The following dialogues are interesting examples of dialogues with a pronunciation demonstration:

 (1) J.M. Dobson, Dialogues, When and How to Use Them, p. 8.

(2) IBID.

B. Dialogues With a Pronunciation Demonstration**Dialogue N° 1.**

- A. I'm looking for the pins, can you help me ?
B. Did you say "pens" ? They're in aisle 7.
A. No, I said "pins".
B. Oh, pins ! In that case you should turn left and go to aisle 6.
A. Can I pay by checks ?
B. Only if you spend two dollars or more¹.

Dialogue N° 2.

- A. Did you eat lunch yet ?
B. No. But I had a snack at eleven o'clock.
A. Oh ! What did you eat ?
B. I had a piece of pizza, a little bit of cheese, and a beet salad.
A. How would you feel about eating again around three o'clock ? There's a new place down the street. I'd like to try it.
B. In that case, I'll go.

These dialogues contribute to pronunciation accuracy by emphasizing discrete phonological points. The naturalness of the whole text is such that the teaching targets would go unnoticed by the students if not pointed out to them.

(1) T. Pica, *Pronunciation With an Accent on Communication*", op. cit., p. 4.

(2) IBID.

Both dialogues conform to real communication plus to a teaching manipulation. But it is not always easy to find ready-made materials for that purpose. Designing them is not an easy task either. However, some generally acknowledged guidelines may help to utilize dialogues as "stepping stones" from simple manipulation of language target features to free communication¹. A word, though: it should be kept in mind that however "free" the communication utilizing dialogues may be, it should remain instructional in the setting of the classroom.

C. Guidelines

The dialogue format with a view to teaching or ascertaining pronunciation must maintain its former status stipulated in the audiolingualism of the 60's where the exploitation of the dialogue was based on mim-mem (i.e., recognition, imitation by repetition and remORIZATION) together with what Bouchard calls "cognitive code-language learning strategies"².

Cognitive code-language learning strategies view dialogues as speech-acts to develop accuracy in pronunciation and intonation but also to develop all of the language skills - speaking, listening, reading and writing.

There is, however, two recent dimensions that should be considered in designing dialogues. These go far beyond the notions of language mimicry and code in dialogues ; they are the kinesic and discourse features.

(1) J.M. Dobson, "Dialogues", p. 11.

(2) D.L. Bouchard, "Techniques for Teaching Dialogues", Guideposts in EFL, op. cit., p. 15.

1. Kinesic Features

The kinesic system is the broad term defining paralinguistic features in social interactions. They include gestures, (finger, hand, head movements), eye contact, posture, facial expressions and non-linguistic vocal sounds (uhuh, mmmm, er, brr, etc...) ¹. Integrated in dialogues structurally-based on phonetic features, these non-verbal signs will certainly relieve the tension very often felt among adult students who, generally, regard pronunciation practice with apprehension and reluctance.

Another study on the process of communication in real life analyzing gestual and proxemic behaviour is to be found in J. Cosnier's "Gestes et Strategies Conversationnelles". Such features analyzed in real-life conversations can be applied to the teaching situation as they show how non-verbal signs are an integral part of natural conversation and contribute to meaning extraction ².

2. Discourse Features

In the recent literature, research lays emphasis on the study of such discourses as real-life conversations in which human speech-acts and language activities are analyzed according to the principle of the theory of information and communication ³. The teacher may find in such analyses relevant strategies to study and apply to the teaching situation. In

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- (1) J. Gosling, "Kinesics in Discourse". In R.M. Coulthard and M. Montgomery, eds., Studies in Discourse Analysis, London, Routledge and Kegan Paul, 1981, pp. 154-184.
- (2) J. Cosnier, "Gestes et Strategies Conversationnelles", in Strategies Discursives, Actes du Colloque du Centre de Recherches Linguistiques et Sémiologiques de Lyon, 22-2 Mai 1977, PUL, Lyon, 1978, pp. 9-16.
- (3) J. Schwitalla, "Essais Pour l'Analyse de l'Orientation et de la Classification des Dialogues", in Strategies Discursives, op. cit., p. 167.

a) The Sinclair-Coulthard Model of Dialogues ¹.

In this model of dialogues the thematic and intentional orientation of the interaction is very clear ; it is generally a teacher-learner, doctor-patient, mother-child, pal-pal conversation with a manipulative frame and content. The one asks the questions and the other answers them invariably with a perfect linguistic fluency, highly coordinated speaking times and turns and a follow up progression in the speech-acts. No such things occur in a real dialogue.

b) Real dialogues orientations

In a real dialogue, the following features can be observed:

i. Disruption of linguistic fluency

Regressions, hesitations, cross-purpose utterances, purposeful interruptions or silence may disrupt linguistic fluency in a conversation. One may even include the various, sometimes unsuccessful, attempts of the listener to speak in place and time of the locutor².

ii. The Listener's Signals

In most real dialogues, the power of directing the dialogue may rest with one of the participants. In this case refusal to give what Schwitalla calls the "listener's signals"³ to the locutor may seriously jeopardize an interview or an examination, may end up in a monologue if

 (1) J. Sinclair and R.M. Coulthard, Towards an Analysis of Discourse, London, O.U.P., 1975.

(2) J. Schwitalla, "Essais...", Op. Cit., p. 167.

(3) IBID.

the listener does not make use of such kinds of emissions as "well, well", "jolly good", "oh!", "dear", "I know", "that's right", "oh! no!", "don't tell me", etc...

These emissions of words have various communication functions: the locutor understands that what has been said is accepted or rejected and how ; the listener confirms that he knows what is talked about and somehow commits himself without doing any talking himself¹.

Tags have a different function, though, in their contribution to a dialogue's orientation.

iii. Tags

Let us look at the following examples:

You know her, don't you?

You know her don't you.

The explanation R.M. Lewis gives of the two uses may certainly help those teachers who prefer to design their own dialogues, to build up an internal structure in the dialogue which takes into account the repartition of the speech-acts according to the intention they convey. Lewis writes:

"One of the most important mistakes made by competent non-native speakers of English is to misunderstand the significance and use of the (...) two examples. It is helpful to ask not 'what they mean' but 'why' the speaker said each of them. Although similar in structure, they are used differently.

(1) IBID.

The first is said with a slight pause before the tag and with rising intonation. The speaker uses it to seek 'factual confirmation' of the idea he has expressed. Such tags can reasonably be called question tags. The speaker expects an answer. (Examples of this kind are followed by a question mark). The last example has only a very slight pause and is said with falling intonation. Many such sentences are obviously not questions:

It's a lovely day, isn't it.

Clearly both speakers 'know' what kind of day it is. It would be absurd for one to ask the other. Such tags 'invite the other speaker to comment' on the topic proposed by the main questions. (Such examples are not followed by question marks)"¹.

What is important to remark on the usage of tags in a dialogue, as explained by Lewis, is that each tag calls for a specific verbal response and that the specificity of the response helps determine types of dialogues. As already mentioned, silence or no response, cross-purpose utterances, abrupt speech acts, nonverbal signs and other linguistic or paralinguistic signs of the kinesic system contribute to the classification of dialogues into types.

(1) R.M. Lewis, Out and About, A Course to Encourage Fluency for More Advanced Students, Brighton, Language Teaching Publications, 1982, p. 38.

c) Types of Spontaneous Dialogues

It is in the light of the recent research into spontaneous dialogues that D. Burton¹ has proposed modifications to the Sinclair-Coulthard² model of dialogues. His purpose has been to make it suitable for analyzing conversation.

i. Burton's Analysis of a Conversation

Burton analyzes in each utterance in the dialogue the concepts of "move" (commonly called 'exchange') and of "act". Here follows an example of Burton's analysis. I have underlined target phonological features.

Utterance	Move	Act
A: I'm going to do some <u>w</u> eeding.	Opening	Informative
B: Yes, <u>p</u> lease.	Supportive	Acknowledgement
A: What ?	Challenging	
B: Yes, <u>p</u> lease.	Opening	
A: You don't listen to anything I say.	Opening	Informative
B: I thought you said you were going to pour some drinks.	Challenging	Informative
A: No, I said I'm going to do some <u>w</u> eeding.	Challenging	Informative

 (1) D. Burton, "Analyzing Spoken Discourse", in Studies in Discourse Analysis, Op. Cit., pp. 61-81.

(2) J. Sinclair and R.M. Coulthard, Towards an Analysis of Discourse, Op. Cit.

It seems too obvious that there is a multitude of moves and acts in a spontaneous dialogue. It is, however, necessary to take into consideration the unpredictable turns a conversation may take in a spontaneous dialogue as well as in a taught one. For example, responding moves may be supporting or challenging and opening. Acknowledgement acts may be denial acts. There may also be a non-responding act (zero response)¹.

ii. Sharma's Unpredictable Turns
of a Conversation.

Sharma's further three illustrations of dialogues show well how teaching can be embedded in a real communication. Sharma took the material from P. Mortimer's story Saturday Lunch With the Brownings and rearranged narrative sequences in the form of dialogues. I have underlined target phonological features.

Dialogue I

- A: Hallow.
 B: Hallow. Look what we got at the party.
 A: Very nice. Was it a good party?
 B: Quite. Rachel came too.
 A: Jolly good. Where's Mummy?
 B: Downstairs.
 A: Well, good night then. Sleep well.

 (1) R.S. Sharma, "Dialogues and Dialogue Teaching", Op. Cit., p. 23.

Dialogue II

- A: Hallow. How's it going ?
- C: Oh, it's you.
- A: I'm sorry about all that business this afternoon.
Forget it.
- C: Oh ; that's all right (some activity). I suppose
you don't know anything about the Gulf Stream ?
- A: Nothing at all.

Dialogue III

- A: Hallow.
- D: (silent)
- A: I've been asleep.
- D: (silent, engaged in work)
- A: Funny thing. I went out like a light. How do
you feel ?
- D: (silent, quiet activity)
- A: What's happening ? What's the plan ?
- D: (silent, turns head away)
- A: I've made it up with Rachel and C. I suppose
it's going to take a good deal longer with you.
Well, I suppose we can just sit here.

Dialogues like these ones are interesting in the way that they effectively bridge the gap between manipulation and communication ; they feature a level of language that is colloquial, sentence types that approximate real-life sentence types and a simple vocabulary. These dialogues are just natural dialogues ; they stray from usual teacher-made or published dialogues in which target phonological items are heavily emphasized and in which the lexical items belong to clichés or idioms.

How to use dialogues effectively in class depends on a certain dynamics.

D. Dialogues' Dynamics

Linguistic features - phonological and discourse ones, for my purpose - thus embedded in a real communicative frame, not just piled up in artificial patterns of language, are expected to influence the students' perception of a learning method that is comprehensive and that is not limited to just learning language items in isolation. A dialogues' comprehensive teaching/learning dynamics can be suggested.

1. Visual Aids

Doing with audiovisual aids in teaching dialogues with a phonetic manipulation cannot be overemphasized. One reason why one cannot ignore them is that they bring about action in the teaching task.

Through dialogues recorded on tapes, videotapes or even television lessons the teaching points at stake are better accepted by the students and a long-term memorization of these points is made possible. Audiovisual aids are an excellent means for the students to see themselves on television and hear themselves perform a dialogue, with the possibility of auto-correcting pronunciation, gestures or attitude¹.

(1) The Demonstration of this experiment was carried out by a group of experts from London British Council and a group of Assistants Contractuels from the Institute of Foreign Languages, University of Algiers, in salle des Actes, Algiers, April 1974.

2. Procedures in Absence of Visual Aids

In absence of visual aids, the following guidelines in teaching dialogues can be observed:

- + Students hear the dialogue (tape, lab, teacher).
- + Students are made to retell the dialogue, even in disordered sequences.
- + Students read the written form of the dialogue.
- + Students do exercises based on the target phonetic features in the dialogues.
- + Students transform the dialogue without diminishing its effectiveness by substitution drills using the same phonetic features.
- + Students perform the first dialogue with the text at hand.
- + Students perform the transformed dialogues without the texts. (These are supposed to be readily memorized, as they are the students' product).

In following this procedure, one is fully aware that the students are working in a tightly controlled situation. Some final concerns may help students use dialogues more creatively.

3. Final Concerns

In teaching dialogues with precise target features, the teacher should keep in mind that the final goal is not to have students perform or act out dialogues but, as

Sharma puts it, "to prepare them for participation in a natural dialogue situation" or to prepare them for reading a dialogue in the most natural way possible¹.

A good start towards less controlled language practice leading to free expression would be allowing students to suggest some more exchanges to the taught dialogue, to paraphrase the lines of the dialogue, or to improvise and perform totally new dialogues. Dialogues with missing words or missing questions/answers can also be proposed. The teacher can also select a narrative text and ask students to transform it into a dialogue.

(1) H.S. Sharma, "Dialogues and Dialogue Teaching", Op. Cit., p. 24.

CHAPTER TWO

POEMS

A. Selection

Anthologies of poetry sometimes contain very short poems which call for a phonological behaviour without seeming to do so. I have found particularly interesting those poems compiled by D.L. Bouchard in Odds and Ends¹. Here are two of them:

1. The Chair

A funny thing about a chair:
 You hardly ever think it's there
 To know a chair is really it
 You sometimes have to go and sit.

- Theodore Roethke

2. Male vs Female Language

A woman has a figure, a man a physique;
 A father roars in rage, a mother shrieks in pique;
 And female bosses supervise, male bosses boss.
 Lads gulp, maids sip;
 Jacks plunge, Jills dip;
 Guys bark, dames snap;
 Gobs swab, waves mop;
 Braves buy, squaws shop.
 A gentleman perspires, a lady merely glows;
 A husband is suspicious; a wife, however, knows.

- Unknown

 (1) D.L. Bouchard, Odds and Ends, Resource and Idea Manual for EFL Teachers, English Language Division, Bureau of Educational and Cultural Affairs, USIA, Washington, D.C., 1985, p. 54-56.

Furthermore, the best selections of such poems, not all for fun, could be found in Voices, An Anthology of Poetry and Pictures¹: "brilliant and highly original" ; "totally unsolemn choice" ; "fresh, exciting and irresistible" ; "insouciant" ; "directly enjoyable" are the essential pieces of criticism which appear on the back-cover.

I personally selected several poems from the three volumes of voices and studied them in class to strengthen the students' pronunciation. On the whole, the result was summed up by a student who said at that time: "these poems made me friends with phonetics" (sic). Here they are:

- **Poems Selected from the Second Volume**

3. Times Change

Man to the plough
 Wife sow
 Boy flail
 Girl pail
 And your rents will be netted.
 But man, tallyho !
 Miss, piano,
 Boy, Greek and Latin,
 Wife, silk and satin
 And you'll soon be gazetted.

- Traditional

 (1) G. Summerfield, ed., Voices, An Anthology of Poetry and Pictures,
 3 Vol., Hardmondsworth, Penguin, 1968.

4. Written on the Adder's Belly

If I could hear as well as see,
No man or beast should pass by me.

- Traditional

5. Beyond Words

That row of icicles along the gutter
Feels like my armoury of hate ;
And you, you... you, you utter...
You wait.

- Robert Frost

6. An Answer to the Parson

"Why of the sheep do you not learn peace"?
"Because I don't want you to shear my fleece".

- William Blake

7. Fragment

As for him who
finds fault
may silliness
and sorrow
overtake him
when you wrote
you did not
know
the power of
your words

- William Carlos William

11. I Play It Cool

I play it cool and dig all jive,
That's the reason I stay alive.
My motto, as I live and learn;
Is: Dig and be Dug in Return.

- Langston Hugues

12. To Know Whom One Shall Marry

This knot I knit,
To know the thing, I know not yet,
That I may see,
The man that shall my husband be,
How he goes, and what he wears
And what he does, all days, and years.

- Traditional

13. Who ? What ?

He that loves Glass, without a G,
Takes away L ; and that is he.

- Traditional

14. Girl, Boy, Flower, Bicycle

Girl, Boy, Flower, Bicycle
This girl
Waits at the corner for
This boy
Freewheeling on his bicycle.
She holds
A flower in her hand
A gold flower
In her hands she holds
The sun.
With power between his thighs
The boy
Comes smiling to her
He rides
A bicycle that glitters like
The wind.
This boy this girl.
They walk
In step with the wind
Arm in arm
They climb the level street
To where
Laid on the glittering handlebars
The flower
Is round and shining as
The sun.

- M.K. Joseph

15. Earth Walks on Earth

Earth walks on Earth like glittering Gold ;
 Earth says to Earth, all's made of mould ;
 Earth builds on Earth, Castle and Towers,
 Earth says to Earth, all shall be ours.

- Traditional

16. Mortality

Grass of levity,
 Span in brevity,
 Flowers' felicity
 Fire of misery,
 Wind's stability,
 Is mortality.

- Anonymous

17. On John Pye, a Farmer

Here lies John Pye !
 Oh ! Oh !
 Does he so ?
 There let him lye.

- Anonymous

18. An Epitaph at Great Torrington, Devon

Here lies a man who was killed by lightning
 He died when his prospects seemed to be brightening.
 He might have cut a flash in this world of trouble,
 But the flash cut him, and he lies in the stubble.

- Anonymous

19. The Shades of Night

The shades of night were falling fast
 And the rain was falling faster
 When through an Alpine village passed
 An Alpine village pastor.

- A.E. Housman

20. That's All

There was an old man,
 And he had a calf,
 And that's half.
 He took him out of the stall
 And put him on the wall,
 And that's all.

- Traditional

- **Poems Selected from the Third Volume**

21. Go By Brooks

Go by Brooks, love,
 Where fish stare,
 Go by brooks,
 I will pass there.

Go by Brooks,
 Where the eels throng,
 Rivers, love,
 I won't be long.

Go by oceans,
Where whales sail,
Oceans, love,
I will not fail.

- Leonard Cohen

22. For Anne

With Annie gone,
Whose eyes to compare
With the morning sun?

Not that I did compare,
But I do compare
Now that she's gone.

- Leonard Cohen

23. Love Comes Quietly

Loves comes quietly,
Finally drops
about me, on me,
in the old ways.

What did I know
thinking myself
able to go
alone all the way.

- Robert Creeley

24. Lovers in Winter

The posture of the tree
 Shows the prevailing wind ;
 And our, long misery
 When you are long unkind.

But forward, look, we learn -
 Not backward as in doubt -
 And still with branches green
 Ride our weather out.

- Robert Graves

25. Tea

When the elephant's - ear in the park
 Shrivelled in frosts,
 And the leaves on the paths
 Ran like rats,
 Your lamp-light fell
 On the shining pillows,
 Of sea-shades and sky-shades
 Like umbrellas in Java.

- Wallace Stevens

B. The Poems' Characteristics

The poems above were chosen not to introduce poetry to University students, but to introduce phonology. A study of the poems' characteristics may clarify the point.

1. Poems as Ordinary Information

These poems are intended to make students practise pronunciation and at the same time manipulate phonological target points. In terms of form and in terms of discourse they do not differ from ordinary speech.

- a) Ordinary punctuation, ordinary spelling are almost strictly adhered to and perfectly conventional.
- b) Phonemic patterns and phoneme strings do not show a deviation from the phonological norm in banal everyday speech. Rudigoz has demonstrated that in some poems phonemic patterns may match almost exactly in proportion those found in ordinary speech or composition of the same length¹.
- c) In terms of organization, stanzas in poems may stand for breath-units in speech or paragraphs in a composition.
- d) In terms of grammar, morpho-syntactic norms are conventional. Contractions and ellipsis do not prove deviant grammar and are surely not the apange of poetry ; everyday speech provides many examples of them.

(1) C. Rudigoz, In and Between the Lines, pp. 44-50. See the stunning comparison between Roger McGough's "Icingbus" and an extract of scientific literature through which C. Rudigoz comes to the conclusion that "non-poetic ordinary speech is involuntarily as alliterative and assonant as the works of Shakespeare and Wordsworth are deliberately so" (p. 49).

- e) In terms of vocabulary, the stock of words in the poems is colloquial and the word strings are not as deviant as they may be in other poems¹. Moreover, the words used are mono- or bisyllabic just as used in simple conversation.
- f) The setting and characters are familiar and reflect ordinary persons in brief scenes with a point.
- g) Tone, intonation, rhythm and meter (regular pattern of stressed/unstressed syllables) are as conversational as in ordinary speech.

2. Poems as Discourse

In this section I shall analyze poetic discourse only in relation to the teaching of pronunciation. When R. Jakobson suggests that a poetic message is one uttered "for its own sake"², he means for the sake of its combination of sounds (also its rhythm, word order, etc...).

In poems speech sounds are made deliberately dominant and conspicuous. They acquire an amplified phonetic quality which gives them an extra dimension that is not

(1) Deviation from the conventional use of language is a characteristic feature of most poems, Tennyson's or Hopkins's, for example. This is why poems for the purpose of teaching pronunciation should be carefully selected.

(2) R. Jakobson, "Closing Statement: Linguistics and Poetics", *Op. Cit.*, p. 356. In T.A. Sebeok, ed., Style in Language, M.I.T. Press, Cambridge, Mass., 1960, pp. 330-377.

to be found in ordinary information or prose: they become a source of pleasure. In ordinary information or prose, speech-sounds usually pass unnoticed as mere signals, except when it is deliberately decided that they should not - for example, in types of creative prose, the language of the press, commercial ads, political slogans or cartoon-strips.

If students are made aware of how this source of pleasure is exploited in poetry, they may be brought to regard phonetics as a source of pleasure too. In fact, what is most pleasurable in poetry is the occurrence and recurrence of phonemic patterns.

a) **Poems and Phonemic Patterns**

The occurrence and recurrence of phonemes and phoneme strings becomes a pleasurable experience to the hearer, the speaker and the reader thanks to several devices. Some of them are:

- i. **Assonances**, or the repetition of the same vowel or diphthong, as in "park" and "paths" where the sound /a:/ is repeated as well as /aɪ/ is repeated in "like", "light" and "sky" (poems 25).
- ii. **Alliterations**, or the repetition of the same consonantal sound /n/ as it appears in "knot", "knit", "know" and "not" (poem 12).
- iii. **Phoneme strings**, or the occurrence of a sequence of two or more phonemes, as in "learn" and "return" (poem 11), or as in poem 16 where the string /ItI/ occurs five times.

- iv. Syntagmatically reduplicative words**, or lexical units in which one or several phonemes are repeated in the very word, such as "Gogol", "crackle", "doodle", "tatter", etc...¹. A number of these reduplications deserve the name of onomatopoeas ; "hip-hop", "bang bang", "hush-hush", "hoo-hoo-hoo"².
- v. Paradigmatically reduplicative words**, or forms which the reader, speaker or hearer reads, utters or hears and immediately compares with one or several that are not present in the text, or utterance, and that are semantically and phonetically related. For example, in The Nose³ the word "snout"⁴ makes one thing of "sneer", "sneeze", "sniff", "sniffle", "snigger", etc... These words are phonetically related to the nose. This sound-sense association is commonly referred to as "sound-symbolism" and such words, "phonaesthenes"⁵.

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- (1) In G. Summerfield, Voices, The third book, poems Nos. 29, 81, 94.
- (2) IBID., poems Nos. 31, 75.
- (3) "The Nose" by Andrei Vognesenski, in G. Summerfield, Voices, The Third Book, p. 32.
- (4) IBID, line 22.
- (5) In C. Rudigoz, In and Between the Lines p. 14. The word "phonaesthene" has probably been coined by J.R. Firth, untraceable sources. As to sound-symbolism, it is roughly a notion that attempts to find meaning in the expressive and semantic values of sounds, as first exemplified by L. Bloomfield.

Students should be sensitized to "play" with the phonemic patterns as described above, this being certainly more meaningful drills. The following recurrences can be added:

- vi. **Word repetition** (poems 1, 2, 5, 9, 14, 15, 18, 19, 21, 22).
- vii. **Syntagm repetition** (poems 8, 10, 19).
- viii. **Sentence repetition** (poems 8, 14, 21).

These last three points contribute to natural and meaningful memorization of words or sentences and may help to skip the usual "repeat" or "rehearse" attempts.

b) Poems and Graphic Patterns

i. Listening to vs reading poetry

In studying poems for phonetic accuracy, one may think that poems are thus intended to be "heard". This is a wrong view. The purpose of this study being the contribution of grapho-phonological analysis to reading comprehension, poems are intended to be read and heard at the same time. In fact, can we make a difference between reading and hearing? The hearer usually perceives sound and the reader, letters. However, the plus a reader has over a hearer is that mentally, or internally, he perceives sounds too.

ii. Importance of spelling

But although sounds are dominant in the grapho-phonological system of English (forty-four as against twenty-six letters to represent them), and also dominant in poetry, letters are and remain graphic symbols the reader has to distinguish visually, to identify and to transform into speech-sounds.

Poetry, perhaps better than prose, concentrates on few but selective words. As its main form is a play on words, poetry offers the students an opportunity to pay close attention to the form of these words as well as to their spelling. Spelling acquires a special importance in poetry. The visual discrimination of the letters composing a word must be accurate enough to allow for the identification of maximum or minimum differences or similarities in homonyms, often utilized in poetry for the purpose of rhyme.

3. Poems and Communication

In most phonetic teaching materials, EFL students are mostly required to listen, repeat, memorize, transcribe and read. During these rather mechanical activities, the students remain patient and passive receivers. They have no input in what is being taught to them. How can poetry humanize the teaching and learning of phonetics?

a) Communication vs Feeling

Communication begins with the manifestation of feelings or reactions to feelings. Children learning their mother tongue respond more to the perceptions of

language than to theorized teaching of the language. EFL learners may react much in the same way. I base my assumption on Jakobson's description of the factors regulating human communication which lead to functions of communication. For the purpose of this section I shall consider only the "emotive" and the "poetic" functions¹.

Jakobson's emotive function of language is the expressive one or the one that expresses the speaker's or writer's feelings and emotions. It is the function of language that correlates with the factor called "message"². If target phonological features are embedded in contexts that enhance the emotive and poetic functions of language, students may respond more positively to phonetics and related areas. The following sections give examples and arguments.

i. Emotive/Poetic Function of Language and the Teaching of Pair-words.

- **Minimal Pairs in the Usual Teaching Procedure**

In teaching minimal pairs the usual procedure presents words in contrasted lists.

ate/eight

pull/pool

debt/date

pill/bill

 (1) R. Jakobson, "Closing Statement: Linguistics and Poetics",
 Op. Cit.

(2) IBID, p. 356.

These lists are generally followed by drills using the same words in full contrastive sentences, with or without extensions:

Did the doctor give a pill?
Did the doctor give a bill?

OR

Did the doctor give a pill? Yes, I swallowed it.
Did the doctor give a bill? Yes, I paid it.

Two statements can be made regarding this procedure:

- The students perceive these structures as information and do not feel or produce any reactions. They, however, get involved in oral mimicry when the teacher asks them to repeat the structures until memorized.
- The teacher: either he depends on published materials and sticks to them whatever the needs of his students, or he designs his own drills. In this case, it is often very difficult to come out with contrasted sentences including pair-words which are short, balanced, grammatical and meaningful.
- **Minimal Pairs in Poems**

Poems provide endless minimal pairs in contrast and in a real communicative context. The students are involved in a true-to-life exchange of ideas (the message). They are emotionally overcome by the linguistic coherence

and sensitivity of the story which entails a real, meaningful experience in the pronunciation of words. From mechanical, the teaching of pair-words becomes communicative in the sense that interest and commitment are triggered. See pair-words in poems 3, 20, 21, 24, etc.

The quality of teaching poetry is further enhanced by the manageability of poems to be memorized. Highly organized materials are believed to appeal to the long-term memory of the learners¹.

ii. Emotive/Poetic Function and Other Target Areas.

Through poems, students may practise the following phonology target areas:

- Rhythm: Rhythm in the English system is accental, that is to say, regulated by alternative accented and unaccented syllables ; English verse is thus structured in sequences whose number of accents is regular². The teacher may well take advantage of the English verse in order to introduce stress, intonation and rhythm in connected speech. Though one may argue that poetic rhythm and speech rhythm cannot be matched (it would be too risky to assume they can), one may consider only those aspects of rhythm which obey strict accentual rules and which are common to poetry and speech.

(1) J. Deese, The Psychology of Learning, London, McGraw-Hill, 1958, p. 177.

(2) C. Rudigoz, Les Jeux du Signifiant Dans le Discours, p. 109.

For example, students may learn to identify lexical or content words, which usually carry the accent, and those function words which remain unaccented in the majority of cases, but which can be accented only under precise conditions (a further section will exemplify these).

Students can better recognize and produce rhythmic patterns in verses than in banal sentences. Compare sentence rhythm and verse rhythm.

· · · — · · · — · — ·
There was no traffic on the road at first, but
— gradually it increased¹.

· — · · — · — · · — · — ·
He might have cut a flash in this world of trouble.
(Poem N°. 19).

One may add that studying verse rhythm allows for interesting, sensible and motivating counting of syllables.

- **Spelling Distinction:** Spelling distinction can be discussed. In poem N°. 19 there is a spelling distinction between "er" and "or" (faster/pastor):

The teacher may enlarge upon the distinction by comparing the similarity of "er"/"or" pronunciation in unstressed syllables at the end of words, which usually is /ə/. The teacher may also point out that in medial

(1) Med. Heliel & T. McArthur, Learning Rhythm and Stress, Patterns of English N° 5, London, Collins, 1974, p. 47.

position "er"/"or" have a different pronunciation such as in:

/pɔ:k/	pork	perk	/pɜ:k/
/pɔ:t/	porch	perch	/pɜ:t /
/pɔ:t/	port	pert	/pɜ:t/

- **Prepositions and their pronunciation in connected speech:** Prepositions coming before objects form with the object a prepositional phrase which is pronounced as a breath group without pauses between words:

Thus, the pronunciation of "made of mould" (poem 15) is more likely to be:

/meid əvməʊld/ than /meid əv maʊld/ **or**
/meidəv mɔʊld/.

Similarly, "span and brevity" (poem 16) is likely to be realized:

/spæn ənbrevətɪ/

On the contrary, prepositions placed after verbs usually are pronounced as a breath group with the verb:

"he lies in the stubble" (poem 18)

is likely to be realized:

/laiznə stʌbl/

This generalization is also true of articles and pronouns (poem 18)

"he might have cut a flash"

/kʌtə flæʃ/

"the flash cut him"

/kʌtɪm/

- **Inflectional endings** such as /s/, /z/, /Iz/ can be practised in poems 5, 14, 15, 23, 24, 25, /d/, /Id/, /t/ can be practised in poems 3, 18, 19.
- **Maximal and minimal differences or similitudes** in sounds can be observed in a wide range of words:

Poems 20 and 21, 22 and 23: the letter "o" is:

/ɔʊ/ in old and go, ocean, won't
 /ɔ/ in on, long, gone, throng, not, drops
 /ʌ/ in love, come
 /u:/ in do

Poem 20: the letter "a" is:

/ɔ:/ in stall, wall, all
 /a:/ in calf, half

Poem 12: the letters "oe" and "ea" are respectively:

/ʌ/	in does	/eə/	in wears
/ɔʊ/	in goes	/Iə/	in years

Poem 6: the letters "ea" are:

/ɜ:/ in learn
 /i:/ in peace
 /Iə/ in shear

To conclude, poetry in the teaching of phonetics should be regarded as a sensitizing approach: it does bring a change in the too often mechanical drills of usual activities as it curtails routine and creates enjoyment.

CHAPTER THREE

PROVERBS, LIMERICKS AND TONGUE TWISTERS

Introductory Characteristics

Proverbs, limericks and tongue twisters involve the use of the same linguistic devices as used in poems. They could prove interesting and enjoyable materials provided that one regards them as discourses or semantic units with a form and a meaning, not as empty jingles or innane gimmick.

Besides presenting complete semantic units - including a thesis sentence, a story or message, phonemic patterns, reduplications and phonaesthenes, these discourses contain absurd and ludic elements; a discussion comparing their semantic and phonological potentialities with those a native child is attracted to while learning his mother tongue may justify the line of arguments followed in the section.

My approach has a sound theoretical foundation in the psycholinguistic nature of the child's learning of language. The linguists who dedicated some of their publications to the learning problems of the child¹ agree that the oral stage of the baby is nothing but a pleasurable experience of articulatory phones regulated by the principle of pleasure² through the mere repetitions of

 (1) M.A.K. Halliday, Learning How to Mean, Op. Cit.; P. Aimard, l'Enfant et son Language, Simep, Paris, 1972; D. Taulelle, l'Enfant à la Rencontre du Language, P. Mardaga, ed., Bruxelles, 1984 and R. Jakobson, Child Language, Aphasia and Phonological Universals, Op. Cit., as discussed by C. Rudigoz, Les Jeux du Signifiant dans le Discours, Op. Cit., pp. 55-118.

(2) In the Freudian sense.

sounds or words. Later on, it is said, the growing child or the adult re-discovers most of these linguistic games in nursery rhymes, limericks, songs, jokes, puns and spoonerisms, in which the phonological game is particularly dominant¹.

It is unfortunately impossible to go further in analyzing the learning processes of the child in this study. The short and somewhat unconfirmed views given here aim to approximate the learning processes of adults, which are usually manipulative in a teaching/learning context, to the learning processes of the child, which are essentially natural and communicative. Hence what proverbs, limericks and tongue twisters can teach at the level of grapho-phonological analysis.

A. PROVERBS

As axiological statements proverbs imply value-judgements on various topics of general interest that relate to true-to-life situations. On the linguistic points of view, the following phonological features can be mentioned:

1. Phonemic Patterns

a) Alliteration:

Let a sleeping dog lie.
Look before you leap.

 (1) According to C. Rudigoz, in In and Between the lines, p. 14., "Jokes, puns and spoonerisms are motivated by a sublimated form of oral eroticism". This assumption finds theoretical grounds in S. Freud's "Wit and Its Relation to the Unconscious", in J. Strachey's Standard Edition of The Complete Psychological Works of Sigmund Freud, 1953-1966.

What is good for the goose is good
for the gander.

b) Assonance:

Variuity is the spice of life.
When the cat's away, the mice will play.

c) Phoneme Strings:

Birds of a feather flock together.
A friend in need is a fiend indeed.
Health is better than wealth.

d) Word Recurrence:

A place for everything and
everything in its place.

He laughs best who laughs last.

e) Syntagm Repetition:

It's better to have loved than
never have loved at all.

Take care of the pennies, the Pounds
will take care of themselves.

2. Inflectional endings:

/d/ Forewarned, forearmed
A penny saved is a penny earned.

/t/ A watched pot never boils.
When a man is wrapped up in himself,
the package is small.

/ɪd/ A fool and his money are soon parted.

/s/ Too many cooks spoil the broth.

/z/ The pot calls the kettle black.

/ɪz/ Contentment is better than riches.

3. Stress

a) Word-Stress and Suffixes

'Idleness is the mother of evil.

In the 'kingdom of the blind, the one-eyed man
is king.

'Contentment is better than riches.

'Brevity is the soul of wit.

Cur'iosity killed the cat.

Va'riety is the spice of life.

Dis'cretion is the better part of valor.

b) Word-Stress and Prefixes

Fore'warned, fore'armed.

A friend in 'need is a friend in 'deed.

c) Stress and Content Words vs Unstressed Function Words.

Compare proverbs with content words only and
those with content and function words.

'Like 'father, 'like 'son.

'Haste 'makes 'waste.

'Silence 'gives 'consent.

'Practice 'makes 'perfect.

The 'early 'bird 'catches the 'worm
To 'see an 'old 'friend is as a 'greeable as a
'good 'meal.

A 'cloudy 'morning often 'changes to a 'fine
'day.

'Marry in 'haste, 'repent at 'leisure.

4. Elision

Where theres a will, theres a way.

You cant teach an old dog new tricks.

Oil and water dont mix.

Youd better quit while youre ahead.

When the cats away, the mice will play.

To conclude, as a change-of-pace activity in order to practise pronunciation, proverbs give the students a reason to think in the English language while practising pronunciation. As discourses with reasonable arguments, proverbs provide an interesting environment in which the students can both concentrate on target phonetic features and enlarge schemata in a meaningful way, by discovering linguistic, social and cultural peculiarities.

B. LIMERICKS

1. Characteristics

Limericks are referred to as "nonsense poems"¹. In English they are mostly Irish creations. The best author of limericks is Edward Lear. Here are two limericks²:

I. There was an Old Man of Nepaul
 From his horse had a terrible fall ;
 But through quite split in two,
 With some very strong glue
 They mended that Man of Nepaul.

II. There was an Old Man from Darjeeling
 Who went on a train from London to Ealing.
 It said on the door:
 DON'T SPIT ON THE FLOOR
 So he spat on the ceiling³.

a) Limericks as Poetic Discourses

One may apply to limericks Jakobson's definition of "poetic" language, that is a language whose main poetic function correlates with the communication factor called "message". Let us recall that the Jakobsonian poetic message is one uttered "for its own sake", that is, for the sake of its "combination of sounds" (also its rhythm, its word order, etc...) ⁴.

 (1) C. Rudigoz, Les Jeux du Signifiant dans le Discours, p. 100.

(2) Untraceable references.

(3) I regret the racist connotation.

(4) R. Jakobson, "Closing Statement: Linguistics and Poetics",
 Op. Cit., p. 356.

What is interesting to remark for the purpose of this section is that, thus considered, the poetic function of limericks induces the hearer, speaker, or reader to pay attention not only to the meaning of the story but also to the phonetic quality of that story.

**b) Limericks as Nonsense, Absurd and Ludic
Discourses**

The fact that limericks display nonsense, absurd and ludic elements in the message can be related to Halliday's definition of the "imaginative function" of the child's language. This mainly concentrates on the imaginative uses of language tending to create phonological games (phonemes, plus pertinent supra-segmental features), fictitious characters and stories, or tales and role-playing in order for the child to build up a world of his own and perhaps in order to prepare himself to explore the world around him¹. Halliday adds that such imaginative uses of language usually generate laughter² and laughter is often described as showing distance with respect to reality³. For her part, D. Taulelle puts it in the following words:

"Les manipulations du langage à caractère ludique ou poétique (ou absurde) sont constitutives de l'acquisition du langage. A moins d'en être empêché (enfant que l'on empêche de s'exprimer,

(1) M.A.K. Halliday, Learning How to Mean, pp. 20, 37 and 131.

(2) IBID., p. 100.

(3) C. Rudigoz, Les Jeux du Signifiant dans le Discours, p. 69.

chantonner, que l'on ridiculise...), un enfant a recours à de telles manipulations lors de l'acquisition du langage. Elles sont un effet autant qu'une nécessité de l'acquisition du langage"¹.

If such manipulations of language - imaginative uses of language with poetic, absurd and ludic elements - are described both as an effect and as a necessity of the child's language acquisition, they may also be an effect and a necessity of foreign language acquisition contributing to the language maturation and retention. Such manipulations should therefore be tolerated and exploited in EFL classes. Two points of analysis can be considered.

2. Phonemic Patterns

Both limericks are structured on an interplay between alliterations and assonances, phoneme strings and word or syntagm recurrence.

a) In I and II, one can mention the various **allophones** of /l/. Compare:

I. Old, Nepaul, terrible, fall, split, glue

II. Old, Darjeeling, London, Ealing, floor, ceiling

b) In I, the main **assonances** are /ɔ:/ as in Nepaul, fall, horse and /u:/ in two, glue.

(1) D. Taulelle, l'Enfant à la Rencontre du Langage, p. 220.

In II, the most striking assonances are /i:/ as Darjeeling, Ealing, ceiling, and /ɔ:/ as in floor and door.

c) **Phoneme strings** appear in mended/man, in I, and in spit/spat and Darjeeling/Ealing/ceiling, in II.

d) **Word Recurrence** in II:

on the floor

on the door

on the ceiling

e) **Syntagm Recurrence** in I:

man of Nepaul

man of Nepaul

3. Kinesic Function

Limericks can be acted out by the students. In the two limericks quoted here, the contextualization is such that it allows for communicative behaviour patterns such as shrugging the shoulders, eye movement and spitting (in II), or the shaking of the head, hand motions and facial expressions (in I).

Limericks can be ranked with dialogues, poems, and proverbs as communicative materials ; they are pieces of creative language with a story which demand maximum phonological behaviour and minimum kinesic behaviour.

C. TONGUE TWISTERS

1. Characteristics

Tongue twisters are valuable exercises to practise pronunciation. They are interesting in several ways:

- they mainly operate on the level of phonemic patterns. Assonances and alliterations will not be studied here for the simple reason that they have been dealt with in the previous sections.
- they are essentially based on syntagmatically and paradigmatically reduplicative words.
- they concentrate on word repetition.
- most important, they allow for an accurate practice of clusters and thus demand a high level of articulatory skills.
- because they are amusing (ludic and absurd functions), they obtain and retain the students' attention.
- finally, they help students control the processes of elision and assimilation.

2. Selection of Tongue Twisters ¹

1. She sells sea shells by the seashore.

(1) D.L. Bouchard, Odds and Ends, pp. 68-69.

2. Three gay geese on three green hills.
Gray were the geese and green were the hills.
3. Peter Piper picked a peck of pickled peppers ;
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled
peppers, where is the peck of pickled peppers
Peter Piper picked ?
4. Sara sits by six sick city slickers.
5. Three throbbing thumping thrush thoroughly
thwarting thirty thrashers.
6. Round the rough and rugged rock the ragged
raskal rudely ran.
7. How much wood would a woodchuck chuch
if a woodchuck would chuck wood ?
8. Nine nimble noblemen nibbling nuts.
9. Fresh flesh of fresh fried fish
10. Seven serious southern soldiers setting sail
south suddenly.
11. One obstinate old ostrich ordering ordinary
oranges.
12. Four fat friars fanning flickering flames.
13. Two tiny timid toads trying to trod to
Tarrytown.
14. Sarah in a shawl shoveled soft snow softly.
15. Six thick thisle sticks.
16. How many cans can a canner can if a canner can
can cans.
17. I thought a thought. But the thought I
thought wasn't the thought I thought. If the
thought I thought had been the thought I
thought, I wouldn't have thought so much .

3. Analysis of Some Tongue Twisters

a) Tongue twisters and syntagmatically and paradigmatically reduplicative words:

i. Syntagmatically reduplicative words

Piper - Pepper (3)

Nine - noblemen (8)

Tarrytown (13)

ii. Paradigmatically reduplicative words

In 5: Throdding-thumping-thrush-thwarting-thrashers are paradigmatically related to thug, thud, thrum and thrust: they all have a connotation with beating.

In 8: Nimble-nibbling are also phonetically and semantically motivated. They relate to the gentleness of the act or the qualification.

In 6: Rough-rugged are related to "uneven".

The effect of such phonaesthenes is considered to be "a sublimated form of oral eroticism" by those linguists who also are disciples of S. Freud¹. As for me, I shall only consider the sound-sense association of these words and the articulatory practice they permit.

b) Tongue Twisters and Word Repetition

i. Examples of word repetition

In 2: "geese", "green" and "hills" appear three times each.

 (1) In C. Rudigoz, In and Between the Lines, p. 14. After S. Freud's "Wit Its Relation to the Unconscious", Op. Cit.

In 3, content words are repeated four times, each time in a different order.

In 7, "wood", "woodchuck" and "chuck" are repeated twice each.

In 16, "canner" is repeated five times. Can (verb) can (auxiliary) and cans (substantive) occur four times each.

ii. Word repetition and Style

The repetition of words in tongue twisters is not arbitrary or weird. Though the repetition of words or longer strings of words is certainly a stylistic blemish in ordinary prose, it plays a fairly important part in the phonemic structure of the tongue twisters, namely for their:

- semantic aptness, i.e., a remarkable syntactic and semantic distribution of words.
- musical fitness
- contribution to the education of the ear and auditory training.

The last point deserves some comments: teachers know well that everything in the teaching task that goes in at one ear is out at the other. What is being taught has to be repeated over and over again before it sinks in. Hence the recapitulation and revision which are adduced.

Tongue twisters, however, offer repetition within their own structure. Tongue twisters have to be heard and repeated, not just read and "felt". Since hearing is

first, let us put it in P. McCarthy's words: "the education of the ear... is a prerequisite for efficient foreign language study"¹.

Tongue twisters are auditory phenomena whose repetition of the repetitions is the only way to ensure their retention.

c) Tongue Twisters and Clusters

i. Characteristics

Consonant clusters appear to present special difficulties of articulation in all languages. In English, "agglomerations of consonants, whether by consonant clusters occurring in the body of words or by juxtaposition in connected speech, are always liable to cause problems of articulation"². For this reason, tongue twisters are thought to be an appropriate activity to help resolve problems of clusters' articulation. On the one hand tongue twisters present good examples of clusters ; on the other, they contain the very structure which is of course just needed to practise these examples: repetition.

Therefore, tongue twisters offer a natural environment to practise clusters, "first slowly enough to get the succession of movements right, then with gradually increasing speed until greater skill has been obtained"³.

 (1) P. McCarthy, The Teaching of Pronunciation, p. 14.

(2) IBID., p. 49.

(3) IBID., p. 50.

ii. Clusters in Isolated Words

In the clusters listed below the main potential structure of the monosyllable is the pattern CCVCCC or CCVCCCC or CCVCC.

thr	appears	six times
gr	appears	three times
sl	appears	once
thw	appears	once
fr	appears	four times
fl	appears	three times in initial position
tr	appears	twice
st	appears	once
sn	appears	once

lls	appears	four times
ck(e)d	appears	four times
ckl(e)d	appears	four times
ts	appears	twice
ld	appears	once
kl	appears	once
gg(e)d	appears	twice
mb	appears	once
ms	appears	once
ds	appears	once
v(e)l(e)d	appears	once
ft	appears	twice
stl	appears	once
ns	appears	four times
cks	appears	once
ght	appears	thirteen times
idnt	appears	once

As repeatedly said in most pronunciation books, 'the learners should avoid pronouncing any intrusive sounds between the consonants of these clusters or

adding a sound before initial clusters"¹. The rapidity with which tongue twisters are uttered may help minimize intrusions.

iii. Clusters at Word Boundaries

Two examples of clusters at word boundaries can be found in the list of tongue twisters:

woodchuck - 7 and noblemen - 8

Here again, no intervening sound, a vowel or an aspirated "h" should be perceived in the students' pronunciation.

vi. Clusters in Connected Speech

In connected speech, strings of words tend, under certain conditions, to be pronounced as if they were one word. Therefore the sequence of articulatory movements is different from that of the articulation in an isolated word.

Two processes are used by native speakers or readers of English in a desire to avoid complicated sequences of consonantal sounds in connected speech: assimilation and elision.

- **Assimilation**

Assimilation is defined by McCarthy as a process of simplification of complex consonants' articulation². The phenomenon, he adds, is "due to the tendency to

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- (1) A.C. Gimson, A Practical Course of English Pronunciation, A Perceptual Approach, London, Edward Arnold, 1980, p. 1.
 - (2) P. McCarthy, The Teaching of Pronunciation, p. 50.

economize effort"¹, in speaking or in reading. Gimson further clarifies the point by admitting that it is by varying the place of articulation of the final word's consonant that the speaker/reader anticipates the first consonant of the following word².

In reading, however, the three tendencies of
simplification
anticipation
economizing effort

are three important steps towards finer points in the pronunciation of English. A regular practice of assimilation will gradually lead the students to reading certainty, fluency and speed.

Here are a few examples of assimilation (the arrow shows the variation of place of articulation):

- at word boundaries such as in
 - (7) wood chuch /d/ → /tʃ/
- in connected speech, such as in
 - (1) she sells sea shells
/z/ → /s/
 - (3) pickled peppers
/d/ → /p/
 - (8) nimbling nuts
/ŋ/ → /n/
 - (10) soldiers setting sale
/z/ → /s/
 - (13) timid tods
/d/ → /t/

(1) IBID., p. 101.

(2) A.C. Gimson, Practical Course of English Pronunciation, p. 31.

Students should be reminded that assimilations may not be systematically possible. Therefore, they should be careful with their use. More to the point, assimilations in reading should be executed only in varieties or types of discourses calling for them.

- **Elision**

As a process of simplification, elision results in the non-pronunciation of one consonant in a group of consonants¹. Contractions are excellent cases of elision: "can't", for "cannot", "shan't" for "shall not".

Elision also appears in shortened words, which have come to be definitely adopted as such: "at all" is often realized /ʔtɔ:l/ ; "nice and cool" is realized /'naisn'ku:l/ as a result of "form-merging"².

These points should be brought to the students' attention, namely in informal reading. The following examples of elision can be quoted:

(2) gray were the geese and green were the hills
/'gi:sn'gri:n/

(3) Where is the peck...
/wəz/

(6) rough and rugged
/rʌfn 'rʌgd/

(17) I wouldn't have thought so much
/wudnt/

(1) P. McCarthy, The teaching of Pronunciation, p. 101.

(2) This word is mostly used by socio-linguists and functionalists such as U. Weinreich in Languages in Contact, Op. Cit., and by discourses analysts, in C. Rudigoz, In and Between the Lines, p. 8.

To conclude: In this section I have tried to provide some examples of what tongue twisters can teach. The grapho-phonological analysis of these is not meant to be all inclusive ; only a much wider selection of tongue twisters may show points of interest that have been overlooked here.

Proverbs, limericks and tongue twisters, as discourses, emphasize verbal games in which the phonological one is dominant. On the other hand, the thesis sentence in proverbs, the story in limericks and the point in tongue twisters are consistent enough to permit the use of these materials in adults class instruction.

CHAPTER FOUR

Newspaper Headlines, Commercial Advertisements and Political Slogans

Introductory Characteristics

Newspapers, commercial ads and political slogans use forms of discourse that are oriented towards collective information and communication. The language used is therefore adapted to the purpose of providing unknown information, selling a product, an idea, a service or a belief to many different people¹. This can be referred to as content ; the form in which this content is presented is most obviously one that is short, striking efficient and economic. All these factors contribute to enhance the value of the message.

What is interesting to emphasize for the purpose of this section is that the message thus transmitted hits the purpose at stake thanks to the phonetic properties of the words used. These, as we shall see later on, sometimes appear to be more salient than the words' semantic properties. Publicists are convinced that the "physical"² form of words may be more effective in attracting people's attention and in suggesting to them sense associations or ideas associations than the actual meaning of the words in the message.

The "physical" form of words can be determined by

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- (1) M. Charlot, G. Hery, R. Palacin, Guide de Civilisation Britanique, Paris, Armand Colin, 1973, p. 91.
 - (2) Word employed by M. Randall in "Word Association Behaviour in Learners of English as a Second Language", Polyglot, 2, 2, 1980, pp. B4-D1.

their grapho-phonological analysis, which this thesis attempts to rehabilitate. Newspaper headlines, commercial ads and political slogans use a form of language that is based on a very tight spelling-sound-sense association. Because they are not concocted for classroom use they appear to me valuable materials to be used in the classroom in order to strengthen the students' awareness of phonemic patterns in discourse, of their importance in helping understand messages and of the pleasurable and witty linguistic experiences they may provide.

D. Taulelle, on the line of R. Jakobson, describes the function of such language as a "poetic function". She writes:

"Dans l'usage que les adultes font du langage, la fonction poétique - la manipulation du langage par lui-même, pour le plaisir de jouer avec les mots et les mécanismes du langage - reste une des fonctions essentielles du langage. Elle apparait bien sûr de façon caractéristique chez ceux qui ont profession de jongler avec les mots: poètes, romanciers, chansonniers, chanteurs, conteurs, comédiens, publicistes"¹.

My remark here is that language teachers should be ranked with poets, novelists, chansonniers, singers, storytellers, players and publicists ; their professional ability is much like the latter's, since they also juggle with words with enough sleight of hands to impress

 (1) D. Taulelle, l'Enfant à la Rencontre du Language, p. 20.
 (I have underlined).

learners. Unfortunately, if they have not been listed with language manipulators it is perhaps because they remain too submissive to theoretical proposals, ideas and rules, which indeed stops them from teaching language in a creative way¹.

What is noticeable, provocative, enjoyable and "teachable" in newspaper headlines, commercial ads and political slogans are words with a vast set of sounds that suggest or seem to suggest meanings, ideas, hints and cultural complicity, in an unpredictable way. Naturally, this involves thinking in order to find out and involves an interpretative behaviour. Consequently, such materials call for the active participation of the students. What these materials can teach is the next sections concern.

A. Newspaper Headlines

1. Characteristics of British Newspaper Headlines

British newspapers have a style of their own. The main characteristic though is the notorious difficulty of headlines. Most of the time headlines are highly complicated content-packed phrases or sentences. In Geoffrey Land's words, "The English reader scans the headlines to find out what the news stories are about ; the foreign student has to read the stories to find out what the headlines mean"².

 (1) See N. Chomsky's advice to teachers - not to rely willingly on "experts" nor accept "passively" proposals "on grounds of authority, real or presumed", or accept them "on faith", in "Linguistic Theory", F. Smolinsky, ed., Landmarks..., Op. Cit., pp. 263-264.

(2) G. Land, What's in the News, Op. Cit., p. 1.

This is so because the placement of sentence parts and the internal organization of information in the headlines undergo some variations. For example, the standard pattern at the sentence level is:

NOMINAL SYNTAGM + VERBAL SYNTAGM
 With
 FUNCTION WORDS

In headlines, though, the standard pattern of the sentence changes into:

NOMINAL SYNTAGM + VERBAL SYNTAGM
 Without
 OR WITH 1 OR 2 OCCASIONAL FUNCTION WORDS
 OR PASSIVE CONSTRUCTION

a) The Native Reader

For the fluent native reader, the placement of sentence parts in the second pattern is quite predictable. According to N.J. Krowitz, native readers have "basic grammatical expectations... that are satisfied most of the time so that they don't have to waste mental energy on sorting out which part is which. ... This gives (them) time to reflect, judge and react"¹.

b) The EFL Reader

For the non-fluent or EFL reader, however, the placement of sentence parts is not predictable. His

 (1) M.J. Krowitz, English for Professionals: A Teacher's Perspective, Bureau of Educational Affairs, USIA, Washington, D.C., 1985, pp. 62-63.

knowledge of the foreign language has not yet reached the level of "expectations". He has to concentrate both on the grammatical structure and on the information conveyed. Without the redundancy of function words, which act as signals in and as support to the logical organization of the information, the EFL reader, unlike the native reader, wastes mental energy on sorting out the sentence parts ; he takes no time to reflect over, judge or react to the message. This is mainly why, as Land says, "the foreign student has to read the stories to find out what the headlines mean"¹.

Used in the classroom, headlines can teach various phonological features.

2. What Headlines Can Teach

a) Strong/Weak Forms

Headlines can be more effective than most exercises based on the identification of stressed words vs unstressed ones. Consider the following exercises:

- **Identify the accented words in the following sentences (2):**

- + It's 'all 'very 'well.
- + He 'gave us 'ten 'days 'notice.
- + It's 'no 'good 'crying over 'split 'milk.

- **Strong form practice in expanded sentences (3)**

- + The 'car 'stopped.

 (1) G. Land, What's in The News, Op. Cit., p. 1.

(2) In A.C. Gimson, A Practical Course of English Pronunciation, p. 44, A. 64.

(3) IBID., p. 45, A. 65.

- + And the 'car 'stopped.
- + The 'black 'car 'stopped.
- + The 'car in 'front 'stopped.
- + The 'car 'stopped 'suddenly.
- + The 'car 'had 'almost 'stopped.
- + The 'car be'hind 'stopped at the 'corner.

- **Weak Form Practice (1)**

- + 'Such a 'pity /'sʌtʃ ə 'pɪtɪ/
- + 'When are they 'coming? /'wɛn ə ðeɪ 'kʌmɪŋ/
- + 'All but a 'few /'ɔ:l bʌt ə'fju:/

- **Words Taking Stress (2)**

- + 'This is a 'bush, and 'that's a 'tree.
- + 'Do it. I 'did it.
- + The 'house is 'big. It's a 'big 'house.

Consider these headlines (3)

1. 'Water 'shortage 'hits 'gardeners.
2. 'Record 'crowd 'watch 'Chelsea 'win.
3. 'Rise in 'fares pre'dicted for 'autumn.
4. 'Smooth 'tyres 'blamed for 'coach 'crash.
5. 'car di'spute 'closes 'car 'factory.

-
- (1) In P. McCarthy, The Teaching of Pronunciation, p. 78.
 - (2) Med. Heliel et al., Learning Rhythm and Stress, p. 6.
 - (3) In G. Land, What's in the News, p. 19 (1-5) and p. 62 (6-8).

6. 'Balcony 'collapses: 'baby 'injured.
7. 'Airport 'strike: 'holiday 'planes de'layed.
8. 'Sheep 'killed: 'dogs 'feared.

These exercises are excellent ; however, they are too manipulative for University students. On the schematic level of language they present no point: nothing in their manipulation triggers thought, reasoning, interest or puts into contribution knowledge of the outside world. On the contrary, the headlines, with their communicative intent, put forward the message first and only then how the message is transmitted. The practice of strong and weak word forms is made more meaningful.

b) Tonic Stress

Headlines are real sentences embedded in a genuine communication. They need to be read with maximum intonation and rhythmical accuracy. Rhythm and tonic stress can be practised in better pedagogical conditions than is usual:

- Students can be asked to expand headlines into complete sentences. When this is done, they realize that the headlines and expanded sentences have the same strong word forms but not the same rhythm.

N° 7: 'Airport 'strike: 'holiday 'planes de 'layed.

There's a 'strike at the 'airport. The 'holiday 'planes are de'layed.

Rhythm:

Airport strike: holiday planes delayed.

There's a strike at the airport. The

holiday planes are delayed.

c) Compounds:

Headlines make use of a prolific number of compounds whose accentual role contributes to determining sense-units:

9. 'Motor-byke 'couple 'go round the 'world.
10. 'Racegoers 'hurt
11. The 'first 'blackbird
12. 'Scientist 'warns of 'armchair 'blaze 'danger
13. 'Six 'firemen 'die 'searching for 'colleague
14. 'No 'school for '50 'motorway 'children
15. 'Blacksmith 'laments 'absence of 'horses (1)

d) Information Processing

With the manipulation of headlines, students may acquire the mental habit of processing information and meaning from that is important to concentrate one's attention on, namely content or lexical words. Function words are less important to concentrate one's attention on in extensive reading. They do not interfere with comprehension and meaning but with coherence and cohesion.

 (1) G. Land, What's in the News, respectively p. 17, 20, 32, 60, 64, 112.

e) The Function of Punctuation

Headlines drill students on both WHAT is conveyed and HOW it is conveyed through punctuation marks (examples 6, 7 & 8). Knowing the function of punctuation is one of the meaning levels that students must acquire to obtain meaning from print ; in the examples quoted, the colons help to discover relationships of ideas, here a cause-effect relationship.

f) Peripheral Vision

Although newspaper headlines use the register of the press, that is a register unlikely to be found in other kinds of discourses, they are worth studying in order to increase fluency skills: headlines are short enough to enable the students to focus their eyes on all the words at a single glance ; this can lead students to develop peripheral vision while reading, a determinant ability in progressing towards fluency in reading¹.

g) Grammatical Units and Reading Rate

Headlines help to see combinations of words as grammatical units. For example, headline N° 3 should be read as:

1.

Rise in fares

predicted

for autumn

and not as:

2.

Rises

in

fares

predicted

for

autumn

The reading rate in 1 is more rapid. In 2 the reading rate is slower and unnatural.

 (1) D.L. Bouchard, et al., Reading English as a Foreign Language, p. 34.

h) Thinking Rate

Being short and grammatically simplified meaning units, headlines call for a rapid rate of thinking. This will necessarily depend on the students' overall knowledge of the language and of a fairly good knowledge of the outside world.

As instructional devices, newspaper headlines are effective in training students to adopt peripheral vision, develop phrasing ability, detect content words and quicken thinking and reading rate in view of similar behaviour in more conventional and longer reading materials.

B. Commercial Advertisements

1. Characteristics

Being advertising slogans, commercial ads operate on the phonological system of the language in order to meet commercial ends. They present patterns of linguistic behaviour together with intentions based on social meanings and actions. Their main characteristic remains, however, their shortness. Economy of words, besides financial aspects, compels advertisers to adopt a linguistic behaviour based on a very clever use of the language: the shorter an ad is the more effective it is. But the shortness of the ad is essentially compensated for by the use of ambiguous structures, linguistic jokes, puns, spoonerisms and phonemic patterns ; these result in an unconventional linguistic form that is "poetic"¹.

 (1) R. Jakobson's conception of a "poetic message" has been dealt with in chapter III.

Most ads are accompanied by a non-verbal communication, generally a visual element, an illustration in the form of cartoon, wash-drawing, a photograph or an image. These non-linguistic potentialities are good reasons for studying ads as genuine materials in classroom instruction.

Naturally, in my study, I shall not deal with the following aspects of ads:

- where, when and what the product or idea is being advertised
- the aim of the ad
- the layout ; the proportion devoted to the copy vs the illustration, the size, place of insertion in paper or magazine, design and perspective.
- the copy proper

My attention will be focused mainly on:

- the headline and its relationship with the copy and illustration, if any (some ads are text-free or illustration-free) ;
- its linguistically communicative elements: phonetic aspects, grammar, overt and covert semantic aspects.

In the following sections I shall analyze two kinds of ads. One illustrates a case of linguistic ambiguity based on a phonemic game, and the other illustrates a case of sound-symbolism.

2. Grapho-Phonological Analysis of Ad N° 1

 GO BUY

THE BOOK

The 1983 edition is now published.

MICHELIN ¹

How does the advertiser communicate the message?
 The reader's attention is first arrested by the linguistic ambiguity of the headline.

a) Grapho-Phonological Aspects:

i. Reduplication

"Buy" and "book" are reduplicative words ; the choice of the word "book" is not accidental, as Michelin is advertizing for a travelling guide, not for a book in the usual sense. Still, the word "book" has been selected because it's "b" reduplicates the "b" in "buy".

ii. Phonological ambiguity

the word "buy" is phonetically ambiguous as the intention of the advertiser is rather to stimulate the prospective reader to go BY THE BOOK, that is to say, according to the book ; that is to say again, to travel around planned areas, hotels and restaurants.

 (1) Selected by G.R. Tengrove in a handout on Varieties of English, British Council Summer School, Crombie Hall, Aberdeen, 1984, p. 2.

If Michelin's intention were otherwise, the headline would have been grammatically more correct: GO AND BUY THE BOOK. This alternative, obviously, suggests only that the reader go and buy the book in order to read it, not in order to use it as a guide.

iii. Grammatical ambiguity

In having "BUY" instead of "BY" in the headline, the latter totalizes three content words as against one function word. For the reader, both on the articulatory and acoustic point of view, the word "BUY" is lexical and thus is stressed: a stressed word always arrests the reader's attention.

As can be seen, the phonetic analysis of this headline contributes a great deal to make meaning clearer. One need not read the copy or text of the ad to understand Michelin's covert intentions. This is a valuable gain of time and mental energy in the reading process.

b) Background Knowledge

Perhaps the difficulty for the average reader, to read and understand the message in this ad using only grapho-phonological clues, would lie in a lack of background information ; most obviously, the reader would not make the inference "travel by the book" if he does not know who Michelin is. The mention of Michelin at the bottom of the text plays a cognitive role in the ad without which the reader would have to read the text to understand the message.

3. Grapho-Phonological Analysis of Ad N° 2

 THE WORLD'S MOST MASCULINE MEN AT THEIR MUSCULAR BEST!...

Monday and Tuesday	Boulevard	All seats one price
nightly at 8:30	- Theatre -	£ 4.00

----- 1

This ad appeared in the respectable Sunday paper. It is mainly characterized by the phonetic quality of the words used. As regards the message, it is a perfect sound-sense association resulting in sound-symbolism.

a) Grapho-Phonological Aspects:

The grapho-phonological and rhythmical quality of the ad is expressed through:

- an abundance of alliterations with particular emphasis on sibilants: /s/ and /z/ sounds.
- /m/ is repeated 4 times in initial position in four content words out of six words.
- phoneme strings: most - best
masculine - muscular
- six content words as against three function words.

All these contribute to communicate an efficient message.

 (1) Selected by M. Lewis, Out and About, p. 114.

b) The Message

i. Meaning and Lexical elements

As a structured whole, the ad has no text. The topic is contained in the headline, a nine-word introductory phrase, followed by time, space and price particulars, all nominal syntagms. Judging only by the lexical elements, most students who were asked to interpret the message thought the ad deals with "a contest for fitness" or "a heavyweights parade" (sic).

ii. Meaning and Sonorous Elements

Judging by the sonorous elements in the ad, students are likely to guess more about the message and to find out the covert but intended meaning of the ad, that is, a male-strip.

- the repetition of the sibilants /s/ and /z/ is evocative of whispering.
- the recurrence of nasal /m/ is evocative of muttering.

Considered with their sound effects, the lexical elements in the ad appear motivated by "a sublimated form of oral eroticism"¹.

iii. Meaning and Punctuation

The punctuation in the ad, namely the exclamation mark and the suspensive points, contributes further to confirm the covert meaning of the message.

(1) Freudian notion dealt with in the Chapter dedicated to proverbs, limericks and tongue twisters. See the very interesting vocabulaire de la Psychanalyse, by J. Laplanche et J.B. Pontalis, Paris, PUF, 1988, (1st ed. 1967).

This analysis does not intend to demonstrate that meaning is a by-product of sound. However, in a teaching context, and more precisely in language classes, the students' attention should be attracted to the phenomenon of sound-symbolism ; this should not remain a topic to be studied only in literature courses. In the modern world of the media sound is everywhere and sound is nice. This is why it is important that students be trained in perceiving the phonatory effects and visual characteristics - including the role of punctuation - of a given passage or discourse. These may carry valuable information on the message and may help meaning extraction.

C. Political Slogan

1. Characteristics

Political slogans are structured much like commercial ads. The goals of political slogans and ads are the same. For this reason they are not going to be discussed here. The main difference between the two, though, is that in a political slogan it is not a product but an idea that is being "sold".

The linguistic potentialities - namely the phonetic potentialities - of political slogans are motivated by a desire to strike the reader's attention and imagination, to rally opinions and to convince through a pleasurable linguistic experience.

There are endless numbers of political slogans that

can be analyzed. I, however, let myself drift to subscribing to Jakobson's analysis of one of the most relevant, clever and original political slogans ever quoted in the literature on the subject¹.

2. Jakobson's Analysis of a Political Slogan

a) I like Ike /aI laIk aIk/

Jakobson's example is I LIKE IKE. Ike was the name of General Eisenhower, and the slogan was coined by the supporters of one of his presidential campaigns. It is essential to mention that Jakobson relates the analysis of this slogan to the poetic function of discourse embedded in banal information or communication rather than in genuine poetry.

For my purpose, I shall only arrest my attention on Jakobson's description of phonemic patterns and the message they deliver.

b) Phonemic Patterns:

i. Vocalic and consonantal alternance:

3 monosyllables with the diphthong /ai/ repeated 3 times and which is each time followed by a single consonant:

/ai/	/ai/	/ai/
/l/	/k/	/k/

 (1) In R. Jakobson "Closing Statement...", Op. Cit., p. 357. And namely in C. Rudigoz, Les Jeux du Signifiant dans le Discours, Op. Cit., p. 205 ; and In and Between the Lines, Op. Cit., p. 11. Also in C. Kerbrat-Orecchioni, La Connotation, Lyon, PUL, 1983, p. 251 (1st ed. 1977), pp. 41-42.

- ii. A string of morphemes:
V + CVC + VC
- iii. An internal rhyme:
like/Ike, in which the second element is all included in the first, forming thus an echo.
- iv. Two alliterative words:
in which the first is included in the second.

c) The Message

- i. The three words show a combination of sounds, a rhythm and a word order which, on the articulatory and acoustic point of view, denote a pleasurable linguistic experience for the American elector.
- ii. The first and third words, "I/Ike" form a paronomastic image (generally a figure of speech establishing an antonymic contrast)¹ of a loving American subject and elector "I", all embodied in the loved object, "Ike" or General Eisenhower.
- iii. The second and third words, "like/Ike", form a paronomastic image of a feeling, "like", that embodies entirely the object of that feeling, "Ike", the General.

(1) The concept is "Paronomiae" ; it establishes a phonetic and/or graphic similitude between two significant units, in C. Kerbrat-Orecchioni, La Connotation, p. 251.

As can be seen, the reading and understanding of this political slogan depend entirely on the perception and visualization of phonemic and graphic arrangements. But here again, the reader cannot rely only on these ; he also needs to bring his experiential background into play ; if he does not know who Ike is, the whole message is jeopardized.

Conclusion:

Newspaper headlines, commercial ads and political slogans can be used as classroom materials in order to sensitize students towards the phonological components of the language. Such materials do not dissociate linguistic forms from their communication intent, as they utilize adequate phonetic features suitable for the sense they suggest. These may be perceived more favourably in the context of real-life information and communication than in the context of pattern drills or other conventional materials.

CHAPTER FIVE

CARTOON - STRIPS

Characteristics

Cartoon-strips are far more than fun items. Used in the classroom they lend themselves to various exercises ; their characteristics are the following:

- they trigger a visual impulse as a starting point of class conversation.
- they include, in one selection, several pictures without words which the students may make up in the composition class.
- they particularly emphasize the ludic function of language.
- they essentially make students realize that if pronunciation is poor, communication is impossible.
- the main phonological characteristic worth analyzing is intonation.

A. Selection of Cartoon-Strips

The cartoon-strips that I have chosen to analyze for the purpose of my study have been borrowed from G. Land's selection in What's in the News?¹. I have

(1) G. Land, Op. Cit.

found interesting for my purpose Land's attempts to justify his choice of The Gambols strip¹ for teaching guided composition. He writes:

"I have intentionally chosen only the Gambols for this spot in the book, instead of aiming at a more representative selection from the daily press, for two reasons ; firstly, because the strip has a fairly strong story line and each episode is self-contained, and secondly because familiarity with the two protagonists helps the students to understand the situations more clearly. In addition, the language used is not too remote from that familiar to the intermediate student of the English language"².

What is interesting to retain from Land's choice for any other selection of strips is therefore:

1. **One Series of the Same Cartoon-Strip at a Time.** Familiarity with the protagonists will not only help students to understand the situations more clearly but will enable them to overcome certain linguistic peculiarities as well: in the same series, language is redundant.
2. **A Strong Story Line:** If the story line is strong enough, the student will gradually learn to develop the frames of reference and

(1) Usually published in The Daily Express, back page.

(2) G. Land, Op. Cit., p. 5.

routines dear to Widdowson¹, with the help of which the student, as a reader, will feel more secure in controlling both the linguistic and social behaviour conveyed by the strip and in making predictions.

3. **A Self-Contained Episode:** It is important that the episodes be self-contained and not to be continued. On the one hand, a self-contained episode illustrates one situation together with one information at a time, which greatly facilitates a manageable storage of both the linguistic and social behaviour represented by the strip. On the other hand, the situations and the information being so reduced, understanding and meaning are made more accessible.

4. **The Language Level Used in the Strip:** This should be adapted to the language level of the students. If the students are presented with Andy Capp or Peanuts cartoon-strips² they probably will lack the appropriate schemata to understand them. Moreover, the students, as readers, will constantly be misled by the high level of non-established schemata encountered in those subtle cartoon-strips; these schemata do not conform to their own. Consequently when language level is complex, communication is disrupted.

 (1) H.G. Widdowson, Learning Purpose and Language Use, p. 39.

(2) They are syndicated cartoon strips: they appear in several British and American daily newspapers.

5. **Final Concerns:** Finally, cartoon-strips should be carefully selected to comply with the points discussed above and with the teaching objectives assigned. For my purpose, they should be selected according to the phonetic quality of the utterances they may propose for pronunciation practice and according to the communication level they involve.

B. Three Examples of Cartoon-Strips

Land's choice of cartoon-strips was made according to the opinion that only visual impulses can make the guided composition a realistic exercise. My choice, however, is motivated by the opinion that cartoon-strips lend themselves very well to phonetic analysis, pronunciation practice and kinesic behaviour. **Note:** comments between brackets are mine, together with the interpretation of wordless pictures (thereby "Pic.").

1. Cartoon-Strip N° 1

Pic. 1 Gaye: George! You can't go into the front garden like that!

George: Why not ?

Pic. 2 Gaye: You haven't shaved.

George: It's my day off.

Pic. 3 Gaye: But people will see you.

George: Who cares ?

Pic. 4 Gaye: George, go and shave PLEASE

George: I've SAID I am not going to and NOTHING will make me ¹.

(1) G. Land, What's in the News? p. 23.

The following pictures, with no words, show hairy George:

- Pic. 5 Busy cutting the front garden fence
- Pic. 6 Smiling at a non-interested glamorous girl passing by
- Pic. 7 Disappointingly wondering why the next glamorous girl passing by threw him a frankly scornful look
- Pic. 8 Busy, submissively shaving in the bathroom.

2. **Cartoon-Strip N° 2**

- Pic. 1 Gaye: (Silent, busy acting on a sewing machine ; making a dress)
- Pic. 2 Gaye: (Silent, smiling in her plunging-neckline dress)
- George: (in his armchair, reading the paper and smoking a pipe) NO!
- Pic. 3 Gaye: (Busy again with the sewing machine, frowning) Ah well!
- Pic. 4 Gaye: (Irritated but silent in her straight-necked dress)
- George: THAT's better! ¹

3. **Cartoon-Strip N° 3**

- Pic. 1 (The Gambols are trying to park their car)
- Gaye: There's a parking space over there, dear
- George: (Silent, manoeuvring)

 (1) G. Land, What's in the News? p. 31.

- Pic. 2 George: (Still silent, manoeuvring)
 Gaye: Careful - two inches to spare on my side
- Pic. 3 George: (Smiling, silent)
 Gaye: (Smiling) Lovely - very nice driving, dear
- Pic. 4 George: (Disappointed) Trying to force the door open)
 Gaye: (Disappointed) Now, how do we get out of the car? (Trying to force the door open) ¹.

C. Grapho-Phonological Features

1. Intonation

The main phonological feature worth analyzing here is intonation. Cartoon-strips illustrate both the form and function of the most common English intonation patterns signalling temper, emotion and attitude.

a) Pitch Quality and Quantity of Content Words:

In N° 1, pitch and stress prominence is expressed through the heavy types (here capitalized). The students have here an opportunity to understand that the accentual patterns of words are unalterable, but that the accented words of a sentence or a phrase may be varied according to the sense. For example, the heavy types are reliable features in order to express special meanings: the content words so typed acquire more intonation prominence than the others mainly because they are intended to mean more than is usual.

 (1) IBID, p. 51.

In a real utterance, the heavy types would naturally be an effect of loudness for the listener without which the intention of the speaker would not be perceived.

b) The pictures and the Interpretation of Speech acts

With cartoon-strips, the visual support provided by the pictures renders the implied meanings of speech-acts easier to interpret by the student.

For example, in N° 2 George's prominent "NO" is an intonation pattern that can be interpreted in more than one way. The pictures help decide which interpretation is most suitable.

- I don't like your new dress, it does not suit you.
- I disapprove of the dress's plunging neckline.
- Take it off immediately
- Alter the design

(Students can be made to write out possible interpretations in the composition class)

c) Pitch Quality and Quantity of Function Words:

Students have been taught that function words, as well as weak forms, are usually unaccented, but that some of them occur in strong forms when the speaker wants to deliver a message of a special kind.

Practice of this rule can be experienced in the study of cartoon-strips. For example, in N° 2, George's "THAT'S BETTER" with "THAT", a function word usually unstressed, in the heavy type, will attract the students' attention towards an information not only of a phonological and grammatical kind, but also of an attitudinal kind. George's attitude is one of:

- satisfaction (the altered dress is straight-necked)
- relief (no challenging arguments uttered by Gaye and no stubbornness)
- self-esteem (as an authoritarian husband)

d) Other Common Intonation Patterns:

The following intonation patterns can be practised in the cartoon-strips:

- Exclamations (N° 2)
- Wh-questions (N° 1)
- Commands (N° 1)
- Warnings (N° 2)
- Requests (N° 3)
- Statements (N° 3)

All these have to be read with correct intonation including voice quality, pitch range and rate of delivery. These are clues to attitude and their role is crucial in the "learning of language for communication"¹, as Widdowson would put it.

 (1) H.G. Widdowson, Learning Purpose and Language use, Op. Cit., p. 36.

D. Cartoon-Strips and Communication:

The communicative aptness of cartoon-strips is as valid and reliable as that of dialogues. The sole difference from natural dialogues is that communication is supported by pictures. Hence the following points:

1. Cartoon-Strips vs Dialogues

One may argue that dialogues have no visual support to account for the kinesic and attitudinal features encountered in the cartoon-strips (except maybe in audio-visual recordings of natural dialogues). This is only partially true. Most dialogues with satisfactory discourse can be "visualized" and acted out with maximum kinesic accuracy and attitudinal adjustment. This is why cartoon-strips can be attributed the same communication function as dialogues. This characteristic function of dialogues having already been dealt with, I shall rather deal in the next section with the contribution of pictures to communicating an effective message.

2. The Visual Support in Cartoon-Strips

The visual support will be dealt with from two points of view only: body expressions and non-responding acts.

a) Body Expressions

Quoting D. Abercrombie¹, Gosling writes: "We speak with our vocal organs, but we converse with our entire bodies..."²

 (1) D. Abercrombie, Professor of Phonetics at Edinburg, Scotland.
 (2) J. Gosling, "Kinesics in Discourse", Op. Cit., p. 158.

In the cartoon-strips described Gaye and George speak with their bodies. Each picture portraying them indicates clearly the significance of gestures. All of them support the verbal behaviour and give it the dimension of natural conversation.

- N° 1 - Gaye's gesture signs express disapproval
 - George's gestures express irritation and self-determination
- N° 2 - In turns, Gaye smiles, gets nervous, frowns
 - George, in disapproval, glances with a stern eye
- N° 3 - Both Gaye and George show smiling faces, are self-content and then squint their eyes with irritation.

As can be seen, in teaching target features, here intonation, it is not sufficient for the students to learn why certain words have more accentual prominence than others. It is also important for them to visualize how and in what physical way the locutor in the cartoon-strip verbalizes his intentions.

Thus, the physical expressions portrayed in the pictures do not only backup verbal expressions, they also help to maintain coherence in what is being said. Intention, speech-acts and gestures are what human language is made of: they should be taken into account in the context of teaching a foreign language.

b) Non-Verbal Communication

In most cartoon-strips each episode sometimes has one or several pictures where no verbal interaction intervenes (N° 2). In some others, the talking may rest with one of the participants, according to his role in the episode (N° 3). One may say that if there is no linguistic behaviour, there is no communication and if there is no communication, how can students meet the phonetic dimensions of cartoon-strips ?

i. Episodes With Wordless Pictures

In the first case, as can be seen in N° 1, the episode contains four pictures with a dialogue and four others without words. In fact, the last four wordless pictures show us how the interaction between Gaye and George ended up. The process, I think, is similar to real-life spontaneous interaction after which the participants engage in some other activities, without doing any talking. The process is again similar to that of theatrical representations on the stage.

In trying to study the orientation and consequences of Gaye and George's dialogue after it has ended up in Cartoon N° 1, one can make the following remarks.

Wordless pictures:

- Maintain the internal link of the theme
- Confirm or disconfirm the intention of the locutors ; for example, the last picture in N° 1 confirms George's intention of not shaving.
- Contribute to the progress of the action inevitably making the previous pictures with utterances more meaningful.

- Call for the students' interpretive capacity in order for them to create meaning or even to supply the missing utterances, completing thus the pictures with speech-acts (a most interesting activity in the composition class)
- The ludic function of language is sometimes more emphasized by pictures than by words ; attitudes are often more telling, more humorous than words.

ii. Episodes With Silent Parties

In the second case, only one participant speaks throughout the episode. In cartoon N° 3 George is the silent party. However, his attitudes and features in the pictures speak for him. Here again the students may make up in words George's contribution to the dialogue.

Concluding remarks, as classroom materials, cartoon-strips illustrate situations quite similar to those occurring in real-life. They can be superior to dialogues for the dimension added by the pictures. The pictures, the speech-acts with their intonational patterns and humour make of cartoons short scenarios picturing social interactions and social conventions in a near-to-true frame of communication. Such representations of situations may become a recognizable model for the students among native speakers in real-life situations.

Cartoon-strips may not cover systematically all the phonetic features a teacher might be interested in. But if they cover only a few of them, they do it in several frames of genuine communication: this is not a negligible attribute of cartoons.

Conclusion

In this part of my study I have attempted to analyze some grapho-phonological aspects as they occur in certain types of language stretches ; these represent models of language as they appear in real-life, with various marks and ways of enunciations that are close to the marks and ways of enunciation in real-life. In other words, these types of language stretches are not patterned stretches of speech, and for this reason, they may reconcile students with a natural and spontaneous study of some grapho-phonological aspects of the English language.

All in all, if these stretches of speech are to be used as classroom materials in order to improve the students' approach to, perception or re-evaluation of grapho-phonological target features, one has also to consider some other language aspects, both linguistic and paralinguistic, together with some psycho- and sociolinguistic aspects of the language. For example, my approach to teaching the grapho-phonological aspects of the English language has been an all-inclusive approach to the following:

- Grapho-phonological features
- Phonatory and acoustic features
- Interactive levels and moves in dialogues
- Kinesic features
- Non-verbal communication

- Dialogues' orientation - one-sided interaction
- Ludic and absurd functions of language
- Poetic function of language
- Sound-symbolism
- Cohesion and complicity in professional information and communication
- The part of the implicit in intonational patterns
- The part of the implicit in attitudinal patterns
- The part of subjectivity, feelings, emotions and sensitivity in approaching the systemic level of language
- The Freudian principle of pleasure (oral eroticism) in language utterances
- The schematic level of language

Teaching phonetics and related areas out of these aspects, at the University level, is to teach general and abstract concepts of language out of life, out of reality, and ~~out of~~ believability. It is perhaps time to consider language teaching in general according to the directions laid down by research into functional linguistics and the speech-act or communication theories, of which language teaching has often been cut off.

GENERAL CONCLUSION

In this research study one may think I have followed a round-about path to describe a teaching experience that emphasizes grapho-phonological contribution to Reading Comprehension. Too many disciplines and above all too many influences from linguistic research have crossed in the development of this thesis: reading, phonology, and the influences of recent developments in the study of semantics, that of discourse analysis and that of the functional approach to language similarly matched with communicative teaching orientations.

In these last few paragraphs I shall attempt to give an overall contour to what has been said to determine the limits of the study as a whole and finally to grasp the basic ideas that have come out of the development of this thesis and that open a certain number of perspectives.

Overall Contour

In the first part of this study I have devoted some space to outlining the basic principles of reading in general. We have seen that the reading process, according to new insights, is conceived now as a reading project in its own right and not as a complementary activity to some other learning/teaching tasks. I have also discussed how reading has evolved from being a perceptive skill to becoming a mental, productive, communicative and interactive skill, much like writing, for the search for meaning and the construction of signification it involves.

Looking upon English as a Foreign Language, I have attempted to show that the mechanisms of reading exist within the EFL learner since he is supposed to have acquired strategic reading resources in his mother tongue. The problem remains a problem of transfer of skills. In addition, I have tried to demonstrate that in most taxinomic instructional strategies, devices and practices towards reading comprehension, priority has been given to syntactic, semantic, cultural knowledge, and most recently, to mentalistic input to the detriment of phonetic input.

Precisely, a concluding question has been "why such a discrepancy ?", since it has been proven, from a socio-psycholinguistic point of view (1) that "accent", thus pronunciation, thus phonemic patterns are very hard and slow to acquire as a result of the strong resistance of or loyalty to the mother tongue's phonological system.

The phonetic input in reading has been the subject matter of the second part of my study. Dealing with phonetics in the literature has shown much evidence of its contribution to language acquisition, but only as a language prerequisite for immediate language acquisition which facilitates word identification and/or recognition. We have also seen that at an advanced level of language competence, the importance of the grapho-phonological system of English is considerably minimized on the grounds that it provides only a basic information to the reader, and that too much concentration on it hinders reading accuracy, fluency and speed.

(1) U. Weinreich, Languages in Contact,
The Hague, Mouton, 1970. pp. 63-71.

However, in the light of recent developments of semantics, discourse, and the functional approach to language met recently by language teaching orientations towards communicative teaching, I have attempted, in the third part of my study, to rehabilitate the input of the grapho-phonological system of English in the reading process, not only as a means to extract basic information but also to extract advanced information such as meanings, intentions and attitudes. The communicative approach, as described here, claims both for didactic changes such as greater interest in need-analysis, material designing and discourse analysis, as well as for pedagogical changes such as a radical change in the procedure of teaching target linguistic features, whatever they are : phonological, lexical or syntactic.

On the whole my approach to communicative teaching has been based on the study of language that takes into account the real uses of language, and creativity in language teaching/learning, that is close to real-life creativity of language. For that, I have been much influenced by socio-psycholinguistic research into the child's acquisition of language and the native speaker's processes of language competence.

In the corpus, I have attempted to outline what, besides the theoretical background on reading, phonology and the current trends on communicative teaching, practically contributed to the maturation of my subject matter. This includes the defectiveness in the literature of a sound and systematic description of the idiosyncrasies of the English grapho-phonological system destined to EFL learners, the learners' characteristics and my own observations as a teacher.

In the corpus, thus, I have attempted to show how unreliable the grapho-phonological system of English is and how unpredictable sound-spelling idiosyncrasies are.

The students have characteristically shown negative attitude towards the study of phonetics for the uncertainty and discomfort caused by the system. Pronunciation, even at advanced levels of competence, remains traumatic. "The impression of saying something wrong" is a feeling common to most EFL students when they speak or read aloud. It is also a feeling common to most bilingual individuals (1). Traumatic, unattractive and dull the way phonetics is usually taught to them, and uninteresting and unmotivating are the pronunciation drills.

My own observations, somehow, meet the students observations. My own point of view, though, is that phonetics has been taught as an end in itself and for the students to pass an examination in phonetics. It has rarely been brought to the student's attention that they are studying phonetics to meet pronunciation and reading goals, two ongoing processes that continue throughout the student's life.

The study of phonetics has evolved since Saussure, Troubetskoy, and Van Dijk. No scientific "terrorism" through the theory of sounds is to be protracted in foreign language classrooms; phonology, at least, should teach that sounds are everywhere and that sounds are nice. It should not be taught as a code or system of sounds with the methods of experimental sciences. It should be taught with the naturalness close to natural speech-production which the EFL student can be confronted with in real-life.

(1) U. Weinreich, Languages in Contact, pp. 71-82.

In real-life, what the EFL student is confronted with after he has left the University is either professional or academic concerns. In both instances reading and speaking are that helps him to survive in the professional and/or academic arena. Besides professional or academic concerns, a real-life concern is reading for pleasure and checking spelling and pronunciation, or writing personal letters for pleasure and checking spelling and selecting the right words. Very often "right words" are chosen on the grounds of their particular pleasurable sonority, attractive configuration, and sometimes innovation.

This is mainly why my main concern in Part Four has been to describe those aspects of the grapho-phonological system that are a problem to students and that cause pronunciation difficulties, hesitations and stumblings. On the whole my approach has been based on a record of facts based on accurate observations of the students' pronouncing behaviour in class and on the urgent need to find a compromise between what theoretical materials teach and what students actually need to know. For this reason and according to the way generalization have been posed, exceptional and idiosyncratic pronunciation classified, foreign words' pronunciation mentioned and word lists selected, my approach can be considered to be a near-to-exhaustive approach useful for classroom needs and for real-life needs as well.

Part Five is a contribution to the development of English phonological practice in a communicative context. In prescribing new ways of approaching the teaching of the grapho-phonological system of English through real language sequences and discourses

such as they appear in the outside world, my intention has not been to modify or eliminate some of the fundamental aspects and objectives of the teaching of phonology as prescribed in theoretical material. My propositions are by no means a substitute to classical propositions, but a complement to them. As a complement, my propositions contribute to :

- Creating an effective mood in phonetics classes.
- Having students involved in pleasurable and lively language experiences to comply with the Chinese proverb adapted by Benjamin Franklin : "Tell me and I forget, Teach me and I remember, Involve me and I learn". (1)
- Prescribing more stimulating and meaningful challenge than what traditional techniques offer.
- Integrating several skills at the same time : perception of auditory and articulatory signal features; perception of pronunciation features; production of meanings and ideas; perception of paralinguistic features: all that contributes to creating in the students the associative habits proper to language use.
- Enhancing in the students recall strength: nonsense material (randomly arranged sentences, phrases or paragraphs with target teaching features) is thought to be more difficult to memorize than highly organized and logical material (2). It is also my belief that what helps recall is probably the emotional quality of words, and the quality of the message that surrounds the target teaching features.

(1) Untraceable references.

(2) J. Deese, The Psychology of Learning, London, McGraw-Hill, 1958, p. 177.

- Varying classroom activities, as variety in teaching, as well as in real-life, contributes to new perceptions and new conceptions of schemata.
- Introducing some flexibility, life and humour into the process of teaching phonology without impairing the rather stiff and mechanical, totally manipulative process of the usual method.

Limits of the Study

What has gone into this study is nothing but a tentative approach, mostly intuitive, to which I have attempted to apply possible theoretical hypotheses. It certainly needs and claims for a more serious and rigorous indepth research form, elaboration, and content analysis.

In most descriptions and prescriptions of teaching methods there is a good deal of speculation and another deal of persuasive intent. I might have drifted into these shortcomings. However, if I have, it is not in describing and prescribing a method but in attempting to develop a methodology and to show what can be done with real language resources, together with language resources offered by theoretical materials, in a phonetics class.

I have already said that my propositions are not to be seen as a substitute to traditional propositions but as a complement. This is mainly due to some gaping deficiencies and deliberate omissions of interesting points of scrutiny in the development of my study. I acknowledge the following facts under the form of miscellaneous remarks stressing all of my beliefs, convictions, and doubts :

- Do the proposed materials lead to language competence ?
- They may not be samples for the average EFL student.
- They do not contain the sum total of what is needed to be taught and do not cover all that students need to know.
- Such practices remain a faint copy of the learning process in the real world, for example, interaction with natives and real immersion in the foreign language culture.
- I have hardly touched upon dictionary skills and what they may offer to facilitate the students' search for words spelling, pronunciation, transcription and meaning.
- I have had little to say, except now and then, about ways and techniques to be utilized in order to exploit these materials in class instruction. An application phase is therefore sorely lacking.
- The corpus has been based on an informal questionnaire directed towards a too restricted number of participants. Moreover, I have failed in transcribing literally the answers and in proceeding to a case-by-case analysis.
- Finally, it may be argued that the word lists that appear in the descriptive study contain a large number of low-frequency items that will probably never form a part of the students' active vocabulary; consequently, it may be thought that these words are not worth mentioning and filling the students' heads with. For the defense of low-frequency words, I have assumed that words that are rarely used or met should not be disregarded but proposed to memory retention as a passive vocabulary.

Research in the field of "word availability" being still inconclusive (1), it is said, though, that low-frequency words, when memorized, are readily recognized in a conversation or a text.

Shortcomings and doubts are elements in this study that permit me and the prospective reader to open up a certain number of perspectives that may give this type of work a major dimension and to its content an even greater potential that can be used, for example, in a doctoral thesis.

Open Perspectives

My contribution to describing the grapho-phonological system of English according to need-analysis from a communicative point of view has been an embryonic attempt to a basis and a perspective for a functional phonology destined to promote language use in classroom instruction. So far, phonology only had a pedagogical status.

However, for phonology to acquire a functional status, there is a need to establish a more precise and complete inventory of the type of materials I have proposed. For example, there is one reason to believe that research into more complex language activities with interactive and/or communicative targets can lead to theoretical notions and methodological insights that may be deduced and applied to the teaching of phonology.

(1) See G. Mounin, La Semantique, Paris, Seghers, 1972, p.194.

There is also a fruitful ground to study : how functional linguistics may influence linguistics as applied to foreign language teaching. So far, functional linguistics, by studying and describing real languages and real models of language in the world around us, has already influenced Applied Linguistics by imposing the idea of the knowledge of the spoken language as the most efficient basis for relevant and effective Foreign Language teaching and learning.

Another perspective that this study seems to open is that of research into the conformity of written language to oral language, much studied in functional linguistics, but hardly, if not at all, in the teaching context. For example, in this study I have rather deliberately proposed materials that are entirely centered round oral discourse. I, however, utilized their phonological content in order to strengthen reading skills and not in order to strengthen listening comprehension to which they lend themselves very well. A question may be asked and investigated : to what extent should written discourse conform to oral discourse to permit EFL students to acquire a comprehensive mastery of the language in which the four basic skills, Listening, Speaking, Reading and Writing team up ? So far, students are being taught fragmentary, compartmentalized, separated and non-integrated language skills.

Finally, there are several other points at which the study of phonological analysis, as a contribution to reading comprehension with a communicative point of view, crosses other disciplines that may be investigated, and proposed as a contribution to EFL maturation and mastery: the psychology of learning in general; the psychology of the child's learning in particular; the contribution of mentalistic data; the theory of education as adapted to the evolution of language in the modern world, stressing the new trends of "communicology",

kinesics, professional languages and their communicative "intent"; the informative and communicative intent of visuals; last but not least, the theory of meaning: "Does it make sense ? " , " Has the message got through ? " seem to be permanent questions embarrassing the human mind, in the sciences of language and the sciences of communication.

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أما الأمثال فإننا نعتبرها نصوص لها علاقة بالقيم ، تقدم حججا بأقل عدد من الكلمات وبتلاعب صوتي كبير .

و يتطرق الفصل الرابع الى مقاطع الكلام التي تعتمد على التبليغ والاعلام المحترف مثل عناوين الصحف والشعارات التجارية والسياسية .

وأخيرا سنقوم بدراسة الرسم الكاريكاتوري باعتباره نص بصري. فهذا النوع من الرسم يقدم تبليغا كلاميا وغير كلاميا في نفس الوقت ، فبالتالي فهو جدير أن يدرس من الناحية اللسانية .

ان استعمال مثل هذه المواد في التدريس ليس بالأمر الجدي . فالاهتمام الذي نوليها لها يرجع الى أن البعض منها لم يجد بعد مكانه الحقيقي والتطبيق الفعلي في تعليم اللغة . ومن جهة أخرى ، فان التحليل التربوي أو النظري لم يبرز بصفة فعلية ما يمكن لهذه المواد أن تقدم لتعليم اللغة .

ان الهدف من تحليل هذه المواد هو تنشيط تدريس علم الأصوات من خلال خاصيات النظام الكتابي الصوتي للغة الانجليزية . واملنا في تدريس هذه المواد في القسم هو تلبية رغبات مدرّسي وطلبة اللغة الأجنبية . واعتقادنا هو أن هذه المواد تساعد فعلا الطلبة على التحكم في النظام الكتابي الصوتي للغة الانجليزية حيث تضيف على النظام نوعا من الواقعية والمصداقية في ظل عملية تدريس تبليغية .

فكرنا في استعمال أنواع الكلام التي تقدم سياق الكلام النابع من التبليغ الاجتماعي ، ومن المواضيع الاجتماعية الثقافية بالإضافة الى التصرف الحركي وعدد لا بأس به من الخصائص اللسانية . والحقيقة ان الشكل اللغوي في مثل هذه النصوص لا ينفصل عادة من شكله التبليغي . فوجود الوحدات الصوتية الصغرى و تكرار الأنماط الصوتية والمقاطع الصوتية وعلاقة الصوت بالمعنى و أثرها الصوتي على الرسالة أو على معنى الرسالة واضحة كلاً الموضوع ، بحيث أن استغلالها كوسيلة تعليمية تسهل المهمة وتجعلها طبيعية .

وتجلب أنواع الكلام هذه انتباه المتعلم الى عملية مستوى نظام اللغة وتحفظ في نفس الوقت المستوى التخطيطي ، حيث تبقى الأفكار والرسالة سائدة .

فهكذا ، سنقوم في الفصل الأول بتحليل بعض أنواع الحوار التي تعتمد على مفاهيم أساسية متعلقة بنظرية الفعل الكلامي (**Speech Act theory**) حيث تكون الخصائص الكتابية الصوتية جزءاً لا يتجزأ .

أما في الفصل الثاني ، فنقوم بدراسة مجموعة محدودة من الأبيات الشعرية التي يمكن تحليلها من الناحية الكتابية الصوتية .

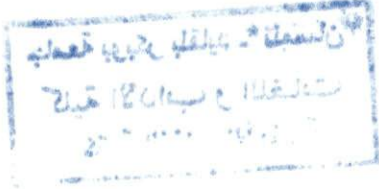
ويتعلق الفصل الثالث بالنصوص المتمثلة في الشعر الفكاهي الخماسي الأبيات و بأمثلة التلاعب اللفظي . وتبرز هذه النصوص الوظائف المسلية والمضحكة للغة باستعمال التورية و تبديل مواقع الحروف الأولى في الكلمات حيث يكون التلاعب الصوتي سائداً .

و يتكوّن الجزء الثاني من دراسة شاملة للأسباب التي دفعتنا الى اختيار موضوع هذا البحث. و يتألف موضوع البحث من ثلاثة أجزاء و هي: وصف خصائص نطق و كتابة اللّغة الانجليزية ، مجموعة من الأسئلة التي تهدف الى ابراز بعض ميزات ومشاكل الطلبة حول الموضوع ، تحليل فحصي للمحتوى ، وأخيرا عدد من الملاحظات الاستنتاجية الرامية الى معالجة طرق وأهداف التعليم .

و يعتبر الجزء الثالث بمثابة دراسة وصفية وتوجيهية . اذ يحلّل هذا الجزء من الناحية الوصفية الخاصيات الحالية للنظام الكتابي الصوتي للّغة الانجليزية ، و يبرز العلاقات الموجودة بين الوحدات الصوتية الصغرى والوحدات الكتابية ، وكذا الوحدات الصوتية والكتابية المقطعية بالاضافة الى تغيّرات النبرة ومواقعها ومستوياتها التي تؤدي الى مشاكل في النطق والى اعاقه الفهم .

و يقدم الجزء الثالث ، من الناحية التوجيهية ، عموميات النظام على شكل بياني ، و يناقش النقاط المتساقطة بالنطق والتي لم تراعى في الفرضيات النظرية ، وذلك لأنّ هذه النقاط لم تنشق عن المبادئ الأساسية بل من التدريس في الميدان ومن حقائق التعلّم والتجارب. و تقدم الدراسة عرضا شبه شاملا لكثرة و قلّة تكرار الكلمات التي تشكل عراقل و خاصيات في النطق.

و يتمثل الجزء الرابع في دراسة توجيهية عملية . ونظرا للتعقيد الملحوظ في النظام الكتابي الصوتي للّغة الانجليزية والذي تمّ التطرق اليه في الجزء الثالث ، بالاضافة الى صعوبة ايجاد قناة تبليغ اضافية تساعد الطلبة على حفظ واتقان مستوى نظام اللّغة الانجليزية ، فقد



ملخص

يتألف البحث من أربعة أجزاء . يتعلق الجزء الأول بالجوانب النظرية للموضوع حيث قمنا في الفصل الأول بتحليل " مهارات القراءة " و " عمليات القراءة " ، كما تبدو في المراجع المختصة . وكان الهدف من دراسة هذا الموضوع بصفة مفصلة هو ابراز الاهتمام الكبير الذي أولي الى " المدخل " التركيبي والمعنوي والثقافي لعملية القراءة على غرار " المدخل " الصوتي الكتابي .

ويتعلق الفصل الثاني بكل ما تمثله علوم الأصوات والدراسات الصوتية في مجمل النظرية اللسانية . غير أن الطريقة التي اتبعناها تركز على عدد محدود من النقاط التي لها أهمية في الدراسة الكتابية الصوتية المتعلقة بالفهم في القراءة بحيث كان هناك تهميش وتقليص للمساهمة الكتابية الصوتية في استخراج المعاني والمعلومات .

ويتطرق الفصل الثالث الى مفهوم التبليغ وعلاقته بتعليم اللغة ويبرز الاتجاهات الجديدة للسانيات التطبيقية في ميدان التعليم . ويهدف التطرق الى مفهوم التبليغ والى الاتجاهات الجديدة للسانيات التطبيقية الى ابراز التغيير الجذري الذي طرأ على طريقة تدريس مواد اللغة الثانية سواء كانت هذه المواد صوتية ، لفظية أو نحوية . وبالتالي فان هذا الفصل يكرس جزءا كبيرا لايضاح وجهات نظر الطريقة التبليغية في تدريس اللغة من أجل التطبيقات الفعلية ، كما تبدو في المحيط الاجتماعي الفعلي : تبادل المعلومات عبر التجارب البشرية والاجتماعية والثقافية ، فهم المواضيع ، التعبير عن الأفكار ، توليد حوار حقيقي ، اكتشاف الحالات والوضعيات بالاضافة الى حل المشاكل عند استعمال مميزات وخاصيات اللغة الثانية .

