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BACHELOR THESIS

The Awareness of the Differences between British and American
Pronunciation Models among Czech Secondary-school Students

Znalost rozdílů mezi britským a americkým modelem výslovnosti
angličtiny u českých studentů střední školy

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I hereby declare that this bachelor thesis, entitled “The Awareness of the Differences between British and American Pronunciation Models among Czech Secondary-school Students”, is fully my individual work and that all the resources used in the production of the thesis are listed on the works cited page. Furthermore, I declare that this thesis was not used in order to obtain any other academic degree than the one applied for.

Prague, 13th of July 2017

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Veronika Šišková

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ABSTRACT

The theoretical part of this thesis is focused on the standard English pronunciation models frequently used in the English Language Teaching (ELT), on their historical development and the analysis of the phonetic differences between them. It includes the description of the current trends occurring in ELT concerning pronunciation and compares different attitudes to the matter. The practical research provides data and the results obtained from the analysis in a form of questionnaires, as well as recordings of student speech production. Its focus is on the features of the different pronunciation models in the speech produced, as well as the influences which may affect their production.

KEY WORDS

British pronunciation model, American pronunciation model, English phonetics, English Language Teaching, English as a Lingua Franca

ANOTACE

Teoretická část této bakalářské práce se zabývá standardními anglickými výslovnostními modely, které jsou nejčastěji využívány při výuce anglického jazyka. Je zaměřena na jejich historický vývoj a na analýzu fonetických rozdílů mezi nimi. Součástí je i popis aktuálních trendů, které se týkají výuky anglického jazyka, respektive anglické výslovnosti a porovnává rozdílné názory na tento vývoj. Praktická část práce poskytuje data a výsledky jejich analýzy, které byly získány z dotazníků a nahrávek produkce studentů. Analýza je zaměřena jak na rozdílné znaky vyskytující se v produkci studentů, tak i na vlivy, které jejich produkci mohou ovlivňovat.

KLÍČOVÁ SLOVA

britský výslovnostní model, americký výslovnostní model, anglická fonetika, výuka anglického jazyka, anglický jazyk jako Lingua Franca

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Introduction

The idea behind this thesis originated from my numerous encounters with various English pronunciation resources, and from a number of Czech students learning the English language who I have met throughout recent years. Currently, there are arguably endless options of English pronunciation resources, and it depends mostly on the individual to choose which ones become the predominant influence.

The main focus of this thesis is English language pronunciation, described from the perspective of linguistic phenomenon, and as a significant part of the theory and practice in ELT (English Language Teaching). The theoretical part firstly deals with the introduction of the basic terms connected to the field of articulatory phonetics, which are used in the following parts of the thesis. The work focuses on the two standard English pronunciation models – Received Pronunciation (RP) and General American (GA), since these are still considered to be the main reference points in ELT. The description includes a brief outline of their historical developments, which differs after their separation. Further on, the thesis incorporates individual characterizations of RP and GA in terms of the pronunciation differences between these two models, with special focus on rhoticity, realizations of the /t/ plosive in intervocalic positions, the vowel quality (substitution of the /ʊ/ sound in RP with /ɑ:/ in GA, common changes of the /ɑ:/ sound in RP into the /æ/ sound in GA etc.)

The following parts describe the current changing scene of pronunciation teaching aims in ELT, incorporating currently discussed topic of comfortable intelligibility as opposed to the native-like aim of teaching pronunciation.

The practical part of the thesis specifies the methodology used in the survey, and is followed by a final comparative analysis of the extracted data and their interpretation in terms of this thesis. This is based on a research which comprises two parts: questionnaires analysing the external influences on the secondary school student's pronunciation acquisition both in school and in their free time, and the analysis of student speech production recorded. The aim is to compare the influences the students encounter on everyday basis with the pronunciation and their accent awareness consciously applied in their speech production.

THEORETICAL PART

1. Pronunciation within linguistic studies

1.1. Basic terms

Pronunciation is the main point which is discussed in this work. This term describes the form of a spoken language (the English language, in terms of this work). The linguistic disciplines which deal with the sound system and pronunciation are phonetics and phonology. These two linguistic sections describe the spoken language and are considered vital part of linguistic studies. Both of them contribute to the analysis of the oral speech from a different point of view (Gut 6).

“Phonology is concerned with how the speech sounds form patterns in a particular language. Phonologists investigate for example, which function a sound has in a language and which sounds can be combined – follow each other – and which cannot” (Gut 7). Thus, the phonology studies mainly the functions of the individual sounds, the patterns and the stream of speech. Phonology can be further divided into two parts: segmental and suprasegmental phonology.

Segmental phonology focuses on the individual speech sounds which are referred to as phonemes. Every language has a given number of sounds used in a spoken language production. Only some of these sounds have the ability to change the meaning of a word in which they occur, and if so, they are referred to as phonemes. Those can be further divided into two major groups, i.e. vowels and consonants. When the words “pen” and “pin” are compared, they both have different denotation and the meaning was changed simply by using the two distinct phonemes /e/ and /i/. These symbols are used in the transcribed versions of words to present the way they should be pronounced. The standard table of the symbols used in the English transcription is the International Phonetic Alphabet (IPA) (Roach 2). The distinct sound units are the basic components in dealing with the sound part of the language.

“While segmental phonology deals with speech sounds, suprasegmental phonology is concerned with larger units such as syllables, words and intonation phrases” (Gut 7).

Phonology is occupied mostly with abstract form of the spoken language, theoretical regulating system (langue). The focus of this thesis is, however, concerned rather with the actual

physical reality of speech production. The linguistic subdiscipline which focuses on the spoken form of a language from this perspective is called phonetics. The actual speech in this sense may be titled as parole. Both langue and parole are terms first used by Genevan linguist Ferdinand de Saussure (1857 – 1913) (Tröhler 12).

Phonetics is further divided into three main areas: articulatory phonetics, acoustic phonetics and auditory phonetics (Gut 6). For the purpose of this work, the main focus will be put on articulatory phonetics, speech production and the modulation of sounds in a connected speech. While phonology uses the phoneme as its fundamental unit, the main phonetics unit is the phone (speech sound). “Phones are fundamental sound categories that describe the range of acoustic features found in languages of the world. While the actual set of phones used to describe sound patterns in a language may vary slightly from linguist to linguist, phoneticians in general do have a system for codifying these sounds: IPA (International Phonetic Alphabet)” (Fosler-Lussier 45). To compare phonemes and phones, a sound /p/ can be used as an example. In the word “spin”, the /p/ sound is not aspirated which results in the pronunciation [spin]. However, in the word “pin” the /p/ sound is pronounced with aspiration resulting in the pronunciation [p^hin]. Yet, even if one version of the sound /p/ was to substitute the other, the meaning of those words would remain the same. Therefore, the phoneme /p/ can have these two different allophonic versions of the same phoneme /p/ (Fosler-Lussier 45).

Those are merely some basic selected terms connected to the English pronunciation, which are used in the following parts of the thesis.

1.2. Varieties of English pronunciation

1.2.1. Accent vs. dialect

The various distinct types of spoken language are commonly labelled as accent and dialect. Though, the terms dialect and accent have both distinct meaning, they are connected to a great extent. According to Wells, the accent is usually a part included and used in various dialects. As for dialect, “in linguistics the term is applied, often in a rather vague way, to any speech variety which is more than idiolect but less than a language. It is in a sense that one can claim that languages normally consist of dialects ... a difference between varieties, then, may involve any or all of syntax, morphology, lexicon and pronunciation” (Wells, *Accents of English: An*

Introduction 3). “A difference of accent, on the other hand, is a difference between varieties of General English which involves only pronunciation. (Wells, *Accents of English: An Introduction 3*). This thesis, however, is focusing only on accent differences and not the dialect variations, as it is primarily based on the phonetic aspects of speech.

1.2.2. Variety identification

As for the differences in pronunciation, there are two major sections of the varieties: phonetic and phonological. Where there are only phonetic differences in the given accent, it will differ only in the phoneme realisation, or with different usage of stress or intonation without the change in the meaning of the utterance. That means in practise that for instance Australian pronunciation is noticeably different from the Received Pronunciation for the listener, while still using the same set of phonemes. The second section deals with the phonological differences. This indicates that the variations of a phonological kind may have differences in the set of phonemes they apply in spoken language in comparison to other accents, thus some northern English accents do not make a difference in the phonemes /ʌ/ and /ʊ/, resulting in the pronunciation of both of them as /ʊ/. As for consonants, many accents do not use the use the phoneme /h/, so the words “heart” and “art” are pronounced in the same manner. The differences may just as well go the opposite direction and have more phonemic contrasts than others (Roach 161).

1.2.3. Innovations and system preservation

Languages are constantly developing and the changes in the English language pronunciation have not been established evenly – at different geographical locations among people with distinct social backgrounds. Thus, the current situation is based on the gradual historical development continuing to the present time. A popular theory on why innovations in languages occur is that a human tendency for simplification is being rooted in. It cannot be taken as a general description of the phenomenon, yet it is based on the universal truth: “The principle of least effort leads us to tend to pronounce words and sentences in a way which involves the minimum of articulatory effort consistent with the need to maintain the intelligibility” (Wells,

Accents of English: An Introduction 94). This principle could be employed to its maximum when eliminating selected sounds from the pronunciation of English, partly applied in non-rhotic accents (rhoticity will be more thoroughly described in the following chapters). However, the deletion of the sounds is certainly not a universally applied linguistic custom, since then the sound system might result in being left with only one phoneme. Thus, there is another principle balancing the already mentioned principle of least effort, and that is the necessity to preserve intelligibility, in other words the ability to convey a message of the communication (Wells, *Accents of English: An Introduction* 97).

As Wells puts it, the phonetic innovations have usually two kinds of a fate awaiting them; they may prevail or they may disappear. If it holds on, it might spread to larger geographical or social sphere and possibly become a part of all the accents of English, or it might remain attached only to a local group of speakers. Whether the innovation will be spread or not depends mostly on it being understood by other speakers to be a worthy and convenient attribute of the language. If so, the innovation may be copied by other speakers, and thus be spread onwards. Though, not only the convenience plays a role in adapting new innovations, since current trends and fashion are considered as well. Those are typically set in urban, large areas, such as capital cities, mostly originating in the upper-class society and moving on towards smaller towns and rural areas (*Accents of English: An Introduction* 103-104).

1.2.4. Geographical and social variations

Accents can be very useful indicators in interpreting where the individual speakers come from and where they live both geographically and socially. Even though, some people may think that an accent is a quality obtained only in a pronunciation different from theirs, an accent is actually and especially geographically distinct, and from linguistic perspective every user of the English language has a certain kind of an accent. There are various types of accents including those connected to larger areas such as Australian or American accent, or those related to exponentially smaller areas like London accent or Sheffield speech (Wells, *Accents of English: An Introduction* 8). Each of the larger ones (British, American, Australian etc.) can be further divided into a great number of smaller local variations, and then it is up to the individual's knowledge and personal background whether or not they are able to distinguish even the smallest varieties from each other. Generally speaking, the further the individual lives

from the centre of the local accent and the lesser his theoretical knowledge of the varieties is, the smaller will their ability to differentiate the regional differences of the language pronunciation be (Wells, *Accents of English: An Introduction* 9). There is a generally agreed model for the origin and the spreading of the speech varieties. This model is identified as the wave-theory, where regional linguistic differences are spread as a wave – distribution at various rates and heading different directions resulting in not-even arrangement with individual time employment (Wells, *Accents of English: An Introduction* 13).

Not only has the geographical aspect a significant influence on one's accent, but even the social background the person comes from. Speech structure has always been related to one's social background in the English-speaking countries.

“Speech stratification correlates with social stratification. Both non-phonetic factors (morphology, syntax, perhaps vocabulary) and phonetic factors (accent) may be involved in this correlation. A person's social position is reflected in the words and constructions he uses, as well as in the way he pronounces them” (Wells, *Accents of English: An Introduction* 13).

Nevertheless, the phenomenon concerning the phonetic factors of the language is significant mostly in Britain rather than in other areas, e.g. North America (Wells, *Accents of English: An Introduction* 13). As Crystal states, the accent can give a listener information about speaker's social class, their educational background, ethnic belonging or even professional focus, as there will be differences in the speech of a court judge and a sports commentator (*You Say Potato* 16).

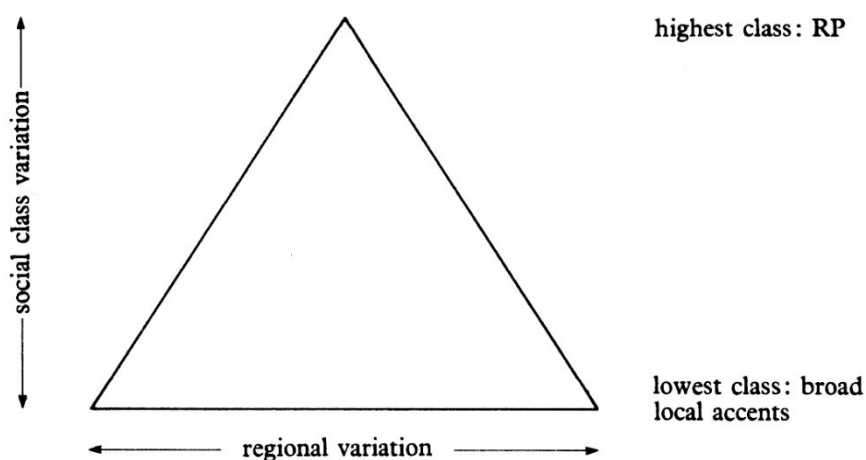


Figure 1

As Wells puts it, the situation concerning England can be visualized as a pyramid shaped figure (see Figure 1). One axis represents regional variations and the second one represents social stratification variations. The broadest part of the triangle, e.g. the base of the pyramid, indicates that the lower working-class speech shows a great number of regional attributes and influences. The higher the social class is, the less prominent the regional variation is. The top of the pyramid refers to the Received pronunciation (RP) models, where there are no regional variations included, but only the variations springing from different sources than the geographical specification. “A maximally broad accent reflects (i) regionally, the highest degree of local distinctiveness, (ii) socially, the lowest social class, and (iii) linguistically, the maximal degree of difference from RP” (*Accents of English: An Introduction* 14).

It can be concluded that every person carries several social roles which can include their position in the family, the position in their occupation, their religion affiliation or a position in the local sports team. All of them may have a specialized and generally approved way of speech which people employ when occurring in various social situations. These variations influence especially the intonation, tone, loudness and rhythm of the given speech (Crystal, *How Language Works* 311).

1.2.5. Other sources of variations

There are of course other sources that the accent variations may spring from. Age should be certainly listed as one of them. It is generally known that the younger generation's speech is different from the older generation's. There are various outlooks on this phenomenon, as there may be identified more factors influencing the pronunciation. Those include many physiological changes, especially noticeable with adolescent boys and the changes in their vocal tract (Wells, *Accents of English: An Introduction* 23), but also omnipresent teenage rebellions against their parents and adults in general, as a result of which the speech production and pronunciation are altered, often employing elisions on much bigger scale when compared to the older generation's speech. (Roach 165).

Wells argues that speakers usually do not change their accents significantly once they reach the adulthood, so the main development which constantly occurs in the various accents originates in the speech of children and teenagers. As they are adopting the language throughout

their lives, they learn all the aspect of the language; the older they grow, the bigger is their ability to notice even the slightest nuances. Therefore, children may pronounce the word “thin” with /f/ as an initial phoneme rather than /θ/. As the time goes, children adjust to the correct form, yet in some cases the mass usage of the /f/ phoneme in their social group may endure the outer pressure and become a pronunciation novelty for the future generations (*Accents of English: An Introduction* 24).

Wells lists as another influence the sex of the speaker. There are generally clear physiological dissimilarities in pitch or voice quality, but the effect of these influences varies (*Accents of English: An Introduction* 18-19).

1.3. Standard accents

1.3.1. The development of the British standard

The historical development of the English language is very complex and throughout the time it has witnessed several standards set as a norm. As there was accepted the norm of Latin and French in the written form of language after the conquest in the 11th century, the usage of English was limited mainly to the lower-class society and preserved predominantly as a spoken language until the second half of the 14th century. Over the following centuries, the English language underwent significant evolution and started to replace the former French, which results in the birth of the standard written English.

The London accent and the speech of the royal court started to be highlighted during the 16th century and further on. In the two following centuries, this accent was regarded to be the aimed perfection of English pronunciation (Cruttenden 74). At the same time, a pressure arises to codify the English pronunciation as well, which was later on succumbed to and when the dictionaries by Kenrick (1773) or Walker (1791) were published, both comprised the comprehensive pronunciation as well. Walker was especially concerned about choosing the pronunciation model. The preface of his dictionary includes his thoughts on this topic and explains how he came to the conclusion of picking the sounds “which are the most generally received among the learned and polite, as well as the bulk of speakers, are the most legitimate” (Walker viii – as cited in Cruttenden 75-76). Hence, here is outlined the origin of the idea for the upcoming centuries of the word “received”, and the pronunciation model determined by

that word prevails as the British pronunciation model for a significant time period (Cruttenden 76).

1.3.2. The separation of the accents

The North American shore along the Atlantic Ocean is where the first settlements were established in the seventeenth century. This was also the place where in the year of 1776 the thirteen colonies joined and constituted the United States. The English language was therefore brought to America by English colonists (Wells *Beyond the British Isles* 467). The language, which was presently spoken in England, was transported to the new land. There were three main immigration waves by people from Europe. The first wave was considered to start with the settlement of the first colony – Jamestown (at the beginning of the seventeenth century), and lasted until the end of colonial times (approximately the end of the eighteenth century). At this point ninety percent of inhabitants originally came from various parts of British Isles. The second period went on until the beginning of the Civil War in 1861. During this wave, the immigrants were coming mostly from Germany and Ireland. The last period, after the American Civil War, is somewhat distinct from the previous two. The main reason for this was the source of immigration. The first two periods had most of the immigrants (up to ninety percent) coming from the British Isles and various countries in northern Europe, including population from the Scandinavians countries. In the last period, great numbers of immigrants started to arrive from southern parts of Europe and Slavic countries (Baugh and Cable 331-332).

From the language perspective, the cardinal is the first period of the immigration. Even if the influence of the foreign immigrants in the last two periods may have had certain influence on the development, it would be difficult to define. Hence, the main focus is set to the first settlers coming from England, who brought the language and determined its form. (Baugh and Cable 331-332).

The process of occupation of the United States is characterized with continuous relocations of settlers to various parts of the country. Further on, as any new section was opened for the settlers to come in, they were often lured in from the overcrowded settlements in other parts of the United States. Those settlers were of British origin; most of them had roots in almost all regions of the British Isles. This phenomenon had especially one important linguistic consequence – there has been noticed in the past as well as in the present times a great

uniformity of the spoken language throughout the country. Thus, when a comparison is made between the regional variations of the spoken form of language in the different parts of the British Isles and the varieties occurring in the regions of the United States, there is nothing similar in the United States to those on the British Isles – the uniformity is claimed to be higher in the United States. This notion has been made as early as at the end of the eighteenth century, ascribing this trend to numerous immigrations and moving of the people living in the United States. Thanks to this, there was only little chance of forming regionally focused varieties of the spoken English (Baugh and Cable 336-337).

“The United States having been peopled from different parts of England and Ireland, the peculiarities of the various districts have in a great measure ceased. As far as pronunciation is concerned, the mass of people speak better English, than the mass of people in England. This I know will startle some, but its correctness will become manifest when I state, that in no part, except in those occupied by the descendants of the Dutch and German settlers, is any unintelligible jargon in vogue...” (Isaac Candler - as cited in Baugh and Cable 337).

There should be made an important observation, because the author did not claim that better English was spoken by the Americans than the British. The gist of his idea is that the language spoken in the United States was probably more intelligible, owing to the lack of any strong local variations. This opinion was shared even by James Fenimore, who noted that it is more than expectable that any American would be easily understood by any person strolling through the streets of London, yet many of the London citizens could be almost unintelligible to the majority of the Americans. The general conformity and easy intelligibility is what both of these men highlighted as a prominent advantage of the pronunciation of the people in the United States. Both of these men as well assigned this fact to the continuous movement of the American population across the nation. Even though, these claims could have originated from the patriotic need of their nation, it seems to be, nevertheless, a generally shared and agreed opinion about the American pronunciation among the public in the nineteenth century (Baugh and Cable 337-338).

1.3.3. Received pronunciation (RP)

As it was stated in the previous chapter, the name “received” dates long back to the history and the emergence of a standard pronunciation model. According to Wells, the title is now not the most appropriate since the meaning of the word “received” in this case is outdatedly understood as “generally accepted” (*Accents of English: An Introduction* 117). Hughes claims that this term obtained rather outmoded or even negative connotation in current British society, and notes that a number of phoneticians choose to use the term Standard South British English, taking in consideration the modern development and the changes in its phonetic features (*English Accents and Dialects* 3). The term “received” is sporadically used as an adjective in English, occurring mainly in several set phrases. Walker used it first in connection with pronunciation, and his choice was most likely made for the sole purpose of having a foundation for the transcription of the pronunciation in his dictionary. At that time, there was no real idea of setting the chosen pronunciation model as a purposely targeted aim for English speakers. Therefore, the main reason for codifying and having the standard pronunciation system had probably originated from the rising foreign interest in learning English language, as well as from the increased literacy in primary schools and the following increasing interest in spoken language. Daniel Jones, one of leading phoneticians in England throughout the first half of the twentieth century, released three publications in which he established the term “Received pronunciation” or RP as a term representing the standard British pronunciation model. However, he is bringing to attention the fact that different models of pronunciation exist and that he is not trying to set “Received pronunciation”, as being better than any other. Despite this claim, his works became the set standard for English pronunciation and other books released at that time used the RP as a standard pronunciation model as well, therefore the term “received pronunciation” spread widely, especially since 1920s until 1960s (Cruttenden 76).

One of the most important reasons for spreading RP among people was the start of the BBC broadcasting (British Broadcasting Corporation) in 1920s. The institution comprised among others of even The Advisory Committee on Spoken English, which included two phoneticians. Their policy was not to set a uniform pronunciation model, rather as to use dominated speech of educated class. Thus, even though throughout the initial years of the BBC broadcasting, RP was dominating speech of news presenters, it was not a result of the BBC speech policy. This

trend sprang from the fact that the BBC newsreaders and other publicly known employees generally came from the same social class, using similar pronunciation model (Cruttenden 76).

Even nowadays RP standard remains associated with upper social class, resulting either from education, title, profession or other factors. The RP is as well very strongly connected to the accent acquired by those studying at British public schools (which are in the UK private and for most families financially out of their reach). Other state schools then reacted to this fashion and tried to imitate the speech, which had been publicly perceived as prestigious. That was another means of RP being maintained. As it was stated in the previous parts of this thesis, RP is not a pronunciation model of any region, it is associated with a social background. Still, it is assumed that it has origins in the region of London and its surroundings. The understanding and opinion on RP differs with regards on the place where the question is asked; abroad it is generally considered as general British accent, although by the inhabitants of northern England, it is considered mainly as a southern accent (Hughes et al. 3).

An estimation, which has been made at the beginning of the twenty-first century, observed that only about 3-5 percent of the population in England spoke RP English. Currently, it would be difficult to state, whether the figure declined or rose throughout the last years, and it would be even more problematic since RP has been undergoing alterations and therefore the comparative model has since the last estimations changed as well (Hughes et al. 4). However, even such a low proportion as 3 percent is said to be higher than any other established model, and therefore suitable for foreign learners (Cruttenden 78). Another reason behind choosing it as a model for foreign learners is its prestigious historical position and so teachers often teach what has been for long time considered as “best /most correct” of accents. Hughes later claims as well, that another reason for learning RP is that within the borders of Britain, it has become the most widely understood accent of all British accents, owing to the television and radio broadcasting pronunciation. Potential learners hence may have the impression that if they master the RP, they have the best chance of being understood easily anywhere, within the boundaries of the British Isles (4).

1.3.4. General American (GA)

There is a traditional classification of the American accents as Eastern, referring to the area of New England and New York (NY with its own pronunciation characteristic features), Southern, located in the area from Virginia to Texas and all the areas in the south direction, and General American (GA or GenAm), which is described as a form of American pronunciation not showing any southern or eastern characteristic features in the spoken form of the language. Thus, from the perspective of the lack of any regional characteristics, it might be compared to the RP standard (Cruttenden 87).

GA is not a unified accent, but rather a label uniting non-eastern and non-southern accents. The accent covers a large geographical area, yet, it is still uniform enough to be titled as a pronunciation model.

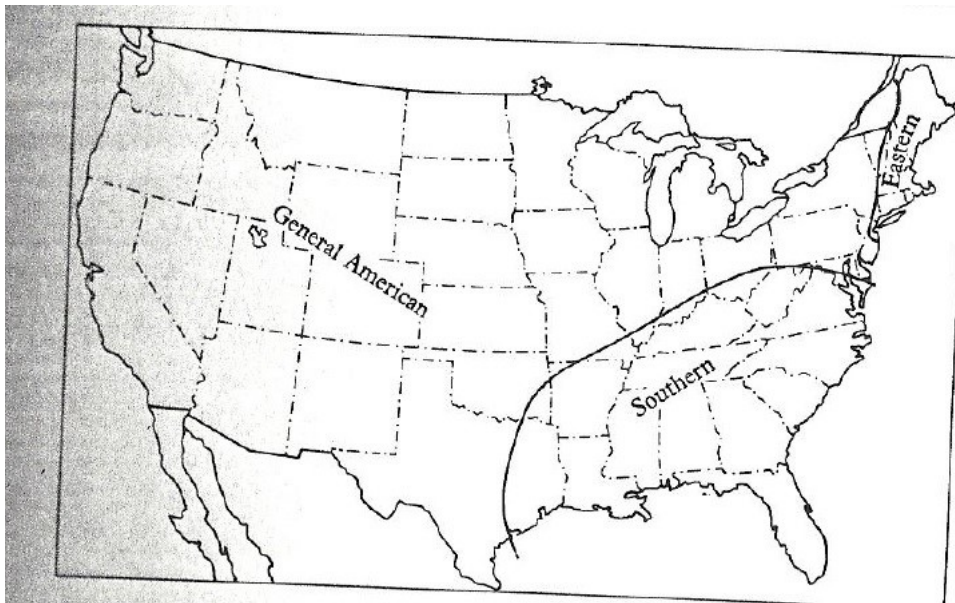


Figure 2

Similarly, as the RP pronunciation was spread mostly due to the British colonial period, General American was influenced by the historical development too. Especially after the end of British colonialism, General American had a chance for a greater expansion supported by the economic and political growth, and in many parts of the world (e.g. Central and South America), “it is more appropriate for learners to acquire an American accent rather than the

British RP” (Brown 34). This may be supported by the fact that some areas are more likely to get into contact with General American rather than with RP.

“One immediate advantage of this is that, because of the very large number of native speakers of this accent (probably well over 100 million), it is an accent heard very often. The spread of this accent is helped by the export of US TV programmes, films and pop music to virtually all corners of the Earth” (Brown 34).

General American may be occasionally referred to as Network English due to being the variety mostly acceptable by national televisions in the USA (Wells *Accents of English: Beyond the British Isles* 470). In the world of the technical and media expansion, GA is a pronunciation model accessible to masses of people all around the world. The popularity of American television shows, films and pop music is factor contributing to this effect. Therefore, GA stands “as a viable alternative to RP” (Brown 36) due to both easy accessibility, as well as being simpler from the perspective of articulatory phonetics (which will be discussed in the following chapter).

1.4.Differences in the selected pronunciation models

There are numbers of ways in which accents may differ. Received Pronunciation and General American, as preselected standard pronunciation models in this thesis, are similar to a great extent, although they differ in several ways. This chapter deals mostly with the difference in the phonemic inventory, that is to say the difference in the number of distinct vowels or consonants, different realizations of prechosen phonemes in words and other features.

1.4.1. Comparison of the vowel system of RP and GA

Vowels are generally divided into three categories: monophthongs, diphthongs and triphthongs, the latter two consisting of a sequence of either two or three vowels. RP has a total of 20 phonemic vowels (including monophthongs and diphthongs) with 5 added triphthongs, whilst GA lists only 16 vowels, and does not employ triphthongs (Gut 60-61).

RP pronunciation is described as having seven short vowels / ɪ, e, æ, ʌ, ɒ, ʊ, ə/. Those have a relatively short duration when pronounced, although “their duration does vary considerably according to phonetic environment, and they have certain quite long allophones”. Unlike RP, GA has only six short vowels, missing the /ɒ/ phoneme (Wells *Accents of English: An introduction* 119-120).

MONOPHTHONGS:

Phonetic symbol	RP	GA
/i:/	<i>Key</i>	<i>key</i>
/u:/	<i>Moon</i>	<i>moon</i>
/ɪ/	<i>Sit</i>	<i>sit</i>
/ʊ/	<i>Good</i>	<i>good</i>
/e/	<i>Bed</i>	
/ɛ/		<i>bed</i>
/ɜ:/	<i>Bird</i>	<i>bird</i>
/ə/	<i><u>A</u>rise</i>	<i><u>a</u>rise</i>
/ɔ:/	<i>Caught</i>	<i>caught</i>
/æ/	<i>Bad</i>	<i>bad</i>
/ʌ/	<i>Cut</i>	<i>cut</i>
/ɒ/	<i>Hot</i>	
/ɑ:/	<i>Laugh</i>	<i>Hot /Caught</i>

Table 1 (Gut 63)

“The table lists the vowel inventories of RP and GA as they are described by most phonologists. In terms of the monophthongs, both varieties of English have the unrounded high (or close) front vowels /i:/ and /ɪ/, the rounded high back vowels /u:/ and /ʊ/, the unrounded mid central vowels /ɜ:/ and /ə/, the rounded mid-open back vowel /ɔ:/, the unrounded mid-open front vowel /æ/, the unrounded mid-open central vowel /ʌ/ and the unrounded low back vowel /ɑ:/. GA furthermore has the mid-low front unrounded /ɛ/. RP has the unrounded mid-high front vowel /e/ and the low back rounded monophthong /ɒ/” (Gut 62).

The phoneme /e/ in RP is replaced by the sound /ɛ/ in GA. However, these two sounds will be transcribed in the same manner in the following chapters of the thesis, and that is via the

symbol /e/. The reason is that as the thesis employs the transcriptions based on the Oxford Learner's Dictionary, which does not distinguish these two.

The lack of the /v/ phoneme in GA results in usage of different phoneme in the production of the same words in RP and GA, where GA speakers mostly use phoneme /ɑ:/ as a replacement:

Example word	RP	GA
<i>Lot</i>	/lɒt/	/lɑ:t/
<i>Spot</i>	/spɒt/	/spɑ:t/
<i>Dot</i>	/dɒt/	dɑ:t/
<i>Fog</i>	/fɒg/	/fɔ:g/ or /fɑ:g/
<i>Log</i>	/lɒg/	/lɔ:g/ or /lɑ:g/
<i>Stop</i>	/stɒp/	/stɑ:p/
<i>Smog</i>	/smɒg/	/smɑ:g/
<i>Crop</i>	/krɒp/	/kra:p/

(Oxford Learner's Dictionary)

However, this does not mean, that RP does not use the phoneme /ɑ:/ in other words, e.g. *father, start, large, car, smart* etc. Those are pronounced with the /ɑ:/ sound in both General American and Received Pronunciation.

Even though, RP and GA have both very similar phonemic inventories, “that does not mean that they use the same vowels in the same words” (Gut 63). Thus, a rule states that “RP has /ɑ:/ and GA has /æ/ in monosyllabic words where the vowel is followed by a voiceless fricative” (Gut 63).

Example word	RP	GA
<i>Staff</i>	/sta:f/	/stæf/
<i>Path</i>	/pɑ:θ/	/pæθ/
<i>Ask</i>	/ɑ:sk/	/æsk/
<i>Laugh</i>	/lɑ:f/	/læf/
<i>Class</i>	/kla:s/	/klæs/
<i>Pass</i>	/pɑ:s/	/pæs/
<i>Flask</i>	/flɑ:sk/	/flæsk/

(Oxford Learner's Dictionary)

All the vowels in GA are also characterized by r-colouring, which means “a modification of a vowel sound caused by a following r” (English Oxford Living Dictionaries). “This r-colouring is produced by slight retroflexion of the tip of the tongue or by contraction of the body of the tongue” (Cruttenden 136).

Example word	RP	GA
<i>Car</i>	/kɑ:/	/kɑ:r/
<i>Bar</i>	/bɑ:/	/bɑ:r/
<i>Alarm</i>	/ə'la:m/	/ə'la:rm/
<i>Smart</i>	/sma:t/	/sma:rt/
<i>More</i>	/mɔ:/	/mɔ:r/

<i>Storm</i>	/stɔ:m/	/stɔ:rm/
<i>Course</i>	/kɔ:s/	/kɔ:rs/

(Oxford Learner's Dictionary)

DIPHTHONGS AND TRIPHTHONGS:

The diphthongs inventory is very similar in both RP and GA. They have four closing diphthongs in common: /eɪ/, /aʊ/, /aɪ/, and /ɔɪ/. However, only RP has 3 centring diphthongs ending with the phoneme /ə/: /ʊə/, /eə/ and /ɪə/. That is the result of the rhotic nature of GA, where /r/ sound is inserted instead in the syllable-final position. The last closing diphthong of RP is /əʊ/, in words where GA uses the diphthong /oʊ/. The triphthongs /aɪə/ (fire), /eɪə/ (player), /aʊə/ (power), /ɔɪə/ (royal) and /əʊə/ (lower) are employed only in RP (Gut 62).

Phonetic symbol	RP	GA
/eɪ/	<i>Fate</i>	<i>fate</i>
/aʊ/	<i>Mouth</i>	<i>mouth</i>
/əʊ/	<i>Bode</i>	
/oʊ/		<i>bode</i>
/aɪ/	<i>By</i>	<i>by</i>
/ɔɪ/	<i>Boy</i>	<i>boy</i>
/ʊə/	<i>Poor</i>	
/eə/	<i>There</i>	
/ɪə/	<i>Here</i>	

Table 2 (Gut 63)

However, languages are living entities and they are under a constant process of changes and development. The vowel inventory of the English language is a great example of it. “Processes in RP include the monophthongization of the diphthongs /ɔə/, /eə/ and /ɪə/, which are increasingly produced as monophthongs now. Similarly, the triphthongs /aɪə/ and /aʊə/ are nowadays often realized as the monophthongs /ɑ:/ in RP” (Gut 65).

Old vowel	New vowel	Example word
/ɔə/	/ɔ:/	door
/ɔə/	/ɔ:/	poor
/ɪə/	/i:/	near
/aɪə/	/ɑ:/	fire
/aʊə/	/ɑ:/	power

Table 3 (Gut 65)

1.4.2. Comparison of the consonant system of RP and GA

The inventory of consonants comprises of 24 phonemes. Both RP and GA do not differ in this way and they both use the same set of consonants. However, what differs is their phonetic realization and distribution (Wells *Accents of English: An Introduction* 125).

One of the major differences is the phonetic realisation of the phoneme /t/ in RP and GA in the intervocalic position. To the non-American speakers, it sounds as /d/ rather than /t/, however it would be too simplistic to refer to it as the [d] sound (Wells *Accents of English: An Introduction* 248). This phonological phenomenon is called tongue tapping/flapping as it involves a rapid tap/flap of the tongue during the production of the sound. This process affects these words, where either /t/ or /d/ “occur as the only consonants at the beginning of an unstressed syllable and have either a vowel or a sonorant consonant preceding them” (Gut 59). Therefore, for GA speakers the words *latter* and *ladder* are pronounced almost in the same manner. This rule does not apply only within one word, but it can operate even across word boundaries (Wells *Accents of English: An Introduction* 248). The notation for this process is not unified, but it may be marked as [t̬] or [ɾ]. However, as much as this variation may sound as /d/ sound to non-American and especially to English non-native speaker, it does not correspond to the /d/ phoneme; the “voiced *t* is not the same as *d* and does not belong to the /d/ phoneme, since Americans do not confuse such words as *latter-ladder* or *putting-pudding*” (Kenyon as cited in Wells 250).

Example word	RP	GA
<i>city</i>	/ˈsɪti/	/ˈsɪtʃi/
<i>better</i>	/ˈbetə/	/ˈbetʃər/
<i>writer</i>	/ˈraɪtə/	/ˈraɪtʃər/
<i>getting</i>	/ˈgetɪŋ/	/ˈgetʃɪŋ/
<i>thirty</i>	/ˈθɜːti/	/ˈθɜːtʃi/
<i>party</i>	/ˈpɑːti/	/ˈpɑːr tʃi/

(Oxford Learner’s Dictionary)

The second and possibly the most striking difference to a listener is the /r/ distribution in RP and GA. This pronunciation feature is described with the term rhoticity. In RP, which is a non-rhotic accent, the /r/ phoneme occurs only before vowels. However, in other varieties of English, such as e.g. GA or SSE (Standard Scottish English), the /r/ is pronounced every time, when it occurs in the spelled form of the word. This form is called a rhotic accent (Roach 50).

This phonological difference has its historical reasons. The change happened in the 18th century, “when /r/ disappeared before a consonant or in absolute final position” (Wells *Accents of English: An Introduction* 218). Until then, English was a rhotic language and it was the language spoken by the first settlers in the colonies in North America. Later, during the 18th century, the standard accent of English on the British Isles developed and was transformed into a non-rhotic accent. Thus, the settlers of the colonies in Australia or Singapore, founded at that time, spoke already the non-rhotic form English, and the current Australian or Singapore English continue to be non-rhotic accents (Gut 78). The non-rhoticity is found also in the local accents of the east and north of England, most accents of Wales and New Zealand and in all native English-speaking accents of South Africa (Wells *Accents of English: An Introduction* 220).

This change influenced only the distribution of /r/ in a certain position in a word. “R Dropping had no effect on initial or intervocalic /r/, as in *red, thread, arrive, story, marry* ... nor did it affect /r/ in words such as *fearing* /'fɪərɪŋ/, *barring* /'bɑ:riŋ/, though it did affect *feared* /fiəd/, and *barred* /bɑ:d/” (Wells *Accents of English: An Introduction* 218).

Example word	RP	GA
<i>star</i>	/'stɑ:/	/'stɑ:r/
<i>brother</i>	/'brʌðə/	/'brʌðər/
<i>alarm</i>	/ə'la:m/	/ə'la:rm/
<i>core</i>	/'kɔ:/	/'kɔ:r/
<i>speaker</i>	/'spi:kə/	/'spi:kər/
<i>order</i>	/'ɔ:də/	/'ɔ:rdər/

(Oxford Learner’s Dictionary)

However, another pronunciation feature of /r/ should be mentioned. Words in speech are usually not pronounced as single isolated entities, but rather as a part of a connected speech. Therefore, “when a syllable ending in the spelling <r> is followed by a syllable without onset consonant, the /r/ is pronounced” (Gut 78). This process is called the “*linking r*”.

<i>car alarm</i>	/kɑ:r ə'la:m/
<i>far away</i>	/fɑ:r ə'weɪ/
<i>near us</i>	/niər 'ʌs/

However, when a word ending in <r> is followed by another word beginning with a consonant, the /r/ in the final position is dropped.

<i>car crash</i>	/ˈkɑː kræʃ/
<i>far gone</i>	/ˌfɑː ˈɡɒn/
<i>near miss</i>	/ˌniə ˈmɪs/

“In this way the R Dropping innovation caused items which historically ended in /r/ to exhibit an alteration: where the word was said in isolation, or before another word or morpheme beginning with a consonant ... the /r/ was deleted, i.e. had zero realization, as in *fear*, *fear death*, *fearful*, *fears*; but where a vowel followed, whether across a morpheme or word boundary or not, /r/ retained its usual phonetic realization, as in *weary*, *fear anything*, *fearing*” (Wells *Accents of English: An Introduction* 219).

“When speakers of a non-rhotic accent pronounce a /r/ between two vowels although there is no spelled <r>, the result is called *intrusive r*. It can be observed in phrases such as *law and order*, which is pronounced /ˈlɔːrənd ˈɔːdə/ by some RP speakers” (Gut 79).

Another difference, though probably less prominent for majority of non-native English speakers, is the different realization of the /l/ phoneme. The RP accent employs four allophones of the phoneme /l/. For the purpose of this work, though, the stress will be put on only two of them. The first allophone is called clear [l]. It occurs when followed by a vowel such as in the words e.g. *lid*, *latter*, *balloon*. The second allophone is called dark [ɫ] and it occurs before a consonant or in the final position of the word e.g. *milk*, *fall*, *ball* etc. (Wells *Accents of English: An Introduction* 219). The major difference is in their production. The dark [ɫ] is produced when the back of the speaker’s tongue is raised upwards with the tip of the tongue sometimes not even touching the palate. However, a clear [l] is produced with the front of the tongue raised upwards and the tip touching the palate.

American speakers, unlike the RP speakers, usually produce [l] only when it occurs at the beginning of a word together with a different consonant, such as in the word *cluster*. In the other positions, even when a vowel is followed, as in the word *feeling*, the allophone [ɫ] is used (Gut 60).

The last difference mentioned in this chapter is called Later Yod Dropping. This process is used in GA and it means the deletion of the phoneme /j/ when it is followed by the phonemes /t, d, n, s, z, θ/. In these positions, GA predominantly uses the phoneme /uː/ (Wells *Accents of English: An Introduction* 247).

Example word	RP	GA
<i>tune</i>	/ˈtju:n/	/ˈtu:n/
<i>due</i>	/ˈdju:/	/ˈdu:/
<i>new</i>	/ˈnju:/	/ˈnu:/
<i>student</i>	/ˈstju:dnt/	/ˈstu:dnt/
<i>Zeus</i>	/ˈzju:s/	/ˈzu:s/
<i>enthusiasm</i>	/ɪnˈθju:ziæzəm/	/ɪnˈθu:ziæzəm/

(Oxford Learner's Dictionary)

2. Pronunciation within English Language Teaching (ELT)

Teaching pronunciation of English as a L2 (second language) is a vital part of English language teaching. However, it is currently commonly underrated or neglected to some extent (due to a frequent time pressure in English classes) with priorities focused more on the correct grammar and vocabulary use, rather than proper pronunciation. The latter can be also ascribed to English being far more widespread than it used to be, which makes one unified, perfect form impossible and in ELT intangible beforehand.

Nonetheless, certain priorities and targets should be defined in every aspect of language teaching, even teaching pronunciation. Goals and priorities in grammar teaching are fairly simply set, and that is to start with the easiest structures, and then move to the more difficult ones. A very similar principle is applied in vocabulary teaching, starting with semantically appropriate vocabulary, e.g. according to the age group (child or and adult learner) or according to the purpose of taking English classes such as the ability to master general conversation, business talk etc. However, this principle cannot be applied to pronunciation teaching, because “no fixed order of teaching sounds can be used, because pronunciation usually has to take second place to grammar (and to a lesser extent, to semantics) ... and, even though there can be no strict order of teaching sounds, decisions can be made about which (mis)pronunciations should be corrected at any stage of acquisition” (Cruttenden 325).

Often, with the focus laid especially on grammar use, less and less significance is placed on the English pronunciation teaching. It is often implicitly presumed, that the teacher will set a model for the students, alongside with the student’s individual acquisition from watching and listening to English native speech, most frequently mediated by TV series, films, music and others. As a result, student will merely acquire the pronunciation via these factors, without any explicit pronunciation teaching whatsoever (Cruttenden 325).

2.1.Pronunciation priorities and targets

The manner and the content of what the students are taught are defined by the purpose of learning language. Brown makes an important difference when it comes to the reason why students want to learn a foreign language. He distinguishes the instrumental and the integrative

motivation for learning. The instrumental motivation springs from the fact that the language will be further used as a tool for a particular purpose – it might be a better chance of being employed, international communication and others. On the other hand, the integrative motivation springs from the learning the language for the sole purpose of becoming closer to the given language community and possibly integrating into it as its member. However, a situation of either strictly instrumental or integrative motivation occurs very rarely (1-2).

“Whenever anyone uses English it is, in a part at least, to serve some purpose, that is, instrumental. The fact that one is using and learning English, for whatever purpose, reflects at least some degree of willingness to identify with others who use the language” (Moag as cited in Brown 2).

Every speaker also carries his personal experience and background from already mastering at least one language, i.e. their own native one. They have already internalized the muscular habits and patterns of their vocal tract, as well as the processes from speaking their mother tongue, so the pronunciation learning is fairly distinct from learning something completely new. Thus, instead of learning something utterly new, the students need to transform their internalized habits acquired from their mother tongue, and focus on creating new ones applicable in the second language learning (Brown 2).

Also, there is usually made a distinction between ESL (English as a second language) and EFL (English as a foreign language). This distinction is based mostly on the sociological factors and the environment the speakers come from. ESL is usually understood to have a certain official status in the society, whether it concerns the law, administrative processes or the media. EFL, on the other hand, does not carry any such meaning in the speaker’s environment and as such is studied mostly for instrumental reasons such as international communication. An important comment should be made, and that is that L2 (second language) and ESL (English as a second language) do not refer to the same phenomenon. The L2 term merely addresses to “any language being learnt, which is not the learner’s native language” (Brown 3).

Furthermore, the distinction between ESL and EFL influences also the model and the content of what is taught in English classes. In ESL courses, the form of language and especially that of pronunciation, is based on the regional form of English spoken in the area. It incorporates the local variation of English accompanied by features from the other local language(s). It is, therefore, further from the original standard English models. EFL, however, often incorporates standard English models as the aimed targets, and any interfering features originating in the

local native language are likely to be considered a negative trait in speaker's production. As this work is written in the social background of the Czech Republic (without English being part of any vital public aspect of life), EFL will be the main focus onwards (Brown 3).

It was in 1972, that the idea of dividing the English-speaking world into three parts was introduced by Sir Randolph Quirk. The first was English as a native language (ENL), followed by English as a second language (ESL) and English as a foreign language (EFL). These terms and their abbreviations have become universally adopted, referring to specific positions of English language around the world (Quirk et al. 8).

Later, Kachru came with a slightly different approach, dividing the world into three concentric circles: The Inner Circle, corresponding to the ENL, the Outer Circle, corresponding to the ESL, and the Expanding Circle, corresponding to the EFL. Based on these three circles he distinguishes three main types – the norm-providing models of the Inner Circle, the norm-developing varieties of the Outer Circle and the norm-dependant varieties of the Expanding Circle (Bolton *The Handbook of World Englishness* 249).

“The outer circle needs a historical explanation: it involves the earliest phases of the spread of English and its institutionalization in non-native context ... these regions have gone through extended periods colonization, essentially by the users of the inner circle varieties” (Kachru *World Englishness: Critical Concepts in Linguistics* 242). The language, as well as the pronunciation norms, are then based on the particular circle, in which is English taught.

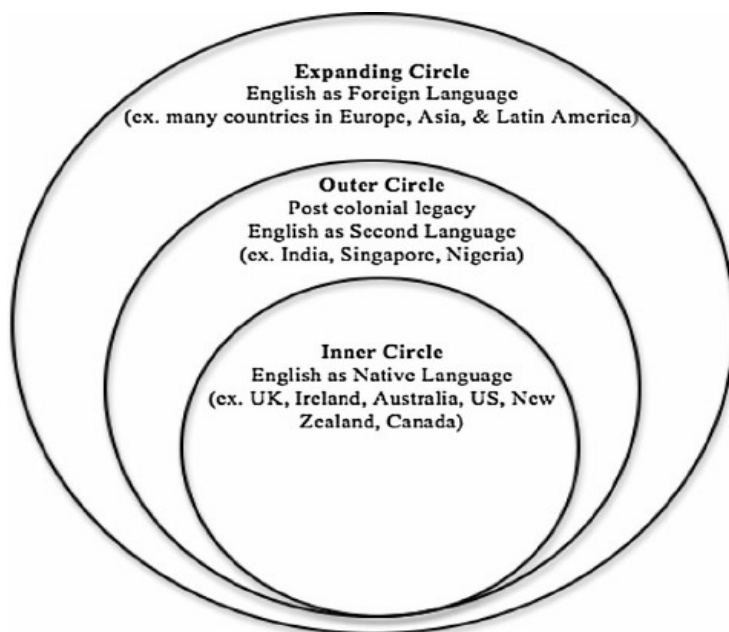


Figure 3 (Martin and Siry 598)

The division of English into the three circles scheme provides the image that English is, indeed, plural in its form, in a sense that English is a multicultural entity, now more than ever.

2.2. The Changing scene – English as a Lingua Franca

The situation has been changing rapidly and currently English is considered a global language as it is spoken in practically every part of the world. It is used both among speakers who share it as their native language and speakers of different nationalities and first languages, who use it as their mutual means of communication. The expansion of the American influence and the media is considered one of the reasons why it is possible to refer to English as an International Language (EIL), or English as a Lingua Franca (ELF).

These speakers have often considerably different level of the language competence, which springs from their distinct priorities and goals while learning English. Some of them may aspire to a native-like speech, others could use the English language as a mere tool of conveying a message, without any interest in the pronunciation models. And the establishment of so many varieties of the spoken form of the language spurred the interest of linguists to question the models of the English pronunciation in the contemporary world.

2.2.1. Jenkins' theory

The fact that English has become widespread all around the world, and that it is used as a common language of people of different first languages, has inspired linguists to study the kinds of norms being used, and possibly newly emerging in the world nowadays.

Jennifer Jenkins discusses the norms of English in ESL and EFL countries further on, studying the English as a Lingua Franca. As for the ESL countries, after the disintegration of the British Empire, there was stronger promotion of local varieties of English influenced by the first language of the region. Therefore, a collision emerged, between the acceptance of more local varieties of English, and the need to keep the intelligibility level. Furthermore, the ESL countries use English for mediating international businesses with nations of different language than English as L1 as well. The same conflict had emerged in the EFL countries, since English

became an international language and it is used as a widespread means of communication among other than the English as L1 speakers (Jenkins *Phonology* 6).

Therefore a question had risen, “who is entitled to prescribe the standards against which use is to be measured” (Jenkins *Phonology* 7). Jenkins suggests that “no one denies the rights of so-called “native speakers” to establish their own standards for use with interaction with other “native speakers (ENL), and even with “non-native speakers” (EFL). However, the important question is “who should make such decisions for communication wholly between “non-native speakers”, i.e. for English as an International Language?” (Jenkins *Phonology* 7).

There are voices supporting the idea that native-speakers should have no saying in how English develops in the world, and the fact that English is an international language means that no nation should have control over it. It should be merely considered as a feeling of “pride and satisfaction for native speakers of English that their language is an international means of communication” (Widdowson 1994a: 385 as cited in Jenkins *Phonology* 7).

On the other hand, many of the English non-native speakers, especially in the English teaching field, share the idea that the “aimed English” is indeed the variety spoken by English native speakers. For the speakers of the Expanding circle, “the ideal goal is to imitate the native speaker of the standard language as closely as possible. Speaking English is simply not related to the cultural identity. It is rather an exponent of one's academic and language-learning abilities. It would, therefore, be far from a compliment to tell a Spanish person that their variety is Spanish English. It would imply, that his or her acquisition left something to be desired” (Andreasson 1994:402 as cited in Jenkins *Phonology* 8). However, nowadays this belief is far from the general one and the situation is much more complex (Jenkins *Phonology* 8).

The link between language and identity plays a role in this situation too. English cannot be reduced into solely an international medium of communication, since the human factor and the person's need to express their identity affects the situation. Some students may have clear desire to obtain a native-like English accent of their preference, others may prefer to retain some of their L1 features with respect to their feeling of identity (Jenkins *Phonology* 16).

Thus, in the context of English becoming global language, people inevitably started to re-examine the pronunciation models and goals for EFL speakers. Jenkins marks two major points. First, discussing to what extent it is still relevant to aim for native-like pronunciation when students are more likely to speak English to non-native speakers, and second describing how to

endorse international intelligibility among English speakers of different first languages (Jenkins *Phonology* 11).

Jennifer Jenkins suggests, that “the acquisition of a native-like accent is no longer the ultimate objective of the majority of learners” (Jenkins *Which pronunciation norms and models for English as an International Language?* 119). Thus, she describes the phonological ELF features with focus on the pronunciation aspects which are likely to cause miscommunication and intelligibility issues. Based on her analysis in field observation and recordings, she sets the “phonological core”. She suggests that a “phonological core” should be created for the learners of English to avoid future miscommunication, achieve intelligibility and simplify the process of pronunciation learning. She labels those features as “Lingua Franca Core” (LFC) of English pronunciation. The rest of the phonological features is marked as “non-core features”, features of non-vital importance in order to avoid misunderstanding on the phonological level (Formantelli 20).

The main LFC core features could be summarized as:

- All the consonant elements except /ð/, /θ/ and [tʃ], which are replaced by other consonants
- The contrast between long and short vowel sounds must be retained, however regional variation of L2 vowel quality is permitted
- Aspiration after /p/, /t/ and /k/ must be retained in the word-initial position to avoid them sounding like their voiced counterparts /b/, /d/ and /g/
- Maintain the pre-fortis shortening – shortening of the vowel sounds occurring before the fortis consonants (Formantelli 20).

2.2.2. Amalgam English

Alan Cruttenden writes about Amalgam English in his eighth edition of *Gimson's Pronunciation of English*. He implies that many of non-native English speakers have almost no possibility or necessity to aim for obtaining a native-like accent. He, as well as Jenkins, mentions the usage of English as a Lingua Franca or English as an International Language. In his interpretation, he differentiates the speakers who use English as a Lingua Franca and an International Language. ELF speakers use English “within their own country (and maybe

including the neighbouring countries)” (Cruttenden 327). He also distinguishes speakers of International English, who use English “on more international basis and need a minimum standard for occasional communication (e.g. non-English-speaking businessmen who use English as the common language between them)” (Cruttenden 327).

Cruttenden comments on the fact that L2/ELF speakers, who have generally only limited encounter with English L1 speakers, may aim at the version of English he labels as “Amalgam English”. This version is “based on an amalgam of native speaker Englishes, together with some local features arising from a local L1” (Cruttenden 327). However, those features springing from L1 cannot interfere with the “contrast carrying a high functional load” (Cruttenden 336), and the alteration is more possible with usage of vowels, just like in the previously mentioned *Lingua Franca Core* created by Jennifer Jenkins. “The inventory of 24 consonants in GB has been maintained or reduced to 22 ... The inventory of 20 vowels in GB has been reduced to 14 or 15” (Cruttenden 341). The learners here aim mostly at easy intelligibility than at a native-like speech (Cruttenden 335). Although he admits that the difference between Amalgam and International English is not very clear, since International English “is likely to be the most contentious and the most difficult to be precise about” (Cruttenden 341).

Cruttenden mentions that even though currently especially European learners will have usually GB as their pronunciation model, Amalgam English could be set as a more realistic target for some of them. “Amalgam English is at least a hybrid between American and British varieties, and possibly the varieties from the southern hemisphere and the Caribbean as well; additionally, it will probably include a number of local characteristics based on transfer from the local L1(s)” (327).

Finally, Cruttenden admits that it is necessary for all English learners to listen to both standard and non-standard English speech, either through various media or other resources to improve their listening skills and comprehension via different varieties of English (327).

The theories designing a simplification of the English pronunciation (as well as changing the goals and norms for English non-native learners) are gradually gaining more support in the context of English as an International Language. However, simplifying pronunciation models might not be suitable for all learners. Some of them may still desire to acquire a native-like accent, and thus it would be inconvenient for them to be taught and assessed according to the criteria they do not wish to follow.

The idea of not aiming to native-like pronunciation is gaining support, however the opinion is still not unanimous. J. C. Wells claims, that aiming for native-like accent should not be abandoned if the learners wish to obtain it, even if it is unlikely for them to acquire one.

He writes: “Speaking personally, I must say that my own aspiration in learning languages is NS-like proficiency. I acknowledge that I may be unlikely to attain it. But that does not stop me from aiming for it. I try to inspire my students with the same high ideal” (Wells as cited in Dziubalska-Kołodziej and Przedlacka *English Pronunciation Models* 102).

PRACTICAL PART

3. Research

3.1. Aims and hypotheses

The aim of this research was to analyse the influences of the two basic pronunciation models on the pronunciation of Czech secondary-school students learning English, and the resulting realisation in their English speech production. The research carried out is to show which of the two main pronunciation models (RP or GA), discussed in the theoretical part, prevails in the students' production. Moreover, the research is not only focused on these two individual targets, but also focuses on the correspondence between the models the learners are exposed to and their own production.

As discussed in the theoretical part of this thesis, the current global status of English, which has gradually been growing stronger, has an impact on the individuals learning the English language, pronunciation included. As there are numbers of possible language resources for students to be in contact with (especially via media), they are exposed to various accent influences. It is, therefore, possible to claim, that the students are influenced by a wider English accent range than it used to be, and the primary resource of their pronunciation may not always be the teacher and the listening recordings used in classrooms.

Therefore, the hypotheses were accordingly established as follows:

- The pronunciation of the students is expected to show more aspects typical of GA accent, rather than the RP, due to its rising popularity and accessibility through the media, films, music etc.
- Students' awareness of the English pronunciation models and their personal interest in the matter is expected to be predominantly low.

3.2.Methodology

3.2.1. Participants

The students chosen for participating in the research attended a grammar school in Prague 9, Čakovice. The research took place in May 2017 in 2 subsequent English lessons and was focused on two different classes.

The first of the two groups counted 12 respondents. These students were finishing their third year of the six-year study programme. They belonged to the age group of 15 to 16. Their general level of English ranged from B1 to B2 (generally inclining more to the former one) of the Common European Framework of Reference for Languages.

The second group counted 12 students as well. These students were finishing their fifth year of the six-year study programme. These students belonged to the age group of 17 to 18. Their general English level ranged from B1 to B2, (generally inclining more to the latter one) of the Common European Framework of Reference for Languages.

Neither of the two groups had been informed about the research target beforehand, only the teacher told them about the procedure, as the process was to be discussed in advance. These groups were chosen as a random sample of the students, who were attending at least their third year of the mentioned school. All of them were also in the similar age groups. Therefore, it can be concluded that they were exposed to a similar kind of free-time influences which affect their English pronunciation.

3.2.2. Student speech production

The first part of the research was to record and later analyse the student speech production. The point of this part of the research was to obtain data about the actual English pronunciation of the students. The collected material was to identify, whether the students imitate more aspects of the standard British or American pronunciation, as well as some influences of their mother tongue (in this case the influence of Czech language on all the students).

The respondents did not know, what the research was focused on, so that they would react spontaneously while participating in it. Their only information about the purpose of the test

was, that the research is a part of the practical part of a bachelor thesis. To ensure the condition that the produced speech of the students was not affected by knowing the objective of the research, this part of the research was chosen to be undertaken as first. The questionnaire, which was the second part of the research, contained questions explicitly asking or referring to the two different pronunciation models and influences. It was accordingly executed as the second part of the research.

The respondents were given all the instructions in oral form. Even though it may be expected, that students of level B1 to B2 would understand the instructions in English, the information was presented in the Czech language. This option was chosen due to the fact that this research is not in any way dealing with the students' ability to comprehend the presented instructions, thus Czech was the easiest way to ensure that all of the respondents were completely sure about the process.

The respondents were told to find themselves a partner with whom they were to read the prepared dialogues. The even number of the students allowed to create six pairs. These couples were then one by one asked to come to an ascribed part of the classroom and both were handed an identical sheet of paper with two dialogues printed on them. The sheet with dialogues (**see Appendix 1**) was printed in a form, which was created to be comfortable for the respondents to read, concerning the graphical layout, the size of the writing and the colour differentiation. The length of the dialogues was expected to be around two minutes for each pair of the students, to provide enough recorded materials for the following analysis. In the meantime, the rest of the class were doing different work assigned by their teacher.

The dialogue sheet consisted of two separate dialogues from two different resources. The first one was obtained from the English course book *New Cutting Edge - Intermediate level*¹. It is a script of a listening activity with indication Recording 9 in the Module 7 of the book, which was slightly altered for the purpose of the test. The changed elements included the name of one of the speakers, some other proper names used in the dialogue and one adjective. These were changed so that they would reflect distinct features where the two pronunciation models differ. The second dialogue was abstracted from the English course book *Face2Face – Intermediate level*². Again, this was the recording script of the listening activity with indication R2.8 in the book. This dialogue was altered slightly more accordingly, too.

¹ Cunningham, Sarah, and Peter Moor. *New Cutting Edge: Intermediate*. Longman, 2005

² Redstone, Chris, and Gillie Cunningham. *Face2Face: Intermediate*. Cambridge University Press, 2013.

There were numbers of items in the two texts which represent the major pronunciation differences between standard British and American pronunciation. These were namely the rhoticity and intervocalic /r/, phonetic realisation of the phoneme /t/ in intervocalic position, vowels realisation, as well as items indicating possible Czech influences, such as misplaced full-vowel quality.

3.2.3. Student questionnaire

The second part of the research was in a form of a questionnaire (see **Appendix 2**). The questionnaire contained 9 questions. The majority of answers was of the multiple choice form. Several of them contained follow-up sub-questions (both multiple choice and open ones). One word was translated for the students, as it was appraised to be possibly problematic to understand.

The first set of the questions was aimed at discovering possible pronunciation influences that the respondents were exposed to at school. Another question aimed at identifying their teacher's pronunciation model, concerning their awareness of the standard English pronunciation models. The second part of the questions was focused on various kinds of influences that the participants were exposed to in their free time, including the effects of international film industry, popular music, TV and online series, Youtube channels and encounters with English native speakers. The last set of questions was aimed at respondents' personal attitude towards the two main pronunciation models, their conscious preferences (if any) and the pronunciation model differences highlighted in their English classes.

The questionnaire was an addition to the recorded speech production, which provided the information about various influences on the students' pronunciation, thus these two parts could be further analysed in connection to one another. Therefore, the material acquired through the research allowed for comparative analysis to be made.

The students were handed the questionnaires after finishing the recordings, with the instructions provided in the Czech language. During the process, a couple of questions were raised (mostly concerning the number of items the students were expected to write in the open questions); and these were answered abruptly to avoid any possible misunderstandings.

The trial run was carried out for the test in advance, to ensure its functionality and avoidance of any content errors. The trial run was realised by three students of English. Based on their reactions, a few minor alterations, mostly corrections of typos, were made to the final version of the questionnaire.

4. Research results

This chapter presents the results abstracted from the data obtained during the research. The results are drawn both from the recordings of the students' production recordings and the student questionnaires. This part of the thesis deals only with the most important results, for the complete analysis is far too extensive to be included here. However, the lists of the complete summarizing analysis of the recordings as well as the questionnaires are included in the **Appendix 3** of this thesis.

4.1. Student production results

The student speech recordings, which are available in the Student Information System alongside with the electronic form of this work, were focused on the most prominent phonetic features substantial for comparing the differences between the RP and GA accents. The analysis was divided into several subcategories of different phenomena, namely:

- Rhoticity; with linking /r/ table included separately
- Intervocalic /t/
- Monophthongs
- Diphthongs
- Full vowel quality vs. schwa (included not for the analysis of RP and GA differences, but for potential Czech influence)

RHOTICITY:

The dialogue included 39 such items, where rhotic or non-rhotic pronunciation could be chosen by the students. Therefore, 502 occurrences were counted with 24 respondents reading the dialogue, based on its structure.

Four of the produced words were either defined as unintelligible or missed by the students. 28 of the possibilities were pronounced as non-rhotic and 470 were pronounced as rhotic. The final percentage, therefore, provides information, that only 6 % of the items were pronounced

according to the RP standard, i.e. non-rhotic and 94 % were pronounced according to the GA standard, i.e. rhotic.

Recorded sound	Final proportion
/r/	94 %
/ə/	6 %

There were two words within the text which caused troubles to majority of the respondents, i.e. *Hermione* and *concerned*. The name *Hermione* was in most cases mispronounced as /hermijɒn/.

LINKING /r/

Even though, this phenomenon does not directly indicate the RP or GA accents, as it is pronounced in the same manner in both cases, it provides the information, whether the participants apply it in their speech automatically; it may be supposed, that they are not informed about this aspect of connected speech in their English classes.

Six items represented this category in the dialogue, which created 71 possibilities for its application. One of the produced set of words was unintelligible or missed by the students. Only 6 of the possibilities were pronounced without linking /r/, 64 of the occurrences employed the linking /r/ in the dialogue. The final percentage, therefore, provides the information, that only 9 % were pronounced without linking /r/ and the rest, 91 %, used this principle. However, it must be mentioned, that some of the sets of words were pronounced rather as separate elements and the /r/ sound could be possibly assigned to the rhotic pronunciation as well. Either way, the presence of the /r/ phoneme strongly prevails.

Recorded sound	Final proportion
Linking /r/	91 %
Without linking /r/	9 %

INTERVOCALIC /t/

The dialogue counted 19 items where the /t/ sound, typical of the GA pronunciation, could be pronounced by the participants. Therefore, there were 240 realised by 24 speakers. Eight of the produced words were either defined as unintelligible or missed by the students. From the remaining number, 109 words were produced with the pronunciation typical of RP, and 124 were produced with the pronunciation typical of GA. The final percentage, therefore, provides the information, that GA pronunciation was employed in 53 % of the words and RP in the remaining 47 %.

Recorded sound	Final proportion
GA	53 %
RP	47 %

MONOPHTHONGS:

The dialogue comprised 15 items, from which it could be indicated, whether the speaker used RP or GA standard pronunciation for the given element. 180 possibilities occurred with all the speakers.

Only 18 of the produced words were pronounced according to the GA standard pronunciation and 149 were pronounced by the RP standard. The final percentage, therefore, shows that British standard pronunciation was used by 89 % of the speakers, and the American standard pronunciation was employed by the remaining 11 %.

	RP standard variant	GA standard variant	Example word
	/ɒ/	/ɑ:/	<i>got</i>
	/ɑ:/	/æ/	<i>ask</i>
Final proportion	89 %	11 %	

In 13 cases, the words were pronounced with a wrong monophthong, not typical for any of the standard variants described in this thesis. The word *worried* was mispronounced by all the participants.

DIPHTHONGS:

There were 19 items in the dialogue indicating whether the participant used the RP or GA standard pronunciation. 240 alternative possibilities were thus created for the participating number of students.

Three of the produced words were either defined as unintelligible or missed by the students. Only 10 of the produced words were pronounced according to the RP standard pronunciation and 214 words were produced according to the GA standard pronunciation. The concluding proportion, therefore, indicates that American standard pronunciation was used by 96 % of the speakers and British standard was employed by the remaining 4 %.

	RP standard variant	GA standard variant	Example word
	/əʊ/	/oo/	<i>coast</i>
	/eə/	/e/	<i>there</i>
	/ɪə/	/ɪ/	<i>dear</i>
Final proportion	4 %	96 %	

Some of the words were pronounced using wrong diphthongs, for example the word *won't* was mispronounced in all the cases using monophthong /ɒ/ and the word.

FULL VOWEL QUALITY VS. SCHWA

Despite the fact, that this phenomenon does not indicate the usage British or American standard accent, it was included in this analysis to provide an insight into the potential Czech language influence on the pronunciation of the speakers.

18 items were chosen for the analysis in terms of the production of schwa. From these, 228 possibilities occurred in the dialogue for the speakers to produce either schwa or full vowel quality sounds. In all the chosen items, the schwa was the targeted and correct sound that the

students were supposed to produce at an expected position, i.e. correct distribution. Four of the produced words were defined as unintelligible or missed by the students. 88 of the items were pronounced with full vowel quality and 136 contained schwa. Thus, 61 % of the speakers produced schwa with a correct distribution, and the remaining 39 % produced full vowel quality instead.

/ə/	61 %
Full vowel quality, i.e. /e, ʌ, ɪ, ʊ/	39 %

In all the cases, the word *hello* was produced with full vowel quality as /helou/, the word *family* was pronounced as /fæmɪli/ in most of the cases, and the word *concerned* was produced either as /kɒnsɜːnd/ or /kɒnsɜːrɪnd/.

Altogether, the results show, that a vast majority of the speakers pronounced the dialogue with the rhotic accent, i.e. according to the American standard model. Absolute majority employed the linking /r/, where it was possible as well. Nevertheless, in some cases this might have happened as a result of the rhotic accent, due to the fact that the two words were pronounced rather separately. The phoneme /r/ in intervocalic positions with a possibility for the tongue tapping, was pronounced in both British and American variants, and the results did not prove a clear preference of one chosen model. Still, the percentage of the American model with the intervocalic [ɹ] seems substantial with regard to generally prevailing British model in schooling.

As for monophthongs, a great majority of the speakers produced variants according to the British standard model, however the opposite tendency was observed with the production of diphthongs, where a great majority of them were produced according to the American standard pronunciation.

The results, therefore, show inconsistency in the usage of the English pronunciation models. It was only the rhoticity that showed a clear prevalence with the respondents, i.e. the preference for the American model. This might also have reflected the influence of the Czech grapheme-phoneme correspondence, as all the graphemes are converted into sounds in Czech. The question then was whether this feature is anyhow related to the students' conscious preference for the American model. However, it might be presumed that rhoticity and non-rhoticity is arguably the most prominent aspect of the differences between British and American standard

pronunciation, as reflected by the research. With the learners without any sound knowledge in the field of English phonology, the rhoticity and non-rhoticity being reasonably easy to hear and recognize.

4.2. Student questionnaire results

The questionnaire items are divided into several subcategories based on what they are focused on. These include:

- School influence on the student pronunciation
- The influence of English native speakers outside school
- The influence of TV and online English series
- The influence of the English programmes and Youtube channels
- The influence of English singers, music bands and actors
- The preferences of the students
- Highlighting the accent differences by the teacher

The complete analysis of the questionnaires is included in the **Appendix 3**, and the original paper versions are available with the author of this thesis.

SCHOOL INFLUENCE ON THE STUDENT PRONUNCIATION:

The first two questions (1a, 1b, 2a, 2b) deal with the school and teacher pronunciation models, that the students are exposed to on daily basis. The influence of the audio recordings from the course book must be taken into consideration as well. Both the English classes that participated in the research were using the course books *Solutions*³ in either intermediate or upper-intermediate level. The audio recordings of these course books were in the vast majority recorded by British native speakers.

³ Falla, Tim, and Paul A. Davies. *Solutions Intermediate*. 2nd ed. Oxford, 2012.

³ Falla, Tim, and Paul A. Davies. *Solutions Upper-Intermediate*. 2nd ed. Oxford, 2013.

62% of the students stated that they have never had any English native speaker as their teacher and 38% stated the opposite (see **Diagram 1**). Out of those, 56 % of the English native teachers were of British nationality, 22% of American, 11% of Canadian and 11% of Irish (see **Diagram 2**).

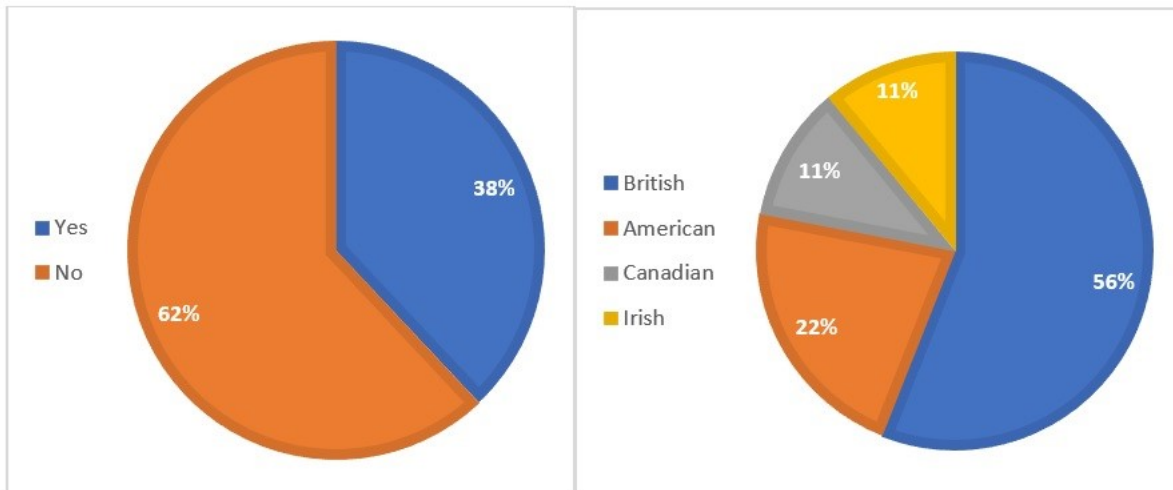


Diagram 1- English native teacher

Diagram 2- Nationality of the native teacher

Therefore, the figures indicate that majority of the students have never had any native English teacher, and if so, they were mostly of British nationality.

Further on, 87% of the students stated that they do not wish to follow their present teacher's pronunciation, and 13 % stated that they do (see **Diagram 3**). However, only 8% of the students were able to recognize their teacher's pronunciation model correctly, i.e. an American pronunciation model. 92 % of the students stated that their teacher's pronunciation sounds rather British (see **Diagram 4**). Therefore, despite the fact that a great majority of the students were not keen on following their teacher's pronunciation, in most cases they were not able to distinguish their teacher's pronunciation model.

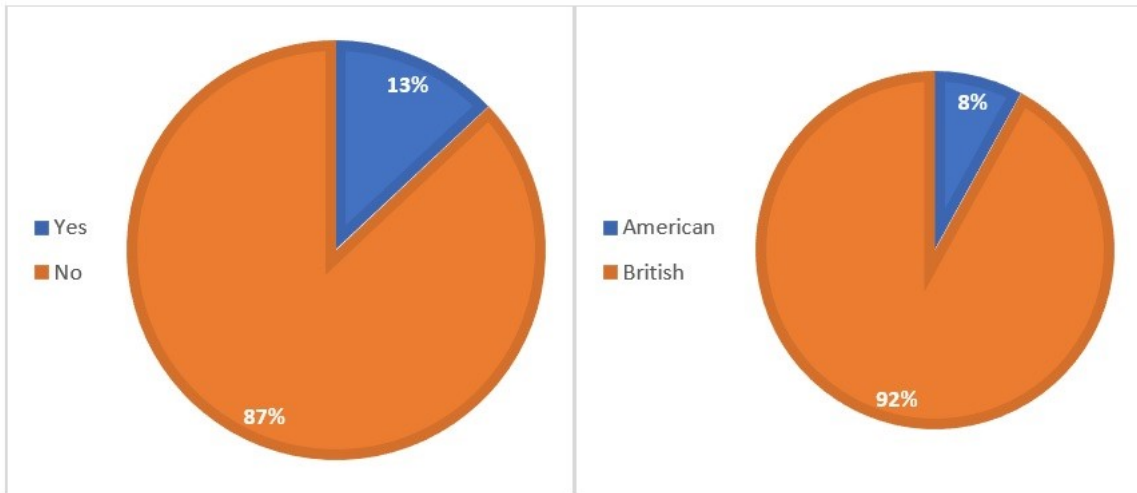


Diagram 3- Following present teacher's pronunciation

Diagram 4 –Teacher's pronunciation classification

THE INFLUENCE OF THE ENGLISH NATIVE SPEAKERS OUTSIDE SCHOOL:

The third question (3a, 3b, 3c) deals with the influence of the English native speakers (henceforth the ENS) on the students in their free time. The influence of the ENS to which the students may be exposed during their holiday was not included in the questionnaire, as it is likely to have only minor effect.

67% of the students stated that they do not communicate with any ENS in their free time, and 33% stated the opposite (see **Diagram 5**).

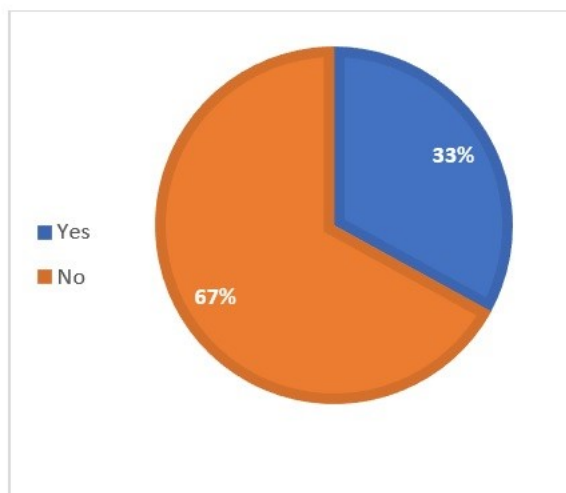


Diagram 5 – Communication with English native speaker in free time

From those, 50% of the respondents stated that the nationality of the ENS were American, 25% both British and American, 12% only British and 13% British, American, Australian and New Zealand (see **Diagram 6**). As for frequency, 75% stated that they communicate with them at least once a week, 13% once a month and 12% less than once a month (see **Diagram 7**).

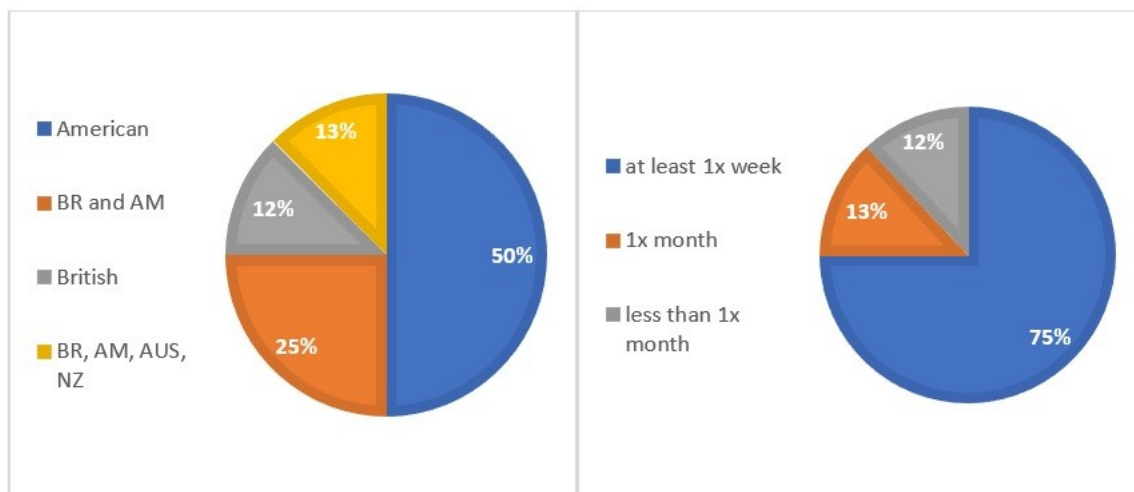


Diagram 6 – Communication with English native speaker in free time

Diagram 7 – Frequency of the communication

The diagrams signal that a majority of the ENS with whom the students communicate in their free time are of American nationality. The majority of the students who do communicate with any ENS are in contact with them at least once a week, which can be considered as a significant factor.

THE INFLUENCE OF TV AND ONLINE SERIES:

The fourth question (4a, 4b, 4c) deals with the influence of the television and online series with the original English sound. English series have become very popular recently, and many people from the young generation watch them regularly, on daily basis.

92% of the respondents stated that they often watch TV or online series without a Czech dubbing, while only 8% stated the opposite (see **Diagram 8**).

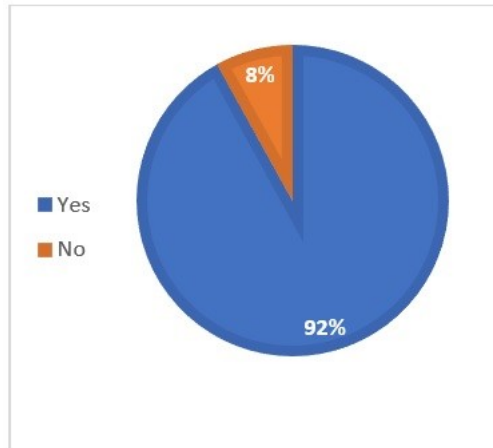


Diagram 8 – Watching TV/online series often

As for preferences, the students stated in 62% of the cases that they did not consciously choose the series based on their preference of American or British origin, whereas the remaining 38% stated that they did, and they consciously prefer American series (see **Diagram 9**). None of the students stated that they consciously preferred British series.

From the open question focused on the particular series the students watch, 70% of the series were of American origin, 27% of British origin and 3% or Canadian or Irish (see **Diagram 10**). Among some of the most popular series appeared *The Big Bang Theory*, *Pretty Little Liars*, *Game of Thrones* or *Sherlock*.

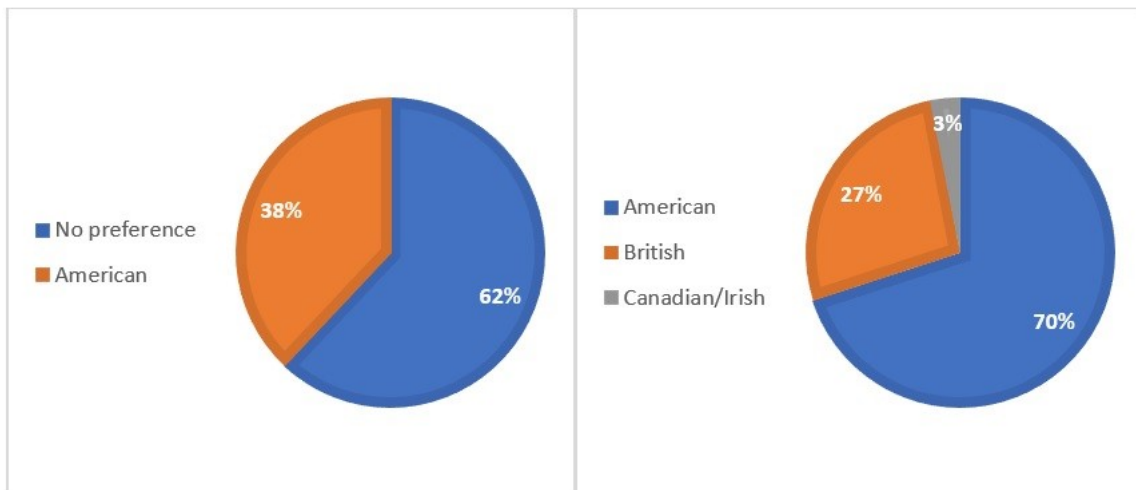


Diagram 9 – Conscious preference for British or American series

Diagram 10 – TV/online series origin

It can be concluded, that even though the majority of the respondents do not consciously choose between British or American series based on their preference, it is clear from the lists of the series they included that American TV/online series are more popular among them, and they seem to be of more prominent influence.

THE INFLUENCE OF THE ENGLISH PROGRAMMES AND YOUTUBE CHANNELS:

The fifth question (5a, 5b, 5c) deals with the influence of the English programmes and Youtube channels. Especially Youtube channels have become very popular among the young generation over the past decade, and their popularity is still on the rise. The phenomenon of youtubers is increasingly appearing in online media in various forms, including advertisements, and therefore they are a prominent factor in the research.

75% of the respondents stated that they often watched English programmes of Youtube channels and 25% stated the opposite (see **Diagram 11**).

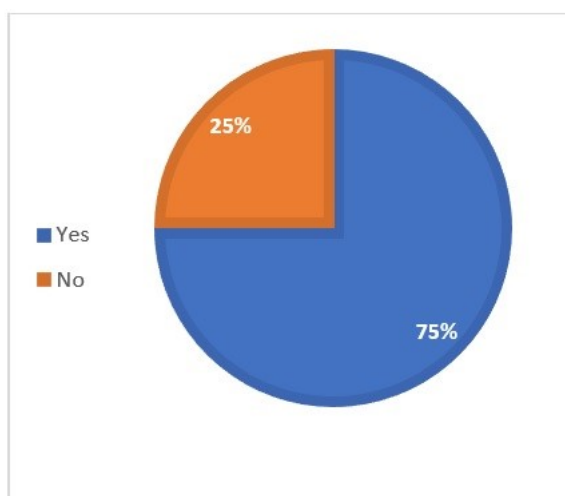


Diagram 11 – English programmes or Youtube channels

As for preferences, 56% of the students stated that they did not consciously choose the programmes or channels based on their preference of American or British origin, and the remaining 44% stated that they did and they consciously preferred American series (see **Diagram 12**). None of the students stated that they consciously preferred British programmes or series.

From the open question focused on the series the students watch, 52% of the series were of the American origin, 16% of the British origin, 6 % of the Australian origin, 3% of the Canadian origin and 23% of origin other than of the English-speaking countries (see **Diagram 13**). Among some of the most popular programmes and channels appeared *Zoella*, *Reaction Time* or *Ozzy Man Reviews*.

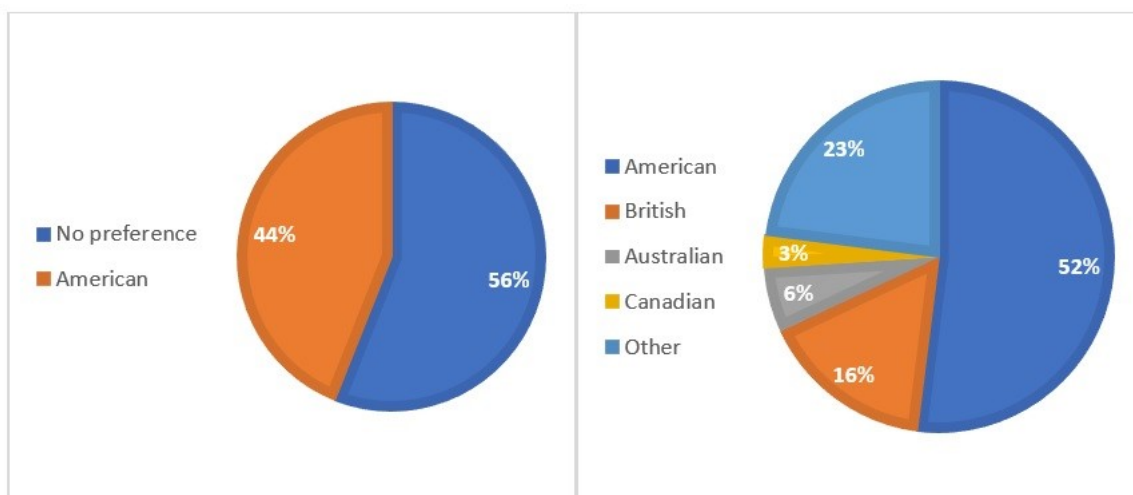


Diagram 12 – Conscious preference for British or American series

Diagram 13 – English programmes/channels origin

Almost half of the respondents stated that they consciously choose American channels or programmes, and the rest had no preference. Again, British channels were not stated as anybody's conscious preference, as it was with the TV/online series.

THE INFLUENCE OF ENGLISH SINGERS, MUSIC BANDS AND ACTORS:

The sixth question deals with the influence of the English singers, music bands and actors on the students' pronunciation. Music is very frequent pastime for all generations and the targeted group of this research included that is why it was included as a valuable part of the research.

From all the items the students listed in this open question, 61% were of American origin, 27% of British origin, 6% of Canadian origin, 4% of Australian origin, 1% of Irish origin and 1% of New Zealand origin (see **Diagram 14**). Some of the most frequently included were Ed Sheeran, Taylor Swift, Selena Gomez or Morgan Freeman.

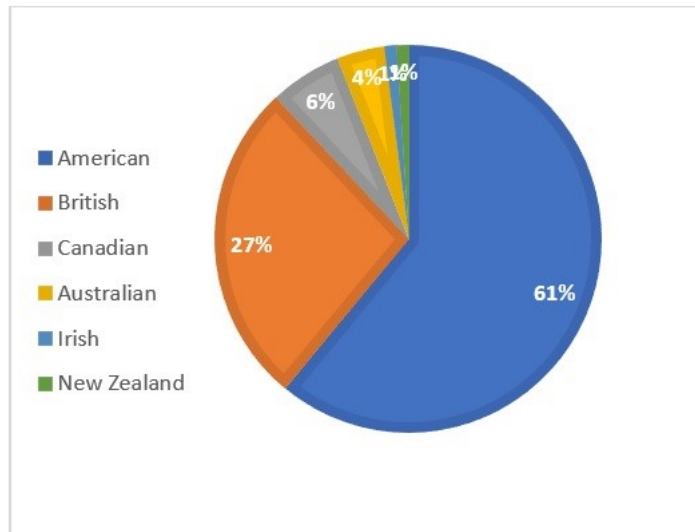


Diagram 14 – Singers, music bands and actors

THE PREFERENCES OF THE STUDENTS:

This subcategory does not explore the influences on the students' pronunciation, but gives information about their pronunciation model preferences in general. It asks, whether the students actually care about the choice of the pronunciation model, or if it is not important for them. Also, it provides the insight in the way they feel about their own pronunciation model.

46% of the respondents stated, that they preferred the American pronunciation model, 25% did not care, 13% preferred the British pronunciation model, 13% did not know and 3% (only 1 respondent) stated that they preferred Russian, which may be considered a result of misunderstanding the question (see **Diagram 15**).

When the respondents were asked about the way they perceived their own pronunciation model, 59% said that they used a mixture of both American and British, 29% had never thought of it, 8% stated that they followed the American pronunciation model, and 4% followed one model, however did not specify which one (see **Diagram 16**).

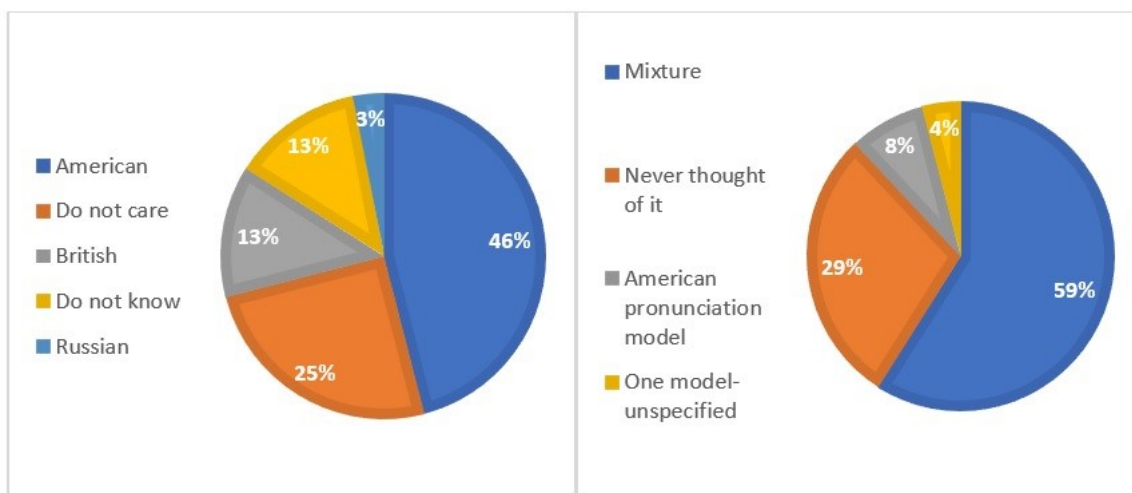


Diagram 15 – Preference of pronunciation model

Diagram 16 – How students perceive their pronunciation

The diagrams show that almost half of the students seem to prefer American pronunciation model, as opposed to only a small part preferring the British one. None of the students stated that they followed the British pronunciation model as such, but most of the respondents perceived their pronunciation as a mixture of both British and American pronunciation models. In both cases, a significant number of the respondents stated that they either did not care, or had never thought of this distinction.

HIGHLIGHTING THE ACCENT DIFFERENCES BY THE TEACHER:

Finally, the last question dealt with the students' awareness of the differences between the pronunciation models again. The pronunciation teaching is a generally marginalized aspect of ELT and therefore a question was raised whether the teacher highlights accent variants while doing listening exercises in class.

The respondents did not share the same opinion on this matter, and 63% of them answered that the teacher highlighted the differences, but 37% stated the opposite (see **Diagram 17**). As the respondents were the members of two different classes, it needed to be assured that the differences were not based on different teaching methods in the two classes. Further examination proved that the inconsistency appeared throughout the whole spectrum of responses, regardless of the class membership.

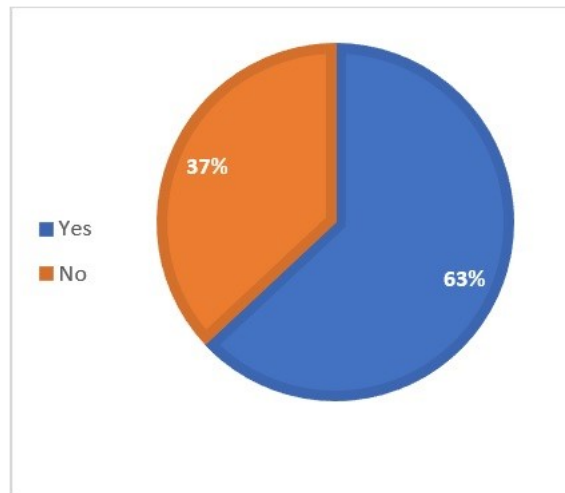


Diagram 17 – Highlighting the pronunciation differences by the teacher

It can be observed in the results of the questionnaires that the students are predominantly under the influence of the American pronunciation model in their free time activities. These include communication with an English native speaker, the influence via media in the form of TV series and films, the influence of the online media through watching programmes and various Youtube channels, which is gradually gaining even stronger impact on the lives of the students. The school influence was in this case diversified, for the English teacher in the two classes follows the American pronunciation model, yet the audio recordings from their course books employ in great majority the British standard pronunciation model. As for the possible native teachers, though the British influence prevailed, the majority of the students have never had any.

An interesting point occurred when the vast majority of the respondents said that they did not wish to follow their teacher's pronunciation. Yet, in most cases they were not able to define it correctly, and wrongly identified her pronunciation as British. However, most of the respondents who had any preference for their personal pronunciation model preferred the American one, which is the real pronunciation model of their teacher. These two facts contradict one another and illustrate the students' lack of awareness of the two pronunciation models.

5. Conclusion

This thesis deals mostly with the differences between two standard English pronunciation models which are the points of reference in English Language Teaching (ELT), the various influences on the pronunciation of the students, and the students' actual speech production. The theoretical part explores the historical and linguistic background of the two standard English pronunciation models, i.e. Received Pronunciation (RP) and General American (GA). It includes the analysis of the phonetic differences of these two models with focus on the most prominent features. It also includes the opinions and current situation development concerning pronunciation teaching within ELT. The historic and cultural context is constantly developing, and it influences the conditions of ELT. Taking into consideration Jennifer Jenkins' theory, the production of the respondents was basically in accordance with the gist of her idea of necessary fundamental intelligibility. However, no clear model that the students followed was identified.

The results of the research in the practical part of the thesis mostly confirmed the two hypotheses pre-defined. The results proved that the recorded speech produced by the students showed commonly the features of the American standard pronunciation. The exception was the pronunciation of the monophthongs, which was predominantly closer to the British standard. The rest of the features analysed, including rhoticity and diphthongs realisation, was in absolute majority following the American standard, as well as the pronunciation of the intervocalic /t/, however, the contrast in this last category was only slight.

The questionnaires proved that the language resources the students are affected by in their free time are mostly of American origin, whether it concerns native speakers, watching TV/online series, listening to music, watching English programmes or following online channels of Youtubers. The students' awareness of the standard English pronunciation models, which is the focus of the second hypothesis, was proved to be relatively low, as the absolute majority of the respondents were not able to correctly identify their own teacher's accent. Even when explicitly asked which pronunciation model they preferred, a significant number of students either did not care or did not know, and almost half of them preferred the American one. However, a vast majority of them stated earlier in the questionnaire that they did not wish to follow their present teacher's pronunciation, which, at the same time, clearly had the features of the American pronunciation model. Based on this contradiction, it may be assumed that the students' awareness of the English pronunciation models is low. Also, it could indicate

primarily low awareness of the standard British model among the students, for the majority of them seem not to watch popular British production, and most of them had mistaken their teacher's pronunciation model for the standard British. This could seemingly indicate the gradually weakening position of the RP in the context of ELT.

The author of this thesis believes that the awareness may be increased by frequently drawing student's attention to the differences between the pronunciation models in class, e.g. during listening activities or while presenting new vocabulary. It is possible that the students could then, as a result, feel more confident in the matter, and may perhaps choose the model they prefer and try to follow it further on.

Comparing the results of the two parts of the research, it may be presumed that it is mostly American influence that has a strong effect on the student's pronunciation, which is reflected significantly in the amount of American pronunciation features occurring on the recordings.

Even though there are already many opinions within the modern ELT supporting the pronunciation simplification in favour of English as an International Language, there has presumably been no actual survey showing that a majority of students would wish to learn an altered and simplified version of the English pronunciation. On the contrary, our future teachers of English are most positively motivated towards reaching language proficiency, including the native-like pronunciation. The author believes it important that the teacher provide the students with the best possible standard pronunciation model still (whether British, American or other), so that the learners can have a chance to be inspired to strive for better achievements, and find the employment to which they aspire in the future.

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8. APPENDICES

8.1. Appendix 1: Dialogues sheet

R= Roger P=Peter

R: Hello?

P: Hello, Roger, it's Peter.

R: Peter! I haven't heard from you for ages. How are you?

P: Fine. We've just got back from a few days away with some relatives down on the coast. Anyway, how are things with you and Harper?

R: Great, fine - everything's fine. We've got all Harper's sisters round for lunch at the moment.

P: Yes, I can hear you're busy! Listen, I won't keep you. I was just phoning to ask if you and Harper are doing anything next Saturday night. If not, would you like to come over for a meal? Patrick and Courtney are coming over, and we thought it would be nice if you were there, too.

R: We can't I'm afraid. An old mate of mine from college is getting married up in Scotland, and we're going up there for the wedding. What a shame! It'd be nice to see you all again.

P: Yeah, it is a shame I know, how about the following Saturday instead? I don't think we've got anything planned that night.

R: Yeah, I think that should be better. I'll check with Harper and call you back if there's any problem, but... no... that'd be great!

P: Great! We'll look forward to seeing you. I'll let you get back to the family now. Give me a ring in a week or so to arrange a time.

R: Ok, then. Thanks for calling. See you.

P: Yeah, see you!

K= Katie H= Hermione

K: So, ... how are things, Hermione?

H: Well, Katie ... George and I aren't getting on too well at the moment.

K: Oh, dear. What's the matter?

H: He's working so hard he's hardly ever home. And when he is, he's absolutely shattered and really moody.

K: Hmm, I can see why you're upset. Have you tried talking to him about it?

H: Yes, but he got really angry and we ended up having fight about it for about half an hour.

K: Well, maybe you should talk to him again. Tell him you're concerned about him and that you're worried that he's going to make himself ill.

H: Well, it's worth a try, I guess. Thanks.

8.2. Appendix 2: Student Questionnaires

1. a) Have you ever had any English native teacher whose pronunciation model you tried to follow?

- Yes, I have No, I have not

b) If yes, write down his/her nationality.

- British American Other - specify:

2. a) Do you try to follow your present teacher's pronunciation?

- Yes, I do No, I do not

b) Do you think that your present teacher's English sounds more British, American or other?

- British American Other - specify:

3. a) Do you communicate with English native speakers outside school?

- Yes, I do No, I do not

b) If yes, write down his/her nationality.

- British American Other – specify:

c) If yes, how often?

- At least once a week Once a month Less than once a month

4. a) Do you often watch English TV/online series with the original sound? (Not dubbed in Czech)

- Yes, I do No, I do not

b) If yes, do you prefer American or British ones? (Do you consciously⁴ choose between the two?)

- American British I do not have a preference

⁴ úmyslně/záměrně

c) If yes, which ones do you watch?

5. a) Do you often watch any English programmes or Youtube channels?

Yes, I do

No, I do not

b) Do you prefer American or British ones? (Do you consciously choose between the two?)

American

British

I do not have a preference

c) Which ones do you watch?

6. Who are you favourite English-speaking actors, singers or music bands you listen to?

7. Which pronunciation model do you prefer?

British pronunciation
model

American pronunciation
model

Other - specify:

I do not care

I do not know

8. Do you try to follow one of the standard pronunciation models (British or American) when you speak English?

Yes, always one model – specify:

I think I use the mixture of both

Other - specify:

No, I have never thought of it

9. Do your teachers of English ever highlight the differences in the two basic (British vs. American) pronunciation models while doing listening exercises in class?

Yes, they do

No, they do not

8.3. Appendix 3: Analysis of the data from the questionnaires and the recordings

LEGEND: QUESTIONNAIRES

Closed questions:

- 1a. Have you ever had any English native teacher whose pronunciation model you tried to follow?
- 1b. If yes, write down his/her nationality.
- 2a. Do you try to follow your present teacher's pronunciation?
- 2b. Do you think that your present teacher's English sounds more British, American or other?
- 3a. Do you communicate with English native speakers outside school?
- 3b. If yes, write down his/her nationality.
- 3c. If yes, how often?
- 4a. Do you often watch English TV/online series with the original sound? (Not dubbed in Czech)
- 4b. If yes, do you prefer American or British ones? (Do you consciously choose between the two?)
- 5a. Do you often watch any English programmes or Youtube channels?
- 5b. Do you prefer American or British ones? (Do you consciously choose between the two?)
7. Which pronunciation model do you prefer?
8. Do you try to follow one of the standard pronunciation models (British or American) when you speak English?
9. Do your teachers of English ever highlight the differences in the two basic (British vs. American) pronunciation models while doing listening exercises in class?

Open questions:

- 4c. Do you often watch English TV/online series with the original sound? (Not dubbed in Czech)? If yes, which ones do you watch?
- 5c. Do you often watch any English programmes or Youtube channels? Which ones do you watch?
6. Who are your favourite English-speaking actors, singers or music bands you listen to?

	1A.	1B.	2A.	2B.	3A.	3B.	3C.
	Engl. Native teacher	Their nationality	Follow present teacher	Teacher BR x AM	E. native speakers in free time	Their nationality	Frequency
Q1	No	—	No	—	No	—	—
Q2	No	—	No	American	No	—	—
Q3	No	—	No	British	No	—	—
Q4	No	—	No	British	No	—	—
Q5	Yes	British	No	British	Yes	American	Less than 1x month
Q6	Yes	British	No	British	No	—	—
Q7	No	—	No	British	No	—	—
Q8	No	—	No	British	No	—	—
Q9	Yes	Irish	No	British	Yes	British	1x week and more
Q10	Yes	British	No	British	No	—	—
Q11	No	—	No	British	No	—	—
Q12	No	—	No	British	No	—	—
Q13	Yes	American	No	British	No	—	—
Q14	No	—	Yes	British	No	—	—
Q15	Yes	British	No	British	Yes	American	1x week and more
Q16	Yes	Canadian	No	British	Yes	American	1x week and more
Q17	No	—	No	American	No	—	—
Q18	No	—	No	British	No	—	—
Q19	No	—	No	British	Yes	BR, AM, Austr, NZ	Once a month
Q20	No	—	Yes	British	No	—	—
Q21	No	—	No	British	Yes	American	1x a week and more
Q22	Yes	American	Yes	British	Yes	British and American	1x a week and more
Q23	No	—	No	British	No	—	—
Q24	Yes	British	No	British	Yes	British and American	1x a week and more

	4A.	4B.	5A.	5B.	7.	8.	9.
	Original Engl. TV/online series	AM x BR series preference	Engl. Programmes or Youtube channels	AM x BR programmes preference	Pronunciation model preference	Follow one pronunciation model of E.	Highlighted differences of GA x BR by teacher
Q1	Yes	No preference	Yes	No preference	Do not care	Mixture	No
Q2	Yes	No preference	Yes	No preference	Do not care	Mixture	No
Q3	Yes	American	Yes	American	American	Mixture	Yes
Q4	Yes	No preference	No	—	British	Mixture	Yes
Q5	Yes	No preference	No	—	British	Mixture	Yes
Q6	Yes	American	Yes	American	Do not know	Mixture	Yes
Q7	Yes	No preference	Yes	No preference	Do not know	Never thought of it	No
Q8	Yes	No preference	Yes	No preference	American	Mixture	Yes
Q9	Yes	American	Yes	American	American	Mixture	No
Q10	Yes	American	Yes	American	American	One model-not specified	Yes
Q11	No	—	Yes	No preference	Do not know	Never thought of it	No
Q12	Yes	No preference	Yes	No preference	Do not care	Mixture	No
Q13	Yes	No preference	No	—	Do not care	Mixture	No
Q14	Yes	No preference	Yes	No preference	American	Never thought of it	Yes
Q15	Yes	No preference	Yes	No preference	British	Mixture	Yes
Q16	Yes	American	Yes	American	American	American	Yes
Q17	Yes	No preference	No	—	American	Mixture	Yes
Q18	Yes	No preference	Yes	No preference	American	Never thought of it	Yes
Q19	Yes	No preference	No	—	Do not care	Never thought of it	Yes
Q20	No	American	Yes	American	American	Mixture	Yes
Q21	Yes	American	Yes	No preference	Do not care	Never thought of it	Yes
Q22	Yes	American	Yes	American	American	Mixture	Yes
Q23	Yes	No preference	No	—	Russian	Never thought of it	No
Q24	Yes	American	Yes	American	American	One model - American	No

	4c. – Original English TV/online series	5c. – English programmes or Youtube channels	6. English speaking actors, singers, music bands
Q1	The Big Bang Theory- AM Modern Family- AM The Simpsons- AM Futurama-AM	Markiplier- AM	Adam Jensen- AM
Q2	The Simpsons- AM	PewDiePie- Swedish	Twenty One Pilots- AM
Q3	Friends- AM	Interviews- unspecified	Al Pacino- AM Guns N' Roses- AM Rihanna- Barbadian - pronunciation rather AM Helena Bonham- BR
Q4	Sherlock- BR The Tudors- BR Game of Thrones-BR The Musketeers- BR Westworld- AM Friends- AM Lucifer-AM Daredevil- AM Psych-AM	—	Guns N' Roses- AM The Script- Irish Danielle Panabaker- AM
Q5	The Bir Bang Theory- AM The X-Files- AM extr @- BR	—	Shawn Mendes- Canadian Katy Perry- AM
Q6	Teen Wolf- AM The Middle- AM Pretty Little Liars- AM Captain America-AM	Cameron Dallas- AM Reaction Time- AM Dolan Twins- AM REACT- mixed Aaron Carpenter- AM	Nathan Sykes- BR Shawn Mendes- Canadian Chris Evans- BR Dylan O ' Brien- AM Nina Dobrev- Canadian Selena Gomez- AM Little Mix-BR Ariana Grande- AM
Q7	Stargate Atlantis- Can-AM	—	Linking Park-AM Skillet-AM Taylor Swift-AM
Q8	Game of Thrones- BR	JK Films- unknown	—
Q9	Glee- AM The Vampire Diaries- AM 13 Reasons Why- AM	Reaction Time- AM	Ed Sheeran- BR Taylor Swift-AM Robbie Kay-BR Coldplay-BR Chris Evans-BR 30 Seconds to Mars- AM Adele-BR Lorde-NZ
Q10	Hannah Montana-AM Shake It Up- AM Victorious-AM	Dashie XP-AM DashieGames- AM JustKiddingFilms-unknown JustKiddingParty- unknown JustkiddingNews-unknown	Selena Gomez-AM Taylor Swift-AM Demi Lovato- AM Adele-BR Will Smith- AM
Q11	—	Nikkie Tutorials-Netherlands Evelina Forsell-Swedish	Ed Sheeran- BR James Arthur- BR
Q12	Game of Thrones-BR Pretty Little Liars- AM How I Met Your Mother-AM The Big Bang Theory- AM	Connor Franta- AM Ricky Dillon-AM Zoella- BR Nikkie Tutorials- Netherlands	Ed Sheeran- BR 5 Seconds of Summer- Australian Justin Bieber- AM Lucy Hale- AM Theo James-BR Shailene Woodley- AM

Q13	Game of thrones- BR How I met Your Mother- AM The Mentalist- AM	—	Daniel Radcliffe- BR Our Last Night- AM Arctic Monkeys-BR The Kooks- BR I Prevail- BR Rae Sremmurd- AM The Weekend- Can
Q14	Game of Thrones- BR 13 Reasons Why- AM Sherlock- BR Hart of Dixie- AM American Horror Story- AM	Zoella- BR Carli Bybel-AM	Benedict Cumberbatch-BR Selena Gomez- AM Nirvana- AM Leonard DiCaprio- AM
Q15	Sherlock- BR Dexter-AM American Horror Story- AM Game of Thrones- BR	Joe Thatcher- BR Casper Lee- South Africa Ozzy Man Reviews- Australia	Rihanna- Barbadian - pronunciation rather AM Nicky Minaj- AM Sia- Australian Will Smith- AM Leonard DiCaprio- AM
Q16	Orange Is The New Black-AM The Walking Dead-AM Dexter-AM	Ozzy Man Reviews- Australia Simply Nailogical- Can Glam and Gore- AM	Journey-AM Jennifer Lawrence-AM Channing Tatum- AM Josh Hutcherson-AM Johnny Cash-AM
Q17	—	—	Tom Hanks- AM Johnny Depp- AM
Q18	Game of Thrones- BR Sherlock -BR	—	—
Q19	Game of Thrones- BR Vikings-Irish/Canadian	—	Leonardo DiCaprio- AM Morgan Freeman- AM
Q20	—	Actualized.org- AM Lirik- AM	Morgan Freeman- AM
Q21	Arrow- AM The Last Kingdom- BR The Flash-AM The Big Bang Theory- AM	Tavi Castro-Spanish Qwin Vitale- AM	Eminem- AM Stephen Amell-Can
Q22	The Big Bang Theory- AM Lucifer-AM Vikings -Irish/Canadian	KSI-BR Miniminter-BR Athlean-X-AM	Will Smith- AM Eminem- AM Ed Sheeran- BR
Q23	Sherlock- BR	—	Arctic Monkeys- BR
Q24	Pretty Little Liars- AM Vampire Diaries- AM Famous In Love-AM	—	Cameron Diaz- AM Jennifer Aniston- AM Ashley Benson- AM Johnny Depp- AM Alex Pettyfer- BR Sia Australian Selena Gomez- AM Taylor Swift- AM

Rhoticity

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Peter</i>	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/ə/	/r/	/r/	/r/	/ə/
<i>Heard</i>	/r/		/r/		/r/		/r/		/ɜ:d/		/r/	
<i>Are</i>	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/ɑ:/	/r/	/r/	/r/
<i>Harper</i>	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/ə/	/ə/	/r/	/r/	/ə/
<i>Sisters</i>	/r/		/r/		/r/		/r/		/ə/		/r/	
<i>For</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Hear</i>		/r/		/r/		/r/		/r/		/r/		/i:/
<i>You're</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Harper</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Are</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Saturday</i>		/r/		/r/		/r/		/ə/		/r/		/r/
<i>Over</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Patrick</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Courtney</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Are</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Were</i>		/r/		/r/		/r/		/ə/		/r/		/r/
<i>There</i>		/r/		/r/		/r/		/eə/		/r/		/r/
<i>We're</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>There</i>	/r/		N		/r/		/r/		/eə/		/r/	
<i>For</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Saturday</i>		/r/		/r/		/r/		/ə/		/r/		/ə/

Rhoticity

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Better</i>	/r/		/ə/		/r/		/r/		/r/		/r/	
<i>Harper</i>	/r/		/r/		/r/		/r/		/ə/		/r/	
<i>There's</i>	/r/		/r/		/r/		/r/		/eə/		/r/	
<i>Forward</i>		/r/		/r/		/r/		/ɔ:w/		/r/		/r/
<i>For</i>	/r/		/r/		/r/		/r/		/ə/		/r/	
<i>Are</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Hermione</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>George</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Dear</i>	/r/		/r/		/r/		/r/		/ɪə/		/r/	
<i>Matter</i>	/r/		/r/		/r/		/r/		/ə/		/r/	
<i>Working</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Hard</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Hardly</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Ever</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Shattered</i>		/r/		/r/		/ə/		/r/		/r/		/r/
<i>You're</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Concerned</i>	/r/		/r/		/r/		/r/		/ə/		/r/	
<i>You're</i>	/r/		/r/		/r/		/r/		/r/		/r/	

Rhoticity

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Peter</i>	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/
<i>Heard</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Are</i>	/ɑ:/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/
<i>Harper</i>	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/	/r/
<i>Sisters</i>	N		/r/		/r/		/r/		/r/		/r/	
<i>For</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Hear</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>You're</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Harper</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Saturday</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Over</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Patrick</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Courtney</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Are</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Were</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>There</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>We're</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>There</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>For</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Saturday</i>		/r/		/r/		/r/		/r/		/r/		/r/

Rhoticity

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Better</i>	/ə/		/r/		/r/		/r/		/r/		/r/	
<i>Harper</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>There's</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Forward</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>For</i>	/ɔ:/		/r/		/r/		/r/		/r/		/r/	
<i>Are</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Hermione</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>George</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Dear</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Matter</i>	/ə/		/r/		/r/		/r/		/r/		/r/	
<i>Working</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Hard</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Hardly</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Ever</i>		/r/		/r/		/r/		/r/		/r/		/r/
<i>Shattered</i>		N		/r/		/r/		/r/		/r/		N
<i>You're</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>Concerned</i>	/r/		/r/		/r/		/r/		/r/		/r/	
<i>You're</i>	/r/		/r/		/r/		/r/		/r/		/r/	

Linking /r/

ITEM	<i>Roger it's</i>	<i>For ages</i>	<i>Harper are</i>	<i>For a</i>	<i>Over and</i>	<i>Harper and</i>
S1		/r/				/r/
S2	/r/		/r/	/r/	/r/	
S3		/r/				/r/
S4	/r/		/r/	/r/	/r/	
S5		/r/				/r/
S6	/r/		/r/	/r/	/r/	
S7		N				/r/
S8	/ə/		/r/	/r/	/r/	
S9		/v/				/ə/
S10	/r/		/r/	/r/	/r/	
S11		/r/				/r/
S12	/r/		/r/	/r/	/ə/	
S13		/v/				/r/
S14	/r/		/ə/	/r/	/r/	
S15		/r/				/r/
S16	/r/		/r/	/r/	/r/	
S17		/r/				/r/
S18	/r/		/r/	/r/	/r/	
S19		/r/				/r/
S20	/r/		/r/	/r/	/r/	
S21		/r/				/r/
S22	/r/		/r/	/r/	/r/	
S23		/r/				/r/
S24	/r/		/r/	/r/	/r/	

Intervocalic /t/

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Peter</i>	/t̥/	/t/	/t/	/t/	/t/	/t/	/t/	/t/	/t̥/	/t̥/	/t/	/t/
<i>Got</i>		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		N
<i>Saturday</i>		/t/		/t/		/t/		/t/		/t̥/		/t/
<i>Patrick</i>		/t/		/t/		/t/		/t/		/t/		/t/
<i>Courtney</i>		/t/		/t/		/t/		/t/		/t/		/t/
<i>Getting</i>	/t/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/	
<i>What</i>	/t/		/t̥/		/t̥/		/t/		/t̥/		/t̥/	
<i>About</i>		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t/
<i>Saturday</i>		/t̥/		/t̥/		/t/		/t̥/		/t̥/		/t/
<i>Got</i>		/t/		/t/		/t/		N		/t̥/		N
<i>Better</i>	/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/	
<i>Get</i>		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		N
<i>Katie</i>		N		/t/		/t̥/		/t̥/		/t̥/		/t̥/
<i>Getting</i>		/t̥/		/t/		/t/		/t̥/		/t̥/		/t̥/
<i>Matter</i>	/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/	
<i>Shattered</i>		/t̥/		/t/		/t/		/t̥/		/t̥/		/t̥/
<i>About</i>	/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/	
<i>Got</i>		/t/		/t/		/t/		/t̥/		/t̥/		/t̥/
<i>About</i>		/t/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/

Intervocalic /t/

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Peter</i>	/t/	/t/	/t̥/	/t̥/	/t/	/t̥/	/t/	/t/	/t/	/t/	/t/	/t̥/
<i>Got</i>		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/
<i>Saturday</i>		/t/		/t̥/		/t/		/t/		/t/		/t̥/
<i>Patrick</i>		/t/		/t/		/t/		/t/		/t/		/t/
<i>Courtney</i>		/t/		/t/		/t/		/t/		/t/		/t/
<i>Getting</i>	/t/		/t̥/		/t/		/t/		/t̥/		/t/	
<i>What</i>	/t/		/t̥/		/t/		/t̥/		/t̥/		/t/	
<i>About</i>		/t/		/t̥/		/t̥/		/t̥/		/t̥/		/t/
<i>Saturday</i>		/t/		/t̥/		/t/		/t/		/t/		/t̥/
<i>Got</i>		/t/		/t/		/t/		/t/		/t/		/t̥/
<i>Better</i>	/t/		/t̥/		/t/		/t̥/		/t̥/		/t/	
<i>Get</i>		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/
<i>Katie</i>		/t/		/t̥/		/t/		/t/		/t/		/t/
<i>Getting</i>		/t/		/t̥/		/t/		/t/		/t/		/t̥/
<i>Matter</i>	/t/		/t̥/		/t/		/t̥/		/t̥/		/t/	
<i>Shattered</i>		N		/t̥/		/t/		/t/		/t/		N
<i>About</i>	/t/		/t̥/		/t̥/		/t̥/		/t̥/		/t̥/	
<i>Got</i>		/t/		/t̥/		/t̥/		/t/		/t/		N
<i>About</i>		/t/		/t̥/		/t/		/t̥/		/t̥/		/t̥/

Monophthongs

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Roger</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Got</i>		/ɒ/		/ɑ:/		/ɒ/		/ɒ/		/ɑ:/		/ɒ/
<i>Ask</i>		/ɑ:/		/ɑ:/		/ɑ:/		/ɑ:/		/æ/		/ɑ:/
<i>Not</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Can't</i>	/æ/		/ɑ:/		/ɑ:/		/æ/		/æ/		/ɑ:/	
<i>College</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Scotland</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>What</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Got</i>		/ɒ/		/ɑ:/		/ɒ/		/ɑ:/		/ɑ:/		/ɑ:/
<i>Problem</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>On</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>What's</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Got</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Half</i>		/ɑ:/		/ɑ:/		/ɑ:/		/ɑ:/		/ɑ:/		/ɑ:/
<i>Worried</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	

Monophthongs

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Roger</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɑː/
<i>Got</i>		/ɒ/		/ɑː/		/ɒ/		/e/		/ɒ/		/ɒ/
<i>Ask</i>		/ɑː/		/ɑː/		/ɑː/		/ɑː/		/ɑː/		/ɑː/
<i>Not</i>		/ɒ/		/ɑː/		/ɒ/		/ɑː/		/ɒ/		/ɒ/
<i>Can't</i>	/ɑː/		/æ/		/æ/		/ɑː/		/ɑː/		/ɑː/	
<i>College</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Scotland</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>What</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Got</i>		/ɒ/		/ɑː/		/ɒ/		/ɒ/		/ɒ/		/ɑː/
<i>Problem</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>On</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>What's</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Got</i>		/ɒ/		/ɑː/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Half</i>		/ɑː/		/ɑː/		/ɑː/		/ɑː/		/ɑː/		/ɑː/
<i>Worried</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	

Diphthongs

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Hello</i>	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/
<i>Coast</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Moment</i>	/əʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>Hear</i>		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/
<i>Won't</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Phoning</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Over</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Old</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Going</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>There</i>	/e/		N		/e/		/e/		/eə/		/e/	
<i>Know</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Following</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>There</i>	/e/		/e/		/e/		/e/		/eə/		/e/	
<i>No</i>	/əʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>Moment</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Dear</i>	/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪə/		/ɪ/	
<i>So</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Home</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Going</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	

Diphthongs

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Hello</i>	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/	/oʊ/
<i>Coast</i>		N		N		/oʊ/		/əʊ/		/oʊ/		/oʊ/
<i>Moment</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>Hear</i>		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/
<i>Won't</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>Phoning</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Over</i>		/oʊ/		/oʊ/		/oʊ/		/aʊ/		/oʊ/		/oʊ/
<i>Old</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>Going</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>There</i>	/e/		/e/		/e/		/e/		/e/		/e/	
<i>Know</i>		/oʊ/		/oʊ/		/oʊ/		/əʊ/		/oʊ/		/əʊ/
<i>Following</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>There</i>	/e/		/e/		/e/		/e/		/e/		/e/	
<i>No</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	
<i>Moment</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Dear</i>	/ɪə/		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/	
<i>So</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/əʊ/
<i>Home</i>		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/
<i>Going</i>	/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/		/oʊ/	

Full vowel quality vs. schwa

	REC 1		REC 2		REC 3		REC 4		REC 5		REC 6	
ITEM	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
<i>Hello</i>	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/
<i>Away</i>		/e/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Relatives</i>		/ʌ/		/ə/		N		/ə/		/ʌ/		/ʌ/
<i>Moment</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Afraid</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Scotland</i>	/e/		/e/		/ə/		/ə/		/e/		/e/	
<i>Again</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>About</i>		/ə/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Saturday</i>		/ə/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Problem</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/e/	
<i>Family</i>		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/		/ɪ/
<i>Arrange</i>		/ə/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Moment</i>		/ə/		/e/		/ə/		/ə/		/ə/		/ə/
<i>Absolutely</i>		N		/ə/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>About</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Again</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Concerned</i>	/ɒ/		/ɒ/		/ɒ/		/ə/		/ɒ/		/ɒ/	
<i>About</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	

Full vowel quality vs. schwa

	REC 7		REC 8		REC 9		REC 10		REC 11		REC 12	
ITEM	S13	S14	S15	S16	S17	S18	S19	S20	S21	S22	S23	S24
<i>Hello</i>	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/	/e/
<i>Away</i>		/ə/		/ə/		/ə/		/e/		/ə/		/ə/
<i>Relatives</i>		N		/ə/		/ʌ/		/ʌ/		/ʌ/		/ʌ/
<i>Moment</i>	/e/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Afraid</i>	/ə/		/e/		/ə/		/ə/		/ə/		/e/	
<i>Scotland</i>	/ə/		/ə/		/ə/		/e/		/ə/		/e/	
<i>Again</i>	/e/		/ə/		/ə/		/ə/		/ə/		/e/	
<i>About</i>		/ə/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Saturday</i>		/ə/		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Problem</i>	/e/		/e/		/e/		/e/		/ə/		/e/	
<i>Family</i>		/ɪ/		/ə/		/ɪ/		/ɪ/		/ɪ/		/ɪ/
<i>Arrange</i>		N		/ə/		/ə/		/ə/		/ə/		/ə/
<i>Moment</i>		/ə/		/e/		/ə/		/ə/		/ə/		/ə/
<i>Absolutely</i>		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/
<i>About</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	
<i>Again</i>	/e/		/ə/		/ə/		/e/		/e/		/e/	
<i>Concerned</i>	/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/		/ɒ/	
<i>About</i>	/ə/		/ə/		/ə/		/ə/		/ə/		/ə/	