

International Phonetic Association

Certificate Examination in English Phonetics

London, Thursday 1st June, 2006

Time: 09.00-11.30

Answer ALL questions. All four questions are equally weighted. Use diagrams and transcribed examples as appropriate.

1. Using a standard set of symbols for Received Pronunciation (or, if you prefer, some other accent that you specify), make a phonemic transcription of the following passage in an informal colloquial style. Indicate rhythmically stressed syllables, but not intonation.

How old were you when you lost your eyesight?

Well it started going from the age of 14. Now I'm about 95% blind.

Did you ever go snowboarding before you went blind?

Nope! But I did do a little skateboarding when I was younger.

What made you decide to undertake this challenge?

I guess I'm taking a small risk on this mountain to highlight the large risk facing survivors of the Asian earthquake. They'll die if we don't get aid to them now. Also, I want to show that we shouldn't set limits on our abilities.

How will you know where you're going?

I'll use my sense of smell! Only joking! I'll have a guide behind me and he'll shout directions that I'll hear in my earpiece.

(This passage is a transcript of part of an interview with Adil Latif, April 2006)

2. Give a detailed articulatory account, with appropriate diagrams, of the movements made by the speech organs in pronouncing the word **splinters**.
3. **EITHER** Native speakers of English sometimes use click sounds to express disapproval, show approval or appreciation, imitate the noise made by a horse's hoof or to make a kissing sound. Give a full phonetic description of the way in which these sounds are made. Are such sounds ever found phonemically in natural languages?
OR What is meant by the description *nasal release* as applied to plosives in English? Describe and exemplify this. Outline other ways in which plosives are released.
4. **EITHER** The transcription text in question 1 above contains a number of questions. Taking these as your starting point, discuss the typical use of intonation in questions in English.
OR Outline the ways in which intonation can change the meaning of the following unpunctuated utterance:

the plants in growbags produced more fruit

[END OF PAPER]

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Certificate Examination in English Phonetics

London, Monday 21st August, 2006

Time: 10.30-13.00

Answer ALL questions. All four questions are equally weighted. Use diagrams and transcribed examples as appropriate.

1. Using a standard set of symbols for Received Pronunciation (or, if you prefer, some other accent that you specify), make a phonemic transcription of the following passage in an informal colloquial style. Indicate rhythmically stressed syllables, but not intonation.

*It's a tricky proposition to have a conscience **and** be an artist in America. If you disagree with the leaders, your CDs are burned in the street. You might even get death threats from "patriots". One contemporary artist who's always worn his political convictions on his sleeve is the imposing and gifted Michael Franti – used to be a member of Disposable Heroes of Hiphoprisy. He's a rap-artist – walks it like he talks it and writes songs that make people dance. He recorded his latest album Yell Fire! in Jamaica and San Francisco after trips to Iraq, Israel and Palestine to see at first hand the human cost of conflict. Music critics call it an uplifting and brave piece of work.*

2. Give a detailed articulatory account, with appropriate diagrams, of the movements made by the speech organs in pronouncing the word **splendour**.
3. **EITHER** A recent TV programme featured a financial advisor saying *I want you to stop!* [stop'], *learn to count* [kaunt'] and *learn to use the bank* [bæŋk']! Describe, in articulatory terms, what is happening to each of the final plosives.

OR English has three central approximants, / w r j /. What is meant by the term *central approximant*? Give a detailed articulatory description of each of these sounds and demonstrate (with properly transcribed examples) some of ways in which they vary in connected speech.

4. **EITHER** Using data from the text in question 1 above, explain and illustrate the processes of *assimilation*, *elision*, *r-liaison* and *t-glottalling* found in English speech.

OR Outline the ways in which intonation can change the meaning of the following utterance:

you might even get death threats from "patriots"

(Note that this utterance is not punctuated.)

[END OF PAPER]