

Lecture 3.1

00.52 not like the gestures we were talking about earlier on

In Lecture 1.1, 5.03.

1.18 aren't mutually intelligible

There is some background on sign languages at:

<<http://www.omniglot.com/writing/signlanguages.php>>.

For British Sign Language (BSL), see:

<<http://www.britishsignlanguage.com>>.

For American Sign Language (ASL), see:

<<http://aslbrowser.commtechlab.msu.edu/browser.htm>>.

The movie *Children of a Lesser God* is an excellent illustration of the interaction between the two worlds of speaking and signing:

<<http://www.youtube.com/watch?v=ox4OyhhZkzE>>.

When the stage version was performed in London, a BSL signer-translator had to be employed to turn the ASL signs in the script into something that could be understood by British deaf people in the audience.

In the course diagram, I give a term which was introduced in the 1960s for the analysis of deaf signing: 'cherology'. The 'cher-' element is from the Greek word for 'hand'. It is not often used today, but I find it a convenient term to fill a gap in my diagram, and a useful reminder that there is a structure in deaf sign language which is analogous to what is found in speech (phonology).

1.59 we'll look at that later on

In Lecture 3.2, 28.42.

2.43 how human beings make sound

Lecture Commentary

For all aspects of phonetics, see the site at:

<<http://www.dur.ac.uk/daniel.newman/phonetics.html>>.

It includes several useful links, such as to:

<<http://homes.chass.utoronto.ca/~danhall/phonetics/sammy.html>>,

which allows users to manipulate a standard diagram of the vocal organs to see how individual sounds are produced.

3.49 phonology

Ultimately, phonologists are interested not just in individual languages or families of languages, but in defining the universal properties of sound systems: what types of sound and sound contrast are found in *all* languages, and how are variations within languages to be explained?

4.40 non-segmental

Many linguists use the term 'suprasegmental' for the same range of effects that are described by 'non-segmental'.

5.05 forty-four

The sound-units (phonemes) of British English can be seen and heard at:

<<http://www.teachingenglish.org.uk/try/activities/phonemic-chart>>.

For American English, see:

<<http://www.uiowa.edu/~acadtech/phonetics/english/frameset.html>>.

5.55 Sean Connery

This actor is famous for his slightly 'slushy' [s] sound – and his [st] sequence is heard in this clip (at 1.40) in such words as 'understood' and 'stories':

<http://www.youtube.com/watch?v=s5c9NiC_rEQ>

7.06 a little while ago

In Lecture 1.2, 27.48.

Lecture Commentary

8.36 basically

I illustrate the seven basic types of contrastive pitch movement on a single syllable: three types of falling tone, three types of rising tone, and a level tone. I then add two further pitch movements, more complex in character: falling-rising and rising-falling.

8.51 neutral

For my accent, of course. There are some accents where the neutral tone is rising, not falling (such as in some Welsh and Irish accents). That is the basis of the impression that these accents are 'musical' or 'lilting'.

11.09 falls and then rises

In British English, this usually has a meaning of hesitation, doubt, or some sort of reservation. These meanings are also possible in American English, but the falling-rising tone is also widely used in American English without these nuances. When someone wishes you 'Have a nice day!' with a falling-rising tone on the 'day', no negative implication is intended.

13.09 remember

I'm referring back to Lecture 2.2, 23.51.

13.21 football results

The three patterns are not unique to football. The intonation pattern for a draw expresses the notion of equivalence, which can be used in any setting. Similarly, the intonation of the higher or lower score relates to a use of rising or falling intonation, which can be heard in other situations where the speaker wants to express positive or negative outcomes.

14.24 iambic pentameters

An iambic pentameter is a line of poetry consisting of 10 syllables organized into five units ('feet'), each of which has a 'te-tum' stress pattern. My example is from Thomas Grey's *Elegy in a Country Churchyard*, but I could equally have illustrated from many lines in Shakespeare.

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15.00 Antoine de Caunes

He can be heard on many *Eurotrash* recordings, but a nice example is at:

<http://www.metacafe.com/watch/1538828/antoine_de_caunes_and_eddie_izzard_on_eurotrash_special>,

notable also for the way we hear Eddie Izzard code-switching.

15.17 Indian speakers will speak in a syllable-timed way

Not all speakers from India have syllable-timed English, though most do. Indian English is characterized by a wide range of accents, reflecting the varying influence of the speaker's first language(s) as well as educational background. Over three-quarters of the world's languages are spoken with various kinds of syllable-timed speech, so, as English becomes increasingly used around the world, we are likely to encounter many more varieties of syllable-timed English.

15.54 rap

Listen to some great rappers, rather than to my amateurish effort, such as Akala's Shakespeare rap at:

<<http://www.youtube.com/watch?v=Gme1YN-qZV8>>.

What we hear is actually speech that varies in its syllable-timing. Some parts of a rap are often stress-timed, but the general impression is one of syllable-timing. This is true of languages generally. It isn't the case that all stress-timed languages sound the same (from a rhythmical point of view) or that all syllable-timed languages sound the same. We are talking about general tendencies here, and a scale of usage between two theoretical extremes.

16.20 near Waterloo Station

The King's College campus, where the talks were recorded, was right next to Waterloo Station.

Lecture 3.2

16.58 the best part of 100 years

I was thinking of the use of these terms in modern linguistics, which is essentially a 20th-century development, with phonetics established as a subject of study long before we see the development of phonology. But both terms are much older. The earliest reference to 'phonetics' in *The Oxford English Dictionary* is 1843, and the first reference to 'phonology' is even earlier – 1798.

17.13 graphetics and graphology

Graphology, in the linguist's sense, is first recorded in *The Oxford English Dictionary* in 1961. Its earlier use ('the study of handwriting') is known from 1882. There is as yet no entry for 'graphetics' in that dictionary, which is why I put it in inverted commas in the course diagram. I've used this distinction consistently in my own writing, such as in *The Cambridge Encyclopedia of Language* (Cambridge University Press).

17.50 hand–eye coordination

Some techniques for improving a child's poor hand–eye coordination can be seen at:

<<http://www.buzzle.com/articles/hand-eye-coordination.html>>.

18.27 or of a small group of languages

And, as with phonology (in Lecture 3.1, 3.50), graphology will be interested in defining the universal properties of writing systems: what types of graphic units and contrasts are found in *all* languages, and how are variations within languages to be explained?

18.35 lots of accents

This is 'accent' in the sense of a written symbol, of course, such as <é> and <à>.

When I go on to say that we do not have them in English, I mean as part of the basic writing system. It is possible to see loanwords in English with accents, especially

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when the word hasn't yet been fully assimilated into English (as with 'coup d'état') or to distinguish one word from another (as with 'résumé' vs 'resume'). To avoid confusion with the other senses of 'accent', the term 'diacritic' can be used for all additional marks added to a basic letter.

18.48 logograms

People usually talk about Chinese 'characters', but the more technical term for a symbol that represents a whole word or meaningful word-element (morpheme) is 'logogram' (or sometimes 'logograph'). English has a few logograms, such as '£', '@', '%', and '&'.

18.57 syllabaries

Japanese is an example of a language which uses syllabaries (along with other writing systems). Examples can be seen at:

<http://www.omniglot.com/writing/japanese_katakana.htm>.

The writing systems of the world are also illustrated at this site:

<<http://www.omniglot.com/writing/index.htm>>.

20.15 laid it out

Much of what goes on under the heading of non-segmental graphetics and graphology relates to the profession of graphic design:

<<http://www.aiga.org/content.cfm/guide-whatisgraphicdesign>>. But the linguistic orientation is much broader, for it includes all kinds of written expression (such as handwritten notes and graffiti), not just those that appear in print or online.

20.43 illiteracy

The notion of 'functional' illiteracy refers to the fact that many people have a basic ability to read and write, but are unable to handle all the daily situations in which they encounter written language. They may have a limited ability to read newspapers, for example, or to fill in official forms. The 'huge proportion' I refer to varies from country to country, but is typically around 20% in developed nations –

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for example, a Basic Skills Agency report in the UK a few years ago estimated that one in five adults in Britain were functionally illiterate, using such criteria as being able to look up a service in the *Yellow Pages*. A 1999 UNICEF report began with the words: 'Nearly a billion people will enter the 21st century unable to read a book or sign their names and two thirds of them are women:

<<http://www.unicef.org/sowc99/index.html>>.

21.37 in an educational perspective

For example, in the national literacy strategy in the UK, we find an emphasis on integration between the four dimensions in such sites as:

<<http://nationalstrategies.standards.dcsf.gov.uk/files/downloads/pdf/5ebc6d80fcea9dd8cb446da82f7876bd.pdf>>.

23.14 from a little while ago

In Lecture 2.2, 28.16.

23.29 but you'll find them

An example from an early information book: 'Apples grow on trees in orchards. The apples are picked when they are ripe.'

23.55 a little while ago

In the grammar acquisition examples in Lecture 2.2, 24.57.

24.55 many ways in learning not to do that

Another blend: 'many ways of learning not to do that' and some such sentence as 'many ways in a situation'.

25.51 sentence-connecting adverbs

Other examples of single-word adverb connectors: 'meanwhile, therefore, hence, however, secondly'. Adverb (or adverbial) phrases and clauses are also used in this way, such as 'in other words', 'in addition', 'later on', and 'to sum up'.

26.00 especially in formal circumstances

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In informal conversation, the use of 'and' is very common, especially when someone is telling a story.

26.58 *Fortunately*

Fortunately was written by American author Remy Charlip in 1964. Originally published by Simon & Schuster, it became a popular item in Parents' Magazine Press, which operated a children's mail-order book-club in the 1960s and 1970s. There is more on the author at:

<<http://logan.com/harriett/most-charlip.html>>.

27.06 out of print now

I meant the Parents' Magazine Press edition I was using. You can still get a paperback edition via Simon & Schuster:

<<http://books.simonandschuster.com/Fortunately/Remy-Charlip/9780689716607>>.

28.08 haystack

This is a sufficient extract to illustrate my linguistic point. But to assure you that the story ends happily, the next pages continue:

Fortunately he landed in water.

Unfortunately there were sharks in the water.

Fortunately he could swim.

Unfortunately there were tigers on the land.

Fortunately he could run.

Unfortunately he ran into a deep dark cave.

Fortunately he could dig.

Unfortunately he dug himself up into a fancy ballroom.

Fortunately there was a surprise party going on. And fortunately the party was for him, because fortunately it was his birthday!

David Crystal's Introduction to Language

Lecture Commentary

28.39 already put on one side

In Lecture 3.1, 0.33.

28.59 something new here

I devote an entire lecture to this subject, the third item in a DVD called *The Future of Language*:

<<http://www.routledge.com/books/details/9780415484909>>.

29.57 hypertext link

The first part of the term is from a Greek word meaning 'over, beyond': the link is taking you away from where you are to some other place. Hypertext links are also called 'hyperlinks'.

30.29 for most of us

As a research field, electronic communication is much older. The first experimental emails were being sent in the early 1970s, but most people did not begin to email routinely until the mid-1990s. The World Wide Web became a public reality in 1991, and other Internet outputs are more recent than that – hence my saying (in 2010) 'twenty years'. These points are taken up in Lecture 6.2, 15.41.