FUNDAMENTALS OF

ENGLISH GRAMMAR

Third Edition

TEACHER'S GUIDE

Betty Schrampfer Azar
Barbara F. Matthies
Shelley Hartle

Longman

Fundamentals of English Grammar, Third Edition
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Contents

Preface

This *Teacher's Guide* is intended as a practical aid to teachers. You can turn to it for notes on the content of a unit and how to approach the exercises, for suggestions for classroom activities, and for answers to the exercises.

General teaching information can be found in the *Introduction.* It includes:
- the rationale and general aims of *Fundamentals of English Grammar*
- the classroom techniques for presenting charts and using exercises
- suggestions on the use of the *Workbook* in connection with the main text
- supplementary resource texts
- comments on differences between American and British English
- a key to the pronunciation symbols used in this *Guide*

The rest of the *Guide* contains notes on charts and exercises. The notes about the charts may include:
- suggestions for presenting the information to students
- points to emphasize
- common problems to anticipate
- assumptions underlying the contents
- additional background notes on grammar and usage

The notes that accompany the exercises may include:
- the focus of the exercise
- suggested techniques as outlined in the introduction
- possible specialized techniques for particular exercises
- points to emphasize
- problems to anticipate
- assumptions
- answers
- expansion activities
- item notes on cultural content, vocabulary, and idiomatic usage (Some of these item notes are specifically intended to aid any teachers who are non-native speakers of English.)
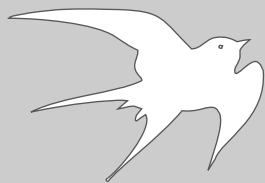
Introduction

General Aims of *Fundamentals of English Grammar*

The principal aims of *Fundamentals of English Grammar* are to present clear, cogent information about English grammar and usage, to provide extensive and varied practice that encourages growth in all areas of language use, and to be interesting, useful, and fun for student and teacher alike. The approach is eclectic, seeking to balance form-focused language-learning activities with abundant opportunities for engaged and purposeful communicative interaction.

Most students find it helpful to have special time set aside in their English curriculum to focus on grammar. Students generally have many questions about English grammar and appreciate the opportunity to work with a text and teacher to make some sense out of the bewildering array of forms and usages in this strange language. This understanding provides the basis for advances in usage ability in a relaxed, accepting classroom that encourages risk-taking as the students experiment, both in speaking and writing, with ways to communicate their ideas in a new language.

Teaching grammar does not mean lecturing on grammatical patterns and terminology. It does not mean bestowing knowledge and being an arbiter of correctness. Teaching grammar is the art of helping students make sense, little by little, of a huge, puzzling construct, and engaging them in various activities that enhance usage abilities in all skill areas and promote easy, confident communication.

The text depends upon a partnership with a teacher; it is the teacher who animates and directs the students' language-learning experiences. In practical terms, the aim of the text is to support you, the teacher, by providing a wealth and variety of material for you to adapt to your individual teaching situation. Using grammar as a base to promote overall English usage ability, teacher and text can engage the students in interesting discourse, challenge their minds and skills, and intrigue them with the power of language as well as the need for accuracy to create understanding among people.

Classroom Techniques

Following are some techniques that have proven useful.
- *Suggestions for Presenting the Grammar Charts* are discussed first.
- Next are some notes on interactivity: *Degrees of Teacher and Student Involvement.*
- Then *Techniques for Exercise Types* are outlined.

• Suggestions for Presenting the Grammar Charts

A chart is a concise visual presentation of the structures to be learned in one section of a chapter. Some charts may require particular methods of presentation, but generally any of the following techniques are viable.

Presentation techniques often depend upon the content of the chart, the level of the class, and the students' learning styles. Not all students react to the charts in the same way. Some students need the security of thoroughly understanding a chart before trying to use the structure. Others like to experiment more freely with using new structures; they refer to the charts only incidentally, if at all.

Given these different learning strategies, you should vary your presentation techniques and not expect students to "learn" or memorize the charts. The charts are just a starting point for class activities and a point of reference.

Technique #1: Use the examples in the chart, add your own examples to explain the grammar in your own words, and answer any questions about the chart. Elicit other examples of the target structure from the learners. Then go to the accompanying exercise immediately following the chart.

Technique #2: Elicit oral examples from the students before they look at the chart in the textbook. To elicit examples, ask leading questions whose answers will include the target structure. (For example, for the present progressive, ask: "What are you doing right now?") You may want to write the elicited answers on the board and relate them to the examples in the chart. Then proceed to the exercises.

Technique #3: Assign the chart and accompanying exercise(s) for out-of-class study. In class the next day, ask for and answer any questions about the chart, and then immediately proceed to the exercises. (With advanced students, you might not need to deal thoroughly with every chart and exercise in class. With intermediate students, it is generally advisable to clarify charts and do most of the exercises.)

Technique #4: Lead the students through the first accompanying exercise PRIOR to discussing the chart. Use the material in the exercise to discuss the focus of the chart as you go along. At the end of the exercise, call attention to the examples in the chart and summarize what was discussed during the exercise.

Technique #5: Before presenting the chart in class, give the students a short written quiz on its content. Have the students correct their own papers as you review the answers. The quiz should not be given a score; it is a learning tool, not an examination. Use the items from the quiz as examples for discussing the grammar in the chart.

The here-and-now classroom context: For every chart, try to relate the target structure to an immediate classroom or "real-life" context. Make up or elicit examples that use the students' names, activities, and interests. The here-and-now classroom context is, of course, one of the grammar teacher's best aids.

Demonstration techniques: Demonstration can be very helpful to explain the meaning of structures. You and the students can act out situations that demonstrate the target structure. Of course, not all grammar lends itself to this technique. For example, the present progressive can easily be demonstrated (e.g., "I *am writing* on the board right now"). However, using gerunds as the objects of prepositions (e.g., "instead *of writing*" or "thank you *for writing*") is not especially well suited to demonstration techniques.

Using the chalkboard: In discussing the target structure of a chart, use the chalkboard whenever possible. Not all students have adequate listening skills for "teacher talk," and not all students can visualize and understand the various relationships within, between, and among structures. Draw boxes and circles and arrows to illustrate connections between the elements of a structure. A visual presentation helps many students.

Oral exercises in conjunction with chart presentations: Oral exercises usually follow a chart, but sometimes they precede it so that you can elicit student-generated examples of the target structure as a springboard to the discussion of the grammar. If you prefer to introduce any particular structure to your students orally, you can always use an oral exercise prior to the presentation of a chart and written exercises, no matter what the given order is in the textbook.

The role of terminology: The students need to understand the terminology, but don't require or expect detailed definitions of terms, either in class discussion or on tests. Terminology is just a tool, a useful label for the moment, so that you and the students can talk to each other about English grammar.

• Degrees of Teacher and Student Involvement

The goal of all language learning is to understand and communicate. The teacher's main task is to direct and facilitate that process. The learner is an active participant, not merely a passive receiver of rules to be memorized. Therefore, many of the exercises in the text are designed to promote interaction between learners as a bridge to real communication.

The teacher has a crucial leadership role, with "teacher talk" a valuable and necessary part of a grammar classroom. Sometimes you will need to spend time clarifying the information in a chart, leading an exercise, answering questions about exercise items, or explaining an assignment. These periods of "teacher talk" should always be balanced by longer periods of productive learning activity when the students are doing most of the talking. It is important for the teacher to know when to step back and let the students lead. Interactive group and pair work play an important role in the language classroom.

INTERACTIVE GROUP AND PAIR WORK

Many of the exercises in this text are formatted for group or pair work. The third edition of *FEG* has many more exercises explicitly set up for interactive work than the previous edition had. Interactive exercises may take more class time than would teacher-led exercises, but it is time well spent, for there are many advantages to student–student practice.

When the students are working in groups or pairs, their opportunities to use what they are learning are greatly increased. In interactive work, the time they spend actually using English is many times greater than in a teacher-centered activity. Obviously, the students in group or pair work are often much more active and involved than in teacher-led exercises.

Group and pair work also expand the students' opportunities to practice many communication skills at the same time that they are practicing target structures. In peer interaction in the classroom, the students have to agree, disagree, continue a conversation, make suggestions, promote cooperation, make requests, be sensitive to each other's needs and personalities — the kinds of exchanges that are characteristic of any group communication in the classroom or elsewhere.

Students will often help and explain things to each other during pair work, in which case both students benefit greatly. Ideally, students in interactive activities are "partners in exploration." Together they go into new areas and discover things about English usage, supporting each other as they proceed.

Group and pair work help to produce a comfortable learning environment. In teacher-centered activities, students may sometimes feel shy and inhibited or even experience stress. They may feel that they have to respond quickly and accurately and that *what* they say is not as important as *how* they say it — even though you strive to convince them to the contrary. When you set up groups or pairs that are non-competitive and cooperative, the students usually tend to help, encourage, and even joke with each other. This encourages them to experiment with the language and speak more.

Students should be encouraged to monitor each other to some extent in interactive work, especially when monitoring activities are specifically assigned. (Perhaps you should remind them to give some *positive* as well as corrective comments to each other.) You shouldn't worry about "losing control" of the students' language production; not every mistake needs to be corrected. Mistakes are a natural part of learning a new language. As students gain experience and familiarity with a structure, their mistakes in using it begin to diminish.

And the students shouldn't worry that they will learn each other's mistakes. Being exposed to imperfect English in this kind of interactive work in the classroom is not going to impede their progress in the slightest. In today's world, with so many people using English as a second language, students will likely be exposed to all levels of proficiency in people with whom they interact in English, from airline reservation clerks to new neighbors from a different land to a co-worker whose native language is not English. Encountering imperfect English is not going to diminish their own English language abilities, either now in the classroom or later in different English-speaking situations.

Make yourself available to answer questions about correct answers during group and pair work. If you wish, you can take some time at the end of an exercise to call attention to mistakes that you heard as you monitored the groups. Another possible way of correcting errors is to have copies of the *Answer Key* available in the classroom so that students can look up their own answers when they need to.

• Techniques for Exercise Types

The majority of the exercises in the text require some sort of completion, transformation, combination, discussion of meaning, or a combination of such activities. They range from those that are tightly controlled and manipulative to those that encourage free responses and require creative, independent language use. The techniques vary according to the exercise type.

FILL-IN-THE-BLANKS AND CONTROLLED COMPLETION EXERCISES

The term "fill-in-the-blanks" describes exercises in which the students complete the sentences by using words given in parentheses. The term "controlled completion" describes exercises in which the students complete sentences using the words in a given list. Both types of exercises call for similar techniques.

Technique A: Ask a student to read an item aloud. You can say whether the student's answer is correct or not, or you can open up discussion by asking the rest of the class if the answer is correct. For example:

> TEACHER: Juan, would you please read Number 3?
> STUDENT: Ali *speaks* Arabic.
> TEACHER (to the class): Do the rest of you agree with Juan's answer?

The slow-moving pace of this method is beneficial for discussion not only of grammar items but also of vocabulary and content. The students have time to digest information and ask questions. You have the opportunity to judge how well they understand the grammar.

However, this time-consuming technique doesn't always, or even usually, need to be used, especially with more advanced classes.

Technique B: You, the teacher, read the first part of the item, then pause for the students to call out the answer in unison. For example:

> TEXT entry: "Ali *(speak)* _____ Arabic."
> TEACHER (with the students looking at their texts): Ali . . . .
> STUDENTS (in unison): speaks (plus possibly a few incorrect responses scattered about)
> TEACHER: . . . speaks Arabic. *Speaks.* Do you have any questions?

This technique saves a lot of time in class, but is also slow-paced enough to allow for questions and discussion of grammar, vocabulary, and content. It is essential that the students have prepared the exercise by writing in their books, so it must be assigned ahead of time as homework.

Technique C: With a more advanced class for whom a particular exercise is little more than a quick review, you can simply give the answers so the students can correct their own previously prepared work in their textbooks. You can either read the whole sentence ("Number 2: Ali speaks Arabic.") or just give the answer ("Number 2: speaks"). You can give the answers to the items one at a time, taking questions as they arise, or give the answers to the whole exercise before opening it up for questions. As an alternative, you can have one of the students read his/her answers and have the other students ask him/her questions if they disagree.

Technique D: Divide the class into groups (or pairs) and have each group prepare one set of answers that they all agree is correct prior to class discussion. The leader of each group can present their answers.

Another option is to have the groups (or pairs) hand in their set of answers for correction and possibly a grade.

It's also possible to turn these exercises into games wherein the group with the best set of answers gets some sort of reward (perhaps applause from the rest of the class).

Of course, you can always mix Techniques A, B, C, and D — with the students reading some aloud, with you prompting unison response for some, with you simply giving the answers for others, with the students collaborating on the answers for others. Much depends on the level of the class, their familiarity and skill with the grammar at hand, their oral-aural skills in general, and the flexibility or limitations of class time.

Technique E: When an exercise item has a dialogue between two speakers, A and B, ask one student to be A and another B and have them read the entry aloud. Occasionally, say to A and B: "Without looking at your text, what did you just say to each other?" (If necessary, let them glance briefly at their texts before they repeat what they've just said in the exercise item.) The students may be pleasantly surprised by their own fluency.

OPEN COMPLETION EXERCISES

The term "open completion" describes exercises in which the students use their own words to complete the sentences.

Technique A: Exercises where the students must supply their own words to complete a sentence should usually be assigned for out-of-class preparation. Then in class, one, two, or several students can read their sentences aloud; the class can discuss the correctness and appropriateness of the completions. Perhaps you can suggest possible ways of rephrasing to make a sentence more idiomatic. Students who don't read their sentences aloud can revise their own completions based on what is being discussed in class.

At the end of the exercise discussion, you can tell the students to hand in their sentences for you to look at, or simply ask if anyone has questions about the exercise and not have the students submit anything to you.

Technique B: If you wish to use an open completion exercise in class without having previously assigned it, you can turn the exercise into a brainstorming session in which students try out several completions to see if they work. As another possibility, you may wish to divide the students into small groups and have each group come up with completions that they all agree are correct and appropriate. Then use only these completions for class discussion or as written work to be handed in.

Technique C: Some open completion exercises are designated WRITTEN, which usually means the students need to use their own paper, as not enough space has been left in the textbook. It is often beneficial to use the following progression: (1) assign the exercise for out-of-class preparation; (2) discuss it in class the next day, having the students make corrections on their own papers based on what they are learning from discussing other students' completions; (3) then ask the students to submit their papers to you, either as a requirement or on a volunteer basis.

TRANSFORMATION AND COMBINATION EXERCISES

In transformation exercises, the students are asked to change form but not substance (e.g., to change the active to the passive, a clause to a phrase, a question to a noun clause, etc.).

In combination exercises, the students are asked to combine two or more sentences or ideas into one sentence that contains a particular structure (e.g., an adjective clause, a parallel structure, a gerund phrase, etc.).

In general, these exercises, which require manipulation of a form, are intended for class discussion of the form and meaning of a structure. The initial stages of such exercises are a good opportunity to use the chalkboard to draw circles and arrows to illustrate the characteristics and relationships of a structure. Students can read their answers aloud to initiate the class discussion, and you can write on the board as problems arise. Another possibility is to have the students write their sentences on the board. Also possible is to have them work in small groups to agree upon their answers prior to class discussion.

ORAL EXERCISES

The text has many interactive speaking–listening exercises. Often the directions will say "Work in pairs, in groups, or as a class."

For pair work exercises, tell the student whose book is open that s/he is the teacher and needs to listen carefully to the other's responses. Vary the ways in which the students are paired up, ranging from having them choose their own partners to drawing names or numbers from a hat. Roam the room and answer questions as needed.

For group work exercises, the students can take turns being group leader, or one student can lead the entire exercise. The group can answer individually or chorally, depending on the type of exercise. Vary the ways in which you divide the students into groups and choose leaders.

If you use an oral exercise as a teacher-led exercise:
a. You, the teacher, take the role of Speaker A. (You can always choose to lead an oral exercise, even when the directions specifically call for pair work; treat exercise directions calling for pair or group work as suggestions, not as iron-clad instructions for teaching techniques.)

b. You need not read the items aloud as if they were a script from which you should not deviate. Modify or add items spontaneously as they occur to you. Change the items in any way you can to make them more relevant for your students. (For example, if you know that some students plan to watch the World Cup soccer match on TV soon, include a sentence about that.) Omit irrelevant items.

c. Sometimes an item will start a spontaneous discussion of, for example, local restaurants or current movies or certain experiences the students have had. These spur-of-the-moment dialogues are very beneficial to the students. Being able to create and encourage such interactions is one of the chief advantages of a teacher-led oral exercise.

WRITING EXERCISES

Some writing exercises require sentence completion, but most are designed to produce short, informal compositions. In general, the topics or tasks concern aspects of the students' lives in order to encourage free and relatively effortless communication as they practice their writing skills. While a course in English rhetoric is beyond the scope of this text, many of the basic elements are included and may be developed and emphasized according to your purposes.

For best results, whenever you give a writing assignment, let your students know what you expect: "This is what I suggest as content. This is how you might organize it. This is how long I expect it to be." If at all possible, give your students composition models, perhaps taken from good compositions written by previous classes, perhaps written by you, perhaps composed as a group activity by the class as a whole (e.g., you write on the board what the students tell you to write, and then you and the students revise it together).

In general, writing exercises should be done outside of class. All of us need time to consider and revise when we write. And if we get a little help here and there, that's not unusual. The topics in the exercises are structured so that plagiarism should not be a problem. Use in-class writing if you want to appraise the students' unaided, spontaneous writing skills. Tell your students that these writing exercises are simply for practice and that — even though they should always try to do their best — any mistakes they make should be viewed simply as tools for learning.

Encourage the students to use their dictionaries whenever they write. Point out that you yourself never write seriously without a dictionary at hand. Discuss the use of margins, indentation of paragraphs, and other aspects of the format of a well-written paper.

ERROR-ANALYSIS EXERCISES

For the most part, the sentences in this type of exercise have been adapted from actual student writing and contain typical errors. Error-analysis exercises focus on the target structures of a chapter but may also contain miscellaneous errors that are common in student writing at this level, e.g., final *-s* on plural nouns or capitalization of proper nouns. The purpose of including them is to sharpen the students' self-monitoring skills.

Error-analysis exercises are challenging and fun, a good way to summarize the grammar in a unit. If you wish, tell the students they are either newspaper editors or English teachers; their task is to locate all mistakes and write corrections. Point out that even native speakers — including you yourself — have to scrutinize, correct, and revise what they write. This is a natural part of the writing process.

The recommended technique is to assign an error-analysis exercise for in-class discussion the next day. The students benefit most from having the opportunity to find the errors themselves prior to class discussion. These exercises can, of course, be handled in other ways: as seatwork, written homework, group work, or pair work.

PREVIEW EXERCISES

The purpose of these exercises is to let the students discover what they do and do not know about the target structure in order to get them interested in a chart. Essentially, PREVIEW exercises illustrate a possible teaching technique: quiz the students first as a springboard for presenting the grammar in a chart.

Any exercise can be used as a preview. You do not need to follow the order of material in the text. Adapt the material to your own needs and techniques.

DISCUSSION-OF-MEANING EXERCISES

Some exercises consist primarily of you and the students discussing the meaning of given sentences. Most of these exercises ask the students to compare the meaning of two or more sentences (e.g., *Jack is talking on the phone* vs. *Jack talks on the phone a lot)*. One of the main purposes of discussion-of-meaning exercises is to provide an opportunity for summary comparison of the structures in a particular unit.

Basically, the technique in these exercises is for you to pose questions about the given sentences, then let the students explain what a structure means to them (which allows you to get input about what they do and do not understand). Then you summarize the salient points as necessary. Students have their own inventive, creative way of explaining differences in meaning. They shouldn't be expected to sound like grammar teachers. Often, all you need to do is listen very carefully and patiently to a student's explanation, and then clarify and reinforce it by rephrasing it somewhat.

GAMES AND ACTIVITIES

Games and activities are important parts of the grammar classroom. The study of grammar is and should be fun and engaging. Some exercises in the text and in this *Guide* are designated as "expansion" or "activity." They are meant to promote independent, active use of target structures.

When playing a game, the atmosphere should be relaxed, not competitive. The goal is clearly related to the chapter's content, and the reward is the students' satisfaction in using English to achieve the goal. (For additional class material, see *Fun with Grammar: Communicative Activities for the Azar Grammar Series,* by Suzanne W. Woodward, available as a photocopiable book from Longman [877-202-4572] or as downloads from **www.longman.com**).

PRONUNCIATION EXERCISES

A few exercises focus on pronunciation of grammatical features, such as endings on nouns or verbs and contracted or reduced forms.

Some phonetic symbols are used in these exercises to point out sounds that should not be pronounced identically; for example, /s/, /əz/, and /z/ represent the three predictable pronunciations of the grammatical suffix spelled *-s* or *-es.* It is not necessary for students to learn a complete phonetic alphabet; they should merely associate each symbol in an exercise with a sound that is different from all others. The purpose is to help students become more aware of these final sounds in the English they hear in order to promote proficiency in their own speaking and writing.

In the exercises on spoken contractions, the primary emphasis should be on the students' hearing and becoming familiar with spoken forms rather than on their production of these forms. The students need to understand that what they see in writing is not exactly what they should expect to hear in normal, rapidly spoken English. The most important part of most of these exercises is for the students to listen to your oral production and become familiar with the reduced forms.

Language learners are naturally conscious that their pronunciation is not like that of native speakers of the language. Therefore, some of them are embarrassed or shy about speaking. In a pronunciation exercise, they may be more comfortable if you ask groups or the whole class to say a sentence in unison. After that, individuals may volunteer to speak the same sentence. The learners' production does not need to be "perfect," just understandable. You can encourage the students to be less inhibited by having them teach you how to pronounce words in their languages (unless, of course, you're a native speaker of the students' language in a monolingual class). It's fun — and instructive — for the students to teach the teacher.

SEATWORK

It is generally preferable to assign exercises for out-of-class preparation, but sometimes it's necessary to cover an exercise in class that you haven't been able to assign previously. In "seatwork," you have the students do an unassigned exercise in class immediately before discussing it. Seatwork allows the students to try an exercise themselves before the answers are discussed so that they can discover what problems they may be having with a particular structure. Seatwork may be done individually, in pairs, or in groups.

HOMEWORK

The textbook assumes that the students will have the opportunity to prepare most of the exercises by writing in their books prior to class discussion. Students should be assigned this homework as a matter of course.

The term "written homework" in this *Guide* suggests that the students write out an exercise on their own paper and hand it in to you. How much written homework you assign is up to you. The amount generally depends upon such variables as class size, class level, available class time, your available paper-correcting time, not to mention your preferences in teaching techniques. Most of the exercises in the text can be handled through class discussion instead of the students' handing in written homework. Most of the written homework specified in the text and in the chapter notes in this *Guide* consists of activities that will produce original, independent writing.

Using the *Workbook*

The *Workbook* contains selfstudy exercises for independent study, with a perforated answer key found at the end of the book. Encourage your students to remove this answer key and put it in a folder. It's much easier for them to correct their own answers if they make their own answer key booklet.

If you prefer that the students not have the answers to the exercises, ask them to hand in the answer key at the beginning of the term. Some teachers may prefer to use the *Workbook* for in-class teaching rather than for independent study.

The *Workbook* mirrors the main text. Exercises are called "exercises" in the main text and "practices" in the *Workbook* to minimize confusion when you make assignments. Each practice in the *Workbook* has a contents title and a reference to appropriate charts in the main text and in the *Chartbook.*

You may assign the *Workbook* practices or, depending upon the level of maturity or sense of purpose of the class, leave them for the students to use as they wish. You may assign them to the entire class, or only to those students who need further practice with a particular structure. You may use them as reinforcement after you have covered a chart and exercises in class, or as introductory material prior to discussing a chart in class.

In addition, the students can use the *Workbook* to acquaint themselves with the grammar of any units not covered in class. Earnest students can use the *Workbook* to teach themselves.

Supplementary Resource Texts

Two teacher resource texts are available. One is *Fun with Grammar: Communicative Activities for the Azar Grammar Series* by Suzanne W. Woodward, available as a photocopiable book from Longman (877-202-4572) or as downloads from **www.longman.com**. The text contains games and other language-learning activities compiled by the author from her and other teachers' experience in using the Azar texts in their classrooms.

The other is *Test Bank for Fundamentals of English Grammar, Third Edition,* written by Stacy Hagen. The tests are keyed to charts or chapters in the student text. They can be reproduced as is, or items can be excerpted for tests that teachers prepare themselves. The *Test Bank* will be available in August 2003.

As another resource, the Grammar Exchange at the Azar Web site (**www.longman.com/grammarexchange**) is a place to ask questions about grammar (sometimes our students ask real stumpers). It is also a place to communicate with the author about the text and to offer suggestions you might have.

Notes on American vs. British English

Students are often curious about differences between American and British English. They should know that the differences are minor. Any student who has studied British English (BrE) should have no trouble adapting to American English (AmE), and vice versa.

Teachers need to be careful not to inadvertently mark differences between AmE and BrE as errors; rather, they should simply point out to the students that a difference in usage exists.

DIFFERENCES IN GRAMMAR

Many of the differences in grammar are either footnoted in the main text or mentioned in the chart notes in this *Guide*. For example, the footnote on page 55 compares the British phrase "in future" with the American phrase "in the future."

Differences in article and preposition usage in certain common expressions follow. These differences are not noted in the text; they are given here for the teacher's information.

AmE	BrE
*be in **the** hospital*	*be in Ø hospital*
*be at **the** university (be in college)*	*be at Ø university*
*go to **a** university (go to college)*	*go to Ø university*
go to Ø class/be in Ø class	*go to **a** class/be in **a** class*
*in **the** future*	*in Ø future (OR in **the** future)*
*did it **the next** day*	*did it Ø next day (OR **the** next day)*
*haven't done something **for**/**in** weeks*	*haven't done something **for** weeks*
*ten minutes **past**/**after** six o'clock*	*ten minutes **past** six o'clock*
*five minutes **to**/**of**/**till** seven o'clock*	*five minutes **to** seven o'clock*

In addition, a few verbs have irregular forms ending in *-t* in the simple past and past participle, with use of the *-t* endings more common in BrE than AmE, especially in the verbs *dreamt, leant, smelt, spelt,* and *spoilt.* Both the *-ed* and *-t* forms are given in Chart 2-7 (Irregular Verbs) since the two forms are used in both BrE and AmE to varying degrees.

DIFFERENCES IN SPELLING

Variant spellings can be noted but should not be marked as incorrect in the students' writing. Spelling differences in some common words follow.

AmE	BrE
jewelry, traveler, woolen	*jewellry, traveller, woollen*
skillful, fulfill, installment	*skilful, fulfil, instalment*
color, honor, labor, odor	*colour, honour, labour, odour*
-ize (realize, apologize)	*-ise/ize (realise/realize, apologise/apologize)*
analyze	*analyse*
defense, offense, license	*defence, offence, licence* (n.)
theater, center, liter	*theatre, centre, litre*
check	*cheque (bank note)*
curb	*kerb*
forever	*for ever/forever*
focused	*focused/focussed*
fueled	*fuelled/fueled*
jail	*gaol*
practice (n. and v.)	*practise* (v.); *practice* (n. only)
program	*programme*
specialty	*speciality*
story	*storey (of a building)*
tire	*tyre*

DIFFERENCES IN VOCABULARY

Differences in vocabulary usage between AmE and BrE usually do not significantly interfere with communication, but some misunderstandings may develop. For example, a BrE speaker is referring to underpants or panties when using the word "pants," whereas an AmE speaker is referring to slacks or trousers. Students should know that when American and British speakers read each other's literature, they encounter very few differences in vocabulary usage. Similarly, Southerners in the United States and New Englanders have differences in vocabulary, but not so much as to interfere with communication. Some differences between AmE and BrE follow:

AmE	BrE
attorney, lawyer	*barrister, solicitor*
bathrobe	*dressing gown*
can (of beans)	*tin (of beans)*
cookie, cracker	*biscuit*
corn	*maize*
diaper	*nappy*
driver's license	*driving licence*
drug store	*chemist's*
elevator	*lift*
eraser	*rubber*
flashlight	*torch*
gas, gasoline	*petrol*
hood of a car	*bonnet of a car*
living room	*sitting room, drawing room*
math	*maths* (e.g., *a maths teacher*)
raise in salary	*rise in salary*
rest room	*public toilet, loo, WC (water closet)*
schedule	*timetable*

AmE	BrE
sidewalk	*pavement, footpath*
sink	*basin*
soccer	*football*
stove	*cooker, Aga*
truck	*lorry, van*
trunk of a car	*boot of a car*
be on vacation	*be on holiday*

Key to Pronunciation Symbols

THE PHONETIC ALPHABET (Symbols for American English)

CONSONANTS

Phonetic symbols for most consonants use the same letters as in conventional English spelling: /b, d, f, g, h, k, l, m, n, o, p, r, s, t, v, w, y, z/.*

Spelling consonants that are <u>not</u> used phonetically in English: c, q, x.

A few additional symbols are needed for other consonant sounds.

/ θ / (Greek theta) = voiceless *th* as in **th**in, **th**ank
/ ð / (Greek delta) = voiced *th* as in **th**en, **th**ose
/ ŋ / = *ng* as in si**ng**, thi**nk** (but not in *danger*)
/ š / = *sh* as in **sh**irt, mi**ss**ion, na**ti**on
/ ž / = *s* or *z* in a few words like plea**s**ure, a**z**ure
/ č / = *ch* or *tch* as in wa**tch**, **ch**urch
/ ǰ / = *j* or *dge* as in **j**ump, le**dge**

VOWELS

The five vowels in the spelling alphabet are inadequate to represent the 12–15 vowel sounds of American speech. Therefore, new symbols and new sound associations for familiar letters must be adopted.

Front	**Central**	**Back** (lips rounded)
/i/ or /iy/ as in b**ea**t		/u/, /u:/, or /uw/ as in b**oo**t
/ɪ/ as in b**i**t		/ʊ/ as in b**oo**k
/e/ or /ey/ as in b**ai**t		/o/ or /ow/ as in b**oa**t
		/ɔ/ as in b**ough**t
/ɛ/ as in b**e**t	/ə/ as in b**u**t	
/æ/ as in b**a**t	/a/ as in b**o**ther	

Glides: /ai/ or /ay/ as in b**i**te
/ɔi/ or /ɔy/ as in b**oy**
/au/ or /aw/ as in ab**ou**t

British English has a somewhat different set of vowel sounds and symbols. You might want to consult a standard pronunciation text or BrE dictionary for that system.

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*Slanted lines indicate phonetic symbols.