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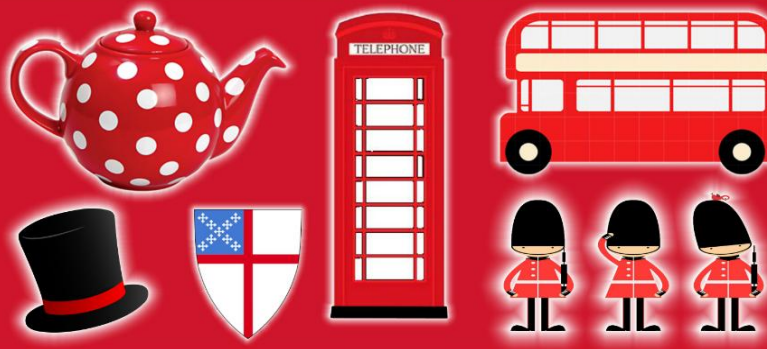
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English Phonetics

A Practical Course



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Підручник «Практична фонетика англійської мови» є комплексним виданням для студентів вищих навчальних закладів. Він містить пояснювальну записку, висвітлення основних теоретичних аспектів курсу та чітко розроблену структуру вправ, спрямованих на закріплення та практичне засвоєння матеріалу, формування вмінь та навичок правильної англійської вимови, комплексний тест на перевірку знань з предмета, а також – навчальну програму до предмета, додаток, глосарій фонетичних термінів, список цитованих та рекомендованих джерел. Підручник передбачає роботу студентів над вправами як самостійно, так і під керівництвом викладача.

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НАВЧАЛЬНА ПРОГРАМА З ДИСЦИПЛІНИ
«Практична фонетика основної мови» для студентів 1 курсу факультетів іноземної філології за напрямом підготовки освітньо-кваліфікаційного рівня «Бакалавр»
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INTRODUCTORY NOTE

Educational sector including higher education is considered to be a strategic sphere and the priority significance in the development of people and state of Ukraine.

The important steps in realising the Bologna provisions have been implemented in the higher education system of Ukraine as well as Action Plan of their implementation has been prepared to introduce European educational standards into life of Ukrainian people.

During the academic year 2006/2007 in all higher education institutions of the III-IV levels of accreditation there was implemented credit transfer system ECTS. The corresponding package of innovation normative ECTS documents and recommendations have been elaborated, organizational measures on implementation of the Diploma Supplement of the European Standard are carried out.

This textbook aims to help first-year students of foreign department enjoy studying English phonetics, acquiring standard British English pronunciation and teachers – teaching it within the framework of Ukrainian higher educational institutions Bologna process.

The textbook consists of the introductory note with explanation of its main aim and structure; seventeen units that concentrate on the appropriate theoretical points and exercises for practical training; individual work; individual research; questions to control comprehension; sources and further reading; glossary of phonetic terms; final tests on the course; the curriculum; bibliography; recommended phonetics and pronunciation on the WEB.

Suggested practical training of the textbook mainly centres on: 1) hearing: physical demonstration, discrimination exercises e.g. ship or sheep? [ɪ] or [i:]?; 2) production – physically making sounds; 3) expanded contexts – phrases and sentences as well as phonemes between closed consonants.

The importance of proper English Phonetics study is highlighted by the fact, that for many non-native English speakers a number of English vowels and even some consonants tend to sound the same – the qualities in 'bit' and 'beat, 'bid' and 'bead', and groups like 'bad', 'bud' and 'barred' are notoriously problematic. Phonetics facilitates the ability to understand, hear and reproduce different

sound qualities. Unfortunately, the pronunciation aspect of foreign language learning and teaching is very often overlooked, leaving the students almost deaf to the sounds from their additional, non-native language.

Apart from pronunciation of the speech sounds themselves, another important aspect of phonetics that is often neglected in foreign language learning and teaching is intonation. Both learners and teachers often forget that intonation carries meaning, and expresses speakers' emotions and attitudes. When learning a foreign language, students tend to transfer the intonation habits from their native language into the second language, forgetting that when used inappropriately, intonation can lead to misunderstanding and even complete communication breakdown between speakers coming from two different linguistic backgrounds.

Unfortunately, students of English often believe that their top priorities are to know grammar well and to learn as many words and everyday phrases as possible, and many of them think that phonetics is a luxury that they can do without. So the teacher should stress that their phonetics is the way to deliver their knowledge of English to the listener. Speaking to people is the only way to communicate. One can exchange written messages, of course, or say with gestures. But life proves that how a person says things is as important as what he/she says. Therefore English phonetics becomes the means and one of the aims of teaching and studying English. Correct, standard English pronunciation should be acquired to understand other people and want them to understand you. High speed of speech that is often the reason for mistakes in pronunciation is not as necessary as many students think. There are many native speakers who speak slowly. So, a teacher should also stress that normal, acceptable speed in conversation is not too fast and not too slow.

The modern teacher must essentially understand such concepts as students' speech and language competence, phonological competence, communicative language teaching framework, i.e. those which largely determine the conceptual basis of non-native language learning.

Phonological competence (phonemic awareness) is a broad skill that includes identifying and manipulating units of oral language – parts such as words, syllables, and onsets and rimes.

Phonemic awareness refers to the specific ability to focus on and manipulate individual sounds (phonemes) in spoken words. Acquiring phonemic awareness is important because it is the foundation for spelling and word recognition skills.

A systematic course of modern English literary language starts from «Phonetics» studying as it is the basis for further vocabulary, grammar and word formation study. Without knowledge of phonetics one cannot master the rules of pronunciation and spelling.

«Phonetics», as the discipline, is an essential component of applied linguistics training, the section of linguistics which studies the language sound system in relation to its semantic role and various sound changes that appear in conjunction with speech sound elements together. The main objective of this course is to prepare students for the perception and other disciplines studying that make up the general course of the English language. Phonetics is closely related to other linguistic disciplines, particularly to orthoepy, graphics, spelling, and vocabulary, grammar, stylistics.

In higher education, phonetics does not merely exist on its own as a subject, but is an important discipline employed by a variety of linguistic fields; the knowledge and understanding of phonetics comes in useful – on courses such as literary linguistics, for example, when exploring varieties of poetic metre and rhythm and exploring sound patterns in poetry. Phonetic transcriptions also constitute useful data for exploration and reflection in psycholinguistics, pragmatics and rhetoric and communication analysis.

To achieve excellence in phonetic knowledge and skills both students in higher educational establishments and pupils in school must first of all: 1) create orthoepic skills; 2) improve diction; 3) combine imitational orthoepic way of skills of norms of the literary language and conscious assimilation mastering; 4) produce orthoepic «vigilance»; 5) show the ability to create their own voice and play back tone different syntax; 6) distinguish the correct spelling of orthoepic, i.e. written oral language forms.

The standard pronunciation that is the main aim of the course, consists of: 1) correct pronunciation of sounds; 2) correct pronunciation of words, with special attention to stress; 3) standard intonation in sentences, which includes such notions as sentence stress, rhythm, and rising and falling intonation.

In the process of theoretical material and practical lessons studying students are produced with skills and abilities:

- to give a description of the acoustic, articulatory and perceptual nature of speech sounds, to be able to classify them;
- to establish in which conditions speech sounds may act;
- to distinguish between phoneme and its variants or allophones;
- to reproduce the sounds of speech in writing;
- to explain sounds change in speech flow;
- to establish the nature of these sound system elements: structure, stress, intonation.

Therefore, it is necessary to ensure not only scientific teaching, but also practical application of the knowledge acquired, that should be the inextricable link between the university program of instruction and English language curriculum teaching that is also realised in the textbook.

UNIT 1
The Concept of the Phonetics and the Phonology

Phonetics

Phonetics is essentially concerned with the physical aspects of spoken interaction, the way in which sounds are produced and transmitted from speaker to hearer. As such, it deals with how sounds are articulated and filtered by different media before they arrive at the hearer's ear, as well as how these sounds are received and decoded by the hearer. It thus tries to investigate and represent the *physical reality* of speech sounds by using exact measurements and ways of representing their features. In order to achieve this, often techniques that allow us to make speech visible, such as waveforms, spectrograms, etc., are employed. We'll find out some more about these as we go along, especially whenever they become useful in order to explain specific details of how certain sounds are produced or manipulated, or how we can establish which sound exactly occurs in a certain environment when it is difficult to ascertain this acoustically.

Phonology

Phonology, on the other hand, is concerned with the regularities in the sound patterns that speakers of particular languages produce in order to communicate effectively. It uses more *abstract models* of human speech and languages and tries to ignore the non-functional elements that accompany the production of sounds. It often attempts to represent the functional elements by providing more or less complex rules, explaining why certain patterns are used, and how different rules interact with each other.

We'll begin our exploration by looking at some of the physical aspects of speech first, and will then gradually move on to trying to understand how the English language or accent systems work, which features they deem necessary and which ones they neglect, and how this may affect issues like mutual intelligibility between speakers of different accents of English.

TRAINING

1. TONGUE TWISTERS:

a. Red lorry, yellow lorry, red lorry, yellow lorry, red lorry, yellow lorry.

b. When a twister twisting would twist him a twist,
For twisting a twist three twists he will twist;

But if one the twist untwists from the twist,
The twist untwisting the twist.

(***NOTE:*** at first the teacher reads the twisters slowly and translates if necessary, defines the sounds practiced. Then all students read together quite quickly one time. Then half of the group read it in turn as quickly as possible. The person who reads best is defined. The next twister is worked out in the same way but is read by the rest students. Two best twist readers read both twisters to choose the winner. The element of contest is used.)

2. Underline the word that does not rhyme with the others:

Go-so-no-do; cleared-heard-beard-feared; shoes-goes-nose-toes; great-seat-wait-gate; among-wrong-sung-begun; load-road-showed-board.

3. Spell the sentences:

[ðis ˈziːbrə hæz biːn bɔːt bai ðə zʊː]
[ʃiː iz ˈveri ˈintrestid in invaiərənˈmentl ˈisjʊz]
[red iz mai ˈfeivrit ˈkʌlə(r)]
[kan ai liv mai ˈbækpæk æt riˈsepʃn]
[ðe ˈrʌnə(r) krɔst ðe ˈfiniʃiŋ lain]
[ðiː ˈiŋgliʃ driŋk ə lɔt ɔv biːər]
[hiː rəʊt ðiː əˈ dres ɔn ðiː ˈenvələʊp in ˈpensl]
[let ʌs hæv e driŋk ˈsʌmwɛə(r)]
[ai left ˈsʌmθiŋ ɔn ðe plein]

4. Mark the symbol that matches the sound underlined in the word. All the words begin with the letter ***w.***

w<u>i</u>ld	[i]	[ai]	[iː]	w<u>i</u>lderness	[i]	[ai]	[iː]
w<u>o</u>nʾt	[əʊ]	[ʌ]	[ɒ]	w<u>a</u>nt	[æ]	[əʊ]	[ɒ]
w<u>a</u>lk	[ɔː]	[ɒː]	[ɒ]	w<u>o</u>rk	[ɔː]	[ɔi]	[ɜː]
w<u>o</u>nder	[ʌ]	[ɔː]	[ɒ]	w<u>a</u>nder	[ʌ]	[ɔː]	[ɒ]

woman	[ʊ]	[ɜʊ]	[ʌ]	women	[ʊ]	[ɜʊ]	[i]
warm	[ɔ:]	[ai]	[ɜ:]	worm	[ɔ:]	[ɔi],	[ɜ:]
word	[ɔ:]	[ɜ:]	[ai]	ward	[ɒ:]	[ai]	[ɔ:]
wear	[eə]	[e]	[i:]	weary	[eə]	[iə]	[i:]
weight	[ai]	[ei]	[e]	weird	[ai]	[ei]	[iə]

5. In the following groups of words, three words rhyme. Underline the ***odd one out.***

[ʌ]	done	phone	won	son
[u]	would	should	good	blood
[u:]	move	love	prove	groove
[əʊ]	though	thought	throw	sew
[ei]	weak	break	ache	shake
[aʊ]	flower	power	tower	lower
[ɜ:]	worth	birth	north	earth
[ei]	hate	wait	weight	height
[iə]	fear	near	pear	clear
[eə]	share	prayer	mayor	layer

6. Recite the poem properly:

«A POEM ON ENGLISH PRONUNCIATION»

Here is some pronunciation.
Ration never rhymes with nation,
Say prefer, but preferable,
Comfortable and vegetable.
B must not be heard in doubt,
Debt and dumb both leave it out.
In the words psychology,
Psychic and psychiatry,
You must never sound the ***p***.
Psychiatrist you call the man
Who cures the complex, if he can.
In architect, ***ch*** is ***k***,
In arch it is the other way.
Please remember to say iron
So that it'll rhyme with lion.
Advertisers advertise,
Advertisements will put you wise.
Time when work is done is leisure,

Fill it up with useful pleasure,
Accidental, accident,
Sound the ***g*** in ignorant.
Relative, but a relation,
Then say creature but creation.
Say the ***a*** in gas quite short,
Bought remember rhymes with thwart,
Drought must always rhyme with bout,
In daughter leave the ***gh*** out.
Wear a boot upon your foot,
Root can never rhyme with soot.
In muscle, ***sc*** is ***s,***
In muscular, it's ***sk***, yes!
Choir must always rhyme with wire,
That again, will rhyme with liar.
Then, remember it's address,
With an accent like possess.
G in sign must silent be,
In signature, pronounce the ***g***.
Please remember, say towards
Just as if it rhymed with boards.
Weight's like wait, but not like height,
Which should always rhyme with might
Sew is just the same as so,
Tie a ribbon in a bow.
When you meet the queen you bow,
Which again must rhyme with how.
In perfect English make a start.
Learn this little rhyme by heart.

7. What is it?

Riddles are short poems or texts that ask a question that seems difficult to answer. The following famous riddle by Catherine Fanshawe is talking about something, but what is it? And why is this riddle in the English pronunciation section?

Special note - this riddle uses the following contractions:
'twas = it was

'tis = it is
'twill = it will
o'er = over
e'en = even

'Twas whispered in **Heaven**,
'Twas muttered in **Hell**,
And **echo** caught faintly
The sound as it fell;
On the confines of **Earth**,
'Twas permitted to rest,
And the **depth** of the ocean
Its presence confessed;
'Twill be found in the **sphere**
When 'tis raven asunder,
Be seen in the **lightning**
And heard in the **thunder**.
'Twas allotted to man
With his earliest **breath**,
Attends him at **birth**
And awaits him at **death**,
Presides o'er his **happiness**,
Honour and **health**,
Is the prop of his **house**
And the end of his **wealth**.

It begins every **hope**,
Every **wish** it must bound,
It prays with the **hermit**,
With **monarchs** is crowned;
Without it the soldier,
The sailor may roam,
But woe to the wretch
Who expels it from **home**!
In the **whisper** of conscience
'Tis sure to be found,
Nor e'en in the **whirlwind**
Of passion is drowned;
'Twill soften the **heart**,
But though deaf to the ear,
It will make it acutely
And instantly **hear**.
But in **short**, let it rest
Like a delicate flower,
Oh, breathe on it softly,
It dies in an **hour**!

8. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

A: Knock, knock.

B: Who's there?

A: Lettuce.

B: Lettuce who?!

A: Lettuce in, it's cold out here.

The weak form of *us* is /əs/, so *let us* may sound like *lettuce* / 'letəs/ or / 'letis/).

INDIVIDUAL WORK:

1. Get ready to speculate on the topic «What objective (and subjective) factors cause the innovation processes in the development of the English language? Is the worldwide spread of English a positive or negative process?»
2. Create a table that represents the main differences in phonetic structure of the Ukrainian and English languages.
3. Learn the poem on English pronunciation by heart.

INDIVIDUAL RESEARCH:

1. Write a report on the topics: «How does our background influence the way we speak?», «In what cases do people oppose to the disclosure of their origins? Can they betray themselves involuntary (e.g. through speech behaviour)? Do you easily recognize those who are the «odd men out?»

QUESTIONS TO CONTROL COMPREHENSION:

1. What does phonetics deal with?
2. What is Phonology concerned with?
3. How many letters and sounds does English language consist of?
4. Why do we use transcription in English?
5. What problems can we focus on when discussing the English pronunciation?

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Answer to the activity 5 – the letter «H».

UNIT 2
The Sounds of Speech. Sounds and Phonemes

In order to really understand phonetics and phonology, it is extremely helpful – if not even essential – to understand how sounds are physically produced and transmitted from speaker to hearer. We will therefore begin by taking a very brief look at the physical reality behind speech sounds and how their characteristics can be measured and explained.

Speech ***sounds*** are vibrations that travel through a medium (usually air) by displacing the molecules of this medium, pushing them against one another so that they move each other along in the direction of the hearer(s). Depending on the consistency of the given medium, the sounds move at different speeds and have varying intensities. This is why we sound differently when we speak under normal circumstances from when we try to talk under water and also why it is completely impossible for speech sounds to travel through a vacuum.

Speech sounds propagate in the shape of waves, similar to the ripples that arise when we throw an object – such as a stone – into the water. The degree of displacement corresponds to the height (amplitude) of the wave. Amplitude in sound waves corresponds to intensity – measured in decibel, or dB for short – which, in turn, corresponds to our subjective impression of loudness.

A pure tone is made up of a single sine wave with a fixed frequency or pitch. This means that each cycle of the wave occurs at regular intervals, so that the same pattern is repeated again and again. The following illustration shows a sine wave with a 300 Hz pitch. Hz is the abbreviation for *Hertz*, which is the unit in which frequency is measured, so named in honour of the physicist Heinrich Hertz.

However, each speech sound is made up of complex waves, i.e. a complex mix of different frequencies, where it is far more difficult to recognize any regularity, although these often do exist. It is these regularities in the frequency patterns which allow us to first classify the individual speech sounds phonetically and then establish classes of sounds.

Speech sounds are grouped into language units called ***phonemes***. So what actually are phonemes? Probably the simplest explanation is that a phoneme is an abstract concept used to represent

a group of sounds or sound combinations that are similar enough to each other to be preceived as performing the same function in a speech chain. A phoneme is the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is realized in speech in the material form of speech sounds of different types.

The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning: /pɪt/ and /bɪt/, the 'classic' /ʃɪp/ and /ʃi:p/, /kap/ and /kat/, etc.

The idea of the phoneme is mainly based upon the fact that we can establish distinctions of meaning between words by replacing certain elements, i.e. sounds, by one another. One way in which we can distinguish the elements that can replace each other is to use a minimal pair test in the way we have just seen in the examples above. Another way of identifying the inventory of phonemes used in a language is to look at their distribution. Another classic example here is the difference between the occurrences of /h/ & /ŋ/ in English, where the first can never occur at the end of a word – other than in the form of aspiration – and the second never at the beginning. Of course the two units we can distinguish in this way also need to be sufficiently different from one another in the way they are produced; otherwise it would not make any sense. So, returning to our example of the voiceless plosives above, we could say that the absence of voicing and same place and manner of articulation in all examples, including the positional variant after the fricative, makes these sounds sufficiently similar to each other to count them as one phoneme. On the other hand, if we add the voicing to e.g. the bilabial plosive, we do get a distinction in meaning between minimal pairs like /pɪt/ and /bɪt/, so that we can assume that there are two different phonemes.

In cases where we have instances of the same phoneme, but marginally different realisations, we speak of allophonic variation or allophones. This term comes from the Greek word αλλο, which simply means *other*. Further examples for this are the occurrence of 'clear' (/l/) and 'dark l' (/ɬ/) in (many, if not most, accents of) English, where

the latter only occurs in final position and the difference in the pronunciation of /k/ in the words *key* and *coo*, where the obstacle for the plosive in the former is made considerably further to the front than for the latter articulation, due to the nature of the following vowel.

TRAINING

1. TONGUE TWISTERS:

a. *She sells sea shells by the sea shore. The shells she sells are sea shells, I'm sure. For if she sells sea-shells on the sea-shore, then I'm sure she sells the sea-shore shells.*
b. *Bill had a billboard and also a board bill.*
But the board bill bored Bill so
That he sold the billboard to pay the board bill.

2. Study the following: here is a list of common letter combinations with silent letters. This list contains most of the silent letters that give English as a second language students' difficulties.

Silent B – B is not pronounced when following M at the end of a word: climb-crumb-dumb-comb.

Silent C – C is not pronounced in the ending «scle» – muscle.

Silent D – D is not pronounced in the following common words: handkerchief-sandwich-Wednesday.

Silent E – E is not pronounced at the end of words and usually makes the vowel long: hope-drive-gave-write-site.

Silent G – G is not often pronounced when followed by an N: champagne-foreign-sign-feign.

Silent GH – GH is not pronounced before T and at the end of many words: thought-through-daughter-light-might-right-fight-weigh.

Silent H – H is not pronounced when following W: what-when-where-whether-why. H is not pronounced at the beginning of many words. Use the article «an» with unvoiced H. Here are some of the most common: hour-honest-honour-heir-herb.

Pronounced H – H **is pronounced** at the beginning of these common words. Use the article «a» with voiced H: hill-history-height-happy-hangover.

Silent K – K is not pronounced when followed by N at the beginning of a word: knife-knee-know-knock-knowledge.

Silent L – L is often not pronounced before L, D, F, M, K: calm-half-salmon-talk-balk-would-should.

Silent N – N is not pronounced following M at the end of a word: autumn-hymn.

Silent P – P is not pronounced at the beginning of many words using the suffix «psych» and «pneu»: psychiatrist-pneumonia-psychotherapy-psychotic.

Silent S – S is not pronounced before L in the following words: island-isle.

Silent T – T is not pronounced in these common words: castle-Christmas-fasten-listen-often-whistle-thistle.

Silent U – U is not pronounced after G and before a vowel: guess-guidance-guitar-guest.

Silent W – W is not pronounced at the beginning of a word followed by an R: wrap-write-wrong. W is not pronounced with these three pronouns: who-whose-whom.

3. Find the silent letters:

Psychic, comb, honour, whistle, knee, pneumatic, palm, hour, knob, listen, eight, knit, honest, walk, pseudonym, white, debt, salmon, fasten, knot, psychology, tomb, soften, know, sigh, heiress, sword, knock, chalk, high, subtle, calm, knee, whole, whose, doubt, bright, climb, knife.

4. Is the ***-r-*** in the following words in **British English** silent or not:

learn, carrot, story, carry, four, butter, careful, cry, here, drink.

5. Put the word below into the correct column according to whether or not they have silent consonants. Cross out (underline) the silent letters. Use your dictionary to check pronunciation.

Bomb	Listen	Industry	Computer
Gadget	Honest	Continent	Receipt
Recipe	Mortgage	Fasten	Eccentric
Insect	Lamp	Hooligan	Heirloom
Whistle	Stadium	Straight	Forest
Citizen	Fascinating	Sandwich	Exhausted

A all consonants are pronounced	**B** some consonants are not pronounced
Industry	*Bom<u>b</u>*

6. Choose correctly: h**<u>a</u>**ppy [ʌ]-[æ]-[ɑ:]; deliver**<u>ed</u>** [t]-[d]-[id]; wh**<u>o</u>** [ʊ]-[ʊ:]-[ɒ]; d**<u>a</u>**nce [e]-[ɒ]-[æ]; h**<u>o</u>**spital [ɒ]-[ɔ:]-[ə]; finish**<u>es</u>** [s]-[z]-[iz]; wish**<u>ed</u>** [t]-[d]-[id]; run**<u>s</u>** [iz]-[z]-[s]; too**<u>th</u>** [z]-[ð]-[θ]; st**<u>o</u>**p [ɒ]-[ʌ]-[ɔ:]; j**<u>ui</u>**ce [ʊ]-[ʊ:]-[ʌ]; h**<u>ea</u>**d [ə]-[eə]-[e].

7. Read each of the sentences below twice, using word (a) in the first reading and word (b) in the second. Then read again and use either (a) or (b), while your fellow student tries to identify in each case the word you have pronounced.

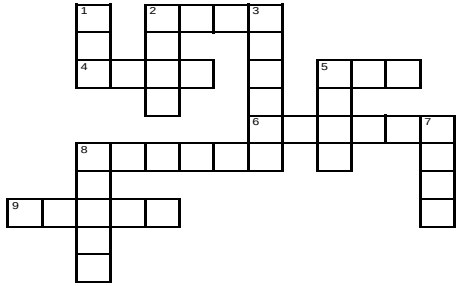
(**a**. back; **b**. pack)	1. Now I must …
(**a**. bear; **b**. pear)	2. You can't eat a whole…
(**a**. mob; **b**. mop)	3. The leader kept the … well in hand.
(**a**. gold; **b**. cold)	4. Are you getting …?
(**a**. cave; **b**. gave)	5. Under great pressure they … in.
(**a**. back; **b**. bag)	6. Put your coat on your…
(**a**. bed; **b**. bet)	7. When he moved he lost his…
(**a**. let; **b**. led)	8. A traitor … the enemy in.
(**a**. thought; **b**. taught)	9. I would never…that.
(**a**. booth; **b**. boot)	10. That … is too small.
(**a**. thinking; **b**. sinking)	11. Are you… or just lying there?

8. Study carefully the homophones (note reading, spelling and meaning):

air	heir	none	nun
aisle	isle	oar	or
ante-	anti-	one	won
eye	I	pair	pear
bare	bear	peace	piece
be	bee	plain	plane
brake	break	poor	pour
buy	by	pray	prey
cell	sell	principal	principle
cent	scent	profit	prophet
cereal	serial	real	reel

coarse	course	right	write
complement	compliment	root	route
dam	damn	sail	sale
dear	deer	sea	see
die	dye	seam	seem
fair	fare	sight	site
fir	fur	sew	so
flour	flower	shore	sure
for	four	sole	soul
hair	hare	some	sum
heal	heel	son	sun
hear	here	stair	stare
him	hymn	stationary	stationery
hole	whole	steal	steel
hour	our	suite	sweet
idle	idol	tail	tale
in	inn	their	there
knight	night	to	too
knot	not	toe	tow
know	no	waist	waste
made	maid	wait	weight
mail	male	way	weigh
meat	meet	weak	week
morning	mourning	wear	where

9. Find the words.



Across:
2 BrE [mɔ:l] AE [mɑ:l] (4)
4 BrE [tɔ:k] AE [tɑ:k] (4)
5 [dʌb] (3)
6 [kɔ:t] (6)
8 BrE [pɔ:ntʃ] AE [pɑ:ntʃ]
9 [lʌntʃ] (5)

Down:
1 [kʌt] (3)
2 [mʌl] (4)
3 BrE [lɔ:ntʃ] AE [lɑ:ntʃ] (6)
5 BrE [dɔ:b] AE [dɑ:b] (4)
7 [tʌk] (4)
8 [pʌntʃ] (5)

10. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Teacher: Today, we're going to talk about the tenses. Now, if I say "I am beautiful", which tense is it?

Student: Obviously it is the past tense.

INDIVIDUAL WORK:

1. Get ready to define terms «phonetics and phonology», «sounds and phonemes».
2. Most English dictionaries today use the same phonemic alphabet, which has been agreed upon by the International Phonetic Association (IPA). Make a table of IPA symbols and example words for the basic English sounds.

INDIVIDUAL RESEARCH:

1. Describe how society, culture, and ideology influence the way people speak.
2. Comment on one of the recent lectures (seminars, tutorials, workshops, conferences, etc.) you have attended. Evaluate the speakers (lecturer's, tutor's, reporter's, etc.) presentation on the basis of: the general manner of speaking (fluent, laborious, etc.); the level of spontaneity/preparedness of speech; the rate and clarity of the information flow; the degree of expressiveness and choice of language means.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is a sound?
2. What do the sounds of a language constitute?
3. What is a pure tone made up of?

4. What is a phoneme?
5. Why do we call the phoneme a functional unit?
6. What does the concept of pronunciation include?

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UNIT 3
The Organs of Speech and their Work. Speech Perception and Speech Production

One of the main characteristics of speech sounds is that they are made up of many different frequencies. In order to understand how the resonances at these different frequencies do in fact arise, we need to think about how exactly speech sounds are produced.

In any language people speak (if they have no physical defects) using their organs of speech (fig.1). Speech apparatus is just the same in all people except Hottentots and Bushmen – small South-African nations. Their palate is higher, tongue – narrower, chin – smaller than in other people. Such speech apparatus may make it easier for them to pronounce special clicking sounds.

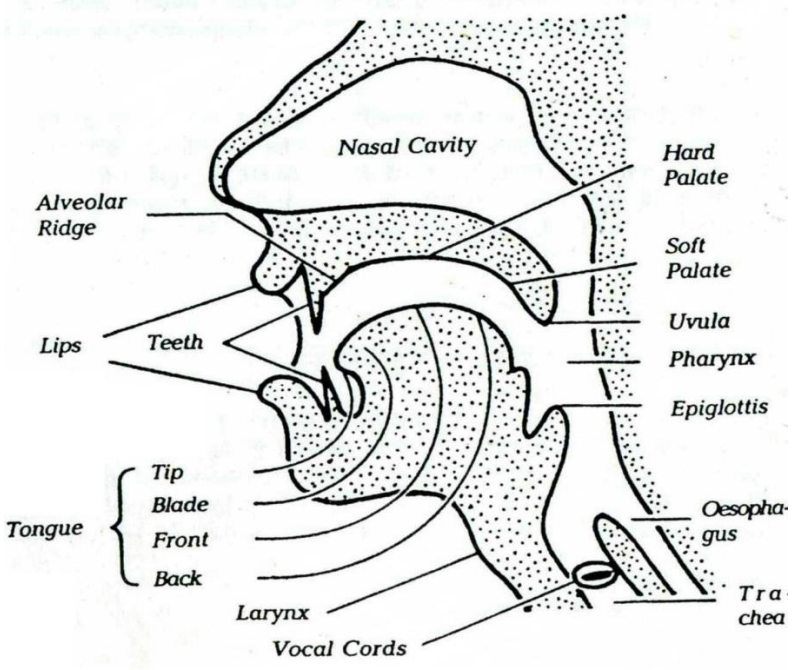


Fig 1. The vocal organs

The organs that produce the initial vibration – if there is any present – are the vocal folds/cords, situated in the larynx, which in turn is located in the trachea or windpipe. The space that may open up between the vocal folds if they're pulled apart is called the glottis. But of course, the vocal cords on their own could not actually vibrate unless there was some energy driving them, just like there would be nor ripples on the water unless we threw a stone in, or the wind or tides caused a movement. In most speech sounds, this energy is provided by the lungs, which push air up through the windpipe and set the vocal cords in motion.

To test and see – or rather feel – whether there's any vocal cord vibration present, you can either touch your larynx while you produce a sound or cover your ears and feel the vibrations inside your head. The second test may actually work better for women because, biologically, they tend to have smaller larynxes than men do, and which will thus be more difficult to locate.

The opening and closing of the vocal cords then provides the initial vibrations at relatively regular intervals, but as the air keeps moving up through the vocal tract (comprised of the oral and nasal tracts), it is modified further by the shape of the(se) tract(s), as well as the positions of the (active and passive) articulators. The configuration of the articulators at any given time is responsible for the shapes of the complex waveforms that are transmitted from speaker to hearer. Of course, it is not only sounds with vocal cord vibration that get filtered in this way, but also those that are not accompanied by any vibration.

All the organs of speech can be divided into two groups: active and passive.

In all languages we speak with air from the lungs. We draw it into the lungs quickly and we release it slowly and then interfere with its passage in various ways and at various places.

The air released from the lungs comes up through the windpipe and arrives first at the larynx. The larynx contains two small bands of elastic tissue, which can be thought of as two flat strips of rubber, lying opposite to each other across the air passage.

The inner edges of the vocal cords can be moved towards each other so that they meet and completely cover the top of the windpipe, or they can be drawn apart so that there is a gap between them

through which the air can pass freely: this is their usual position when we breathe quietly in and out.

When the vocal cords are brought together tightly no air can pass through them and if the lungs are pushing air from below this air is compressed. If the vocal cords are then opened suddenly the compressed air bursts out with a sort of coughing noise.

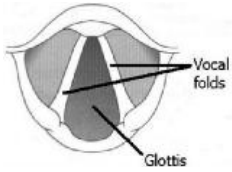


Fig. 1.1. Position of the vocal folds: Unvoiced

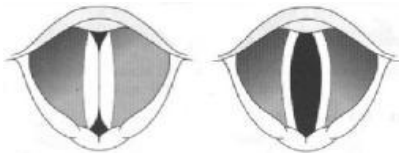


Fig. 1.2. Position of the vocal folds: voicing (initial & the wildest aperture)



Fig. 1.3. Position of the vocal folds: glottal stop

The palate forms the roof of the mouth and separates the mouth cavity from the nose (or nasal) cavity. Make the tip of your tongue touch the palate as far as you can: most of it is hard and fixed in position, but when your tongue-tip is as far as it will go away from your teeth, you will notice that the palate becomes soft. The soft palate can move: it can be raised so that it makes a firm contact with the back wall of the pharynx, and this stops the breath from going up into the nasal cavity and forces it to go into the mouth only. You can

see this raising of the soft palate in position for the vowel [a:] and push out your breath very fast, as if you were trying to blow out a match, still with your mouth open wide. You will see the soft palate move quickly upwards so that the breath all comes out of the mouth.

The lower front teeth are not too important in speech except that if they are missing it will be difficult to make certain sounds, e.g. *s* and *z*. But the two upper front teeth are used in English to some extend.

The tongue is the most important of the organs of speech because it has the greatest variety of movement. Although the tongue has no obvious natural divisions like the palate, it is useful to think of it as divided into four parts: the back part, the front, the tip and blade.

It is obvious that the lips can take up various different positions. But English speaking people do not move their lips with very much energy: their lips are never very far apart, they do not take up very rounded shapes, and they are rarely spread very much and almost never pushed forward or protruded. Watch English people talk either in real life or on films and notice how little the lips and lower jaw move; some people make more lip-movement then others, but it is never necessary to exaggerate these movements. The same is true for movements of the jaw: in normal speech there is rarely more than half an inch between the lips or a quarter of an inch between the teeth even when the mouth is at its widest open. No wonder English can be spoken quite easily whilst holding a pipe between the teeth!

Speech Perception

Speech perception is often portrayed as a decoding process that is exactly the opposite of speech production (as a form of encoding), but this conception – depicted in the graph below – is potentially somewhat misleading.



The process of decoding is – if anything – even more complex because the signal that originates from the speaker does not usually

arrive at the receiving end – i.e. the hearer's ear – just as it was emitted by the speaker, but is often modified even more by the medium through which it travels, as well as any background noises that may affect our hearing. Thus, for example, if we are outside in the street where there may be a lot of traffic noise or in a different noisy environment, such as a pub, a concert, etc., the signal may become quite distorted.

The ear is a decoding device. When the speech signal eventually arrives at the hearer's ear, it travels from the outer ear into the middle ear, where it sets the eardrum in motion. This then transmits its vibrations onto the auditory ossicles, the mallet, the anvil and the stirrup. These, in turn, conduct the vibrations to the oval window, which connects the middle and the inner ear, into the inner ear, thereby usually amplifying the sound, but also possibly protecting the ear from excessive pressure, such as may be caused by very loud noises.

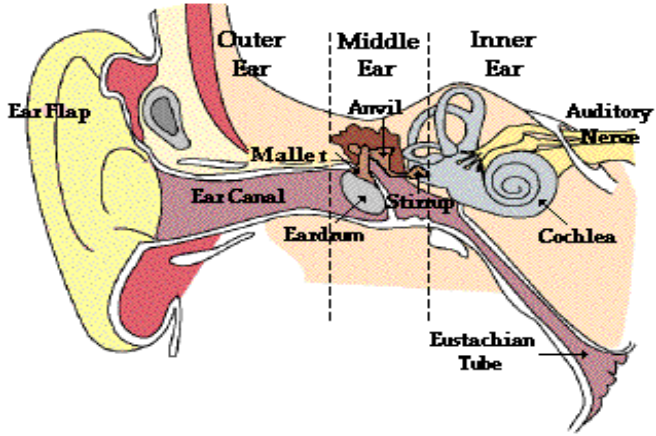


Fig 2. The ear as a decoding device

The inner is filled with liquid that conducts the frequencies coming from the middle ear to the auditory nerve. Higher frequencies are picked up by the thin end of the basilar membrane within the snail-shaped cochlea, whereas the lowest frequencies tend to make the whole membrane vibrate. In this way, different types of nerve impulses are produced, which are then sent to the brain where some form of mental representation is created.

TRAINING

1. TONGUE TWISTERS:

a. *Bessie Botter bought a bit of butter. But the butter that she bought was bitter so she bought a bit of better butter.*
b. *I scream, you scream, we all scream for ice-cream.*

2. Breathing

The key to breathing is relaxation and awareness of the breathing mechanism.

1. Lie on the floor with your back as wide and long as possible. Point your knees toward the ceiling so that your back is flat along the floor. Put your head on a thin book to take pressure off the neck. Breathe deeply for a few minutes counting as the breath enters and exits the body. You should sense that the breath is flowing without being forced. Be aware of the diaphragm and the muscles in the ribs as the breath comes in and out. Gently begin to produce a sound from the diaphragm, joining breath to sound. A low, moaning sound is all you need at first.

2. Gently and slowly roll to a sitting position and then stand. Be sure to maintain an open and relaxed posture. Roll your shoulders and be aware that you are not holding any tension in your neck, shoulders or lower back. Continue to breathe with an awareness of your diaphragm and rib muscles. Extend the count of your breathing to 10, 15 and 20 maintaining your awareness of the ribs, diaphragm, chest and shoulders. Begin to make an 'ah' sound from the diaphragm letting the sound begin very deep in the body. Do not force the sound out – your mouth may be barely open.

3. Articulation

The development of muscular control over the speaking voice is the key. Before beginning to focus on articulation exercises, warm up the tongue by gently curling it forward and back and sticking your tongue out then moving it up and down. Stretch the mouth by opening it as wide as possible. Purse the lips. Go through all of the sounds below paying close attention to the placement of the tongue and resonance. Repeat as often as time allows.

Tongue tip – la lala lalala lalalalala, ta tata tatata tatatatata, de dede dedede dedededede, no nono nonono nononononono.

Back of the tongue – kekeke, gegege, kahkahkah, gahgahgah, ketekete, gedegedegedege.

Front of the mouth – pepepe pah, bebebebe bah, mememe mah.

All together – lear, lair, peer, pair, gear, gare, dear, dare, schlear, schlock, vest and frock.

Tongue twisters – (say each of these quickly three times) red liver yellow liver, rubber baby buggy bumpers, unique New York, ship set shore.

4. Look at the words below. There are five words spelt incorrectly in each box. Put a circle around each one and write the correct spelling underneath:

1. earings	coat	jumper	glasses	dress
shoos	jeens	skirt	jackit	trousrers
2. August	Merch	Septemper	Febuary	Octobar
July	June	December	Novembre	May
3. read	blew	purpul	green	black
pink	yellow	orang	whit	grey
4. cheir	oven	shower	bed	sofa
wardrobe	cubbord	tabel	washing mashine	curtins
5. large	boring	expensiv	interetsing	ordinary
beatiful	hungray	good	unplesant	modern
6. one	twelve	thirty eight	thirteen	sixty four
twentey	one hunded	fifeteen	eleven	ninty nine

5. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

A man went to see a psychiatrist. "I keep on dreaming I'm a teepee or a wigwam", he said.

"I know the problem", said the psychiatrist. "You're two tents".

Phonetic point: *tents* /tents/ and *tense* /tens/ tend to be homophones, because there is often an epenthetic /t/ between the nasal and fricative in *tense*.

INDIVIDUAL WORK:

1. Try to develop a sense of voicing by using both of the methods above in turn, producing the sentence *This is a simple test to identify voicing in speech*.
2. Which way makes it easier to detect the voicing for you?
3. Can you already arrive at any conclusions regarding the occurrence of voicing in different types of sounds?

INDIVIDUAL RESEARCH:

1. How can people affect others through communication?
2. Recall some careers in which communication skills are essential.
3. How does speech communication relate to learning?

QUESTIONS TO CONTROL COMPREHENSION:

1. Is speech apparatus the same in all people?
2. Define active organs of speech.
3. Define passive organs of speech.
4. What of the organs of speech is the most important and why?
5. How do the ways we use organs of speech communicating in Ukrainian and in English differ?

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Answer to the activity 4: These words were spelt incorrectly: Table 1: earrings, shoes, jeans, jacket, trousers. *Table 2:* March, September, February, November, October. *Table 3:* red, blue, purple, orange, white. *Table 4:* chair, cupboard, table, washing machine, curtains. *Table 5:* beautiful, hungry, expensive, interesting, unpleasant. *Table 6:* twenty, twelve, one hundred, fifteen, ninety nine.



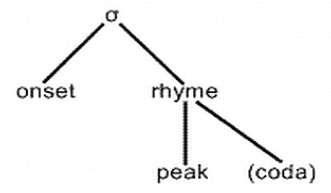
UNIT 4
English Vowels and Consonants: Classification

The organs of speech are capable of uttering many different kinds of sounds. From the practical point of view it is convenient to distinguish two types of speech sounds: vowels and consonants.

A vowel is a *voiced sound* produced in the mouth with no obstruction to the air stream. The air stream is weak. The tongue and the vocal cords are tense.

A consonant is a *sound produced with an obstruction* to the air stream. The organs of speech are tense at the place of obstruction. In the articulation of voiceless consonants the air stream is strong, while in voiced consonants it is weaker.

If we want to investigate the functions of vowels and consonants in speech, we first need to think about at which 'positions' they can occur in in the speech chain and how the two classes of sounds can be combined with one another. If you think about the patterns in all the languages you know and what kind of patterns they exhibit, you will probably soon realise that no language is composed simply of either vowels or consonants, but that there has to be some kind of alternation between them. In this alternation, vowels tend to play the central role and consonants or semi-vowels/approximants fulfil something of a 'bridging' function to 'smooth' the transitions between the vowels. Most systems for characterising syllables therefore assume that the vowel – or at least something that has some kind of vocalic 'function' – has to form the centre of any syllable. This 'vocalic' element is usually referred to as the core or rhyme and a consonant or group of consonants (cluster) preceding the rhyme is called the onset. The rhyme itself can either consist of a single peak[1] or a peak followed by a closing consonantal element called a coda. In diagrams, such as the following, the syllable is often indicated by a lowercase Greek letter sigma (**σ**).



Consonants are the bones of a word and give it its basic shape. English accents differ mainly in vowels; the consonants are more or less the same wherever English is spoken. So if your vowels are not perfect you may still be understood by the listener, but if the consonants are imperfect there may be some misunderstanding.

On the articulatory level the consonants change:

1. In the degree of noise (*noise consonants* – *sonorants*);
2. In the manner of articulation (it is determined by the obstruction: *complete* – the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities; *incomplete* – the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them; and *momentary*);
3. In the place of articulation (it is determined by the active organ of speech against the point of articulation).

Vowels are sounds of pure musical tone while consonants may be either sounds in which noise prevails over tone (*noise consonants*) or sounds in which tone prevails over noise (*sonorants*) (fig. 3).

An obstruction is formed in the articulation of sonorants as well, but the air passage is wider than in the formation of noise consonants. The air stream is weak and it produces very little friction. That is why in the articulation of sonorants tone prevails over noise.

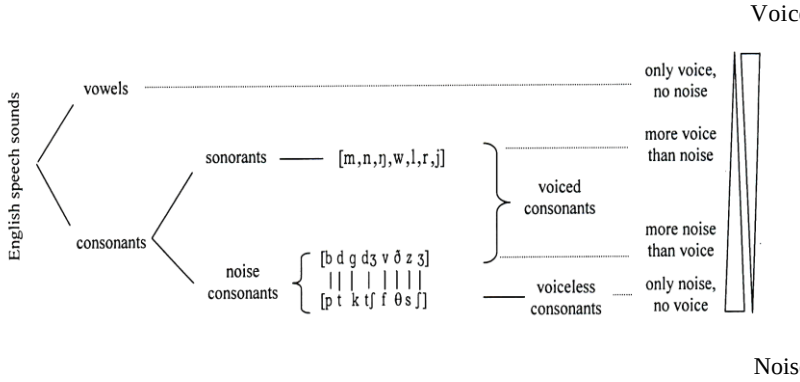


Fig. 3. The classification of English sounds

The English vowel phonemes are divided first of all into two large groups: monophthongs and diphthongs. This division is based on the stability of articulation.

A monophthong is a pure (unchanging) vowel sound. In its pronunciation the organs of speech do not perceptibly change their position throughout the duration of the vowel – [i], [i:], [e], [æ], [ɒ], [ʊ], [ʊ:], [ʌ], [ə], [ɑ:], [ɔ:] and [ɜ:].

A diphthong is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. In the pronunciation of a diphthong the organs of speech start in the position of one vowel and glide gradually in the direction of another vowel, whose full formation is generally not accomplished. The first element of an English diphthong is called the nucleus. It is strong, clear and distinct. The second element is rather weak. It is called the glide.

There are eight diphthongs in English: three with a glide towards [i] – [ei], [ai], and [ɔi] two with a glide towards [ʊ] – [aʊ] and [əʊ] three with a glide towards [ə] – [iə], [ɛə] and [ʊə].

Besides these diphthongs, there are two vowels in English ([i:] and [ʊ:]) which may have a diphthongal pronunciation: in the articulation of these vowels the organs of speech change their position but very slightly. These vowels are called diphthongised vowels, or diphthongoids.

In the vowel production the tongue may move horizontally (forward and backward) and vertically (up and down).

The English monophthongs may be classified according to the following principles:

I. According to the tongue position.
II. According to the lip position.
III. According to the length of the vowel.
IV. According to the degree of tenseness.

<table>
<tr><td colspan="2">1. Stability of articulation</td><td colspan="3">Monophtongs
– 12</td><td>Diphthongs
– 8</td></tr>
<tr><td colspan="2">2. Length of articulation</td><td>Long – i:, u:, ɑ:, ɔ:, ɜ:</td><td colspan="2">Short – i, e, æ, ɒ, ʌ, ʊ, ə</td><td></td></tr>
<tr><td colspan="2">3. Degree of muscular tension</td><td>Tense – i:, u:, ɑ:, ɔ:, ɜ:</td><td colspan="2">Lax – i, e, æ, ɒ, ʌ, ʊ, ə</td><td></td></tr>
<tr><td colspan="2">4. Lip participation</td><td>Rounded (labialized)
u:, ʊ, ɔ:, ɒ</td><td colspan="2">Unrounded (non-labialized)
i, e, æ, ʌ,ə, i:, ɑ:, ɜ:</td><td></td></tr>
<tr><td colspan="2" rowspan="2">5. Vertical movement of the tongue</td><td colspan="5">6. Horisontal movement of the tongue</td></tr>
<tr><td>fully front</td><td>front retracted</td><td>central (mixed)</td><td>back advanced</td><td>fully back</td></tr>
<tr><td rowspan="2">High (close)</td><td>narrow variety</td><td>i:</td><td></td><td></td><td></td><td>u:</td></tr>
<tr><td>broad variety</td><td></td><td>i</td><td></td><td>ʊ</td><td></td></tr>
<tr><td rowspan="2">Mid (mid-open)</td><td>narrow variety</td><td>e</td><td></td><td>ɜ:</td><td></td><td></td></tr>
<tr><td>broad variety</td><td></td><td></td><td>əʌ</td><td></td><td></td></tr>
<tr><td rowspan="2">Low (open)</td><td>narrow variety</td><td></td><td></td><td></td><td></td><td>ɔ:</td></tr>
<tr><td>broad</td><td></td><td>æ</td><td></td><td></td><td>ɒ ɑ:</td></tr>
</table>

Fig. 4. The classification of English vowels

TRAINING

1. TONGUE TWISTERS:

a. Swan swam over the sea, swim, swan, swim; swan swam back again, well swam, swan.

b. Never trouble trouble till trouble troubles you. It only doubles trouble, and troubles others too.

2. Practise reading the word-contrasts below at normal conversational speed (teacher controls, explains and helps if necessary to maintain proper pronunciation).

Consonants

[k-g] card – guard
[p-b] pig – big
[t-d] ton – done
[ð-d] then – den
[f-v] feel – veal
[f-θ] Finn – thin
[v-ð] vain – they
[θ-ð] thick – this
[s-z] soup – zoo
[s-θ] sin – thin
[θ-s] thick – sick
[ð-z] though – zone
[s-ʃ] see – she
[v-w] vest – west
[tʃ-dʒ] cheap – jolly
[ʃ-j] sheep – yet
[l-m] line – mine
[n-ŋ] not – tongue

Vowels

MONOPHTHONGS:

[e] - [æ] - [ɜ:] - [ə] bed – ad – bird – omit
[ɑ:] - [ʌ] car – rub
[ɒ] - [ɔ:] cod – cord
[i] - [ʊ] bib – full

DIPTHONGS:

[ei] - [ai] - [ɔi] lay – lie – boy
[ɜʊ] - [aʊ] tone – now
[iə] - [ɛə] - [ʊə] ear – air – tour

DIPHTHONGOIDS:

[i:] - [ʊ:] tea – group

3. Write the word that matches the diphthong symbols:
[dei], [nain], [naʊ], [heə], [nəʊ], [hiə], [tʊə], [bɔi].

4. How do you pronounce the ***-o-*** correctly? Write the words into the correct column: **no, now, brown, clothes, window, yellow, go, over, radio, road.**

sound 1 [aʊ]	**sound 2 [əʊ]**

5. Animals in hiding

Find the animals hiding in the following sentences.
Example: Close the door at once! (rat)

1. That will be a real help.
2. She came late every day.
3. He came to America today.
4. Eric owes me ten cents.
5. We made errors in each one.
6. Do good workers succeed?
7. If I shout, he'll hear me.
8. If Roger comes, we'll begin.
9. We will go at two o'clock.
10. Is it the sixth or seventh?
11. In April I only came once.
12. I'll sing; you hum on key.
13. I made a Xerox copy of it.
14. She clothes naked babies.
15. At last, I, Gerald, had won.
16. Was Pilar mad, ill or glad?
17. That man ate eleven cookies.
18. Your comb is on the table.
19. We're sending only one book.
20. He regrets having said that.
21. If Al concentrates, he'll win.
22. When I withdrew, Al rushed in.
23. He called Mikko a lazy boy.
24. It's only a kilometer away.

6. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Q: What letter of the alphabet is an insect?

A: B. (bee).

INDIVIDUAL WORK:

1. Get ready to speculate on the topic «English vowels and consonants: differences in pronunciation and functions».

2. Create the table that represents English vowels and consonants and suggest 10 words to illustrate each letter.

INDIVIDUAL RESEARCH:

1. Make a chart «Classification of English consonants according to the degree of noise, the manner of articulation, the work of vocal cords and the force of articulation».

2. Why do people often misunderstand each other? What factors, to your mind, can improve or impair the process of information transmission?

3. Discuss the role of information in human life.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is a vowel sound?
2. What is a consonant sound?
3. What are the differences between vowels and consonants?
4. What does the articulation of a sound consist of ?
5. What principles of classification do you know?
6. What is the quality of a vowel determined by?
7. What criteria are used for the classification of vowels?
8. What are English vowels subdivided into?
9. Comment on the terms *monophthong*, *diphthong* and *diphthongoid*.

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Answer to the activity 5: 1. bear; 2. camel; 3.cat; 4. cow; 5. deer; 6. dog; 7. fish; 8. frog; 9. goat; 10. horse; 11. lion; 12. monkey; 13. ox; 14. snake; 15. tiger; 16. armadillo; 17. manatee; 18. bison; 19. dingo; 20. egret; 21. falcon; 22. walrus; 23. koala; 24. yak.

UNIT 5
English Vowels in Six Types of Syllables. Vowel Digraphs and Consonant Digraphs

The notion of the ***syllable*** intuitively seems to be a very simple one. A **syllable** is a basic unit of written and spoken language. It is a unit consisting of uninterrupted sound that can be used to make up words. For example, the word *hotel* has two syllables: *ho* and *tel*. These will be marked here as in *ho/tel*.

To find the number of syllables in a word, use the following steps:

- Count the vowels in the word.
- Subtract any silent vowels, (like the silent *e* at the end of a word, or the second vowel when two vowels are together in a syllable)
- Subtract one vowel from every diphthong (diphthongs only count as one vowel sound.)
- The number of vowels sounds left is the same as the number of syllables.

The number of syllables that you hear when you pronounce a word is the same as the number of vowels sounds heard. For example:

- The word *came* has 2 vowels, but the *e* is silent, leaving one vowel sound and one syllable.
- The word *outside* has 4 vowels, but the *e* is silent and the *ou* is a diphthong which counts as only one sound, so this word has only two vowel sounds and therefore, two syllables.

There are six different kinds of syllables in English:

1. **Closed Syllables**: A closed syllable has one and only one vowel, and it ends in a consonant. Examples include *in*, *ask*, *truck*, *sock*, *stretch*, *twelfth*, and *on*.
2. **Open Syllables**: An open syllable has one and only one vowel, and that vowel occurs at the end of the syllable. Examples include *no*, *she*, *I*, *a*, and *spry*.
3. **Silent-E Syllables**: A silent-e syllable ends in an *e*, has one and only one consonant before that *e*, and has one and only one vowel before that consonant. Examples include *ate*, *ice*, *tune*, *slope*, *strobe*, and *these*.

4. **Vowel Combination Syllables**: A vowel combination syllable has a cluster of two or three vowels or a vowel-consonant unit with a sound or sounds particular to that unit. Examples include *rain*, *day*, *see*, *veil*, *pie*, *piece*, *noise*, *toy*, *cue*, and *true*.
5. **Vowel-R Syllables**: A vowel-r syllable is one which includes one and only one vowel followed by an *r*, or one vowel followed by an *r* which is followed by a silent *e*, or a vowel combination followed by an *r*. Examples include *car*, *or*, *care*, *ire*, *air*, and *deer*.
6. **Consonant-L-E Syllables**: In these syllables, a consonant is followed by *le*. The vowel sound in these syllables is the schwa sound that occurs before the *l*. Examples include *-ble*, *-cle*, *-dle*, *-fle*, and *-gle*.

Rules of reading vowels in four principal types of syllables

Letter / type of reading	**a**	**o**	**u**	**e**	**i/y**
1 – alphabetic reading in the open syllable	[ei] name	[ɜʊ] note	[jʊ:] tune	[i:] me	[ai] time
2 – short vowel sound in the closed syllable	[æ] map	[ɒ] not	[ʌ] but	[e] pen	[i] sit, myth
3 – vowel+*r* (r+consonant)	a+r [ɑ:] park	o+r [ɔ:] fork	u+r [ɜ:] fur	e+r [ɜ:] her	i/y+r [ɜ:] girl, myrtle
4 – vowel+ *r* + mute *e*	a+re [ɛə] parents	o+re [ɔ:] more	u+re [jʊə] pure	e+re [iə] here	i/y+re [aiə] fire, tyre

The term ***digraph*** can be defined as:

1. A pair of letters representing a single speech sound, such as the *ph* in *pheasant* or the *ea* in *beat.*
2. A single character consisting of two letters run together and representing a single sound, such as Old English *æ*.

Digraphs can be of two kinds: consonant digraphs and vowel digraphs.

Rules of reading vowel digraphs

<table>
<tr><td colspan="3">The first group (both of the letters express themselves)</td><td colspan="3">The second group
(we don't read the letters of digraph.
We use monophthong or diphthong)</td><td colspan="4">The third group
(one of the letters of digraph has alphabetic reading)</td></tr>
<tr><td colspan="3"></td><td colspan="3"></td><td colspan="3">We read the first letter</td><td colspan="3">We read the second letter</td></tr>
<tr><td rowspan="5">ei
ey</td><td rowspan="5">[ei]</td><td rowspan="5">vein[1]
they</td><td rowspan="2">oo
at the end of the word</td><td rowspan="2">[ʊ:]</td><td rowspan="2">too</td><td rowspan="2">ai
ay</td><td rowspan="2">[ei]</td><td rowspan="2">maid
day</td><td rowspan="5">eu
ew</td><td rowspan="5">[jʊ:]</td><td rowspan="5">neutral</td></tr>
<tr></tr>
<tr><td rowspan="3">oo + cons. (except k)</td><td rowspan="3">[ʊ:]</td><td rowspan="3">soon[1]</td><td rowspan="3">ie
ye</td><td rowspan="3">[ai]</td><td rowspan="3">tie[1]
rye</td></tr>
<tr></tr>
<tr></tr>
<tr><td rowspan="3">oi
oy</td><td rowspan="3">[ɔi]</td><td rowspan="3">oil
boy</td><td>oo+k</td><td>[ʊ]</td><td>book
cook</td><td rowspan="2">oa
oe
ow</td><td rowspan="2">[əʊ]</td><td rowspan="2">coat
toe
low</td></tr>
<tr><td>au
aw</td><td>[ɔ:]</td><td>autho r
saw</td></tr>
<tr><td>ou
ow</td><td>[aʊ]</td><td>out[2]
now</td><td>ue
ui</td><td>[jʊ:]</td><td>due[2]
suit</td></tr>
<tr><td colspan="3"></td><td colspan="3"></td><td>ee
ea</td><td>[i:]</td><td>meet[3]
sea</td><td colspan="3"></td></tr>
<tr><td colspan="3">[1]Exception: in some words digraph ei is read as [i:] after letter c – receive, ceiling.</td><td colspan="3">[1]Except : good and stood [u]; [2]In some words digraph ou is read as [ʌ]: country, cousin, young; or [u:]: youth, group, soup.</td><td colspan="3">[1]Except: believe, field;
[2]Exception: after sounds [r], [l], [dʒ] digraphs ue and ui are read as [u:] – blue, fruit, juice;
[3]Exception: before d and th digraph ea is read as [e] – bread, death.</td><td colspan="3">Exception: after sounds [r], [l], [dʒ] digraphs eu and ew are read as [u:] – blew, drew, Jew.</td></tr>
</table>

As you will see form the table below, the situation is much less straightforward for the realisations of vowel graphemes or digraphs. This table represents an attempt to illustrate the diversity of possible realisations that exists for the various accents of English as spoken by native speakers and is mainly intended to raise your awareness concerning this issue. It should by no means be seen as exhaustive and will certainly be more accurate in its representation of the potential realisations of British English, although North American, Australian and New Zealand accents are also covered to some extent, without being referred to explicitly. Many of the details occuring in this table will be covered in later sections of the course dealing with individual accents of English, but for now, you should at least be aware of the fact that whenever an [ɑ(:)] realisation occurs as a

potential option, this ought to be interpreted in a somewhat different way when it refers to either a (Southern) British or an American realisation. In the British variant, this ought to be interpreted as having a quality that is distinctly further back than its American 'counterpart', which is somewhat nearer to [a(ː)]. We are using the tilde symbol (~) to indicate a range of pronunciations in more or less the same way as John Wells does in his *Accents of English*.

In order to establish a systematic reference system in the first place, it is quite useful to start by having a look at letter-to-sound correspondences, only that in this context, we'll refer to the former as graphemes and represent them in angled brackets (<>) and to the latter as phonemes, which we'll enclose in forward slashes (*//*) or sometimes in square (*[]*) brackets, if we want to talk about particular realisations. This distinction is particularly important because we unfortunately tend to use the same terms, i.e. vowels and consonants, for both letters and sounds, so that occasionally, there may be grounds for misunderstanding. For example, when asked about the vowels of English, most native speakers would automatically respond by saying /eɪ/, /iː/, /aɪ/, /əʊ/, /juː/, of course meaning the *names* for <a>, <e>, <i>, <o>, <u>, because of the predominance of written language in our literate society. But of course, in terms of vowel sounds, this rendition does not actually even cover the simple vowels, which the single grapheme correspondences would seem to suggest. In order to shed some more light on what kinds of relationships exist between graphemes and phonemes, we will therefore look at the different types of letter/sound classes in some detail. Before we begin, though, it is important to bear in mind right from the start that we may not only be dealing with one-to-one correspondences, but that there may well also be one-to many-relationships, where a single grapheme/phoneme may have multiple realisations and vice versa.

Realization of vowel graphemes and digraphs (grapheme combinations)

Grapheme(s)	Phoneme(s)	Example(s)
<a>	[a~æ] [eː~eɪ~ʌɪ] [a~aː~ɑː~ɑˑ~æ(ː)] [ɔː~ɔˑ~oː] [ɒ~ɑ(ː)] [ə~ɐ] [ɪ~ə]	c*a*t, b*a*ss b*a*se, b*a*ss b*a*th, c*a*r w*a*ter, w*a*rm, w*a*ll w*a*tch, wh*a*t *a*bout, *a*go, *a*gain cott*a*ge, lugg*a*ge
<a[iy]>	[eː~eɪ~ʌɪ] [ɛː~ɜː~ɛə] /ə/ [ɛ~e]	m*ai*n, str*ay*, b*ai*t *ai*r, f*ai*r capt*ai*n, fount*ai*n s*ai*d, s*ay*s, ag*ai*n
<a[uw]>	[ɑː~ɔː~oː] [æː~a~aː~ɑː] [ɑ(ː)~ɒ]	f*au*n, pr*aw*n l*au*gh s*aus*age
<e>	[ɪ~e~ɛ] [ɜː~ɜˑ~ɛː] [ə~əˑ]	*e*merald, b*e*t em*e*rge lett*e*r
<ea>	/eɪ~iː/ [eː~eɪ~ɛː]	*ea*t, b*ea*t, t*ea* st*ea*k
<ee>	[eɪ~iː]	*ee*l, m*ee*t, s*ee*
<e[iy]>	[eː~eɪ~ʌɪ] [aɪ~ɒɪ]	r*ei*gn, f*ei*n *E*ileen
<e[uw]>	/juː~uː/	*ew*e, *eu*phemism, f*ew*
<i>	[ɪ~ə] [aː~aɪ~ɒɪ] [ɜː~ɜˑ~ɛː~ɜɪ]	*i*nterest, t*i*p f*i*ve, f*i*re, p*i*rate b*i*rd, th*i*rd
<ie>	[aɪ~ɒɪ] /iː/ [e~ɛ] [aɪə~ɒɪə~aːə]	p*ie*, tr*ie* f*ie*nd fr*ie*nd d*ie*t, qu*ie*t
<io>	/ə/	not*io*n, pass*io*n, fash*io*n
<o>	[ɒ~ɑ(ː)] [əʊ~oː~ɒ]	*o*ption, p*o*t *o*mega, *o*ver, potat*o* t*o*re, t*o*rn

	[ɔː~oː]	
<oa>	[ɔː~oː] [əʊaː~oːaː]	*oa*r, b*oa*rd c*oa*rticulation
<oe>	[uː~yː] [əʊ~oː]	Sh*oe* t*oe*
<o[iy]>	/ɔɪ/ /əʊʷɪ/	n*oi*se, h*oi*st, b*oy*, bu*oy* c*oi*ncidence
<oo>	[uː~yː] [ʊ~yː~ɤ] [ʊə~uˑ~ɔː~oː]/ [əʊɒ~oːɒ]	*oo*ze, m*oo*n, sh*oo* f*oo*t, b*oo*k p*oo*r c*oo*peration
<o[wu]>	[ɔː~oː] [ɔː~oː~ʊə] [aʊ~ɒʊ~əʊ] [əʊ~oː]	f*ou*r t*ou*r *ou*t, sh*ou*t, c*ow* t*ow*
<u>	/juː/ /ʊ/ [ʊ~ʌ] [ɜː~ɜˑ~ɛː]	*u*ser, *u*sual p*u*t p*u*tt f*u*r, c*u*rl
<ue>	/uː/ /uʷə/ /juʷə/	S*ue*, que*ue* Cr*ue*l f*ue*l
<ui>	/uː/ [juː~uː] /ɪ/ [aɪ~ɒɪ] /uʷɪ/	fr*ui*t, cr*ui*se n*ui*sance b*ui*ld, g*ui*ld g*ui*de, q*ui*te fl*ui*d
<uy>	[aɪ~ɒɪ]	b*uy*, g*uy*
<y>	[aɪ~ɒɪ] [aɪə~aɪəˑ~aː] /ɪ/ /j/	cr*y*, fr*y*, tr*y* t*y*re cr*y*stal *y*esterday, *y*earn

Below is a table of possible consonant graphemes or grapheme combinations (digraphs). Where a potential doubling of graphemes may be possible without causing a gemination (i.e. a double articulation) of

the phoneme, the second grapheme is given in round brackets; at other times the round brackets indicate additional optional elements.

Realisation of consonant graphemes and grapheme combinations (digraphs)

Grapheme(s)	Phoneme(s)	Example(s)
<b(b)>	/b/	*b*ill, trou*b*le, sha*bb*y, ta*bb*y, ta*b*
<bt>	/t/ /bt/	de*bt*, dou*bt* o*bt*ain
<c>	/k/ /s/ /ʃ/	*c*at, chocolate, ma*c* spa*c*e spe*c*ial, o*c*ean
<cc>	/k/ /ks/	a*cc*urate, o*cc*ur a*cc*ept
<(t)ch>	/tʃ/ /ʃ/ /k/ //	*ch*eck, ma*tch* ma*ch*ine, mustas*h*e *ch*aos, Ba*ch* ya*ch*t
<ck>	/k/	chi*ck*en, ba*ck*, thi*ck*
<d(d)>	/d/ /dʒ/, /dj/	*d*umb, mi*dd*le, ba*d* gra*d*ual, resi*d*ual
<f(f)>	/f/ /v/	*f*ind, co*ff*ee, dwar*f*, shel*f* o*f*
<g(g)>	/g/ /dʒ/ /ʒ/	*g*ive, *g*uest, lu*gg*age, ba*g* *G*eor*g*e, engor*g*e, hu*g*e, ur*g*e rou*g*e, bei*g*e
<gh>	/g/ /f/ // /p/	*gh*ost cou*gh*, lau*gh* ei*gh*t, bou*gh* hiccou*gh*
<gn>	/n/ /gn/	si*gn*, forei*gn* si*gn*al, si*gn*ature
<h>	/h/ //	*h*ome, be*h*ind *h*our, Sha*h*
<j>	/dʒ/ /ʒ/ /j/	*J*ohn, *j*oke, ma*j*ority *j*abot hallelu*j*ah
<k>	/k/	*k*ilo, mar*k*et, mar*k*
<kn>	/n/ /kn/	*kn*ight, *kn*ee, *kn*ow ac*kn*owledge, wea*kn*ess

<l(l)>	/l/ //	*l*eft, bu*ll*et, shel*f*, gir*l*, fu*ll* ha*lf*, ca*lf*, ca*l*m, wa*l*k, cou*l*d
<m(m)>	/m/	*m*orning, co*mm*a, roo*m*
<mb>	/mb/ /m/	e*mb*lem, tu*mb*le la*mb*, cli*mb*, to*mb*
<mn>	/m/ /n/ /mn/	da*mn*, hy*mn* *mn*emonic hy*mn*al, gy*mn*asium, o*mn*iscient
n(n)	/n/	*n*ame, ma*nn*er, mea*n*
<n[cgkqx]>	/ŋ/ /ŋg/, /ŋk/ /ndʒ/	si*ng*er, lo*ng* fi*ng*er, a*nx*iety, thi*nk*er, i*nq*uire sti*ng*y
<p(p)>	/p/	*p*lan, co*pp*er, tem*p*le, ma*p*
<ph>	/f/ /ph/, /p/	*ph*otography, *ph*ysical Cla*ph*am
<p[nst]>	/pn/ /n/ /ps/ /s/ /pt/ /t/	hy*pn*osis *pn*eumatic u*ps*et *ps*ychology a*pt*itude *pt*erodactyl
<q>	/kw/ /k/	*q*uestion che*q*ue
<r(r)> <rh>	/r/ /ə/ or lengthening of preceding vowel	*r*ed, mi*rr*or *rh*ythm cent*r*e, tende*r*, mirro*r*, co*r*e
<s(s)>	/s/ /z/ /ʃ/ /ʒ/	sound, master, mo*ss*, clo*s*e measles, close *s*ugar, *s*ure mea*s*ure
<sc>	/sk/ /s/ /ʃ/	de*sc*ribe de*sc*ent, mu*sc*le lu*sc*ious
<sh>	/ʃ/ /sh/	*sh*ore, fa*sh*ion, fla*sh* gra*sh*opper
<sw>	/s/ /sw/	*sw*ord *sw*ine, *sw*indle, *sw*at
<t(t)>	/t/	*t*op, bi*tt*er, ha*t*

<th>	/θ/ /ð/ /th/	*th*eme, bo*th*, mon*th*ly *th*e, *th*ese, bro*th*er apar*th*eid
<v>	/v/	*v*an, mo*v*ing, cur*v*e
<w>	/w/	*w*ater
<wh>	/h/ /w/	*wh*o, *wh*ole *wh*ere, *wh*en, *wh*y, *wh*at
<x>	 /ks/ /gz/ /z/	bo*x*, mi*x*ture e*x*act, e*x*ist *X*erox, *x*enophobia, *x*ylophone
<y>	/j/	*y*ellow, *y*oghurt, *y*oke
<z(z)>	/z/	zone, dazzle, buzz

TRAINING

1. TONGUE TWISTERS:

a. *A big black bug bit a bit black bear, a big black bear bit a big black bug.*

b. *A sailor went to sea to see what he could see, and all that he could see, was sea, sea, sea.*

2. Here is a list of 25 words. Put them into the correct column according to their vowel sounds. Use the left-hand side of the columns.

Course, pause, fur, bury, caught, sauce, bruise, peal, key, heard, bread, isle, sight, sword, crews, waste, rain, floor, raise, sees, praise, paste, suite, hall.

As you know, English spelling is not phonetic, so words can rhyme when their spelling is very different. Think of the words that rhyme with our list (use the right-hand side of the columns).

[ei]	**[ɔ:]**	**[ɜ:]**	**[ʊ:]**	**[e]**	**[ɑi]**	**[i:]**

3. There are several different ways of pronouncing ***-ea-.*** Look at the examples in the boxes.

[e] bread	**[i:]** meat	**[iə]** fear
[eə] wear	**[ei]** break	**[ɜ:]** learn

Put the following words into the correct column according to the pronunciation of ***-ea-*. Careful!** Words given in italics have two meanings and two pronunciations.

Dear	*Tear*	Scream	Steak	Breath
Breathe	*Breadth*	Spear	Thread	Bear
Cease	*Chest*	Clear	Deaf	Death
Earth	*Beast*	Breast	Beard	Pearl
Pear	*Heal*	Health	Great	Gear
Hearse	*Jealous*	Yearn	Lead	Leap
Leapt	*Meant*	Reason	Search	Swear
Theatre	*Weary*	Weapon		

4. Diphthongs are two vowel sounds which run together.

hear [hiə] = [i] + [ə] (diphthong [iə])

hair [heə] = [e] + [ə] (diphthong [eə])

Underline the correct transcription of the word.

a) pay	[pei]	[peə]	e) dear	[diə]	[deə]
b) write	[rɑit]	[rəʊt]	f) boy	[bɔi]	[bəʊ]
c) phone	[fəʊn]	[fain]	g) tour	[tʊə]	[təʊ]
d) round	[reind]	[raʊnd]	h) fair	[fiə]	[feə]

5. All these words in phonetic script contain diphthongs. Transcribe them.

[niə]	_____	[flɑit]	_____	[taʊn]	_____
[keə]	_____	[peidʒ]	_____	[fjʊə]	_____
[θrəʊ]	_____	[dʒɔin]	_____	[ləʊn]	_____

6. Read the poem aloud. Write the number next to the correct sound.

When the English tongue we speak				
Why does (1) *break* not rhyme with (2) *weak*	[i:]**2**	[ei]**1**		
Won't you tell me why it's true				
We say (3*) sew*, but also (4) *few*?	[u:]	[əu]		
And the maker of the verse				
Cannot rhyme his (5) *horse* with (6) *worse*	[ɔ:]	[ɜ:]		
(7) *Beard* is not the same as (8) *heard*	[ɜ:]	[iə]		
(9) *Cord* is different from (10) *word*	[ɜ:]	[ɔ:]		
(11) *Cow* is cow, but (12) *low* is low	[aʊ]	[əʊ]		
(13*) Shoe* is never rhymed with (14) *foe*	[ʊ:]	[əʊ]		
Think of (15) *hose* and (16) *dose* and (17) *lose*	[ʊ:z]	[əʊz]	[əʊs]	
And think of (18) *loose* and yet of (19) *choose*	[ʊ:z]	[ʊ:s]		
Think of (20) *comb* and (21) *tomb* and (22) *bomb*	[ɒm]	[əʊm]	[ʊ:m]	
(23) *Doll* and (24) *roll* and (25) *home* and (26) *some*	[ɒl]	[əʊl]	[ʌm]	[əʊm]
And since (27) *pay* is rhymed with (28) *say*	[ei]			
Why not (29) *paid* with (30) *said* I pray?	[ei]	[e]		
Think of (31) *blood* and (32) *food* and (33) *good*	[ʊ]	[ʊ:]	[ʌ]	
(34) *Mould* is not pronounced like (35) *could*	[ʊd]	[əʊld]		
Why is it (36) *done*, but (37) *gone* and (38) *lone*	[əʊ]	[ʌ]	[ɒ]	
Is there any reason known?				
To sum up, it seems to me				
That sounds and letters don't agree				

7. Hidden names

The names of four people in this family are hidden in the words. Find the common sound in each list of words. Then join these sounds together to find the name.

Mother

suggest	although	strangers
soldier	saxophone	dangers
jacket	postman	enters
fridge	follow	revenge

Father

nature	heart	elephant	gives
fetch	tomato	eleven	zero
question	calmer	golf	apples
children	marching	hopeful	those

Daughter

ocean	reading	castle	America
shop	complete	battle	psychology
fishing	pieces	pills	kitchen

Son

autumn	apples	eighth	university	teaspoon
combing	parrot	thought	future	juicy
comfortable	expand	through	yellow	movement
handsome	backache	tooth	newspape r	twenty-two

8. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Q: What starts with E, ends with E and only has one letter?

A: An envelope.

INDIVIDUAL WORK:

Study the table «Realization of vowel graphemes and grapheme combinations (digraphs)» and complete doing activities:

1. Although we won't be dealing with different accents until later on in the course, try to got through the above table and attempt to spot which realisations may occur in which country/region. In order to achieve this, try to make use of what we have learnt about the tongue positions and how they are indicated on the vowel chart.
2. Try to identify regular or semi-regular patterns, paying particular attention to the environment each example occurs in terms of surrounding consonants, as well as aspects of morphology.
3. Think about how you would syllabify the word *bottle* and justify your reasoning. Can you think of any other example words that are similar?
4. Check to see how many syllables you would have in your pronunciation of the word *extra*. If it's more than two, think about the natural syllable structure in your mother tongue and how it might differ from English.

Go through the table «Realisation of Consonant Graphemes and Grapheme Combinations (digraphs)» above and try to find further examples (or counter-examples) for the individual combinations.

1. Try to understand how each pattern is conditioned by its environment(s) or whether certain cases/exceptions do not follow any rules.
2. If you're unsure about certain words, check them in a pronouncing dictionary.

INDIVIDUAL RESEARCH:

1. Write a report on the rules of reading vowels in four types of syllables and rules of reading vowel digraphs.
2. Do you find it easy to speak English with other people? Is it strikingly different from how you interact in your native language?
3. Does the manner in which you speak in class differ from what you display at your leisure time?

QUESTIONS TO CONTROL COMPREHENSION:

1. What is a syllable?
2. Characterise six/ four types of syllables and set examples.
3. What is a digraph (grapheme combination)?
4. Comment on the usage of different brackets (<>) and (*[]*) and forward slashes (*//*).
5. Learn the poem by heart and recite it in a proper way.

SOURCES & FURTHER READING:

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9. Jones, D. An English Pronouncing Dictionary / D. Jones. – [6-th ed.]. – London : Useful Books for the Study of EP, 1944. – 525 p.

10. Moryakina I. A. English Phonetics Through Practice : [навч. посібник з практичної фонетики англійської мови] / I. A. Moryakina, T. E. Stavytska. – K. : КНЛУ, 2012. – 180 с.
11. Wells, J. C. New Longman Pronunciation Dictionary / J. C. Wells. – [2-nd ed.]. – Edinburg : Pearson Education Limited, 2000. – 897 p.

Answer to the activity 7*: mother – Joan; father – Charles; daughter – Sheila; son – Matthew.*



UNIT 6
Correction of Pronunciation of English Sounds

Ukrainian students of English sometimes replace the English [t, d] by the corresponding Ukrainian sounds. For the English consonants [t, d] the tip (not the blade) of the tongue should be pressed against the alveolar ridge (not the upper teeth). When they are pronounced the students should be careful to make them strong and aspirated.

Ukrainian learners of English may carelessly pronounce [w] instead of [v]. This mistake is a phonological one. To avoid it the mirror should be used to make sure that the upper lip is out of the way.

Learners of English sometimes pronounce [f, v] instead of [θ, ð] because there are no similar sounds in Ukrainian. To avoid it the lower lip should be kept out of the way. Sometimes [t, d] may be heard instead of [θ, ð]. To get rid of the mistake the tip or the blade of the tongue should not be pressed either against the teeth ridge or the teeth. If [s, z] are heard remember that the tip should be against the edge of the upper teeth.

Learners of English sometimes pronounce the English sound [h] as a very strong sound. They should remember that it occurs only before vowels and is a pure sound of breath, so they must prepare the organs of speech for the articulation of the vowel and breathe the air weakly out of the mouth.

Very often Ukrainian learners of English replace the English [ŋ] by [n] because there is no similar sound in Ukrainian. Not to make this mistake you should raise the back of the tongue to the soft palate. The tip of the tongue should not rise at all being kept at the lower teeth. A mirror may help to check the position of the tongue.

Some speakers tend to replace the bilabial sonorant [w] by the English labio-dental, fricative [v]. Not to make the mistake keep the lips well rounded when [w] is pronounced; there should be a glide towards the following vowel.

Ukrainian learners often replace the English post-alveolar sonorant [r] by the Ukrainian alveolar rolled [p]. To avoid this mistake they should move the tip of the tongue to the back of the alveolar ridge and keep it tense at some distance from it so that no tapping of the tongue could be made when the air goes through the passage.

Also typical mistakes of Ukrainian learners lie in devoicing voiced consonants before voiceless ones and voicing voiceless consonants before voiced ones.

The Ukrainian consonants [п, б] are mainly pronounced in the same way, but the lips are not so tense as for the English [p, b].

The Ukrainian consonants [т, д] are produced with the blade of the tongue against the back of the upper teeth. They are dental, while the corresponding English sounds are apical alveolar and the Ukrainian consonant [т] is not aspirated.

The Ukrainian consonants [к, г] are produced in a similar way as English corresponding sounds, but the breath effort for the Ukrainian [к] is not so strong as for the English [k] which is aspirated.

TRAINING

1. TONGUE TWISTERS:

a. *A thatcher of Thatchwood went to Thatchet a-thatching.*
Did a thatcher of Thatchwood go to Thatchet a-thatching?

If a thatcher of Thatchwood went to Thatchet a-thatching,
Where's the thatching the thatcher of Thatchwood has thatched?

b. *Peter Piper picked a peck of pickled pepper;*
A peck of pickled pepper Peter Piper picked;

If Peter Piper picked a peck of pickled pepper,
Where's the peck of pickled pepper Peter Piper picked?

2. Study carefully: here are about 100 most often mispronounced English words («mispronunciation» among them). There are spelling rules in English even if they are difficult to understand, so pronouncing a word correctly usually does help you spell it correctly. Several common errors are the result of rapid speech, so take your time speaking, correctly enunciating each word. Careful speech and avid reading are the best guides to correct spelling.

Don't say	Do Say	Comment
A		
acrossed	across	It is easy to confuse «across» with «crossed» but better to keep them separate.
affidavid	affidavit	Even if your lawyer's name is «David», he issues affidavits.
Old-timer's disease	Alzheimer's disease	While it is a disease of old-timers, it is named for the German neurologist, Dr. Alois Alzheimer.
Antartic	Antarctic	Just think of an arc of ants (an ant arc) and that should help you keep the **c** in the pronunciation of this word.
Artic	Arctic	Another hard-to-see **c** but it is there.
aks	ask	This mispronunciation has been around for so long (over 1,000 years) that linguist Mark Aronoff thinks we should cherish it as a part of our linguistic heritage. Most of us would give the axe to «aks».
athelete, atheletic	athlete, athletic	Two syllables are enough for «athlete».
B		
barbituate	barbiturate	Don't forget this word contains three others: bar+bit+u+rate
bob wire	barbed wire	No, this word wasn't named for anyone named «Bob»; it should be «barbed wire», although the suffix –ed, meaning «having» is fading away in the U.S.
bidness	business	The change of **[s]** to **[d]** before **[n]** is spreading throughout the US.
a blessing in the skies	a blessing in disguise	This phrase is no blessing if it comes from the skies. (Pronounce it correctly and help maintain the disguise.)

C		
Calvary	cavalry	It isn't clear why we say, «Mind your Ps and Qs» when we have more difficulty keeping up with our Ls and Rs. Had there been a cavalry in Jesus' time, perhaps Calvary would not have been so tragic.
cannidate	candidate	You aren't being canny to drop the **[d]** in this word. Remember, it is the same as «candy date». (This should help guys remember how to prepare for dates, too.)
card shark	cardsharp	Cardsharps probably won't eat you alive, though they are adept at cutting your purse strings.
Carpool tunnel syndrome	Carpal tunnel syndrome	This one is mispronounced (and misspelled) several different ways; we just picked the funniest. Carpal means «pertaining to the wrist».
caucaphony	cacophony	There is no greater cacophony **[kæ'kafêni]** to the ears than to hear the vowels switched in the pronunciation of this word.
The Caucases	The Caucasus	Although there are more than one mountain in this chain, their name is not a plural noun.
chester drawers	chest of drawers	The drawers of Chester is a typical way of looking at these chests down South but it misses the point.
chomp at the bit	champ at the bit	«Chomp» has probably replaced «champ» in the U.S. but we thought you might like to be reminded that the vowel should be **[æ]** not **[o]**.

close	clothes	The **[ð]** is a very soft sound likely to be overlooked. Show your linguistic sensitivity and always pronounce it.
coronet	cornet	Playing a crown (coronet) will make you about as popular as wearing a trumpet (cornet) on your head – reason enough to keep these two words straight.
D		
dialate	dilate	The **i** in this word is so long there is time for another vowel but don't succumb to the temptation.
diptheria	diphtheria	The «ph» in this word is pronounced **[f]**, not **[p]**.
doggy-dog world	dog-eat-dog world	The world is even worse than you think if you think it merely a «doggy-dog world». Sorry to be the bearer of such bad news.
drownd	drown	You add the **[d]** only to the past tense and past participle.
E		
elec'toral	e'lectoral	The accent is on the second, not the third, syllable and there is no **[i]** in it – **not** «electorial». (By the way, the same applies to «mayoral» and «pastoral».)
excape	escape	The good news is, if you say «excape», you've mastered the prefix ex- because its meaning does fit this word. The bad news is, you don't use this prefix on «escape».
expresso	espresso	While I can't express my love for espresso enough, this word was borrowed from Italian well after the Latin prefix ex- had developed into es-.

excetera	et cetera	Latin for «and» (et) «the rest» (cetera) are actually two words that probably should be written separately.
expecially	especially	Things especial are usually not expected, so don't confuse these words.
F		
Febyuary	February	We don't like two syllables in succession with an **[r]** so some of us dump the first one in this word. Most dictionaries now accept the single **[r]** pronunciation but, if you have an agile tongue, you may want to shoot for the original.
fedral	federal	Syncopation of an unaccented vowel is fairly common in rapid speech but in careful speech it should be avoided.
fillum	film	We also do not like the combination **[l]** + **[m]**. One solution is to pronounce the **[l]** as **[w]** («film» **[fiwm]**, «palm» **[pawm]**) but some prefer adding a vowel in this word.
fisical	fiscal	In fact, we don't seem to like any consonants together. Here is another word, like athlete and film that is often forced to swallow an unwanted vowel.
flounder	founder	Since it is unlikely that a boat would founder on a flounder, we should distinguish the verb from the fish as spelling suggests.
foilage	foliage	Here is another case of metathesis, place-switching of sounds. Remember, the **i** comes after the **l**, as in related «folio».

For all intensive purposes	For all intents and purposes	The younger generation is mispronouncing this phrase so intensively that it has become popular both as a mispronunciation and misspelling.
forte	fort	The word is spelled «forte» but the **[e]** is pronounced only when speaking of music, as a «forte passage». The words for a strong point and a stronghold are pronounced the same: **fort**.
H		
Heineken remover	Heimlich maneuver (or manoeuvre)	This term is mispronounced in many different ways. This is just the funniest one we have heard. This maneuver (manoeuvre) was named for US surgeon Henry Jay Heimlich (1920-).
heighth	height	The analogy with «width» misleads many of us in the pronunciation of this word.
'erb	herb	Does, «My friend Herb grows 'erbs», sound right to you? This is a US oddity generated by the melting pot (mixed dialects). Initial **[h]** is always pronounced outside America and should be in all dialects of English.
hi-archy	hierarchy	Remember, hierarchies go higher than you might think. This one is pronounced «higher archy» and not «high archy».
I		
in parenthesis	in parentheses	No one can enclose an expression in one parenthesis; at least two parentheses are required.

interpretate	interpret	This error results from the back-formation of «interpretate» from «interpretation». But back formation isn't needed; we already have «interpret».
irregardless	regardless	«Less» already says «without» so there is no need to repeat the same sentiment with «ir-».
idn't	isn't	Again, the struggle of **[s]** before **[n]**.
J		
jewlery	jewelry	The root of this word is «jewel» and that doesn't change for either «jeweller» or «jewelry».
jist	just	As opposed to the adjective «just», this word is always unaccented, which encourages vowel reduction. However, it sounds better to reduce the **[ê]** rather than replace it with **[i]**.
K		
Klu Klux Klan	Ku Klux Klan	Well, there is an **[l]** in the other two, why not the first? Well, that is just the way it is; don't expect rationality from this organization.
L		
lambast	lambaste	Better to lambaste the lamb than to baste him – remember, the words rhyme. «Bast» has nothing to do with it.
larnyx	larynx	More metathesis. Here the **[n]** and **[y]** switch places. Mind your **n**s and **y**s as you mind your **p**s and **q**s.
Laura Norder	law and order	The sound **[aw]** picks up an **[r]** in some dialects (also «sawr» and «gnawr»). Avoid it and keep Laura Norder in her place.
leash	lease	Southern Americans are particularly liable to confuse these two distinct

		words but the confusion occurs elsewhere. Look out for it.
libel	liable	You are liable for the damages if you are successfully sued for libel. But don't confuse these discrete words.
libary	library	As mentioned before, English speakers dislike two **[r]**s in the same word. However, we have to buck up and pronounce them all.
long-lyved	long-lived	This compound is not derived from «to live longly» (you can't say that) but from «having a long life» and should be pronounced accordingly. The plural stem, live(s), is always used: «short-lived», «many-lived», «triple-lived».
M		
masonary	masonry	We have been told that masons are most likely to insert a spare vowel into this word describing their occupation but we know others do, too. Don't you.
mawv	mauve	This word has not moved far enough away from French to assume an English pronunciation, **[mawi]**, and should still be pronounced **[mowi]**.
mannaise	mayonnaise	Ever wonder why the short form of a word pronounced «mannaise» is «mayo»? Well, it is because the original should be pronounced «mayo-nnaise». Just remember: what would mayonnaise be without «mayo»?
miniture	miniature	Here is another word frequently syncopated. Don't leave out the third syllable, **[a]**.

mute	moot	The definition of «moot» is moot (open to debate) but not the pronunciation: **[mut]** and not **[mjut]**.
mis'chiev-ous	'mischievous	It would be mischievous of me not to point out the frequent misplacement of the accent on this word. Remember, it is accented the same as mischief. Look out for the order of the **i** and **e** in the spelling, too – and don't add another **i** in the ending (**not** mischievious).
N		
nother	other	Misanalysis is a common type of speech error based on the misperception of where to draw the line between components of a word of phrase. «A whole nother» comes from misanalyzing «an other» as «a nother». Not good. Not good.
nucular	nuclear	The British and Australians find the American repetition of the **[u]** between the **[k]** and **[l]** quaintly amusing. Good reason to get it right.
nuptual	nuptial	Many speakers in the US add a spurious **[u]** to this word, too. It should be pronounced **[nêpchêl]**, not or **[nêpchuêl]**.
O		
often	ofen	We have mastered the spelling of this word so well, its spelling influences the pronunciation: DON'T pronounce the **t**! This is an exception to the rule that spelling helps pronunciation.
ordinance	ordnance	You may have to use ordnance to enforce an ordinance but you

		should not pronounce the words the same.
orientate	orient	Another pointless back-formation. We don't need this mispronunciation from «orientation» when we already have «orient».
ostensive-ly	ostensibly	Be sure to keep your suffixes straight on this one.
Ostraya	Australia	This pronunciation particularly bothers Australians themselves, most of whom can manage the **[l]** quite easily, thank you.
P		
parlament	parliament	Although some dictionaries have given up on it, there should be a **i** after **l**.
perculate	percolate	Pronouncing this word as «perculate» is quite peculiar. (Also, remember that it means «drip down» not «up»).
pottable	potable	The adjective meaning «drinkable» rhymes with «floatable» and is not to be confused with the one that means «capable of being potted».
perogative	prerogative	Even in dialects where **[r]** does not always trade places with the preceding vowel (as the Texan pronunciations «difference», «vetern», etc.), the **[r]** in this prefix often gets switched.
perscription	prescription	Same as above. It is possible that we simply confuse «pre-«and «per-«since both are legitimate prefixes.
persnick-ety	pernickety	You may think us too pernickety to even mention this one. It is a Scottish nonce word to which U.S. speakers have added a spurious **[s]**.

preemptory	peremptory	The old pre-/per- problem. Do not confuse this word with «preemptive»; the prefix here is per-.
prespire	perspire	«Per-» has become such a regular mispronunciation of «pre-», many people now correct themselves where they don't need to.
plute	pollute	This one, like «plice» (police), spose (suppose), and others, commonly result from rapid speech syncope, the loss of unaccented vowels. Just be sure you pronounce the vowel when you are speaking slowly.
probly, prolly	probably	Haplology is the dropping of one of two identical syllables such as the **ob** and **ab** in this word, usually the result of fast speech. Slow down and pronounce the whole word for maximum clarity and to reduce your chances of misspelling the word.
pronounci-ation	pronuncia-tion	Just as «misspelling» is among the most commonly misspelled words, «pronunciation» is among the most commonly mispronounced words. Fitting, no?
R		
realator	realtor	As you avoid the extra vowel in «masonry», remember to do the same for «realtor», the guy who sells what the mason creates.
revelant	relevant	Here is another word that seems to invite metathesis.
reoccur	recur	You don't have to invent a new word from «occur». We already have a verb «recur» that does the trick.

respite	despite	Despite the spelling similarity, this word does not rhyme with despite; it is pronounced **['re-spit]**. Give yourself a permanent respite from mispronouncing it.
S		
sherbert	sherbet	Some of the same people who do not like two **[r]**s in their words can't help repeating the one in this word.
silicone	silicon	Silicon is the material they make computer chips from but implants are made of silicone.
snuck	sneaked	I doubt we will get «snuck» out of the language any time soon but here is a reminder that it really isn't a word.
sose	so	The phrase «so as» has been reduced to a single word «sose» even when it is not called for. «Sose I can go» should be simply «so I can go». By the way, the same applies to alls, as in «Alls I want is to never hear 'alls' again».
spade	spay	You can have your dog spayed but so long as she is a good dog, please don't spade her.
spitting image	spit and image	The very spit of someone is an exact likeness. «The spit and image» or «spit image» emphasizes the exactness.
stob	stub	In some areas the vowel in this word has slid a bit too far back in the mouth. Don't choke on it.
stomp	stamp	Stamps are so called because they were originally stamped (not stomped) on a letter. You stamp your feet, too.

suit	suite	If you don't wear it (a suit **[sjut]**), then it is a suite **[swi:t]**, as in a living room suite or a suite of rooms.
supposably	supposedly	Adding -ly to participles is rarely possible, so some people try to avoid it altogether. You can't avoid it here.
supremist	supremacist	This word is derived from «supremacy», not «supreme». A supremist would be someone who considers himself supreme. You know there is no one like that.
T		
tact	tack	If things are not going your way, do not lose your tact – that would be tactless – but take a different tack.
take for granite	take for granted	We do tend to take granite for granted, it is so ubiquitous. But that, of course, is not the point.
tenant	tenet	A tenant is a renter who may not hold a tenet (a doctrine or dogma).
tenderhooks	tenterhooks	Tenters are frames for stretching cloth while it dries. Hanging on tenterhooks might leave you tender but that doesn't change the pronunciation of the word.
Tiajuana	Tijuana	Why make Spanish words more difficult than they already are? Just three syllables here, thank you.
triathalon	triathlon	We don't like **th** and **l** together, so some of us insert a spare vowel. Pronounce it right, spell it right.
U		
upmost	utmost	While this word does indicate that efforts are up, the word is «utmost», a(!) historical variation of «outmost».

V		
verbage	verbiage	Here is another word that loses its **i** in speech. Pronouncing it correctly will help you spell it correctly.
volumptuous	voluptuous	Some voluptuous women may be lumpy, but please avoid this Freudian slip that apprises them of it.
W		
wadn't	wasn't	That pesky **s** before **n** again.
ways	way	«I have a ways to go» should be «I have a way to go». The article «a» does not fit well with a plural.
wet	whet	In the Northeastern US the sound **hw**, spelled «wh» is vanishing and these two words are pronounced the same. Elsewhere they should be distinguished.
Y		
yoke	yolk	Another dialectal change we probably should not call an error: **l** becomes **w** or **u** when not followed by a vowel. Some people just confuse these two words, though. That should be avoided.
Z		
zuology	zoology	Actually, we should say **[zo]**, not **[zu]**, when we go to the zoo but we'll let that pass. The discipline, however, must be pronounced **[zu'ɒlədʒi]**.

3. Practise reading the phrases below with the sounds often mispronounced by Ukrainian learners of English. Do it at normal conversational speed – teacher controls, explains and helps if necessary to maintain proper pronunciation.

[t] – The trip by train took a tiresome twenty-two hours.

[d] – Dannie's daughter Diana doesn't dislike darning.

[s] – Saharan sacrarium was safe.

[θ] – Theatregoer thought about this play writer's theosophical theories.

[z] – Zambian zebra was zealous to get free.

[ð] – The man there could help them though they themselves did not know how to get there.

[ŋ] – This Englishman enjoys singing songs thinking about life.

[n] – No nation needs nature disasters.

[w] – Wailsome waiting for his wife's wages was his weak point.

[v] – The visitor had a vague feeling about this vacant room.

[h] – He has hazardous habits.

[r] – Radiant rays raced all over her colourful rags.

[ʒ] – I can't measure the pleasure I have in viewing this treasure.

[tʃ] – Charles is a cheerful chicken-farmer.

[dʒ] – The aged judge urges the jury to be just but generous.

4. Make clear distinction between the Ukrainian-English counterparts in the following sets of words. Comment on the difference [5].

Пік – peak, такт – tact, дата – date, порт – port, табло – table, колонія – colony, галантний – gallant, фільм – film, фініш – finish, ризик – risk, ракетка – racket, руль – rule, суп – soup, бий – bay, лий – lay, клей – clay, рейд – raid, дай – die, тайм – time, соус – close, шоу – show, скаут – scout, нокаут – knockout.

5. Surelly you know that some words may look or sound similar but have different meaning, belong to different parts of speech. Study carefully these frequently misused words. Find the transcription of all the words to learn to pronounce them properly and use them in the sentences of your own to learn to use them corectly.

*1. **Ad** n. (advertisement – informal)*
– Change the channel please – this ad is so boring.

*2. **Add** v. (put with smth. else, count, increase, say more)*
– Beat the eggs and sugar together and slowly add the milk.
– If you add (= calculate the total of) three and five you get eight.

*1. **Adapt** v. – intransitive and transitive – (1. To gradually change your behaviour and attitudes in order to be successful in a new situation; 2. To change something to make it suitable for a different purpose)* *– The children are finding it hard to adapt to the new school.* *– The ability to adapt is a definite asset in this job.* *– The car has been adapted to take unleaded gas.* *2. **Adopt** v. – intransitive and transitive – (1. To take someone else's child into your home and legally become its parent; 2. Adopt an approach/policy/attitude etc – transitive)* *– Sally was adopted when she was four.* *– The courts were asked to adopt a more flexible approach to young offenders.* *3. **Adept** adj. (skilful, workmanlike)* *– He is very adept at dodging awkward questions.*
*1. **Addition** n. (1. Refers to something that is added; 2. The arithmetic operation of summing)* *– This picture is a wonderful addition to my collection.* *– Next week the kids will practice basic mathematical skills such as addition and subtraction.* *– in addition: also, as well* *– in addition to: besides* *– In addition to English, Mike speaks fluent Spanish, as well as basic French and German.* *2. **Edition** n. (1. A particular form in which a text (especially a printed book) is published (a paper book edition. English editions); 3. All of the identical copies of something (book, newspaper, magazine, etc.) offered to the public at the same time; 3. A usually special issue of a newspaper (as for a particular day or purpose: Sunday edition, late edition, regional edition); 4. A single broadcast of series of radio or television programs)*
*1. **Adverse** adj. (negative, unfavorable, unfriendly)* *– The adverse weather made driving hazardous.* *– All the adverse criticism frayed the new mayor's nerves.*

*2. **Averse** adj. (a disagreement with someone's opinion, opposite, reverse)*
– The students were averse to having more homework.
– He was averse to my suggestion.

*1. **Affect** v. (to do something that produces a change in something or in someone's situation; to make someone feel strong emotions)*
– Adverse criticism of the book didn't affect the author.

*2. **Affect** n. (feeling or emotion expressed by clear expression or body language)*
– When left our home he was in affect.

*3. **Effect** n. (result, consequence, impact)*
– The years of hard work as a miner had a bad effect on his health.

*4. **Effect** v. (to make something happen)*
– This plan will surely effect significant improvements in our productivity.

*1. **Alter** v. (change, alter, redo)*
– Drugs alter the mind.
– It is impossible to alter past mistakes, but we can learn from them.

*2. **Altar** n. (a holy table or surface used in religious ceremonies)*
– The altar was covered with flowers.

*1. **Alternative** adj., n. (means «another»; it is also standard word for «nontraditional or unconventional»; alternative as a noun implies a choice among two or more incompatible objects, situations, or courses of action) – 1. adj. another; 2. n. choice, another / second chance*
– They sent us an alternative offer. (They sent us an alternative (another) offer.)
– Solar energy is a good alternative energy source in developing countries.
– I'm really looking forward to see what you come up with as an alternative.

*2. **Alternate** adj., n., v. (alternate implies occurring in succession or every other one, as the other one in a series of two, alternate*

may stand for a substitute) – 1. Alternate in one periodical, on ~ Mondays, through Monday; 2. n. vice, substitute; 3. v. to alternate (occurring by turns, succeeding each other, take turns, rotate, interchange, vary, change), to ~ between constantly moving from (one state, the mood of other things)
– Tom's favourite shirt has alternate blue and white stripes.
– Jannet and I play tennis on alternate Saturdays. (Janet and I play tennis through Saturday.)
– David was appointed as an alternate for an absent regular member of the commission. (David was determined to replace the one member absent regular member of the committee.)
– She and her brother alternate washing the dishes. (She and her brother take turns washing dishes.)

1. ***Assure*** *v. (to tell someone that something will definitely happen or is definitely true so that they are less worried)*
– I can assure you that this information is correct.

2. ***Ensure*** *v. (to make certain that something will happen properly)*
– You should always read over your essay to ensure that the text is clear and to correct possible mistakes.

3. ***Insure*** *v. (to buy insurance so that you will receive money if something bad happens to you, your family, your possessions etc.)*
– We insured the instrument for five thousand dollars.

1. ***Break*** *v. – broke, broken –(separate into pieces)*
– If you drop the glass on the floor it will break.

2. ***Break*** *n. (stop, pause, rest, drilling, crunch, crack, cranny, and separation, opportunity, chance)*
– She's been working too hard and needs a complete break.

3. ***Brake*** *n. (a piece of equipment that makes a vehicle go more slowly or stop)*
– If the brakes don't work, your life is at risk.

1. ***Cent*** *n. (one hundredth of a dollar)*
– I have a few cents in my pocket.

2. ***Scent*** *n. (pleasant odor, flavor, (good) scent)*
– These girls carry the scent of roses with them wherever they go.

3. ***Scent*** *v. (to smell, feel)*
– Halfway through the match, the team could already scent victory.

1. ***Conscious*** *adj. (aware or awake)*
– Is he conscious of the effect he is having on the crowd?
– I was not conscious of being watched/that I was being watched

2. ***Conscientious*** *adj. (careful to do everything that is your job or duty)*
– A conscientious teacher may feel inclined to take work home.

3. ***Conscience*** *n. (a sense of right and wrong)*
My conscience would not let me lie.

4. ***Conscientiousness*** *n. (being careful to work properly, hard working)*
– His conscientiousness and loyalty to the company are notable.

1. ***Continuous*** *adj. (continuous means uninterrupted: it refers to an action or process that occurs continuously without a break) – 1. Continuous, ever, without interruption, constant; 2. gram. long.*
– This system is designed to provide a continuous flow of water, without the need of a pump.
– During rush hour there is a continuous line of cars on the road.

2. ***Continual*** *adj. (continual means repeated regularly and frequently; it refers to an action or process that occurs over a period of time but with pauses or intermissions) – 1. Constant, constant, continual, eternal; 2. Long*
– The continual barking of the dog kept me awake all night. (Incessant barking of the dog keeps me awake all night.)
– The continual problems with our neighbours forced us to move to a new home.
(Continued problems with our neighbors have forced us to move to a new home.)

1. ***Descent*** *(n) (downward movement or ancestry) – 1. The process of going down; 2. Decrease, decline, decay; 3. Landing; 4. Home*
– His ski descent down the slope was impressive. (His skiing

down the slope was impressive.)
– My brother's wife is from French descent. (My brother's wife is of French origin.)

2. ***Dissent*** *v. (to object or go against)*
– Everyone has the right to dissent from the opinions expressed on this website. (Everyone has the right to disagree with the opinions expressed on this site.)

3. ***Decent*** *adj. (relates lo standards of morality; a person who is considered to be kind, tolerant and honest; another meaning of DECENT is «adequate») – 1. Good, with good behavior (conduct), modest, honest, honorable; 2. Satisfactory*
– Susie comes from decent family. (Susie comes from good /fair family.)
– A notorious barrier for young people seeking to get a decent job is their lack of work experience. (Well-known obstacle for young people seeking better Jobs is their lack of experience.)

1. ***Economic*** *adj. (industrial – used when we talk about the economy of a country or region managing the money of the society as a whole or individual)*
– According to an economic survey, our country is in recession now.

2. ***Economical*** *adj. (thrifty)*
– I am looking for a small, economical car similar to yours.

3. ***Economics*** *n. (business sciences)*
– She is studies Economics in the University.

1. ***Eligible*** *adj. (selectable, appropriate, qualified)*
– She is not eligible for this job. (She is not appropriate for this work.)

2. ***Illegible*** *adj. (unclear)*
– The handwriting was so illegible that I couldn't understand anything. (Handwriting was so unclear that I could not understand anything.)

1. ***Exceed*** *v. – transitive, formal – (1. to be more than a particular number or amount; to go beyond what rules or laws*

say you are allowed to do)
– Working hours must not exceed 42 hours a week.
– His performance exceeded our expectations.
– He was fined for exceeding the speed limit.
– The riot police had exceeded their authority.

2. ***Accede*** *phr. v. (1. To agree to a demand, proposal etc, especially after first disagreeing with it; 2. If someone accedes to the throne, they become king or queen)*
– The doctor refused to accede to his patient's request.
– Queen Elizabeth I acceded to the throne in 1558, upon the death of her sister. Queen Mary I.

1. ***Historic*** *adj. (a historic event is one whose significance will be remembered by future generations)*
– The historic Battle of Trafalgar was fought on the 21st October 1805 and was the battle in which Admiral Nelson lost his life.

2. ***Historical*** *adj. (refers to whatever existed in the past, whether regarded as important or not)*
– I enjoy reading historical books.
** While these distinctions are useful, don't be surprised if you see these words used interchangeably.*

1. ***Immigrant*** *n. (one who enters and settles in a new country) (AUSTRALIAN ENGLISH ALSO migrant)*
– Millions of immigrants came to America in the 19th century seeking freedom and fulfillment of their dreams.

2. ***Emigrant*** *n. (one who leaves one's native country to settle in another)*
– The emigrants spent 24 hours on the board of the ship before landing.

Note: The noun forms emigrant and immigrant are derived from the verbs to emigrate and to immigrate.
– He emigrated from Russia to the United States. He immigrated to the United States from Russia.
In Russia, he's an emigrant.
In the United Stales, he's an immigrant.

*1. **Lie** (lay, lain) v. (to be / move into an esp. horizontal position or to be located somewhere: it is an intransitive verb, so it cannot take a direct object – you cannot «lie» something or «lie» something down)* *– My cat loves to lie in front of the door.* *– Cambridge lies about 50 miles (80 km) north of London. (Cambridge is located about 50 miles (60 km) north of London.)* *2. **Lie** (lied, lied) v. (to say something which is not true in order to deceive)* *– He will always lie if he thinks it will help him.* *– I started to realize that the child was lying to me.* *3. **Lay** (laid, laid) v. (means to put (something) in esp. flat or horizontal position: it is a transitive verb, it lakes a direct object)* *– Set, put, lay* *– Please lay the book on the desk. (Please leave the book on the desk.)* *– I laid the keys on the table. (I left keys on the table.)*
*1. **Loose** adj. (free, not tight)* *– I have such bad sunburn that I can only wear loose clothes.* *2. **Lose** v. (to stop having a particular attitude, quality, ability etc, or to gradually have less of it)* *– I often lose my keys.* *– Rich people who lose their money also lose many of their friends.* *3. **Loss** n. (the fact of no longer having something, or of having less of it than you used to have, or the process by which this happens)* *– It's hard to bear such a loss.*
*1. **Official** adj., n. (authorized: having to do with an office or position; a person who has a position of responsibility in an organization) – 1. adj. businesslike; official; 2. n. official.* *– This is an official document and you should keep it in a safe place.* *2. **Officious** adj. (interfering, overbearing, insisting on offering*

help or service) – a too accommodating, pushy, annoying, which interferes in foreign affairs: Dipl. informal (for the statement, etc.)
– Henry is the most officious person I've ever met.

1. ***Peasant*** *n. (a poor farmer who owns or rents a small amount of land, either in past times or in poor countries)*
– For centuries the English aristocracy ate French food which they felt distinguished them from the peasants.

2. ***Pheasant*** *n. (a large bird with a long tail, often shot for food, or the meat of this bird)*
– We saw some beautiful pheasants at the Zoo.

1. ***Peek*** *n. (a quick look)*
– Diane took a quick peek at herself in the mirror.

2. ***Peek*** *v. (to look, especially for a short lime or while trying to avoid being seen)*
– She peeked through the curtains. (She peered through the curtains.)

3. ***Peak*** *n. (mountain peak; highest point)*
– Finally we reached the peak of the mountain. (At last we reached the summit.)

4. ***Pique*** *n. (a feeling of anger and annoyance, especially caused by damage to your feeling of pride in yourself; a feeling of irritation, resentment or anger associated with impaired personal dignity)*
– He stormed out in a fit of pique.

5. ***Pique*** *v. (energize curiosity etc.)*
– This story piqued my interest. (This story aroused my curiosity.)

1. ***Piece*** *n. (a piece is a portion or fragment of something)*
– May I have a piece of cake?
– Many wars are fought over a small piece of land.

2. ***Peace*** *n. (peace is the opposite of war; quietness (peace of mind) or silence)*
– If one of the countries takes military actions, piece will end.

1. ***Plane*** *n. (a vehicle that flies in the air and has wings and at*

least one engine, level, a tool that has a flat bottom with a sharp blade in it, used for making wooden surfaces smooth)
– My husband usually travels by plane when he goes abroad.
– He shows a high plane of success.
– The carpenter used a plane to smooth the wood edges.

2. ***Plain*** *n. (field)*
– High mountains rise above the plain.

3. ***Plain*** *adj. (clear, evident, simple, candid)*
– It's quite plain that they don't want to speak to us.
– Her clothes are very plain.
– Let's have some plain, truthful answers.

4. ***Plain*** *adv. (am. completely straight)*
– It's just plain crazy to spend all your pay as soon as you get it.

1. ***Pour*** *v. (to transfer liquid from one container to another or to empty a vessel; yon pour sauces, gravies, etc, over your dinner)*
– Jane poured each of them a glass of orange juice.

2. ***Pore*** *n. (any small opening in the skin or outer surface of an animal)*
– Sweat passes through the pores and cools the skin down.

3. ***Pore*** *v. (to look at smth or study smth, usually a book or document, carefully)*
– He pored over the document to get the details.

4. ***Poor*** *adj. (having little money and/or few possessions)*
– His family is very poor.

1. ***Prey*** *n. (an animal, bird etc that is hunted and eaten by another animal)*
– Zebras are a lion's prey.
2. ***Prey*** *v. (if an animal or bird preys on another animal or bird, it hunts and eats it)*
– Animals prey on one another, and only the strongest and the fittest survive.
3. ***Pray*** *v. (to speak to God in order to ask for help or give thanks)*

– I will pray for you.
1. ***Principle*** *n. (basic rules, principles)* *– Would you violate your principles for money* *2.* ***Principal*** *n. (director, Administrative Head, in the United States means the director of school / college (in the UK – the headmaster)* *– It was a small school with just three teachers and the principal.* *3.* ***Principal*** *adj. (chief, main, most important)* *– She was the principal actress in the troupe.*
1. ***Site*** *n. (a designated place, location of the building, city or monument; web site – site of several interconnected websites)* *– She chose this site because of its view.* *– Have you visited my site, lately?* *2.* ***Cite*** *v. (quote)* *–Please cite your source of information.* *3.* ***Sight*** *n. (sight, view, vision, glance)* *– It was a sight I would never forget.* *– She feared she might lose her sight.* *4.* ***Sight*** *v. (to see something from a long distance away, or see something you have been looking for, espy)* *– We sighted two horsemen coming toward us.* *5.* ***Sights*** *n. (landmarks, natural beauty, tourist attractions)* *– St. Stephen's Cathedral is one of the most famous Viennese sights and was built in 1147.*
1. ***Stationery*** *(n) (stationery is a general name given to paper and office supplies; the term «stationery» is frequently used to refer more specifically to paper used for written correspondence)* *– Your «thank you» letter should be written on fine stationery.* *2.* ***Stationary*** *adj. (means fixed or not moving)* *– For centuries the ancient astronomers took it for granted that the Earth was stationary and the Sun, Moon and stars rotated around it.*
1. ***Weather*** *n. (singular, uncountable – the temperature and other conditions such as sun, rain, and wind).*

– The weather turned bitterly cold.
– The weather forecast said it would be fine all day.

*2. **Whether** conj. (used when talking about a choice you have to make or about something that is not certain)*
– Maurice asked me whether I needed any help.
– There were times when I wondered whether or not we would get there.

6. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

When you've seen one shopping centre, you've seen a mall.

Phonetic Point: A weak form of *them* is /əm/; so *them all* is pronounced the same as *a mall.*

INDIVIDUAL WORK:

1. Make the table of your own to represent 10-20 more mispronounced English words. To complete the activity surf the Internet and printed resourses. Use the words in the sentences of your own and be ready to transcribe them.
2. Does everyone need to be taught phonological/phonemic awareness?

INDIVIDUAL RESEARCH:

1. Create a table that represents the main pronunciation mistakes of the Ukrainian and English languages.
2. Write a report on the topics: «What speaking skills must an ideal lecturer possess?», «Recollect some of the lectures you have recently attended at the university. Which of them did you like or dislike, and why?», «How does the size and age of the audience present at a lecture influence the way it is delivered?»

QUESTIONS TO CONTROL COMPREHENSION:

1. What are common pronunciation mistakes of Ukrainian learners of English in production of consonants?

2. What are typical mistakes of Ukrainian learners in production of vowels?

3. What are the best guides to correct spelling?

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UNIT 7
Difference between Pronunciation of Ukrainian and English Sounds

Speech sounds in both languages are of two major types – vowels and consonants. Besides, the functions of phonemes in all languages, including English and Ukrainian, are common. The main of these functions are:

1) The constitutive function, i.e. the ability of phonemes to constitute separate morphemes and simple, derived or compound words.
2) The distinctive/contrastive function of phonemes can be illustrated through the commutation test or substitution of speech sounds in words in their initial, medial or final position. For example:

Position	***English***	***Ukrainian***
Initial	**b**ʌt – **k**ʌt – **n**ʌt – **ʃ**ʌt	**б**ити-**л**ити-**п**ити-**ж**ити
Medial	m**æ**d – m**ei**d – m**i**d – m**ʌ**d	с**а**ло-с**е**ло-с**і**ло-с**о**ло
Final	bi**g** – bi**l** – bi**n** – bi**t**	сі**в**-сі**к**-сі**л**-сі**м**

The number of vowels in English is 20 out of which 12 are monophthongs, two of them being diphthongoids [i:] and [u:]. The monophthongs are *[i], [i:], [e], [æ], [ʌ], [ɒ], [ɔ:], [a:], [ʊ], [ʊ:], [ə], [ɜ:]*. The other eight are diphthongs: *[iə], [ei], [aʊ], [ai], [ɛə], [ɔʊ], [ɔi], [ʊə]*. The number of vowels in Ukrainian is only six: *[i], [u], [e], [a], [o], [y]*.

The quantitative representation of consonant sounds (and phonemes) is different in either of the contrasted languages: in English their number is 24 and in Ukrainian – 32.

The 24 English consonants are usually presented in the following order: [*p, b, t, d, k, g, m, n, ŋ, f, v, θ, ð, s, z, ʃ, ʒ, h, w, j, r, 1, ʧ, dʒ*].

The 32 Ukrainian consonants are as follows: *[п, б, д, д′, т, т′, ф, в, м, з, з′, дз, дз′, с, с′, ц, ц′, ж, дж, ш, ч, р, р′, л, л′, н, н′, j, г, х, ґ, к]*. All in all, therefore, there exist in Ukrainian 24 hard consonant phonemes and 8 more have palatalized counterparts *[д′, т′, з′, дз′, с′, ц′, л′, н′]*.

It is very important to know the peculiarities of the articulation

basis of the foreign language studied and that of one's mother tongue. This knowledge is a good aid both in linguistic analysis and in language teaching; if the learner knows the speech basis of the foreign language it will be easier for him to learn the peculiarities of its sound system and master it.

Differences in the articulation basis of languages including those of English and Ukrainian have not been sufficiently investigated. But the most general and characteristic points of difference between the articulation basis of English and that of Ukrainian in the matter of lip and tongue positions is the general tendency toward retracted position in Ukrainian.

In English the tongue in neutral position lies somewhat farther back than in Ukrainian while the tongue tip has a general tendency to move towards the teeth-ridge, whereas in Ukrainian it tends to move towards the upper front teeth. The result is that most forelingual consonants are alveolar in English and dental in Ukrainian.

Ukrainian students of English sometimes palatalize consonants before front and mixed vowels because of the habit of doing so in the native language. Most of English consonants are pronounced without palatalization.

English classification of vowels differs from those of Ukrainian. All English vowels (with the exception of diphthongs) are generally divided into long and short. The length of vowels influences the meaning of the word.

English auxiliary verbs have weak and strong forms depending on whether they are stressed or unstressed.

Sometimes the weak form is a contraction.

e.g.: he is = he’s

she does not = she doesn’t

I have not = I haven’t

Sometimes the weak form is a change in the vowel sound. This is often a change to [ə], [**i**], or [ɔ].

	Weak	*Strong*
was	['wəz]	['wɒz]
	Was Tom there?	Yes, he was.
were	['wə]	['wɜ:]
	Were you there?	*Yes, we were.*
can	['kən]	['kæn] (can't ['kɑ:nt])
	Can you swim?	*Yes, I can.*
been	['bin]	['bi:n]
	I've been shopping.	*Where have you been?*

Some prepositions also have weak and strong vowel sounds.

	Weak	*Strong*		*Weak*	*Strong*
to	[tə]	[tu:]	**for**	[fə]	[fɔ:]
of	[əv]	[ɒv]	**from**	[frəm]	[frɒm]
at	[ət]	[æt]			

Ukrainian consonants in word final position mostly are partially devoiced and weak.

In English the final consonants are strong in order to prevent the phonological mistakes.

TRAINING

1. TONGUE TWISTERS:

a. *Oh, swing the king and swing the queen.*
Oh, swing the king and swing the queen,

Oh, swing'em round and round the green.

Oh, swing'em round the green.

b. *Robert Rowley rolled a round roll round,*
A round roll Robert Rowley rolled round.

Where's the round roll Robert Rowley rolled round?

2. Read and study carefully the following.

ENGLISH PHONETIC SYSTEM[1]

Фонетичне позначення звука	Вимовляння звука	Приклади
e	Вимовляється приблизно, як **е** в слові *прес*.	ebb ***[eb]*** end ***[end]***
ʊ	Вимовляється приблизно, як **у** в слові *тупий*.	book ***[bʊk]*** put ***[pʊt]***
ʊ:	Вимовляється приблизно, як **у** в слові *Шура*, не випинаючи сильно губ.	root ***[rʊ:t]*** shooter ***['ʃʊ:tər]***
ɑ:	Вимовляється, як довге горлове **а**.	ask ***[a:sk]*** pass ***[pa:s]***
i:	Вимовляється, як довге **і**.	eat ***[i:t]*** steel ***[sti:l]***
i	Вимовляється, як звук, середній між **і** та **и**.	sit ***[sit]*** in ***[in]***
æ	Звук, середній між **а** і **е**.	bad ***[bæd]*** back ***[bæk]***
ʌ	Вимовляється приблизно, як **о** в словах *монастир, солдат*. Цей звук акустично (на слух) ближчий до **а**, ніж до **о**.	son ***[sʌn]*** love ***[lʌv]***
ə	Невиразний ненаголошений звук, близький до **ʌ**.	about ***[ə'baʊt]*** farmer ***['fa:mə]***
ə:	Вимовляється, як довге **ə** під наголосом.	girl ***[gə:l]*** surgeon ***['sə:dʒən]***
ɔ	Вимовляється, як коротке, дуже відкрите **о**.	not ***[nɔt]*** stop ***[stɔp]***
ɔ:	Вимовляється, як довге **о**.	more ***[mɔ:]*** horse ***[hɔ:s]***
ai **ei** **ɔi**	Ці сполучення голосних (дифтонги) утворюють один склад, причому перший елемент	I ***[ai]*** say ***[sei]***

aʊ **ɔʊ** **iə** **ʊə** **ɛə**	дифтонга – наголошений (так само, як в українських **ай, ей, ой**). В дифтонгу ɛə перший елемент вимовляється приблизно, як **е** в слові *поет*.	boy ***[bɔi]*** house ***[haʊs]*** boat ***[bɔʊt]*** here ***[hiə]*** poor ***[pʊə]*** there ***[ðɛə]***
p, b **k, g** **f, v** **m**	Ці приголосні вимовляються приблизно так, як українські **п, б, к, ґ** (у словах *ґанок, ґедзь*), **ф, в, м**, але з тією різницею, що англійські **p, b, k, g** вимовляються більш чітко, ніж українські **п, б, к, ґ**; **p, k** вимовляються з невеликим придихом у позиції перед голосним.	pipe ***[paip]*** back ***[bæk]*** kite ***[kait]*** grief ***[gri:f]*** move ***[mʊ:v]***
t, d, n	При вимовлянні українських **т, д, н** кінчик язика торкається краю верхніх зубів. Щоб вимовити англійські **t, d, n,** треба відвести язик назад, поки він не перейде за ясна і не торкнеться заглибини за ними. У позиції перед голосним **t** вимовляється з невеликим придихом.	tin ***[tin]*** dot ***[dɔt]*** nut ***[nʌt]***
ʃ, tʃ	Ці звуки схожі на українські **ш, ч,** але язик при їх вимовлянні переміщується далі (назад), у те саме місце, що й при вимовлянні англійських **t, d, n** (див. вище). Англійські ***ʃ, tʃ*** – м'які звуки.	she ***[ʃi:]*** chair ***[tʃɛə]***
ʒ, dʒ	Язик перебуває в тій самій позиції, що й при вимовлянні ***ʃ, tʃ*** (див. вище) – але ***ʒ, dʒ*** – дзвінкі звуки, тимчасом як ***ʃ, tʃ*** – глухі.	pleasure ***['pleʒə]*** large ***[la:dʒ]***

s, z	Вимовляються майже в тій самій позиції язика, що й **t, d, n** (див. вище), але кінчик язика відсувається назад трохи менше.	sit ***[sit]*** rose ***[rɔuz]***
r	При вимовлянні цього звука позиція язика така сама, як і при вимовлянні **t, d, n** (див. вище). На відміну від українського **р**, англійське **r** вимовляється без вібрації кінчика язика.	ring ***[riŋ]*** red ***[red]***
θ	Доторкнутися кінчиком язика до краю верхніх зубів, але так, щоб між язиком і зубами залишався прохід для повітря. Потім зробити видих. Матимемо англійський глухий звук ***θ***.	think ***[θiŋk]*** three ***[θri:]***
ð	Позиція язика така сама, що й при вимовлянні глухого ***θ*** (див. вище), але ***ð*** вимовляється з участю голосу (дзвінкий звук.).	the ***[ðə]*** this ***[ðis]***
l	Є дві різновидності англійського **l,** але обидві вони мають спільним те, що при їх вимовлянні язик перебуває в тій самій позиції, що й при вимовлянні англійських **t, d, n** (див. вище). Одна різновидність **l** близька за вимовою до українського твердого **л** у словах *лапа, ложка*. Ця різновидність вживається перед приголосними і в кінці слова. Друга різновидність **l** близька до українського м'якого **л** (як у слові любов), але має менший ступінь м'якості, ніж останнє.	salt ***[sɔ:lt]*** all ***[ɔ:l]*** little ***['litl]*** late ***[leit]***

	Ця різновидність вживається перед голосними.	
w	Звук близький до українського **в** у слові *вовк* (друге **в**).	we ***[wi:]*** where ***[wɛə]***
h	Звук середній між українськими **г** і **х**.	him ***[him]*** her ***[hə(r); hз:(r)]***
j	Звук **j** наближений до українського **й**, але відрізняється від нього більшою сонорністю. При вимовлянні його язик піднімається до піднебіння нижче, ніж при вимовлянні українського **й.** В англійській мові звук **j** завжди передує голосному, тоді як в українській **й** звук маємо і перед голосними (*його, явір, Юрко*), і перед приголосними (*крайній*), і в кінці слова (*гай*).	yes ***[jes]*** you ***[ju:]***
ŋ	При вимовлянні цього звука задня частина язика торкається м'якого піднебіння і видихуване повітря виходить не через рот, а через ніс.	sing ***[siŋ]*** song ***[sɔŋ]***

NOTE 1: Знак двокрапка в транскрипції [:] після голосної позначає довгий голосний звук. В українській мові довга чи коротка вимова голосних не змінює значення слова. В англійській мові довгі і короткі голосні є різними фонемами, і заміна їх пов'язана із зміною у значенні, наприклад: **sit** [sit] сидіти – **seat** [si:t] місце, сидіння; **full** [ful] повний – **fool** [fu:l] дурний.

NOTE 2: В українській мові приголосні можуть бути твердими або м'якими залежно від їх позиції в слові. Так, перед буквами **і, є, ю, я** приголосні пом'якшуються. Отже, звук **т**, наприклад, у словах **той, та, ту, ти** вимовляється твердіше, ніж у слові **ті**. В англійській же мові пом'якшення приголосних немає. Тому, наприклад, звук **t** у словах **tor, tar, tool** такий самий, як у словах **tip**, **team**. Це стосується також усіх

інших приголосних. Так само і в кінці слова глухі і дзвінкі приголосні в англійській мові вимовляються чітко, бо різниця між глухими і дзвінкими приголосними в кінці слова вказує на різні значення слів: **dog** – собака, **dock** – док, **led** – вів, **let** – пускати, дозволяти.

<u>Фонетико-орфографічні зауваження</u> [1]

1) Один звук має кілька способів буквеного вираження (від звука до букви).

[e]

e	***ea***	***ie***	***u***	***ei***
bell	head	friend	bury	leisure
press	sweat	friendship	burial	leisured
end	ready	friendly	burier	leisurely

[u:]

u	***oo***	***o***	***ou***	***ew***
true	moon	do	group	crew
rule	root	to	soup	drew
lubricate	tool	who	rouble	threw
truth	groove	move	route	strew

[u]

u	***oo***	***ou***
full	book	courier
pull	look	should
put	good	could
push	soot	would

[ju:]

u	***eu***	***eau***	***ew***	***you***
union	deuce	beauty	dew	you
due	feud	beautiful	few	youth
pupil	feudal		mew	youthful

[ɑ:]

a+r	***a+ss***	***a+st***	***a+sk***	***a+sp***	***a+lf***
arm	class	cast	ask	clasp	calf
bar	grass	fast	bask	gasp	half
park	pass	last	flask	grasp	behalf

a+lm	***a+ft***	***a+th*** ***a+t***	***a+nt*** ***a+nce*** ***a+nch***	***au***	***e+r,*** ***ea+r***
alms	after	bath	chant	aunt	clerk
calm	craft	lath	dance	auntie	heart
palm	raft	tomato	ranch	laugh	

[ə]

a, ***a+r***	***o,*** ***o+r***	***e,*** ***e+r***	***u***	***ou+r***
about	today	agent	argus	arbour
aroma	kingdom	patent	August	ardour
agenda	seldom	laurel	asylum	armour
collar	minor	worker	chorus	labour
solar	victor	bigger	ketchup	neighbour
polar	ivory	apery		

ou+s	***u+re***	***re***
vigorous	figure	litre
cirrous	culture	metre
clamorous	future	theatre
	treasure	fibre

[i:]

e	***ee***	***ea***	***ie***	***ei***
he	meet	eagle	brief	ceiling
me	greet	meat	lief	conceive
we	see	leaf	chief	perceive
veto	sleep	peace	piece	receive
	free	season	field	seizure

ey	***ay***	***eo***	***i***
key	quay	people	machine
keyboard	quayage		ravine
keyman			routine
			ski

[i]

i	***y***	***e***	***ey***	***a***	***u***
pit	daily	alphabet	alley	climate	minute
sit	many	remain	donkey	cottage	minutely
tin	pygmy	pretty	hockey	village	busy
finish	crystal	become	money	comrade	business

[ɔ:]

o+r	*a+ll*	*oo+r*	*a+lt, a+lk*	*au*	*ou+r*	*augh*	*ough*	*aw*	*(w)a+r (qu)a+r*
fort	all	door	salt	Paul	court	aught	bought	claw	war
force	ball	floor	talk	auto	course	caught	fought	draw	warm
sport	call		walk	fault	source	taught	nought	straw	dwarf
horse	tall		chalk	laundry	mourn	daughter	thought	awful	quarter

[ɔ]

o	*au*	*(wh)a, (w)a*	*qu+a*
lot	sausage	what	quadrate
hot	laurel	wash	quality
spot	because	watch	quantity
stop		was	quarrel

[ʌ]

u	*o*	*ou*	*oo*
cup	come	couple	blood
duck	dove	country	flood
hut	ton	courage	
sun	son	trouble	
must	mother	rough	

[ə:]

i+r	*e+r*	*ea+r*	*u+r*	*ou+r*
bird	berth	earn	burn	journal
girl	her	learn	fur	journey
shirt	expert	heard	excursion	
affirm	confer	early	murder	

[ei]

a	*ai*	*ay*	*ey*	*ei, ei+g(h)*	*ea*
came	drain	day	grey	eight	break
plane	mail	hay	they	seine	great
make	raid	may	hey	neighbor	steak
lady	pain	tray	trey	reign	
tale	tail			feign	

[ai]

i	*y*	*i+gh*	*i+gn*	*i+ld*	*i+nd*	*ei*	*uy*
fine	by	night	align	child	blind	height	buy
pipe	type	light	sign	mild	find	heighten	buyer
writer	analyze	sight	design	wild	kind	leitmotiv	guy

[au]		[iə]			[ɔi]	
ou	***ow***	***e+re)***	***ea, ea+r***	***ee+r***	***oi***	***oy***
about	cow	here	really	deer	oil	boy
found	how	mere	theatre	beer	soil	royal
house	now	severe	ear	leer	point	toy
around	down	period	hear	peer	toil	joy
ground	crown					

[ou]					[uə]		
o	***oa***	***ow***	***o+ld, o+lt ou+ld***	***o+ll***	***oo+r***	***ou+r***	***u+re***
go	boat	blow	colt	roll	poor	tour	sure
toe	coal	know	cold	boll	moor	tourer	surely
phone	moan	row	boulder	poll		tourist	surety
stone	road	slow	shoulder	toll			

[ɛə]			
a+re	***e+re***	***ea+r***	***ai+r***
care	there	tear	air
dare	where	bear	fair

[aiə]			[f]		
i+re	***y+re***	***io***	***f***	***ph***	***gh***
fire	tyre	lion	fact	photography	laugh
tire	byre	violin	fleet	physic	enough
mire	lyre	pioneer	craft	philosophy	rough

[k]			
k	***c***	***ck***	***ch***
keep	club	dock	character
kind	cab	lock	chemistry
look	currant	duck	school
take	doctor	luck	anchor

[ʃ]

sh	***s***	***ch***	***c***	***ss+ion, t+ion, t+ia***
English	Asia	machine	social	commission
shift	sugar	chassis	special	emotion
bishop	sure	parachute	artificial	addition
shrub	assure	chauvinism	delicious	differential

1) Одна буква або буквосполучення передає кілька звуків (від букви до звука) [1].

A a

[ei]	***[æ]***	***[ɑ:]***	***[ɔ:]***	***[ɔ]***	***[ə]***	***[i]***
lake	bag	class	chalk	wash	about	village
make	cat	fast	salt	watch	around	climate
same	tram	task	fall	what	aroma	cottage
navy	stand	grasp	warm	want	mural	comrade

E e

[i:]	***[i]***	***[ə:]***	***[e]***	***[iə]***	***[ɛə]***	***[ɑ:]***	***[ə]***
he	before	her	end	here	there	clerk	former
legion	picket	were	collect	mere	where	sergeant	looker
scheme	exactly	serve	ten	severe	erenow		torment
torpedo	college	confer	lemon		erelong		trailer

I i **Y y**

[ai]	***[i]***	***[i:]***	***[ə:]***	***[ai]***	***[i]***	***[j]***
pine	is	machine	bird	by	syntax	yes
kind	lip	ravine	fir	fly	hobby	year
sign	pick	masculine	firm	my	shaky	yawn
right	think	ski	skirt	style	story	beyond

O o

[ou]	***[ɔ]***	***[ɔ:]***	***[ʌ]***	***[u:]***	***[ə]***
role	got	for	come	do	minor
roll	frog	more	son	move	monitor
note	not	storm	ton	who	visitor
colt	fox	sport	above	movies	traitor

U u

[ʌ]	*[u]*	*[u:]*	*[ju:]*	*[ju]*	*[ə:]*	*[i]*	*[e]*
club	put	brutal	unite	bureau	bur	minute	bury
brush	full	ruler	unity	bureaucracy	burden	minutely	burier
public	bullet	true	due	burette	burglar	busy	burial
plum	pudding	truth	tune		burner	business	

ie

[ai]	*[i:]*	*[e]*	*[iə]*	*[i]*	*[i:ə]*
lie	piece	friend	pier	bodies	skier
pie	liege	friendly	pierce	babies	
tie	field	friendship	fierce	ladies	

ea

[e]	*[ɛə]*	*[i:]*	*[ə:]*	*[ɑ:]*	*[ei]*	*[iə]*	*[i:ei], [i:æ]*	*[ə]*
head	bear	clean	heard	heart	break	real	create	sergeant
sweat	pear	meat	early	heartily	great	fear	creation	
ready	tear	peace	learn	hearty	steak	clear	reactor	
heavy		season	earn	hearth		near	reaction	

ou

[au]	*[auə]*	*[u]*	*[u:]*	*[ɔ:]*	*[ʌ]*	*[uə]*
about	hour	could	group	four	cousin	tour
count	our	should	route	course	couple	tourer
doubt	sour	would	soup	source	country	tourist
house		courier	boulevard	mourn	trouble	tournament

[ou]	*[ə]*
boulder	moustache
shoulder	
mould	

oo

[u]	*[u:]*	*[uə]*	*[ɔ:]*	*[ʌ]*
look	mood	moor	door	flood
hook	roost	poor	floor	blood
wood	soon			
wool	spool			

ow

[au]	*[ou]*
brown	yellow
cow	window
down	owe
owl	snow

au

[ɔ:]	*[ɔ]*	*[ɑ:]*	*[ei]*
auto	laurel	aunt	gauge
cause	sausage	draught	
laundry		laugh	
daughter			

ure

[ə]	*[uə]*	*[juə]*
measure	sure	brochure
treasure	surely	aperture
future	insure	
figure		

ei

[ei]	*[i:]*	*[ai]*	*[e]*
eight	ceiling	height	leisure
neighbor	seizure	heighten	leisured
feign	receive	leitmotiv	
seine	conceive		

ey

[i]	*[ei]*
alley	grey
donkey	hey
hockey	they
money	trey

ch

[tʃ]	*[ʃ]*	*[k]*
beach	machine	anchor
check	charade	echo
torch	chivalry	chemistry
chance	parachute	character

g

[g]	*[dʒ]*
get	general
got	engineer
gun	gym
begin	

s

[s]	*[z]*	*[ʒ]*	*[ʃ]*
serious	usage	usual	sure
sister	please	illusion	sugar
stiff	cosmic	division	confession
assist	cousin	closure	

c

[s]	*[k]*	*[ʃ]*
centre	picnic	social
pencil	cottage	delicious
cycle	cup	special
	miracle	

Consonant combinations [9]:

Combinations	Sounds	Examples
cc	**[ks]** **[k]**	accent, accept, access, eccentric, accident; accommodate, account, accuse, occur, acclaim
ch **tch**	**[tʃ]**	chain, check, chief, choose, church, teacher; kitchen, catch, watch
ch (Latin, Greek) **ch (French)**	**[k]** **[ʃ]**	character, chemical, Chris, archive, mechanic, technical; champagne, charlatan, chef, chic, cache, machine
ck	**[k]**	black, pick, pocket, cracker, rocket
dge	**[dʒ]**	bridge, edge, judge, knowledge, budget, badger
gh	**[g]** **[f]** **[-]**	ghost, ghastly, Ghana, ghetto; cough, enough, rough, tough, laugh; though, through, weigh, neighbour, bought, daughter
gu	**[g]** **[dʒ]**	guard, guess, guest, guide, guitar, dialogue; language
ph	**[f]**	phone, photograph, phrase, phenomenon, biography
qu	**[kw]** **[k]**	quality, question, quite, quote, equal, require; unique, technique, antique, grotesque
sc	**[s]** **[sk]**	science, scene, scent, scythe; scan, scandal, scare, score, Scotch, scuba
sch	**[sk]** **[ʃ]**	school, scholar, scheme, schedule; schnauzer, schedule
sh	**[ʃ]**	share, she, shine, shoe, fish, cash, push, flourish
th	**[θ]** **[ð]**	thank, thick, thought, thunder, author, breath; father, this, then, though, with, breathe
wh	**[w]** **[h]**	what, when, why, where, which, wheel, white; who, whom, whose, whole

xh	**[ks]** **[gz]**	exhibition, exhumation, exhume, exhale; exhaust, exhibit, exhilarate, exhume, exhale
Combinations with silent letters	**Sounds**	**Examples**
bt, pt	**[t]**	doubt, debt, subtle; receipt, pterodactyl
wr	**[r]**	wrap, wreck, wrestle, wrist, write, wrong
kn, gn, pn	**[n]**	knee, knife, know; gnome, sign, foreign; pneumonia, pneumatic
mb, lm	**[m]**	lamb, climb, bomb, comb, tomb; calm, palm, salmon
ps	**[s]**	psalm, pseudonym, psychologist, psychiatrist
rh	**[r]**	rhapsody, rhetoric, rheumatism, rhythm, rhyme
wr	**[r]**	wrap, wreck, wrestle, wrinkle, wrist, write, wrong
Combinations in the suffix	**Sounds**	**Examples**
ti, ci, si, su	**[sh]**	nation, patient, special, politician, vicious, pension, mission, Asia, sensual, pressure
si, su	**[ʒ]**	vision, fusion, Asia, usual, measure, visual

NOTE: У наведених вище таблицях подані в основному тільки типові фонетико-орфографічні явища. І хоч їх подано у таблицях чимало, вони не вичерпують усієї різноманітності буквосполучень, що передають той чи інший звук в англійській мові. Повніші відомості про випадки різної вимови буквосполучень можна знайти лише у фонетичній транскрипції кожного окремого слова в реєстрі словника.

The «s/es» ending of nouns and verbs

After a voiceless consonant – [***s***]
After a voiced consonant or vowel – [***z***]
After «s», «z», «x», «ch» / tch», «ge / dge», «sh» – [***iz***]

[s]	[z]	[iz]
parks, streets, lamps, cuffs, cloths	pegs, kids, ribs, leaves, clothes, girls, rooms, tons, chairs, pies, cows, toes, boys, buddies	classes, roses, quizzes, prizes, boxes, matches, oranges, bridges, dishes, garages
(he) jumps, lacks, sits, puffs	(he) robs, lags, reads, saves, falls, plans, hums, refers, ties, goes, plays, studies	(he) kisses, releases, loses, rises, quizzes, relaxes, catches, judges, flashes, rouges
Mike's, Jeff's, Pat's	Ben's, Fred's, Annie's	Chris's, Liz's, Max's

The «ed» ending of verbs

After a voiceless consonant – [***t***]
After a voiced consonant or vowel – [***d***]
After «t» or «d» – [***id]***

[t]	[d]	[id]
stopped, looked, laughed, passed, hatched, flashed	robbed, lagged, saved, seized, called, learned, boomed, occurred, bathed, judged, played, studied, toed	wanted, started, hated, counted, needed, added, folded

3. These sentences sound very unnatural. Rewrite them in more natural English with contractions where appropriate. Underline all auxiliaries and prepositions with weak vowel sounds. Write in **bold** all those with strong vowels.

Example
I do not want to see him, but I am sure you want to.
I don't want to see him, but I'm sure you want ***to.***

a) She is not going to learn from this experience, but he is.
b) I have heard that you are thinking of moving from London. Are you?
c) They have dinner at seven, do not they?
d) You will be able to get a ticket for me, will you not?
e) I have got no idea who this letter is from.
f) Can you not remember who Bill used to work for?
g) I have been waiting for you to come. Where were you?

h) We had been looking forward to coming for ages, then at the last minute we were not able to.
i) Will you not sit down for a couple of minutes?

4. The following words end on -s. How do you pronounce this sound correctly? Write the words into the correct column: **cars, boys, cages, clocks, scarves, watches, hats, boxes, baskets, rabbits.**

sound [**s**]	sound [**z**]	sound [**iz**]

5. The following words end on -ed. How do you pronounce this ending correctly: **climbed, liked, cooked, moved, started, worked, showed, answered, waited, collected (**[t], [d] or [id]**).**

6. How do you pronounce the -o- in the following words? Write the words into the correct column: **sometimes, love, group, does, move, before, divorced, lots, cousin, afternoon.**

sound [**ɒ**]	sound [**u:**]	sound [**ɔ:**]	sound [**ʌ**]

7. How do you pronounce the letter **a** in the following words correctly? Write the words into the correct column: **hat, travel, sad, card, dark, bad, stay, bank, garden, plane.**

sound [**æ**]	sound [**ɑ:**]	sound [**ɔ**]	sound [**ei**]

8. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

A young man comes before a customs agent:

A: "State your citizenship".

B:"American" (pronounced with a Spanish accent).

A: "Hold on there, buddy. Say that again".

B: "I sed American".

A: "I'm going to give you a test".

B: "No, no senor, no need for test, I tell you I"m American".

A: "Yeah, sure buddy. OK, let's see, … I've got it. Make a sentence with the following colors: green, pink and yellow".

B: "Oh senor, I tell you I'm American. But OK, let's see... I was at my bruder-in-laws house and the phone went 'green, green, I pinked it up and sed yellow!"

INDIVIDUAL WORK:

1. Study the table «English phonetic system» and add 10 more words with transcription to every line of examples.
2. State why audience analysis is especially important for persuasive speaker.
3. Discuss the role persuasion plays in a free society. Under what circumstances could persuasion be used for harmful purposes?

INDIVIDUAL RESEARCH:

1. Make presentation on the difference of pronunciation of Ukrainian and English sounds.

QUESTIONS TO CONTROL COMPREHENSION:

1. What are the main functions of phonemes in all languages?

2. Why is it very important to know the peculiarities of the articulation basis of the foreign language studied and that of one's mother tongue?

3. What are the most general and characteristic points of difference between the articulation basis of English and Ukrainian languages?

4. Why does English classification of vowels differ from those of Ukrainian?

5. Comment on the main phonological differences of Ukrainian and English languages.

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UNIT 8
Comparative Analysis of the USA English and British English Pronunciation

English is truly the most wide spread language of the world. Besides it's a state language of Great Britain, the USA, Canada, Australia, and New Zealand. Naturally, peculiarities of the manners and customs of life in these countries caused new pronunciation aspects due to their geographical remoteness from the classical English.

Accents: RP/BBC & GenAm. In order to be able to discuss the features of particular accents of English, it is useful to have one or more reference models to compare this accent to. For both of the major dialects of English, the British and the American one, such models exist. However, one has to bear in mind that these models are not really, as is often assumed, based on features such as better intelligibility, etc., but often only on the prestige associated with them. Furthermore, the English Language Teaching (ELT) and Language Testing industries have always had a major influence on the propagation of certain beliefs about which accents should be preferred over others.

British English. The reference accent for British English is called Received Pronunciation (RP), nowadays somewhat more neutrally also referred to as BBC (English). The term was originally coined by Daniel Jones and was supposed to reflect the speech of educated Southern schoolboys, i.e. students attending public schools. It is often also referred to as 'the Queen's English' or 'Oxford English', but both of these terms are rather inapplicable because both accents show clear differences, at least in comparison to mainstream RP.

John Wells' *Accents of English* gives an excellent (though more than 20 year-old) overview of the different types of RP, which is especially illuminating because it also makes one realise that RP is not something clearly tangible and eternally fixed, but an accent that keeps on changing and shows a high degree of variability, just like any other. One of the main and most important facts about RP, however, is that is an accent that is only spoken by about 3-4% of the British population.

A more recent and updated, but in parts slightly controversial, description by Clive Upton can be found in the *Handbook of Varieties of English*. For this course, we will adopt a transcription

model that is in between the ones proposed by Wells and Upton, but mainly reflecting the recent changes described by Upton.

American English. The reference accent for American English is called General American and is to some extent based on the speech of the more prestigious New England states, but also shows considerable variation. It is therefore often rather defined as an accent with few or no particularly strong regional features.

In the unit we consider only American English (*the form of English used in the United States that includes all English dialects used within the United States of America*) and British English variants (*the form of English used in the United Kingdom that includes all English dialects used within the United Kingdom*) as the most spread.

In this manual we intend to give only a general draft of this question to let students get a general notion of it that is enough to help them deeper realize the nature of different English language phonetics phenomena.

The English language was first introduced to America by British colonization, beginning in the early 17th century. Similarly, the language spread to numerous other parts of the world as a result of British trade and colonization elsewhere and the spread of the former British Empire, which, by 1921, held sway over a population of about 470-570 million people: approximately a quarter of the world's population at that time.

Over the past 400 years, the form of the language used in America – especially in the United States – and that used in the British Isles have diverged in a few minor ways, leading to the dialects now occasionally referred to as American English and British English. Differences between the two include pronunciation, grammar, vocabulary (lexis), spelling, punctuation, idioms, formatting of dates and numbers, and so on, although the differences in written and most spoken grammar structure tend to be much more minor than those of other aspects of the language in terms of mutual intelligibility. A small number of words have completely different meanings between the two dialects or are even unknown or not used in one of the dialects. One particular contribution towards formalizing these differences came from Noah Webster, who wrote the first American dictionary (published 1828) with the intention of

showing that people in the United States spoke a different dialect from Britain, much like a regional accent.

This divergence between American English and British English once caused George Bernard Shaw to say that the United States and United Kingdom are «two countries divided by a common language»; a similar comment is ascribed to Winston Churchill. Likewise, Oscar Wilde wrote, «We have really everything in common with America nowadays, except, of course, the language» (*The Canterville Ghost*, 1888). Henry Sweet falsely predicted in 1877, that within a century, American English, Australian English and British English would be mutually unintelligible. It may be the case that increased worldwide communication through radio, television, the Internet, and globalization has reduced the tendency to regional variation. This can result either in some variations becoming extinct (for instance, *the wireless*, superseded by *the radio*) or in the acceptance of wide variations as «perfectly good English» everywhere. Often at the core of the dialect though, the idiosyncrasies remain.

Nevertheless, it remains the case that although spoken American and British English are generally mutually intelligible, there are enough differences to cause occasional misunderstandings or at times embarrassment – for example, some words that are quite innocent in one dialect may be considered vulgar in the other.

Written forms of American and British English as found in newspapers and textbooks vary little in their essential features, with only occasional noticeable differences in comparable media (comparing American newspapers to British newspapers, for example). This kind of formal English, particularly written English, is often called «standard English». An unofficial standard for *spoken* American English has also developed, as a result of mass media and geographic and social mobility. It is typically referred to as «standard spoken American English» or «General American English», and broadly describes the English typically heard from network newscasters, commonly referred to as non-regional diction, although local newscasters tend toward more parochial forms of speech. Despite this unofficial standard, regional variations of American English have not only persisted but have actually intensified, according to linguist William Labov.

Regional dialects in the United States typically reflect the elements of the language of the main immigrant groups in any particular region of the country, especially in terms of pronunciation and vernacular vocabulary. Scholars have mapped at least four major regional variations of spoken American English: Northern, Southern, Midland, and Western. After the American Civil War, the settlement of the western territories by migrants from the east led to dialect mixing and levelling, so that regional dialects are most strongly differentiated in the eastern parts of the country that were settled earlier. Localized dialects also exist with quite distinct variations, such as in Southern Appalachia and New York.

The spoken forms of British English vary considerably, reflecting a long history of dialect development amid isolated populations. Dialects and accents vary not only between the countries in the United Kingdom, England, Northern Ireland, Scotland and Wales, but also within these individual countries.

There are also differences in the English spoken by different groups of people in any particular region. RP, which is «the educated spoken English of south-east England», has traditionally been regarded as proper English; this is also referred to as *BBC English* or *the Queen's English*. The BBC and other broadcasters now intentionally use a mix of presenters with a variety of British accents and dialects, and the concept of «proper English» is now far less prevalent.

Since the 1970-s regional accents have become increasingly accepted in mainstream media, and are frequently heard. RP is also sometimes called «Oxford English», and the Oxford Dictionary gives RP pronunciations for each word. It is the accent of Standard English in England with a relationship to regional accents similar to the relationship in other European languages between their standard varieties and their regional forms. RP is used to a much lesser extent in Scotland, Wales and Ireland. Until recently, RP English was widely considered to be more educated than other accents.

Although there is nothing intrinsic about RP that marks it as superior to any other variety, sociolinguistic factors have given Received Pronunciation particular prestige in England and Wales, especially since the early to mid 20th century. However, since the 1960-s, a greater permissiveness towards allowing regional English

varieties has taken hold in education and the media in the United Kingdom; in some contexts Received Pronunciation is now perceived negatively.

To consider the historical aspect it is necessary to point out that the introduction of the term *Received Pronunciation* is usually credited to Daniel Jones after his comment in 1917 «In what follows I call it Received Pronunciation (abbreviation RP), for want of a better term». However, the expression had actually been used much earlier by Alexander Ellis in 1869 and Peter DuPonceau in 1818 (the term used by Henry C.K. Wyld in 1927 was «received standard»). According to *Fowler's Modern English Usage* (1965), the correct term is «*the Received Pronunciation*». The word *received* conveys its original meaning of *accepted* or *approved* – as in «received wisdom». The reference to this pronunciation as Oxford English is because it was traditionally the common speech of Oxford University; the production of dictionaries gave Oxford University prestige in matters of language. The extended versions of the *Oxford English Dictionary* give Received Pronunciation guidelines for each word.

RP is an accent (a form of pronunciation) and a register, rather than a dialect (a form of vocabulary and grammar as well as pronunciation). It may show a great deal about the social and educational background of a person who uses English. Anyone using RP will typically speak Standard English although the reverse is not necessarily true (e.g. the standard language may be pronounced with a regional accent, such as a Yorkshire accent; but it is very unlikely that someone speaking RP would use it to speak Scots).

RP is often believed to be based on the Southern accents of England, but it actually has most in common with the Early Modern English dialects of the East Midlands. This was the most populated and most prosperous area of England during the 14th and 15th centuries. By the end of the 15th century, «Standard English» was established in the City of London. A mixture of London speech with elements from East Midlands, Middlesex and Essex, became known as RP.

Researchers generally distinguish between three different forms of RP: Conservative, General, and Advanced.

- ✓ Conservative RP refers to a traditional accent associated with older speakers with certain social backgrounds.

- ✓ General RP is often considered neutral regarding age, occupation, or lifestyle of the speaker.
- ✓ Advanced RP refers to speech of a younger generation of speakers.

The modern style of RP is an accent often taught to non-native speakers learning British English. Non-RP Britons abroad may modify their pronunciation to something closer to Received Pronunciation in order to be understood better by people unfamiliar with the diversity of British accents. They may also modify their vocabulary and grammar to be closer to Standard English, for the same reason. RP is often used as the standard for English in most books on general phonology and phonetics and is represented in the pronunciation schemes of most dictionaries published in the United Kingdom.

Traditionally, Received Pronunciation was the «everyday speech in the families of Southern English persons whose men-folk had been educated at the great public boarding-schools» and which conveyed no information about that speaker's region of origin prior to attending the school.

> *«It is the business of educated people to speak so that no-one may be able to tell in what county their childhood was passed»*
>
> *A. Burrell, Recitation.A Handbook for Teachers in Public Elementary School, 1891.*

In the 19th century, there were still British prime ministers who spoke with some regional features, such as William Ewart Gladstone.

From the 1970-s onwards, attitudes towards Received Pronunciation have been changing slowly. The BBC's use of announcers with strong regional accents, such as Yorkshire-born Wilfred Pickles, during World War II (in order to distinguish BBC broadcasts from German propaganda) is an earlier example of the use of non-RP accents.

One issue which also can not be altogether disregarded is the substantial difference between RP and the variants of English which are used by large groups of native speakers in the British Isles and elsewhere. Since the RP variant has been taught by several generations of teachers in the area of the former USSR who have had little if any opportunity to converse with a native speaker of Brithish English, certain distortions have developed, particularly in the

formation of some of the more difficult diphthongs. The situation is complicated by the fact that some of these 'RP' diphthongs are relatively difficult to master fully even for many Anglophones, and North American speakers naturally make no attempt to do so. Due to the fact that American English is what many Ukrainian students hear in songs and movies, as well as their conversations with many English-speaking visitors, the pronunciation which they develop is often something of 'hybrid', containing some vestiges of RP and some elements of North American pronunciation.

Finally, it needs to be stated that when it comes to the correct pattern of English pronunciation, one cannot afford to be totally dogmatic: there is room for variation even in the most rigid standard or RP.

Differences in pronunciation between American English (AmE) and British English (BrE) can be divided into:

1. differences in accent (i.e. phoneme *inventory* and *realization*).
2. differences in the pronunciation of individual words in the lexicon (i.e. phoneme *distribution*).

As the American English is just a variant of the English it mainly preserves English language sound basis having at the same time the following peculiarities:

- ✓ The diphthong **[ou]** is pronounced with more rounded lips then in British English.
- ✓ Sound **[e]** is pronounced more openly and reminds sound **[ɛ]**.
- ✓ Sound **[ju:]** usually has a weak **[j]** after consonants that is often omitted in the speech of many Americans. So, words *student, new, duty* sound as [stu:dent], [nu:], [`du:ti].
- ✓ Vowel **[ɔ]** sounds as **[a]**, diphthongs **[ai]**, **[au]** have a front sound **[a]** as nucleus that almost coincide with **[æ]**.
- ✓ Instead of the vowel **[a:]** in such words like *class, plant, answer* we hear sound **[æ]**.
- ✓ It's common for American English to have nasal pronunciation of the vowels.
- ✓ Sound **[r]** is pronounced both in the middle of the word and at the end, that's why American speech sounds harsher than British.

In the USA variant of English language there are some lexical and orthographical peculiarities which generally don't stop American and British people from understanding each other but still are worth considering.

The **lexical peculiarities** of the British English and the American English:

British English	American English	Translation
penknife	pocket knife	маленький ніж
guard	conductor	кондуктор
dustbin/bin	garbage can	відро для сміття
braces	suspenders	підтяжки
settee	love seat	диван, канапе
caretaker/porter	janitor	вахтер, швейцар
tap	faucet	водопровідний кран
unit trust	mutual fund	взаємний фонд
cloakroom attendant	hat-check girl	працівник у гардеробі
caravan	trailer / camper / mobile home	фургон; пересувний дім на колесах
1-st year undergraduate	freshman	першокурсник
2nd year undergraduate	sophomore	другокурсник
3rd year undergraduate	junior	третьокурсник
4th year undergraduate	senior	студент 4-ого курсу
to ring smb.	to call smb.	телефонувати комусь
district	precinct	район
chips	French fries	чіпси
estate agent	realtor	агент з продажу нерухомості

The **orthographical peculiarities** of the British English and the American English:

British Variant	American Variant	Translation
centre	center	центр
theatre	theater	театр
colour	color	колір
favour	favor	прихильність
travelled	traveled	мандрував

TRAINING

1. TONGUE TWISTERS:

a. *How much wood could Chuck Woods' woodchuck chuck, if Chuck Woods' woodchuck could and would chuck wood? If Chuck Woods' woodchuck could and would chuck wood, how much wood could and would Chuck Woods' woodchuck chuck? Chuck Woods' woodchuck would chuck, he would, as much as he could, and chuck as much wood as any woodchuck would, if a woodchuck could and would chuck wood.*

b. *Through three cheese trees three free fleas flew.*
While these fleas flew, freezy breeze blew.
Freezy breeze made these three trees freeze.
Freezy trees made these trees' cheese freeze.
That's what made these three free fleas sneeze.

2. Study carefully the following tables that list words pronounced differently but spelled the same and note the USA and British English pronunciation differences:

Single differences

BrE	AmE	Words
[æ]	**[ɑ]**	Bangladesh, Caracas, chianti, Galapagos, kebab, Las (placenames, e.g. Las Vegas), Mafia, mishmash, San (names outside USA; e.g. San Juan), Slovak, Sri Lanka, Vivaldi, wigwam (and A in many other foreign names and loanwords)

[iː]	**[ɛ]**	anaesthetize, devolution, epoch, evolution, Kenya, lever, methane, predecessor, senile, hygienic
[ɒ]	**[oʊ]**	Aeroflot, compost, Interpol, pogrom, polka, produce (noun), shone, yoghurt
[ɑː]	**[æ]**	(Excluding trap-bath split words) banana, java, khaki, morale, Nevada, scenario, soprano, tiara, Pakistani
[ɛ]	**[i]**	Cecil, crematorium, depot, inherent, leisure, medieval, zebra, zenith
[æ]	**[eɪ]**	compatriot, patriot, patronise, phalanx, plait, repatriate, Sabine, satrap, satyr, basil (plant)
[ɪ]	**[aɪ]**	dynasty, housewifery, idyll, livelong, long-lived, privacy, simultaneous, vitamin. Also the suffix -ization.
[z]	**[s]**	blouse, complaisant, crescent, diagnose, erase, Glasgow, parse, valise, trans- (in some words)
[ɑː]	**[eɪ]**	amen, charade, cicada, gala, promenade, pro rata, tomato, stratum
[əʊ]	**[ɒ]**	codify, ogle, phonetician, processor, progress (noun), sloth, wont, wroth
[ʌ]	**[ɒ]**	accomplice, accomplish, colander, constable, Lombardy, monetary, -monger
[ɒ]	**[ʌ]**	hovel, hover. Also the strong forms of these function words: *anybody* (likewise *every-*, *some-*, and *no-*), *because* (and clipping *'cos/'cause*), of, from, was, what
[ɑː]	**[ɚ]**	Berkeley, Berkshire, clerk, Derby, Hertford. (The only AmE word with <er> = [ɑr] is *sergeant*)
[aɪ]	**[i]**	either, neither, Pleiades
[iː]	**[aɪ]**	albino, migraine. Also the prefixes anti-, multi-, semi- in loose compounds (e.g. in *anti-establishment*, but not in *antibody*).
[ə]	**[ɒ]**	hexagon, octagon, paragon, pentagon, phenomenon.
[iː]	**[eɪ]**	beta, quay, theta, zeta
[aɪ]	**[ɪ]**	butyl, diverge, minority, primer (schoolbook).
[ɛ]	**[eɪ]**	ate ("et" is nonstandard in America), mêlée, chaise longue
[ɜːz]	**[us]**	Betelgeuse, chanteuse, chartreuse, masseuse

[eɪ]	**[æ]**	apricot, dahlia, digitalis, patent, comrade
[ɒ]	**[ə]**	Amos, condom, Enoch
[ʃ]	**[ʒ]**	Asia, Persia, version
[ə]	**[oʊ]**	borough, thorough
[ɪr]	**[ɚ]**	chirrup, stirrup, sirup, squirrel
[si:]	**[ʃ]**	cassia, Cassius, hessian
[ti:]	**[ʃ]**	consortium
[u:]	**[ju]**	coupon, fuchsine, Houston
[u:]	**[ʊ]**	boulevard, snooker, woof (weaving)
[ɜ:(r)]	**[ʊr]**	connoisseur, entrepreneur
[ɜ:]	**[oʊ]**	föhn, Möbius
[ə]	**[eɪ]**	Draconian, hurricane
[eɪ]	**[i]**	deity, Helene
[ju:]	**[w]**	jaguar, Nicaragua
[ɔ:]	**[ɑ]**	launch, salt
[ɔ:(r)]	**[ɚ]**	record (noun), stridor
[zi:]	**[ʒ]**	Frasier, Parisian, Malaysia
[æ]	**[ɒ]**	twat
[ɒ]	**[æ]**	wrath
[ɑ:]	**[ət]**	nougat
[ɑ:]	**[ɔ]**	Utah
[ɑ:]	**[ɔr]**	quark
[æ]	**[ɛ]**	femme fatale
[aɪ]	**[eɪ]**	Isaiah
[aʊ]	**[u]**	nous
[ð]	**[θ]**	booth
[di:]	**[dʒi]**	cordiality
[dʒ]	**[gdʒ]**	suggest
[eɪ]	**[ə]**	template

[eɪ]	**[ət]**	tourniquet
[ə(r)]	**[ɑr]**	Madagascar
[ə(r)]	**[jɚ]**	figure
[ə]	**[ɛ]**	nonsense
[ɛ]	**[ɑ]**	envelope
[ɛ]	**[ə]**	Kentucky
[ə]	**[æ]**	trapeze
[ɜ:(r)]	**[ɛr]**	err
[əʊ]	**[ɒt]**	Huguenot
[əʊ]	**[aʊ]**	Moscow
[əʊ]	**[u]**	brooch
[ɪ]	**[i]**	pi(t)ta
[i:]	**[ɪ]**	been
[i:ʃ]	**[ɪtʃ]**	niche
[jɜ:]	**[ju]**	milieu
[ju:]	**[u]**	barracuda, puma
[ɔ:]	**[æ]**	falcon
[s]	**[z]**	asthma
[ʃ]	**[sk]**	schedule
[t]	**[θ]**	Anthony
[ts]	**[z]**	piazza
[ʊ]	**[ɪ]**	kümmel
[ʊ]	**[ʌ]**	brusque
[u:]	**[aʊ]**	route
[u:]	**[oʊ]**	cantaloup(e)
[ʌ]	**[oʊ]**	covert
[z]	**[ʃ]**	Dionysius
[zi:]	**[ʃ]**	transient, nausea

Multiple differences

Spelling	BrE	AmE	Notes
barrage	ˈbærɑːʒ	(1) bəˈrɑʒ (2) ˈbærɪdʒ	
boehmite	(1) ˈbɜːmaɪt (2) ˈbəʊmaɪt	(1) ˈbeɪmaɪt (2) ˈboʊmaɪt	The first pronunciations approximate German [ø] (spelled <ö> or <oe>); the second ones are anglicized.
bouquet	ˈbuːkeɪ	(1) boʊˈkeɪ (2) buˈkeɪ	
boyar	(1) ˈbɔɪɑː (2) bəʊˈjɑː	(1) boʊˈjɑr (2) ˈbɔɪjɚ	
buoy	ˈbɔɪ	ˈbui	The U.S. pronunciation would be unrecognised in the UK. The British pronunciation occurs in America, more commonly for the verb than the noun, still more in derivatives *buoyant*, *buoyancy*.
cadre	(1) ˈkædə(r) (2) ˈkædrə	(1) ˈkædri (2) ˈkɑdri (3) ˈkædreɪ (4) ˈkɑdreɪ	
canton	kænˈtuːn	(1) kænˈtɑn (2) kænˈtoʊn	difference is only in military sense «to quarter soldiers»
dilettante	dɪləˈtænti	(1) ˈdɪlətɑnt (2) ˌdɪlətɑnt	BrE reflects the word's Italian origin; AmE approximates more to French.

enquiry/inquiry	ɪŋˈkwaɪ(ə)ri	(1) ˈɪŋkwəri (2) ɪŋˈkwaɪ(ə)ri	BrE uses two spellings and one pronunciation. In AmE the word is usually spelled *inquiry*.
febrile	'fiːbraɪl	(1) ˈfɛbril (2) ˈfɛbrəl	The BrE pronunciation occurs in AmE
fracas	ˈfrækɑː	(1) 'freɪkəs (2) ˈfrækəs	The BrE plural is French *fracas* ['frækɑːz]; the AmE plural is anglicized *fracases*
garage	(1) ˈgærɪdʒ (2) ˈgærɑːʒ	gəˈrɑ(d)ʒ	The AmE reflects French stress difference. The two BrE pronunciations may represent distinct meanings for some speakers; for example, «a subterranean garage for a car» (1) vs «a petrol garage» (2).
glacier	(1) ˈglæsiə (2) ˈgleɪsiə	ˈgleɪʃɚ	
jalousie	(1) ʒælʊˈziː (2) ˈʒælʊziː	ˈdʒæləsi	
lapsang souchong	ˈlæpsæŋ suːʃɒŋ	ˌlɑpsɑŋ ˈsuʃɑŋ	
lasso	ləˈsuː	ˈlæsoʊ	The BrE pronunciation is common in AmE

lieutenant	(1) lɛfˈtɛnənt (2) ləˈtɛnənt	luˈtɛnənt	The 2nd British pronunciation is restricted to the Royal Navy. Standard Canadian pronunciation is the same as the British.
lychee	ˌlaɪˈtʃiː	ˈlitʃi	Spelling *litchi* has pronunciation [ˈlɪtʃi(ː)]
Molière	ˈmɒliɛə	moʊlˈjɛr	
oblique	əbˈliːk	əbˈlaɪk	AmE is as BrE except in military sense «advance at an angle»
penchant	pãˈʃã	ˈpɛntʃənt	The AmE pronunciation is anglicized; the BrE is French.
penult	pɛˈnʌlt	(1) ˈpinʌlt (2) pɪˈnʌlt	
premier	(1) ˈprɛmjə (2) ˈprɛmɪə	(1) ˈprimɪr (2) prɪmˈɪr	
première	ˈprɛmɪɛə	(1) prɪmˈɪr (2) prɪmˈjɛr	
provost	ˈprɒvəst	(1) ˈproʊvoʊst (2) ˈproʊvəst	The BrE pronunciation also occurs in AmE
quinine	ˈkwɪniːn	(1) ˈkwaɪnaɪn (2) ˈkwɪnaɪn	
resource	(1) rɪˈzɔːs (2) rɪˈsɔːs	ˈrisɔrs	
respite	ˈrɛspaɪt	(1) ˈrɛspət (2) rɪˈspaɪt	

reveille	rɪˈvæliː	ˈrɛvəli	
slough	slaʊ	slu	in metaphorical sense «gloom», the BrE pronunciation is common in AmE. Homograph «cast off skin» is [slʌf] everywhere.
Tunisia	tjuːˈnɪziə	(1) tuˈniʒə (2) tuˈniʃə	
untoward	ˌʌntʊˈwɔːd	(1) ʌnˈtɔrd (2) ˌʌntəˈwɔrd	
vase	vɑːz	(1) veɪs (2) veɪz	The BrE pronunciation also occurs in AmE
z (the letter)	zɛd	ziː	The spelling of this letter as a word corresponds to the pronunciation: thus Commonwealth (including, usually, Canada) *zed* and U.S. (and, occasionally, Canada) *zee*.

3. American spelling is usually simpler. For example, British English words ending in **-our** and **-re,** end in **-or** and **-er** in American English, e.*g. colour/color, centre/center*.

Words ending –**ise** in British English end in **-ize** in US English. There are differences in individual words, too, e.*g. British «plough» becomes «plow»*.

If you saw words spelt in the following way would you expect the writer in each case to be British or American? Why?

1. labor
2. centre
3. hospitalized
4. a movie theatre
5. favour
6. thru

4. Comment how the joke can be related to studying English and the difficulties one can have in case of misunderstanding.

NOTE: The hilarious English one often hears in various parts of the world is due chiefly to the uncertain logic, not of the speakers, but mostly of English itself. English Language in its usage has led to some wonderful true to life anecdotes. Even when grammatical, they are uproariously incorrect. The jokes are as much on English as they are on the non-native speakers. Read is one of them and decide how the inscription should be changed to sound right:

Hotel brochure, Italy: This hotel is renowned for its piece and solitude. In fact, crowds from all over the world flock here to enjoy its solitude.

INDIVIDUAL WORK:

1. Consider the reasons that make some people believe that the USA and British English are two different languages. Try to guess why British people prefer to insist on that.
2. Can you prove that sometimes two people may misunderstand each other or even understand nothing if they are from distant regions of Ukraine. What may be the reasons for that?

INDIVIDUAL RESEARCH:

1. Comparison of American and British English: word derivation and compounds.
2. Canadian English.
3. RP: a social accent of English.

QUESTIONS TO CONTROL COMPREHENSION:

1. Summarize what you have just learned about differences of the USA and British English phonetics and pronunciation.
2. What are the historical reasons for such different ways of development of originally the same language?
3. What is «standard spoken American English» or «General American English»?
4. What is «Received Pronunciation» (also called «the educated spoken English of south-east England», «BBC English» or «the Queen's English»)?
5. What major regional variations of spoken American English

and British English can you name?

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UNIT 9
Vowel Length. Palatalization

Vowel length. Vowels are capable of being continued during a longer or shorter period. All English vowels (with the exception of diphthongs) are generally divided into long and short.

In the similarly accented position all English vowels are fully long when they are final, eg. *see*. They are almost as long as that when a weak voiced consonant follows them in the closed syllable, eg. *seed*. They are considerably shorter before strong voiceless consonants in closed syllables, eg. *seat*.

All English vowels are longer when they are strongly stressed and when they are in the nuclear syllable, eg. *brass*.

Palatalization. It is the quality or state of being palatalized, producing a sound with the front of the tongue against or near the hard palate (the roof of the mouth, separating the mouth cavity from the nasal cavity).

Palatalization is a place assimilatory process in which consonants assimilate to a following (in the case of a regressive assimilation) or to the preceding (in the case of the progressive assimilation) front vowel or palatal glide (i.e. front vocoid).

The most common triggers of palatalization are the front vowels. In Ukrainian, it is only front vowels but not mid vowels that cause a change. In Russian, both the front and the mid vowels and the palatal glide affect the consonants. In Polish and Proto-Slavonic, it is the front vowels and the palatal glide that trigger palatalization of consonants. In English, however, the only trigger is the palatal glide.

Targets of palatalization are either all consonants, as in Ukrainian, Russian, and Polish Surface Palatalization, or only velars, as in Proto-Slavonic, or only coronals, as in English.

The term ‘palatalization’ denotes a phonological process by which consonants acquire secondary palatal articulation or shift their primary place towards or close to the palatal region. This usually happens under the influence of an adjacent front vowel and or a palatal glide (e.g. ki→kji, tja→ʧa). As such, palatalization is a type of consonant-vowel interactions. The term may also refer to a phonemic contrast between consonants with secondary palatal articulation and their non-palatalized counterparts (e.g. pja vs. pa).

Palatalization has been typically viewed as a classical example of a 'natural' phonological process – the one that is widely attested across world languages and has a clear phonetic motivation, such as in consonant-to-vowel coarticulation. However, many formal accounts of palatalization undertaken over the last forty years have faced considerable challenges. These challenges partly stem from the fact that palatalization processes show a wide range of manifestations – across languages and within a given language. Many synchronic palatalization processes also exhibit complex phonological and morphological conditioning and pervasive opacity effects, reflecting complicated historical sound changes and paradigmatic restructuring.

English, in fact, has at least three kinds of alternations that fall under the general definition of palatalization processes. So called *coronal palatalization* involves an alternation between alveolars [t d s z] and palato-alveolars [ʧ ʤ ʃ ʒ], as shown in (1). In these examples, the palato-alveolars occur before a palatal glide (in an unstressed syllable), while alveolars occur elsewhere. These alternations can be analyzed as a process – a change of alveolars to palato-alveolars in the context of [j] (Chomsky & Halle 1968; Borowsky 1986, among others).

(1) **t - ʧ** perpe[t]uity perpe[ʧ]ual
d - ʤ resi[d]ue resi[ʤ]ual
s - ʃ gra[s]e gra[ʃ]ious
z - ʒ plea[z]e plea[ʒ]ure

This can also be exhibited across words, as in *go*[ʧ] *you*, *plea*[ʒ]*e yourself*, etc.

The second process – *velar softening* – is exhibited by alternations between velar stops [k], [g] and coronal fricatives or affricates [s] and [ʤ] respectively. The coronal alternants are found before certain Latinate or Greek suffixes beginning with (mainly) front vowels; the velar alternants are found elsewhere (2). Given this, the alternations are usually analyzed as a palatalizing change of velars to coronals triggered by front vowels (Chomsky & Halle 1968; Borowsky 1986). Unlike coronal palatalization, this process is more complex, as it actually involves two non-identical changes – a shift of the voiced velar stop to the *palato-alveolar affricate* and a shift of the voiceless velar stop to the *alveolar fricative*. While the outputs of

velar softening are not identical in terms of minor place of articulation and continuancy, they are both sibilant coronals.

(2) a. **k - s** medi[k]ation medi[s]ine
criti[k] criti[s]ize

(2) b. **g - ʤ** analo[g] analo[ʤ]y
pedago[g]ue pedago[ʤ]y

The third process – *spirantization* – exhibits alternations between the alveolar stop [t] and the alveolar fricative [s] (or [ʃ] in conjunction with coronal palatalization). The latter segment occurs before suffixes with an unsyllabified [i] (3), and thus process is assumed to involve a change of stop to fricative before high front vowel (Borowsky 1986). As such, the process does not involve a change in place of articulation, but a change in continuancy and sibilancy (3).

(3) t – s secre[t] secre[s]y
regen[t] regen[s]y
emergen[t] emergen[s]y

The three palatalization processes manifested by alternations in (1)-(3) differ in several respects. The targets of palatalization are anterior coronals (alveolars) in (1) and (3), and dorsals in (2). The outputs are posterior coronals (palato-alveolars) in (1) and (2b) and anterior coronals in (2a) and (3). The triggers are [j] in (1) and high front vowels in (2) and (3). (The processes are also obviously different in terms of their phonological or morphological conditioning: morpheme boundaries, particular suffixes, stress, etc.) What the processes have in common, however, is that they appear to be triggered by front vocoids and result in coronal segments, notably, all sibilants.

TRAINING

1. TONGUE TWISTERS:

a. Three crooked cripples went through Cripple gate, and through Cripple gate went three crooked cripples.

b. We wonder whether the wether will weather the weather. Or whether the weather the wether will kill?

2. Read the examples of words which undergo palatalization and practice pronouncing them:

1a	impress	profess	confuse	diffuse	supervise	
1b	impression	profession	confusion	diffusion	supervision	
2a	race	commerce	malice	space	Mars	Paris
2b	racial	commercial	malicious	spacious	Martian	Parisian
Because of palatalization, the base-final [s] and [z] in (1a) and (2a) change to [ʃ] and [ʒ] in (1b) and (2b), respectively.						
3a	react	invent	extinct	delete	invade	expand
3b	reaction	invention	extinction	deletion	invasion	expansion
4a	part	delight	Egypt	Scot		
4b	partial	delicious	Egyptian	Scotia		
The base-final [t] and [d] change to [s] and [z]; palatalization then changes them to [ʃ] and [ʒ]; e.g. *reac[t] → reac[s]-ion →reac[ʃ]-ion.*						
5a	Christ	beast	digest	congest		
5b	Christian	bestial	digestion	congestion		
Palatalization produces [tʃ] from /t/.						

3. Some words have two pronunciations, each with one or more different meanings. Look at the words in your column, write the two pronunciations in phonemic script and either a definition or sample sentence to show each meaning.

The word	Phonemic script-1	Phonemic script-2	A definition or sample sentence-1	A definition or sample sentence-2
Bow				
Tear				
Row				
Lead				
Polish				
Used				
Live				
Wind				
Wound				
Close				

4. Group words together according to a vowel sound they have in common: *cat-cut-curt; door-doe-dog; ear-wear-tea; son-gone-don't; want-car-war; where-were-red.*

5. Is the sound -u- short or long? Write the words into the correct column: **butcher, fuse, good, pudding, Tuesday, cook, zoo, blue, school, rude.**

sound 1 [ʊ]	sound 2 [u:]

6. Comment how the joke can be related to the subject *«Practical English Phonetics»* and difficulties one can have in case of misunderstanding.

My student who did not speak much English wanted to impress me one day. She had to walk past me while I was talking to someone. She said, "Excuse me, can I pass away?"

INDIVIDUAL WORK:

1. Discuss the tone of voice that should be maintained in the following kinds of speeches: introduction, presentation, and acceptance. Are there any marked differences?

INDIVIDUAL RESEARCH:

1. Old English palatalization.
2. Vowel length and related features

QUESTIONS TO CONTROL COMPREHENSION:

1. When do we pronounce English vowels short/long?
2. What is palatalization?

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UNIT 10
Connected Speech

Spoken language as it is used in a continuous sequence, as in normal conversations. There is often a significant difference between the way words are pronounced in isolation and the way they are pronounced in the context of connected speech **(also known as: connected discourse).**

Examples and Observations:

- «**Connected speech** is more than just a string of individual target segments joined together in series, since each segment is liable to influence the segments that surround it. The precise form that these influences take is determined by the particular language in question, and so the phonology of connected speech is part of the phonology of the language that the child has to master . . .»

  (Sara Howard, Bill Wells, and John Local, «Connected Speech». *The Handbook of Clinical Linguistics*, ed. by Martin J. Ball, Michael R.Perkins, Nicole Muller, and Sara Howard. Blackwell, 2008)

- «Attempting to count the number of words in even a few seconds of a conversation or radio broadcast in an unfamiliar language will quickly demonstrate how difficult that task is because words run together in an utterance of any language.

  If words wereprinted with out space sbetween them they would bepretty tough toread.

  As you recognize, sorting out the individual words would not be easy. Actually, the task is even more difficult than the run-together words in the printed sentence might suggest because the letters in the sentence above are discrete and separated from one another, but the individual sound segments in spoken words blend together into a continuous stream».

  (Edward Finegan, *Language: Its Structure and Use*, 6th ed. Wadsworth, 2012)

- «It would be wrong to imagine that the stress pattern is always fixed and unchanging in English words. Stress position may vary for one of two reasons: either as a result of the stress on other words occurring next to the word in question, or because not all speakers agree on the placement of stress in some words. The former case is an aspect of **connected speech** . . .: the main effect is that the stress on a final-stressed compound tends to move to a preceding syllable and change to secondary stress if the following word begins with a strongly stressed syllable. Thus . . .»

  bad-'tempered *but* a bad-tempered 'teacher
  half-'timbered *but* a half-timbered 'house
  heavy-'handed *but* a heavy-handed 'sentence"

  (Peter Roach, *English Phonetics and Phonology: A Practical Course*, 4th ed. Cambridge University Press, 2009)

- «In fast, **connected speech** some sounds may be be deleted by the speaker. For example, the sound /t/ may be deleted between the words 'want to,' making the pronunciation of 'want to' sound like «wənnə.' (Note: the symbol **ə** represents a very short, weak sound.) . . .
  eg. ' . . . I don't *wənnə* spend too much today.»

  (Susan Boyer, *Understanding Spoken English: A Focus on Everyday Language in Context, Book 1*. Boyer Educational Resources, 2003)

- There are some important points to remember about **connected speech** processes [CSP]:
  - ✓ They occur at the edges of words, since this is where words 'meet' in sentences. Importantly, connected speech processes are optional. . . .
  - ✓ We can think of them affecting sounds at the phonemic level rather than the allophonic level. When /t/ or /d/ or /h/ is elided, for example, we do not find that a different allophone occurs; we simply find that the phoneme is lost altogether.

- ✓ Because CSPs affect phonemes, they may lead to confusions about meaning . . ."

(Rachael-Anne Knight, *Phonetics: A Coursebook*. Cambridge University Press, 2012)

Strong & Weak Forms. In connected speech, many of the 'small' words we use very frequently tend to take on a different 'shape' from the one listed in the dictionary. All of these words belong to the category of function words, i.e. they are words that have little semantic content of their own, but tend to have more grammatical or referential function in relating content words or higher syntactic units to one another. Function words are essentially closed class words, such as pronouns, prepositions, conjunctions, auxiliaries, etc. Below, you'll find a table listing these words, together with their strong or dictionary form, as well as their potential weak forms. The following tables are based on Roach, 2000, with slight modifications/additions.

In general, weak forms do tend not to occur in sentence-final position or in contrastive/emphatic use.

Determiners/Quantifiers

orthography	strong form(s)	weak form(s)
the	ði:	ðɪ, ðə
a/an	eɪ, an	ə, ən
some	sʌm	səm, sm̩

Pronouns

orthography	strong form(s)	weak form(s)
his	hɪz	ɪz
him	hɪm	ɪm
her	hɜ:	hə, ə, ɜ:
you	ju:	jʊ, jə

your	jo:	jə
she	ʃi:	ʃɪ
he	hi:	ɪ
we	wi:	wɪ
them	ðɛm	ðəm, əm
us	ʌs	əs, s

Prepositions/‘Particles’

orthography	strong form(s)	weak form(s)
than	ðan	ðən
at	at	ət
for	fo:	fə
from	fɹɒm	fɹəm, fəm, fm̩
of	ɒv	əv, v
to	tu:	tə, tʊ
as	az	əz, z
there	ðɛə	ðə

Conjunctions

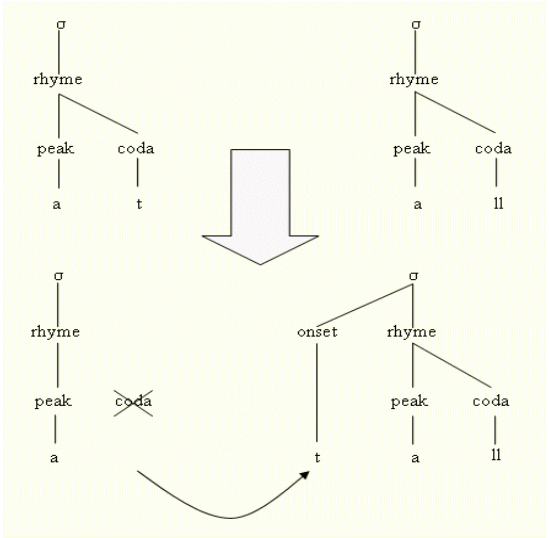
orthography	strong form(s)	weak form(s)
and	and	ənd, ən, n̩d, n̩
but	bʌt	bət
that	ðat	ðət

Auxiliaries

orthography	strong form(s)	weak form(s)
can	kan	kən, kn̩
could	kʊd	kəd
have	hav	əv, v
has	haz	əz, z
had	had	əd, d
will	wɪl	l
shall	ʃal	ʃəl, ʃl̩, l
should	ʃʊd	ʃəd
must	mʌst	məs, məst
do	du:	də, d
does	dʌz	dəz, z
am	am	əm, m̩
are	ɑ:	ə
was	wɒz	wəz
were	wɜ:	wə
been	bi:n	bɪn

Linking

Linking plays a very important role in connected speech in English, although its use is receding a little with the increasing use of glottal stops in younger generations. It mainly takes place when there is either a consonant at the end of a word/morpheme and a vowel at the beginning of the next, or when a word/morpheme that ends in a vowel and one that begins with one come together. The first type is what is also known as liaison and effectively represents a kind of resyllabification, where the final (coda) consonant of the first word becomes the onset of the first syllable of the next word. An example for this can be seen in the illustration below, which demonstrates the resyllabification of *at all*.



Other examples of this would be *look up* [lʊ.kʌp], *look out* [lʊ.kaʊt], *keep up* [ki:.pʌp], *get up* [gɛ.tʌp], *get in* [gɛ.tɪn], *climb over* [klaɪ.məʊ.və], *nine o'clock* [naɪ.nə.klɒk], *at eight o'clock* [ə.teɪ.tə.klɒk], etc., where **.** symbolises a syllable boundary.

Linking j & w. In cases where two vowels 'clash' at the boundary between two words/morphemes, we essentially have two options. We can either give the second word a glottal onset, in which case we interrupt the flow of speech, or we can insert a linking element in the shape of a semi-vowel. When we do break the flow, this is also referred to as creating a hiatus, from the Latin word for *gap*. Conversely, if we link the two elements, we speak of avoiding the hiatus. When the vowel at the end of the word/morpheme is a (high) front vowel, the linking element is a /j/ – as in *high up*, *high and low*, *my own*, etc. – and for 'more backish' vowels (usually /u/ or /ʊ/) it is /w/ – as in *do it*, *how old*, *however*, *blueish*, *bluer*, *shoeing*, etc.

1. Transcribe the sample words/word combinations above using raised ^{j} & ^{w} symbols as appropriate.
2. Try to find further examples of this type of linking.

Linking & Intrusive r. Words that have an <r> at the end in their spelling allow for a different type of linking. In rhotic accents, the <r> is pronounced anyway and may thus simply be used as it is in straightforward cases of liaison. In non-rhotic accents, the <r> may

be realised as a linking element despite the fact that it would not occur if the word were spoken in isolation. Examples for this are *far away*, *far and wide*, *fair/sure enough*, *for ever and ever*, etc. In some cases, but only for non-rhotic accents, it is also possible that an <r> that does not occur in the spelling to be inserted as a linking element, in which case we speak of an intrusive r, such as in *China and Japan*, *law and order*, or *drawing room* being realised as [tʃaɪnəʳəndʒəpan], [loːʳənoːdə], and [dɹoːʳɪŋɹuːm] respectively.

1. Transcribe the sample words/word combinations above using raised ʳ for linking elements.

2. Try to find further examples of this type of linking. Use ɹ symbols for non-linking elements if applicable.

Reduction

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. This phonetic phenomenon, as well assimilation, is closely connected with the general development of the language system. Reduction reflects the process of lexical and grammatical changes.

Reduction is realized:

a) in unstressed syllables within words, eg. *demonstr<u>a</u>tive*

b) in unstressed form-words, auxiliary and modal words, personal and possessive pronouns within intonation groups and phrases, eg. *What do you think you c<u>a</u>n do?* (Weak forms)

Phonetic reduction most often involves a centralization of the vowel, that is, a reduction in the amount of movement of the tongue in pronouncing the vowel, as with the characteristic change of many unstressed vowels at the ends of English words to something approaching schwa. A well-researched type of reduction is that of the neutralization of acoustic distinctions in unstressed vowels, which occurs in many languages. The most common reduced vowel is schwa.

Whereas full vowels are distinguished by height, backness, and roundness, according to Bolinger (1989), reduced unstressed vowels are largely unconcerned with height or roundness. English /ə/, for example, may range phonetically from mid [ə] to [ɐ] to open [a]; English /ɨ/ ranges from close [i], [ɪ], [e], to open-mid [ɛ]. The primary

distinction is that /ɨ/ is further front than /ə/, contrasted in the numerous English words ending in unstressed *-ia*. That is, the jaw, which to a large extent controls vowel height, tends to be relaxed when pronouncing reduced vowels. Similarly, English /ɵ/ ranges through [ʊ] and [o]; although it may be labialized to varying degrees, the lips are relaxed in comparison to /uː/, /ou/, or /ɔː/.

Centralisation isn't the only form of reduction, however. Many Germanic languages, in their early stages, reduced the number of vowels that could occur in unstressed syllables, without (or before) clearly showing centralisation.

Three different types of reduction are noticed in English:

1. Quantitative reduction, i.e. shortening of a vowel sound in the unstressed position, affects mainly long vowels, *eg. [hiː – hiJ – hI]*.

When does he come? [→wen dΛz hI ˌkΛm].

2. Qualitative reduction, i.e. obscuration of vowels towards [ə, I, ʊ], affects both long and short vowels, *eg. can [kæn – kən]*.

You can easily do it. [ju kən → iːzIlI ˌduː it].

Vowels in unstressed form-words in most cases undergo both quantitative and qualitative reduction, eg [tuː – tu - tʊ].

3. The third type is the *elision* of vowels in the unstressed position, eg. *I'm up already [aIm Λp ˌoːlredI]*.

Vowel reduction in English

Alternating sounds		Phonetic symbols		Orthography
Low	**[æ] ~ [ə]**	[**ǽ**.ɾəm]	[**ə.**tʰá.mɪk]	***a**tom / **a**tomic*
Vs	**[a] ~ [ə]**	[ə.tʰ**á**.mɪk]	[ǽ.ɾəm]	*at**o**mic / at**o**m*
	[e] ~ [ə]	[pʰráj.m**èt**]	[pʰràj.m**ə**.tá.lə.ʤi]	*prim**a**te / prim**a**tology*
Mid	**[ɛ] ~ [ə]**	[dɛ̀.mə.lí.ʃən]	[d**ə**.má.lɪʃ]	*d**e**molition / d**e**molish*
Vs	**[o] ~ [ə]**	[fó.t**ò**]	[fó.ɾ**ə**.gɹæ̀f]	*phot**o** / phot**o**graph*
	[ɔ] ~ [ə]	[pɔ̀.ɹ**ɔ́**.sɪ.ɾi]	[pɔ́.ɹ**ə**s]	*por**o**sity / por**ou**s (suffix -ous)*

Elision

Elision is a process where one or more phonemes are 'dropped', usually in order to simplify the pronunciation. It may occur for both vowels and consonants, although it is much more common for consonants. Where it occurs for vowels, we have extreme cases of vowel reduction or weakening to the point that the vowel is no longer pronounced at all, such as in words like *police*, *correct* or *suppose* being realised as [pliːs], [kɹɛkt] or [spəʊz]. In rare cases, such as in some realisations of the word *perhaps*, both consonant and vowel elision may even occur at the same time, e.g. yielding [pɹaps].

h-Dropping. As we have already heard, the dropping of initial <h> is a feature that is very common in many accents of (especially English or English-influenced) English. Unstressed pronouns – as in *give her/give him*, [gɪvə]/[gɪvɪm] or *tell her/tell him*, [tɛlə]/[tɛlɪm] –, or forms of the auxiliary *have* – as in *would have*, [wʊdəv], *should have*, [ʃʊdəv], etc. – exihibit h-dropping even in the standard reference accents.

Cluster Reduction. When two or more consonants, often of a similar nature, come together, there is a tendency in English to simplify such a cluster by eliding one of them. The longer the cluster, the more of a chance there is of elision. Cluster reduction can occur in between as well as inside words and mainly involves the deletion of voiceless oral plosives where it would otherwise be more difficult to produce two plosives in a row as this would require two closure phases. If a reduction occurs inside a word, it may also lead to a reduction in the number of syllables, such as in the examples given in the introductory section above, which have become mono-syllabic.

word/combination	no elision	elision
asked	[ɑːs*k*t]	[ɑːst]
lecture	[ˈlɛk*t*ʃə]	[ˈlɛkʃə]
desktop	[ˈdɛs*k*ˌtɒp]	[ˈdɛsˌtɒp]
hard disk	[ˌhɑː*d*ˈdɪsk]	[ˌhɑːˈdɪsk]
kept quiet	[ˌkɛp*t*ˈkwaɪət]	[ˌkɛpˈkwaɪət]
kept calling	[ˌkɛp*t*ˈkoːlɪŋ]	[ˌkɛpˈkoːlɪŋ]

kept talking	[ˌkɛp*t*ˈtoːkɪŋ]	[ˌkɛpˈtoːkɪŋ]
at least twice	[əˌtliːs*t*ˈtwaɪs]	[əˌtliːsˈtwaɪs]
straight towards	[ˌstɹeɪ*t*ˈtʊwoːdz]	[ˌstɹeɪˈtʊwoːdz]
next to	[ˈnɛks*t*ˌtə]	[ˈnɛksˌtʊ]
want to	[ˈwɒn*t*ˌtə]	[ˈwɒnˌtʊ]
seemed not to notice	[ˈsiːm*d*ˌnɒ*t*təˈnəʊtɪs]	[ˈsiːmˌnɒtəˈnəʊtɪs]
for the first time	[fəðəˌfɜːs*t*ˈtaɪm]	[fəðəˌfɜːsˈtaɪm]

Elision itself is often a precursor to, or occurs in conjunction with, assimilation, which we'll discuss after talking about a special case of elision, contraction.

Contraction

Contraction represents a special form of elision, one that involves fixed grammatical patterns and which has become so established that even language purists don't object to its use in spoken language. Contractions are also accepted in written representations of spoken materials and to some extent even in 'proper written English' nowadays.

One very common form of contraction involves different forms of the auxiliaries *be, have, will* & *shall*.

- 's: *what's, (s)he's, it's*; potential ambiguity because *he's* can be either *he is* or *he has*
- 're: *we're, you're*; more rarely *they're, what're*
- 've: *I've, we've, you've, they've*; potential ambiguity because *have* may either be a full verb or auxiliary
- 'd: *I'd, we'd, you'd, (s)he'd, they'd*; rarely *it'd*; potential ambiguity *should/would* vs. *had*
- 'll: *I'll, we'll, you'll, (s)he'll, it'll, they'll*

The other type main type of contraction involves a reduced form of the negation particle *not* in conjunction with an auxiliary as in: *isn't, doesn't, don't, hasn't, haven't, won't, shan't, can't, wouldn't, couldn't, shouldn't, oughtn't, needn't, mustn't, daren't*.

Another contraction of the same kind, that is still stigmatised, is *ain't*, which is extremely versatile in that it may represent all present tense variants of either *be* or *have*. A **tentative** reconstruction of how

this came to be could look like this, assuming *is* and *have* as base forms:

- ɪznt ⇒ ɪnt (⇒ ənt) ⇒ eɪnt
- havnt ⇒ avnt ⇒ ant ⇒ ənt ⇒ eɪnt

At least the two forms ɪnt and ant still exist in the local Lancashire accent, which makes this reconstruction somewhat likely because we can assume similar forms for at least some other accents.

Contractions involving weak forms of pronouns are relatively rare, although it has been claimed that the Anglo-Saxon genitive *s* in e.g. *John's* may actually historically have developed out of *John his*. One commonly accepted contraction of this type, however, is *let's*, whereas forms like *giz* (representing both *give us* and *give me*) tend to be restricted to regional or lowerclass accents.

An odd one out in terms of contractions is *dunno* to represent *(I) don't know* because it involves three words, rather than just two.

Assimilation

Assimilation is a process whereby adjacent consonants become more similar to each other in manner or place of articulation in order to facilitate the flow of pronunciation. It can work in both directions, but the anticipatory (or regressive) type is usually assumed to be more common than the perseverative (or progressive) type. In the former, one or more preceding consonants become more similar to a following one, while in the latter, it is exactly the other way round. I personally find the alternative terms regressive & progressive highly misleading, which is why I would recommend using anticipatory and perseverative.

As a matter of fact, the word *assimilation* itself represents an example of assimilation, where the original prefix {ad} (from the Latin preposition meaning *to* or *towards*) has changed its shape to {as}.

Anticipatory Assimilation. As the name implies, in this type of assimilation one or more consonants change so as to prepare for/facilitate the pronunciation of the following one. This change may be either in manner or place of articulation. The following table gives some basic examples of this type of assimilation, first showing some of intra-word assimilation and then of inter-word assimilation in common combinations of words. In the examples prior to assimilation, pipe symbols indicate short prosodic breaks (i.e. pauses) between the original words. Please note that many of the examples

below would usually, as a next step in the simplification process, also undergo elision in those cases where assimilation results in the two identical consonants following each other. Furthermore, the tighter link between two words created through assimilation may also lead to vowel reductions, i.e. contextual weak forms for some of the original words.

word/combination	**no assimilation**	**assimilation**	**trigger**	**type of change**
(Lancashire) hotpot	[hɒ*t*|pɒt]	[hɒ*p*pɒt]	bilabial plosive	alveolar plosive ⇒ bilabial plosive
apprenticeship	[əpɹɛntɪs|ʃɪp]	[əpɹɛntɪ/ʃɪp]	palato-alveolar fricative	alveolar fricative ⇒ palato-alveolar fricative
good bye	[gʊ*d*|baɪ]	[gə*b*baɪ]	bilabial plosive	alveolar plosive ⇒ bilabial plosive
good point	[gʊ*d*|pɔɪnt]	[gə*b*pɔɪnt]	bilabial plosive	alveolar plosive ⇒ bilabial plosive
good night	[gʊ*d*|naɪt]	[gə*n*naɪt]	alveolar nasal	alveolar plosive ⇒ alveolar nasal
ten points	[tɛ*n*|pɔɪnts]	[tɛ*m*pɔɪnts]	bilabial	alveolar

			plosive	nasal ⇒ bilabial nasal
thin coat	[θɪn|kəʊt]	[θɪŋkəʊt]	velar plosive	alveolar nasal ⇒ velar nasal
give me	[gɪv|mi:]	[gɪmmɪ]	bilabial nasal	labio-dental fricative ⇒ bilabial nasal

The final example in the table above shows fairly clearly how certain types of assimilation may also become reflected in spelling, i.e. that <give me> is represented as <gimme>.

1. Try to think of some further examples of anticipatory assimilation.

2. How common is this feature in other languages you may know?

Perseverative Assimilation. Assimilation that 'goes in the other direction', i.e. perseverative assimilation, is often said to be rarer than the anticipatory type. However, I am not aware of any study that has actually ever tried to quantify this exactly and the assumption may simply be based on the misleading fact that there are more opportunities for different consonants to assimilate in an anticipatory manner, i.e. that we have a fairly large number of potential types of similar processes. However, since perseverative assimilation tends to occur with certain highly frequent grammatical features or combinations of function words, we may have a smaller number of types, but actually a very high number of incidences (tokens).

'Grammatical Perseverative Assimilation'. The classic examples for this type of assimilation are:

- the different 'shapes' of the plural morpheme {s}, e.g. *dogs* [dɒgz] vs. *docks* [dɒks] (vs. *horses* [ho:sɪz]),

- the reduced form of the third person singular form of *be*, e.g. he's [hi:z] vs. it's [ɪts]
- the possessive marker, e.g. John's [dʒɒnz] vs. Jack's [dʒaks] (vs. Chris' [kɪɪsɪz]),
- the past tense {ed}-form, e.g. *carved* [kɑ:vd] vs. *worked* [wɜ:kt] (vs. *planted* [plɑ:ntɪd]).

Whenever we have a third form in brackets in the list above, we actually have a case of epenthesis, i.e. the insertion of a vowel. This happens in order to avoid having to repeat the same consonant twice in a row, which is quite difficult for non-nasal plosives and alveolar fricatives.

'th-Dropping'. Another type of perseverative assimilation occurs with high frequency function words, generally determiners, that start with a weak fricative /ð/. As you can see in the table below, this type of assimilation occurs predominantly in a nasal environment, i.e. when the preceding (trigger) consonant is a nasal, although non-nasal consonants may also be involved. The main difference here seems to be that nasal consonants seem to favour a kind of 'persistent' assimilation that causes a gemination of the nasal consonant, whereas a non-nasal trigger often only provides a 'temporary' basis for later elision of the geminated consonant.

combination	**no assimilation**	**assimilation**	**trigger**	**change**
it wasn't there	[ɪtwəznt|ðɛə]	[ɪtwəzn*n*ɛə]	alveolar nasal	dental fricative ⇒ alveolar nasal
in the	[ɪn|ðə]	[ɪn*n*ə]	alveolar nasal	dental fricative ⇒ alveolar nasal
in that case	[ɪn|ðatkeɪs]	[ɪn*n*əkkeɪs]	alveolar nasal	dental fricative ⇒

				alveolar nasal
in this way	[ɪn|ðɪsweɪ]	[ɪn*n*ɪsweɪ]	alveolar nasal	dental fricative ⇒ alveolar nasal
on that day	[ɒn|ðatdeɪ]	[ɒn*n*ətdeɪ]	alveolar nasal	dental fricative ⇒ alveolar nasal
damn them	[dam|ðəm]	[dam*m*əm]	bilabial nasal	dental fricative ⇒ bilabial nasal
who's that	[hu:z|ðat]	[hu:zzat]	alveolar fricative	dental fricative ⇒ alveolar fricative
how's that	[haʊz|ðat]	[haʊzzat]	alveolar fricative	dental fricative ⇒ alveolar fricative
walked past them	[wo:ktpɑ:st|ðəm]	[wo:ktpɑ:st*t*əm]	alveolar plosive	dental fricative ⇒ alveolar plosive
spot them	[spɒt|ðəm]	[spɒt*t*əm]	alveolar plosive	dental fricative ⇒

				alveolar plosive
give them	[gɪv|ðəm]	[gɪv*v*əm]	labio-dental fricative	dental fricative ⇒ labio-dental fricative
tell them	[tɛɬ|ðəm]	[tɛɬ*ɬ*əm]	alveolar lateral	dental fricative ⇒ alveolar lateral

1. Try to think of some further examples of perseverative assimilation.

Coalescence

Coalescence is a special kind of assimilation. With all the other types of assimilation discussed before, it is usually either the consonant on the left or the right that has a dominating influence on the other. In coalescence, both consonants influence each other and fuse together to form a new one, often an affricate.

Yod-Coalescence. This type of coalescence involves a fusion of an alveolar plosive or fricative, followed by a semi-vowel /j/ and a back vowel, either /u:/, /ʊ/ or /ɔ:/. This is generally manifested in forms of the pronoun *you*, such as in *would you*, *could you*, *should you*, *did you* or *he/she knows your name*.

1. Try to think of some further examples.
2. Can you think of any particular speech style or situation where this may not be applicable/appropriate?

'U-Coalescence'. What I have here termed 'u-coalescence' also involves a combination of alveolar plosive/fricative and usually a <u> in spelling, but without a graphemic indication of an intervening semi-vowel, i.e. a <y>. It commonly occurs in words like *tune*, *dune*, *fortune*, *pro-/de-/re-/induce*, *century*, *nature/natural*, *(un)usual*, *mixture*, *texture*, *picture*, *pressure*, *creature*, *opportunity*,

situation, *actually*, *pleasure* or *treasure* in the speech of many speakers of (British) English.

Some other words or constructions, such as *assume*, *stupid*, *student*, *substitute*, *opportunity*, *promised yesterday* or *as yet* often exhibit this kind of coalescence, too, but seem to be somewhat more optional, especially the words beginning with <st>.

1. Again, transcribe the above sample expressions, but this time also pay particular attention to potential reductions/weak forms.
2. To what extent does your accent allow you not to coalesce in these expressions?
3. Think about whether you've heard someone else not use coalescence in these or similar examples and what kind of impression you may get if you hear this.

TRAINING

1. TONGUE TWISTERS:

a. *Whether the wether be fine or whether the weather be not, whether the weather be hot, we'll weather the weather whatever the weather whether we like it or not.*
b. *Betty Botta bought some butter, «But», she said, «This butter's bitter, but a bit of better butter will make my batter better».*

2. Transcribe and practise reading words and phrases given below *(teacher controls, explains possible errors and helps if necessary to maintain proper pronunciation).*

Assimilation

Look lonely, get them, sit there, white thorn, sweet thought, ripe tomato, black coffee, these thieves, takes this, raise them, not bad.

Reduction

Hopeless, epoch, paragraph, effective, artillery, generally, compare, staircase, solicitor, parallel.

Did you enjoy your day in Briton yesterday?

Is that man at the door of your room her father?

3. Please listen to your teacher's reading and mark the word when you identify it is reduced.

– *What kind of guys do you like?*

– Oh, I like guys who aren't too serious and who have a good sense of humor. You know, …like you.
– Ok. What else?
– Well, I'd prefer someone I have something in common with – who I can talk to easily.
– I think I know just the guy for you. Bob Branson. Do you know him?
(The keys to the task – at the end of the Unit)

4. Listen to your teacher and repeat the following words. The first word contains the vowel letter in the stressed form. The second word contains it in on the unstressed syllable, so, in the given below words we use the vowel sound [ə] or [i].

face /feis/ surface / sə꞉fəs/

Vowel Letter	***Full vowel, stressed***	***Reduced vowel unstressed***
-a	sand /sænd/	thousand /θauzənd /
Thousands of people in the sand		
-e	Ken / kɛn/	broken /broukən/
Ken's heart is broken		
-i	ice /ais/	justice /dʒəstəs/
Their system of justice is on thin ice.		
-o	total /toutəl/	today /tədei/
Here are today's totals.		
-u	super /supə꞉/	support /səpɔə꞉t/
Do you support building more super highways?		

5. This exercise is meant to draw the students' attention to the current pronunciation of the clusters given below. Read properly.

[θ-s]: depths, lengths
[s-θ]: sixth, this thermometer
[s-ð]: takes this, it's that
[θ-r]: three, thrash
[f-ð]: if those, enough though
[ð-z]: truths, wreaths
[z-ð]: was that, raise them
[z-θ]: these thieves, those thoughts
[f-θ]: fifth, diphthong

6. Each word combination is written as one word and in actual speech it would be pronounced as one word. Read the phrases several times making the contrast between stresses and unstressed syllables very strong.

Otherbook, tobesorry, isabook, isthesun, tobehappy, otherday,

isaday, isthedoor, thisisright, intheroom, heisaworker, thisiswrong, inthebus, heisadoctor, ontheroad, thatyouknow, hehasleft, ontheway, thatyougo, hehasstayed, wehavestoppedit, wehavedoneit.

7. Dictation computer (weak forms)
The dictation computer prints exactly what it hears. Sometimes, however, there is more than one possibility and the computer makes a mistake. Find the errors in the computer's work in the left hand column. Then match the sentences with their responses in the right hand column.

1. Alaska if she wants to come with us.	a. Who changed into civilian clothes?
2. I can pose music for TV programmes.	b. Yes, I saw him going into the kitchen.
3. The office has changed into civilian clothes.	c. You'll ask who?
4. Did you see the way to go?	d. Really? It used to be on the back page.
5. In this newspaper, the TV guide the sent a page.	e. I didn't know you were a composer.
6. I picture book on the floor.	f. Only if you promise never to do it again.
7. Will you ever for give me?	g. They look like insects to me!
8. This map shows all the citizen railways in the country.	h. Oh, thanks. I didn't realize I'd dropped it.
9. Spy does are not really insects you know.	i. Do you think so? I think they work together, myself.
10. Coke and Pepsi arrival companies.	j. It doesn't show the smaller places then?

8. Comment how the joke can be related to the subject *«Practical English Phonetics»* and difficulties one can have in case of misunderstanding.

The day of the oral exam:
Teacher: Are you nervous?
Student: No, I am not. I am single.
Teacher: Is this your pencil?
Student: Yes, I am a pencil.

Teacher: What are you wearing?

Student: I am fat.

INDIVIDUAL WORK:

The way a person speaks in public reflects, as a rule, his social status, educational standard and temperament. Make a mini-survey: choose a public speaker who arouses your interest; characterize his/her manner of speaking.

INDIVIDUAL RESEARCH:

1. Connected speech and coarticulation.
2. Why do languages undergo phonological processes?
3. Major phonological processes.
4. Comment on the role of perception in shaping phonological assimilation rules.

QUESTIONS TO CONTROL COMPREHENSION:

Give definitions of the terms *assimilation, accommodation and elision.*

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Answer to the activity 3 – the reduced sounds are marked in grey.

1. *What kind of guys do you like?*
2. *Oh, I like guys who aren't too serious and who have a good sense of humor. You know, …like you.*
3. *Ok. What else?*
4. *Well, I'd prefer someone I have something in common with – who I can talk to easily.*
5. *I think I know just the guy for you. Bob Branson. Do you know him?)*

Answer to the activity 7: 1) c (I'll ask her if…); 2) e (I compose music…); 3) a (the officers changed…); 4) b (Did you see the waiter go?); 5) d (…is on the centre page); 6) h (I picked your book…); 7) f (Will you ever forgive me?); 8) j (… shows all the cities and railways…); 9) g (Spiders are not really insects…); 10) i (… are rival companies).

UNIT 11
Syllabic Structure of English Words. Word Stress

Syllabic structure of English words. It is generally known that speech is a continuum. However, it can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group themselves. These smallest phonetic groups are generally given the name of *syllables.*

As to the number of syllables in the English word it can vary from one to eight, for example come, city, family, simplicity, unnaturally, incompatibility, unintelligibility.

There are the following peculiarities of the syllabic structure of English which should arrest the learner's attention:

1. The sonorants [l], [m], [n] are syllabic if they are preceded by noise consonants, for example: little, table, blossom, sudden.
2. There cannot be more than one vowel within one syllable.
3. If there is one consonant (except *r*) after the stressed vowel it belongs to the following unstressed syllable: *stu-dent, ci-ty, pi-ty.*
4. If there are two consonants (*rr* too) after the stressed vowel the second one belongs to the following unstressed syllable: *din-ner, mar-ry.*

Stress & Prominence. Word Stress is a feature used to give prominence to one or more syllables within a word. Usually, this is the type of prominence we tend to apply to words produced in isolation, as we find them in a dictionary. Most approaches to word stress distinguish between three possible levels:

1. primary stress, marked by ˈ preceding the relevant syllable
2. secondary stress, marked by ˌ preceding the syllable in question, as in *impossibility* /ɪmˌpɒsɪˈbɪlɪti/
3. unstressed

The impression of stress is not usually due to a simple feature of higher intensity of the relevant syllable, but is often caused by a combination of pitch movement, length of the vowel at the core of the syllable, and intensity, rather than by any one of these three features in isolation. Intensity actually seems to play the weakest role

in creating the impression of prominence, pitch the strongest, length occupying the 'middle ground'.

Word stress may be used distinctively in English in three different ways, which will be illustrated below, including possible interpretations of the effects responsible for the impression of stress in each case.

Part-of-Speech (PoS) Disambiguation. We can employ stress to disambiguate between grammatically polysemous words, i.e. where we have cases of different pronunciations depending on whether the word is (in most cases) a noun or a verb, as in *present* (n.) /ˈprɛznt/ vs. *present* (v.) /prɪˈzɛnt/.

We can clearly distinguish a difference in the patterns here. In the noun, we clearly have a peak of higher intensity on the first syllable, whereas the peak on the second syllable in the verb is not quite as distinct, probably because the first syllable contains a reduced vowel, while the vowel in the second syllable of the noun is completely elided, which also makes the noun shorter. As far as the pitch is concerned, there seems to be a clearer continued fall throughout the noun, although there is a kind of odd reset inside the voiced fricative. In the verb, there is a rise towards the accented vowel in the second syllable, with a relatively steady downdrift following it. The slight dip towards the end of the contour may be due to the stronger release of the final voiceless plosive that may have triggered another rise in pitch.

1. Try to think of further word-pairs that illustrate the above.
2. Are there also other means of achieving this type of disambiguation?

Adjective-Noun Pairs. Compounds. Stress can be used to help distinguish adjective-noun pairs and compounds, such as e.g. *black bird* (2 words) /ˈblakˈbɜ:d/ vs. *blackbird* (compound) /ˈblakbɜ:d/, when they occur in isolation or form complete noun phrases.

Again, we can observe clear differences in the two patterns. The adjective-noun pair shows a clearer pause between the two words, whereas the period of relative silence in the compound is most likely only due to the release phase of the voiceless consonant in the first part and the consecutive plosure phase preceding the voiced consonant at the beginning of the second part. The second syllable in

the first sample is also clearly longer than in the compound, where it seems relatively compressed and both syllables are of similar length. The adjective-noun pair also exhibits a clear pitch reset at the beginning of the second word, while the pitch contour for the compound is again a relatively steady falling one, with only a slight rise in between, which may again be an artefact caused by the voiceless plosive. The main peaks of intensity for both examples are at approximately the same height for both syllables, so that intensity clearly does not seem to be the distinguishing factor.

1. Ttry to think of some further examples.

Derivation. Stress can mark certain derivational effects, primarily caused by the addition of specific (but certainly not all) suffixes, such as in *photograph* /ˈfəʊtəgɹɑ:f/ vs. *photography* /fəˈtɒgɹəfi/.

Here, we can recognise that there are two distinct peaks of intensity on the first and third syllable in the first noun, whereas there is only one on the second syllable in the derived noun, despite the addition of another syllable.

Syllables with long vowels or diphthongs tend to attract stress, while weak or reduced syllables are far less likely to be accentuated. The stronger the weakening/reduction of vowels inside a syllable is or the shorter a vowel becomes, the more the syllable appears to become de-accented. A distinction between primary and secondary stress is often difficult to make if a word contains two syllables with strong vocalic elements. In this case, pitch usually plays the decisive role, but interpreting the pitch patterns correctly may be made difficult by the effects of voiceless consonants, as well as other intonational cohesive effects, although our ears seem to be pretty good at resolving ‘ambiguities’ of this kind. Apart from this, most speech analysis programs have problems in representing pitch patterns properly.

1. Can you think of any other derivational suffixes?
2. What about prefixes?

Word Stress & Word Length

Mono-Syllabic Words. In general, word-stress in mono-syllabic words is very simple. They are usually stressed if they are content words and unstressed if they are function words, especially

because the latter tend to have weak forms, anyway. Content words, however, can become unaccented in context if they contain previously mentioned or given information, and function words can become accented when they are used emphatically or contrastively. We will look at some examples illustrating this further down, when we talk about sentence stress.

Poly-Syllabic Words. With poly-syllabic words, the situation becomes far more difficult, especially because the stress patterns of different languages have influenced the English vocabulary. As a very general rule, 'Germanic' words tend to have their stress on the first syllable, whereas Latin, Greek or French words usually have it further towards the end. However, morphological processes/factors do have a considerable effect on stress placement. Apart from the potential loss of one of the stresses in compounding or adjective-noun pairs, it is especially the influence of suffixes that causes the shift/reassignment of stress to take place. But it is by no means all suffixes that produce such an effect, for example inflectional ones – such as *-ing*, *-en*, *-ed* or *-s* – never attract or influence any stresses. Certain derivational ones like *-able*, *-less*, *-ness*, etc. do not affect stress, either, while others, like *-sion/tion* or *-ial* tend to either 'push' the stress onto the preceding syllable or the final syllable of the stem word. Prefixes, such as *con-*, *dis-*, *in-*, *im-*, *un-*, *pre-*, etc. never attract stress, unless they're used contrastively, a mistake that is commonly made by foreign learners of English.

Especially the effect of the different suffixes on stress patterning is a very complex topic which we cannot discuss in detail here. For a more detailed discussion, you should consult Fudge (1984), Roach (2009) or Knowles (1987).

Sentence Stress

Certain words in a sentence/phrase may be given more prominence than others. This is commonly known to as sentence stress, but is strictly speaking not a feature of stress, but rather a way of giving prominence by using added loudness or different pitch/intonation to highlight words that are supposed to convey more information than others, such as new or contrastive information. The image below illustrates the differences using the example question *Did you see her?* with different types of emphasis on alternative parts

of the sentence. You can hear/compare the different patterns by clicking on the transcriptions inside the image.

1. Try to identify how you can tell which syllables are stressed and which one may have the highest degree of prominence by looking at the different graphs and interpreting them.

Stress Loss/Shift. As we have already seen above, especially when talking about adjective-noun pairs, word stress is not an absolutely rigid phenomenon, but may be modified in certain contexts or by certain morphological or syntactic processes. Especially when packaging together bits of information into larger units of sense, we often tend to suppress some of the accents that would naturally occur in isolated polysyllabic words, so that the stress seems to disappear or 'shift' to the next accentuated position. Thus the combination of *AFTterNOON + TEA* becomes *AFter[noon] TEA* and *SAturday + AFterNOON* 'turns into' *SAturday [af]terNOON*, with the relevant deaccented items 'marked' in square brackets. At the same time, any other intervening syllables tend to become weakened and compressed.

For pronunciation it is important to know which syllable has the main stress. On 'before' it is the second syllable (be<u>fore</u>); on 'cinema' it is the first (<u>ci</u>nema); on 'education' it is the third (edu<u>ca</u>tion).

Dictionaries mark stress in different ways: in bold [re**turn**]; or a ′before the main syllable [re′turn]. Make sure that you understand how your dictionary shows it.

Generally, common English nouns, adjectives and adverbs are more often stressed on the first syllable than on any other syllable. Verbs with prefixes are usually stressed on the second syllable, that is, on the first syllable of the root after the prefix. English words can't have two unstressed syllables at the beginning of the word; one of these syllables will be stressed. If a word has four or more syllables, there are usually two stresses in it: a primary stress (strong stress) and a secondary stress (weak stress). Also, the secondary stress may be present (in addition to the primary stress) in shorter words in the syllable where the vowel remains long and strong. Prefixes are often stressed in nouns and less often in verbs. Suffixes are rarely stressed. Endings are not stressed.

Stress in a derivative may remain the same as in the word from which it was derived, or change in a certain way. For example, when nouns and verbs are formed from each other, the following often takes place:

The same stress:

deNY (verb) – deNIal (noun)
ofFEND (verb) – ofFENCE (noun)
reVIEW (noun) – reVIEW (verb)
PREview (noun) – PREview (verb)
HOSpital (noun) – HOSpitalize (verb)

Change of stress:

preSENT (verb) – PRESent (noun)
reFER (verb) – REFerence (noun)
exTRACT (verb) – EXtract (noun)
OBject (noun) – obJECT (verb)
inCREASE (verb) – INcrease (noun)

When other parts of speech are derived from nouns and verbs, typical patterns of stress are:

Adjectives are usually stressed on the first syllable or repeat the stress of the nouns from which they were derived, for example, fate (noun) – FATal (adjective), COLor (noun) – COLorful (adjective). But sometimes the stress is changed, for example, METal (noun) – meTALlic (adjective), ATHlete (noun) – athLETic (adjective), geOLogy (noun) – `geo`LOGical (adjective).

Adverbs are usually stressed on the first syllable or repeat the stress of the adjectives from which they were derived, e.g. ANgry – ANgrily, WONderful – WONderfully, FOOLish – FOOLishly, athLETic – athLETically.

Gerunds and participles repeat the stress of the verbs from which they were formed, for example, forGET – forGETting – forGOTten, CANcel – CANceling – CANceled, ORganize – ORganizing – ORganized.

Typical Patterns of Stress

Let's look at typical examples of stress in English words.

Stress words are considered **CONTENT WORDS** such as: nouns *e.g. kitchen, Peter; (most) principal verbs e.g. visit, construct; adjectives e.g. beautiful, interesting; adverbs e.g. often, carefully.*

Non-stressed words are considered **FUNCTION WORDS** such as: *determiners e.g. the, a, some, a few; auxiliary verbs e.g. don't, am, can, were; prepositions e.g. before, next to, opposite; conjunctions e.g. but, while, as; pronouns e.g. they, she, us.*

The main factors that influence stress are the number of syllables in the word and whether this word is a noun, an adjective or a verb.

1. ONE-SYLLABLE WORDS

One-syllable nouns, verbs, adjectives and adverbs are stressed on the vowel sound in this word. Pay attention that a diphthong is one complex vowel sound that forms only one syllable. A diphthong is stressed on its first main component.

Ex: book, cat, rain, boat, crow, beer, read, burn, take, choose, laugh, hear, new, bright, short, clear, loud, late, fast, here, now.

2. TWO-SYLLABLE WORDS

Two-syllable nouns are usually stressed on the first syllable, for example:

TEACHer, STUDent, CARpet, LESson;
REgion, ILLness, STATEment, CITy;
CONvict, INcrease, INstinct, OBject;

Nouns may be stressed on the last syllable if there is a long vowel or a diphthong in it. The words of foreign origin (especially French words) may be stressed on the last syllable, for example:

trainEE, caREER, deLAY, conCERN.

Two-syllable adjectives are usually stressed on the first syllable, for example:

FUNny, LOCal, USEful;
FOOLish, NATive, CAREless.

Some adjectives are stressed on the last syllable if there is a long vowel or a diphthong in it, for example:

abSURD, moROSE, comPLETE, exTREME.

If there is a prefix in an adjective, the stress often falls on the first syllable of the root after the prefix, for example:

inSANE, *imMUNE, enGAGEd, `un`WELL, `un`KNOWN.*

Two-syllable verbs are usually stressed on the second syllable, especially if the first syllable is a prefix, for example:

adMIT, apPLY, beGIN, beLIEVE, comBINE, conFIRM, deNY, deSERVE, disLIKE, misPLACE, exPLAIN, forBID, forGET, igNORE, inVITE, oBEY, ocCUR, perMIT, prePARE, proPOSE, purSUE, reCEIVE, rePLY, supPLY, surPRISE, unDO, unLOCK.

But there are many verbs that are stressed on the first syllable:

HAPpen, CANcel, PRACtice, ANswer, OFfer, MENtion, FOLlow, BORrow, PUNish.

3. THREE-SYLLABLE WORDS

Three-syllable nouns are usually stressed on the first syllable, for example:

POLitics, GOVernment, GENeral, INterest, GRADuate.

But many nouns, especially those derived from the verbs with prefixes, have stress on the second syllable, for example:

apPROVal, conFUSion, conSUMer, corRECTness, eLECtion.

Some nouns have primary stress on the last syllable if there is a long vowel or a diphthong in it, for example:

`engi`NEER, `refu`GEE.

Three-syllable adjectives are usually stressed on the first syllable, for example:

GENeral, DELicate, EXcellent, WONderful, FAVorite.

Some adjectives have a second stress on the last syllable if there is a long vowel or a diphthong in it, for example:

`OBso`lete / `obso`LETE, `Vietna`MESE, `Portu`GUESE.

Some adjectives do not repeat the stress of the noun they were derived from and are stressed on the second syllable, for example:

geNERic, symBOLic, inSTINCtive.

Three-syllable verbs often have the primary stress on the first syllable (even if it is a prefix) and secondary stress on the last syllable, for example:

`ORga`nize, `MODer`nize, `SIGni`fy.

But many verbs, especially those with prefixes, have stress on the second syllable, for example:

conTINue, conSIDer, reMEMber.

If the prefix consists of two syllables, its first syllable usually gets secondary stress, for example: *`under`STAND, `decom`POSE.*

4. FOUR OR MORE SYLLABLES

Long nouns, adjectives, verbs, and adverbs usually have two stresses: a primary stress and a secondary stress, but there are long words with only one stress. There are four patterns of stress in long words:

Only one stress - on the first syllable

Nouns: *ACcuracy, DELicacy.*

Adjectives: *INteresting.*

Only one stress - on the second syllable

Nouns: *inTOLerance, geOMetry, aMERica, simPLICity, mobility.*

Adjectives: *faMILiar, mysTErious, traDItional, inTOLerable.*

Verbs: *acCOMpany.*

Two stresses – on the first and third syllable

This is a very common stress pattern in English, both in long words and in sentences.

Nouns: *`eco`NOMics, `infor`MAtion, `consti`TUtion, `repe`TItion.*

Adjectives: *`aca`DEMic, `geo`METrical, `inter`National.*

Two stresses - on the second and fourth syllable

Nouns: *con`side`Ration, in`vesti`GAtion, con`tinu`Ation.*

Adjectives: *ex`peri`MENtal, in`compre`HENsible.*

Verbs: *i`DENti`fy, in`TENsi`fy, in`TOXi`cate, ac`CUmu`late.*

English is a very rhythmic language because of this tendency to accent only certain words. For this reason, you should practice using your ear as much as possible. Often repeating spoken English without looking at the written sentence can also help you learn this 'music' of the language. English words have certain patterns of stress which you should observe strictly if you want to be understood. The best way to learn English stress is to listen to audio materials and to repeat them after the speaker. Below is an overview of typical English patterns of word stress that will help you to recognize and understand word stress when you work with listening materials.

TRAINING

1. TONGUE TWISTERS:

a. *How much wood would a wood-chuck chuck if a wood-chuck would chuck wood?*
b. *Three grey in a green field grazing, grey were the geese and green was the grazing.*

2. Choose the one correct answer:

Which of the following jobs has the stress on the first syllable: *biologist, photographer, psychiatrist, secretary?*

Which word sounds different: *debt-fret-treat-sweat; mother-bother-brother-another; hot-knot-taught-what; through-sew-due-do; heard-said-made-bed; knew-stew-few-sew?*

Which word has a different stress pattern: *continent-cinema-elephant-computer; receptionist-biography-disqualify-operation?*

3. What is the stress pattern of the words in exercise? Write the words in the correct column.

●○	○●	○●○	●○○	○○●	○○●○	○●○○

Discovery	*Traveller*	*Develop*	*Backpacker*	*Chocolates*
Abroad	*Delicious*	*Hotel*	*Japanese*	*Destruction*
Inhabitant	*Unique*	*Illegal*	*Prehistoric*	*Experiment*
Japan	*Caravan*	*Create*	*Passenger*	*Photograph*
Overtake	*Organize*	*Explore*	*Photographer*	*Privileged*
Business	*Broadcast*	*Optimistic*	*Exploration*	*Industry*
Religion	*Optimist*	*Original*	*Industrial*	

4. The following words have different meaning (and, of course, different pronunciation) depending on whether the stress is on the first or the second syllable. For each word, write two sentences that illustrate these contrasting meaning.

Console, entrance, refuse, content, extract, desert, contract, object, incense, defect, project, frequent.

5. Here is an exercise to help you develop the art of correct word stress. Take the following sentence:

I said she might consider a new haircut.

Say the sentence aloud using the stress word marked in **bold.** Once you have spoken the sentence a few times, match the sentence version to the meaning below.

1. ***I*** *said she might consider a new haircut.*
2. *I* ***said*** *she might consider a new haircut.*
3. *I said* ***she*** *might consider a new haircut.*
4. *I said she* ***might*** *consider a new haircut.*
5. *I said she might* ***consider*** *a new haircut.*
6. *I said she might consider a* ***new*** *haircut.*
7. *I said she might consider a new* ***haircut****.*

a) Not just a haircut.
b) It's a possibility.
c) It was my idea.
d) Not something else.
e) Don't you understand me?
f) Not another person.
g) She should think about it. It's a good idea.

6. Alan and Kevin are gossiping about Frank, who is a mutual friend. Read the sentences aloud and mark the main stressed word or words in B's responses.

Example

A*: Don't you think Frank's put on a lot of weight recently?*
B*: You are •kidding. If •anything, he's •lost weight.*

a) ***A****: I think Frank earns more than me.*
B*: Well, I know he earns a lot more than me.*
b) ***A****: He's thinking of buying a second-hand Mercedes.*
B*: What do you mean? He's already bought a brand new one.*
c) ***A****: He's just bought two pairs of designer jeans.*
B*: Didn't you know that all Frank's clothes are designer labels?*

d) ***A****: Does Frank have many stocks and shares?*
B*: He has loads of them.*
e) ***A****: Isn't Frank in New York on business?*
B*: No, in fact he's in Florida on holiday.*
f) ***A****: His latest girlfriend has long, blond hair.*
B: *Really? The girl I saw with him had short, brown hair.*

7. Comment how the joke can be related to the subject *«Practical English Phonetics»* and difficulties one can have in case of misunderstanding.

A: What do you call a deer with no eyes?

B: No idea. (No Eye Deer.)

A: What do you call a dead deer with no eyes?

B: Still no idea.

INDIVIDUAL WORK:

1. Syllable Structure and the Distribution of Phonemes in English Syllables.

INDIVIDUAL RESEARCH:

1. Peculiarities of Word Stress in English.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is a syllable?
2. What do the constitutive, distinctive, identificatory functions mean?
3. How is the syllable formed in English?
4. How is it possible to establish the number of syllables according to the syllable-forming elements?
5. What are basic rules of phonetic (spoken) syllable division?
6. Do parts of phonetic and orthographic syllables always coincide?
7. What is a most general principle the division of words into syllables in writing based on?
8. Is it possible to divide a word within a phonetic syllable?
9. Define sentence stress. What is its main function?
10. How can word stress (WS) be defined?

11. What function does WS perform? Explain the essence of each function.

12. What types of WS are distinguished in the English language?

13. How many types of WS in English according to its degree are singled out?

14. How many degrees of WS are distinguished in your native language?

15. Comment on the systems of notation for marking stress in a written word in English and Ukrainian.

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UNIT 12
Intonation

The term **intonation** implies variations *of pitch, force of utterance and tempo.* Variants *of pitch* are produced by significant moves of the voice up and down. The *force,* component of intonation, is measured by the degree of loudness of syllables that determines the prominence of the words. The *tempo* is determined by the rate of speech and the length of pauses.

Intonation is a complex unity of variations in pitch, stress, tempo and timbre.

- ✓ The *pitch component* of intonation *or melody* is the changes in the pitch of the voice in connected speech.
- ✓ *Sentence stress* or *accent* is the greater prominence of one or more words among other words in the same sentence.
- ✓ *Tempo* is the relative speed with which sentences and intonation groups are pronounced in connected speech.

Speech timbre is a special colouring of voice, which shows the speaker's emotions, i.e. pleasure, displeasure, sorrow, etc. It is sometimes considered to be one of the components of the intonation, but it has not been thoroughly investigated yet. We must point out that of the three components of the intonation pattern pitch is the most significant one.

A declarative sentence is generally pronounced with a falling intonation *(«I like it.» ↘).*

General question is spoken with a rising intonation *(«Did you come?»↗).*

Special question is spoken with a falling intonation *(«What is his name?» ↘).*

Alternative question is generally pronounced with a rising intonation in the first part and a falling intonation in the second *(«Do you live in town or in the country?»⁀↘).*

The first part of the disjunctive question (question tags) is spoken with a falling intonation and the second – with a rising intonation *(«You are not tired, are you?»⁀↗).*

In question tags the intonation may sometimes either fall or rise.

Falling intonation means that the sentence is more like a statement = ‘I’m sure I’m right. Can you just confirm this for me?’

It's really warm again today, isn't it?

You've lost the car key again, haven't you?

Rising intonation means that the sentence is more like a real question = ' I'm not sure if I'm right about this. Correct me if I'm wrong.

You've been invited to Jane's party, haven't you?

John didn't fail his driving test again, did he?

Both patterns are very common in spoken English because they invite other people to join in the conversation.

Imperative sentences are characterized by a falling tone *(«Stop talking!» ↘).*

Requests and invitations are characterized by a rising intonation *(«Do come to see me tomorrow.» ↗).*

An exclamatory sentence is generally spoken with a falling intonation *(«What fine weather!» ↘).*

An intonational style can be defined as a system of interrelated intonational means which is used in a social sphere and serves a definite aim of communication.

Much of what people say depends on the situation they are in. Language means which constitute any utterance are characterized by a certain pattern of selection and arrangement.

Style, in sociolingustics, is a variety of a language which is associated with social context and which differs from other styles in terms of their formality. Styles can thus be ranged on a continuum from very formal to highly informal or colloquial. The choice of an intonational style is determined primarily by the purpose of communication and then by a number of other extralinguistic and social factors.

We may single out the following intonational styles: *informational, academic (scientific), publicistic (oratorial), declamatory (artistic), conversational (familiar).*

Informational style. The basic purpose of an informative speech is to provide the listeners with information they do not already have. Speeches given to inform serve many useful functions in every day life. Reports at business meetings, classroom lessons and demonstrations, tours through states and national parks, speeches given at socio-cultural events and sports clubs – all are examples of informative speeches. Along with imparting new information the speaker may also wish to

persuade listeners by influencing their beliefs, attitudes, or behaviour.

The informational style is mostly neutral, sometimes even impartial, in its realization. The major aim of its manifestations is to inform. Press reporting and broadcasting as well as educational texts, dialogues and polylogues designed for pure information exchange make the core of the style. The style has both written and oral form of presentation, the former being less restricted in its prosodic arrangement.

Academic (scientific) style. Classroom lectures are the most representative texts within the bulk of scientific (academic) style, and tend to be generally formal in style, but the manner of delivery may differ from one lecture to another.

In a university class, the size of the audience has a great deal of influence on the style of the lecture. If the audience consists of a small group – up to about 10, for example – the speaker is likely to become rather informal; in a large lecture hall with a hundred or more students present, he will speak differently. If the professor expects the students to make notes, he will more slowly and leave more pauses.

It is impossible to write down everything the speaker says in a talk lecture. Instead, you should aim to just get the 'skeleton' of the talk. These are some things that will help you.

- ✓ Use a large (A4) piece of paper.
- ✓ Arrange your notes clearly on the page.
- ✓ Underline or use capitals for the headings of the main sections of the talk.
- ✓ Number the subheadings within each main section.
- ✓ Use abbreviations.
- ✓ Write clearly enough for you to understand your notes when you read them later.

Publicistic (oratorial) style. Speeches (orations, public addresses) are quite formal in style even though here and there they may use slang or other informal speech patterns for special effect. The delivery of speeches is quite distinctive. The pitch of the speaker's voice tends to be higher than his normal speaking range, and the regular intonation patterns of the language are sometimes exaggerated or even distorted. These devices were developed originally, of course, so that the speaker could be understood by large numbers of people

who might be some distance away from him. With modern amplification devices, these speech patterns are no longer as necessary as they used to be, but public speakers still use them, probably because they feel that the audience expects them to. The speech would not seem very important if it was read without extra emphasis, without unusual pitches and intonation patterns, without the pauses and other devices that are characteristic of the oratorical style.

Developing Oral Presentation Skills

Giving oral presentations in a language that is not one's native can be a special challenge. Here are some suggestions for improving one's skills:

- ✓ It should be remembered that in English the most important words (often nouns and verbs) receive the most stress in a sentence, and less important words such as articles (a, the), prepositions (of, in, etc.), and pronouns (she, they, it, etc.) should not be stressed unless one needs to give them special emphasis. Putting equal stress on all words can make one's speech difficult to understand.
- ✓ Signposts – words and phrases that tell the listeners what's coming – are very important in oral presentations. So are phrases that connect parts of the speech to earlier parts, such as *«As I have previously mentioned...»* Therefore, the written text must be checked to see where one might add words or phrases that link parts of the talk (for example, *«on the other hand»* to signal a contrasting point, *«for instance»* to introduce an example, *«in summary»* to signal your conclusion). Pausing after the used transitions for emphasis is essential.
- ✓ Speakers of some languages tend to speak more softly than English speakers. Also, some individuals naturally have soft voices. If someone appears to have trouble understanding a speaker in English, it may not be because the speaker is mispronouncing words, misusing vocabulary, or using incorrect grammar, but rather because one is speaking so softly that the person cannot hear.

Declamatory (artistic) style. Oral interpretation is one of the oldest of human social activities. Before writing, people

communicated primarily by word-of-mouth. Because there were no newspapers, magazines, or books, ideas were handed down orally from one generation to the next. In this way, literature was preserved in memory rather than on paper. Some of the greatest literature survived for hundreds of years in oral form before it was finally written down.

There will probably be many times when one will be able to interpret some type of literature orally. In school one may be called upon to read part of a story or to recite a poem. At home or while baby-sitting, one may read to younger children. Many professions also call for this ability. Teachers, lawyers, religious leaders, librarians, and broadcasters are only a few of the people whose jobs demand that they read aloud skilfully.

For the speaker, there is often a sense of personal pride associated with reading orally. Aside from the enjoyment of reading something well, it makes people feel good to share their experiences of literature with others.

From the point of view of the listener, oral interpretation is primarily a source of entertainment. When literature is performed, it seems to come alive for the audience.

Literature says something of lasting value and says it well. The literature most commonly used for oral interpretation falls into two very broad categories: prose and poetry.

Compared to poetry, prose is closer to the language of everyday use. When an author writes in prose, he or she generally tries to duplicate the way someone would speak aloud. Although it was not a popular literary form until the sixteenth century, prose is now by far the most common form of literature. Every time one reads a book or a magazine article one is reading prose. Prose is used by authors to tell or describe something. The two types of prose are fiction or non-fiction.

Fiction is material created in the imagination.

Non-fiction, on the other hand, is based entirely on truth as the author understands it, on real people, and on actual events. Non-fiction is written to inform the reader and is usually the result of an author's research. A *biography*, for example, is a work of non-fiction about someone's life.

Poetry, the oldest of the literary arts, can trace its roots directly

to the beginnings of the oral tradition. Most of the oldest literature in existence today, which includes such works as Beowulf, The Odyssey, The Iliad, is poetry. The bards were really the first poets. Each of their stories had a specific rhythm and rhyme. The rhythm helped them to remember the number of syllables in a line; the rhyme gave them clues as to the actual words. The result was a kind of chanted story-poem.

Poetry can be described as communication of thought and feeling through the careful arrangement of words, for their broadcasters are only a few of the people whose jobs demand that they read aloud skilfully [3].

Conversational (familiar) style. Listening to an informal conversation on tape is sometimes difficult because of some features. But if you are taking part in the conversation or watching it, these features do not cause so much difficulty because you can see the expression on people's faces and their gestures or other movements.

Students who have studied English for several years in their own countries may still find it difficult to understand people in Britain when they first arrive. There could be several reasons for this: people may speak much faster than students are used to, they may use a lot of colloquial and idiomatic language, or they may have a regional accent or dialect and use non-standard forms in their speech. Students will get used to all of these things in time; although a very strong accent or special regional dialect may still give problems. One should not worry too much about this; sometimes even British people from different parts of the country cannot understand each other very well.

With regard to recognizing gender differences in conversations between close friends or intimate partners, women and men respond differently to discussions of personal problems, according to their perception of what is most helpful or supportive. Women are claimed to discuss their problems more than men do and, wile men tend to use advice more than women do, women purportedly express (and expect to receive) sympathy more than men do. That is, women prefer to respond to someone's troubles by giving comfort, describing similar personal situations and offering matching troubles. Women's voice range is, as a rule, wider than men’s one and changes basically within high and low pitch levels. This fact is conditioned by the unequal use

of their voices in order to correspond to the feminine and masculine stereotypes, which have been set in society.

In England, in particular, some women consider the manner to use high voice pitch to be an indication of higher social status. The speech of English and American women is characterized by remarkable intonation expressiveness.

Functions of Intonation

As you will have seen, intonation is a complex and difficult area, where much depends on the correct interpretation of certain patterns, an interpretation which is often made more difficult by the influence of specific segmental features, such as the absence of voicing in consonants preceding a vowel, etc. Because of this complexity, we will only be able to cover a relatively tiny part of what there is to know about the topic.

Pitch, F_0 & Intonation. When we talk about intonation, we may actually refer to different features, depending on whether we think in terms of production, perception or systematic use as a structuring/cohesive device. On the one hand, we may mean the active modulation of the speaker's voice – or fundamental frequency (F_0) to be more exact – caused by changing the frequency of glottal pulses in the production of voiced sounds. This is strictly on the acoustic, measurable, production side. On the other hand, we may be referring to the *impression* created in the hearer on the auditory side, which is usually referred to as pitch. However, the term pitch is also often, perhaps confusingly, used to refer to fundamental frequency, especially when we talk about the pitch range of a given speaker. And finally, on the third level, we may be talking about a somewhat more abstract system of F_0-*or* pitch contours/patterns used to structure and emphasise particular bits of information. The latter may be seen as an attempt to relate the two former levels to one another, despite the fact that there are no absolutely clear physical correspondences between F_0 and perceived pitch.

In order to arrive at such an abstraction in everyday speech, the listener must not only take into account segmental features influencing the pitch contour, but also the pitch range of the individual speaker and interpret each change in pitch *relative* to the overall range. Pitch ranges themselves, although usually different from speaker to speaker, are still to some extent physiologically

conditioned, e.g. by the size of the larynx, which helps us at least to some extent to prime our expectations for a given speaker. The approximate pitch ranges and average values for men, women and children are given below:

- men: ~60-240 Hz; avg. ~120 Hz
- women: ~180-400 Hz: avg. ~225 Hz
- children: ~170-600 Hz; avg. ~265 Hz

Pitch patterns are of course also not arbitrarily long, but always extend over a certain domain. The exact extent of this domain is difficult to determine, but there are some general rules that help us to roughly determine it. We'll discuss these in the following section.

Units of Intonation. Since units of intonation are often also units of information, it is perhaps not very surprising that they may to some extent coincide with syntactic phrases, clauses or what we generally tend to perceive as 'sentences'. These units are often referred to as tone groups/units or intonation groups. Although their size may be rather variable and include one or more of the syntactic categories named above, there are some criteria that may help us to detect certain boundaries between them.

The most obvious boundary we may find between tone groups is a pause. Phonetically speaking, this pause is usually either a period of silence that is longer than ~60 msecs, so as to avoid confusion with the closure phases of plosives, or a filled pause, containing a hesitation marker like /əm/ or /ɜ:m/. Functionally, we can distinguish between 'planned' vs. unplanned pauses, where the former represents a pause that occurs at a syntactically appropriate boundary and the latter a pause that occurs in an unexpected place, such as within an NP between a determiner and the noun or adjective, e.g. in *em same day on the em 17 15*, or in a VP between the verb and the object, as in *i wanna buy em a ticket for Edinburgh to leave em going on the ninth of October*, etc. Unplanned pauses are usually either indicators of hesitation or planning strategies on the part of speaker.

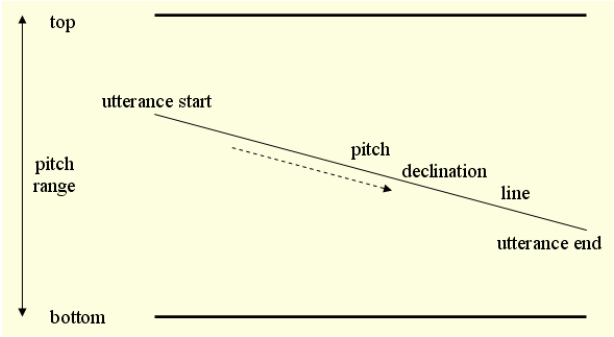
1. Try to distinguish between the planned and unplanned pauses the speaker makes.

When there is no detectable pause between two units, we may nevertheless perceive a break between them. This may be signalled by one of two phenomena that can be seen as two opposite sides of a

coin. The first of them is final lengthening, which manifests itself as a lengthening of part of a syllable or segment where the final consonant of the word *on* is elongated, indicating a break before the adverbial. The counterpart to final lengthening is referred to as anacrusis by Cruttenden and represents a compression of all the syllables leading up to the first accented syllable, as in his example *«I saw John yesterday / and he was just off to London»*, where all the unstressed syllables in the second unit up to the stressed *just* would be shortened and run together, presumably by reducing *and* to /ən/, dropping the *h* of *he*, as well as shortening the vowel, and using a weak form of *was*, so that we end up with [əniwəz].

1. Listen to the example and see whether any of the pauses you perceived could be due to final lengthening.
2. Do you find any incidence of anacrusis? If not, or only very little thereof, why could this be the case for this particular speaker?

A third feature that may indicate the beginning of a new unit is a pitch reset. In order to explain this, we first need to look at one of the default assumptions about pitch in general a statement, which is probably best illustrated by a simple graph.



What this illustration shows is that, within the overall pitch range, each speaker normally selects a certain sub-range, while the full range is rarely ever exploited. A new utterance/tone group is normally started with a pitch at the top of this sub-range and the pitch is assumed to decline gradually towards the end of the unit, at least for general statements in the reference accents. This effect is known

as declination and the repositioning towards/at the top of the exploited sub-range is the pitch reset. Peaks or troughs in pitch outside this habitual range are normally reserved for expressions of 'extreme' emotions, such as excitement or boredom.

Functions of Intonation. Having seen how we can potentially identify relevant boundaries, we can now proceed to look at the potential functions intonation can fulfil, and list them briefly before discussing them in a little more depth further below. As we have already seen in our discussion of stress, pitch movements (or their absence) are a very important means of providing accentuation or de-accentuation. A further important role is the signalling of different 'sentence' types, i.e. minimally to help us distinguish between utterances of a stating as opposed to a querying nature, although this distinction is by no means as obvious as some people make it out to be. We will certainly have to return to the issue a little further below, when we talk about some default assumptions. A third use of intonation is in the grouping of information. It helps us e.g. to indicate whether certain chunks of information belong together (e.g. lists, certain types of relative clauses) or are to be seen as asides or additional information, such as in *parentheticals*, *relative clauses* or *appositions*. The final, but probably most often quoted, function is 'attitudinal' marking. This encompasses the different ways of signalling the attitude of a particular speaker towards an interlocutor. For example boredom/routine or tiredness on the part of the speaker are usually said to be signalled by a level intonation, surprise by a rise-fall, etc.

Intonation and Punctuation/Text Structure. When we read a written text, we do not arbitrarily stop at some places or run on at others. Instead, we try to give the text some structure, usually by following the punctuation inside the text or its structural layout. In a sense, though, the conventions we apply when writing a text are simply codified attempts to reflect stress & intonation in spoken language, which is still our primary means of communication. Let us now take a closer look at how the functions discussed above may be reflected in writing and, conversely, what we may do when we re-convert the written words to their spoken form.

The first of our functions discussed above, accentuation, is obviously relatively difficult to achieve in writing, unless we resort to

means such as putting words into **boldface**, *italics*, SMALL CAPITALS, etc. However, these features are rarely exploited in conventional writing and there seem to be no conventions for de-accentuation at all, although we could of course do something like reducing the size of unimportant textual items. Because it is difficult to represent accentuation, written language has even resorted to employing special syntactic means of creating emphasis, such as the use of cleft sentences of the type *It was so-and-so, who did such-and-such.*

Function number four, attitudinal marking, is also something very difficult to achieve in a written text because we have very few typographical means of expressing attitude, apart from possibly using scare quotes (‘’) to signify that we want to express something other than the literal meaning of the word(s) they contain, whatever this ‘something other’ may be. When we do want to attribute certain attitudes to people speaking in a novel or a play, we have to resort to stage instructions or markers of indirect speech to express them. So, for example, we may often find expressions like: *she said something in a bored/an excited tone of voice*, etc., but even if these seem to express a relatively clearly defined attitude, we sometimes need to be careful in interpreting them correctly in their appropriate cultural context. Thus, if we read literary works from up to maybe the beginning of the 20th century, we may often find the expression *he/she cried* used in a way that will probably evoke connotations of high excitement and a certain type of voice quality that is more often than not not warranted by the context.

Functions two and three, i.e. grouping and ‘sentence type’ disambiguation, can be treated together and are more or less clearly reflected in punctuation or text structuring, although we often find a kind of multi-functionality of pitch patterns which can often only be resolved by the context, but for which we may not be able to find any absolutely clear labels, either. Here, we can first of all distinguish between the roles of punctuation in marking potential major or minor intonation(al) boundaries, indicated by || and |, respectively. Those punctuation marks that tend to signal what is commonly perceived as sentences, i.e. full stop, question mark, exclamation mark and colon, also tend to have the highest potential for producing major intonational boundaries, including longer pauses and a pitch reset. The semi-colon is similar in nature, especially when it separates relatively long sentential units from one another.

However, major boundaries can also belong to, or be associated with, other types of textual units that we may not always consider because many linguistic analyses still tend to be restricted to the level of the 'sentence'. These specific structural units are the paragraph and one of its special sub-types, the heading. Both types of unit are clearly marked as structurally separate items in a text and thereby give the reader an even greater opportunity to signal their distinctness from the surrounding text, which is why it is even more likely for them to be marked off prosodically by pitch resets, greater empasis and longer pauses. A rather interesting fact about the heading in this context is probably that not only does it represent a special type of paragraph in the sense that it usually only consists of a single sentential unit, but also that often it does not even contain what we would consider a full grammatical sentence, but possibly only single noun phrases, which we would not expect to trigger a major tone group boundary if it occurred in context.

In contrast to these major punctuation marks/structures, more or less all the remaining punctuation marks tend to trigger minor boundaries. Among these, there are commata, hyphens, quotation marks and parentheses. These boundaries are usually marked by shorter pauses, final lengthening and possibly a relatively slight reset only. Out of these punctuation marks, commata are by far the most versatile in that they can serve to indicate/structure lists, appositions, relative clauses or parenthetical clauses. In lists, items belonging together are grouped by using non-final intonation patterns on all but the last item of the list, as in the following (clickable) example.

The options for the non-final intonation contours are level pitch (→), fall-rise (↘↗) or rise (↗). The pitch movement on the final element is usually assumed to be a fall, marking the end of the list, but could potentially also be a rise, if the list is part of a question that offers a choice of alternatives. Whereas commata in lists have a rather cohesive effect in grouping together the items of a list, they fulfil more or less the opposite function – i.e. one of disjunction – in appositions, (non-)defining relative clauses or other parenthetical clauses. Here, they provide an indication that we have additional information or 'asides', something that may strictly speaking not be absolutely necessary to convey the gist of the information. Hyphens,

quotation marks and parentheses usually fulfil a similar disjunctive function, although we do not always find a minor tone group boundary following reported speech when the indirect speech marking *verbum dicendi* comes at the end of the reporting 'sentence', rather than preceding the quotation. In a similar way, a comma does not trigger an intonational boundary if it serves to delimit a vocative, as in *Good morning, class/sir/madam*, etc.

1. Go back to the text you worked on earlier and change the pauses you marked to the appropriate symbols for major or minor intonation boundaries.
2. Think about which type of punctuation mark, if any, your boundary corresponds to.

Other than indicating mainly major intonational boundaries, the 'sentence indicating' punctuation marks may obviously also serve a function that helps us distinguish between the different potential intentions we may want to express. However, just as the correspondence between perceived pitch contour and F_0 is not necessarily a straightforward one, the relationship between the function of the punctuation mark and the pitch contour may vary, especially with question marks. Here, it is often somewhat naively assumed that all questions end on a rising pitch, but the situation is certainly more complex than this. We can sketch the different options for the realisation of a question mark as follows:

- yes/no question: *Would you like some ↗coffee?*
- alternative question: *Would you like ↗tea or ↘coffee?*
- 'false alternative': *Would you like some ↗tea or coffee?*
- wh question (starting in *who*, *what*, *where*, *when*, *how*, etc.):
  - default: *What time is ↘it?*
  - insinuation/hint: *When are you ↗leaving?* meaning *Why aren't you ↗leaving?*

Imperatives – indicated by an exclamation mark – are usually expressed by a fall, as in the command ***Wait!.*** However, while this may certainly be true for imperatives uttered with some kind of 'authority', it may be 'moderated' into a slightly more tentative rising or level contour if the utterance is of a more 'pleading' nature, as in ***Wait for me!***, where we may almost be able to hear a slight question mark...

Declarative sentences, indicated by a full stop, on the other hand, tend to be relatively straightforward and usually end in a fall, at least in the reference accents. In other accents, however, like a Scouse or some accents spoken mainly by younger Australian or American speakers, even declarative sentences may be realised with a rising pitch. For the latter two accents, this phenomenon is also referred to as uptalk. Use of this feature often gives an impression of tentativeness or even insecurity to many listeners.

Assumed Intonational Defaults. In this section, we will try to categorise and summarise the different functions of the most common pitch contours briefly. In order to do this, it is useful to think in terms of certain default or unmarked functions of the individual contours, always bearing in mind that it is often exactly the use of pattern that deviates from our expectations that creates a certain effect in a given context.

Contour	**Meaning/Function(s)**
fall	finality; authority
rise	unfinished; insinuating, tentative
level	unfinished; unresponsive
fall-rise	reservation (→ «..., but ...»), contrast, calling
rise-fall	insistence/surprise, irony

As we have seen, a straightforward fall often creates an impression of finality. In wh-questions, this finality may possibly be in contrast with the choice in making a decision offered by uttering a yes/no-question. On the other hand, a rising or level intonation contour often indicates either non-finality or a certain kind of doubt or reservation, especially if it occurs with one of the wider contours, such as a fall-rise or rise-fall. The wider the contour, the more there seems to be a chance to express something that is extraordinary in some sense.

TRAINING

1. TONGUE TWISTERS:

a. *I would if I could if I couldn't how could I? I couldn't, without I could, could I? Could you, without you could, could ye? Could ye? Could ye? Could you, without you could, could ye?*

b. *I need not your needles, they're needless to me for kneading of needles was needless, you see; but did my neat trousers but need to be kneed, I then should have need of your needles indeed.*

2. Write in the question tags for the statements. Mark whether it is more likely to fall or rise.

a) You're angry with me, *aren't you?*	Fall/rise
b) Last night was such a cold night, _____?	
c) You couldn't help me carry this bag, _____?	
d) Tom's late again? _____?	
e) Cold for the time of year, _____?	
f) Toby hasn't drunk twelve pints of lager, _____?	
g) I'm just hopeless at telling jokes, _____?	
h) You haven't seen my pen anywhere, _____?	
i) This is a difficult exercise, _____?	
j) By the end of the film we were all in tears, _____?	
k) You wouldn't have change for a ten-pound note, _?	
l) We'd never seen a sunset like that before, _____?	

3. Write a sentence and a question tag for the following situations and choose the intonation pattern.

Example

You ask Tom if he could help you do your homework.

Tom, you couldn't help me with my homework? Could you? (rise)

a) You and your friend are looking at new cars in a car showroom. You can see that your friend really likes the red sports car.

You _____*?*

b) You think that Vanessa is going on a business trip to Rome next week, but you are not absolutely sure.

Vanessa, you _____*?*

c) You're coming out of a restaurant where you have just had a really tasteless meal with a friend.

That _____*?*

d) You can't believe that your sister has borrowed your new coat again.

You _____*?*

e) You need a neighbour to water your plants while you're away.

You _____*?*

4. Make an oral presentation of these texts of different styles keeping in mind what you have just read about peculiarities of each of them. It is desirable that the reading be recorded for further analysis.

Present a text of the informational style as if you were broadcasting (with neutral position).

…Radio and television reach people over long distances quickly and bring them into immediate contact with the rest of the world and even with outer space. With radio and television, the audience has a great deal of control. If one dislikes the message being sent, one can switch to another, turn it off, or leave.

The three main purposes of radio and television are to entertain, to inform or educate, and to sell products and services. Educational radio and television often provide information in more depth than do commercial radio and television stations, which make a profit by selling broadcast time to advertisers… («The Nature of Radio and Television» O'Connor 1988).

Present a text of the academic (scientific) style as if you were a university lecturer.

…The first possible criterion is what I call the sociolinguistic criterion. This is, to face honestly, the fact that Received Pronunciation has its origin as an upper class variety. That in England for historical reasons the only group, who spoke in much the

same way in every part of the country, were the aristocracy, the upper classes and to some extent the upper middle classes.

So, if you want to discover what has happened to contemporary Received aristocracy, what we do is to observe the usage of people who belong to this upper class. Of course, there are big problems in defining what class a given individual belongs to. OK, we have a royal family, OK, we have a kind of aristocracy, people who have titles as lords, and dukes and so on, but they really are statistically of very small numbers. So, the problem must at least extend this to the upper middle class, to the kind of professional people who speak in much the same way, doctors, ministers of religion, diplomats, University professors and so on, so on… (Extract from a Lecture by Professor John Wells).

Present a text of the publicistic (oratorial) style as if you were a politician. To do so you are to avoid neutral position and introduce personal attitude.

***Address at Lincoln Memorial, August 28,* 1963**

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream... It is a dream deeply rooted in the American dream… I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold this trust to be self-evident, that all men are created equal." I have a dream that one day on the red hills of Georgia the sons of the former slaves and the former slave-owners will be able to sit down together at the table of brotherhood. I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today... With this faith we will be able to hew out of the mountain of despair a stone of hope...

And if America is to be a great nation this must become true. (Martin Luther King, Jr.)

Read the extracts from George Bernard Shaw's «Pygmalion» with proper theatrical (artistic) intonation:

ACT II (Extract I)

HIGGINS [as he shuts the last drawer] Well, I think thats the whole show.

PICKERING It's really amazing. I havnt taken half of it in, you know.

HIGGINS Would you like to go over any of it again?

PICKERING [rising and coming over to the fireplace, where he plants himself with his back to the fire] No, thank you; not now. I'm quite done up for this morning.

HIGGINS [following him, and standing beside him on his left] Tired of listening to sounds?

PICKERING Yes. It's a fearful strain. I rather fancied myself because I can pronounce twenty-four distinct vowel sounds; but your hundred and thirty beat me. I can't hear a bit of difference between most of them.

HIGGINS [chuckling, and going over to the piano to eat sweets] Oh, that comes with practice. You hear no difference at first; but you keep on listening, and presently you find theyre all as different as A from B. [Mrs. Pearce looks in: she is Higgins's housekeeper]. What's the matter?

MRS PEARCE [hesitating, evidently perplexed] A young woman wants to see you, sir.

HIGGINS A young woman! What does she want?

MRS PEARCE Well, sir, she says youll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common, indeed. I should have sent her away, only I thought perhaps you wanted her to talk into your machines. I hope Ive not done wrong: but really you see such queer people sometimes – you'll excuse me. I'm sure, sir –

HIGGINS Oh, thats all right, Mrs. Pearce. Has she an interesting accent?

MRS PEARCE Oh, something dreadful, sir, really. I dont know how you can take an interest in it.

HIGGINS [to Pickering] Le'ts have her up. Shew her up, Mrs. Pearce [he rushes across to his working table and picks out a

cylinder to use on the phonograph].

MRS PEARCE [only half resigned to it] Very well, sir. It's for you to say. [She goes downstairs].

HIGGINS This is rather a bit of luck. I'll shew you how I make records. We'll set her talking; and I'll take it down first in Bell's visible Speech; then in broad Romic; and then we'll get her on the phonograph so that you can turn her on as often as you like with the written transcript before you.

MRS PEARCE [returning] This is the young woman, sir.

(Extract II)

HIGGINS [brusquely, recognizing her (Eliza) with unconcealed disappointment, and at once, babylike, making an intolerable grievance of it] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [To the girl] Be off with you: I don't want you.

THE FLOWER GIRL Dont you be so saucy. You aint heard what I come for yet. [To Mrs. Pearce, who is waiting at the door for further instructions?] Did you tell him I come in a taxi?

MRS PEARCE Nonsense, girl! What do you think a gentleman like Mr. Higgins cares what you came in?

THE FLOWER GIRL Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS GOOD enough for what?

THE FLOWER GIRL Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for em too: make no mistake.

HIGGINS [stupent] Well!!! [Recovering his breath with a gasp] What do you expect me to say to you?

THE FLOWER GIRL Well, if you were a gentleman, you might ask me to sit down, I think. Dont I tell you I'm bringing you business?

HIGGINS Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window?

THE FLOWER GIRL [running away in terror to the piano, where she turns at bay] Ah-ah-oh-ow-ow-ow-oo! [Wounded and

whimpering] I won't be called a baggage when lv offered to pay like any lady. [Motionless, the two men stare at her from the other side of the room, amazed.]

PICKERING [gently] What is it you want, my girl?

THE FLOWER GIRL I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favour – and he treats me as if I was dirt.

MRS PEARCE How can you be such a foolish ignorant girl as to think you could afford to pay Mr Higgins?

THE FLOWER GIRL Why shouldnt I? I know what lessons cost as well as you do; and I'm ready to pay.

HIGGINS How much?

THE FLOWER GIRL [coming back to him, triumphant] Now youre talking! I thought youd come off it when you saw a chance of getting back a bit of what you chucked at me last night. [Confidentially] You had a drop in, hadnt you?

HIGGINS [peremptorily] Sit down.

THE FLOWER GIRL Oh, if youre going to make a compliment of it HIGGINS [thundering at her] Sit down.

MRS PEARCE [severely] Sit down, girl. Do as youre told. [She places the stray chair near the hearthrug between Higgins and Pickering, and stands behind it waiting for the girl to sit down].

THE FLOWER GIRL Ah-ah-ah-ow-ow-oo! [She stands, half rebellious, half bewildered].

PICKERING [very courteous] Wont you sit down?

LIZA [coyly] Dont mind if I do. [She sits down. Pickering returns to the hearthrug].

HIGGINS Whats your name?

THE FLOWER GIRL Liza Doolittle.

HIGGINS How much do you propose to pay me for the lessons?

LIZA Oh, I know whats right. A lady friend of mine gets French lessons for eighteen pence an hour from a real French gentleman. Well, you wouldnt have the face to ask me the same for teaching me my own language as you would for French; so I wont give more than a shilling. Take it or leave it.

HIGGINS [walking up and down the room, rattling his keys and his cash in his pockets] You know, Pickering, if you consider a shilling, not as a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty or seventy guineas from a millionaire.

PICKERING How so?

HIGGINS Figure it out. A millionaire has about £150 a day. She earns about half-a-crown.

LIZA [haughtily] Who told you I only –

HIGGINS [continuing] She offers me two-fifths of her day's income for a lesson. Two-fifths of a millionaire's income for a day would be somewhere about £60. It's handsome. By George, it's enormous! It's the biggest offer I ever had.

LIZA [rising, terrified] Sixty pounds! What are you talking about? I never offered you sixty pounds. Where would I get –

HIGGINS Hold your tongue.

LIZA [weeping] But I aint got sixty pounds. Oh –

MRS PEARCE Don't cry, you silly girl. Sit down. Nobody is going to touch your money.

HIGGINS Somebody is going to touch you, with a broomstick, if you dont stop snivelling. Sit down.

LIZA [obeying slowly] Ah-ah-ah-ow-oo-o! One would think you were my father.

HIGGINS If I decide to teach you, I'll be worse than two fathers to you. Here! [he offers her his silk handkerchief]

LIZA What's this for?

HIGGINS To wipe your eyes. To wipe any part of your face that feels moist. Remember: that's your handkerchief; and thats your sleeve. Dont mistake the one for the other if you wish to become a lady in a shop.

LIZA utterly bewildered, stares helplessly at him.

MRS PEARCE It's no use talking to her like that, Mr Higgins: she doesnt understand you. Besides, youre quite wrong: she doesn't do it that way at all [she takes the handkerchief].

LIZA [snatching it] Here! You give me that handkerchief. He give it to me, not to you.

PICKERING [laughing] He did. I think it must be regarded as her property, Mrs Pearce.

MRS PEARCE [resigning herself] Serve you right, Mr Higgins.

PICKERING Higgins: I'm interested. What about the ambassador's garden party? I'll say youre the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you cant do it. And I'll pay for the lessons.

LIZA Oh, you are real good. Thank you, Captain.

HIGGINS [tempted, looking at her] It's almost irresistible. She's so deliciously low – so horribly dirty –

LIZA [protesting extremely] Ah-ah-ah-ah-ow-ow-oo-oo!!! I aint dirty: I washed my face and hands afore I come, I did.

PICKERING Youre certainly not going to turn her head with flattery, Higgins.

MRS PEARCE [uneasy] Oh, dont say that, sir: theres more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins, though he may not always mean it. I do hope, sir, you wont encourage him to do anything foolish.

HIGGINS [becoming excited as the idea grows on him] What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesnt come every day. I shall make a duchess of this draggle-tailed guttersnipe.

LIZA [strongly deprecating this view of her] Ah-ah-ah-ow-ow-oo!

HIGGINS [carried away] Yes: in six months – in three if she has a good ear and a quick tongue – I'll take her anywhere and pass her off as anything. We'll start to-day: now! This moment! Take away and clean her, Mrs. Pearce.

(Extract III)

LIZA [speaking with pedantic correctness of pronunciation and great beauty of tone] How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come.

MRS HIGGINS [cordially] Quite right: I'm very glad indeed to see you.

PICKERING How do you do, Miss Doolittle?

LIZA [shaking hands with him] Colonel Pickering, is it not?

MRS EYNSFORD-HILL I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA How do you do? [She sits down on the ottoman gracefully in the place just left vacant by Higgins].

MRS EYNSFORD-HILL [introducing] My daughter Clara.

LIZA How do you do?

CLARA [impulsively] How do you do? [She sits down on the ottoman beside Liza, devouring her with her eyes].

FREDDY [coming to their side of the ottoman] Ive certainly had the pleasure.

MRS EYNSFORD-HILL [introducing] My son Freddy.

LIZA How do you do? A long and painful pause ensues.

MRS HIGGINS [at last, conversationally] Will it rain, do you think?

LIZA The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY Ha! ha! how awfully funny!

LIZA What is wrong with that, young man? I bet I got it right.

FREDDY Killing!

MRS EYNSFORD-HILL I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our whole family regularly every spring.

LIZA [darkly] My aunt died of influenza: so they said.

MRS EYNSFORD-HILL [clicks her tongue sympathetically].

LIZA [in the same tragic tone] But it's my belief they done the old woman in.

MRS HIGGINS [puzzled] Done her in?

LIZA Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat til she came to so sudden that she bit the bowl aff the spoon.

MRS EYNSFORD-HILL [startled] Dear me!

LIZA [piling up the indictment] What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS EYNSFORD-HILL What does doing her in mean?

HIGGINS [hastily] Oh, thats the new small talk. To do a person

in means to kill them.

MRS EYNSFORD-HILL [to Eliza, horrified] You surely dont believe that your aunt was killed.

LIZA Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

MRS EYNSFORD-HILL But it can't have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS EYNSFORD-HILL Do you mean that he drank?

LIZA Drank! My word! Something chronic.

MRS EYNSFORD-HILL How dreadful for you!

LIZA Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [To Freddy, who is in convulsions of suppressed laughter] Here! what are you sniggering at?

FREDDY The new small talk. You do it so awfully well.

LIZA If I was doing it proper, what were you laughing at? [To Higgins] Have I said anything I oughtnt?

MRS HIGGINS [interposing] Not at all, Miss Doolittle.

LIZA Well, that's a mercy, anyhow. [Expansively] What I always say is –

HIGGINS [rising and looking at his watch] Ahem!

LIZA [looking round at him; taking the hint; and rising] Well: I must go. [They all rise. Freddy goes to the door]. So pleased to have met you. Goodbye. [She shakes hands with Mrs. Higgins]

MRS HIGGINS Goodbye.

LIZA Goodbye, Colonel Pickering.

PICKERING Goodbye, Miss Doolittle. [They shake hands].

LIZA [nodding to the others] Goodbye, all.

FREDDY [opening the door for her] Are you walking across the Park, Miss Doolittle? If so –

LIZA Walk! Not bloody likely. [Sensation]. I am going in a taxi. [She goes out].

Pickering gasps and sits down. Freddy goes out on the balcony to catch another glimpse of Eliza.

Read the extract with proper theatrical (artistic) intonation:

Desiderata

Go placidly amid the noise and the haste, and remember what peace there may be in silence. As far as possible without surrender be on good terms with all persons. Speak your truth quietly and clearly and listen to others, even the dull and ignorant: they too have their story.

Avoid loud and aggressive persons; they are vexations to the spirit. If you compare yourself with others you may become vain and bitter; for always there will be greater and lesser person than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is. Many persons strive for high ideals and everywhere life is full of heroism. Be yourself. Especially, do not feign affection. Neither be cynical about love, for in the face of all aridity and disenchantment, it is perennial as the grass. Take kindly the counsel of the years; gracefully surrender the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe no less than the trees and the stars. You have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. Therefore be at peace with God, whatever you conceive Him to be; and whatever your labours and aspirations, in the noisy confusions of life keep peace with your soul. With all its sham and drudgery and broken dreams, it is still a beautiful world. Be careful. Strive to be happy!

Recite Mother Theresa's Message. Try to affect the listeners by her ideas.

Mother Theresa's Message

Life is an opportunity, benefit from it.
Life is a beauty, admire it.
Life is bliss, taste it.

Life is a dream, realize it.
Life is a challenge, meet it.
Life is a duty, complete it.
Life is a game, play it.
Life is costly, care for it.
Life is wealth, keep it.
Life is love, enjoy it.
Life is a mystery, know it.
Life is a promise, fulfil it.
Life is a sorrow, overcome it.
Life is a song, sing it.
Life is a struggle, accept it.
Life is a tragedy, confront it.
Life is an adventure, dare it.
Life is luck, make it.
Life is too precious, do not destroy it.
Life is life, fight for it.

Recite this humorous tale with proper declamatory (artistic) intonation. Do not forget to add a touch of irony:

LITTLE RED RIDING HOOD AND THE WOLF
By Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, «May I come in?»
Poor Grandmamma was terrified,
«He's going to eat me up!» she cried.
And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, «That's not enough!
«I haven't yet begun to feel
«That I have had a decent meal»
he ran around the kitchen yelping,

I've got to have another helping!»
Then added with a frightful leer,
«I'm therefore going to wait right here
«Till Little Miss Red Riding Hood
«Comes home from walking in the wood».
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those.)
he dressed himself in coat and hat.
He put on shoes and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair,
In came the little girl in red. She stopped.
She started. And then she said,» What great big ears you have. Grandma.»
«All the better to hear you with», the Wolf replied.
«What great big eyes you have. Grandma,»
said Little Red Riding Hood.
«All the better to see you with,» the Wolf replied.
He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.
Then Little Red Riding Hood said,
«But Grandma, what a lovely great big furry coat you have on.»
«That's wrong!» cried Wolf. «Have you forgot»
«To tell me what BIG TEETH I've got? Ah well, no matter what you say»,
«I'm going to eat you anyway». The small girl smiles.
One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And bang, bang, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head. She said, «Hello, and do please note»
«My lovely furry WOLFSKIN COAT.»

Present a text of the conversational (familiar) style. Sound polite.

– *Excuse me. Could you tell me the way to the station?*
– *Certainly. Catch a fifty-one bus.*
– *Well I really wanted to walk.*
– *Turn right at the corner.*
– *The one up the road?*
– *Yes. Look for the Westminster Bank.*
– *Yes I think I can remember that.*
– *Cross over the railway bridge.*
– *Mmm. And then?*
– *Turn left right there.*
– *All right. Then?*
– *Euston Station's on your left.*
– *But I wanted Paddington Station.*
– *Let's start again.*

5. Comment how the joke can be related to the subject *«Practical English Phonetics»* and difficulties one can have in case of misunderstanding.

Three English-Foreign-Language students are walking down the road to their remedial listening comprehension workshop.

"It's windy" says the first.

"No it isn't, it's Thursday" says the second.

"Me too" says the third, "Forget the listening, let's go for a drink!"

INDIVIDUAL WORK:

1. Comment on the most important features of all intonational styles.
2. Does poetry help to see the algebra and music of your mother tongue and English as a foreign language?

3. Have you ever dared to compose verses in English? Does writing and reciting verses give joy and inspiration to you for success in learning English or any other foreign language?

INDIVIDUAL RESEARCH:

1. English intonation – a complicated and varied phenomenon.
2. Dialectal and regional differences in English intonation.

QUESTIONS TO CONTROL COMPREHENSION:

1. Define intonation and intonation pattern.
2. What are the components of the intonation pattern in English?
3. Define the tempo of speech.
4. What kind of pauses are there in English?
5. What functions of intonation can be generally distinguished?
6. Define logical sentence stress.
7. How can you prove that intonation transmits feelings and / or emotions?
8. What is the grammatical function of intonation?
9. How is the distinctive function of intonation realized?
10. How can a speaker place special emphasis on a particular element in a sentence?
11. Define rhythm.
12. Define rhythmic group.
13. What is necessary for a learner to acquire a good English speech rhythm?

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UNIT 13
Communication and its Types

Communication is the process of sending and receiving messages to achieve understanding. Everyone has undoubtedly heard the expression «Say what you mean and mean what you say». Saying what one means is precisely what communication is all about. Anytime one speaks a sentence, makes a gesture, or merely grunts, one is «saying» one has some idea in one's mind that one wishes to transfer to another person. Words, body movements, facial expressions, and voice tones are all symbols one selects attempting to transmit the meaning in one's mind to the mind of the receiver.

Communication is one of the most important aspects of our everyday activity. In fact, most things we do are directly or indirectly connected with communication. Even «talking» silently to oneself is a form of communication, called **«intrapersonal» (inner) communication.**

Speech communication, which involves more than one person, is **«interpersonal» (outer) communication.** It falls into several types – one-to-one, group, public and mass communication. Speech can also be oral and written.

The components of the communication process:

- **Thought**: First, information exists in the mind of the sender. This can be a concept, idea, information, or feelings.
- **Encoding**: Next, a message is sent to a receiver in words or other symbols.
- **Decoding**: Lastly, the receiver «translates» the words or symbols into a concept or information that he or she can understand.

During the transmitting of the message, two elements will be received: **content** and **context**. **Content** is the actual words or symbols of the message that is known as *language* – the spoken and written words combined into phrases that make grammatical and semantic sense. We all use and interpret the meanings of words differently, so even simple messages can be misunderstood. And many words have different meanings to confuse the issue even more.

Context is the way the message is delivered and is known as **paralanguage** – it is the nonverbal elements in speech such as the

tone of voice, the look in the sender's eyes, body language, hand gestures, and state of emotions (anger, fear, uncertainty, confidence, etc.) that can be detected. Although paralanguage or context often causes messages to be misunderstood as we believe what we see more than what we hear; it is a powerful communicator that helps us to understand each other. Indeed, we often trust the accuracy of nonverbal behaviours more than verbal behaviours.

Some people think they have communicated once they told someone to do something. But a message has NOT been communicated unless it is understood by the receiver (decoded). How do you know it has been properly received? By two-way communication or feedback. This feedback tells the sender that the receiver understood the message, its level of importance, and what must be done with it. Communication is an exchange, not just a give, as all parties must participate to complete the information exchange (fig. 3).

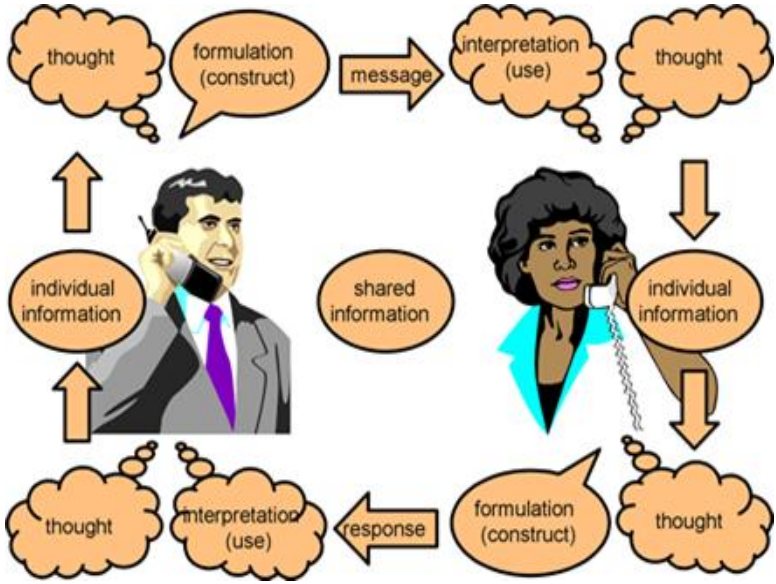


Fig. 3. The stages of communication

TRAINING

1. TONGUE TWISTERS:

a. A quick witted cricket critic.

b. Something in a thirty-acre thermal thicket of thorns and thistles thumped and thundered threatening the three-D thoughts of Matthew the thug – although, theatrically, it was only the thirteen-thousand thistles and thorns through the underneath of his thigh that the thirty year old thug thought of that morning.

2. Recording of the students' reading.

(NOTE: Here are seven short texts. Students should read the texts in turn and comment on the pronunciation of the words in bold type. At the end of the lesson they listen to the records of their reading and analyze their intonational and pronunciation mistakes.)

I. Shirley's favourite season is spring. She waits all winter for the snow to melt. When the (1) **birds** return and the trees start to bud, she is very happy. She knows that those (2) **buds** will soon be blossoms and leaves. She enjoys getting up early in the morning and walking in a park near her home. There, she watches the birds as they build their nests. She also likes to examine the flower buds that are getting ready to bloom. She thinks about how beautiful they will soon look. Shirley can't help telling everyone, «Spring is a wonderful time of the year!» Don't you agree?





II. Many modern ships have metal decks which can become very slippery when wet. In order to warn passengers of this danger, many cruise ships have signs which read «Slippery when Wet». They don't want anyone to (1) **slip** on the deck and get hurt.



In addition to these warning signs, other signs are placed along the deck which ask the passengers not to (2) **sleep** on the deck overnight. These signs were put up after a serious accident occurred. A passenger fell asleep on a deck chair late one evening. When he awoke early in the morning he was so disoriented in his search for his room that he fell over the side of the ship.



III. Ken loved to cook, but he was careless. One day he left a pan on the stove and forgot about it. The food inside burned to a crisp, and the pan became black and ugly. So Ken bought a shiny new (1) **pan**. It cost a lot, but he figured it was wise to pay extra for top quality.
The next day while Ken was boiling noodles in his new pan, he noticed that water was leaking out of it. When he looked closely, Ken was surprised to find a tiny hole in the bottom. Upset that his new pan leaked, Ken decided to write a letter of complaint to the company that made it. When he sat down to write, Ken noticed that his (2) **pen** had leaked ink all over his important papers. He was so angry about the pen and the pan that he threw them both away.

IV. Paul and Matthew were walking along the lake when they found something exciting. It was an old canoe. They pushed it into the water, got into it, and started to paddle toward the middle of the lake. They thought it was fun, but after they had gone a short distance they noticed a lot of water leaking into the canoe. There were big cracks in the bottom. Paul screamed, «Oh no! I can't swim! I don't want to (1) **sink.** I might die!»
Matthew laughed and said, «Relax. You don’t need to worry about a thing. This lake is not deep at all. You can stand on the bottom». Then Paul was embarrassed. All he had to do was walk to the shore.
On the way back home, Matthew joked, «Aren’t you going to thank me for saving you?»

But Paul was still embarrassed. He just said, «I don't want to (2) **think** about it again».

V. Every year the fifth grade has a spelling bee. Last year, Sally wanted to be the champion. She studied the words on the spelling bee list every day after school. Some of the words were hard to spell, but after two weeks of practice there were just three that Sally still had trouble spelling – *thermometer*, *withhold*, and *complementary*. After a little more practice, she could spell even those three perfectly. Then she continued to practice until she could spell all the words automatically, without even thinking about them. She was certain that she was going to win the spelling bee.
Unfortunately, on the day of the spelling bee, Sally was eliminated in the third round. She was so overconfident that she didn't pay close attention and mixed up the spelling of the words (1) ***thigh*** and (2) ***thy.*** She was sad, but all she said was, «Wait until next year. The sixth grade has a spelling bee too».

VI. At a shopping centre near my home, there used to be a homeless man who sat on the curb or went from car to car asking people for money. Some people offered him a few coins, and others gave him food, but he didn't get much. (1) **Begging** was a pretty miserable way to survive. Unfortunately, he didn't have any special job skills, so he didn't know what else to do.



Then one day his luck changed. The manager of a grocery store in the shopping centre offered him a job (2) **bagging** groceries. As shoppers went through the check stand to pay, he would take their groceries out of the shopping carts and put them in bags. That was something the homeless man could do. He went to work enthusiastically. Bagging groceries hour after hour was harder than begging, but he earned more money, and he also seemed happier with himself.

VII. Elizabeth was on her way to Hawaii, and she could hardly wait to get there. She wanted to see all the sights of «paradise». As her plane descended through the clouds, she held her breath. Then she saw the tops of lush green mountains beneath her. After that, she saw the deep blue-green ocean and white beaches surrounding the island. Farther out in the ocean, the waves were breaking on the coral (1) **reef**. It was beautiful! But even more beautiful was the (2) **wreath** of tropical flowers that was placed around her neck as she got off the plane. In Hawaiian, this wreath is called a lei. What a beautiful beginning to her vacation! She couldn't help but laugh out loud with joy. She knew that she was going to enjoy this tropical paradise.





3. Spoonerism

A Spoonerism is one sort of mistakes in pronunciation, where the consonant sounds at the start of two words (a group of words) are swapped (e.g.: *You have **t**asted a whole **w**orm = You have **w**asted a whole **t**erm*). The following text is full of Spoonerisms. Work out how the words should be written.

Sunday morning…

We live in an old **bread rick** house in Sussex. The **heather's** been really **what** the last month or so. In fact we've never known such **hummer seat**. Most mornings there's a **might list** at first, but that clears away quickly, leaving a fine **dunny say**. But some mornings have started with a fence dog.

Anyway, when I **mow cup** this **warning** I was expecting another lovely dot hummer say. But when I looked outside I saw that it was **roaring** with **pain**, and it felt so cold that I decided to **fight** a **liar**. Then I spent happy twenty minutes in the bath **beading** a **rook**. My life win prefers to **shake** a **tower**, but I always like to **toke** in a hot **sub**.

After breakfast I **chord** myself a final **pup** of coffee, then settled back to **mead** yesterday's **rail**, which I'd been too busy to deal with. There was a **stole hack** of **monk jail**, as usual, but I was pleased to **pet** a **ghost-card** from my **dumb** and **mad**, who were spending a few **rays** in **Dome**.

It was **rhyme** to get **teddy** for church, so I put on my best **toot** and **sigh** with black **Susan shocks** while Lyn decided to wear the **silly** pink **fruit** she'd bought at the Harrods' sale.

Unfortunately, when I tried to **cart** the **star** I found that I had a **bat flattery**. Luckily, my next **poor** neighbor **Denny** helped me out, and we were soon on the road.

4. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Two old men were sitting next to each other on the London subway (tube). Their hearing wasn't so good. One says, "Is this Wembley"? "No", the other says, "It's Thursday". The first replies, "No thanks, I already had a drink".

INDIVIDUAL WORK:

1. The role of communication in our life.
2. The place of proper communication in the educational process.
3. Different strategies of communication depending on the temperament and other individual features of a person.

(Form of control: essay)

INDIVIDUAL RESEARCH:

1. Consider communication as the link that unites societies.
2. Analyse cultural differences in the process of communication.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is communication?
2. What types of communication do you know?
3. What types of «interpersonal» (outer) communication can we define?
4. What is the general scheme of the communication process?
5. When is a message considered to be communicated properly?

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Answer to the activity 3: red brick; weather's, hot; summer heat; light mist; sunny day; dense fog; woke up, morning, hot summer day; pouring, rain, light a fire; reading a book; wife Lyn; take a shower, soak, tub; poured, cup, read, mail; whole stack; junk mail; get a postcard, mum, dad, days, Rome; time, ready, suite, tie, shoes, socks, frilly, suit; start the car, flat battery; door Penny.

UNIT 14
Non-Verbal Communication. Paralanguage. Kinesics

Language, our most highly developed communication system, uses the channel of sounds. Apart from speaking and listening, people can also communicate in writing and in non-verbal ways – through gestures, movements, end even clothes. You can show that you agree with someone just by nodding your head. You walk in such a way as to indicate something about your personality or the way you feel. You can also communicate about yourself by what you wear.

The system of human communication is the entity that includes verbal and nonverbal channels of communication. Nonverbal information can double, contradict, substitute, compensate, emphasize, or regulate verbal forms.

Scientists consider nonverbal communication to be prior to speech, as it is quicker and much simpler mastered by children who start using it all ready at the age of one.

The knowledge of the types, peculiarities and differences between the non-verbal systems of different countries is very important. Non-verbal systems vary between languages just as speech and writing systems do. Non-verbal communication learned even earlier and less consciously than speech seems as natural breathing or seeing.

Culture affects almost every aspect of non-verbal communication. For example, culture governs how close we stand while talking with another person, how we use (or avoid) eye contact, how we express (or suppress) powerful emotions such as joy, disapproval, and anger. Culture even governs the expression of love, because culture determines whether we feel free to express love in public settings by holding hands, hugging, or kissing the person we love. When people are in an environment where the language, attitudes, values, and behaviours are different from their environment, they may suffer disorientation and frustration. This experience is known as «culture shock».

Citizens of the United States of America are generally known for addressing one another by first names, a habit that most of the world does not follow. However, there are many U.S. citizens who

are more comfortable with formality, and prefer to use last names and titles. How can the model of cultural orientation help you? It can help you predict how in certain cultures they will speak, act, negotiate, and make decisions.

The part of non-verbal communication called **paralanguage** includes volume, pitch, rate, and voice quality.

In addition, paralanguage includes a number of specific **vocal sounds** people make (coughing, grunting, yawning, sighing, hissing, snoring, etc.,) as well as the silent pauses between words or sounds. Non-verbal vocal sounds accompany speech but they are not properly part of language. They give us information about the biological characteristics of speakers.

Ukrainian and English people share a great deal in their interpretations of voice qualities, which carry information about age, gender, body condition, physique, mood, and status. Gender is clearly indicated by voice qualities.

There is a great taboo on body noises, including sniffling or throat-clearing in the English culture. If uncontrolled, all body noises are expected to be strictly suppressed and profusely apologized for. Ukrainians take a rather more relaxed view of these noises, considering them difficult to control and therefore inconsequential. If they cause embarrassment to anyone, apologizing for them would simply compound the damage.

There are surely some situations in which typical English vocal qualifiers use more pitch and volume than Ukrainians. For instance, they apparently find it quite improper for lecturers to laugh heartily while at the podium. English would probably join the speakers in laughing; Ukrainians become clearly embarrassed and, if they laugh at all, seem to laugh out of embarrassment for, rather than with, the speaker. The relatively uniform contrast of Ukrainians and English is that the Ukrainian volume and pitch will exceed the English in public address situations.

When Ukrainians watch television, they tune the set quite higher the English do. The pleasant level of volume for playing music in trains, boats, planes, bars, restaurants, and even private homes, not to mention discos and contemporary musicals in Ukraine, is so high as to make conversation hardly possible. In all of these settings, the English can be observed asking that the music be turned down.

The study of the use of body motions to communicate is called **kinesics.** Rolling one's eyes, frowning, staring, laughing, gesturing, crossing one's legs, or any similar body movements fall into this category. People express a great deal with their movements. They can communicate nervousness or calmness, intensity or relaxation, even sincerity or hypocrisy.

Professional actors and dancers have known since antiquity that body gestures may also generate a vocabulary of communication more or less unique to each culture. A genuine lexicon of American gestures was prepared in detail by Francois Delsarte, who described complex language of contemporary face and body positions for theatrical purposes.

A gesture is a form of non-verbal communication in which visible bodily actions communicate particular messages, either in place of speech or together and in parallel with words. Gestures include movement of the hands, face, or other parts of the body. Gestures differ from physical non-verbal communication that does not communicate specific messages, such as purely expressive displays, or displays of joint attention. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to approval and affection, often together with body language in addition to words when they speak.

It is often said that in face-to-face and even body-to-body communications, the words we speak actually account for less than 10% of the message that we convey, while body language accounts for more than half of our message

Very few gestures are universally understood and interpreted. What is perfectly acceptable in the United States may be rude, or even obscene, in other cultures.

Each of the following responses gives a general guide to cultural differences in the meaning of gestures.

1. *Beckon with index finger*. This means «Come here» in the U.S. But to motion with the index finger to call someone is insulting, or even obscene, in many cultures. Expect a reaction when you beckon to a person from the Middle or Far East; Portugal, Spain, Latin America, Japan, Indonesia and Hong Kong. It is more acceptable to beckon with the palm down, with fingers or whole hand waving.

2. *Point at something in the room using index finger*. It is impolite to point with the index finger in the Middle and Far East. Use an open hand or your thumb (in Indonesia).

3. *Make a "V" sign*. This means «Victory» in most of Europe when you make this sign with your palm facing away from you. If you face your palm in, the same gesture means «Shove it».

4. *Smile*. This gesture is universally understood. However, in various cultures there are different reasons for smiling. The Japanese may smile when they are confused or angry. In other parts of Asia, people may smile when they are embarrassed. People in other cultures may not smile at everyone to indicate a friendly greeting as they do in the United States. A smile may be reserved for friends. It is important not to hurry to judge people from other countries because they do not smile, or smile at what we would consider «inappropriate» times.

5. *Form a circle with fingers to indicate «O.K.»* Although this means «O.K.» in the U.S. and in many countries around the world, there are some notable exceptions: in Brazil and Germany, this gesture is obscene; in Japan, this means «money»; in France, it has the additional meaning of «zero» or «worthless.»

6. *Pat a person on the head*. This is very upsetting to people from Asia. The head is the repository of the soul in the Buddhist religion. So, people from cultures which are influenced by Buddhism will feel uncomfortable if their head is touched.

7. *Pass an item to someone with one hand*. In Japan this is very rude. Even a very small item such as a pencil must be passed with two hands. In many Middle and Far Eastern countries it is rude to pass something with your left hand which is considered «unclean.»

8. *Wave hand with the palm facing outward to greet someone*. In Europe, waving the hand back and forth can mean «No». To wave «good-bye,» raise the palm outward and wag the fingers in unison, This is also a serious insult in Nigeria if the hand is too close to another person's face.

9. *Nod head up and down to say «Yes»*. In Bulgaria and Greece, this gesture means «No».

Our bodily actions are equally strong as our words we use in communication. Movements of hands, face, legs, and other parts of the body to express something could be either voluntary or an

automatic instinctive response, and such activities are known as gestures. Purely expressive display of gestures allows us to convey our feelings, sentiments, and thoughts very explicitly. Use of gestures in non-verbal communication is extensive while in verbal communication they are just an addition to words in order to make the communication more effective and appealing.

When we meet a person, the first gesture that we usually use is a **handshake.** It seems to be very neutral and used as politeness but still every culture has its own rules. There are the countries where shakehands are used quite often, e.g.: Romania, Russia, Ukraine, Slovakia, Egypt, Bulgaria, Italy, and Hungary. But in Germany and Austria handshakes should be firm. In Japan, handshaking is not widely used and you may bow only if someone bows to you. In China, don't make any physical contact – no hugs, kissing, or touching.

Of all the organs of the human body, the eyes are the most communicative. They communicate information through **eye contact,** staring, gazing, and blinking. Sometimes, a person will look directly into the eyes of another person to determine whether he is telling the truth or not. Psychiatrists generally use eye contact to gain an initial form of communication with prospective patients. Eye contact forces the recognition of another human being. Job interviewers also use eye contact to indicate interest or a lack of interest in the candidate. Staring is often used to show concern or displeasure with someone else. When we blink at someone, we show a feeling of **flirting** or interest. People also blink or close their eyes to show displeasure with someone else. When a person closes his eyes while addressing someone, he is telling the person that he considers his opinions of little merit.

In the USA, direct eye contact shows that you are sincere, although it should not be too intense. Some minorities look away to show respect. In Germany and Austria, when communicating with a person, you should use a direct eye contact, while in Japan and China they do not maintain strong eye contact. Ukrainian people prefer when their partner looks directly in their eyes.

Non-verbal communication consists of such culturally determined interactions as the physical distance or closeness maintained between individuals, the body heat they give off, odours

they perceive in social situations, angles of vision they maintain while talking, the sense of time appropriate for communicating under different conditions. The study of spatial communication is called **proxemics**.

Every culture has its own conception of distances between people communicating with each other. For visitors of Arab countries, it is important to know that people usually stand very close in conversation, and stepping back can be considered as offensive. In Britain, physical contact should be minimal. Hong Kong is also considered as non-touching society. In Japan, one should be careful not to make body contact with the other person, and not to crowd the person you are talking to by standing too close. Ukrainians stand closer to each other than people in Britain or the USA.

And at the end − here's how to start using body language to improve your day-to-day communications and so improve your quality of life.

1. Be natural.
2. Make a conscious effort to think about what your body is doing in different situations with different people. A mirror can be useful to examine facial expressions and posture, but mainly you just want to pay attention to what your body does when you're angry, nervous, or happy.
3. Your body language is effective if it communicates the message you want it to communicate. Does your posture communicate confidence, or does it make you seem unsure of yourself even though your words express confidence?
4. Have more than one gesture. This will help you better get your message across. But still you don't have to use a body language gesture (or two) for every word.
5. Direct the most positive gestures toward the listener. Direct the most negative gestures away from yourself and the listener. This way you clearly indicate that you wish that no obstacle stands in the way of your intended message.
6. Use hand gestures carefully. Be conscious of what your hands are saying as you speak. Some hand gestures can be very effective in highlighting your points.
7. Avoid negative facial expressions, such as frowns or raised eyebrows. What is or isn't negative is dependent on the

context, including cultural context, so be guided by your situation.

8. Communicate eye to eye. Eye contact establishes rapport, helps to convince that you're trustworthy, and displays interest.
9. Concentrate on difficult situations. It's most important to make sure your body language is clear in interactions with people you don't know very well.
10. Observe your own expressions. Use your body language to help you understand how you feel. If you're not quite sure how you feel about something or someone, pay attention to what your body is saying.

TRAINING

1. TONGUE TWISTERS:

a. *If Pickford's packers packed a packet of crisps would the packet of crisps that Pickford's packers packed survive for two and a half years?*

b. *How many cookies could a good cook cook if a good cook could cook cookies? A good cook could cook as much cookies as a good cook who could cook cookies.*

2. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Student to teacher,"Are 'pants' singular or plural?"

Teacher, "They're singular on top and plural on the bottom".

INDIVIDUAL WORK:

1. Particular nonverbal cultural behaviour of Ukrainians, Englishmen, Americans, and other nations.
2. The importance of volume in communication. Does it offend you when a person speaks to you in a loud voice? If so, what sort of judgment do you make?

(Form of control: report)

INDIVIDUAL RESEARCH:

1. Consider how body language could influence communication between cultures in policy and other important social contexts.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is paralanguage?
2. Give the definition of kinesics?
3. What is proxemics?

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UNIT 15
Tips to Make You a Good Communicator

The ability to speak persuasively and eloquently is an incredibly useful skill which relies on both natural talent and extensive practice. It is almost impossible to give a description of what makes a good speaker: some people are naturally funny; others always come across as being sincere whilst others are very logical. All these (and many other) styles work! There are, however, some guidelines (given in this part of the manual) which can help you to develop a successful speaking style.

Communication is probably the one skill which made us distinct amongst the animals. Along with our ability to think, it has brought progress in the world.

Since we are born with superb inbuilt tools for communication, we often think we are born with good communication skills too. But unless you consciously exercise your communication skills, just like exercising your brain, it will not be powerful or effective. Even if you learn every rule still the only way to develop speaking skills is to participate. The formal rules and structure are only a portion of what constitutes proper conversing – the rest is wit, enthusiasm and that certain spark that allows you to say to that irritating member of the opposition who is interrupting you, mid-sentence, with a fourth point of information: «Your chair must be very uncomfortable Sir, but please sit down – I have something important to say.....»

It is true that since childhood you have been given verbal and non-verbal inexplicit instructions on how to behave and talk to people. In spite of this, how many of us interrupt while others speak? On the other hand, how many of us can confidently say we are good in handling interruption?

We have been taught to speak to people rather than speak with them.

It was discovered that not only are these the default values passed on from one generation to another; there was no proof that these were the best methods to use.

Most of them can't even be called good communication skills. For example, while we are talking to others, seldom do we stop and ask ourselves what is it that I am trying to communicate? There is no

definite goal for most of our conversations. From the childhood, we are taught that those who can talk faster are usually sharper than others.

There are a lot of programs which promise instant success in public speaking. If you come across any one of them, run away as fast as you can. Public speaking or good communication, in general requires practice and guidance.

Successful public speaking (good communication skills, in general) consists of three parts:

1. Good content – the know-how about the subject.
2. Confidence – enough courage to stand and speak.
3. Connection – ability to convey the message.

The untold rule of communication is to use as less words as possible and still communicate as much as required.

Good communication skills are extremely important to have through your entire life span, and in every possible situation you can think of. If you consider yourself to be shy in nature get over it.

People are shy for many reasons, they may have a withdrawn personality, be insecure, feel like they aren't good at socializing, have a hard time expressing themselves, and so on.

People who are shy, usually do not like the fact that people point out that they are shy, quiet, or both, and chalk it up to «That's just the way I am.»

However, the sad reality is that if you don't open up, voice your opinions, and learn to be more outgoing, your communication skills will suffer. If your communication skills are poor you will experience a great deal of trouble in your personal, working, and general relationships. You may have even noticed that being shy causes you aggravation in your day to day life.

Some people experience bouts of shyness, for instance, someone who might normally be outgoing, may be afraid of public speaking, or talking to their boss, or talking to a member of the opposite sex.

Bad communication (be it written, oral, or body language) can send the wrong message in more ways than one. Most people would rather be around those who are easy to communicate with, and are open, than those who need «special treatment» like shy people.

Good communication skills are skills that facilitate people to communicate effectively with one another. Effectual communication

engages the choice of the best communications channel, the technical know-how to use the channel, the presentation of information to the target audience, and the skill to understand responses received from others. Self development, interpersonal skills, mutual understanding, mutual cooperation and trust are also important to set a complete channel of most effective and winning communication skills.

There are mainly **three types of communication skills**: expressive skills, listening skills and skills for managing the overall process of communication. The basic fundamental of all these types of communication is emotional skills.

Expressive skills are required to convey message to others through words, facial expressions and body language. Listening skills are skills that are used to obtain messages or information from others. These help to clearly understand what a person feels and thinks about you or understand the other person closely. Skills for managing the overall process of communication help to recognize the required information and develop a strong hold on the existing rules of communication and interaction.

Importance of communication skills can never be ignored or neglected. These skills are the key to executing good management skills. With good management skills, you can have a team of members who together create an ambience of open communication, concise messages, probe for clarifications, recognize nonverbal signals, and mutual understanding.

The modern world today calls for high scale effective communication skills in order to win the heavy competition in all spheres of life. For effective communication a sender transmits his or her message in a clear and organized form to maintain and promote the need and interest of the receivers. Receivers or listeners show interest only if the person communicating is loaded with confidence, gestures and softness. Apart from management professionals, good communication skills are also required at all stages of life.

Effective communication skills and self development are a quality and ability to communicate well with people around you and add spice to your life. By adding spice we mean that your own communication skills will attract people towards you. Your friends, relatives, customers, clients or colleagues will show interest in you and you'll feel zing in your life.

Most aspects of good communication may be illustrated by the given diagram:

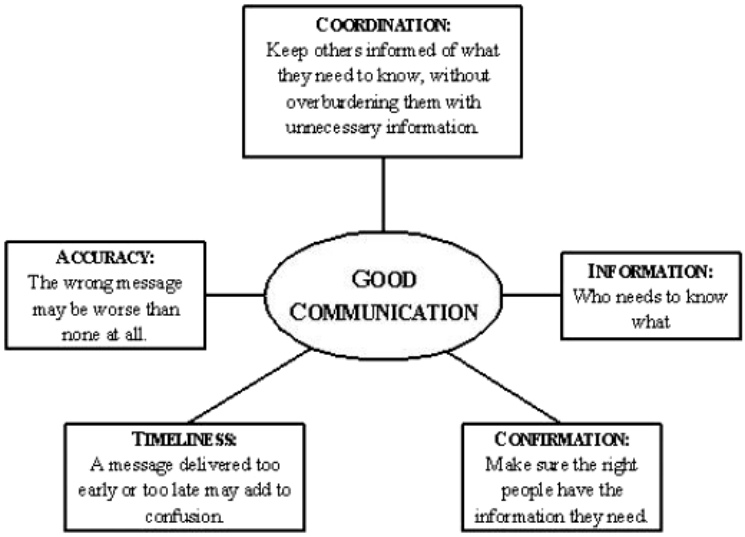


Fig. 4. Diagram of good communication

Tips that will improve your communication skills

In a conversation, **really listen**. People often *think* they're listening, but are really thinking about what they're going to say next when the other person stops talking. Truly effective communication goes both ways. While it might be difficult, try really to listen to what your partner is saying. Don't interrupt. Don't get defensive. Just hear them and reflect back what they're saying so they know you've heard. Then you'll understand them better and they'll be more willing to listen to you. You can show you are really listening by smiling, tilting your head to the side, nodding, inserting signs/words of agreement and so on. If you want people to hear you, you need to hear them. Be interested in other people – show that you are by asking questions (but don't be insincere or hypocritical). Do not mundane comments about the weather. Say something interesting like: «How's the back yard?» Be tactful. Don't say, «has grannie 'popped off' yet?»

Try to **see their point of view.** In a conflict, most of us primarily want to feel heard and understood. We talk a lot about our point of view to get the other person to see things our way. Ironically, if we all do this all the time, there's little focus on the other person's point of view, and nobody feels understood. Try to really see the other side, and then you can better explain yours. (If you don't «get it», ask more questions until you do.) Others will more likely be willing to listen if they feel heard. Try to put yourself in the other person's shoes.

Respect people (for what they are).

Recognise that right and wrong are never black and white. There are always three sides to any story: your side, the other person's...and the TRUTH.

Try to **expand and develop your voice with softness**. Avoid a monotone and use high pitch and soft sound to communicate. Don't mumble while speaking, pronounce each word clearly. People will judge your capabilities through your vocabulary.

Use the words you know. Don't use any word, if you are not sure of the meaning. Improve your English speaking skills.

Have good body language. Stand up straight, it will show confidence. Smile, you will seem approachable. Don't cross your arms over your chest, this tells people you disapprove. Keep your hands to your side, or if you are sitting, keep them on your lap. Make sure that your words, body gestures, facial expression, message and tone all match with one another. None of these should be different. For example, if you say you are concern, show that in your body gestures and facial expressions along with a sift tone.

When having a serious conversation with your boss, or a higher up, always **turn a negative into a positive**... for instance, if your boss says, I heard that they work pretty slowly, you should say something like «That's true, they didn't meet the original deadline, but the final product was of really high quality.» I know it's easy to vent, and skip adding a positive in, but employers want you to be a «yes» person, not a complainer. Tell the good news (without being a «Bible-basher», please). Be positive and other people will enjoy your company. Keep your sense of humour. Tell people what you like about them without embarrassing them.

Respond to criticism with empathy. When someone comes at you with criticism, it's easy to feel that they're wrong, and get

defensive. While criticism is hard to hear, and often exaggerated or coloured by the other person's emotions, it's important to listen for the other person's pain and respond with empathy for their feelings. Also, look for what's true in what they're saying, that can be valuable information for you.

Own what's yours. Realize that personal responsibility is strength, not weakness. Effective communication involves admitting when you're wrong. If you both share some responsibility in a conflict (which is usually the case), look for and admit to what's yours. It diffuses the situation, sets a good example, and shows maturity. It also often inspires the other person to respond in kind, leading you both closer to mutual understanding and a solution.

Use «I» messages. Rather than saying things like, «*You* really messed up here,» begin statements with «I», and make them about yourself and your feelings, like, «I feel frustrated when this happens.» It's less accusatory, sparks less defensiveness, and helps the other person understand your point of view rather than feel attacked.

Take a time-out. Sometimes tempers get heated and it's just too difficult to continue a discussion without it becoming an argument or a fight. If you feel yourself or your partner starting to get too angry to be constructive or showing some destructive communication patterns, its okay to take a break from the discussion until you both cool off. Sometimes good communication means knowing when to take a break.

Don't give up. While taking a break from the discussion is sometimes a good idea, always come back to it. If you both approach the situation with a constructive attitude, mutual respect, and a willingness to see the other's point of view or at least find a solution, you can make progress toward the goal of a resolution to the conflict. Unless it's time to give up on the relationship, don't give up on communication.

Ask for help if you need it. If one or both of you may have trouble staying respectful during conflict, or if you've tried resolving conflict with your partner on your own and the situation just doesn't seem to be improving, you might benefit from a few sessions with a therapist. Couples counselling or family therapy can provide help with altercations and teach skills to resolve future conflict. If your partner doesn't want to go, you can still often benefit from going alone.

Look for compromise. Instead of trying to 'win' the argument, look for solutions that meet everybody's needs. Either through compromise or a new solution that gives you both what you want most, this focus is much more effective than one person getting what they want at the other's expense. Healthy communication involves finding a resolution that both sides can be happy with.

Have confidence when you speak. If you are shy and quiet, project your voice. Always look the person in the eye when you are speaking to them. If you avert your gaze, you will look nervous and not trustworthy. Never turn your head away from someone when you are speaking to them, it may show them you don't care enough to give them your full attention, and it will make it harder for the other person to hear what you are saying. Don't mumble and enunciate your words. Even if you feel intimidated, make sure you project your voice enough so that you are being clear. If someone has to keep asking «I'm sorry, I can't hear you, what did you say?» they will get irritated with you and the conversation. If you aren't sure how you sound to people when you are talking, record yourself and listen really closely to how you sound. Then pick out the areas you need to improve upon and get to work. Try to be decisive – this shows confidence. The most important part of having good communication, especially if you are shy, is to remain relaxed, open, and confident. This will give you the appearance of being easy-going. People like to communicate with easy going people, because it's easier to communicate with them! So, it's all about confidence. If you are confident in yourself, you will automatically speak more clearly and have better communication than someone who is not confident (and quiet, shy, and mumbles, etc).

Don't let people intimidate you. If you feel intimidated by someone you are in a conversation with, do not let it show. Think before you speak. Speak in an even tone of voice. Slow down your speech to avoid showing that you are nervous. Like yourself and be positive about your life. Doing this will draw others towards you.

Never answer with «I don't know». This will make others feel like you don't care enough to give a response, or that you aren't knowledgeable enough to answer. When people ask questions, they want answers. If someone puts you on the spot, you don't have to answer them right then and there. Say something like «I'm in the

middle of something, can I get back to you?» or «I don't want to ill advise you, let me find out for you.»

In written communication, always **be clear**. Before you send an e-mail, or any type of written communication, read over it at least once, to be sure it makes sense. If you aren't sure it's clear, have someone else read it before you send it. Avoid spelling and grammar mistakes. Write in clear, concise, declarative English. Written forms of communication can be tricky, because there is no way to put your tone of voice in, so if you feel like you are writing a message on a touchy subject that could be misconstrued, its probably best to have a face to face conversation.

Be punctual – this shows you are responsible, courteous and respectful of other's time.

Be realistic in your goals, plans and desires.

Spend time alone **with your partner**/«significant other»... Go on walks together. If you are not in a close relationship, discuss what's happening in your life from time to time with a close friend.

Be assertive, but cautious.

Don't gossip, backbite and backstab. Treat others, as you'd LIKE to be treated yourself – with dignity and respect.

Be true to your values and beliefs. Personal integrity is crucial at ALL TIMES.

Stay Focused. Sometimes it's tempting to bring up past seemingly related conflicts when dealing with current ones. Unfortunately, this often clouds the issue and makes finding mutual understanding and a solution to *the current issue* less likely, and makes the whole discussion more taxing and even confusing. Try not to bring up past hurts or other topics. Stay focused on the present, your feelings, understanding one another and finding a solution.

A good communicator remembers people's names, greets them in a friendly manner and speaks to them with courtesy and respect.

A good communicator focuses on the person with whom he is speaking. He makes this person feel like the most important person in his universe. It will definitely enhance the effectiveness of communication.

A good communicator usually **reads** great **books to develop his communication skills**. He is also interested in learning the proper way to speak well because he believes in the saying: «Speech is a mirror of the soul. As a man speaks, so is he».

This doesn't work in every situation, but **sometimes** (if you're having a conflict in a romantic relationship) **it helps to hold hands** or **stay physically connected as you talk.** This can remind you that you still care about each other and generally support one another.

Remember that the goal of effective communication skills should be mutual understanding and finding a solution that pleases both parties, not 'winning' the argument or 'being right'.

Keep in mind that it's important to remain respectful of the other person, even if you don't like their actions.

TRAINING

1. TONGUE TWISTERS:

a. How many berries could a bare berry carry,
if a bare berry could carry berries?
Well they can't carry berries
(which could make you very wary)
but a bare berry carried is more scary!

b. Yellow butter, purple jelly, red jam, black bread.
Spread it thick, say it quick!
Yellow butter, purple jelly, red jam, black bread.
Spread it thicker, say it quicker!
Yellow butter, purple jelly, red jam, black bread.
Don't eat with your mouth full!

2. Do the Communication Skills Test designed by Robin Jacobs, Portland Community College, Portland, Oregon.

This self-assessment exercise is designed to help you evaluate your own interpersonal communication skills and style, and provide you with helpful tips for becoming a good communicator.

In each of the following, read items A, B, and C, then mark the one that best describes your communication style (24 in total).

Remember the best answer is not necessarily the correct one. In fact there is not right or wrong answer.

1. **When conversing with others,**

A. I usually do most of the talking.
B. I usually let the other person do most of the talking.
C. I try to equalize my participation in the conversation.

2. **When I first meet someone,**

A. I wait for the other person to make the introduction first.
B. I introduce myself with a smile and offer a handshake.
C. When I first meet someone, I hug the person.

3. **I usually**

A. «warm-up» new conversations with small talk.
B. I usually avoid small talk and jump into more important matters.
C. I usually avoid starting conversations.

4. **I usually**

A. Make an effort to remember and use peoples' names.
B. Don't pay attention to names as I tend to forget them.
C. Only learn the names of important people.

5. **I _____ use courtesy words and phrases – «Please», «Thank you», «You're welcome», «I'm sorry».**

A. Frequently B. Occasionally C. Never

6. **I tend to**

A. be serious and don't smile often while conversing.
B. Smile all the time while conversing.
C. Smile at appropriate times while conversing.

7. **I _____ make eye contact while conversing.**

A. Always. B. Sometimes. C. Never.

8. **While conversing,**

A. I hold my head still at all times.
B. I nod my head at appropriate times.
C. I nod my head constantly.

9. **While conversing,**

A. I stand one-foot away from the person.
B. I stand two- to three-feet away from the person.
C. I stand five- to six-feet away from the person.

10. **I often**

A. Stand while talking to a person who is sitting.
B. Sit while talking to a person who is sitting.
C. Lean down while talking to a person who is sitting.

11. **To end a conversation**

A. I often just leave.
B. I begin to look impatient hoping the person will get the hint.
C. I wrap up with a closing statement.

12. **If a co-worker has put on weigh,**
    A. I say nothing about it.
    B. I tell the person that he or she has changed in appearance.
    C. I honestly tell the person that he or she looks fat.
13. **When I'm listening to the speaker,**
    A. I often cross my arms over my chest.
    B. I often lean back and turn my body away from the speaker.
    C. I often lean slightly forward and face my body toward the speaker.
14. **When I cross my legs,**
    A. I cross my legs facing the speaker.
    B. I cross my legs away from the speaker.
    C. I bob my foot.
15. **While listening,**
    A. I tend to be distracted by things going on around me.
    B. I listen for meaning and ask questions.
    C. I watch the person speak, but I don't «hear» a word.
16. **When someone talks about an unfortunate or sad experience,**
    A. I don't comment about it.
    B. I try to change the subject.
    C. I try to relate to the person's feelings and show sensitivity to his or her misfortune.
17. **When I discuss a topic,**
    A. I tend to talk about and focus on positive (good) aspects.
    B. I tend to talk about and focus on the negative (bad) aspects.
    C. I tend to complain.
18. **When I have a negative opinion or comment,**
    A. I just say it.
    B. I lead in with a positive comment first.
    C. I say nothing.
19. **When I receive unfavourable feedback,**
    A. I note where I need to improve.
    B. I get angry and defensive.
    C. I deny the problem, make excuses, or plead ignorance.
20. **When I give a person negative feedback,**
    A. I focus on the person's observable work or behaviour and offer suggestions.

B. I focus on what I don't like about the person.

C. I simply tell the person what to do right.

21. **When I give a person negative feedback,**

A. I do it around others so everyone can hear.

B. I do it in front of the supervisor.

C. I talk with the person alone in a private place.

22. **When I disagree with a person,**

A. I listen first, ask questions for clarification, then disagree non-judgmentally.

B. I quickly point out the person is wrong and why.

C. I say little or nothing.

23. **When I'm in a group,**

A. I tend to frown a lot.

B. I tend to smile and use humour at appropriate times.

C. I tend to be serious.

24. **This last item has four choices (A, B, C or D). Which one best describes you?**

A. I'm a «hands-on» person. I tend to: prefer hands-on experiences and activities; focus on tasks to be done; refrain from discussions; think in a logical and organized way; do things in an orderly way; have difficulty adjusting to change.

B. I'm a «thinker». I tend to: enjoy listening to a logical presentation of ideas; enjoy analyzing problems and finding systematic ways to solve problems; enjoy creating models based on theory and information; like structure and organization; act slowly in making decisions; show more interest in ideas than people.

C. I'm an «explorer». I tend to: try things by trial and error; explore practical uses for ideas and theories; make decisions that provide quick solutions; decide quickly; take risks; enjoy change; rely more on people for information.

D. I'm a «free thinker». I tend to: base views and opinions on feelings; enjoy tossing around ideas (brainstorming); approach and view problems and experiences from different perspectives; rely on intuition, not logic, for making decisions; dislike structure.

Now that you have completed the test you should know there is no right or wrong answer. It will only help you discover your communication style.

Here are the questions and answers with some explanations for the *Communication Skills Test*. Look carefully at each question and its answer and think of your answer and what it means. This questionnaire is just a sample and not concrete in its results. Human beings have a great capacity to change and improve and respond.

1. **Best answer: C.**

Conversations should be a balanced two-way flow of dialogue.

2. **Best answer: B.**

It's good to initiate the introduction and introduce yourself with a handshake and smile. If shaking hands is difficult, a quick head nod is a good substitute. Initiating the introduction with a smile and handshake (or head nod) helps build rapport.

3. **Best answer: A.**

It's good to initiate conversations with small talk. Topics to warm-up the conversation might include a chat about the weather, news of interest, or impressions about the current activity (if you're at a meeting, staff party, or other gathering, for example).

Examples of conversation starters might be:

«*It's sure warm today, isn't it?»*

«Did you hear about the big accident on the freeway? Traffic's backed-up for miles.»

«What did you think about the Blazers game last night?»

«This is a nice party, isn't it?»

«Could I get you something to drink?»

4. **Best answer: A.**

It's good to call people by name whenever possible. It makes a good, lasting impression, and it makes the other person feel important and special. To help remember names, try these techniques:

- ✓ **Repeat**: After the person tells you his or her name, immediately use it several times in the conversation.

«*It's nice to meet you, Bob».*

«I agree with you, Bob».

«That was a great joke, Bob!»

- ✓ **Associate**: Associate the person's name to something unique and special. You might:

Associate the person's name with a unique feature about the person. For example:

«Gilda has beautiful green eyes». Think – «GG» – Green Gilda.

«Jack tells funny jokes». Think – «JJ» –Joking Jack.

Associate the name with a visual picture. For example:

«Sandy» – visualize a sandy beach.

«Glenn» – visualize John Glenn launching into space.

Associate the name with a personal connection.

For example:

«Brian» – My uncle's name is Brian.

«Lucy» – I had a turtle named Lucy.

Jot: Jot the person's name down with an identifying description that will help jog your memory later. For example:

«Chuck» – tall; glasses; works in Accounting; has twin sister; runs marathons; new to Portland.

5. **Best answer: A.**

Regular use of these courtesy words and phrases is important to show politeness and build rapport.

6. **Best answer: C.**

Smiling when greeting people and at appropriate times greatly helps build rapport.

7. **Best answer: A.**

Making eye contact is important for building rapport. It gives the impression you're interested and engaged in the conversation, and you have good self-confidence. Eye contact should include frequent breaks to avoid staring (this can make the other person uncomfortable). Break eye contact frequently – glance down to the side, then quickly make eye contact again. Glancing down to the side is important. If you instead glance to the side (as if looking out the window, for example) or look up, it gives the person the impression you're distracted and not paying attention to what's being said. This quickly breaks down rapport.

8. **Best answer: B.**

Occasionally nodding your head to indicate you agree or understand helps build rapport. Again, it shows you are interested and engaged in the conversation.

9. **Best answer: B.**

Your arm's length is the appropriate distance (between two- to three-feet). Standing closer than arm-length makes the other person feel uncomfortable (or feel threatened), standing further away breaks down rapport.

10. **Best answer: B.**

Communicating at eye level helps build rapport. So, if the person is sitting and a chair is available, take a seat! There's one exception – if you walk into your supervisor's office or co-worker's office, it's best to ask the supervisor or co-worker if you can sit down first. Even better, wait for an invitation to sit. The person may not have time to talk at that moment.

11. **Best answer: C.**

It's best to bring the conversation to an end by making a polite closing comment or gesture. Good closing (wrap-up) comments might be:

«I've enjoyed talking with you».

«Let me give you my business card».

«Well, I need to go speak with....»

«Do you know a person I can contact?»

12. **Best answer: A.**

It's best to say nothing. Never say anything that might hurt or offend the person. It's called being tactful. It's always best to give compliments only, and only say things that will make the person feel good.

«I like your dress.»

«That's a nice shirt.»

13. **Best answer: C.**

Leaning slightly forward and facing the speaker shows you're interested, and it helps build rapport. Sitting with your arms crossed over your chest gives the message you are defensive. Leaning back with your body or turning your body away from the speaker gives the message that you are bored, disinterested, or feel in charge. Such body language breaks down rapport.

14. **Best answer: A.**

Crossing your legs toward the speaker shows you're interested, and it builds rapport. Crossing your legs away from the speaker gives the message that you are defensive, disinterested, or feels in charge. In essence, you are putting up a subtle barrier. And if you bob or swing your foot, you're sending the message that you're anxious or nervous!

15. **Best answer B.**

If you're a good listener, you keep mentally busy searching for meaning in the message, and you ask questions. This mental «search for meaning» helps keep you focused, attentive, and engaged. If you

get easily distracted, try taking notes if the setting is appropriate. Note-taking helps draw and focus your attention as you must mentally «search for meaning» and listen for information in order to take notes. This might be helpful in meetings, for example.

If you watch someone speak but you don't «hear» a word, gauge if you are bored, tired, might have a gap between your speaking and listening rates, or are experiencing «emotional deafness». We all experience emotional deafness on occasion, especially when we're feeling overwhelmed, upset, or nervous.

You hear people ask – «*I'm sorry, what did you say?*» or make the comment – *«I have a lot on my mind right now. Could you repeat what you said?»* If it's a frequent problem, gauge the source and seek help if needed.

16. **Best answer: C.**

Showing empathy (sensitivity) to another person's feelings helps build rapport. It's called «reaching out to people». Empathy can be shown by making comments, such as:

«That must have been a scary (or upsetting) experience for you».

«I felt the same way when that happened to me».

«I know (understand) how you feel».

«I can imagine how you feel».

«I would feel that way too in your situation».

17. **Best answer: A.**

Focusing on the positive (good) aspects draws people's attention in a favourable way, and people enjoy the conversation more. People are generally more attracted to a person who has a «positive outlook on life». And when it comes to work evaluations, positive-minded people generally do better. Consider the following examples:

Positive: *«The plan has some good ideas».*

Negative: *«The plan has some serious problems».*

Complaint: *«No one ever listens to my ideas».*

Positive: *«These changes might have some benefits».*

Negative: *«These changes would be awful».*

Complaint: *«I'm always having to relearn and re-do everything around here».*

18. **Best answer: B.**

It's best to say something positive first, and then express a negative opinion or comment in a tactful way. Consider these examples:

Positive lead:

«I like many aspects of your idea (positive lead), but it may not work well for this department». (Tactfully stated)

Interpretation: The idea won't work.

19. **Best answer: A.**

When you receive feedback, it's important to know what you do well, but it's equally important to know where improvements can be made to increase your chances for success. Few people do everything well, and you've undoubtedly heard the saying – «No one is perfect».

Simply make note of «weak» areas (we all have them!) and make changes needed. Receiving honest feedback is truly «a gift». It usually means someone cares and wishes to see you succeed.

20. **Best answer: A.**

When you give negative feedback, you should focus on and communicate your observations of the person's work or behaviour, not focus on nor judge the person. Focus on performance, not personality (or personal traits).

After sharing your observation about the person's work or behaviour, offer a suggestion in a tactful way. Consider these examples:

Example 1:

«The forms you completed were thoroughly done (positive lead), but I notice (observation) there are a few spelling errors (work feedback). Perhaps they can be corrected with correction fluid (suggestion)».

Important: Notice it says – *«...there are a few spelling errors»* instead of – *«you made a few spelling errors».* Leave out *«you»* whenever possible.

Example 2:

«Your presentation covered the main points very well (positive lead), but I noticed (observation) contact information was left out (work feedback). I wonder if it might be good to include a contact name and phone number (suggestion)».

Notice it says – *«...contact information was left out»* instead of – *«you left out contact information».* It avoids using *«you».*

Example 3:

«I like your ideas (positive lead), but it appears (observation) the delivery (communication style or behaviour) weakens them. Perhaps they could be written down and handed out to everyone to review (suggestion)».

Notice it says – *«...the delivery weakens them»* instead of – *«you weaken them»*. It avoids using *«you»*.

21. **Best answer: C.**

It's always best to meet the person privately and away from other people so others can't hear.

22. **Best answer: A.**

It's fine to disagree, but it's important to disagree agreeably. This means you should:

1) show respect for the other person's ideas,
2) listen attentively until the person is done,
3) ask questions if needed,
4) disagree non-judgmentally, and, if possible,
5) offer an alternative solution.

Consider these examples:

«I respect your view, John, (shows respect) but I think the problem is due to a lack of time (point of disagreement). One way to solve the problem might be to computerize repair reports (offered solution)».

«I hear what you're saying (shows respect), but it seems the staff would do better, not worse, with flex time schedules (point of disagreement). I would suggest we try it for six months (offered solution)».

23. **Best answer: B.**

At appropriate times, it's always good to smile. And when used at appropriate times and in appropriate ways, humour is beneficial for group dynamics. Humour helps «break the ice» when people first meet. Humour helps relieve stress and tension. A humorous observation and comment helps lower the heat when a heated discussion gets too «hot». And most importantly, humour helps build team cohesiveness.

If you observe people at a gathering, you'll notice people naturally gravitate toward people considered «approachable». Approachable people are the ones who smile; they are the ones who

add humour and lightness to conversations; and they are the ones who make fun of themselves in a self-deprecating and humorous way. In any group setting, smiles attract, and humour bonds people together. Do you know a good joke?

Idea: If you're like many people who have difficulty remembering humorous lines, puns, anecdotal stories, or jokes, consider creating a humour file. Clip and save humorous jokes, stories, and puns from the newspaper. Write down and save jokes and funny stories you hear. Your file will be a good resource to draw from for upcoming social events and gatherings.

24. **Best answer: The one that fits you!**

The four choices above describe and identify four communication (and learning) styles, and no one style is better than the other. This part of the exercise merely serves to illustrate how people can (and do) think, act, learn, and communicate differently. Each person in a group may have a different style.

How well you are able to recognize, respect, and adjust to other people's way of communicating and «doing things» is a key to success when working with a supervisor, group of people, or class instructor.

For example, if you are a «free thinker» – you like to brainstorm ideas and do what «feels right» – you might find it frustrating working with (or learning from) a «thinker» – a person who focuses on and approaches tasks and ideas based on logic, reasoning, and organized structure. The «thinker» would be equally frustrated working with a person or group that loosely brainstorms ideas all afternoon.

How successfully «opposites» work together largely depends on how willing and well each person is able to adjust to the other's style. Flexibility and compromise are the key.

If you find yourself working with a supervisor, co-worker, team player, or instructor who has a style that differs from your own, recognize and respect the other person's individual style, and learn to accommodate the person's style as much as possible.

Consider these «how-to» tips:

How to accommodate a «hands-on» style: arrive promptly; pay very close attention to deadlines; don't procrastinate or made

excuses; be organized; accept structure; try to do things in an exact and precise way; make brief and «to-the-point» comments (don't ramble); minimize discussion – get to the task; ask questions in a brief, concise way; use concrete terms and explanations (not abstract); do things in sequential and orderly steps; discuss and show practical applications; demonstrate to illustrate an idea or point; allow for «hands-on» project-type tasks.

How to accommodate a «thinker» style: arrive promptly; pay very close attention to deadlines; don't procrastinate or make excuses; be organized; use outlines, charts, graphs, and spatial mapping to show information and the relationship of ideas; provide data; provide documentation be open to the use of abstract explanations and terms; support information with facts (proof); support views and opinions with logic and evidence; focus on main ideas, related details, and logical conclusions; be open to topics that allow for debate; be patient with quick and sudden moves from idea to idea; allow for research-type tasks.

How to accommodate an «explorer» style: be open to new ideas; be open to change; allow room for creative innovation; be open-minded to opinions and views; be attentive; show interest; relate ideas to the real world (use real world examples); focus on processes and applications rather than facts; be willing to take a risk or investigate; be patient with disorganization; share humour and laugh at jokes; be patient while jumping from one idea to another; be willing to discuss ideas; allow for innovative and creative type tasks.

How to accommodate a «free thinker» style: smile and be friendly; be willing to chat and visit; share personal experiences; participate in discussions and activities; lean forward – be attentive and show interest; use gestures and positive body language; use humour; be sincere; use images, pictures, and colour; apply personal meaning to ideas; show how ideas and details apply to life; show interest and concern for people; avoid questioning or challenging the person's insight or logic; be patient with interruptions; be open to use of metaphoric language and expression; don't force structure – allow room for flexibility; allow for interactive type tasks.

Now that you have these answers, pin point the areas where you can do well and get Cracking. Developing communication skills is a life long activities – no matter how good you are, you can do

even better, be it communication skills or cycling. We humans have tendency to do things and then do it even better.

3. There are communication skills games organized in schools, colleges and offices as icebreakers as well as social events. Take a look at the following games and act them out.

Communication is a very important requirement in society today. Whether it is a preschool or an office, children and adults have to communicate with their fellow mates in order to socialize. When a person suffers from poor communication skills, he/she is limited to a certain level of thinking which is not healthy for them or the society. The purpose of communication is that a group of individuals come together to discuss or talk about things which are of concern. When you have good conversational skills, you can create a positive outcome of not only your thought but also the others around you. Disagreements, misunderstandings, anger and distance are some of the effects of poor communication skills. But when you are good at speaking, you can convey the negative also in a positive and convincing manner. For this purpose, schools and companies come up with certain games based on communication skills for individuals, to make them more open and social people.

For Adults

In companies after employees are hired, there are workplace communication events which are conducted for the purpose of socializing and communicating with each other. These events include games and icebreaker activities for teamwork, employee motivation, energizers, personal development, etc. Some such communication skills games used for adults are mentioned below.

Helium Stick: For this game, all you need is teamwork. You have to form two parallel lines, facing each other. Place a long, thin helium rod on the index fingers of each group mate and you have to lower it to the ground together. But the problem is that instead of going down, the rod goes up and it is very difficult to bring it down together.

Warp Speed: This too is a group activity for building team spirit and working together on one goal. The game is, that you have to form groups and stand in circles holding hands. These groups are

then challenged to juggle with either a hoopla or any other objects together as fast as possible, in a given time span.

For Students

For students in schools and colleges, there are many social events like festivals and fairs. Students must have good communication skills at their ages so that they don't face personality problems ahead in life. There are many party games which can also be used to develop communication with others.

Toxic Waste: This game involves more of physical activity along with team spirit and leadership. All you have to is carry a bucket full of «toxic waste» and empty it into a neutralization bucket. But the catch in the group of students are tied with a bungee cord and rope, and have to transport the waste without dropping it as it is toxic.

Mine Field: You must have partners for this game, out of which one is blindfolded. There are a few objects that are scattered indoors and outdoors. The blindfolded partner is supposed to find these objects and the one who can see, is supposed to verbally guide him/her towards them.

For Children

Children in school also need to learn a few effective communication skills as the earlier they learn, the faster they can implement them. There are a few conversational skills games which are organized for them as well, because they too need to make friends and develop these communication skills as early as possible. These games also help in teaching pupils who have communication disorders, how to observe and grasp a certain concept, so it can be communicated well.

Scrabble: This is a great word game which can be used to develop a child's vocabulary as well as his/her communication skills. You have a board with squares on it and each has some points written on it. You have to make English words out of the letters provided to you and increase your score through them. You can make long words as well as short ones, but there are certain rules for making these words as well. It is a fun educative word game for children of all ages.

Pictorial Games: Since pictures are a great way of explaining what words can't, you can help pupils develop their communication skills through some picture games. You can divide the class into

groups and make each group member come up and draw a picture on the board, for the others to guess. Reading and explaining picture books is also one of the best ways of teaching as well as mixing the children in a class so they get to make friends.

With these games for people of all ages, you can make learning and developing communication skills fun. So, you can pick out any of your favorite games and make it an educative as well as social experience.

4. Sounds like

What homonyms correctly replace the *italicized* words in the sentences below?

1. I *avenue* baby sister. _____
2. He went duck hunting, but he didn't see a *burden* sight. _____
3. How come you got *insulate*? _____
4. If I place a book on my head, it *falsify* move. _____
5. Mary and I are *cistern* brother. _____
6. *Peruse* a country in South America. _____
7. Suddenly there was a shot and he got a *bulletin* his leg. _____
8. On the *daisies* home, John helps with the cleaning. _____

5. Comment how the joke can be related to studying English and the difficulties one can have in case of misunderstanding.

***NOTE*:** The hilarious English one often hears in various parts of the world is due chiefly to the uncertain logic, not of the speakers, but mostly of English itself. English Language in its usage has led to some wonderful true to life anecdotes. Even when grammatical, they are uproariously incorrect. The jokes are as much on English as they are on the non-native speakers. Read one of them and decide how the inscription should be changed to sound right:

A Roman doctor's office: 'Specialists in women and other diseases.'

INDIVIDUAL WORK:

1. The factors that influence one's communicative skills formation.
2. Recall the situation when you turned out to be a pretty good communicator and vice versa – a very poor one. Can you remember what influenced you in the both situations? *(Form of control: essay)*

INDIVIDUAL RESEARCH:

1. Work out the list of the worst possible communication strategies. Ground your choices and use life examples to illustrate them.

QUESTIONS TO CONTROL COMPREHENSION:

1. What does successful public speaking consist of?
2. What are the three types of communication skills?
3. Summarize what you have learned about rules that help us become a proper communicator.

SOURCES & FURTHER READING:

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Answers to the activity 4: 1. have a new; 2. bird in; 3. in so late; 4. falls if I; 5. sister and; 6. Peru's; 7. bullet in; 8. days he's.



UNIT 16
Phonosemantics. Phonotactics

Phonosemantics is a relatively new branch of phonetics that has arisen quite recently and is now in great flourish. Phonosemantics studies how phonetic features (sounds and intonation) affect the realization of meaning in different contexts and communication circumstances.

The meaning of every word in every language is *in part* inherent in its form. Individual phonemes and phonetic features are meaning-bearing. They each have a unique semantics. Every word which contains a given phoneme bears an element of meaning which is absent in words not containing this phoneme. In addition, all phonemes which have a common phonetic feature also have a common element of meaning.

On the most fundamental level, a word is a reflection of its articulation. The presence of a given phoneme in a word has a very specific semantic effect.

For example, «slide» is a smooth motion. The smoothness and slipperiness so common in [sl] shows up in the referent for «slide».

Certain sounds cause changes in the meaning of a word and phrase. Hereby a general impression from the text is formed on the basis of extralinguistic factors and its outer form (phonemic structure). It can also be influenced by key words which make a meaningful frame of the text. Thus, such words may be accurately chosen and introduced in the text deliberately to enlarge the number of phonemes which possess a certain (desired) phonetic meaning. In phonosemantic experiments such words are specially constructed from phonemes with definite phonetic meaning. Any text can be investigated from the point of view of its phonetic filling.

The branch of phonology whose aim is to discover the principles that govern the way sounds are organized to form linguistic units of higher levels is called **phonotactics**.

It has been observed that languages do not allow phonemes to appear in any order. A native speaker of English can figure out that the sequence of phonemes [s t r e ŋ θ s] makes an English word *strengths* and that the sequence of phonemes [z b f] could not possibly be an English word (Roach 2000). Knowledge of such facts is important in phonotactics.

Phonotactic studies of English come up with the findings that certain sequences tend to be associated with particular feelings or human characteristics. For example, the words *bump* and *lump* associate with large blunt shapes. A number of words ending in plosive and syllabic [l] have something to do with a clumsy, awkward or difficult action: *fiddle*, *struggle*, *muddle*.

TRAINING

1. TONGUE TWISTERS:

a. A quick witted cricket critic.

b. I saw Susie sitting in a shoe shine shop.
Where she sits she shines, and where she shines she sits.

2. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

A student, who is studying English as a foreign language, was confused when he saw the words "open here" on a box of laundry soap, so he asks the clerk, "Can't I wait until I get home to open it?"

INDIVIDUAL WORK:

1. The way the knowledge of the phonosemantics and phonotactics help the learner of English deepen his/her understanding of the language?

(Form of control: report)

INDIVIDUAL RESEARCH:

1. Find information about phonosemantic and phonotactic peculiarities of Ukrainian and English languages.

QUESTIONS TO CONTROL COMPREHENSION:

1. What is phonosemantics?
2. Give the definition of phonotactics.

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UNIT 17
Transliteration in Rendering Various Ukrainian Proper Names in English

(На основі Постанови Кабінету міністрів України # 55 від 27.01.2010 (із змінами від 13.03.2013, 12.06.2013) «Про впорядкування транслітерації українського алфавіту латиницею»)

#	Ukrainian letters	Latin letters	Notes	Examples
1	а	a	-	Алушта – Alushta
2	б	b	-	Борщагівка – Borshchahivka
3	в	v	-	Вишгород – Vyshhorod
4	г	h, gh	*h* – у більшості випадків, *gh* – при відтворенні сполуки – з **г-**	Гадяч – Hadiach; Згорани – Zghorany
5	ґ	g	-	Ґалаґан – Galagan
6	д	d	-	Дон – Don
7	е	e	-	Рівне – Rivne
8	є	ye, ie	*ye* – на початку слова, *ie* – в інших позиціях	Єнакієве – Yenakiieve; Наєнко – Naienko
9	ж	zh	-	Житомир – Zhytomyr
10	з	z	-	Закарпаття – Zakarpattia
11	и	y	-	Медвин – Medvyn
12	і	i	-	Іршава – Irshava
13	ї	yi, i	*yi* – на початку слова, *i* – в інших позиціях	Їжакевич – Yizhakevych; Кадиївка – Kadyivka
14	й	y, i	*y* – на початку слова, *i* – в інших позиціях	Йосипівка – Yosypivka; Стрий – Stryi
15	к	k	-	Київ – Kyiv
16	л	l	-	Лебедин – Lebedyn

17	м	m	-	Миколаїв – Mykolaiv
18	н	n	-	Ніжин – Nizhyn
19	о	o	-	Одеса – Odesa
20	п	p	-	Полтава – Poltava
21	р	r	-	Ромни – Romny
22	с	s	-	Суми – Sumy
23	т	t	-	Тетерів – Teteriv
24	у	u	-	Ужгород – Uzhhorod
25	ф	f	-	Фастів – Fastiv
26	х	kh	-	Харків – Kharkiv
27	ц	ts	-	Біла Церква – Bila Tserkva
28	ч	ch	-	Чернівці – Chernivtsi
29	ш	sh	-	Шостка – Shostka
30	щ	shch	-	Гоща – Hoshcha
31	ь		не відтворюється	Русь – Rus; Львів – Lviv
32	ю	yu, iu	*yu* – на початку слова, *iu* – в інших позиціях	Юрій – Yurii; Крюківка – Kriukivka
33	я	ya, ia	*ya* – на початку слова, *ia* – в інших позиціях	Яготин – Yahotyn; Ічня – Ichnia
34	‘ (апостроф)		не відтворюється	Знам’янка – Znamianka

TRAINING

1. TONGUE TWISTERS:

a. *Of all the saws I ever saw a saw I never saw a saw saw as this saw saws.*

b. *Oh that I were where I would be, then would I be where I am not; but where I am there I must be and where I would be I can not.*

2. While most of our students-non-native speakers of English speak English quite well, there is always room for improvement (of course, the same could be said for every person for any subject, but that is another matter). To that end, we'd like to offer you a poem. Once you've learned

to correctly pronounce every word in this poem, you will be speaking English better than 90% of the native English speakers in the world.

If you find it tough going, do not despair, you are not alone: Multinational personnel at North Atlantic Treaty Organization headquarters near Paris found English to be an easy language ... until they tried to pronounce it. To help them discard an array of accents, the verses below were devised. After trying them, a Frenchman said he'd prefer six months at hard labour to reading six lines aloud. Try them yourself.

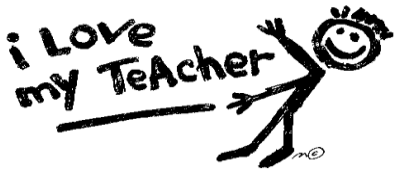
English is tough stuff

Dearest creature in creation,
Study English pronunciation.
I will teach you in my verse
Sounds like corpse, corps, horse, and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy.
Tear in eye, your dress will tear.
So shall I! Oh hear my prayer.
Just compare heart, beard, and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.
Hear me say, devoid of trickery,
Daughter, laughter, and Terpsichore,
Typhoid, measles, topsails, aisles,
Exiles, similes, and reviles;
Scholar, vicar, and cigar,
Solar, mica, war and far;
One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel;
Gertrude, German, wind and mind,

Scene, Melpomene, mankind.
Billet does not rhyme with ballet,
Bouquet, wallet, mallet, chalet.
Blood and flood are not like food,
Nor is mould like should and would.
Viscous, viscount, load and broad,
Toward, to forward, to reward.
And your pronunciation's OK
When you correctly say croquet,
Rounded, wounded, grieve and sieve,
Friend and fiend, alive and live.
Ivy, privy, famous; clamour
And enamour rhyme with hammer.
River, rival, tomb, bomb, comb,
Doll and roll and some and home.
Stranger does not rhyme with anger,
Neither does devour with clangour.
Souls but foul, haunt but aunt,
Font, front, wont, want, grand, and grant,
Shoes, goes, does. Now first say finger,
And then singer, ginger, linger,
Real, zeal, mauve, gauze, gouge and gauge,
Marriage, foliage, mirage, and age.
Query does not rhyme with very,
Nor does fury sound like bury.
Dost, lost, post and doth, cloth, loth.
Job, nob, bosom, transom, oath.
Though the differences seem little,
We say actual but victual.
Refer does not rhyme with deafer.
Foeffer does, and zephyr, heifer.
Mint, pint, senate and sedate;
Dull, bull, and George ate late.
Scenic, Arabic, Pacific,
Science, conscience, scientific.
Liberty, library, heave and heaven,
Rachel, ache, moustache, eleven.
We say hallowed, but allowed,

People, leopard, towed, but vowed.
Mark the differences, moreover,
Between mover, cover, clover;
Leeches, breeches, wise, precise,
Chalice, but police and lice;
Camel, constable, unstable,
Principle, disciple, label.
Petal, panel, and canal,
Wait, surprise, plait, promise, pal.
Worm and storm, chaise, chaos, chair,
Senator, spectator, mayor.
Tour, but our and succour, four.
Gas, alas, and Arkansas.
Sea, idea, Korea, area,
Psalm, Maria, but malaria.
Youth, south, southern, cleanse and clean.
Doctrine, turpentine, marine.
Compare alien with Italian,
Dandelion and battalion.
Sally with ally, yea, ye,
Eye, I, ay, aye, whey, and key.
Say aver, but ever, fever,
Neither, leisure, skein, deceiver.
Heron, granary, canary.
Crevice and device and aerie.
Face, but preface, not efface.
Phlegm, phlegmatic, ass, glass, bass.
Large, but target, gin, give, verging,
Ought, out, joust and scour, scourging.
Ear, but earn and wear and tear
Do not rhyme with here but ere.
Seven is right, but so is even,
Hyphen, roughen, nephew Stephen,
Monkey, donkey, Turk and jerk,
Ask, grasp, wasp, and cork and work.
Pronunciation – think of Psyche!
Is a paling stout and spikey?
Won't it make you lose your wits,

Writing groats and saying grits?
It's a dark abyss or tunnel:
Strewn with stones, stowed, solace, gunwale,
Islington and Isle of Wight,
Housewife, verdict and indict.
Finally, which rhymes with enough –
Though, through, plough, or dough, or cough?
Hiccough has the sound of cup.
My advice is to give up!!!
(from *The Chaos* by Gerard N.T.)



3. By changing one letter at a time, change BIRD to LARK and BIRD to DOVE (definitions are provided for each transitional word).

BIRD		BIRD	
_ _ _ _	to tie or fasten; to bandage	_ _ _ _	poet; Shakespeare
_ _ _ _	people who play music together	_ _ _ _	naked
_ _ _ _	a place where money is kept for safekeeping	_ _ _ _	to make weary by being uninteresting
	cry of a dog; outer covering of a tree	_ _ _ _	part of the skeleton
		_ _ _ _	finished; accomplished (past part.)
LARK		DOVE	

4. Comment how the joke can be related to the subject «Practical English Phonetics» and difficulties one can have in case of misunderstanding.

Teacher: Tell me a sentence that starts with an "I".

Student: I is the...

Teacher: Stop! Never put 'is' after an "I". Always put 'am' after an "I".

Student: OK. I am the ninth letter of the alphabet.

INDIVIDUAL WORK:

1. Social and political significance of translating/interpreting. *(Form of control: essay)*

INDIVIDUAL RESEARCH:

1. Make a study if transliteration is always sufficient? How can we render different kinds of proper names otherwise?

QUESTIONS TO CONTROL COMPREHENSION:

1. Summarize the rules of rendering Ukrainian proper names in English.
2. Recall the situations when you have ever had difficulties while rendering different proper names in foreign language. What were the words and how did you manage the situation?

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Answers to the activity 3: 1. bird – bind – band – bark – lark; 2. bird – bard – bare – bore – bone – done – dove.

FINAL TESTS
Module 1

V-I

1. Transcribe the following:

Bag, thing, chase, feet, gaze, thence, chap, gentle, laptop, except, incline, mark, rush, size, thrill.

2. Spell the following:

[bʊk], [fʌn], [ʃi:], [ˈfeivrit], [driŋk], [ˈsʌmθiŋ], [inˈvaiərənment], [ˈbækpæk], [riˈsepʃn], [ˈenvələʊp], [ˈʤi:nz], [ˈwindwəd].

3. Underline the mute letters:

Crumb, muscle, hope, champagne, thought, what, hour, knee, calm, autumn, psychiatrist, island, whistle, guest, whose.

4. Transcribe the following words underlining syllabic consonants.

cotton _____	widen _____
cattle _____	risen _____
muddle _____	drizzle _____
listen _____	smitten _____
whistle _____	hospital_____

5. Which of the following pairs are minimal pairs? Which are not? Put a tick or a cross as relevant.

e.g. sip – ship ∨ sip – sir×

NOTE: A ***minimal pair*** is a pair of words usually having the same number of sounds one of which is different in the two words.

e.g. pat [pæ**t**] – pad [pæ**d**]

ship – sheep	cheap – chip	eat – cut
cat – car	heart – hear	bought – boat

6. Provide minimal pairs for the following phonemes.

Phonemes	**Word pair**
[p] and [b]	pin – bin
[b] and [v]	
[l] and [r]	
[θ] and [s]	

[ʤ] and [j]
[æ] and [ʌ]

7. Organise the following words into two groups:

1) those with clearly cut diphthongs;

2) words with so-called triphthongs (*e.g. [aʊə] as in our, power; [aiə] as in hire, fire, tyre; [ɔiə] as in employer, [eiə] as in layer*).

Mayer, crayon, lonely, employ, employer, royal, crazy, loyal, fable, oyster, nightly, reliable, swear, tear, veil, surveillance, freight, foyer, grime, prime, brine, liar, house, hour, flower, fragrance.

8. What are the main differences of Pronunciation of Ukrainian and English Sounds?

9. Write the English sounds that do not exist in Ukrainian and vice versa.

10. What are the main differences of the USA English and British English Pronunciation?

V-II

1. Transcribe the following:

Can, thick, cheap, teeth, hay, threat, cheat, Gemini, free, meet, plain, pull, run, brave, breach.

2. Spell the following:

[breiv], [θeft], [ˈziːbrə], [riˈsepʃn], [invaiərənˈmentl], [ˈisjʊz], [ði: əˈ dres], [saiənˈtifik], [ˈhænsəm], [kaːm], [ˈpəʊskaːd], [ˈæŋkl].

3. Underline the mute letters:

Dumb, sandwich, gave, foreign, daughter, why, honest, knock, talk, hymn, pneumonia, isle, listen, guess, whom.

4. Transcribe the following words underlining syllabic consonants.

loosen _____ gentle _____
hassle _____ soften _____
cousin _____ seven _____

weasel _____ struggle_____
wanton _____ Hampton _____

5. Which of the following pairs are minimal pairs? Which are not? Put a tick or a cross as relevant.

e.g. sip – ship ∨ sip – sir×

NOTE: A ***minimal pair*** is a pair of words usually having the same number of sounds one of which is different in the two words.

e.g. pat [pæ**t**]– pad[pæ**d**]

bins – beans	trick – treat	kite – coat
hit – heat	bought – boat	think – sink

6. Provide minimal pairs for the following phonemes.

Phonemes	**Word pair**
[i:] and [e]	tea – ten
[ɒ] and [ɔ:]	
[e] and [ei]	
[i] and [i:]	
[ʊ] and [u:]	
[æ] and [ʌ]	

7. Organise the following words into two groups:

1) those with clearly cut diphthongs;

2) words with so-called triphthongs (*e.g. [aʊə] as in our, power; [aiə] as in hire, fire, tyre; [ɔiə] as in employer, [eiə] as in layer*).

Duration, appliance, compliance, tasty, smiley, hope, timing, flare, rouse, shapeless, wages, danger, phonics, layer, cloister, noisy, buyer, guide, either, flavour, curtail, severe, fertile, destroyer, coward, roamer.

8. What are the main differences of Pronunciation of Ukrainian and English Sounds?

9. Write the English sounds that do not exist in Ukrainian and vice versa.

10. What are the main differences of the USA English and British English Pronunciation?

Module 2

V-I

1. Comment on the phonetic phenomena: assimilation, accommodation, elision, reduction.

2. Pronounce the sentences and transcribe them deciding what elisions are in each of them.

- We finally arrived the next day.
- This is Everton's last chance to win the league.
- We had a cold lunch in a small bar.

3. Transcribe the following short sentences and decide what type of reduction there is in each of them.

- Wait for the end.
- It's good but expensive.
- The price is the thing that annoys me.
- Better than ever.

4. Transcribe the following words paying attention to the linking sounds.

Over-ambitious, over-paid, over-confident, over-qualified.

5. Transcribe the following sentences paying attention to the linking sounds.

- Henry_and I_agree that you_are to_inherit the_antique hatstand.
- It's Harriet's free_evening, and she's gone to the_opera.
- They_admire Hugh_a lot. He's a handsome boy_and so_intelligent too.

6. Define the syllables of the words:

Review, hospital, extract, wonderful, foolish, region, useful, delay, absurd, insane, dislike, propose.

7. Define the syllable with the main stress:

Biologist, photographer, psychiatrist, secretary, receptionist, biography.

8. Number the words with the appropriate stress pattern (1-5). Two examples are done for you.

1 Oo	**2 oO**	**3 Ooo**	**4 oOo**	**5 ooO**
student				understand

student ***1***	essential	pronounce	import (verb)
understand ***5***	computer	introduce	accurate
surrounding	persevere	rebel (noun)	analyse
rebel (verb)	learner	including	cassette

9. Underline the word with a different stress pattern from the others.

Example: money machine mountain message

- answer agree allow attract
- middle minute mission mistake
- compare correct copy collect
- garden granny guitar grammar

10. Mark the intonation patterns of the following sentences:

- I live in Great Britain.
- I can't believe it!
- What is her name?
- Did you enjoy it?
- He came there, didn't he?
- Is his name Ivan or Viktor?
- Open the books!

11. What are the essential features of oral presentations of the following different intonational styles: academic (scientific)style, publicistic (oratorial) style, conversational (familiar) style.

12. Render the following Ukrainian geographical proper names in English: Нижні Сірогози, Хмільник, Житомир, Знам'янка, Городище, Євпаторія.

V-II

1. Comment on the phonetic phenomena: assimilation, accommodation, elision, reduction.

2. Pronounce the sentences and transcribe them deciding what elisions are in each of them.

- If you visit Britain, you must try some fish and chips.
- This is Everton's last chance to win the league.
- Her mum always served sherry on Christmas morning.

3. Transcribe the following short sentences and decide what type of reduction there is in each of them.

- Why did she read it?
- Who is she?
- He was late, wasn't he?
- Ask her to come. They invited all of us.

4. Transcribe the following words paying attention to the linking sounds.

Over-organized, over-intellectual, over-excited, over-careful.

5. Transcribe the following sentences paying attention to the linking sounds.

- He's got absolutely no_idea how I_organize things.
- Henry_and I_agree that you_are to_inherit the_antique hatstand.
- We_aren't going to hurry_off to the zoo now after _all.

6. Define the syllables of the words:

Deny, present, cancel, logical, forget, illness, convict, statement, unwell, confirm, begin, symbol.

7. Define the syllable with the main stress:

Continent, cinema, elephant, computer, disqualify, operation.

8. Number the words with the appropriate stress pattern (1-5). Two examples are done for you.

1 Oo	2 oO	3 Ooo	4 oOo	5 ooO
student				understand

student ***1***	plumage	overtake	minute (adj.)
understand ***5***	potential	industry	prohibit
leavings	opera	caravan	simple (noun)
enclose	business	prominent	chocolates

9. Underline the word with a different stress pattern from the others.

Example: money machine mountain message

- complete common careful crazy
- pronounce provide promise prefer
- shampoo shoulder shower shopping
- reason remove receive review

10. Mark the intonation patterns of the following sentences:

- She likes reading.
- Don't even mention it!
- Where do they live?
- Is this his favorite film?
- They have not done it, have they?
- Is it of red or blue color?
- Come here!

11. What are the essential features of oral presentations of the following different intonational styles: academic (scientific) style, publicistic (oratorial) style, conversational (familiar) style.

12. Render the following Ukrainian geographical proper names in English: Дубровиця, Харків, Жмеринка, Кам'янка, Галич, Яремче.

Навчальна програма з дисципліни
«Практична фонетика основної мови»
для студентів 1 курсу факультетів іноземної філології
за напрямом підготовки
освітньо-кваліфікаційного рівня «Бакалавр»
(6.02.0303 «Філологія. Мова і література (англійська)»)

1. Опис навчальної дисципліни

<table>
<tr><td rowspan="2">Найменування показників</td><td rowspan="2">Галузь знань, напрям підготовки, освітньо-кваліфікаційний рівень</td><td colspan="2">Характеристика навчальної дисципліни</td></tr>
<tr><td>денна форма навчання</td><td>заочна форма навчання</td></tr>
<tr><td rowspan="2">Кількість кредитів
Денна форма/заочна
1,5/1,5
0,9/0,9/1,1</td><td>Галузь знань
0203 Гуманітарні науки</td><td colspan="2" rowspan="2">Нормативна
(за вибором)</td></tr>
<tr><td rowspan="5">Напрям підготовки
6.020203 «Філологія. Мова і література (англійська)».</td></tr>
<tr><td>Модулів 2
(1 семестр /2 семестр
1/1)</td><td colspan="2">Рік підготовки:</td></tr>
<tr><td>Змістових модулів 4
(1 семестр /2 семестр
2/2)</td><td>1-й</td><td>1-й</td></tr>
<tr><td rowspan="3">Загальна кількість годин
Денна форма/заочна
54/54
34/34/40</td><td colspan="2">Семестр</td></tr>
<tr><td>1-й/2-й</td><td>Настановча сесія/
1-й/2-й</td></tr>
<tr><td colspan="2">Лекції</td></tr>
</table>

Тижневих годин для денної форми навчання: аудиторних 2 самостійної роботи студента 2	Освітньо-кваліфікаційний рівень: **бакалавр**	-	-
		Практичні, семінарські	
		28/26 год.	4/4/6 год.
		Лабораторні	
		-	-
		Самостійна робота	
		26/28год.	30/30/34 год.
		Індивідуальні завдання	
		-	-
		Вид контролю: Денна форма навчання -/екзамен заочна форма навчання 1-й семестр – контрольна робота, 2-й - екзамен	

2. Мета та завдання навчальної дисципліни

Мета навчальної дисципліни.

Оволодіння фонетичною будовою мови (системою звуків; мовним наголосом інтонацією; ознайомлення з основними фонетичними явищами англійської мови; формування правильної вимови; формування навичок спостереження над мовним матеріалом.

Завдання вивчення дисципліни

Студент повинен мати:

- загальні відомості про фонетичні явища англійської мови
- загальні відомості про фонетичну будову англійської мови.

Студент повинен уміти:

- правильно вимовляти англійські звуки як ізольовано так і в різних фонетичних контекстах
- охарактеризувати фонетичні явища

- транскрибувати тексти.

Зміст навчальної дисципліни

Дотримання правильної вимови в ситуаціях повсякденного та ділового спілкування.

3. Програма навчальної дисципліни

МОДУЛЬ 1

Змістовий модуль 1. The system of English Phonemes.

1. The Concept of the Phonetics and the Phonology.

2. The Sounds of Speech. Sounds and Phonemes.

3. The Organs of Speech and Their Work. Speech Perception and Speech

Production.

4. English Vowels and Consonants: Classification.

5. English Vowels in Different Types of Syllables. Vowel Digraphs and Consonant Digraphs.

Змістовий модуль 2. The Principles of Correct Pronunciation of English Sounds.

1. Difference of Pronunciation of Ukrainian and English Sounds.

2. Comparative Analysis of the USA English and British English Pronunciation.

МОДУЛЬ 2

Змістовий модуль 3. The Phonetic Phenomena.

1. Vowel Length. Palatalization.

2. Assimilation. Accommodation. Elision. Reduction.

3. Syllabic Structure of English Words. Word Stress.

Змістовий модуль 4. English Intonation and Different Types of Communication.

1. Intonation: Structure and Functions.

2. Intonational Styles. Communication and Its Types. Paralanguage and Kinesics in

Communication.

3. Phonosemantics and Phonotactics.

4. Transliteration in Rendering Ukrainian Proper Names in English.

4. Структура навчальної дисципліни

Назви змістових модулів і тем	Кількість годин											
	денна форма						заочна форма					
	усього	у тому числі					усього	у тому числі				
		л	п	лаб	інд	с.р.		л	п	лаб	інд	с.р.
1	2	3	4	5	6	7	8	9	10	11	12	13
Модуль 1												
Змістовий модуль 1. *The system of English Phonemes*												
Тема 1. *The Concept of the Phonetics and the Phonology.*	8	-	4	-	-	4	6	-	-	-	-	6
Тема 2. *The Sounds of Speech. Sounds and Phonemes.*	8	-	4	-	-	4	8	-	2	-	-	6
Тема 3. *The Organs of Speech and Their Work. Speech Perception and Speech Production.*	8	-	4	-	-	4	6	-	-	-	-	6
Тема 4. *English Vowels and Consonants: Classification.*	8	-	4	-	-	4	8	-	2	-	-	6
Тема 5. *English Vowels in Different Types of Syllables. Vowel Digraphs and Consonant Digraphs.*	6	-	2	-	-	4	6	-	-	-	-	6
Complex Test on Module 1	2	-	2	-	-	-	-	-	-	-	-	-
Разом за змістовим модулем 1	40	-	20	-	-	20	34	-	4	-	-	30
Змістовий модуль 2. *The Principles of Correct Pronunciation of English Sounds*												
Тема 1. *Difference of*	8	-	4	-	-	4	12	-	2	-	-	10

Pronunciation of Ukrainian and English Sounds.												
Тема 2. *Comparative Analysis of the USA English and British English Pronunciation.*	6	-	2	-	-	4	10	-	-	-	-	10
Complex Test on Module 2	2	-	2	-	-	-	12	-	2	-	-	10
Разом за змістовим модулем 2	16	-	8	-	-	8	34	-	4	-	-	30
Змістовий модуль 3. *The Phonetic Phenomena*												
Тема 1. *Vowel Length. Palatalization.*	8	-	4	-	-	4	6	-	-	-	-	6
Тема 2. *Assimilation. Accommodation. Elision. Reduction.*	6	-	2	-	-	4	8	-	2	-	-	6
Тема 3. *Syllabic Structure of English Words. Word Stress.*	8	-	4	-	-	4	8	-	2	-	-	6
Complex Test on Module 3	2	-	2	-	-	-	-	-	-	-	-	-
Разом за змістовим модулем 3	24	-	12	-	-	12	22	-	4	-	-	18
Змістовий модуль 4. English Intonation and Different Types of Communication												
Тема 1. Intonation: Structure and Functions.	8	-	4	-	-	4	6	-	2	-	-	4
Тема 2. Intonational Styles. Communication and Its Types. Paralanguage and Kinesics in Communication.	8	-	4	-	-	4	4	-	-	-	-	4
Тема 3. Phonosemantics and Phonotactics.	6	-	2	-	-	4	4	-	-	-	-	4
Тема 4. Transliteration in Rendering Ukrainian Proper Names in English.	4	-	2	-	-	2	4	-	-	-	-	4

Complex Test on Module 4	2	-	2	-	-	-	-	-	-	-	-	-
Разом за змістовим модулем 4	28	-	14	-	-	14	18	-	2	-	-	16
Усього годин	108	-	54	-	-	54	108	-	14	-	-	94

5. Теми практичних занять

№ з/п	Назва теми	Кількість годин	
		Денне відділення	Заочне відділення
Перший семестр (денне відділення), настановча сесія та перший семестр (заочне відділення)			
1	*The Concept of the Phonetics.*	2	-
2	*The Concept of the Phonology.*	2	-
3	*The Sounds of Speech.*	2	2 (наст. сесія)
4	*The Phonemes.*	2	-
5	*The Organs of Speech and Their Work.*	2	-
6	*Speech Perception and Speech Production.*	2	-
7	*English Vowels and Consonants.*	2	2 (наст. сесія)
8	*The Classification of English Sounds.*	2	-
9	*English Vowels in Different Types of Syllables. Vowel Digraphs and Consonant Digraphs.*	2	-
10	*Complex Test on Module 1*	2	-
11	*Difference of Pronunciation of Ukrainian and English Sounds.*	4	2 (1-й семестр)
12	*Comparative Analysis of the USA English and British English Pronunciation.*	2	-

13	*Complex Test on Module 2*	2	2 (1-й семестр)
Разом		28 (перший семестр)	4/4 (настановча сесія/1-й семестр)
Другий семестр (денне відділення), Другий семестр (заочне відділення)			
1	*Vowel Length.*	2	-
2	*Palatalization.*	2	-
3	*Assimilation. Accommodation. Elision. Reduction.*	2	2
4	*Syllabic Structure of English Words.*	2	2
5	*Word Stress.*	2	-
6	*Complex Test on Module 3*	2	-
7	*Intonation: Structure and Functions.*	4	2
8	*Intonational Styles.*	2	-
9	*Communication and Its Types. Paralanguage and Kinesics in Communication.*	2	-
10	*Phonosemantics. Phonotactics.*	2	-
11	*Transliteration in Rendering Ukrainian Proper Names in English.*	2	-
12	*Complex Test on Module 4*	2	-
Разом		26 (другий семестр)	6 (другий семестр)

6. Самостійна робота

№ з/п	Назва теми	Кількість годин	
		Денне відділення	Заочне відділення
Перший семестр (денне відділення), настановча сесія та перший семестр (заочне відділення)			
1	*The Concept of the Phonological Competence.*	2	2
2	*Phonemic Awareness.*	2	2
3	*The Concept of Pronunciation.*	2	2
4	*The English Homophones.*	2	10
5	*Speech Apparatus.*	2	4
6	*Articulation and Breathing Exercises.*	2	2
7	*Classification of English Consonants.*	2	6
8	*Peculiarities of English Monophthongs, Diphthongs, Diphthongoids.*	2	6
9	*The Notion of a Digraph.*	4	6
10	*Ukrainian Accent of English.*	4	10
11	*Compare American and British English Regarding Accent.*	4	10
Разом		28 (перший семестр)	60 (30 настановча сесія/ 30 1-й семестр)
Другий семестр			
1	*Long and Short English Vowels.*	2	2
2	*The Notion of Palatalization.*	2	4

3	*Major Phonological Processes.*	4	6
4	*Syllable Formation and Syllable Division.*	2	2
5	*English Word Stress Placement.*	2	4
6	*The Notions of Pitch, Force of Utterance and Tempo.*	4	4
7	*Dialectal and Regional Differences of English Intonation Regarding Different Intonational Styles.*	4	4
8	*Phonosemantic and Phonotactic Peculiarities of Ukrainian and English Languages.*	4	4
9	*The Ways of Rendering Ukrainian Proper Names in English.*	2	4
Разом		26 (другий семестр)	34 (другий семестр)

7. Методи навчання

Самостійна робота, виконання практичних завдань, робота в Internet.

8. Методи контролю

І. Форми поточного контролю:

- практичні заняття;
- опитування на практичних заняттях;
- індивідуальні бесіди-консультації;
- модульні контрольні роботи;
- перевірка самостійної роботи.

ІІ. Форма підсумкового контролю:
Денне відділення:

- перший семестр: -
- другий семестр: іспит.

***Заочне відділення*:**

Заочне відділення:

– настановча сесія: -
– перший семестр: контрольна робота
– другий семестр: іспит.

9. Розподіл балів, які отримують студенти

<table>
<tr><td colspan="9">Поточне тестування та самостійна робота</td><td rowspan="3">Сума</td></tr>
<tr><td colspan="9">МОДУЛЬ 1</td></tr>
<tr><td colspan="6">Змістовий модуль № 1</td><td colspan="3">Змістовий модуль № 2</td></tr>
<tr><td>Т1</td><td>Т2</td><td>Т3</td><td>Т4</td><td>Т5</td><td>м.к.р.</td><td>Т1</td><td>Т2</td><td>м.к.р.</td></tr>
<tr><td colspan="10">Денне відділення
/
Заочне відділення</td></tr>
<tr><td>10
/
12</td><td>12
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14</td><td>12
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12</td><td>12
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12</td><td>10
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12</td><td>12
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-</td><td>10
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12</td><td>10
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12</td><td>12
/
14</td><td>100
/
100</td></tr>
<tr><td colspan="9">МОДУЛЬ 2</td><td rowspan="3"></td></tr>
<tr><td colspan="5">Змістовий модуль № 3</td><td colspan="4">Змістовий модуль № 4</td></tr>
<tr><td>Т1</td><td>Т2</td><td>Т3</td><td>м.к.р</td><td>Т1</td><td>Т2</td><td>Т3</td><td>Т4</td><td>м.к.р.</td></tr>
<tr><td colspan="10">Денне відділення
/
Заочне відділення</td></tr>
<tr><td>6
/
10</td><td>6
/
10</td><td>6
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8</td><td>10
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-</td><td>6
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8</td><td>6
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8</td><td>5
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8</td><td>5
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8</td><td>10
/
-</td><td>60
/
60</td></tr>
</table>

Поточний контроль знань і вмінь студентів із курсу «Практична фонетика» здійснюється за такими видами діяльності:

- засвоєння теоретичного матеріалу;
- виконання практичних завдань;
- виконання завдань для самостійної роботи;
- володіння термінологією;
- написання модульних контрольних робіт.

У випадку, коли максимальна кількість балів, яка виділяється на змістовий модуль є 5, розподілення балів здійснюється наступним чином:

- відмінне виконання поставлених завдань: «5 балів»
- добре виконання із незначними помилками: «3 бали»
- задовільне виконання із суттєвими помилками: «1 бал»
- незадовільне виконання: « – 1 бал»

У випадку, коли максимальна кількість балів, яка виділяється на змістовий модуль є 6, розподілення балів здійснюється наступним чином:

- відмінне виконання поставлених завдань: «6 балів»
- добре виконання із незначними помилками: «4 балів»
- задовільне виконання із суттєвими помилками: «2 бали»
- незадовільне виконання: « – 1 бал»

У випадку, коли максимальна кількість балів, яка виділяється на змістовий модуль або ж модульну контрольну роботу, є 10, розподілення балів здійснюється наступним чином:

- відмінне виконання поставлених завдань: «10 балів»
- добре виконання із незначними помилками: «7 балів»
- задовільне виконання із суттєвими помилками: «4 бали»
- незадовільне виконання: « – 1 бал»

У випадку, коли максимальна кількість балів, яка виділяється на змістовий модуль або ж модульну контрольну роботу, є 12, розподілення балів здійснюється наступним чином:

- відмінне виконання поставлених завдань: «12 балів»
- добре виконання із незначними помилками: «9 балів»
- задовільне виконання із суттєвими помилками: «6 балів»
- незадовільне виконання: « – 1 бал»

Підсумкова модульна оцінка за навчальний курс є сумою таких складових:

– сумарна кількість балів за поточне оцінювання на практичних заняттях і кількості балів за виконання модульної контрольної роботи (тесту).

Якщо сума набраних балів становить не менше 60 балів, то вона може бути зарахована як підсумкова модульна оцінка з навчальної дисципліни. Якщо сума набраних балів менше 60 або студент має бажання підвищити рейтинг, він складає залік чи іспит.

Шкала оцінювання: національна та ECTS

<table>
<tr><td rowspan="2">Сума балів за всі види навчальної діяльності</td><td rowspan="2">Оцінка ECTS</td><td colspan="2">Оцінка за національною шкалою</td></tr>
<tr><td>для екзамену, курсового проекту (роботи), практики</td><td>для заліку</td></tr>
<tr><td>90–100</td><td>A</td><td>відмінно</td><td rowspan="5">зараховано</td></tr>
<tr><td>82–89</td><td>B</td><td rowspan="2">добре</td></tr>
<tr><td>74–81</td><td>C</td></tr>
<tr><td>64–73</td><td>D</td><td rowspan="2">задовільно</td></tr>
<tr><td>60–63</td><td>E</td></tr>
<tr><td>35–59</td><td>FX</td><td>незадовільно з можливістю повторного складання</td><td>не зараховано з можливістю повторного складання</td></tr>
<tr><td>0–34</td><td>F</td><td>незадовільно з обов’язковим повторним вивченням дисципліни</td><td>не зараховано з обов’язковим повторним вивченням дисципліни</td></tr>
</table>

10. Питання до заліку

1. The Phonetics.
2. The Phonology.
3. The Sounds of Speech.
4. The Phonemes.
5. The Organs of Speech and Their Work.
6. Speech Perception and Speech Production.
7. English Vowels.
8. English Consonants.

9. English Sounds: Classification.
10. English Vowels in Different Types of Syllables.
11. Vowel Digraphs.
12. Consonant Digraphs.
13. Ukrainian and English Sounds: Difference of Pronunciation.
14. The USA English and British English Pronunciation: Comparative Analysis.

Завдання для іспиту

1. Comment on the following:

1) The Concept of the Phonological Competence.
2) English Sounds: General Classification.
3) Ukrainian and English Sounds.
4) The USA English Pronunciation.
5) British English Pronunciation.
6) Speech Apparatus and its Work.
7) Vowel Length.
8) Palatalization.
9) Assimilation.
10) Accommodation.
11) Elision.
12) Reduction.
13) Syllabic Structure of English Words.
14) Word Stress.
15) Intonation.

2. Write the transcription of the given words.

3. Read the tong twister properly, define the sounds practiced, explain the way of their correct pronunciation. Compare and contrast the English sounds practiced in the tong twister with the Ukrainian similar sounds if such can be found.

11. Методичне забезпечення

- освітньо-професійна програма підготовки освітньо-кваліфікаційного рівня «бакалавр» напряму «Філологія.

Англійська мова та література»;

- навчальна програма «Практична фонетика» (Рівне, 2013);
- методичні матеріали до самостійної роботи студентів;
- ілюстративний матеріал.

12. Рекомендована література

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13. Інформаційні ресурси

GENERAL:

An encyclopaedia of languages worldwide:
http://www.sil.org/ethnologue/

Newsgroup for teachers interested in pronunciation:
http://members.aol.com/pronunciationsig/Psites.htm

Internet listening lab for students (American English):
http://www.esl-lab.com/

For students' individual work:
http://web.tiscali.it/davidbrett/EntryPageForPhonology.htm
http://www.esltower.com/pronunciation.html

http://www.sozoexchange.com/category/dailypronunciations/
http://www.accentschool.com/

An overview of phonetics resources on the net:
http://faculty.washington.edu/dillon/PhonResources/

The University of London site, a great deal of multimedial/interactive material, see also John Wells' (Director) pages on Estuary English:
http://www.phon.ucl.ac.uk

Download an encyclopaedia of Phonetics terms:
http://www.linguistics.reading.ac.uk/staff/Peter.Roach/

A site which teaches you how to read Chaucer (13th century English):
http://www.courses.fas.harvard.edu/~chaucer/

Phonemic Chart – enables to train separate sounds:
http://www.teachingenglish.org.uk/activities/phonemic

Interactive learning of pronunciation:
http://www.englishonline.org.cn/en/learners/english-f

ESOL practical tasks:
http://esol.britishcouncil.org/pronunciation

How to say – free on line dictionary:
http://howjsay.com/

The University of Iowa video on pronunciation:
http://www.uiowa.edu/~acadtech/phonetics/english/fram

The sounds of English and the International Phonetic Alphabet:
http://www.antimoon.com/how/pronunc-soundsipa.htm

Authentic American Pronunciation:
http://evaeaston.com/index.html

Train Your Accent:
http://www.trainyouraccent.com/

The British Library:
http://sounds.bl.uk/Browsecategory.aspx?category=Accents-and-Dialects

The BBC:
http://www.bbc.co.uk/voices/yourvoice/about_voices.shtml#A

IDEA:
http://www.ku.edu/-idea/

The Audio Archive:
http://alt-usage-english.org/audio_archive/shtml

VIDEO LESSONS ON PRONUNCIATION:

Anglo-Link lessons:
http://www.youtube.com/playlist?list=PLF53CD9A6635B92D8

Pronunciation English Meeting with Dave Sconda:
http://www.youtube.com/watch?v=ClZmEFqMgWk&li..

Pronunciation of English Vowels:
http://www.youtube.com/watch?v=N0T8Q3dJ3uc&pl..

Peppy English Pronunciation Lessons:
http://www.youtube.com/watch?v=ek6jV2CiKtY&li..

Perfect Pronunciation Exercises:
http://www.learnersdictionary.com/pronex/pronex.htm

SOUND FILES OF ACCENTS:

Audio samples of accents of English worldwide:
http://www.alt-usage-english.org/audio_archive.shtml#Arthur

Audio samples of accents of British English:
http://www.ukans.edu/~idea/index2.html

Audio samples of American accents:
http://www.uta.fi/FAST/US8/REF/samples.html

Sound files and transcriptions of English spoken by native and non-native speakers:
http://classweb.gmu.edu/accent/

APPENDIX

List of Symbol Names

Vowels

IPA Symbol	Symbol Name
ɪ	short i, small capital i
ɛ	epsilon
æ	ash /aʃ/
a	flat a, front a
ɑ	back a
ʌ	BUT-sound, caret
ɤ	ram's horns
ɯ	turned m
ɨ	barred i
ə	s(c)hwa /ʃwɑ/
ɚ	rhotic schwa, r-coloured schwa
ɜ	BIRD-sound, reversed epsilon
ɐ	turned a
ʏ	small capital y
ø	barred o
œ	o-e digraph
Œ	capital o-e digraph
ɒ	turned back a
ɔ	open o
o	closed o
ʊ	small capital u, short u
ʉ	barred u
ɵ	barred o

Consonants

IPA Symbol	Symbol Name
ʔ	glottal stop
θ	theta /*θiːtə*/
ð	eth /*ɛð*/
ʃ	esh /*ɛʃ*/
ʒ	ezh /*ɛʒ*/
ŋ	eng /*ɛŋ*/
ɹ	turned *r*
ʋ	curly *v*
ʍ	inverted *w*

The distribution of tense and lax vowels in stressed syllables in British and American English

Tense Vowels	Lax Vowels	Most closed syllables	Open syllables	Syllables closed by [r]	[ŋ]	[ʃ]
i		beat	bee	beer		(lash)
	ɪ	bit			sing	wish
ei		bait	bay			
	ɛ	bet		bare	length	fresh
	æ	bat			hang	crash
ɑ		hot	pa	bar		slosh
ɔ		bought	saw	bore	long	(wash)
oʊ		boat	low	(boar)		
	ʊ	good				push
u		boot	boo	poor		
	ə / ʌ	but		purr	hung	crush
ai		bite	buy	fire		
aʊ		bout	bough	hour		
ɔi		void	boy	(coir)		
ju		cute	cue	pure		

Examples of vowels in stressed and unstressed syllables and in reduced syllables. The underlined type shows the vowel under consideration

	Stressed syllable	**Unstressed syllable**	**Reduced syllable**
i	appr<u>e</u>ciate	cr<u>e</u>ation	depr<u>e</u>cate
ɪ	impl<u>i</u>cit	s<u>i</u>mplistic	impl<u>i</u>cation
eɪ	expl<u>ai</u>n	ch<u>a</u>otic	expl<u>a</u>nation
ɛ	all<u>e</u>ge	t<u>e</u>mpestuous	all<u>e</u>gation
æ	emph<u>a</u>tic	f<u>a</u>ntastic	emph<u>a</u>sis
ɑ, ɒ	dem<u>o</u>nstrate	pr<u>o</u>gnosis	dem<u>o</u>nstration
ɔ	c<u>au</u>se	c<u>au</u>sality	
oʊ, əʊ	inv<u>o</u>ke	v<u>o</u>cation	inv<u>o</u>cation
ʊ	h<u>oo</u>dwink	neighborh<u>oo</u>d	
u	ac<u>ou</u>stic	ac<u>ou</u>stician	
ʌ	confr<u>o</u>nt	<u>u</u>mbrella	confr<u>o</u>ntation
ɝ, ɜ	confi<u>r</u>m	v<u>e</u>rbose	confi<u>r</u>mation
ai	reci<u>t</u>e	c<u>i</u>tation	reci<u>t</u>ation
aʊ	devo<u>u</u>t	<u>ou</u>tsider	
ɔ ɪ	explo<u>i</u>t	explo<u>i</u>tation	
ju	b<u>eau</u>ty	b<u>eau</u>tician	circ<u>u</u>lar

GLOSSARY OF PHONETIC TERMS

Accommodation *(or adaptation)*	the modification in the articulation of a vowel under the influence of an adjacent sound, or, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel.
Affricate	plosive followed immediately by a fricative.
Air flow	the flow or passage of air out of the mouth.
Allophone	variations on a phoneme.
Alveolar	tip or blade of tongue against the gum just behind the upper teeth.
Alternative question	a question in which there is a choice of two or more alternatives.
Alveolar	tip or blade of tongue against the gum just behind the upper teeth.
Alveolar consonants	*[t], [d], [l], [n], [s], [z].*
Articulate	pronounce, say, speak clearly and distinctly.
Articulation of a plosive	approach (as the articulating organs come together), hold (as they stay together), release (as the separate and allow the blocked air to escape).
Aspiration	the release of a plosive not immediately followed by voicing for a vowel, a voiceless escape of breath (example voiceless plosives as in *p, t, k*).
Assimilation	variances in phonemic pronunciation in connected speech.
Assimilating phoneme	the phoneme that influences the articulation of a neighbouring phoneme.
Assimilated phoneme	the phoneme, which is under the influence of a neighbouring phoneme.
Assimilation, complete	when the articulation of the assimilated phoneme fully coincides with the assimilating one: e.g. *horse-shoe [hLSu:]; does she [dAS SI].*
Assimilation, partial	– if the assimilated phoneme still has some of its main phonemic features: *e.g. twins, place, cry, on the.*
Assimilation, intermediate	when the assimilated consonant phoneme changes into a different phoneme which does not coincide with the assimilating one: *e.g. goose + berry = gooseberry; news + paper = newspaper.*
Assimilation, progressive	when the assimilated phoneme is influenced by the preceding phoneme: *e.g. crime, speak.*

Assimilation, regressive	if the assimilated phoneme is influenced by the consonant following it: *e.g. Is this the way?*
Assimilation, reciprocal / double	when the phonemes influence each other*: e.g. a quiet twilight.*
Auditory	hearing (not seeing).
Back	tongue in back of mouth for articulation.
Back vowel	a vowel, which is pronounced with the back part of the tongue higher than the rest of the tongue.
Bilabial	lips pressed together.
Blade	front line of tongue.
Centre	tongue in central part of the mouth for articulation.
Centering dipthongs	dipthong with vowel sound made by opening.
Checked vowels	are vowels those, which are pronounced without any lessening the force of utterance towards their end.
Clear L	used before vowels and *j*.
Close	vowel sound with tongue close to palate.
Closing dipthongs	dipthong with second vowel phoneme made by closure.
Closed syllable	a syllable that ends in a consonant sound.
Clusters	groups of consonants, when preceding consonant is voiceless, the whole cluster is usually voiceless, and vice versa.
Coalescence	assimilation that eliminates phonemes.
Communicative types of sentences	are differentiated in speech according to the aim of utterance from the point of view of communication.
Complementary distribution	the differences in allophones for any given phoneme which are predictable (such as k being different based on the placement of the vowel).
Content words (Key words)	content words are important meaningful words: nouns, adjectives, main verbs and adverbs. Content words are always stressed.
Contextual elision	elided and unelided forms both can be heard (example last month) in colloquial speech.
Continuant	a consonant sound, which can be pronounced continuously.
Contrastiveness	two phonemes are contrastive by listing minimal pairs distinguished by the contrast being illustrated.

Curl	a position of the tongue where the tongue is shaped in a curve, not flat.
Dark l	used before consonants and before w and before a pause.
Dental	using the tongue against teeth.
Devoicing	after voiceless plosives voiced consonants become devoiced.
Diphthong	a combination of two vowel sounds pronounced in one syllable.
Diphthogization	changing of a simple vowel into a diphthong.
Direct address	is a word or a group of words used to address a person or a group of people.
Egressive	outward direction of air.
Ejective consonant	consonant using egressive pharyngeal air stream.
Elision	when a phoneme is dropped in pronunciation as in *Christmas*, and *listen*.
Emphatic stress	emphatic stress is a special stress that is given by the speaker to some word in a sentence, usually to single out, compare, correct or clarify things. Also called «contrastive stress, logical stress».
English rhythm	has been described as 'stress-timed', meaning that stressed syllables tend to occur at roughly equal intervals and that unstressed syllables fit the time interval between stresses. 'Stress-timed' languages are contrasted with 'syllable-timed' ones (French is the most frequently cited) in which all syllables are said to occupy roughly equal lengths of time.
Fall	high fall and low fall marked by asterisk respectively at top or bottom.
Flatten	a position of the tongue where the tongue is flat not round.
Fortis	plosives, affricates and fricatives with strong articulation.
Free variation	choice between allophones is free in certain contexts without any apparent system.
Free vowels	are those, which are pronounced with lessening the force of utterance towards their end.
Fricative	narrowing of passage above tongue.
Fricative	(consonant) produced by expelling breath through small passage formed by tongue or lips so that the air in escaping makes a kind of hissing sound.

Front	tongue in highest part of the mouth for articulation.
Front vowel	a vowel, which is pronounced with the rip the tongue higher than the rest of the tongue.
Function words (Structure words)	function words are not stressed: articles, conjunctions, prepositions, personal pronouns, auxiliary verbs, modal verbs.
Glide / Slide	move the tongue as you say the sound.
Glottal plosive	vocal folds blocking the passage of air, also glottal stop.
Glottal stop	vocal folds blocking the passage of air.
Glottis	space between the vocal folds.
Hard palate	hard part of the roof of the mouth.
Historical elision	dropped historically.
Homographs	are words which have the same spelling but with different pronunciations.
Homophone	word pronounced the same but spelled differently.
Horizontal position	a description in the production of vowels of the position of the higher part of the tongue as begin in from mid or back part of the mouth.
Implosive	ingressive pharyngeal air-stream.
Ingressive	direction of air movement inwards.
Inter-vocalic	consonant between vowels.
Intonation	intonation is a certain pattern of pitch changes in speech. Intonation organizes words into sentences, distinguishes between different types of sentences (for example, statements, questions, commands, requests, etc.) and adds emotional colouring to utterances. Intonation is based on several key components, such as pitch, sentence stress and rhythm. There are two basic kinds of intonation: falling intonation and rising intonation.
Intonation group	the shortest possible unit of speech from the point of view of meaning, grammatical structure and intonation.
Labialization	lip rounding occurring at the same time as some other more important articulation.
Labio-dental	lower lip with upper teeth.
Lateral	blockage on the side.
Lateral approach	from l phoneme sides of tongue have to rise to block air for the plosive.

Lateral plosion	takes place at the junction of a stop (usually [*t*] and [*d*]) and the lateral sonorant [*l*]. This assimilation occurs within a word and at the word boundaries: *e.g. little; that lesson; middle, needle.*
Lax vowel	a vowel, which is pronounced with the muscles of the throat and tongue lax.
Lengthen sound	make the duration of the sound longer.
Limerick	type of a 5-lined verse with 3 stressed words in lines 1, 2, 5 and two stressed words in lines 3, 4.
Linking	a way to connect the final sound of one word to the first sound of the following word smoothly, without breaking the rhythm.
Lip-rounding	lips playing a role in producing certain vowels and other sounds.
Lips spread	lips are open slightly and pulled back.
Loss of aspiration	The aspirated English stop phonemes [*p, t, k*] lose their aspiration after [*s*] and before a stressed vowel: e.g. *speak, skate, style, sky, style, stake.*
Loss of plosion	At the junction of two stops [*p, b, t, d, k, g*] or a stop and an affricate [*c*], [*g*] the first consonant loses its plosion (both within the same word and at the junction of words): *e.g. glad to see you; sit down; midday, black chair; picture, what kind.*
Low vowel	see **Open vowel.**
Lower	bottom of mouth.
Manner	way of articulation.
Mid-open vowel	a vowel, which is pronounced with the tongue in a mid, neither high, nor low position.
Minimal pair	two words, which are pronounced the same, except for a single sound -phoneme.
Minimal sentences	two or three sentences, which are pronounced the same except for a single sound-phoneme. Not only must the sounds of the sentences be the same, but the stress, intonation, etc. must also be the same for the sentences to be minimal.
Mixed vowel	the vowel at the production of which the front (or central) part and back part of tongue are raised simultaneously.
Monophthong	is a pure (unchanging) vowel sound.
Nasal	evident, lowered soft palate to allow air through.

Nasal approach	with plosives when an approach consists solely in the rising of the soft palate.
Nasal plosion	nasal escape of the air when a plosive consonant sound is followed by a nasal sound. Nasal plosion takes place at the junction of a stop consonant phoneme and the nasal sonorants [*m, n*]: *e.g. garden, help me, bitten, get more.*
Nasal release	with plosives when the release consists solely in the movement of the soft palate.
Non-audible release	when the release of the first plosive in an overlapping plosive sequence is not audible as it is masked by the second closure.
Nucleus	the beginning of a diphthong; the starting-point.
Open	vowel sound with tongue farther away from palate.
Open syllable	a syllable that ends in a vowel sound.
Oral	a sound at the production of which the air is forced to go only through the mouth.
Ordinary approach	tongue tip rises to produce plosive.
Ordinary approach/release	since the opposite of nasal is ORAl and the opposite of lateral is MEDIAN, the "ordinary" approach/release, characterizing for example the d in eddy is properly termed MEDIAL ORAL.
Other stressed words	other words that are usually stressed are demonstrative pronouns, reflexive pronouns, absolute forms of possessive pronouns, negative forms of auxiliary and modal verbs, question words, numerals and certain indefinite pronouns.
Overlapping plosive consonants	in a sequence of plosives with different places of articulation release of first plosive articulation does not occur until after the approach phase of the second.
Palate	a hard bony structure at the top of the roof of the mouth, just behind the alveolar ridge.
Palatalization	the articulation process which involves the raising of the front of the tongue towards the palate**.**
Parenthesis	a word, a phrase or a sentence, which serves to show the speaker's attitude to the thought expressed in the sentence, to connect the given sentence with another one or to add some detail to the main idea.

Partial devoicing	The English sonorants [*m, n, l, r, w, j*] are partially devoiced after voiceless consonants (usually within a word): *e.g. try, clean, sleep, prey, price, swim, floor, small.*
Pauses	pauses mark the borders between parts of a sentence or between sentences. Pauses can be very short (barely noticeable between thought groups), a little longer where the commas are, and quite clear where the full stops are.
Pharyngeal	air set in motion holding the vocal folds together and using air above.
Pharyngeal eggressive	ejective.
Pharyngeal ingressive	implosive.
Phoneme	a single significantly distinctive speech – sound. The phoneme of a language contrasts with one another.
Phonemic alphabet	an alphabet, which contains one and only one symbol for one phoneme.
Pitch	pitch is the degree of height of our voice in speech. Normal speaking pitch is midlevel pitch. Intonation is formed by pitch changes from high to low for falling intonation, and from low to high for rising intonation. Stressed syllables are usually higher in pitch than unstressed syllables.
Place	place of articulation.
Plosion	release of articulation organs with an explosive sound. It is true whenever the plosive sound /*k,g,p,b,t.d*/ occur in speech.
Plosive	sound in which air-stream is entirely blocked for a short time, *p,b,t,d,k,g*.
Plosive theory	with plosives described in a chart as first part of being approach, being hold and being release.
Pressed lips	top and bottom lips touching.
Primary and secondary stress	primary stress is the strongest stress that is given to a syllable in a word. Secondary stress is weaker than primary stress but stronger than absence of stress.
Protruded lips	rounded lips, pushed out.
Puff	short, quick expel of air.
Pulmonic	air set in motion in the lungs.

Pulmonic egressive	egressive pronunciation from the lungs, ordinary speech.
Pulmonic ingressive	in-breathing speech.
Quality	differing positions of the body of the tongue.
Quantitative reduction	when the length of the vowel is reduced without changing its quality.
Qualitative reduction	when the quality of the vowel is changed.
Reduction and linking	reduction makes the sounds in the unstressed syllables shorter, for example, an unstressed reduced vowel sound is often changed into the neutral sound or even dropped. Linking is a way to connect the final sound of one word to the first sound of the following word smoothly, without breaking the rhythm.
Rhythm	English is a very rhythmical language, which means that stressed syllables in speech occur at regular intervals. Rhythm is «stress – unstress – stresss – unstress – stress – unstress» pattern, where «stress» is one stressed syllable, and «unstress» can be several unstressed syllables that are usually shortened and run together in the interval between the stressed syllables. Phonetic rules of reduction and linking are used to shorten the unstressed syllables and to join them together smoothly.
Rhythmic group	a word or a group of words that is said with a certain rhythm.
Rise	high rise or low rise marked by asterisk respectively at top or bottom.
Roof	top part of your mouth, inside.
Roll or trill	rapid series of closures and openings.
Round lips	make a circle with lips.
Rounded vowel	a vowel, which is pronounced with the lips rounded. In English only the back vowels are rounded; and the close, back vowel sounds are rounded more than the open, back vowels.
RP	The reference accent for British English is called Received Pronunciation

SBS	Southern British Standard or Received Pronunciation.
Secondary articulation	a secondary occurrence such as labialization, palatalization, velarization accompanying a more important primary articulation.
Semantic	concerned with the meaning of words.
Sense-group	a shortest possible semantic and grammatical unit in a sentence.
Sentence stress	sentence stress makes the utterance understandable to the listener by making the important words in the sentence stressed, clear and higher in pitch and by shortening and obscuring the unstressed words. Sentence stress is the main means of providing rhythm in connected speech. All words have one or two stresses in isolation, but when they are connected into a sentence, important changes take place: content words are stressed and function words aren't; thought groups are singled out phonetically; the unstressed syllables are blended into a stream of sounds between the stressed syllables; in the words with two stresses one stress may be shifted or weakened to keep the rhythm; emphatic stress may be used in the sentence to single out the most important word; the last stressed word in the sentence gets the strongest stress with the help of falling or rising intonation.
Shorten sound	make the duration of the sound shorter.
Soft palate	valve that controls the entry of air from the throat (pharynx) into the nose.
Speech timbre	a special colouring of voice, which shows speakers emotions.
Speed	normal reading and speaking speed is neither too fast nor too slow. Speed is directly connected to rhythm, and because of that «fast» doesn't necessarily mean «good». The best way to achieve normal English speed is to practice repeating audio materials with the recorded speaker's speed. Information for the curious: typical speaking speed of native speakers is approximately 160 words per minute. This includes all stressed and unstressed words, very short words like «*I, a, the, is, but*», long words and normal pauses.

Stop	contact of the articulation, organs, i.e. the beginning of a plosive sound which is followed by a plosion.
Stress	a greater degree of force and loudness given to certain syllables in words. Stressed syllables are strong, loud and clear. Unstressed syllables are weak, short and much less distinct.
Stress position	that position which contains a stressed word. A stressed word in English is generally pronounced with greater intensity (loudness); and greater duration (length of time) on its most prominent syllable.
Stressed	given accent.
Syllables	one vowel sound forms one syllable. A diphthong is also one vowel sound and forms one syllable.
Syllabic consonants	sounds which are rather longer than usual and have syllable making function like vowels, examples: '-*l*' and '-*n*'.
Tap	touch quickly.
Tempo	the relative speed with which sentences and intonation groups are pronounced in connected speech.
Tense vowel	a vowel, which is pronounced with the muscles of the throat and tongue tense.
Thought groups	a combination of several content and function words united logically into one part of a sentence according to grammatical and lexical norms, for example: a good book, the new teacher, sent me a letter, in the afternoon, to the supermarket, etc. Phonetically, thought groups are marked by pauses, stress and intonation to show the beginning and end of a thought group and the most important words in it.
Tip	tip of tongue.
Tooth ridge	the hard area directly behind your top front teeth.
Top of mouth / Roof of mouth	area of tooth ridge, hard palate and soft palate.
Traditional orthography	the spelling system generally used for writing English.
Unrounded vowel	a vowel, which is pronounced with lips unrounded.
Unstressed	without accent.

Unvoiced (voiceless)	the vocal cords do not vibrate.
Upper	top of mouth.
Velar	raised back of tongue against soft palate.
Vertical position	a description, – in the production of vowels – of the position of the higher part of the tongue as being near the top of the mouth, in the middle of the mouth, or near the bottom of the mouth.
Visual	**s**eeing (not hearing).
Vocal cords	appendages in the throat for the production of sounds.
Vocal folds	in the larynx, behind the adam's apple.
Voiced	the sound is made by vibrating the vocal cords (voice box). To test whether you are making the sound voiced, put your fingers on your voice box. With a voiced sound you should feel a vibration. All vowels are voiced.
Voiced implosive	voiced ingressive.
Voiceless	glottis wide open, non-vibrating glottis.
Voicing	voiced or voiceless.
Voicing diagram	diagram showing when a word is voiced and unvoiced in its phonemes.
Voicing, place, manner	standard manner of expressing sound (i.e. voiced velar fricative).
Vowels of constantly full formation	unstressed vowels which are used in all styles of pronunciation and are rather close in timbre to the same vowels under stress. They are used in many words of foreign origin (Latin or Greek): *e.g. extract ['ekstrækt], programme ['prougræm]*.
Weak form	used with articles, prepositions etc. to differentiate from strong form with different phoneme.
Word stress	stress in individual words. In isolation, every word has its own stress. Short words usually have one stress, longer words can have two stresses: a primary stress and a secondary stress.
Zero reduction	a process when the vowel in a reduced word is omitted.

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RECOMMENDED PHONETICS AND PRONUNCIATION ON THE WEB

When doing phonetics these days, it is really advisable to make use of the computer for analysis and transcription. This page is meant to give you a brief – and certainly not very comprehensive – overview of what is publicly available in terms of audio tools, phonetic fonts and sites that may provide materials for listening to or even as downloads.

When checking on the correct pronunciation/transcription of a word, it's best to avoid standard dictionaries because they tend to be more inconsistent and some of them, especially some less reputable online-dictionaries, don't even bother to use correct phonetic symbols at all. It's therefore best to us a dedicated pronouncing dictionary for this purpose.

When analyzing/transcribing a digital/-ised recording, one should make use of a decent audio tool (waveform editor) that provides a facility for selecting part of the recording in order to play it back repeatedly. This makes it much easier to arrive at a proper transcription than listening to longer stretches of speech over and over again. A good general purpose audio tool of this kind is the freeware sound editor ***Audacity*** (http://audacity.sourceforge.net/). It allows you to record sound files through a sound card and also edit/manipulate these in various ways, as well as providing facilities for export to different formats, such as wav, MP3 or Ogg/Vorbis.

Unless you have the option to make your own recordings of native or non-native speakers of English, it is easiest to do a web search for some appropriate sound materials. Some suitable key words/phrases are «sound archives», «dialect archives» or «dialect recordings» or some permutations thereof. If this does not yield enough appropriate results, you can try using «accent» instead of «dialect» and probably also add the keyword «spoken» to you list of search terms.

Below, you'll find a brief list of some suitable links.

GENERAL

An encyclopaedia of languages worldwide:
http://www.sil.org/ethnologue/

Newsgroup for teachers interested in pronunciation:
http://members.aol.com/pronunciationsig/Psites.htm

Huge internet listening lab for students (American English):
http://www.esl-lab.com/

Strongly recommended for students' individual work:
http://web.tiscali.it/davidbrett/EntryPageForPhonology.htm
http://www.esltower.com/pronunciation.html
http://www.sozoexchange.com/category/dailypronunciations/
http://www.accentschool.com/

An overview of phonetics resources on the net:
http://faculty.washington.edu/dillon/PhonResources/

The University of London site, a great deal of multimedial/interactive material, see also John Wells' (Director) pages on Estuary English:
http://www.phon.ucl.ac.uk

Download an encyclopaedia of Phonetics terms:
http://www.linguistics.reading.ac.uk/staff/Peter.Roach/

A site which teaches you how to read Chaucer (13th century English):
http://www.courses.fas.harvard.edu/~chaucer/

Phonemic Chart – enables to train separate sounds:
http://www.teachingenglish.org.uk/activities/phonemic

Interactive learning of pronunciation:
http://www.englishonline.org.cn/en/learners/english-f

ESOL practical tasks:
http://esol.britishcouncil.org/pronunciation

Howjsay – free online dictionary:
http://howjsay.com/

The University of Iowa video on pronunciation:
http://www.uiowa.edu/~acadtech/phonetics/english/fram

The sounds of English and the International Phonetic Alphabet:
http://www.antimoon.com/how/pronunc-soundsipa.htm

Authentic American Pronunciation:
http://evaeaston.com/index.html

Train Your Accent:
http://www.trainyouraccent.com/

The British Library:
http://sounds.bl.uk/Browsecategory.aspx?category=Accents-and-Dialects

The BBC:
http://www.bbc.co.uk/voices/yourvoice/about_voices.shtml#A

IDEA:
http://www.ku.edu/-idea/

The Audio Archive:
http://alt-usage-english.org/audio_archive/shtml

VIDEO LESSONS ON PRONUNCIATION

Anglo-Link lessons:
http://www.youtube.com/playlist?list=PLF53CD9A6635B92D8

Pronunciation English Meeting with Dave Sconda:
http://www.youtube.com/watch?v=ClZmEFqMgWk&li..

Pronunciation of English Vowels:
http://www.youtube.com/watch?v=N0T8Q3dJ3uc&pl..

Peppy English Pronunciation Lessons:
http://www.youtube.com/watch?v=ek6jV2CiKtY&li..

Perfect Pronunciation Exercises:
http://www.learnersdictionary.com/pronex/pronex.htm

SOUND FILES OF ACCENTS

Audio samples of accents of English worldwide:
http://www.alt-usage-english.org/audio_archive.shtml#Arthur

Audio samples of accents of British English
http://www.ukans.edu/~idea/index2.html

Audio samples of American accents:
http://www.uta.fi/FAST/US8/REF/samples.html

Sound files and transcriptions of English spoken by native and non-native speakers:
http://classweb.gmu.edu/accent/

SOME USEFUL PROGRAMS

- The freely available *SIL Speech Tools* (http://wwwsil.org/computing/speechtoolls/SATdownloads.htm) (Windows; older, 16-bit version) are a set of tools that include an analysis program (Speech Analyzer), a database application for setting up phonetic/phonological research databases (Speech Manager), help files for learning the symbols of the IPA (IPA Help), and a conversion program (AudioCon) that converts older SIL sound formats to the WAV files required for use in Speech Analyzer, which is the tool we're most interested in here. This tool provides options for displaying a variety of different, easily selectable, views, including colour spectrograms, different types of pitch contours, waveform view, etc. It also provides options for annotating the data on different levels (orthographic, phonetic, etc.) and has the major advantage of being relatively intuitive and easy to learn. A slight note of caution: at least one older version of IPA help had some symbols mapped to the wrong sounds, a problem that has probably been fixed by now.

- *WaveSurfer* (http://www.speech.kth.se/wavesurfer/) (available for a variety of different platforms, including Windows, Linux, etc.) reads and writes a large variety of sound files, among them WAV, AU, AIFF, MP3 and Ogg/Vorbis. It is based on Tcl/Tk, which makes the interface a little less 'neat' and intuitive, but on the other hand WaveSurfer is highly customisable, once one has become a little used to the interface. It is also one of the few programs that provide colour spectrograms, although this is not set as a default.

- The *Speech Filing System (SFS)* (http://www.phon.ucl.ac.uk/resource/sfs/), developed at UCL, is a set of highly useful tools for acquiring, annotating and synthesising speech or even writing programs for processing audio data in its internal programming language. Much of its functionality may be somewhat overwhelming for the beginner, but there is also a highly useful analysis tool called *WASP* (http://www.phon.ucl.ac.uk/resource/sfs/wasp.htm) that can be used as a standalone program or integrated into *SFS*. WASP itself

only supports (standard) WAV and SFS' own file format, but SFS can import/export to a wide variety of file types, including WAV, NIST, MP3, binary sound files, VOC, AU, etc. One downside of SFS/WASP is that the spectrograms cannot be set to be displayed in colour, which makes them a little more difficult to read.

- *Praat* (http://www/fon.hum.uva.nl/praat) is another program that offers a lot of useful functionality for the advanced student of phonetics, but unfortunately has a somewhat steeper learning curve than most of the programs presented so far. It also offers support for reading/writing a variety of different sound formats, such as WAV, AU or NIST.

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Навчальне видання

ENGLISH PHONETICS. A PRACTICAL COURSE

ПІДРУЧНИК

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