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Philological Faculty  
Department of English Language Practice and Teaching  
Methodology**

Diploma research of the educational qualification level «Bachelor Degree»  
**«Community Perceptions of English and  
its effect on EFL Students' Attitudes  
towards learning the language»**

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## SUMMARY

**Mats Diana (2024). Community Perceptions of English and its effect on EFL Students' Attitudes towards learning the language.** Diploma research of the educational qualification level «Bachelor Degree». Rivne State University of the Humanities. *The manuscript.*

The problem of organizing foreign language pronunciation at the initial stage has always been actual. The pronunciation is the basic characteristic of speech, the basis for developing the skills of foreign language speaking. Only in the presence of persistent pronunciation skills is provided the normal functioning of all types of speech activity without exception.

The need to solve the problem of teaching foreign language articulation and intonation skills at the initial stage of oral mastery encouraged us to turn to the existing experience in teaching pronunciation as well as to determine the effectiveness of the use of suggestive means, based on structural models. This conditioned the actuality of this research.

The object of this research is teaching of foreign language articulation and intonation skills at the initial stage of mastering oral speech. The subject of the research is suggestive means based on structural models within the articulation-intonation exercises for teaching the pronunciation at the initial stage of mastering oral speech.

The purpose of this research is to reveal the main principles and ways of using suggestive means in relation to the study of structural models of teaching foreign language articulation and intonation skills, to theoretically justify and develop articulation-intonation exercises for teaching pronunciation at the initial stage of oral mastery.

To achieve the goal, it was necessary to solve the following tasks:

- 1) to determine what is included into the phonetic minimum of senior pupils at the initial stage of studying a foreign language;
- 2) to disclose the concept of “approximation” in teaching pronunciation on the base of community perceptions;

3) to formulate the basic requirements for the pronunciation of senior pupils on the base of community perceptions;

4) to determine how appropriate is to organize the introduction of a new sound on the base of attitudes, which are formed on community perceptions;

5) to reveal the value of phonetic charging at the English lessons;

6) to reveal the character of pupils' actions with new communicative techniques based on structural intonation models, having been formed in Community Paradigm of Ukrainian Society;

7) to describe ways to prevent typical error in pronunciation according to Community Paradigm of Ukrainian Society, attitudes to studying English, which are formed in Ukraine;

8) to prove the expediency and effectiveness of using poetry, songs and rhymes at the English lessons;

9) to select phonetic exercises for teaching articulation-intonation skills;

10) experimentally verify the effectiveness of the use of suggestive means with included structural models within articulation-intonation exercises in the process of pronunciation.

The scientific novelty of the research is that it considers a new approach to the use of suggestive means with selected structural models within the limits of articulation-intonational exercises, as well as the ways of their application in the process of pronunciation at the initial stage of mastering oral speech.

**Key words:** Community Perceptions of English, effect on EFL Students' Attitudes towards learning the language, auto-suggestive mechanisms, foreign language pronunciation, teaching articulation-intonation skills, articulation-intonation exercises.

**Мац Діана Вікторівна (2024). Сприйняття англійської мови спільнотою та вплив цього сприйняття на ставлення студентів до вивчення англійської мови як іноземної. Дипломна робота освітньо-**

кваліфікаційного рівню «Бакалавр». Рівненський державний гуманітарний університет. *Рукопис*.

В роботі зазначено, що проблема організації навчання іншомовної вимови на початковому етапі завжди була актуальною. Вимова є базовою характеристикою мовлення, основою для розвитку навиків іншомовного говоріння. Тільки при наявності стійких вимовних навичок забезпечується нормальне функціонування всіх без виключення видів мовленнєвої діяльності.

Необхідність розв'язання проблеми навчання іншомовних артикуляційно-інтонаційних навичок на початковому ступені оволодіння усним мовленням стимулювала нас звернутися до наявного в методиці досвіду з навчання вимови, а також визначити ефективність застосування сугестивних засобів, в основу яких покладені структурні моделі. Це зумовило актуальність даного дослідження.

Об'єктом даного дослідження є навчання іншомовних артикуляційно-інтонаційних навичок на початковому ступені оволодіння усним мовленням. Предметом дослідження виступають сугестивні засоби, що базуються на структурних моделях в межах артикуляційно-інтонаційних вправ для навчання вимови на початковому етапі оволодіння усним мовленням.

Мета даного дослідження полягає у тому, щоб розкрити основні принципи та шляхи використання сугестивних засобів відносно вивчення структурних моделей навчання іншомовних артикуляційно-інтонаційних навичок, теоретично обґрунтувати та розробити артикуляційно-інтонаційні вправи для навчання вимови на початковому етапі оволодіння усним мовленням (вивчення англійської мови як другої іноземної).

Для досягнення мети було розв'язано наступні завдання:

- 1) визначено, що входить до фонетичного мінімуму студента на різних етапах вивчення іноземної мови;
- 2) розкрито поняття “апроксимації” у навчанні вимови з урахуванням сприйняття англійської мови спільнотою;

3) сформульовано основні вимоги до вимови учнів на основі парадигми сприйняття англійської мови спільнотою;

4) визначено, як доцільно здійснити організацію введення нового звуку з урахуванням ставлення, яке існує у сприйнятті англійської мови спільнотою;

5) розкрито значення фонетичної зарядки на заняттях англійської мови;

6) розкрито характер дій учнів з новими комунікативними техніками, що базуються на структурних інтонаційних моделях, які сформувалися в Українському суспільстві;

7) описано шляхи запобігання типовим помилкам у вимові відповідно до парадигми спільноти українського суспільства, ставлення до вивчення англійської мови, яке формується в Україні;

8) доведено доцільність та ефективність використання віршів, пісень і римувань на заняттях англійської мови;

9) підібрано фонетичні вправи для навчання артикуляційно-інтонаційних навичок;

10) експериментально перевірено ефективність застосування сугестивних засобів із включеними структурними моделями в межах артикуляційно-інтонаційних вправ у процесі навчання вимови.

Наукова новизна роботи полягає в тому, що в ній розглядається новий підхід щодо використання сугестивних засобів із відібраними структурними моделями в межах артикуляційно-інтонаційних вправ, а також шляхів їх застосування у процесі навчання вимови на початковому ступені оволодіння усним мовленням (вивчення англійської мови як другої іноземної).

**Ключові слова:** сприйняття англійської мови спільнотою, вплив цього сприйняття на ставлення студентів до вивчення англійської мови як іноземної, ауто-сугестивні механізми, вимова іноземної мови, навчання артикуляційно-інтонаційних навичок, артикуляційно-інтонаційні вправи.

## INTRODUCTION

**The actuality of the research.** Knowledge of a foreign languages is an important prerequisite for personal, cultural, professional and economic contacts. The success of communication depends on how clear the interlocutors make their speech. The growing need for communication and cooperation between countries and people with different languages and cultural traditions requires the proficiency of foreign languages in general and of English in particular, because in the connection with the requirement of time English is the most prestigious and promising. The practical purpose of teaching a foreign language involves the possession of two types of communication – oral speech and reading. But in order to learn to understand foreign languages, speak and read a foreign language you need to master the sound side of the language.

The initial stage of mastering the language is a period that allows you to lay the foundations of communicative competence, that is, to learn to understand speech by hearing (listening), expressing your thoughts in the language of the language being studied (speaking), reading, that is, understanding the foreign language text, and writing, that is, learning to use foreign language graphics while performing written tasks aimed at reading and speaking fluency. This condition can only be ensured by purposeful work on the formation of spoken skills of students (Richard, 2001). Under the pronunciation we understand not only the correct pronunciation of English sounds, but also the intonational design and expressiveness of speech.

Acquiring oral speech and reading aloud is absolutely impossible without stable acoustic and rhythmic-intonation skills.

The problem of organizing foreign language pronunciation at the initial stage has always been actual. The pronunciation is the basic characteristic of speech, the basis for developing the skills of foreign language speaking. Only in the presence of persistent pronunciation skills is provided the normal functioning of all types of speech activity without exception.

Analysis of methodical literature on pronunciation instructions (Cognition & Technology Group at Vanderbilt, 1997), observation of the educational process showed that at the present stage there is no scientific substantiation for the use of articulation-intonation exercises for teaching the pronunciation.

The need to solve the problem of teaching foreign language articulation and intonation skills at the initial stage of oral mastery encouraged us to turn to the existing experience in teaching pronunciation as well as to determine the effectiveness of the use of suggestive means, based on structural models. This conditioned the actuality of this research.

**The object of this research** is teaching of foreign language articulation and intonation skills at the initial stage of mastering oral speech according to Community Paradigm of Ukrainian Society, attitudes to studying English, which are formed in Ukraine.

**The subject of the research** is suggestive means based on structural models within the articulation-intonation exercises for teaching the pronunciation at the initial stage of mastering oral speech on the base of community perceptions.

**The purpose of this research** is to reveal the main principles and ways of using suggestive means in relation to the study of structural models of teaching foreign language articulation and intonation skills, to theoretically justify and develop articulation-intonation exercises for teaching pronunciation at the initial stage of oral mastery on the base of community perceptions.

To achieve the goal, it was necessary to solve **the following tasks**:

1) to determine what is included into the phonetic minimum of students at the initial stage of studying a foreign language (we mean students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language);

2) to disclose the concept of “approximation” in teaching pronunciation on the base of community perceptions;

3) to formulate the basic requirements for the pronunciation of students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language on the base of community perceptions;



4) to determine how appropriate is to organize the introduction of a new sound on the base of attitudes, which are formed on community perceptions;

5) to reveal the value of phonetic charging at the English lessons;

6) to reveal the character of students' actions with new communicative techniques based on structural intonation models, having been formed in Community Paradigm of Ukrainian Society;

7) to describe ways to prevent typical error in pronunciation according to Community Paradigm of Ukrainian Society, attitudes to studying English, which are formed in Ukraine;

8) to prove the expediency and effectiveness of using poetry, songs and rhymes at the English lessons;

9) to select phonetic exercises for teaching articulation-intonation skills;

10) experimentally verify the effectiveness of the use of suggestive means with included structural models within articulation-intonation exercises in the process of pronunciation.

The following research methods were used to solve **the tasks**:

1. To study and do critical analysis of literature on Methods of teaching Foreign Languages, Pedagogy and Age Psychology on the research problem.

2. To observe the process of teaching pronunciation at the English lessons of students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language.

3. To provide the experiment to determine the effectiveness of the use of suggestive means with included structural models within articulation-intonation exercises for teaching pronunciation.

**The hypothesis of the research** is that the use of suggestive means based on structural models, which are formed on the base of community perceptions, within the limits of articulation-intonation exercises at the initial level of oral mastery facilitates effective pronunciation training, creates conditions for the successful formation, development and improvement of articulation-intonational skills and

abilities of students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language.

**The scientific novelty** of the research is that it considers a new approach to the use of suggestive means with selected structural models within the limits of articulation-intonational exercises, as well as the ways of their application in the process of pronunciation at the initial stage of mastering oral speech.

**The theoretical value of the research** is:

1) to provide the experimental selection of optimal structural models within the limits of articulation-intonation exercises for teaching the pronunciation of students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language;

2) to do scientific substantiation of these exercises for teaching pronunciation.

**The practical value of the research** is to develop articulation-intonational exercises with the inclusion of structural models for use at the English lessons at high school.

**Approbation and implementation** of the research results into the practice of high school was carried out through discussion at the conferences of Rivne State University of the Humanities, meetings of the department of English Language Practice and Teaching Methodology of Philological Faculty of Rivne State University of the Humanities, reported at the conferences on modern problems of teaching methods of foreign languages (Rivne, 2024). One article was published:

1. **Mats Diana (2024). THE TENDENCIES OF A COMMUNICATIVE METHOD OF TEACHING A FOREIGN LANGUAGE ACCORDING TO COMMUNITY PERCEPTION STANDARDS.** *Матеріали I Всеукраїнської студентської науково-практичної конференції «Актуальні проблеми сучасної іноземної філології» (20 травня 2024 року).* Рівне: РДГУ. С. 88–89.

The structure of the research for Bachelor Degree includes an introduction, 2 chapters, conclusions, summary, list of sources.

# **CHAPTER I. AUTO-SUGGESTIVE MECHANISMS FOR TRAINING FOREIGN LANGUAGES IN THE CONTEXT OF TRANSFORMATIONS OF FOREIGN LANGUAGE EDUCATION BY THE WAY OF COMMUNITY PERCEPTIONS**

## **1.1. The tendencies of a communicative method of teaching students a foreign language according to Community Perception Standards**

Growing need for communication and cooperation between countries and peoples with different languages and cultural traditions requires a substantial adjustment of the approaches to the study foreign languages. The rapid changes taking place in our society, modernization of educational systems, achievements in the field of the theory and practice of teaching foreign languages – all this necessitates updating the contents and methods of the educational process. During the post-war decades, a typical tendency towards the strengthening of the communicative orientation of the educational process provide the approach to a real process of communication. The development of a communicative method in one way or another one has been involved in many scientific groups and methodologists in different countries. The most significant contribution to justification of this method was made by many supporters, and above all by V. Sarah (Sarah, 2000), J. Soars and L. Soars (Soars, J. & Soars, L., 1986) (England); O.Kuznetsova (Склярєнко & Голованчук, 2002; Хорушко, 2002) (Ukraine).

Among the newest teaching methods of foreign languages, which arose mainly in the English-speaking countries – the United States and Great Britain – in the last decades of the twentieth century methods are becoming increasingly popular, combining communicative and cognitive goals. The existence of various options in this area in a modern methodology with different names – the Full Language Content Approach, the Cognitive Approach, the Content-based ESL Program, the Cognitive

Academic Language Approach – indicates an increasing interest in learning foreign languages and the desire of methodologists to rethink their role and place in the world (Мартінова, 1999).

The main idea of a communicative approach is that students must not only acquire knowledge (for example, to know grammatical, lexical or spoken forms), but also to develop skills and abilities of using linguistic forms for real communicative purposes in order to become effective users of the language. Before the emergence of the communicative method, the methods and materials for teaching languages tended to almost fully focus on the introduction and consolidation of grammatical structures and vocabulary units in situational contexts. However, it rarely led to the development of effective language skills. After the release of H. Widdowson's *Teaching Language as Communication* (Oxford University Press, 1976) and D. Wilkins *Notional Syllabuses* (Oxford University Press, 1976), which paved the way for a communicative approach, the authors of the programs and the training – methodological materials began to distinguish between different communication functions that perform the language and which are directly related to the study of a foreign language, such questions as how to go somewhere or how to imagine. Subsequently, a methodology and teaching materials for working on lessons were developed, aimed at familiarizing students with examples of these functions in the context of their use and providing practices for their use (Подосиннікова, 2001).

The essence of *communicative learning techniques* is that the learning process is a model of communication process. It is possible to achieve this providing the following laws are complied with:

- personal character of communicative activity of the subject of communication;
- interaction of speech partners;
- situation as a form of communication functioning;
- the content basis of the process of communication;

- a system of speech means, the use of which would provide a communicative activity in situations of communication;

- functional character of assimilation and use of speech means;

- heuristic communication, etc. (Самонова, 2001).

Scientists (Astle & Scerif, 2011) gives the following definition of the concept of communication – it is a way to maintain human life as the person. For this reason, scientists (Bialystok, 2018) statement is correct, when she writes that such a subject of speaking is needed, that is, content that could correspond to the communicative need and become an internal motive for speaking. And not only speaking, but also all kinds of speech activity as means of communication.

The term “communicative competence” is widely used in Western methods (Денисенко, 2002; Ёотог, 1979), and some our methodologists (Лукшин, 1983). Also D. Strange (Strange, 1989) describes four components that make up the communicative competence, such as:

- *grammatical competence*, that is the ability to recognize lexical, morphological, syntactical, phonological features of the language and manipulate them at the level of words and sentences;

- *sociolinguistic competence* or social rules for using the language: understanding the roles of the participants in the communication, the information they exchange, and the functions of their interaction;

- *the competence of the statement*, which is related to the ability to perceive and produce not a single sentence, but a false unity;

- *the competence of a speech strategy* used to compensate for imperfect knowledge of rules, in situations where you cannot remember the word, did not understand the replica, etc.

Methodologists (Alyami & Mohsen, 2019) agrees that these components are used in the process of communication, and may be the goal of learning communication, but adds that the purpose of learning is not only what needs to be mastered, but also mainly the level of ownership.

Below we offer a summary Table of analysis of several methods for learning foreign languages that will help identify and explore the specifics of the communicative approach.

**Table 1.1**

**Methods of studying foreign languages according to Community Perception Standards**

	<b>Traditional method</b>	<b>A Direct method</b>	<b>Audiovisual situational method</b>	<b>A Communicative method</b>
<b>A period</b>	The end of the XIX – XX centuries	The second half of the nineteenth century – to our time	The beginning of the 50's	The beginning of the 70's
<b>Theories</b>	There is no such ideology	Empiricism and Associazism (Zhakkoto, Guyen, Passion)	Theories of de Sousseur, Bruno, Rivelina, Gugengelheim	Pragmatic Linguistics, Pseudoe-Pedagogics, Cognitive Psychology
<b>The main aim</b>	Facilitate access to texts, often to novels, to form the consciousness of pupils	To teach to communicate through an active and global methodology	To teach to speak and communicate in everyday life situations	To teach to speak and communicate in everyday life situations
<b>Tasks</b>	- to expand a general culture; - to develop the ability to make reasons and to analyze	- to facilitate to hear the language; - to facilitate a pupil to communicate	- to speak in situations as a native speaker; - to teach them to express their thoughts in a writing form	- to concentrate learning on the needs and motivations of pupils; - to create communicative competences

<b>A content</b>	<i>Dictionary:</i> rich, literary, carefully selected; <i>Grammar:</i> normative, preference for literary forms; <i>Themes:</i> literary, cultural, which refer to morality	<i>Dictionary:</i> everyday use, normal; <i>Grammar:</i> descriptive; <i>Themes:</i> description of cultural stereotypes	<i>Dictionary:</i> specific, based on the frequency of language use and profitability; <i>Grammar:</i> structural, distributive, progress based on non-importance; <i>Themes:</i> the daily lives of Englishmen and Americans	<i>Dictionary:</i> depending on the need for communication and the intended purpose; <i>Grammar:</i> conceptual, based on meaning; functional progression that meets the needs of communication; <i>Topics:</i> general
<b>Material</b>	- texts of different authors with questions; - grammar lessons with the following written exercises; - explanation of rules and translation of vocabulary	- invented texts; - grammar tables with written exercises; - pictures-situations with explanatory content	- invented dialogues; - exercises and structural tables; - movies; - phonograms	- documents of various types; - authentic or realistic texts; - sound and visual materials; - use of the library
<b>Technique, skills</b>	- reading; - explanation of words; - translation; - analysis and coordination exercises; - translation from mother tongue to foreign language and vice versa	- show objects of the classroom environment or pictures; - exercises on grammatical analysis; - the importance of phonetics	- importance of the stages of the lesson: presenting; memorization; using; application; entering an oral conversation, then writing	- pragmalinguistic exercises - lively activity (role-playing game); - exercises of a creative nature; - solving problem issues
<b>A native</b>	Permanent movement from a foreign language to a native one	Only a foreign language with the help of gestures, drawings, surroundings	The advantage of a foreign language	Use of a native language if it is necessary

## 1.2. 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 perceived 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.

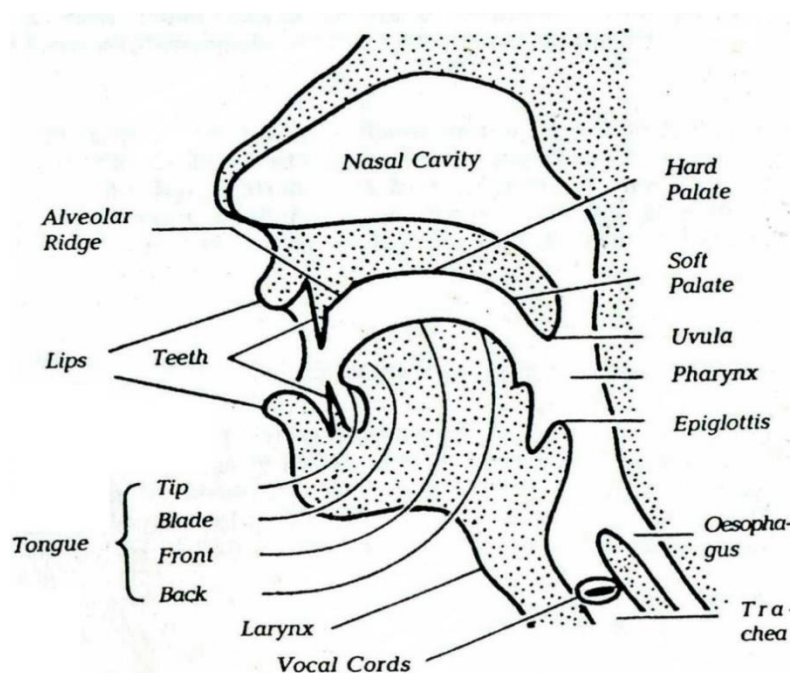
The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning: /pɪt/ and /bɪt/, the ‘classic’ /ʃɪp/ and /ʃi:p/, /kap/ and /kat/, etc.

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 (Morska, 2003).

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 *ἄλλο*, which simply means *other*. Further examples for this are the occurrence of “clear” (/l/) and “dark l” (/ɫ/) 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.

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. 1.1). 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 1.1. 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 no 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.

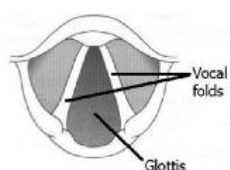
All the organs of speech can be divided into two groups: active and passive.

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. 1.2. Position of the vocal folds: Unvoiced**



**Fig. 1.3. Position of the vocal folds: voicing  
(initial & the wildest aperture)**



**Fig. 1.4. 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 extent.

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 than 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**

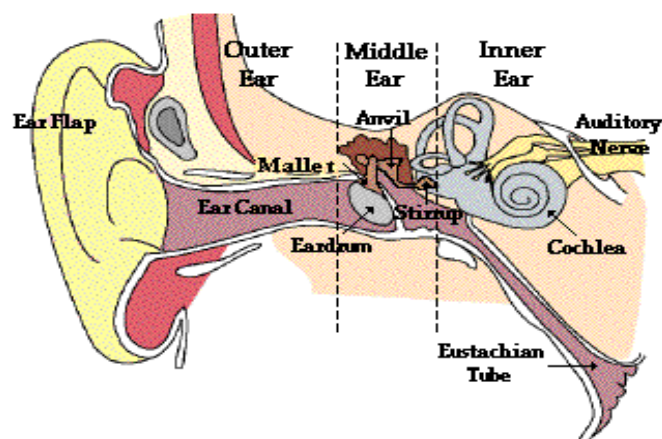
Speech perception is often portrayed as a decoding process that is exactly the opposite of speech production (as a form of encoding), but this conception – depicted in the graph below – is potentially somewhat misleading.



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 1.5. 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 (Олейник, 1992).

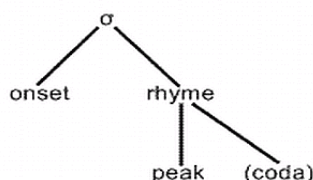
### 1.3. English Vowels and Consonants: their classification. Vowel Digraphs and Consonant Digraphs

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 realize 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 fulfill something of a ‘bridging’ function to ‘smooth’ the transitions between the vowels. Most systems for characterizing 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<sup>1</sup> 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 ( $\sigma$ ).



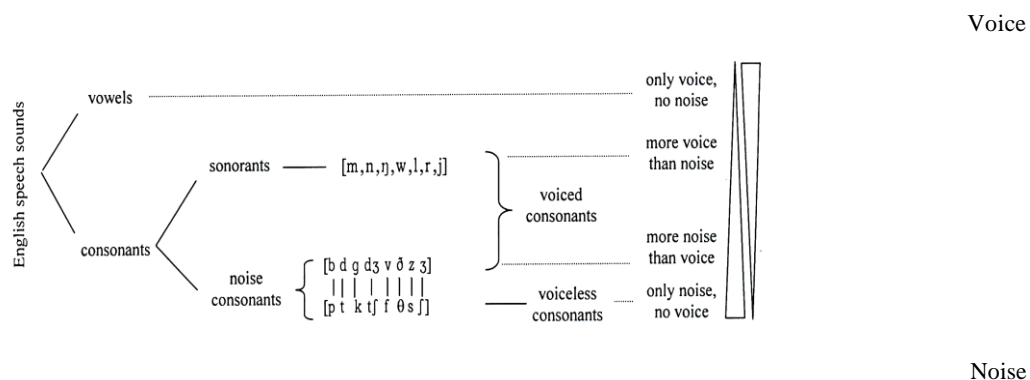
Consonants are the bones of a word and give it its basic shape. English accents differ mainly in vowels; the consonants are more or less the same wherever English is spoken. So if your vowels are not perfect you may still be understood by the listener, but if the consonants are imperfect there may be 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. 1.6).

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. 1.6. 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 1.2**

**The classification of English vowels**

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

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 vowel 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 vowel 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*.

**Table 1.3**

**Rules of reading vowels in four principal types of syllables**

<b>Letter / type of reading</b>	<b>a</b>	<b>o</b>	<b>u</b>	<b>e</b>	<b>i/y</b>
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	[ɪ] 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.

**Table 1.4**

**Rules of reading vowel digraphs**

The first group (both of the letters express themselves)			The second group (we don't read the letters of digraph. We use monophthong or diphthong)			The third group (one of the letters of digraph has alphabetic reading)					
						We read the first letter			We read the second letter		
<i>ei</i> <i>e</i> <i>y</i>	[ei]	vein <sup>1</sup> the y	<i>oo</i> at the end of the word	[ʊ: ]	too	<i>ai</i> <i>a</i> <i>y</i>	[e i]	maid day	<i>e</i> <i>u</i> <i>e</i> <i>w</i>	[j ʊ: ]	neutral
<i>oi</i> <i>o</i> <i>y</i>	[ɔi]	oil bo y	<i>oo</i> + cons. (except t k)	[ʊ: ]	soon <sup>1</sup>	<i>ie</i> <i>y</i> <i>e</i>	[a i]	tie <sup>1</sup> rye			
			<i>oo</i> + <i>k</i>	[ʊ]	bo ok coo k	<i>o</i> <i>a</i> <i>o</i> <i>e</i> <i>o</i> <i>w</i>	[ɜ ʊ]	coa t toe lo w			
			<i>au</i> <i>aw</i>	[ɔ: ]	aut hor sa w	<i>u</i> <i>e</i> <i>ui</i>	[j ʊ: ]	due <sup>2</sup> suit			
			<i>ou</i> <i>ow</i>	[aʊ ]	out <sup>2</sup> no w	<i>e</i> <i>e</i> <i>e</i> <i>a</i>	[i: ]	me et <sup>3</sup> sea			
<sup>1</sup> Exception: in some words digraph <i>ei</i> is read as [i:] after letter <i>c</i> – <i>receive</i> , <i>ceiling</i> .			<sup>1</sup> Except : <i>good</i> and <i>stood</i> [u]; <sup>2</sup> In some words digraph <i>ou</i> is read as [ʌ]: <i>country</i> , <i>cousin</i> , <i>young</i> ; or [u:]: <i>youth</i> , <i>group</i> , <i>soup</i> .			<sup>1</sup> Except: believe, field; <sup>2</sup> Exception: after sounds [r], [l], [dʒ] digraphs <i>ue</i> and <i>ui</i> are read as [u:] – blue, fruit, juice; <sup>3</sup> Exception: before <i>d</i> and <i>th</i> digraph <i>ea</i> is read as			Exception : after sounds [r], [l], [dʒ] digraphs <i>eu</i> and <i>ew</i> are read as [u:] – blew, drew, Jew.		

		[e] – bread, death.	
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As you will see from the table below, the situation is much less straightforward for the realizations of vowel graphemes or digraphs. This table represents an attempt to illustrate the diversity of possible realizations 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 realizations 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 occur 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(ʊ)] realization 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 realization. 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(ʊ)]. 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 realizations. 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/, /i:/, /aɪ/, /əʊ/, /ju:/, of course meaning the *names* for <a>, <e>, <i>, <o>, <u>, <j>.

<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 realizations and vice versa (Klass, 2008).

**Table 1.5**

**Realization of vowel graphemes and digraphs  
(grapheme combinations)**

<b>Grapheme(s)</b>	<b>Phoneme(s)</b>	<b>Example(s)</b>
<a>	[a~æ] [eʊ~eɪ~ʌɪ] [a~æ~ɑʊ~aʊ~æ(e)] [ɔʊ~ɔə~oʊ] [ɒ~ɑ(ʊ)] [ə~ɐ] [ɪ~ə]	cat, bass base, bass bath, car water, warm, wall watch, what about, ago, again cottage, luggage
<a[iy]>	[e:~eɪ~ʌɪ] [ɛ:~ɜ:~ɛə] /ə/ [ɛ~e]	main, stray, bait air, fair captain, fountain said, says, again
<a[uw]>	[ɑʊ~ɔə~oʊ] [æʊ~a~aʊ~ɑʊ] [ɑ(ʊ)~ɒ]	faun, prawn laugh sausage
<e>	[ɪ~e~ɛ] [ɜʊ~ɜə~ɛʊ] [ə~əʊ]	emerald, bet emerge letter
<ea>	/eɪ~iʊ/	eat, beat, tea steak

	[eʊ~eɪ~ɛʊ]	
<ee>	[eɪ~i:]	<i>eel, meet, see</i>
<e[iy]>	[ei~eɪ~ʌɪ] [aɪ~ɒɪ]	<i>reign, fein Eileen</i>
<e[uw]>	/ju:~u:/	<i>ewe, euphemism, few</i>
<i>	[ɪ~ə] [aɪ~aɪ~ɒɪ] [ɜʊ~ɜ:~ɛ:~ɜɪ]	<i>interest, tip five, fire, pirate bird, third</i>
<ie>	[aɪ~ɒɪ] /iʊ/ [e~ɛ] [aɪə~ɒɪə~aʊə]	<i>pie, trie fiend friend diet, quiet</i>
<io>	/ə/	<i>notion, passion, fashion</i>
<o>	[ɒ~ɑ(ʊ)] [əʊ~oʊ~ɒ] [ɔʊ~oʊ]	<i>option, pot omega, over, potato tore, torn</i>
<oa>	[ɔ:~o:] [əʊa:~oʊa:]	<i>oar, board coarticulation</i>
<oe>	[u:~yʊ] [əʊ~oʊ]	<i>Shoe toe</i>
<o[iy]>	/ɔɪ/ /əʊ <sup>w</sup> ɪ/	<i>noise, hoist, boy, buoy coincidence</i>
<oo>	[u:~y:] [ʊ~y:~ɣ] [ʊə~u:~ɔ:~o:]/ [əʊɒ~oʊɒ]	<i>ooze, moon, shoo foot, book poor cooperation</i>
<o[wu]>	[ɔ:~o:] [ɔʊ~oʊ~ʊə] [aʊ~oʊ~əʊ] [əʊ~oʊ]	<i>four tour out, shout, cow tow</i>
<u>	/ju:/ /ʊ/ [ʊ~ʌ] [ɜ:~ɜʊ~ɛ:]	<i>user, usual put putt fur, curl</i>
<ue>	/u:/ /u <sup>w</sup> ə/ /ju <sup>w</sup> ə/	<i>Sue, queue Cruel fuel</i>
<ui>	/u:/ [ju:~u:]	<i>fruit, cruise nuisance</i>



	/ɪ/ [aɪ~ɒɪ] /u <sup>w</sup> ɪ/	<i>build, guild</i> <i>guide, quite</i> <i>fluid</i>
<uy>	[aɪ~ɒɪ]	<i>buy, guy</i>
<y>	[aɪ~ɒɪ] [aɪə~aɪə:~a:] /ɪ/ /j/	<i>cry, fry, try</i> <i>tyre</i> <i>crystal</i> <i>yesterday, yearn</i>

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.

**Table 1.6**

**Realization of consonant graphemes and  
grapheme combinations (digraphs)**

<b>Grapheme(s)</b>	<b>Phoneme(s)</b>	<b>Example(s)</b>
<b(b)>	/b/	<i>bill, trouble, shabby,</i> <i>tabby, tab</i>
<bt>	/t/ /bt/	<i>debt, doubt</i> <i>obtain</i>
<c>	/k/ /s/ /ʃ/	<i>cat, chocolate, mac</i> <i>space</i> <i>special, ocean</i>
<cc>	/k/ /ks/	<i>accurate, occur</i> <i>accept</i>
<(t)ch>	/tʃ/ /ʃ/ /k/ //	<i>check, match</i> <i>machine, mustache</i> <i>chaos, Bach</i> <i>yacht</i>
<ck>	/k/	<i>chicken, back, thick</i>
<d(d)>	/d/ /dʒ/, /dj/	<i>dumb, middle, bad</i> <i>gradual, residual</i>
<f(f)>	/f/ /v/	<i>find, coffee, dwarf,</i> <i>shelf</i>

		<i>of</i>
<g(g)>	/g/ /dʒ/ /ʒ/	<i>give, guest, luggage, bag George, engorge, huge, urge rouge, beige</i>
<gh>	/g/ /f/ // /p/	<i>ghost cough, laugh eight, bough hiccough</i>
<gn>	/n/ /gn/	<i>sign, foreign signal, signature</i>
<h>	/h/ //	<i>home, behind hour, Shah</i>
<j>	/dʒ/ /ʒ/ /j/	<i>John, joke, majority jabot hallelujah</i>
<k>	/k/	<i>kilo, market, mark</i>
<kn>	/n/ /kn/	<i>knight, knee, know acknowledge, weakness</i>
<l(l)>	/l/ //	<i>left, bullet, shelf, girl, full half, calf, calm, walk, could</i>
<m(m)>	/m/	<i>morning, comma, room</i>
<mb>	/mb/ /m/	<i>emblem, tumble lamb, climb, tomb</i>
<mn>	/m/ /n/ /mn/	<i>damn, hymn mnemonic hymnal, gymnasium, omniscient</i>
n(n)	/n/	<i>name, manner, mean</i>
<n[cgkqx] <sup>1</sup> >	/ŋ/ /ŋg/, /ŋk/ /ndʒ/	<i>singer, long finger, anxiety, thinker, inquire stingy</i>
<p(p)>	/p/	<i>plan, copper, temple, map</i>
<ph>	/f/ /ph/, /p/	<i>photography, physical Clapham</i>

<p[nst]>	/pn/ /n/ /ps/ /s/ /pt/ /t/	<i>hypnosis</i> <i>pneumatic</i> <i>upset</i> <i>psychology</i> <i>aptitude</i> <i>pterodactyl</i>
<q>	/kw/ /k/	<i>question</i> <i>cheque</i>
<r(r)> <rh>	/r/  /ə/ or lengthening of preceding vowel	<i>red, mirror</i> <i>rhythm</i> <i>centre, tender,</i> <i>mirror, core</i>
<s(s)>	/s/ /z/ /ʃ/ /ʒ/	<i>sound, master, moss,</i> <i>close</i> <i>measles, close</i> <i>sugar, sure</i> <i>measure</i>
<sc>	/sk/ /s/ /ʃ/	<i>describe</i> <i>descent, muscle</i> <i>luscious</i>
<sh>	/ʃ/ /sh/	<i>shore, fashion, flash</i> <i>grashopper</i>
<sw>	/s/ /sw/	<i>sword</i> <i>swine, swindle, swat</i>
<t(t)>	/t/	<i>top, bitter, hat</i>
<th>	/θ/ /ð/ /th/	<i>theme, both,</i> <i>monthly</i> <i>the, these, brother</i> <i>apartheid</i>
<v>	/v/	<i>van, moving, curve</i>
<w>	/w/	<i>water</i>
<wh>	/h/ /w/	<i>who, whole</i> <i>where, when, why,</i> <i>what</i>
<x>	/ks/ /gz/ /z/	<i>box, mixture</i> <i>exact, exist</i> <i>Xerox,</i> <i>xenophobia,</i> <i>xylophone</i>
<y>	/j/	<i>yellow, yoghurt,</i> <i>yoke</i>
<z(z)>	/z/	<i>zone, dazzle, buzz</i>

Ukrainian students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language 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 (Hartsell & Yuen, 2006).

## **CHAPTER II. DEVELOPMENT OF STUDENTS’ PRONUNCIATION SKILLS BY THE WAY OF COMMUNITY PERCEPTIONS**

### **2.1. Exercises for teaching students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language English Phonetics and the Phonology**

Our experiment we provided at the department of English Language Practice and Teaching Methodology of Philological Faculty of Rivne State University of the Humanities during December, 2023. The participants were students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language. The monitor in this group of students was the teacher of English as the second foreign language Bihunova Svitozara. As a Control Group there were students from the 3d course. The monitor in this group of students was the teacher of English as the second foreign language Bailo Julia. For students from Experimental Group we proposed the system of exercises subdivided according to themes.

#### **Lesson 1. The Concept of the Phonetics and the Phonology**

#### **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 a 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. 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.



#### 4. 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 <b>Heaven,</b>	It begins every <b>hope,</b> Every <b>wish</b> it must
'Twas muttered in <b>Hell,</b>	bound,
And <b>echo</b> caught faintly	It prays with the
The sound as it fell;	<b>hermit,</b>
On the confines of <b>Earth,</b>	With <b>monarchs</b> is crowned;
'Twas permitted to rest,	Without it the soldier,
And the <b>depth</b> of the	The sailor may roam,
ocean	But woe to the wretch
Its presence confessed;	Who expels it from
'Twill be found in the	<b>home!</b>
<b>sphere</b>	In the <b>whisper</b> of
When 'tis raven asunder,	conscience
Be seen in the <b>lightning</b>	'Tis sure to be found,
And heard in the	Nor e'en in the
<b>thunder.</b>	<b>whirlwind</b>
'Twas allotted to man	Of passion is drowned;

With his earliest <b>breath</b> ,	'Twill soften the <b>heart</b> ,
Attends him at <b>birth</b>	But though deaf to the
And awaits him at	ear,
<b>death</b> ,	It will make it acutely
Presides o'er his	And instantly <b>hear</b> .
<b>happiness</b> ,	But in <b>short</b> , let it rest
<b>Honour</b> and <b>health</b> ,	Like a delicate flower,
Is the prop of his <b>house</b>	Oh, breathe on it
And the end of his	softly,
<b>wealth</b> .	It dies in an <b>hour</b> !

5. 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/).

## Lesson 2. The Sounds of Speech. Sounds and Phonemes

### 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 «scl» – 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

<b>A</b> all consonants are pronounced	<b>B</b> some consonants are not pronounced
<i>Industry</i>	<i>Bomb</i>

6. 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?

7. 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

8. 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.

### Lesson 3. The Organs of Speech and their Work.

# Speech Perception and Speech Production

## 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 nonononono.

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

Front of the mouth – pepepe pah, bebebe 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. coat jumper glasses dress  
earings  
shoos jeens skirt jackit trousers
2. Merch Septemper Febuary Octobar  
August  
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
5. large boring expensiv interetsing ordinary  
beatiful hungray good unplesant modern
6. one twelve thirty thirteen sixty  
eight  
twentey one fifeteen eleven ninty  
hunded 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





[f-θ] Finn – [s-ʃ] see – she

thin

[v-ð] vain – [v-w] vest –

they west

## Vowels

### MONOPHTHONGS:

[e] - [æ] - [ɜ:] - [ə] bed – ad – bird –

omit

[ɑ:] - [ʌ] car – rub

[ɒ] - [ɔ:] cod – cord

[i] - [ʊ] bib – full

### DIPHTHONGS:

[ei] - [ai] - [ɔi] lay – lie – boy

[ɜʊ] - [aʊ] tone – now

[iə] - [ɛə] - ear – air – tour

[ʊə]

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

12. I'll sing; you hum on key.  
 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).

### Lesson 5. English Vowels in Six Types of Syllables.

#### Vowel Digraphs and Consonant Digraphs

#### 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]	[ai]	[i:]

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

[e] bread	[i:] meat	[iə] fear
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[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	<i>Tear</i>	Scream	Steak	Breath
Breathe	<i>Breadth</i>	Spear	Thread	Bear
Cease	<i>Chest</i>	Clear	Deaf	Death
Earth	<i>Beast</i>	Breast	Beard	Pearl
Pear	<i>Heal</i>	Health	Great	Gear
Hearse	<i>Jealous</i>	Yearn	Lead	Leap
Leapt	<i>Meant</i>	Reason	Search	Swear
Theatre	<i>Weary</i>	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	<u>[pei]</u>	[peə]	e) dear	[diə]	[deə]
b) write	[raɪt]	[rəʊt]	f) boy	[bɔɪ]	[bəʊ]

c) phone	[fəʊn]	[faɪn]	g) tour	[tʊə]	[təʊ]
d) round	[raɪnd]	[raʊnd]	h) fair	[fiə]	[feə]

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

[niə]	_____	[flaɪt]	_____	[taʊn]	_____
[keə]	_____	[peɪdʒ]	_____	[fjʊə]	_____
[θrəʊ]	_____	[dʒɔɪn]	_____	[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:] [əʊ]  
 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* [θm] [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] [u:] [ʌ]

(34) *Mould* is not pronounced like  
 (35) *could* [ʊd] [əʊld  
 ]

Why is it (36) *done*, but (37) *gone*  
 and (38) *lone* [əʊ] [ʌ] [θ]

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      newspaper      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.

## **Lesson 6. Correction of Pronunciation of English Sounds**

### **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
<b>A</b>		
acrossed	<u>across</u>	It is easy to confuse «across» with «crossed» but better to keep them separate.
affidavid	<u>affidavit</u>	Even if your lawyer's name is «David», he issues affidavits.
Old-timer's disease	<u>Alzheimer's disease</u>	While it is a disease of old-timers, it is named for the German neurologist, Dr. Alois Alzheimer.
Antartic	<u>Antarctic</u>	Just think of an arc of ants (an ant arc) and that should help you keep the <b>c</b> in the pronunciation of this word.
Artic	<u>Arctic</u>	Another hard-to-see <b>c</b> but it is there.
aks	<u>ask</u>	This mispronunciation has been around for so long (over 1,000 years) that linguist <u>Mark Aronoff</u> thinks we should cherish it as a part of our linguistic heritage. Most of us would give the axe to «aks».
athelete, atheletic	<u>athlete, athletic</u>	Two syllables are enough for «athlete».
<b>B</b>		
barbituate	<u>barbiturate</u>	Don't forget this word contains three others: bar+bit+u+rate
bob wire	<u>barbed wire</u>	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	<u>business</u>	The change of [s] to [d] before [n] is spreading throughout the US.
a blessing in the skies	a <u>blessing</u> in <u>disguise</u>	This phrase is no blessing if it comes from the skies. (Pronounce it correctly and help maintain the disguise.)
<b>C</b>		
Calvary	<u>cavalry</u>	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	<u>candidate</u>	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	<u>cardsharp</u>	Cardsharps probably won't eat you alive, though they are adept at cutting your purse strings.
Carpool tunnel syndrome	<u>Carpal tunnel syndrome</u>	This one is mispronounced (and misspelled) several different ways; we just picked the funniest. Carpal means «pertaining to the wrist».
caucaphony	<u>cacophony</u>	There is no greater cacophony [kæ'kafēni] to the ears than to hear the vowels switched in the pronunciation of this word.
The Caucasus	The <u>Caucasus</u>	Although there are more than one mountain in this chain, their name is not a plural noun.
chester drawers	<u>chest of drawers</u>	The drawers of Chester is a typical way of looking at these chests down South but it misses the point.
chomp at the bit	<u>champ at the bit</u>	«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	<u>clothes</u>	The [ð] is a very soft sound likely to be overlooked. Show your linguistic sensitivity and always pronounce it.
coronet	<u>cornet</u>	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.
<b>D</b>		
dialate	<u>dilate</u>	The <b>i</b> in this word is so long there is time for another vowel but don't succumb to the temptation.
diphtheria	<u>diphtheria</u>	The «ph» in this word is pronounced [f], not [p].
doggy-dog world	<u>dog-eat-dog world</u>	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	<u>drown</u>	You add the [d] only to the past tense and past participle.
<b>E</b>		
elec'toral	<u>e'lectoral</u>	The accent is on the second, not the third, syllable and there is no [i] in it – <b>not</b> «electorial». (By the way, the same applies to «mayoral» and «pastoral».)
excape	<u>escape</u>	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	<u>espresso</u>	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	<u>et cetera</u>	Latin for «and» (et) «the rest» (cetera) are actually two words that probably should be written separately.
expecially	<u>especially</u>	Things especial are usually not expected, so don't confuse these words.
<b>F</b>		

Febuary	<u>February</u>	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	<u>federal</u>	Syncopation of an unaccented vowel is fairly common in rapid speech but in careful speech it should be avoided.
fillum	<u>film</u>	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	<u>fiscal</u>	In fact, we don't seem to like any consonants together. Here is another word, like <u>athlete</u> and film that is often forced to swallow an unwanted vowel.
flounder	<u>founder</u>	Since it is unlikely that a boat would founder on a flounder, we should distinguish the verb from the fish as spelling suggests.
foilage	<u>foliage</u>	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 <u>intents</u> and <u>purposes</u>	The younger generation is mispronouncing this phrase so intensively that it has become popular both as a mispronunciation and misspelling.
forte	<u>fort</u>	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: <b>fort</b> .
<b>H</b>		
Heineken remover	<u>Heimlich maneuver</u> (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	<u>height</u>	The analogy with «width» misleads many of us in the pronunciation of this word.
'erb	<u>herb</u>	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	<u>hierarchy</u>	Remember, hierarchies go higher than you might think. This one is pronounced «higher archy» and not «high archy».
<b>I</b>		
in parenthesis	<u>in parentheses</u>	No one can enclose an expression in one parenthesis; at least two parentheses are required.
interpretate	<u>interpret</u>	This error results from the back-formation of «interpretate» from «interpretation». But back formation isn't needed; we already have «interpret».
irregardless	<u>regardless</u>	«Less» already says «without» so there is no need to repeat the same sentiment with «ir-».
idn't	<u>isn't</u>	Again, the struggle of [s] before [n].
<b>J</b>		
jewlery	<u>jewelry</u>	The root of this word is «jewel» and that doesn't change for either «jeweller» or «jewelry».
jist	<u>just</u>	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].
<b>K</b>		
Klu Klux Klan	<u>Ku Klux Klan</u>	Well, there is an [I] in the other two, why not the first? Well, that is just the way it is; don't expect rationality from this organization.

<b>L</b>		
lambast	<u>lambaste</u>	Better to lambaste the lamb than to baste him – remember, the words rhyme. «Bast» has nothing to do with it.
larnyx	<u>larynx</u>	More metathesis. Here the [n] and [y] switch places. Mind your <b>ns</b> and <b>ys</b> as you mind your <b>ps</b> and <b>qs</b> .
Laura Norder	<u>law</u> and <u>order</u>	The sound [aw] picks up an [r] in some dialects (also «sawr» and «gnawr»). Avoid it and keep Laura Norder in her place.
leash	<u>lease</u>	Southern Americans are particularly liable to confuse these two distinct words but the confusion occurs elsewhere. Look out for it.
libel	<u>liable</u>	You are liable for the damages if you are successfully sued for libel. But don't confuse these discrete words.
libary	<u>library</u>	As mentioned <u>before</u> , English speakers dislike two [r]s in the same word. However, we have to buck up and pronounce them all.
long-lyved	<u>long-lived</u>	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».
<b>M</b>		
masonry	<u>masonry</u>	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	<u>mauve</u>	This word has not moved far enough away from French to assume an English pronunciation, [mawi], and should still be pronounced [mowi].
mannaise	<u>mayonnaise</u>	Ever wonder why the short form of a word pronounced «mannaise» is «mayo»? Well,

		it is because the original should be pronounced «mayonnaise». Just remember: what would mayonnaise be without «mayo»?
miniture	<u>miniature</u>	Here is another word frequently syncopated. Don't leave out the third syllable, <b>[a]</b> .
mute	<u>moot</u>	The definition of «moot» is moot (open to debate) but not the pronunciation: <b>[mut]</b> and not <b>[mjut]</b> .
mis'chievous	<u>'mischievous</u>	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 <b>i</b> and <b>e</b> in the spelling, too – and don't add another <b>i</b> in the ending ( <b>not</b> mischievious).
<b>N</b>		
nother	<u>other</u>	Misanalysis is a common type of speech error based on the misperception of where to draw the line between components of a word or phrase. «A whole nother» comes from misanalyzing «an other» as «a nother». Not good. Not good.
nucular	<u>nuclear</u>	The British and Australians find the American repetition of the <b>[u]</b> between the <b>[k]</b> and <b>[l]</b> quaintly amusing. Good reason to get it right.
nuptual	<u>nuptial</u>	Many speakers in the US add a spurious <b>[u]</b> to this word, too. It should be pronounced <b>[nêpchêl]</b> , not or <b>[nêpchuêl]</b> .
<b>O</b>		
often	<u>ofen</u>	We have mastered the spelling of this word so well, its spelling influences the pronunciation: <b>DON'T</b> pronounce the <b>t</b> ! This is an exception to the rule that spelling helps pronunciation.
ordinance	<u>ordnance</u>	You may have to use ordnance to enforce an ordinance but you should not pronounce the words the same.

orientate	<u>orient</u>	Another pointless back-formation. We don't need this mispronunciation from «orientation» when we already have «orient».
ostensive-ly	<u>ostensibly</u>	Be sure to keep your suffixes straight on this one.
Ostraya	<u>Australia</u>	This pronunciation particularly bothers Australians themselves, most of whom can manage the [l] quite easily, thank you.
<b>P</b>		
parlament	<u>parliament</u>	Although some dictionaries have given up on it, there should be a <b>i</b> after <b>l</b> .
perculate	<u>percolate</u>	Pronouncing this word as «perculate» is quite peculiar. (Also, remember that it means «drip down» not «up»).
pottable	<u>potable</u>	The adjective meaning «drinkable» rhymes with «floatable» and is not to be confused with the one that means «capable of being potted».
perogative	<u>prerogative</u>	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	<u>prescription</u>	Same as above. It is possible that we simply confuse «pre-» and «per-» since both are legitimate prefixes.
persnick-ety	<u>pernickety</u>	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	<u>peremptory</u>	The old pre-/per- problem. Do not confuse this word with «preemptive»; the prefix here is per-.
prespire	<u>perspire</u>	«Per-» has become such a regular mispronunciation of «pre-», many people now correct themselves where they don't need to.



plute	<u>pollute</u>	This one, like «plice» (police), spose (suppose), and others, commonly result from <u>rapid speech syncope</u> , the loss of unaccented vowels. Just be sure you pronounce the vowel when you are speaking slowly.
probly, proolly	<u>probably</u>	Haplology is the dropping of one of two identical syllables such as the <b>ob</b> and <b>ab</b> 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.
pronunci- ation	<u>pronuncia- tion</u>	Just as «misspelling» is among the most commonly misspelled words, «pronunciation» is among the most commonly mispronounced words. Fitting, no?
<b>R</b>		
realator	<u>realtor</u>	As you avoid the extra vowel in « <u>masonry</u> », remember to do the same for «realtor», the guy who sells what the mason creates.
revelant	<u>relevant</u>	Here is another word that seems to invite metathesis.
reoccur	<u>recur</u>	You don't have to invent a new word from «occur». We already have a verb «recur» that does the trick.
respite	<u>despite</u>	Despite the spelling similarity, this word does not rhyme with despite; it is pronounced [' <b>re-spit</b> ]. Give yourself a permanent respite from mispronouncing it.
<b>S</b>		
sherbert	<u>sherbet</u>	Some of the <u>same people</u> who do not like two [r]s in their words can't help repeating the one in this word.
silicone	<u>silicon</u>	Silicon is the material they make computer chips from but implants are made of silicone.
snuck	<u>sneaked</u>	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	<u>so</u>	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	<u>spay</u>	You can have your dog spayed but so long as she is a good dog, please don't spade her.
spitting image	<u>spit and image</u>	The very spit of someone is an exact likeness. «The spit and image» or «spit image» emphasizes the exactness.
stob	<u>stub</u>	In some areas the vowel in this word has slid a bit too far back in the mouth. Don't choke on it.
stomp	<u>stamp</u>	Stamps are so called because they were originally stamped (not stomped) on a letter. You stamp your feet, too.
suit	<u>suite</u>	If you don't wear it (a suit [sju:t]), then it is a suite [swi:t], as in a living room suite or a suite of rooms.
supposably	<u>supposedly</u>	Adding -ly to participles is rarely possible, so some people try to avoid it altogether. You can't avoid it here.
supremist	<u>supremacist</u>	This word is derived from «supremacy», not «supreme». A supremacist would be someone who considers himself supreme. You know there is no one like that.
<b>T</b>		
tact	<u>tack</u>	If things are not going your way, do not lose your tact – that would be tactless – but take a different tack.
take for granite	<u>take for granted</u>	We do tend to take granite for granted, it is so ubiquitous. But that, of course, is not the point.

tenant	<u>tenet</u>	A tenant is a renter who may not hold a tenet (a doctrine or dogma).
tenderhooks	<u>tenterhooks</u>	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	<u>Tijuana</u>	Why make Spanish words more difficult than they already are? Just three syllables here, thank you.
triathalon	<u>triathlon</u>	We don't like <b>th</b> and <b>l</b> together, so some of us insert a spare vowel. Pronounce it right, spell it right.
<b>U</b>		
upmost	<u>utmost</u>	While this word does indicate that efforts are up, the word is «utmost», a(!) <u>historical</u> variation of «outmost».
<b>V</b>		
verbage	<u>verbiage</u>	Here is another word that loses its <b>i</b> in speech. Pronouncing it correctly will help you spell it correctly.
volumptuous	<u>voluptuous</u>	Some voluptuous women may be lumpy, but please avoid this Freudian slip that apprises them of it.
<b>W</b>		
wadn't	<u>wasn't</u>	That pesky <b>s</b> before <b>n</b> again.
ways	<u>way</u>	«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	<u>whet</u>	In the Northeastern US the sound <b>hw</b> , spelled «wh» is vanishing and these two words are pronounced the same. Elsewhere they should be distinguished.
<b>Y</b>		
yoke	<u>yolk</u>	Another dialectal change we probably should not call an error: <b>l</b> becomes <b>w</b> or <b>u</b> when not followed by a vowel. Some people just confuse these two words, though. That should be avoided.

<b>Z</b>		
zuology	<u>zoology</u>	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. Surely 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 correctly.

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 to 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 studying 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 States, 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 takes 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 time 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, peace 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; you 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. Make clear distinction between the Ukrainian-English counterparts in the following sets of words. Comment on the difference.

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.

7. 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*.

**2.2. Auto-suggestive mechanisms for teaching students of the 2<sup>nd</sup> course of Philological Faculty who learn English as the second foreign language to speak English based on structural models (on**

## **the base of Community Perceptions of English and its effect on EFL Students' Attitudes towards learning the language)**

To master the phonetic basis of the language having been studied, it is necessary first of all to assimilate the articulation composition of characteristic of the sounds of this language. Under the articulation composition we mean the usual position of the person's speech organs at the time when movements of articulation are not carried out. This position of the main organs for better articulation as a whole is also a characteristic for pronunciation of some isolated sounds.

Characteristic features of the articulation of the English language are:

- 1) dense adherence of the lips to the teeth;
- 2) elongation of the tip of the tongue from the teeth;
- 3) flat and low position of the middle and especially the back of the tongue.

Pronunciation skills are formed in parallel with grammatical and lexical ones in the process of mastering oral speech and reading.

In determining the ways of developing spoken language skills in a foreign language, it is necessary to take into account that students already have formed system of sound means of their native language.

On the one hand, it helps in mastering the pronunciation of a new (foreign) language, on the other hand it causes certain difficulties because of the interference of a native language.

Thus, the typical mistake for Ukrainian-speaking students is non-observance of the length of the vowels in English, because in their native language longitude is not semantic in nature. The source of errors in intonation is, for example, the absence in Ukrainian of a high start and a sharp fall in the declining tone that is typical for English speech.

Thus, in terms of teaching a pronunciation, the teacher must correct those phonetic skills that are already in the students, in accordance with the phonetic system of the new language, and supplement it with those elements of pronunciation that are absent in the native or second language of the students.

To neutralize the negative influence of the phonetic skills of the native language of teaching foreign language pronunciation, it should be based on a comparative analysis of phonetic systems of native and foreign languages.

The easiest way to master the sounds that coincide in both languages is harder – sounds that just resemble the sounds of the native language. It is harder to learn sounds that have no analogues in their native language. In this case, it is necessary to form completely new skills, to study unusual movements of the tongue, lips.

Depending on the degree of similarity with the phonemes of the native language, the phonemes of the foreign language are conventionally divided into three groups.

The first group – phonemes that coincide in the English and Ukrainian languages:

[p], [b], [m], [s], [z], [g], [f], [v], [t], [k], [d], [n], [l], [tʃ], [dʒ].

The second group – phonemes, similar to the phonemes of the native language, but differ in a number of significant features, for example, longitude:

[æ], [e], [u], [u:], [o:].

The third group – phonemes, in which the Ukrainian language has no analogues: consonants [w], [r], [h]; vowels [ʌ]; diphthongs [ei], [ou].

Depending on the degree of complexity of mastering the phoneme of the English language, the method of its introduction, the character and the sequence of phonetic exercises is determined. It is very important to organize the introduction of a new sound.

When entering the sounds of the first group, detailed explanations are not required. They are limited to brief instructions on what needs to be done to make a foreign language sound from the sound of the native language.

So, studying English sounds [p], [t], [k], it is necessary to say that they pronounce themselves with a breath, that is, with such force that a piece of paper, lifted up to the lips rejected. When pronouncing sounds [t], [d], [n], [l], [s], [z] the tip of the tongue is pressed against the alveoli. Learning the sounds [f], [w], it is necessary to orientate the students on the fact that they, when they were executed,

pressed the outer surface of the lower lip (and not internal, as in the Ukrainian language) to the upper teeth.

The articulation of the sounds of the second group requires more detailed explanations. Since the English sounds of this group have some similarity to the sounds of the native language, then when explaining their articulation it is necessary to rely on those variants of phonemes of the native language, which are most similar to sounds of a foreign language.

English sound [ i: ] similar to Ukrainian [ и ] in a word тихо. We only need to move the tongue a little forward and slightly lift its front part. The sound is pronounced briefly.

The sound [i:] easier to learn if you first pronounce the Russian word “ива”, and then broaden the lips wider, press them to the teeth, as during a smile, the tongue can be further moved forward. The sound should be tense and long.

When studying the sounds of the third group, the explanation of their articulation is even more important, because in the Ukrainian language there are no similar sounds.

The articulation of some sounds can be explained based on the pupils' usual actions, for example, to pronounce the sound [h] it is enough to make a slight exhalation, as if warming his hands; to pronounce the sound [w] one has to make such a move on the lips as when blowing candles.

The greatest difficulty arises when mastering the English vowel [э:]. Phonetics think it's best to start learning pronunciation “Лёля”.

The important role in the process of pronunciation automation is played by structural models, that is, samples or reference patterns that students perceive. Demonstration of samples at different levels can be done by a teacher or a speaker. To learn pronunciation it is difficult to overestimate the role of a phonogram, especially the authentic one, that is, prepared and spoken by native speakers. The phonogram gives exemplary and immutable reference patterns that can be repeatedly reproduced.

For learning the pronunciation of foreign language sounds are used:



- a) exercises for reception;
- b) reproduction/production exercises.

They are closely interconnected and aim at forming both the auditory (phonetic hearing) and verbal (or articulation) skills.

*Exercises for reception of sounds.*

These exercises are aimed at the development of phonemic hearing. These are noncommunicative identification, differentiation and identification exercises.

Exercises on the recognition of a new sound among others, the accentuated word, composition, etc. The teacher invites children to listen to words (phrases, rhymes, verses), in which there is a new sound. The task can be formulated as follows:

- lift the signal card when you hear the sound [ æ ], a long vowel, a word on which the emphasis falls;
- count how many times the sentence / rimits / poems will sound [ æ ], long / short vowel, word under stress.

*Exercises on the differentiation of sounds* that students can confuse, do not distinguish, are performed at the level of individual words or short sentences.

Task: listen to pairs of words and determine if the same ones are: a) the first consonant sounds; b) the last consonant sounds; c) vowels inside the word.

*Sound recognition exercises*, the purpose of which is to recognize sound as known with certain characteristics. Students should listen and identify sounds.

The proportion of exercises for reception is much less than exercises for the reproduction of sounds. In most cases, from purely receptive exercises, the teacher moves rather quickly to receptive-reproductive, which combines two purposes - the formation of auditory and spoken skills.

*Exercises for the reproduction of sounds.*

The material for reproductive phonetic exercises are separate sounds, sounds, words, phrases, phrases and sentences.

Exercise 1.

Sounds [e],[ æ ], [ei].

1. Listen and repeat.

[e] - [æ]	[e] - [ei]
men - man	pen - pein
pen - pan	tel - teil
bed - bad	let - leit

2. Listen and repeat with the corresponding tone.

my \ lamp            a \ name            a fine \ day  
my \ flat            a \ man            a bad \ pen  
This is a \ lamp.            It is a fine \ lamp.  
Send Bess my \ map. Send Bess my \ map and my \ plan.

3. Repeat the sayings.

A black cat sat on a mat.

Many men – many minds.

Better late than never.

### Exercise 2.

Sounds: [d], [g], [b], [k], [p], [t], [s], [z]

1) Listen and repeat.

bet - bed	pig - pik	beis - beiz
sit - sid	lek - leg	meis - meiz

2) Listen and repeat with the corresponding tone.

This is a \ bag. The bag is \ big. It is a \ big bag.  
This is a \ cap. The cap is \ black. This is a red \ pencil.  
You may \ take it.

3) Repeat the rhyme.

Peter Piper picked a peck of pickled peppers;

A peck of pickled peppers Peter Piper pecked;

If Peter Piper picked a peck of pickled peppers,

Where s the peck of pickled peppers Peter Piper pecked?

### Exercise 3.

Sounds: [i:],[i],[u:],[u]

1) Listen and repeat.

pi:t - pit                  ku:l - kul

fi:t - fit                  bu:t - but

seat - sit - said - sad

teen - tin - ten - tan

2) Listen and repeat with the corresponding tone.

Nick Smith is a \ teacher. He is a teacher of \ English. He teaches children at \ school. He is a \ very good teacher.

3) Repeat the sayings.

A friend is need is a friend indeed.	I scream,
As busy as a bee.	You scream,
By hook or by crook.	We all scream
	For ice-cream.

#### Exercise 4.

Sounds: [r], [l]

1) Listen and repeat.

red - bred                  rais - prais                  leik - laik

rai - trai                  rei - grei                  litl - lu:z

2) Listen and repeat with the corresponding tone.

Fred is my \ friend. Every Friday he tries his best to ring me / up or to \ visit me. He is fond of \ reading. As a / rule he reads a lot of books on \ history.

3) Learn a poem by heart.

Little Lady Lilly lost he lovely locket.

Lucky little Lucy found the lovely locket,

Lovely little locket lay in Lucy s pocket –

Lasy little Lilly lost the lovely locket.

#### Exercise 5.

Sounds: [w],[v],[tw],[kw],[h]

1) Listen and repeat.

wet - vet                  wai - twai                  wit - kwi:n

wel - veri                  win - twinz                  wig - kwik

2) Listen and repeat with the corresponding tone.

We'll go to the wood at half past \ one.

Where is \ Willie? Shall we / wait for him?

3) Repeat the proverb quickly as soon as it is possible.

Early to bed early to rise

Makes a man healthy, wealthy and wise.

### **2.3. Teaching intonation using auto-suggestive mechanisms of structural models on the base of Community Perceptions of English and its effect on EFL Students' Attitudes towards learning the language**

Intonation is a complex of prosocial means, the complex unity of such components as melody, phrase and logical emphasis, rhythm, timbre, tempo, pause. The conditions for teaching a foreign language in secondary schools limit the task of learning intonation to mastering its main components, namely: melody, phrasal and logical emphasis (the latter is crucial for communication) and pausing at a normal rate of speech.

The purpose of training intonation is to form:

- 1) receptive intonational skills, or "intonational hearing" in the listening;
- 2) productive intonational skills (in speaking and reading aloud).

It is important to note that the process of learning intonation should foresee the inseparable formation of both groups of skills. The conducted experiments also indicate that a significant improvement in the production of intonational models can be achieved only if the purposeful training in its reception.

The best-studied components of intonation are accent and melody.

Verbal accent is the selection of the composition in a word.

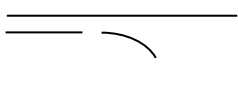
Phrase stress is more pronounced single words in the sentence compared with other (unstressed). In English, emphasis is usually placed on nouns, adjectives, semantic verbs, numerals, adverbs, question and index pronouns. Non-accused are usually official words (articles, conjunctions, prepositions and auxiliary verbs), as well as personal and possessive pronouns.

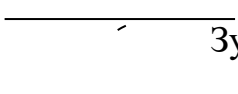
If it is necessary to highlight the content of a word that speaks a particular speaker, the words that are usually unstressed may be stressed. In English, the logical emphasis may not coincide with the phrase.

In English there are two main melody melodies, two tones: descending and ascending.

Descending tone expresses the completeness of the statement, categorical. Therefore, the affirmative sentences are pronounced in a descending tone. The descending tone in English is used in prescriptive and narrative sentences. The fall of the tone is sharp and deep. The melody is closely related to the phrase emphasis. The following labels are used for graphic representation of melody and phrasal accent: non-marked composition is denoted by a dot [ . ], the accented composition, which does not fall or increase the voice, is denoted by the dash [ - ], the final accentuated composition, upon which falls the voice, is denoted by the curve down [ \ ], the final accentuated composition, upon which the increase of the voice falls – by the curve up [ / ].

These labels are placed at different heights between two parallel horizontal lines indicating the upper and lower limits of the voice range in the speech, for example:

Meet \ Ted            Зустрічайте Теда.

\ Meet me            Зустрічайте мене.

This way of displaying the intonation is very clear, but not convenient for intonation text markup.

In order to memorize with what intonation it is necessary to read the text, it can be marked as follows: from the top to the accented composition, if it is not finite, the accent is placed [ ˘ ]. In front of the final accented composition, an arrow is placed, directed or down, instead of the accent mark [ ˘ ] – (falling of the voice in the composition before which it stands) or upwards [ ˆ ] – (increasing of the voice in the final accented composition and the following after it, the unstressed syllables.

It clearly looks like this:

˘ This is a ˘ room. ˘ That is a ˘ black-board. Look at ˘ it. Its ˘  
black. ˘ Please ˘ take the ˆ book, Tom ˆ open it and ˘ read ˘ Note ˘ Five.

The ascending tone expresses the incompleteness of the statement, the lack of categorical. So, the ascending tone is used when listing, for example:

A ˆ map, a ˆ pen and a ˘ plan.

The highest accent is pronounced in the highest tone. The fall of the tone occurs in the latest accentuated composition, for example:

It is a lamp. [ it iz ə læmp ]

\_\_\_\_\_ . \_\_\_\_\_  
                    ˆ  
Це – лампа.

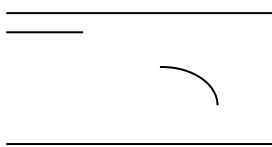
Successions, both in writing and in oral speech, are divided into a combination of the content of a group of words in which it is impossible to separate one word from another, without violating the content. Such groups of words are called semantic groups. Each semantic group is characterized by the corresponding intonation of this value, semantic groups are separated from each other by a pause.

So, the sentence Send ˘ Bess my ˆ map | and my ˘ plan | |. may be divided into two semantic groups.

#### Some rules of accent and melodies.

1. The first accentuated composition in the sentence is pronounced in the highest tone compared with other compositions.

2. The main change of the melody, which determines the purpose of the statement, occurs at the last accentuated composition. Yes, command and narrative sentences are pronounced descending tone.

Send me my pen. 

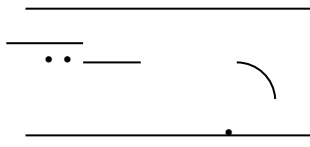
[ `send mi mai \ pen]

In English there is a complex descending ascending tone, which gives the expression of greater emotionality and notes \ , if the fall or increase of tone occurs within the same composition and is noted \ / , if the falling and increasing tone passes within several compositions.

English multi-component words, as a rule, have two accents: main and secondary. The minor separates from the head one unassembled composition:

Enjineer [ end i ni ] – инженер.

Appealing at the end of the sentence has no emphasis and pronounced without a pause equal in a low tone.

Please give me a match, Jane . 

[ pli:z `giv mi: ə \ mætʃ , d ein]

For the rhythm of English speech is characterized by the fact that the accented warehouses in the sentence are pronounced at more or less equal intervals of time. Therefore, the speed of pronunciation of unstressed syllables depends on how many unstressed syllables are between the two unstressed: the more unstressed syllables, the faster they will be uttered.

In contrast to the verbal-speaking (articulation) skills that are speech-motor, intonational skills are speech skills: speech is situational in nature, and therefore our intonation always depends on the speech situation. First of all it concerns such components of intonation as logical accent and melody. Both components can change the meaning of the utterance.

Eve is my \ niece. Eve is \ my niece. \ Eve is my niece.

## **2.4. Students' acquaintance and actions with new structural intonation models**

The task of the teacher at this stage is to demonstrate a new intonation model and its communicative significance in different situations of speech. So, in order to demonstrate the intonation model of the order and the request, the teacher gives various instructions to the students, using the first downward tone, and then the ascending. In parallel he explains the communicative meaning. After the first demonstration of both models, it is necessary to record them on the board, resorting to the minimal graphic reproduction of the intonational model. Next, you need to listen to small dialogues in the recording, where new intonation models occur, which will contribute to the formation of such a sign of pronunciation as flexibility; then you should go directly to the automation of student activity with new intonation models to form such features as automation and constancy.

### *Automation of students' actions with new structural intonation models.*

Just as in the process of automating the action of students with separate sounds, here are exercises for reception and reproduction of intonational models. In connection with the speech character of intonational skills in the training of intonation, it is necessary to perform conditional-communicative exercises.

### *Exercises for the reception of structural intonation models.*

Exercises of this group are intended for the development of students' phonemic hearing and have the same types as exercises for the development of phonemic hearing: exercises on the English language recognition, on the differentiation of the English language and identification. However, unlike exercises for the development of phonemic hearing, they have a conditional-communicative character, which should be reflected in the task of the exercise.

Here are examples of exercises for the reception

#### Exercise for identification.

Listen to the instructions given by the parents to the children. Raise your hand (signal card) when you hear that the order is made in a request form. Or: count how



many times the parents turned to the children with a request. Do not forget that the request is transmitted in an ascending tone.

For example:

1) Wash up, \ please. 2) Feed the cat and the \ dog, please. 3) Sweep the \ floor, please. Etc.

#### Exercises for differentiation.

Listen to the instructions given by your father and mother to your children. Write if they both request the children.

1) Mother: Wash \ up, please.

Father: Sweep the \ floor, please.

2) Mother: Feed the / cat, please.

Father : Feed the / dog, please.

The key: 1 + ; 2 - .

#### Identification exercises.

Listen to the order given by the parents. Determine where they are applying for, and where the order is. Make the appropriate labels next to the number of each order.

The control and evaluation of the pronunciation is done by the teacher, taking into account the types of mistakes in pupils' speeches. It is necessary to distinguish phonetic and phonological mistakes. The first influences the quality of sound, the second – on the content. In the non-specialized secondary schools where the principle of approximation remains one of the basic principles of teaching the pronunciation, phonetic errors are not taken into account, because the main purpose of communication – understanding – has been achieved. Only count of phonological errors is taken into account. But all the above does not apply to specialized language schools, gymnasiums and lyceums, in which the purpose of teaching a foreign language is approaching the goal of a language school – to have a foreign language at a level close to cultural language speakers. In these cases, the pronunciation of pupils is evaluated both for phonetic and phonological characteristics.

According to practitioners (Олейник, 1992), phonetic tests are a new method of teaching and control that causes students interest, a desire to learn a foreign language; affects the emotional sphere of students, because it contains elements of the game, competition; phonetic tests help maintain and improve the students' listening and pronunciation skills, especially if they are conducted regularly; tests are easy to integrate into the learning process and can be used periodically in lessons to save time; the method of testing is extremely simple, students easily adapt to this method of verification and quickly master the technique of testing the test under the guidance of the teacher.

Tests are developed in accordance with the following requirements:

- 1) the test must be purposeful, that is to focus on the control of typical phonetic difficulties, rather than random phonetic phenomena;
- 2) when compiling test tasks it is necessary to take into account the principle of gradual increase in complexity;
- 3) the formulation of test tasks should be concise and understandable, that is, to target students to perform the specified actions (misunderstanding of the wording of the task and the method of its implementation may affect the objectivity of the results);
- 4) tests must be made on the basis of school textbooks;
- 5) to obtain objective results, the test must contain a sufficient number of words with heavy sound (sounds).

Test № 1 – to distinguish [ i: -i ].

Task: listen to the following words. On the answer card, next to the word number, put the sign “+” if you hear a long one [i:] and sign “ – “, if you hear a short one [i].

- |           |          |
|-----------|----------|
| 1) in     | 7) eat   |
| 2) live   | 8) sit   |
| 3) season | 9) clean |

- |           |            |
|-----------|------------|
| 4) spring | 10) meet   |
| 5) milk   | 11) six    |
| 6) sit    | 12) please |

The teacher reads the words twice, the students listen and record, after which the teacher organizes control with punch cards or self-control of the students (the key to the test is recorded on the board):

- 1) - ; 2) - ; 3) + ; 4) - ; 5) - ; 6) - ;  
 7) + ; 8) - ; 9) + ; 10) + ; 11) - ; 12) + .

In the end, the teacher presents the grades. The students' actions are reduced to writing symbolic answers “+”, or “-”, but they are the result of an active listening process, accompanied by a great concentration of attention on performing distinct, recognizable and selective operations.

Test № 2 – to distinguish [a: - ^], [u: - u], [ɔ: - ɔ].

Task: listen to the following pairs of words. Along with the vapor number, place a sign “+”, if in it both words are only long, or only with a short sound, and a sign “-”, if one sound – with a long one, and the second sound – with a short sound.

- |                     |     |
|---------------------|-----|
| 1) tall – wall      | (+) |
| 2) watch – water    | (-) |
| 3) dog – door       | (-) |
| 4) come – cup       | (+) |
| 5) class – bus      | (-) |
| 6) school – stood   | (-) |
| 7) clean – thin     | (-) |
| 8) sea – season     | (+) |
| 9) dark – park      | (+) |
| 10) bather – mother | (-) |
| 11) long – wrong    | (+) |
| 12) eat – read      | (+) |

Test № 3 – to identify [ i: - i ], [ a: - ʌ ], [ u: - u ], [ ɔ: - ɔ ].

Task: on the card there are 7 rows of words. In each of them, select the word that the teacher will say, and write the letter indicating this word on the answer card next to the number of the corresponding line.

For example:

Students see:

1. a) what; b) water; c) wall

Pupils hear: water.

The answer: 1.b

	a	b	c
1.	sheep	she	<u>ship</u>
2.	task	<u>path</u>	ask
3.	took	true	<u>two</u>
4.	<u>watch</u>	what	wall
5.	doll	<u>draw</u>	door
6.	still	eat	<u>ill</u>
7.	<u>stood</u>	suit	soup

A key: 1c, 2 b, 3c, 4a, 5b, 6c, 7a.

Test № 4 – to distinguish [ e - æ ].

Task: place the following words in two columns according to what sounds are heard in it.

Additional instruction: note that a sound [ æ ] unlike [ e ] is wide, open, with its spell jaw vigorously drops down.

Words:

1. bad; 2. read; 3. left; 4. friend; 5. flat; 6. text;  
7. lamp; 8. bag; 9. ten; 10. dress; 11. apple; 12. stand.

A key:

[æ] – 1, 5, 7, 8, 11, 12.

[e] – 2, 3, 4, 6, 9, 10.

Test № 5 – to identify [w – v].

Task: on the answer card, seven rows of letters denoting words that the teacher will pronounce. Listen to these words twice. After each third word during the pause, emphasize the letter (or letters) that indicate the word (or words) that is (are) pronounced with a sound [w].

For example:

Students see: 1) a, b, c

Pupils hear: 1) what, when, vain

The answer: 1) a, b, c.

a	b	c
1. well	wake	white
2. very	well	when
3. wife	won	why
4. will	week	win
5. wear	very	way
6. Wednesday	weather	vegetable
7. voice	view	wolf

A key: 1) a, b, c. 2) a, b, c. 3) a, b, c. 4) a, b, c. 5) a, b, c. 6) a, b, c. 7) a, b, c.

Similar tests' tasks can be used for educational purposes. In this case, the students perform the same actions with phonetic material, but their answers after checking are not used to assess academic achievements. That is, the task serves as a training exercise aimed at generating the skills of producing sounds and intonations or their proper recognition by hearing.

The results are described in the table.

**Table 2.1**

**The results of Experimental research**

<b>The pupils of Control Group</b>	<b>The amount of points for the test task</b>	<b>The pupils of Experimental Group</b>	<b>The amount of points for the test task</b>

Анкедас Наталія	4	Белій Віталій	6
Бондарук Світлана	5	Дітлинъ Анжела	8
Гаврилович Женя	3	Журбан Євген	7
Деркач Олеся	5	Назарець Вікторія	8
Куцевол Іра	6	Назарчук Павло	6
Тхор Мирослава	4	Омелянець Наталія	8
Тхорук Дмитро	6	Поліщук Ольга	5
Шкиль Антон	5	Ярмощук Лілія	6
<b>The amount of points for the test task of all pupils of Control Group</b>	38	<b>The amount of points for the test task of all pupils of Experimental Group</b>	54

Students of Control group, who did not use articulation-intonation exercises, can not fully realize their skills, show real knowledge, as evidenced by the results of the test control.

Based on the results of our experiment, we developed the following recommendations:

- 1) to use appropriate articulation-intonation exercises at each lesson in order to improve the acquisition of spoken skills;
- 2) while performing exercises, pay attention to the correct pronunciation of pupils of certain words and intonation of sentences in general in order to prevent errors in teaching pronunciation.

## CONCLUSIONS

So, based on the analysis of the theoretical material, we can draw the following conclusions:

1. Auto-suggestive mechanisms for teaching students to speak English are based on *the following educational principles* according to Community Paradigm of Ukrainian Society, attitudes to studying English, which are formed in Ukraine:

- students are encouraged by cognitive processes;
- students take an active part in the learning process;
- students are encouraged to express their thoughts, feelings and use their experience;
- students take part in educational activities that imitate or create real or realistic situations;
- students are encouraged to work together;
- students are encouraged to take responsibility for their own learning and developing their learning skills;
- a teacher has to perform various functions – informant, consultant (resource consultant), observer (monitor) at different stages of the lesson.

2. The analysis of the basic auto-suggestive mechanisms for teaching students to speak English presented by the methodologists allowed us to formulate *the basic conceptual principles of providing these auto-suggestive mechanisms* on the base of community perceptions.

**Principle 1.** Realization of auto-suggestive mechanisms of teaching foreign languages is possible under the conditions of providing the activity approach.

**Principle 2.** Auto-suggestive mechanisms of teaching foreign languages presuppose the formation of phonetic competences of students.

**Principle 3.** The use of auto-suggestive mechanisms of teaching foreign languages is possible under the conditions of the authentic process of socialization of students.

3. The main *provisions of auto-suggestive mechanisms for teaching students to speak English underlying their activity on the pronunciation*, according to Community Paradigm of Ukrainian Society, attitudes to studying English, which are formed in Ukraine, are:

3.1. A person who begins to learn English, has a developed speech skills of his/her native language. These skills are among the most automated ones. This feature of theirs leads to the fact that during the pronunciation of foreign sounds the pupil automatically uses his/her composed acoustic articulation base. There is an interference of a native language when forming the appropriate skills on the foreign language. In order to neutralize the negative influence of a native language, the teaching of a foreign language must be based on a comparative analysis of the phonological systems of the native and foreign languages, which is one of the important special principles of teaching phonetic material. This allows for predicting possible difficulties and thus finding ways to overcome them, which determines the nature of the teacher's explanations and the exercises that will be used in the educational process.

3.2. Specificity of spoken skills is that hearing and speech motor skills exist inseparably from creation (reproduction), the sound stream in the broadcast is necessarily accompanied by control from the part of the hearing analyzer, which requires appropriate acoustic images in the memory of a speaker. This feature of spoken skills requires the simultaneous creation of auditory and acoustic speech-engineered images of words from the beginning and throughout the study.



3.3. Pronunciation is considerably complicated by the fact that not all phonological system data can be used in the process of communication. An important role in the formation of the articulation base is played by imitation, that is, the reproduction of the sound of a word, sentence based on the received sample, but one simulation is not enough. If limited only by intonation exercises, the time required to work out the sound much increases. Explanation of the method of articulation, that is, the practical indication of the movements of a speech system, is necessary for the pronunciation of a sound, accelerates the process of formation of articulation skills.

3.4. Conclusions of separate sounds and their complexes facilitates knowledge (and practical mastering) of the most important general patterns of pronunciation in the language being studied, especially those that are absent in the sound system of pupil's native language.

3.5. To create in the long-term memory of pupils the standards of phonemes and intones is very important the process of continuity of the sound image provided by technical means. With phonograms one and the same material (without any changes in the quality of voice, which can not be provided in live speech) can be listened to the required number of times. In addition, it should be remembered that even with the wide application of technical means, pupils will first and foremost follow by the teacher, so the highest requirements are put forward to his/her phonetic correctness.

3.6. A special feature of articulation-intonation skills is the high degree of skills' automation: the perception and reproduction of sound segments should be carried out not only with minimal control of consciousness, but also at a pace that does not hinder the act of oral communication. All this requires constant training throughout all years of training.

3.7. Taking into account the difficulties encountered by a pupil in mastering the pronunciation of a foreign language, it is expedient to use simulation and analytical methods in the educational process (explanation and analysis should be used to extent that they can be useful for pupils to understand the features of the phonetic phenomenon and to facilitate its assimilation).

4. Thus, it is possible to formulate *recommendations to English teachers on the use of auto-suggestive mechanisms for teaching students to speak English*, enriched by structural models which are made on the base of community perceptions:

1) before the initial degree of mastery of oral speech is the most responsible task – to lay the foundation for all further work on the pronunciation, which provides a high degree of automation of articulation and intonation of skills;

2) mastering the English pronunciation is possible only with the assumption of the English phonetic basis at all levels of the phonetic system of the language – at the level of sound, composition, verbal accent, intonation;

3) under the pronunciation we understand not only the correct pronunciation of sounds, but also the intonation design and expressiveness of speech;

4) only the presence of persistent pronunciation skills will ensure the normal functioning of all types of speech activity: listening, reading, speaking, writing;

5) introduction of new sounds should be carried out taking into account the degree of their differences with the phonemes of a native language;

6) it is necessary to pay due attention to the phenomenon of the interference of a native language, that is to build instruction in a foreign language on the basis of comparative analysis of phonological systems of native and foreign languages;

7) requirements for pronunciation of pupils (phonemicity and speed) must be determined based on the principle of approximation (approximation to the correct pronunciation), allowing for non-phonological errors, that is, those that do not interfere with the understanding of verbal expression;

8) working on a new structural intonation model, it is necessary to demonstrate to pupils the communicative significance in different situations of speech;

9) it is necessary to organize properly the learning process, in no case to weaken the attention to the pronunciation, because it leads to the revival of errors, and then you should look for effective ways to correct the pronunciation of pupils;

10) it is necessary to systematically monitor the pupils' progress in mastering articulation and intonation skills; for this purpose it is expedient to carry out the current test control;

11) at the initial stage of pronunciation training, it is widespread to use the learning by heart of speed-boards, sentences, lyrics, poems, lychilok songs and songs, which contributes to the effective training of articulation and intonation skills.

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