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**ПРАКТИЧНА ФОНЕТИКА АНГЛІЙСЬКОЇ МОВИ**  
**навчальний посібник**

Для студентів I курсу факультету іноземної філології



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Навчальний посібник містить пояснювальну записку, висвітлення основних теоретичних аспектів курсу та чітко розроблену структуру вправ, спрямованих на закріплення й практичне засвоєння матеріалу, формування вмій й навичок правильної англійської вимови, а також – глосарій фонетичних термінів, список цитованих та рекомендованих джерел.

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## INTRODUCTORY NOTE

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

The important steps in realising the Bologna provisions have been implemented in the higher education system of Ukraine as well as Action Plan of their implementation till 2010 has been prepared to introduce European educational standards into life of Ukrainian people.

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

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

The manual consists of the introductory note with explanation of its main aim and structure; fifteen units that concentrate on the appropriate theoretical points which correspond to the ones suggested in the curriculum of the subject (except the last four that are supplementary and can be used for further individual work) and a number of practical tasks; glossary of phonetic terms; bibliography; recommended phonetics and pronunciation on the WEB. As the manual turned out to be quite bulky thanks to abundance of “attractive” information on the subject the load of material given at the lesson and for individual work at home is for teachers’ consideration.

Suggested practical tasks of the manual mainly centre on: 1) hearing: physical demonstration, discrimination exercises e.g. ship or sheep? [ɪ] or [i:]?; 2) production – physically making sounds; 3)

expanded contexts – phrases and sentences as well as phonemes between closed consonants.

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

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

Language is a means of communication. Differences in sound systems have a phonological basis: they depend on variation in speech organ positions or breathe control. So students must understand the physical aspects of sound production that are shown in the manual too. This knowledge will help to identify the physical reasons for inaccurate approximations of foreign language sounds, enabling students to correct faulty pronunciation. Unless students understand how they are using their speech organs in producing a native language sound and what they should be doing to reproduce the foreign language sound acceptably, they will not be able to get beyond a certain stage of earnest but inaccurate imitation. Incorrectly articulated consonants will affect the production of vowels, as vowels will affect consonants. Students therefore require steady practice that is offered in the manual too.

## UNIT 1: INTRODUCTORY LESSON.

Supposedly languages started forming 50 thousand years ago. There are about 100 language families. The number of languages spoken in the world may be estimated at about 5000. Language has rhythm and dimension just as music does. Languages are natural organisms which are formed, get older and die according to definite laws despite of the dependence on the human will. There is a close connection between languages and the climate – the warmer the climate is the richer in vowels the language becomes. So the North countries are richer in consonants [6].

A person can pronounce thousands of sounds, but he/she needs only 50-60 sounds to speak one language [6].

For example, Hawaii language consists only of 16 sounds, while Russian – 50. It is a rare case when a language consists of more than 60 sounds [6].

The English language has some 40 simple sounds plus 8 diphthongs, consonantal and vocalic. For expressing these sounds in writing, there is an alphabet of only 26 letters. It is therefore necessary for some letters to represent more than one sound. In fact, the letters and letter combinations express an average of five sounds apiece [8].

If the sounds of English are considered and an attempt is made to count the letters and combinations of letters that may represent certain sounds, the situation is indeed complex. For example, one may give a number of possible sounds with the spelling *ai*—as in *aisle*, *mail*, *said*, *pair*, and *porcelain*. Even more striking is the number of sounds connected with an unphonetic group of letters *ough*—in *bough*, *cough*, *rough*, *through*, *dough*, and *thorough*. The numerous spellings of the sound represented by the International Phonetic Alphabet symbol [ʃ] provide yet another instance: *chivalry*, *ocean*, *moustache*, *fuchsia*, *politician*, *schwa*, *conscious*, *nausea*, *shell*, *fashion*, *mansion*, *pressure*, *passion*, *initiate*, *position*, *complexion*, *anxious*. From these examples it is evident that the present alphabet is inadequate to express the sounds of Modern English. Old English and Middle English were much more phonetic in representing sounds. But it is not likely that a

significant change will occur in the present written English alphabet for the sake of making it phonemic. If a phonemic alphabet were adopted, all literary masterpieces and other writings would have to be translated into the new system, or readers would have to learn the old spellings as well as the new. Then would come the problem of what pronunciation system to use. In addition, the present spelling often indicates the etymology of the word. Thus the quandary of English spelling remains unsolved. There seems to be a tendency toward greater tolerance of misspellings than formerly, but the standardizing effect of the printed page seems certain to prevent absolute individuality in orthography [8].

English language becomes richer in 5 thousand words every year. It's about 1 million now. It is a West Germanic language related to Dutch, Frisian and German with a significant amount of vocabulary from French, Latin, Greek and many other languages [9].

English evolved from the Germanic languages brought to Britain by the Angles, Saxons, Jutes and other Germanic tribes, which are known collectively as Anglo-Saxon or Old English. Old English began to appear in writing during the early 8th century AD [9].

Approximately 341 million people speak English as a native language and a further 267 million speak it as a second language in over 104 countries including the UK, Ireland, USA, Canada, Australia, New Zealand, South Africa, American Samoa, Andorra, Anguilla, Antigua and Barbuda, Aruba, Bahamas, Barbados, Belize, Bermuda, Botswana, British Indian Ocean Territory, British Virgin Islands, Brunei, Cameroon, Canada, Cayman Islands, Cook Islands and Denmark [9].

It is the language of aviation, international sport and pop music. 75% of the world's mail is in English, 60% of the world's radio stations broadcast in English and more than half of the world's periodicals are printed in English. It is an official language in 44 countries [7].

If World Wars I and II and the vigorous participation of English-speaking nations in international commerce carried English to every inhabited quarter of the globe—as they did—the nature of

the language itself helped make it virtually a second tongue to millions of users of other languages. Among features of English favouring its widespread use are its sentence structure, based on a simple word order instead of complicated inflections and its “natural” gender, instead of the “gender” system of some other leading languages [8].

English is almost overwhelming in the richness of its vocabulary, estimated to be the world’s largest. From this vast storehouse, users of the language can coin words to suit their needs or give new meanings to existing words in ways that seem natural and effortless. Many other features lend force and flexibility to the language. Among them is the fact that an action verb can be linked with a variety of prepositions to convey both literal and figurative meanings, as in combining *put* with *across*, *away*, *down*, *on*, *over*, and *through*. Another is the ease with which a word can be made to function as more than one part of speech. For example, many nouns may be used as verbs in popular speech, and vice versa, as *table*, *chair*, *seat*, *curtain*, and *shop*. No other Indo-European language can approach this freedom of conversion [8].

Examples of the flexibility of English are not nullified by its unphonetic and often irrational spelling. And even here a defence of sorts can be made. Users of other languages sometimes get a clue to the meaning of a word written in English because in that form it is similar to a word in their own languages, even though the English pronunciation may fall strangely on their ears [8].

Whatever the future may hold for English, it has proved to be eminently suitable for almost all forms of written expressions as well as for everyday use. It is sure to develop and change, for such is the nature of a living language. Probably it will become increasingly informal and utilitarian, under the impact of mass education and the mass media. Thus the written and the spoken forms of the language will be drawn closer together, making for greater flexibility. In the view of some, English might in time become the one generally accepted international language, although national political rivalries and the reluctance of speakers of other major tongues to yield primacy to English are formidable barriers [8].



To reinforce your interest in studying languages learn these facts about the nature of some of them:

- In Arabian language words are written from the right to the left.
- There are special *pidgin* languages – international simplified languages. In a few cases, a pidgin has acquired the role of first language of a population and thereafter has been transmitted in the normal fashion. Such languages are called *creoles*. An example is Haitian creole, originally a pidginized form of French used among themselves by African slaves of different first languages and with their masters [8].
- The meaning of the uttering in Chinese depends on the order of words: for example “Vo bu na ta” – means “I am not afraid of him”. “Ta bu na vo” – “He is not afraid of me” [6].
- ...The longest address of one little English town is the following: Llanfairpwllgwyngyllgogorychwyrndrobwillantysiliogogoch, Wales. It means: церква святої Марії в долині білого горіха біля Бурхливого виру та церкви Св. Цецилії [6].
- ...Trobrians have no tenses. Tibetan language has no plural forms.
- While studying the language a person remembers 1/5 of the material he/she hears, 3/5 of the material he/she sees, 4/5 of the material the person is shown and explained [2].
- The best time to study language is from 10 to 12 o'clock and after 8 o'clock in the evening. The worst time to study language is summer [2].

### TRAINING

#### 1. TONGUE TWISTERS:

1. Red lorry, yellow lorry, red lorry, yellow lorry, red lorry, yellow lorry.
2. 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 [9].

(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. Spell the sentences:

1. **ðis 'zi:brə hæz bi:n bɔ:t bai ðə zu:**
2. **ʃi: iz 'veri 'intrestid in invaiərən'mentl 'isju:z**
3. **red iz mai 'feivrit 'kAlər.**
4. **kan ai liv mai 'bækpæk æt ni'sepʃn ?**
5. **ðe 'rʌnər krɔst ðe 'fɪniʃɪŋ laɪn.**
6. **ði: 'ɪŋglɪʃ drɪŋk ə lɔt ɔv bi:ər .**
7. **hi: rɔut ði: ə'dres ɔn ði: 'envə'loup in 'pensl .**
8. **let ʌs ɡou hæv e drɪŋk 'sʌmwɛər ?**
9. **ai left 'sʌmθɪŋ ɔn ðe pleɪn .**

4. Recite the poem properly:

“A POEM ON ENGLISH PRONUNCIATION”

Here is some pronunciation.

Ration never rhymes with nation,

Say prefer, but preferable,

Comfortable and vegetable.

*B* must not be heard in doubt,  
Debt and dumb both leave it out.  
In the words psychology,  
Psychic and psychiatry,  
You must never sound the *p*.  
Psychiatrist you call the man  
Who cures the complex, if he can.  
In architect, *ch* is *k*,  
In arch it is the other way.  
Please remember to say iron  
So that it'll rhyme with lion.  
Advertisers advertise,  
Advertisements will put you wise.  
Time when work is done is leisure,  
Fill it up with useful pleasure,  
Accidental, accident,  
Sound the *g* in ignorant.  
Relative, but a relation,  
Then say creature but creation.  
Say the *a* in gas quite short,  
Bought remember rhymes with thwart,  
Drought must always rhyme with bout,  
In daughter leave the *gh* out.  
Wear a boot upon your foot,  
Root can never rhyme with soot.  
In muscle, *sc* is *s*,  
In muscular, it's *sk*, yes!  
Choir must always rhyme with wire,  
That again, will rhyme with liar.  
Then, remember it's address,  
With an accent like possess.  
*G* in sign must silent be,  
In signature, pronounce the *g*.  
Please remember, say towards  
Just as if it rhymed with boards.  
Weight's like wait, but not like height,

Which should always rhyme with might  
 Sew is just the same as so,  
 Tie a ribbon in a bow.  
 When you meet the queen you bow,  
 Which again must rhyme with how.  
 In perfect English make a start.  
 Learn this little rhyme by heart [7].

### 5. 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

<p>'Twas whispered in <b>Heaven</b>,          'Twas muttered in <b>Hell</b>,          And <b>echo</b> caught faintly          The sound as it fell;          On the confines of <b>Earth</b>,          'Twas permitted to rest,          And the <b>depth</b> of the ocean          Its presence confessed;          'Twill be found in the <b>sphere</b>          When 'tis raven asunder,          Be seen in the <b>lightning</b>          And heard in the <b>thunder</b>.          'Twas allotted to man          With his earliest <b>breath</b>,          Attends him at <b>birth</b>          And awaits him at <b>death</b>,</p>	<p>It begins every <b>hope</b>,          Every <b>wish</b> it must bound,          It prays with the <b>hermit</b>,          With <b>monarchs</b> is crowned;          Without it the soldier,          The sailor may roam,          But woe to the wretch          Who expels it from <b>home</b>!          In the <b>whisper</b> of conscience          'Tis sure to be found,          Nor e'en in the <b>whirlwind</b>          Of passion is drowned;          'Twill soften the <b>heart</b>,          But though deaf to the ear,          It will make it acutely          And instantly <b>hear</b>.</p>
---	--

Presides o'er his <b>happiness</b> , <b>Honour</b> and <b>health</b> , Is the prop of his <b>house</b> And the end of his <b>wealth</b> .	But in <b>short</b> , let it rest Like a delicate flower, Oh, breathe on it softly, It dies in an <b>hour!</b>
--	---

*(The answer – at the end of this part [9])*

6. 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 / 'lets/) [9].

7. Review questions:

1. How many letters and sounds does English language consist of?
2. Why do we use transcription in English?
3. What do terms *pidgin languages* and *creoles* imply?

8. Discussion points and activities:

1. What objective (and subjective) factors cause the innovation processes in the development of the English language? Is the worldwide spread of English a positive or negative process [3]?
2. Can you easily understand what social stratum a stranger belongs to judging by his speech (looks, behaviour, etc.) [3]? (While answering you can mention about literature work “Pygmalion”.)
3. How does our background influence the way we speak [3]?
4. In what cases do people oppose to the disclosure of their origins? Can they betray themselves involuntary (e.g. through speech behaviour)? Do you easily recognize those who are the “odd men out” [3]?

Answer to the task 5 – the letter “H”.



UNIT 2: THE SOUNDS OF SPEECH. SOUNDS AND PHONEMES.

The concept of pronunciation may be said to include: the sounds of speech, stress and rhythm, intonation.

The term phonetic is used to refer to transcriptions of the sounds of all human languages which make distinctions between sounds.

Speech sounds are grouped into language units called phonemes. 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 a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning.

The phoneme is realized in speech in the material form of speech sounds of different types [5].

TRAINING

**1. TONGUE TWISTERS:**

1. 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.
2. 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 [9].

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

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

**Silent C** - C is not pronounced in the ending "scle" – muscle.

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

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

**Silent G** - G is not often not 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 before 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 [9].

**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.** Choose correctly: happy [ʌ]-[æ]-[ɑ:]; delivered [t]-[d]-[id]; who [ʊ]-[u:]-[ɔ]; dance [e]-[ɑ]-[æ]; hospital [ɒ]-[ɔ:]-[ə]; finishes [s]-[z]-[iz]; wished [t]-[d]-[id]; runs [ɪz]-[z]-[s]; tooth [z]-[ð]-[θ]; stop [ɒ]-[ʌ]-[ɔ:]; juice [ʊ]-[u:]-[ʌ]; head [ə]-[eə]-[e].

**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?      |

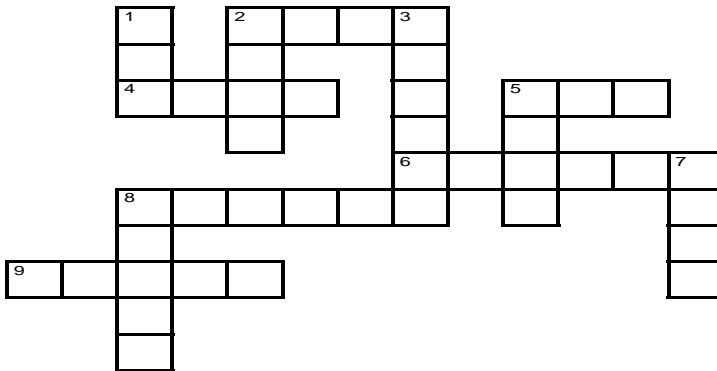
**7.** Study carefully the homophones (note reading, spelling and meaning) [9]:



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
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8. Find the words [9].



**Across:**

- 2 /mə:l/ us /mɔ:l/ (4)
- 4 /tɔ:k/ us /tɔ:k/ (4)
- 5 /dʌb/ (3)
- 6 /kɔ:t/ (6)
- 8 /pɔɪntʃ/ us /pɔɪntʃ/ (6)
- 9 /lɑntʃ/ (5)

**Down**

- 1 /kæt/ (3)
- 2 /mʌl/ (4)
- 3 /ləʊntʃ/ us /ləʊntʃ/ (6)
- 5 /dɔ:b/ us /dɔ:b/ (4)
- 7 /tʌk/ (4)
- 8 /pʌntʃ/ (5)

9. 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 [9].

**10. Review questions:**

1. What is a phoneme?
2. What does the concept of pronunciation include?

**11. Discussion points and activities:**

1. Describe how society, culture, and ideology influence the way people speak [3].
2. Comment on one of the recent lectures (seminars, tutorials, workshops, conferences, etc.) you have attended. Evaluate the speakers (lecturer's, tutor's, reporter's, etc.) presentation on the basis of: the general manner of speaking (fluent, laborious, etc.); the level of spontaneity/preparedness of speech; the rate and clarity of the information flow; the degree of expressiveness and choice of language means [3].



**UNIT 3: THE ORGANS OF SPEECH AND THEIR WORK.**

In any language people speak (if they have no physical defects) using their organs of speech (fig.1). Speech apparatus is just the same in all people except Hottentots and Bushmen – small South-African nations. Their palate is higher, tongue – narrower, chin – smaller than in other people. Such speech apparatus may make it easier for them to pronounce special clicking sounds [6].

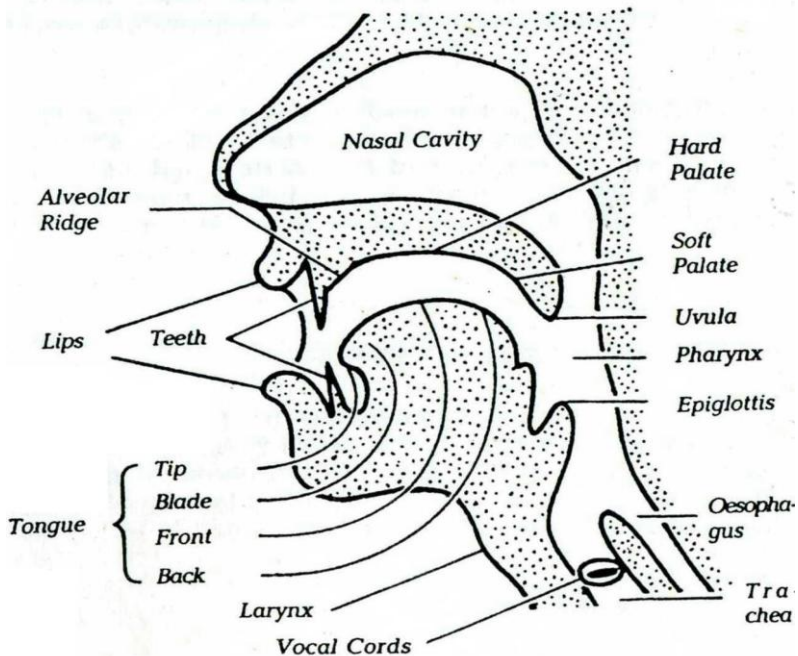


Fig.1. The vocal organs [5]

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 [5].

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 [5].

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 [5].

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 [5].

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 [9].

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 [5].

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 [9]!

## TRAINING

### **1. TONGUE TWISTERS:**

1. Bessie Botter bought a bit of butter. But the butter that she bought was bitter so she bought a bit of better butter.
2. I scream, you scream, we all scream for ice-cream [9].

### **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 [9].

### **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, gedegedegede.

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

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

Tongue twisters - (say each of these quickly three times) red liver yellow liver, rubber baby buggy bumpers, unique New York, ship set shore [9].

4. Comment how the joke can be related to the subject “Practical English Phonetics” and difficulties one can have in case of misunderstanding.

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

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

**Phonetic point:** *tents* /tents/ and *tense* /tens/ tend to be homophones, because there is often an epenthetic /t/ between the nasal and fricative in *tense* [9].

5. Review questions:

1. What organs of speech do you know?
2. What is the most important organ of speech? Why?
3. How do the ways we use organs of speech communicating in Ukrainian and in English differ?

6. Discussion points and activities:

1. How can people affect others through communication [3]?

2. Recall some careers in which communication skills are essential [3].
3. How does speech communication relate to learning [3]?

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UNIT 4: ENGLISH VOWELS AND CONSONANTS:  
CLASSIFICATION.

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

A vowel is a *voiced sound* produced in the mouth with no obstruction to the air stream. The air stream is weak. The tongue and the vocal cords are tense [5].

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 [5].

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 [5].

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) [5].



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.2).

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 [5].

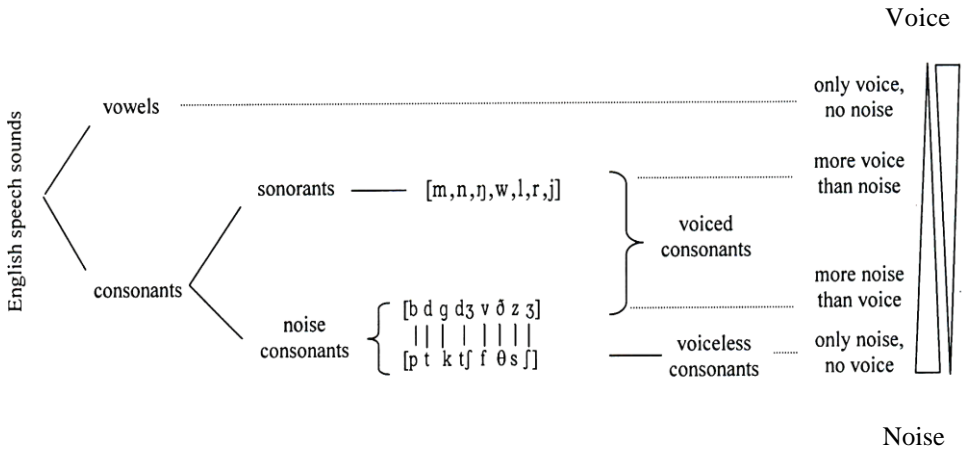


Fig.2. The classification of English sounds [9].

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] - [eɪ], [aɪ], and [ɔɪ] two with a glide towards [ʊ] - [aʊ] and [əʊ] three with a glide towards [ə] - [iə], [eə] and [ʊə].

Besides these diphthongs, there are two vowels in English ([i:] and [u:]) 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 [5].

### TRAINING

#### 1. TONGUE TWISTERS:

1. Swan swam over the sea, swim, swan, swim; swan swam back again, well swam, swan.
2. Never trouble trouble till trouble troubles you. It only doubles trouble, and troubles others too [9].

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

#### Consonants

- [**k-g**] card – guard; [**θ - ð**] thick – this; [**tʃ - dʒ**] cheap – jolly;  
[**p-b**] pig – big; [**s-z**] soup – zoo; [**ʃ - ʒ**] sheep – yet;  
[**t-d**] ton – done; [**s-θ**] sin – thin; [**l-m**] line – mine;

[ð -d] then – den, [θ -s] thick – sick; [n-ŋ] not – tongue.  
 [f-v] feel – veal; [ð -z] though – zone;  
 [f-θ] Finn – thin; [s-ʃ] see – she;  
 [v-ð] vain – they; [v-w] vest – west;

Vowels

MONOPHTHONGS:

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

DIPHTHONGS:

([ei] – [ai] - [ɔi]) lay – lie – boy,  
 ([ɜu] – [au]) tone – now,  
 ([iə] – [eə] – [uə]) ear – air – tour;

DIPHTHONGOIDS:

([i:] – [u:]) 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. 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) [9].

**6. Review questions:**

1. What is a vowel sound?
2. What is a consonant sound?
3. Comment on the classification of English sounds.
4. Comment on the terms *monophthong*, *diphthong* and *diphthongoid*.

**7. Discussion points and activities:**

1. Why do people often misunderstand each other? What factors, to your mind, can improve or impair the process of information transmission [3]?
2. Discuss the role of information in human life [3].



**UNIT 5: ENGLISH VOWELS IN FOUR TYPES OF SYLLABLES.**  
**VOWEL DIGRAPHS.**

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

Letter / type of reading	a	o	u	e	i/y
1 – alphabetic reading in the open syllable	[ei] name	[ <del>3</del> ʊ] note	[ju:] tune	[i:] me	[ai] time, tyre
2 – short vowel sound in the closed syllable	[æ] map	[ <del>D</del> ] not	[ <del>Λ</del> ] but	[e] pen	[i] sit, myth
3 – vowel+r(r+ consonant)	a+r [ɑ:] park	o+r [ɔ:] fork	u+r [ʊ:] 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 [juə] pure	e+re [iə] here	i/y+re [aiə] Fire, tyre
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### 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
ei } [ei] <i>vein*</i> ey } <i>they</i>	oo at the end of the word [u:] – <i>too</i>	ai } <i>maide</i> ay } [ei] <i>day</i>	eu } <i>neutral</i> ew } [ju:] <i>few</i>
oi } [ɔi] <i>oil</i> oy } <i>boy</i>	oo+ consonant (except k) [u:] – <i>soon*</i>	ie } <i>tie*</i> ye } [ai] <i>rye</i>	
	oo+k [u] – <i>book, cook</i>	oa } <i>cout</i> oe } [ɜu] <i>toe</i> ow } <i>low</i>	
	au } [ɔ:] – <i>author</i> aw } <i>saw</i>	ue } <i>due**</i> ui } [ju:] <i>suit</i>	
	ou } [au] – <i>out**</i> ow } <i>now</i>	ee } <i>meet***</i> ea } [i:] <i>tea</i>	
*Exception: in some words digraph <i>ei</i> is read as [i:] after letter <i>c</i> – <i>receive, ceiling</i>	*Except : <i>good</i> and <i>stood</i> [u]; **In some words digraph <i>ou</i> is read as [ʌ]: <i>country, cousin,</i> <i>young</i> ; or [u:]: <i>youth,</i> <i>group, soup.</i>	*Except : <i>field,</i> <i>believe</i> ; **Exception: after sounds [r], [l], [dʒ] digraphs <i>ue</i> and <i>ui</i> are read as [u:] – <i>blue,</i> <i>fruit, juice</i> ; ***Exception: before <i>d</i> and <i>th</i>	Exception: after sounds [r], [l], [dʒ] digraphs <i>eu</i> and <i>ew</i> are read as [u:] – <i>blew, drew,</i> <i>Jew.</i>

		digraph <i>ea</i> is read as [e] – bread, death.	
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TRAINING

**1. TONGUE TWISTERS:**

1. A big black bug bit a bit black bear, a big black bear bit a big black bug.
2. A sailor went to sea to see what he could see, and all that he could see, was sea, sea, sea [9].

**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 [7].

*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:]		[u:]		[e]		[ɑi]		[i:]	

**3.** 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 [9].

#### 4. Review task:

1. Comment on the rules of reading vowels in four types of syllables and rules of reading vowel digraphs.

#### 5. Discussion points and activities:

1. Do you find it easy to speak English with other people? Is it strikingly different from how you interact in your native language [3]?

2. Does the manner in which you speak in class differ from what you display at your leisure time [3]?



### UNIT 6: CORRECTION OF PRONUNCIATION OF ENGLISH SOUNDS.

Ukrainian students of English sometimes replace the English [t, d] by the corresponding Ukrainian sounds. For the English consonants [t, d] the tip (not the blade) of the tongue should be pressed against the alveolar ridge (not the upper teeth). When they are pronounced the students should be careful to make them strong and aspirated [5].

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 [5].

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 [5].

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 [5].

Very often Ukrainian learners of English replace the English [ɲ] by [n] because there is no similar sounds 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 [5].

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 [5].

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 [5].

Also typical mistakes of Ukrainian learners lie in devoicing voiced consonants before voiceless ones and voicing voiceless consonants before voiced ones [5].

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] [5].

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 [5].

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 [5].



## TRAINING

### 1. TONGUE TWISTERS:

1. 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?
2. 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 [9]?

2. 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); 2. 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 studies Economics in the University.*

1. **Eligible** adj. *(selectable, appropriate, qualified)*

– *She is not eligible for this job. (She is not appropriate for this work.)*

2. **Illegible** adj. *(unclear)*

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

anything.)

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

- Working hours must not exceed 42 hours a week.
- His performance exceeded our expectations.
- He was fined for exceeding the speed limit.
- The riot police had exceeded their authority.

2. **Accede** phr. v. (1. To agree to a demand, proposal etc, especially after first disagreeing with it; 2. If someone accedes to the throne, they become king or queen)

- The doctor refused to accede to his patient's request.
- Queen Elizabeth I acceded to the throne in 1558, upon the death of her sister. Queen Mary I.

1. **Historic** adj. (a historic event is one whose significance will be remembered by future generations)

- The historic Battle of Trafalgar was fought on the 21st October 1805 and was the battle in which Admiral Nelson lost his life.

2. **Historical** adj. (refers to whatever existed in the past, whether regarded as important or not)

- I enjoy reading historical books.
- \* While these distinctions are useful, don't be surprised if you see these words used interchangeably.

1. **Immigrant** n. (one who enters and settles in a new country) (AUSTRALIAN ENGLISH ALSO migrant)

- Millions of immigrants came to America in the 19th century seeking freedom and fulfillment of their dreams.

2. **Emigrant** n. (one who leaves one's native country to settle in another)

- The emigrants spent 24 hours on the board of the ship before landing.

*Note: The noun forms emigrant and immigrant are derived from the verbs to emigrate and to immigrate.*

*– He emigrated from Russia to the United States. He immigrated to the United States from Russia.*

*In Russia, he's an emigrant.*

*In the United 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.*

4. **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 is 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.*

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.

[ʝ] – 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 [9].

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. 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* [9].

6. Review question:

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

## 7. Discussion points and activities:

1. What speaking skills must an ideal lecturer possess [3]?
2. Recollect some of the lectures you have recently attended at the university. Which of them did you like or dislike, and why [3]?
3. How does the size and age of the audience present at a lecture influence the way it is delivered [3]?

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### UNIT 7: DIFFERENCE OF PRONUNCIATION OF UKRAINIAN AND ENGLISH SOUNDS.

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

1) The constitutive function, i. e. the ability of phonemes to constitute separate morphemes and simple, derived or compound words.

2) The distinctive/contrastive function of phonemes can be illustrated through the commutation test or substitution of speech sounds in words in their initial, medial or final position [4]. For example:

Position	English	Ukrainian
Initial	<b>b</b> ʌt- <b>k</b> ʌt- <b>n</b> ʌt-ʃ ʌt	б <b>и</b> ти-л <b>и</b> ти-п <b>и</b> ти-р <b>и</b> ти-ш <b>и</b> ти
Medial	mæ <b>d</b> -me <b>i</b> d-m <b>i</b> d-mʌ <b>d</b>	са <b>л</b> о-се <b>л</b> о-сі <b>л</b> о-со <b>л</b> о
Final	bi <b>g</b> -bi <b>l</b> -bi <b>n</b> -bi <b>t</b>	сі <b>в</b> -сі <b>к</b> -сі <b>л</b> -сі <b>м</b> [4]

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

The quantitative representation of consonant sounds (and phonemes) is different in either of the contrasted languages: in English their number is 24 and in Ukrainian – 32 [4].

The 24 English consonants are usually presented in the following order: p, b, t, d, k, g, m, n, ŋ, f, v, θ, ð, s, z, ʃ, ʒ, h, w, j, r, l, tʃ, dʒ [4].

The 32 Ukrainian consonants are as follows: [п, б, д, д', т, т', ф, в, м, з, з', дз, дз', с, с', ц, ц', ж, дж, ш, ч, р, р', л, л', н, н', ј, г, х, ґ, к]. All in all, therefore, there exist in Ukrainian 24 hard consonant phonemes and 8 more have palatalized counterparts [д', т', з', дз', с', ц', л', н',] [4].

It is very important to know the peculiarities of the articulation basis of the foreign language studied and that of one's mother tongue. This knowledge is a good aid both in linguistic analysis and in language teaching; if the learner knows the speech basis of the foreign language it will be easier for him to learn the peculiarities of its sound system and master it [5].

Differences in the articulation basis of languages including those of English and Ukrainian have not been sufficiently investigated. But the most general and characteristic points of difference between the articulation basis of English and that of Ukrainian in the matter of lip and tongue positions is the general tendency toward retracted position in Ukrainian [5].

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

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

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

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

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

TRAINING

**1. TONGUE TWISTERS:**

1. Oh, swing the king and swing the queen.  
 Oh, swing the king and swing the queen,  
 Oh, swing'em round and round the green.  
 Oh, swing'em round the green.
2. Robert Rowley rolled a round roll round,  
 A round roll Robert Rowley rolled round.  
 Where's the round roll Robert Rowley rolled round [9]?

**2. Read and study carefully the following.**

ENGLISH PHONETIC SYSTEM [1]

Фонетичне позначення звука	Вимовляння звука	приклади
<b>e</b>	Вимовляється приблизно, як <b>e</b> в слові <i>прес</i> .	ebb [eb] end [end]
<b>u</b>	Вимовляється приблизно, як <b>y</b> в слові <i>тупий</i> .	book [buk] put [put]
<b>u:</b>	Вимовляється приблизно, як <b>y</b> в слові <i>Шура</i> , не випинаючи сильно губ.	root [ru:t] shooter [ʃu:ter]
<b>ɑ:</b>	Вимовляється, як довге горлове <b>a</b> .	ask [ɑ:sk] pass [pɑ:s]
<b>i:</b>	Вимовляється, як довге <b>i</b> .	eat [i:t] steel [sti:l]
<b>i</b>	Вимовляється, як звук, середній між <b>i</b> та <b>и</b> .	sit [sit] in [in]
<b>æ</b>	Звук, середній між <b>a</b> і <b>e</b> .	bad [bæd] back [bæk]



Λ	Вимовляється приблизно, як <b>o</b> в словах <i>монастир, солдат</i> . Цей звук акустично (на слух) ближчий до <b>a</b> , ніж до <b>o</b> .	son [sΛn] love [lΛv]
ə	Невиразний ненаголошений звук, близький до Λ.	about [ə'baʊt] farmer ['fɑ:mə]
ə:	Вимовляється, як довге ə під наголосом.	girl [gə:l] surgeon ['sɜ:dʒən]
ɔ	Вимовляється, як коротке, дуже відкрите <b>o</b> .	not [nɔt] stop [stɔp]
ɔ:	Вимовляється, як довге <b>o</b> .	more [mɔ:] horse [hɔ:s]
ai ei ɔi au ou iə uə ɛə	Ці сполучення голосних (дифтонги) утворюють один склад, причому перший елемент дифтонга – наголошений (так само, як в українських <b>ай, ей, ой</b> ). В дифтонгу <b>ɛə</b> перший елемент вимовляється приблизно, як <b>e</b> в слові <i>поет</i> .	I [ai] say [sei] boy [bɔi] house [haus] boat [bout] here [hiə] poor [puə] there [ðɛə]
p, b k, g f, v m	Ці приголосні вимовляються приблизно так, як українські <b>п, б, к, г</b> (у словах <i>танок, тедзь</i> ), <b>ф, в, м</b> , але з тією різницею, що англійські <b>p, b, k, g</b> вимовляються більш чітко, ніж українські <b>п, б, к, г</b> ; <b>p, k</b> вимовляються з невеликим придихом у позиції перед голосним.	pipe [paip] back [bæk] kite [kait] grief [gri:f] move [mu:v]
t, d, n	При вимовлянні українських <b>т, д, н</b> кінчик язика торкається краю верхніх	tin [tin] dot [dɔt]

	зубів. Щоб вимовити англійські <b>t, d, n</b> , треба відвести язик назад, поки він не перейде за ясна і не торкнеться заглибини за ними. У позиції перед голосним <b>t</b> вимовляється з невеликим придихом.	nut [nʌt]
ʃ, tʃ	Ці звуки схожі на українські <b>ш, ч</b> , але язик при їх вимовлянні переміщується далі (назад), у те саме місце, що й при вимовлянні англійських <b>t, d, n</b> (див. вище). Англійські <b>ʃ, tʃ</b> – м'які звуки.	she [ʃ i:] chair [tʃ eə]
ʒ, dʒ	Язик перебуває в тій самій позиції, що й при вимовлянні <b>ʃ, tʃ</b> (див. вище) – але <b>ʒ, dʒ</b> – дзвінкі звуки, тимчасом як <b>ʃ, tʃ</b> – глухі.	pleasure ['pleʒə] large [lɑ: dʒ]
s, z	Вимовляються майже в тій самій позиції язика, що й <b>t, d, n</b> (див. вище), але кінчик язика відсувається назад трохи менше.	sit [sit] rose [rouz]
r	При вимовлянні цього звука позиція язика така сама, як і при вимовлянні <b>t, d, n</b> (див. вище). На відміну від українського <b>р</b> , англійське <b>r</b> вимовляється без вібрації кінчика язика.	ring [riŋ] red [red]
θ	Доторкнутися кінчиком язика до краю верхніх зубів, але так, щоб між язиком і зубами залишався прохід для повітря. Потім зробити видих. Матимемо англійський глухий звук <b>θ</b> .	think [θ iŋk] three [θ ri:]
ð	Позиція язика така сама, що й при вимовлянні глухого <b>θ</b> (див. вище), але <b>ð</b> вимовляється з участю голосу (дзвінкий звук).	the [ð ə] this [ð is]
l	Є дві різновидності англійського <b>l</b> , але	salt [sɔ:lt]

	<p>обидві вони мають спільним те, що при їх вимовлянні язик перебуває в тій самій позиції, що й при вимовлянні англійських <b>t, d, n</b> (див. вище). Одна різновидність <b>l</b> близька за вимовою до українського твердого <b>Л</b> у словах <i>лапа, ложка</i>. Ця різновидність вживається перед приголосними і в кінці слова.</p> <p>Друга різновидність <b>l</b> близька до українського м'якого <b>Л</b> (як у слові <i>любов</i>), але має менший ступінь м'якості, ніж останнє. Ця різновидність вживається перед голосними.</p>	<p>all [ɔ:l]</p> <p>little ['lɪtl]</p> <p>late [leɪt]</p>
<b>w</b>	Звук близький до українського <b>В</b> у слові <i>вовк</i> (друге <b>В</b> ).	<p>we [wi:]</p> <p>where [wɛə]</p>
<b>h</b>	Звук середній між українськими <b>Г</b> і <b>Х</b> .	<p>him [hɪm]</p> <p>her [hɜ:]</p>
<b>j</b>	Звук <b>j</b> наближений до українського <b>Й</b> , але відрізняється від нього більшою сонорністю. При вимовлянні його язик піднімається до піднебіння нижче, ніж при вимовлянні українського <b>Й</b> . В англійській мові звук <b>j</b> завжди передує голосному, тоді як в українській <b>Й</b> звук маємо і перед голосними ( <i>його, явір, Юрко</i> ), і перед приголосними ( <i>крайній</i> ), і в кінці слова ( <i>гай</i> ).	<p>yes [jes]</p> <p>you [ju:]</p>
<b>ŋ</b>	При вимовлянні цього звука задня частина язика торкається м'якого піднебіння і видихуване повітря виходить не через рот, а через ніс.	<p>sing [sɪŋ]</p> <p>song [sɔŋ]</p>

NOTE 1: Знак двокрапка в транскрипції [:] після голосної позначає довгий голосний звук. В українській мові довга чи коротка вимова голосних не змінює значення слова. В

англійській мові довгі і короткі голосні є різними фонемами, і заміна їх пов'язана із зміною у значенні, наприклад: **sit** [sit] сидіти – **seat** [si:t] місце, сидіння; **full** [ful] повний – **fool** [fu:l] дурний.

NOTE 2: В українській мові приголосні можуть бути твердими або м'якими залежно від їх позиції в слові. Так, перед буквами **i, e, ю, я** приголосні пом'якшуються. Отже, звук **t**, наприклад, у словах **той, та, ту, ти** вимовляється твердіше, ніж у слові **ті**. В англійській же мові пом'якшення приголосних немає. Тому, наприклад, звук **t** у словах **tor, tar, tool** такий самий, як у словах **tip, team**. Це стосується також усіх інших приголосних. Так само і в кінці слова глухі і дзвінкі приголосні в англійській мові вимовляються чітко, бо різниця між глухими і дзвінкими приголосними в кінці слова вказує на різні значення слів: **dog** – собака, **dock** – док, **led** – вів, **let** – пускати, дозволяти [1].

### Фонетико-орфографічні зауваження [1]

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

#### [e]

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

#### [u:]

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

#### [u]

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

#### [ju:]

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

## [ɑ:]

a+r	a+ss	a+st	a+sk	a+sp	a+lf	a+lm	a+ft	a+th a+t	a+nt a+nce a+nch	au	e+r, ea+r
arm	class	cast	ask	clasp	calf	alms	after	bath	chant	aunt	clerk
bar	grass	fast	bask	gasp	half	calm	craft	lath	dance	auntie	heart
park	pass	last	flask	grasp	behalf	palm	raft	tomato	ranch	laugh	

## [ə]

a, a+r	o, o+r	e, e+r	u	ou+r	ou+s	u+re	re
about	today	agent	argus	arbour	vigorous	figure	litre
aroma	kingdom	patent	August	ardour	cirrous	culture	metre
agenda	seldom	laurel	asylum	armour	clamorous	future	theatre
collar	minor	worker	chorus	labour		treasure	fibre
solar	victor	bigger	ketchup	neighbour			
polar	ivory	apery		savoury			

## [i:]

e	ee	ea	ie	ei	ev	av	eo	i
he	meet	eagle	brief	ceiling	key	quay	people	machine
me	greet	meat	lief	conceive	keyboard	quayage		ravine
we	see	leaf	chief	perceive	keyman			routine
veto	sleep	peace	piece	receive				ski
	free	season	field	seizure				

## [i]

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

## [ɔ:]

o+r	a+ll	oo+r	a+lt, a+l	au	ou+r	augh	ough	aw	(w)a+r (qu)a+r
fort	all	door	salt	Paul	court	aught	bought	claw	war
force	ball	floor	talk	auto	course	caught	fought	draw	warm
sport	call		walk	fault	source	taught	nought	straw	dwarf

horse	tall		chalk	laundry	mourn	daughter	thought	awful	quarter
-------	------	--	-------	---------	-------	----------	---------	-------	---------

[ɔ]

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

[ʌ]

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

[ə:]

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

[ei]

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

[ai]

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

[au]

ou	ow
about	cow
found	how
house	now
around	down

[iə]

e+r(	ea,	ee+r
here	really	deer
mere	theatre	beer
severe	ear	leer
period	hear	peer
series	dear	

[ɔi]

oi	oy
oil,	boy,
point	toy

soil, toil	royal, joy
---------------	---------------

[ou]

o	oa	ow	o+ld, o+lt ou+ld	O+ll
go	boat	blow	colt	roll
toe	coal	know	cold	boll
phone	moan	row	boulder	poll
stone	road	slow	shoulder	toll

[uə]

oo+r	ou+r	u+re
poor	tour	sure
moor	tourer	surely
	tourist	surety
	tournament	

[ɛə]

a+re	e+re	ea+r	ai+r
care	there	tear	air
dare	where	bear	fair
fare		pear	pair
stare			chair

[aiə]

i+re	y+re	io
fire	tyre	lion
tire	byre	violin
mire	lyre	pioneer

[f]

f	ph	gh
fact	photograph	laugh
fleet	physic	enoug
craft	philosophy	rough
figure	phonetics	tough

[k]

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

[ʃ]

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

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

### A a

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

### E e

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

### I i

[ai]	[i]	[i:]	[ə:]
pine	is	machine	bird
kind	lip	ravine	fir
sign	pick	masculine	firm
right	think	ski	skirt

### O o

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

### U u

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

### Yy

[ai]	[i]	[j]
by	syntax	yes
fly	hobby	year
my	shaky	yawn
style	story	beyond

### ie

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



ea

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

ou

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

oo

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

ow

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

au

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

ei

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

ure

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

ch

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

g

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

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

c		
[s]	[k]	[ʃ]
centre	car	social
pencil	cottage	delicious
cycle	cup	special
	miracle	
	picnic	
	block	

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

### Consonant combinations [9]:

#### Combinations

#### Sounds Examples

cc	[ks]	accent, accept, access, eccentric, accident;
	[k]	accommodate, account, accuse, occur, acclaim
ch	[tʃ]	chain, check, chief, choose, church, teacher;
		kitchen, catch, watch
ch (Latin, Greek)	[k]	character, chemical, Chris, archive, mechanic, technical;
ch (French)	[ʃ]	champagne, charlatan, chef, chic, cache, machine
ck	[k]	black, pick, pocket, cracker, rocket
dge	[dʒ]	bridge, edge, judge, knowledge, budget, badger
	[g]	ghost, ghastly, Ghana, ghetto;
gh	[f]	cough, enough, rough, tough, laugh;
		though, through, weigh, neighbour, bought,
	[-]	daughter
gu	[g]	guard, guess, guest, guide, guitar, dialogue;
	[dʒ]	language, linguistics, Guatemala, Nicaragua
ph	[f]	phone, photograph, phrase, phenomenon, biography
qu	[kw]	quality, question, quite, quote, equal, require;
	[k]	unique, technique, antique, grotesque
sc	[s]	science, scissors, scene, scent, scythe;
	[sk]	scan, scandal, scare, score, Scotch, scuba

sch	[sk]	school, scholar, scheme, schedule;
	[ʃ]	schnauzer, schedule
sh	[ʃ]	share, she, shine, shoe, fish, cash, push, flourish
	[θ]	thank, thick, thought, thunder, author, breath;
th	[ð]	father, this, then, though, with, breathe
	[w]	what, when, why, where, which, wheel, white;
wh	[h]	who, whom, whose, whole
	[ks]	exhibition, exhumation, exhume, exhale;
xh	[gz]	exhaust, exhibit, exhilarate, exhume, exhale

### Combinations with silent letters

	Sounds	Examples
bt, pt	[t]	doubt, debt, subtle; receipt, pterodactyl
wr	[r]	wrap, wreck, wrestle, wrist, write, wrong
kn, gn, pn	[n]	knee, knife, know; gnome, sign, foreign; pneumonia, pneumatic
mb, lm	[m]	lamb, climb, bomb, comb, tomb; calm, palm, salmon
ps	[s]	psalm, pseudonym, psychologist, psychiatrist
rh	[r]	rhapsody, rhetoric, rheumatism, rhythm, rhyme
wr	[r]	wrap, wreck, wrestle, wrinkle, wrist, write, wrong

### Combinations in the suffix

	Sounds	Examples
ti, ci, si, su	[ʃh]	nation, patient, special, politician, vicious, pension, mission, Asia, sensual, pressure
si, su	[ʒ]	vision, fusion, Asia, usual, measure, visual

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

буквосполучень можна знайти лише у фонетичній транскрипції кожного окремого слова в реєстрі словника [1].

### The "s/es" ending of nouns and verbs

After a voiceless consonant - [s]

After a voiced consonant or vowel - [z]

After "s", "z", "x", "ch" / tch", "ge / dge", "sh" - [iz]

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

### The "ed" ending of verbs

After a voiceless consonant - [t]

After a voiced consonant or vowel - [d]

After "t" or "d" - [id]

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

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

sound [s]	sound [z]	sound [ɪz]
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--	--	--

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

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

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

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

sound [æ]	sound [ə]	sound [ɑ]	sound [ɔ]	sound [eɪ]

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

A young man comes before a customs agent:

A: "State your citizenship."

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

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

B: "I sed American."

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

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

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

B: "Oh senior, I tell you I'm American. But OK, let's see... I was at my bruder-in-laws house and the phone went 'green, green, I pinked it up and sed yellow! [9]"

#### 8. Review task:

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

#### 9. Discussion points and activities:

1. State why audience analysis is especially important for persuasive speaker [3].

2. Discuss the role persuasion plays in a free society. Under what circumstances could persuasion be used for harmful purposes [3]?



### UNIT 8: VOWEL LENGTH. PALATALIZATION.

#### *Vowel length.*

Vowels are capable of being continued during a longer or shorter period. All English vowels (with the exception of diphthongs) are generally divided into long and short [5].

In the similarly accented position all English vowels are fully long when they are final, eg. *see*. They are almost as long as that when a weak voiced consonant follows them in the closed syllable,

eg. *seed*. They are considerably shorter before strong voiceless consonants in closed syllables, eg. *seat* [5].

All English vowels are longer when they are strongly stressed and when they are in the nuclear syllable, eg. *brass* [5].

*Palatalization.*

It is the quality or state of being palatalized, producing a sound with the front of the tongue against or near the hard palate (the roof of the mouth, separating the mouth cavity from the nasal cavity) [5].

TRAINING

**1. TONGUE TWISTERS:**

1. Three crooked cripples went through Cripple gate, and through Cripple gate went three crooked cripples.
2. We wonder whether the wether will weather the weather. Or whether the weather the wether will kill [9]?

**2.** Some words have two pronunciations, each with one or more different meanings. Look at the words in your column, write the two pronunciations in phonemic script and either a definition or sample sentence to show each meaning [7].

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

Live				
Wind				
Wound				
Close				

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

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

sound 1 [ʊ]	sound 2 [u:]

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

My student who did not speak much English wanted to impress me one day. She had to walk past me while I was talking to someone. She said, "Excuse me, can I pass away? [9]"

6. Review questions:

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



## 7. Discussion activity:

1. Discuss the tone of voice that should be maintained in the following kinds of speeches: introduction, presentation, and acceptance. Are there any marked differences [3]?



### UNIT 9: ASSIMILATION. ACCOMODATION. ELISION.

Two adjacent consonants within a word or at word boundaries often influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other one. This phenomenon is called *assimilation* [5].

In assimilation the consonant whose articulation is modified under the influence of a neighbouring consonant is called the assimilated sound; the consonant which influences the articulation of a neighbouring consonant is called the assimilating sound [5].

The term assimilation may also be extended to include cases when two adjacent consonants so influence each other as to give place to a single new sound different from either of them [5].

While by assimilation we mean a modification in the articulation of a consonant under the influence of a neighbouring consonant, the modification in the articulation of a vowel under the influence of an adjacent consonant, or a modification in the articulation of a consonant under the influence of an adjacent vowel is called adaptation, or *accommodation* [5].

In accommodation the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound [5].

In rapid colloquial speech certain notional words may lose some of their sounds (vowels and consonants). This phenomenon is called *elision*. Elision occurs both within words and at word boundaries [5]:

Phonetics [foʊ'netiks] – [f'netiks]

All right ['ɔ:l 'raɪt] – ['ɔ:rɑɪt]  
Mostly ['moʊstli] – ['moʊsli]  
Next day ['nekst 'deɪ] – ['neks 'deɪ]

### TRAINING

#### 1. TONGUE TWISTERS:

1. Whether the wether be fine or whether the weather be not, whether the weather be hot, we'll weather the weather whatever the weather whether we like it or not.
2. Betty Botta bought some butter, “But”, she said, “This butter’s bitter, but a bit of better butter will make my batter better. [9]”

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

#### Assimilation [5]

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

#### Reduction [5]

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

Did you enjoy your day in Briton yesterday?

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

3. This exercise is meant to draw the students’ attention to the current pronunciation of the clusters given below. Read properly [5].

[θ s]: depths, lengths

[ð z]: truths, wreaths

[sθ]: sixth, this thermometer

[zð]: was that, raise them

[sð]: takes this, it’s that

[zθ]: these thieves, those thoughts

[θ r]: three, thrash

[fθ]: fifth, diphthong

[fð]: if those, enough though

4. Each word combination is written as one word and in actual speech it would be pronounced as one word. Read the phrases

several times making the contrast between stresses and unstressed syllables very strong [5].

Otherbook, tobesorry, isabook, isthesun, tobehappy, otherday, isaday, isthedoor, thisisright, intheroom, heisaworker, thisiswrong, inthebus, heisadoctor, ontheroad, thatyouknow, hehasleft, ontheway, thatyougo, hehasstayed, wehavestoppedit, wehavedoneit.

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

The day of the oral exam:

Teacher: Are you nervous?

Student: No, I am not. I am single.

Teacher: Is this your pencil?

Student: Yes, I am a pencil.

Teacher: What are you wearing?

Student: I am fat [9].

6. Review task:

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

7. Discussion activity:

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



**UNIT 10: SYLLABIC STRUCTURE OF ENGLISH WORDS.**  
**WORD STRESS.**

*Syllabic structure of English words.*

It is generally known that speech is a continuum. However, it can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group themselves. These smallest phonetic groups are generally given the name of *syllables* [5].

As to the number of syllables in the English word it can vary from one to eight, for example come, city, family, simplicity, unnaturally, incompatibility, unintelligibility [5].

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

1. The sonorants [l], [m], [n] are syllabic if they are preceded by noise consonants, for example: little, table, blossom, sudden.
2. There cannot be more than one vowel within one syllable.
3. If there is one consonant (except *r*) after the stressed vowel it belongs to the following unstressed syllable: stu-dent, ci-ty, pi-ty.
4. If there are two consonants (*rr* too) after the stressed vowel the second one belongs to the following unstressed syllable: din-ner, mar-ry [5].

#### *Word stress.*

One or more syllables of a polysyllabic word may have greater prominence than the others. Such syllables are said to be accented or stressed. In English there are three degrees of word stress: stressed syllables (primary stress), half-stressed syllables (secondary stress) and weak or unstressed syllables. A large group of polysyllabic simple words bear both the primary and the secondary stress, eg. conver'sation [5].

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes. The use of the second strong stress is caused by the semantic significance of both equally stressed elements of the word [5].

Word stress in English is free in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any given word [5].

English is a very rhythmic language because of this tendency to accent only certain words. For this reason, you should practice using

your ear as much as possible. Often repeating spoken English without looking at the written sentence can also help you learn this 'music' of the language. English words have certain patterns of stress which you should observe strictly if you want to be understood. The best way to learn English stress is to listen to audio materials and to repeat them after the speaker. Below is an overview of typical English patterns of word stress that will help you to recognize and understand word stress when you work with listening materials [9].

### **GENERAL GUIDELINES ON WORD STRESS**

Generally, common English nouns, adjectives and adverbs are more often stressed on the first syllable than on any other syllable. Verbs with prefixes are usually stressed on the second syllable, that is, on the first syllable of the root after the prefix. English words can't have two unstressed syllables at the beginning of the word; one of these syllables will be stressed. If a word has four or more syllables, there are usually two stresses in it: a primary stress (strong stress) and a secondary stress (weak stress). Also, the secondary stress may be present (in addition to the primary stress) in shorter words in the syllable where the vowel remains long and strong. Prefixes are often stressed in nouns and less often in verbs. Suffixes are rarely stressed. Endings are not stressed [9].

#### **Stress in derivatives [9]:**

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

#### **The same stress:**

deNY (verb) - deNIal (noun)  
offFEND (verb) - offFENCE (noun)  
reVIEW (noun) - reVIEW (verb)  
PREview (noun) - PREview (verb)  
HOSpital (noun) - HOSpitalize (verb)

#### **Change of stress:**

preSENT (verb) - PRESent (noun)  
reFER (verb) - REFERENCE (noun)  
exTRACT (verb) - EXtract (noun)

OBject (noun) - obJECT (verb)

inCREASE (verb) - INcrease (noun)

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

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

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

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

### **TYPICAL PATTERNS OF STRESS [9]:**

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

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

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

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

### **1. ONE-SYLLABLE WORDS**

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

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

## **2. TWO-SYLLABLE WORDS**

### **Two-syllable nouns**

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

TEACHer, STUDent, CARpet, LESson;

REgion, ILLness, STATEment, CITy;

CONvict, INcrease, INSTinct, OBJect;

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

trainEE, caREER, deLAY, concERN.

### **Two-syllable adjectives**

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

FUNny, LOCAl, USEful;

FOOLish, NATive, CAREless.

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

abSURD, moROSE, comPLETE, exTREME.

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

inSANE, imMUNE, enGAGED, `un`WELL, `un`KNOWN.

### **Two-syllable verbs**

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

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

But there are many verbs that are stressed on the first syllable: HAPpen, CANcel, PRACTice, ANswer, OFFer, MENtion, FOLlow, BORrow, PUNish.

### 3. THREE-SYLLABLE WORDS

#### Three-syllable nouns

Three-syllable nouns are usually stressed on the first syllable, for example: POLitics, GOVernment, GENeral, INterest, GRADuate.

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

apPROVal, conFUSion, conSUMer, corRECTness, eLECTION.

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

`engi`NEER, `refu`GEE.

#### Three-syllable adjectives

Three-syllable adjectives are usually stressed on the first syllable, for example: GENeral, DELicate, EXcellent, WONderful, FAVorite.

Some adjectives have a second stress on the last syllable if there is a long vowel or a diphthong in it, for example: `OBso`lete / `obso`LETE, `Vietna`MESE, `Portu`GUESE.

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

geNERic, symBOLic, inSTINCTive.

#### Three-syllable verbs

Three-syllable verbs often have the primary stress on the first syllable (even if it is a prefix) and secondary stress on the last syllable, for example: `ORga`nize, `MODer`nize, `SIGni`fy.

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

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

### 4. FOUR OR MORE SYLLABLES

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

#### Only one stress - on the first syllable

**Nouns:** ACcuracy, DELicacy.

**Adjectives:** Interesting.

#### Only one stress - on the second syllable

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



**Adjectives:** faMILiAr, mysTERious, traDItional, inTOLerable.

**Verbs:** acCOMpany.

**Two stresses - on the first and third syllable**

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

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

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

**Two stresses - on the second and fourth syllable**

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

**Adjectives:** ex`peri`MENTal, in`compre`HENSible.

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

TRAINING

**1. TONGUE TWISTERS:**

1. How much wood would a wood-chuck chuck if a wood-chuck would chuck wood?
2. Three grey in a green field grazing, grey were the geese and green was the grazing [9].

**2. Choose the one correct answer:**

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

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

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

- 3. The following words have different meaning (and, of course, different pronunciation) depending on whether the stress is on the first or the second syllable. For each word, write two sentences that illustrate these contrasting meaning [7].**

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

4. Here is an exercise to help you develop the art of correct word stress. Take the following sentence [9]:

**I said she might consider a new haircut.**

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

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

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

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

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

B: No idea. (No Eye Deer.)

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

B: Still no idea [9].

6. Review task:

1. Give definitions of the terms *syllable* and *word stress*.

7. Discussion activity:

1. What is “an image-maker”? Is it a new profession? Does it have anything to do with those speaking in public [3]?

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### UNIT 11: INTONATION.


The term **intonation** implies variations of *pitch*, *force of utterance* and *tempo*. Variants of *pitch* are produced by significant moves of the voice up and down. The *force*, component of intonation, is measured by the degree of loudness of syllables that determines the prominence of the words. The *tempo* is determined by the rate of speech and the length of pauses [5].


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



1. The *pitch component* of intonation, or *melody* is the changes in the pitch of the voice in connected speech.
2. *Sentence stress* or *accent* is the greater prominence of one or more words among other words in the same sentence.
3. *Tempo* is the relative speed with which sentences and intonation groups are pronounced in connected speech [5].

*Speech timbre* is a special colouring of voice, which shows the speaker's emotions, i.e. pleasure, displeasure, sorrow, etc. It is sometimes considered to be one of the components of the intonation, but it has not been thoroughly investigated yet. We must point out that of the three components of the intonation pattern pitch is the most significant one [5].

A declarative sentence is generally pronounced with a falling intonation (“I like it.” ).

General question is spoken with a rising intonation (“Did you come?” ).

Special question is spoken with a falling intonation (“What is his name?” ).

Alternative question is generally pronounced with a rising intonation in the first part and a falling intonation in the second (“Do you live in town or in the country?”  ).

The first part of the disjunctive question is spoken with a falling intonation and the second – with a rising intonation (“You are not tired, are you?” ).

Imperative sentences are characterized by a falling tone (“Stop talking!” ).

Requests and invitations are characterized by a rising intonation (“Do come to see me tomorrow.” ).

An exclamatory sentence is generally spoken with a falling intonation (“What fine weather!” ).

An intonational style can be defined as a system of interrelated intonational means which is used in a social sphere and serves a definite aim of communication [3].

Much of what people say depends on the situation they are in. Language means which constitute any utterance are characterized by a certain pattern of selection and arrangement [3].

Style, in sociolinguistics, is a variety of a language which is associated with social context and which differs from other styles in terms of their formality. Styles can thus be ranged on a continuum from very formal to highly informal or colloquial. The choice of an intonational style is determined primarily by the purpose of communication and then by a number of other extralinguistic and social factors [3].

We may single out the following intonational styles: *informational*, *academic (scientific)*, *publicistic (oratorical)*, *declamatory (artistic)*, *conversational (familiar)* [3].

Informational style. The basic purpose of an informative speech is to provide the listeners with information they do not already have. Speeches given to inform serve many useful functions in every day life. Reports at business meetings, classroom lessons and demonstrations, tours through states and national parks, speeches given at socio-cultural events and sports clubs - all are examples of informative speeches. Along with imparting new information the speaker may also wish to persuade listeners by influencing their beliefs, attitudes, or behaviour [3].

The informational style is mostly neutral, sometimes even impartial, in its realization. The major aim of its manifestations is to

inform. Press reporting and broadcasting as well as educational texts, dialogues and polylogues designed for pure information exchange make the core of the style. The style has both written and oral form of presentation, the former being less restricted in its prosodic arrangement [3].

Academic (scientific) style. Classroom lectures are the most representative texts within the bulk of scientific (academic) style, and tend to be generally formal in style, but the manner of delivery may differ from one lecture to another [3].

In a university class, the size of the audience has a great deal of influence on the style of the lecture. If the audience consists of a small group - up to about 10, for example – the speaker is likely to become rather informal; in a large lecture hall with a hundred or more students present, he will speak differently. If the professor expects the students to make notes, he will more slowly and leave more pauses [3].

It is impossible to write down everything the speaker says in a talk lecture. Instead, you should aim to just get the 'skeleton' of the talk. These are some things that will help you.

- Use a large (A4) piece of paper;
- Arrange your notes clearly on the page;
- Underline or use capitals for the headings of the main sections of the talk;
- Number the subheadings within each main section;
- Use abbreviations;
- Write clearly enough for you to understand your notes when you read them later [3].

Publicistic (oratorical) style. Speeches (orations, public addresses) are quite formal in style even though here and there they may use slang or other informal speech patterns for special effect. The delivery of speeches is quite distinctive. The pitch of the speaker's voice tends to be higher than his normal speaking range, and the regular intonation patterns of the language are sometimes exaggerated or even distorted. These devices were developed originally, of course, so that the speaker could be understood by large numbers of people who might be some distance away from him.

With modern amplification devices, these speech patterns are no longer as necessary as they used to be, but public speakers still use them, probably because they feel that the audience expects them to. The speech would not seem very important if it was read without extra emphasis, without unusual pitches and intonation patterns, without the pauses and other devices that are characteristic of the oratorical style [3].

### Developing Oral Presentation Skills

Giving oral presentations in a language that is not one's native can be a special challenge. Here are some suggestions for improving one's skills:

1. It should be remembered that in English the most important words (often nouns and verbs) receive the most stress in a sentence, and less important words such as articles (a, the), prepositions (of, in, etc.), and pronouns (she, they, it, etc.) should not be stressed unless one needs to give them special emphasis. Putting equal stress on all words can make one's speech difficult to understand.
2. Signposts – words and phrases that tell the listeners what's coming – are very important in oral presentations. So are phrases that connect parts of the speech to earlier parts, such as "*As I have previously mentioned...* " Therefore, the written text must be checked to see where one might add words or phrases that link parts of the talk (for example, "*on the other hand*" to signal a contrasting point, "*for instance*" to introduce an example, "*in summary* " to signal your conclusion). Pausing after the used transitions for emphasis is essential.
3. Speakers of some languages tend to speak more softly than English speakers. Also, some individuals naturally have soft voices. If someone appears to have trouble understanding a speaker in English, it may not be because the speaker is mispronouncing words, misusing vocabulary, or using incorrect grammar, but rather because one is speaking so softly that the person cannot hear [3].

Declamatory (artistic) style. Oral interpretation is one of the oldest of human social activities. Before writing, people

communicated primarily by word-of-mouth. Because there were no newspapers, magazines, or books, ideas were handed down orally from one generation to the next. In this way, literature was preserved in memory rather than on paper. Some of the greatest literature survived for hundreds of years in oral form before it was finally written down [3].

There will probably be many times when one will be able to interpret some type of literature orally. In school one may be called upon to read part of a story or to recite a poem. At home or while baby-sitting, one may read to younger children. Many professions also call for this ability. Teachers, lawyers, religious leaders, librarians, and broadcasters are only a few of the people whose jobs demand that they read aloud skilfully.

For the speaker, there is often a sense of personal pride associated with reading orally. Aside from the enjoyment of reading something well, it makes people feel good to share their experiences of literature with others [3].

From the point of view of the listener, oral interpretation is primarily a source of entertainment. When literature is performed, it seems to come alive for the audience.

Literature says something of lasting value and says it well. The literature most commonly used for oral interpretation falls into two very broad categories: prose and poetry [3].

Compared to poetry, prose is closer to the language of everyday use. When an author writes in prose, he or she generally tries to duplicate the way someone would speak aloud. Although it was not a popular literary form until the sixteenth century, prose is now by far the most common form of literature. Every time one reads a book or a magazine article one is reading prose. Prose is used by authors to tell or describe something. The two types of prose are fiction or non-fiction [3].

Fiction is material created in the imagination.

Non-fiction, on the other hand, is based entirely on truth as the author understands it, on real people, and on actual events. Non-fiction is written to inform the reader and is usually the result of an

author's research. A *biography*, for example, is a work of non-fiction about someone's life.

Poetry, the oldest of the literary arts, can trace its roots directly to the beginnings of the oral tradition. Most of the oldest literature in existence today, which includes such works as *Beowulf*, *The Odyssey*, *The Iliad*, is poetry. The bards were really the first poets. Each of their stories had a specific rhythm and rhyme. The rhythm helped them to remember the number of syllables in a line; the rhyme gave them clues as to the actual words. The result was a kind of chanted story-poem.

Poetry can be described as communication of thought and feeling through the careful arrangement of words, for their broadcasters are only a few of the people whose jobs demand that they read aloud skilfully [3].

*Conversational (familiar) style.* Listening to an informal conversation on tape is sometimes difficult because of some features. But if you are taking part in the conversation or watching it, these features do not cause so much difficulty because you can see the expression on people's faces and their gestures or other movements.

Students who have studied English for several years in their own countries may still find it difficult to understand people in Britain when they first arrive. There could be several reasons for this: people may speak much faster than students are used to, they may use a lot of colloquial and idiomatic language, or they may have a regional accent or dialect and use non-standard forms in their speech. Students will get used to all of these things in time; although a very strong accent or special regional dialect may still give problems. One should not worry too much about this; sometimes even British people from different parts of the country cannot understand each other very well [3].

With regard to recognizing gender differences in conversations between close friends or intimate partners, women and men respond differently to discussions of personal problems, according to their perception of what is most helpful or supportive. Women are claimed to discuss their problems more than men do and, while men tend to use advice more than women do, women purportedly express (and



expect to receive) sympathy more than men do. That is, women prefer to respond to someone's troubles by giving comfort, describing similar personal situations and offering matching troubles. Women's voice range is, as a rule, wider than men's one and changes basically within high and low pitch levels. This fact is conditioned by the unequal use of their voices in order to correspond to the feminine and masculine stereotypes, which have been set in society [3].

In England, in particular, some women consider the manner to use high voice pitch to be an indication of higher social status. The speech of English and American women is characterized by remarkable intonation expressiveness [3].

### TRAINING

#### 1. TONGUE TWISTERS:

1. I would if I could if I couldn't how could I? I couldn't, without I could, could I? Could you, without you could, could ye? Could ye? Could ye? Could you, without you could, could ye?
2. I need not your needles, they're needless to me for kneading of needles was needless, you see; but did my neat trousers but need to be kneed, I then should have need of your needles indeed [9].

2. Make an oral presentation of these texts of different styles keeping in mind what you have just read about peculiarities of each of them. It is desirable that the reading be recorded for further analysis.

#### **Present a text of the informational style as if you were broadcasting (with neutral position).**

...Radio and television reach people over long distances quickly and bring them into immediate contact with the rest of the world and even with outer space. With radio and television, the audience has a great deal of control. If one dislikes the message being sent, one can switch to another, turn it off, or leave.

The three main purposes of radio and television are to entertain, to inform or educate, and to sell products and services. Educational radio and television often provide information in more depth than do commercial radio and television stations, which make

a profit by selling broadcast time to advertisers... (“The Nature of Radio and Television” O’Connor 1988 [3] )

**Present a text of the academic (scientific) style as if you were a university lecturer.**

...The first possible criterion is what I call the sociolinguistic criterion. This is, to face honestly, the fact that Received Pronunciation has its origin as an upper class variety. That in England for historical reasons the only group, who spoke in much the same way in every part of the country, were the aristocracy, the upper classes and to some extent the upper middle classes.

So, if you want to discover what has happened to contemporary Received aristocracy, what we do is to observe the usage of people who belong to this upper class. Of course, there are big problems in defining what class a given individual belongs to. OK, we have a royal family, OK, we have a kind of aristocracy, people who have titles as lords, and dukes and so on, but they really are statistically of very small numbers. So, the problem must at least extend this to the upper middle class, to the kind of professional people who speak in much the same way, doctors, ministers of religion, diplomats, University professors and so on, so on...(Extract from a Lecture by Professor John Wells [3])

**Present a text of the publicistic (oratorical) style as if you were a politician. To do so you are to avoid neutral position and introduce personal attitude.**

*Address at Lincoln Memorial, August 28, 1963*

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream... It is a dream deeply rooted in the American dream... I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these trust to be self-evident, that all men are created equal." I have a dream that one day on the red hills of Georgia the sons of the former slaves and the former slave-owners will be able to sit down together at the table of brotherhood. I have a dream that my four little children will one day live in a nation where they will not

be judged by the colour of their skin but by the content of their character.

I have a dream today... With this faith we will be able to hew out of the mountain of despair a stone of hope...

And if America is to be a great nation this must become true.  
(Martin Luther King, Jr. [3])

**Read the extracts from George Bernard Shaw's "Pygmalion" with proper theatrical (artistic) intonation [7]:**

ACT II (Extract I)

HIGGINS [as he shuts the last drawer] Well, I think that's the whole show.

PICKERING It's really amazing. I haven't taken half of it in, you know.

HIGGINS Would you like to go over any of it again?

PICKERING [rising and coming over to the fireplace, where he plants himself with his back to the fire] No, thank you; not now. I'm quite done up for this morning.

HIGGINS [following him, and standing beside him on his left] Tired of listening to sounds?

PICKERING Yes. It's a fearful strain. I rather fancied myself because I can pronounce twenty-four distinct vowel sounds; but your hundred and thirty beat me. I can't hear a bit of difference between most of them.

HIGGINS [chuckling, and going over to the piano to eat sweets] Oh, that comes with practice. You hear no difference at first; but you keep on listening, and presently you find they're all as different as A from B. [Mrs. Pearce looks in: she is Higgins's housekeeper]. What's the matter?

MRS PEARCE [hesitating, evidently perplexed] A young woman wants to see you, sir.

HIGGINS A young woman! What does she want?

MRS PEARCE Well, sir, she says you'll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common indeed. I should have sent her away, only I thought perhaps you wanted her to talk into your machines. I hope I've not

done wrong: but really you see such queer people sometimes — youll excuse me. I'm sure, sir —

HIGGINS Oh, thats all right, Mrs. Pearce. Has she an interesting accent?

MRS PEARCE Oh, something dreadful, sir, really. I dont know how you can take an interest in it.

HIGGINS [to Pickering] Lets have her up. Shew her up, Mrs. Pearce [he rushes across to his working table and picks out a cylinder to use on the phonograph].

MRS PEARCE [only half resigned to it] Very well, sir. It's for you to say. [She goes downstairs].

HIGGINS This is rather a bit of luck. I'll shew you how I make records. We'll set her talking; and I'll take it down first in Bell's visible Speech; then in broad Romic; and then we'll get her on the phonograph so that you can turn her on as often as you like with the written transcript before you.

MRS PEARCE [returning] This is the young woman, sir.

(Extract II)

HIGGINS [brusquely, recognizing her (Eliza) with unconcealed disappointment, and at once, babylike, making an intolerable grievance of it] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [To the girl] Be off with you: I don't want you.

THE FLOWER GIRL Dont you be so saucy. You aint heard what I come for yet. [To Mrs. Pearce, who is waiting at the door for further instructions] Did you tell him I come in a taxi?

MRS PEARCE Nonsense, girl! What do you think a gentleman like Mr. Higgins cares what you came in?

THE FLOWER GIRL Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS Good enough for what?

THE FLOWER GIRL Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for em too: make no mistake.

HIGGINS [stupent] Well!!! [Recovering his breath with a gasp] What do you expect me to say to you?

THE FLOWER GIRL Well, if you was a gentleman, you might ask me to sit down, I think. Dont I tell you I'm bringing you business?

HIGGINS Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window?

THE FLOWER GIRL [running away in terror to the piano, where she turns at bay] Ah-ah-oh-ow-ow-ow-oo! [Wounded and whimpering] I wont be called a baggage when lv offered to pay like any lady. [Motionless, the two men stare at her from the other side of the room, amazed.]

PICKERING [gently] What is it you want, my girl?

THE FLOWER GIRL I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favour – and he treats me as if I was dirt.

MRS PEARCE How can you be such a foolish ignorant girl as to think you could afford to pay Mr Higgins?

THE FLOWER GIRL Why shouldnt I? I know what lessons cost as well as you do; and I'm ready to pay.

HIGGINS How much?

THE FLOWER GIRL [coming back to him, triumphant] Now youre talking! I thought youd come off it when you saw a chance of getting back a bit of what you chucked at me last night. [Confidentially] You had a drop in, hadnt you?

HIGGINS [peremptorily] Sit down.

THE FLOWER GIRL Oh, if youre going to make a compliment of it –

HIGGINS [thundering at her] Sit down.

MRS PEARCE [severely] Sit down, girl. Do as youre told. [She places the stray chair near the hearthrug between Higgins and Pickering, and stands behind it waiting for the girl to sit down].

THE FLOWER GIRL Ah-ah-ah-ow-ow-oo! [She stands, half rebellious, half bewildered].

PICKERING [very courteous] Wont you sit down?

LIZA [coily] Dont mind if I do. [She sits down. Pickering returns to the hearthrug].

HIGGINS Whats your name?

THE FLOWER GIRL Liza Doolittle.

HIGGINS How much do you propose to pay me for the lessons?

LIZA Oh, I know whats right. A lady friend of mine gets French lessons for eighteen pence an hour from a real French gentleman. Well, you wouldnt have the face to ask me the same for teaching me my own language as you would for French; so I wont give more than a shilling. Take it or leave it.

HIGGINS [walking up and down the room, rattling his keys and his cash in his pockets] You know, Pickering, if you consider a shilling, not as a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty or seventy guineas from a millionaire.

PICKERING How so?

HIGGINS Figure it out. A millionaire has about £150 a day. She earns about half-a-crown.

LIZA [haughtily] Who told you I only —

HIGGINS [continuing] She offers me two-fifths of her day's income for a lesson. Two-fifths of a millionaire's income for a day would be somewhere about £60. It's handsome. By George, it's enormous! It's the biggest offer I ever had.

LIZA [rising, terrified] Sixty pounds! What are you talking about? I never offered you sixty pounds. Where would I get—

HIGGINS Hold your tongue.

LIZA [weeping] But I aint got sixty pounds. Oh—

MRS PEARCE Dont cry, you silly girl. Sit down. Nobody is going to touch your money.

HIGGINS Somebody is going to touch you, with a broomstick, if you dont stop snivelling. Sit down.

LIZA [obeying slowly] Ah-ah-ah-ow-oo-o! One would think you was my father.

HIGGINS If I decide to teach you, I'll be worse than two fathers to you. Here! [he offers her his silk handkerchief]

LIZA Whats this for?

HIGGINS To wipe your eyes. To wipe any part of your face that feels moist. Remember: thats your handkerchief; and thats your sleeve. Dont mistake the one for the other if you wish to become a lady in a shop.

LIZA *utterly bewildered, stares helplessly at him.*

MRS PEARCE It's no use talking to her like that, Mr Higgins: she doesnt understand you. Besides, youre quite wrong: she doesn't do it that way at all [she takes the handkerchief].

LIZA [snatching it] Here! You give me that handkerchief. He give it to me, not to you.

PICKERING [laughing] He did. I think it must be regarded as her property, Mrs Pearce.

MRS PEARCE [resigning herself] Serve you right, Mr Higgins.

PICKERING Higgins: I'm interested. What about the ambassador's garden party? I'll say youre the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you cant do it. And I'll pay for the lessons.

LIZA Oh, you are real good. Thank you, Captain.

HIGGINS [tempted, looking at her] It's almost irresistible. She's so deliciously low – so horribly dirty –

LIZA [protesting extremely] Ah-ah-ah-ah-ow-ow-oo-oo!!! I aint dirty: I washed my face and hands afore I come, I did.

PICKERING Youre certainly not going to turn her head with flattery, Higgins.

MRS PEARCE [uneasy] Oh, dont say that, sir: theres more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins, though he may not always mean it. I do hope, sir, you wont encourage him to do anything foolish.

HIGGINS [becoming excited as the idea grows on him] What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesnt come every day. I shall make a duchess of this draggle-tailed guttersnipe.

LIZA [strongly deprecating this view of her] Ah-ah-ah-ow-ow-oo!

HIGGINS [carried away] Yes: in six months – in three if she has a good ear and a quick tongue – I'll take her anywhere and pass her off as anything. We'll start to-day: now! This moment! Take away and clean her, Mrs. Pearce.

(Extract III)

LIZA [speaking with pedantic correctness of pronunciation and great beauty of tone] How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come.

MRS HIGGINS [cordially] Quite right: I'm very glad indeed to see you.

PICKERING How do you do, Miss Doolittle?

LIZA [shaking hands with him] Colonel Pickering, is it not?

MRS EYNSFORD-HILL I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA How do you do? [She sits down on the ottoman gracefully in the place just left vacant by Higgins].

MRS EYNSFORD-HILL [introducing] My daughter Clara.

LIZA How do you do?

CLARA [impulsively] How do you do? [She sits down on the ottoman beside Liza, devouring her with her eyes].

FREDDY [coming to their side of the ottoman] I've certainly had the pleasure.

MRS EYNSFORD-HILL [introducing] My son Freddy.

LIZA How do you do? A long and painful pause ensues.

MRS HIGGINS [at last, conversationally] Will it rain, do you think?

LIZA The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY Ha! ha! how awfully funny!

LIZA What is wrong with that, young man? I bet I got it right.

FREDDY Killing!



MRS EYNSFORD-HILL I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our whole family regularly every spring.

LIZA [darkly] My aunt died of influenza: so they said.

MRS EYNSFORD-HILL [clicks her tongue sympathetically].

LIZA [in the same tragic tone] But it's my belief they done the old woman in.

MRS HIGGINS [puzzled] Done her in?

LIZA Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat til she came to so sudden that she bit the bowl aff the spoon.

MRS EYNSFORD-HILL [startled] Dear me!

LIZA [piling up the indictment] What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS EYNSFORD-HILL What does doing her in mean?

HIGGINS [hastily] Oh, thats the new small talk. To do a person in means to kill them.

MRS EYNSFORD-HILL [to Eliza, horrified] You surely dont believe that your aunt was killed.

LIZA Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

MRS EYNSFORD-HILL But it cant have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS EYNSFORD-HILL Do you mean that he drank?

LIZA Drank! My word! Something chronic.

MRS EYNSFORD-HILL How dreadful for you!

LIZA Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [To Freddy, who is in convulsions of suppressed laughter] Here! what are you sniggering at?

FREDDY The new small talk. You do it so awfully well.

LIZA If I was doing it proper, what was you laughing at? [To Higgins] Have I said anything I oughtnt?

MRS HIGGINS [interposing] Not at all, Miss Doolittle.

LIZA Well, thats a mercy, anyhow. [Expansively] What I always say is —

HIGGINS [rising and looking at his watch] Ahem!

LIZA [looking round at him; taking the hint; and rising] Well: I must go. [They all rise. Freddy goes to the door]. So pleased to have met you. Goodbye. [She shakes hands with Mrs. Higgins]

MRS HIGGINS Goodbye.

LIZA Goodbye, Colonel Pickering.

PICKERING Goodbye, Miss Doolittle. [They shake hands].

LIZA [nodding to the others] Goodbye, all.

FREDDY [opening the door for her] Are you walking across the Park, Miss Doolittle? If so —

LIZA Walk! Not bloody likely. [Sensation]. I am going in a taxi. [She goes out].

Pickering gasps and sits down. Freddy goes out on the balcony to catch another glimpse of Eliza.

### **Read the extract with proper theatrical (artistic) intonation [7]:**

#### Desiderata

Go placidly amid the noise and the haste, and remember what peace there may be in silence. As far as possible without surrender be on good terms with all persons. Speak your truth quietly and clearly and listen to others, even the dull and ignorant: they too have their story.

Avoid loud and aggressive persons, they are vexations to the spirit. If you compare yourself with others you may become vain and bitter; for always there will be greater and lesser person than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is. Many persons strive for high ideals and everywhere life is full of heroism. Be yourself. Especially, do not

feign affection. Neither be cynical about love, for in the face of all aridity and disenchantment, it is perennial as the grass. Take kindly the counsel of the years, gracefully surrender the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe no less than the trees and the stars. You have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. Therefore be at peace with God, whatever you conceive Him to be; and whatever your labours and aspirations, in the noisy confusions of life keep peace with your soul. With all its sham and drudgery and broken dreams, it is still a beautiful world. Be careful. Strive to be happy!

**Recite Mother Theresa’s Message “with feeling”. Try to affect the listeners by her ideas [3].**

**Mother Theresa’s Message**

Life is an opportunity, benefit from it.

Life is a beauty, admire it.

Life is bliss, taste it.

Life is a dream, realize it.

Life is a challenge, meet it.

Life is a duty, complete it.

Life is a game, play it.

Life is costly, care for it.

Life is wealth, keep it.

Life is love, enjoy it.

Life is a mystery, know it.

Life is a promise, fulfil it.

Life is a sorrow, overcome it.

Life is a song, sing it.

Life is a struggle, accept it.

Life is a tragedy, confront it.

Life is an adventure, dare it.

Life is luck, make it.

Life is too precious, do not destroy it.

Life is life, fight for it.

**Recite this humorous tale with proper declamatory (artistic) intonation. Do not forget to add a touch of irony:**

LITTLE RED RIDING HOOD AND THE WOLF

By Roald Dahl [7]

As soon as Wolf began to feel  
That he would like a decent meal,  
He went and knocked on Grandma's door.  
When Grandma opened it, she saw  
The sharp white teeth, the horrid grin,  
And Wolfie said, "May I come in?"  
Poor Grandmamma was terrified,  
"He's going to eat me up!" she cried.  
And she was absolutely right.  
He ate her up in one big bite.  
But Grandmamma was small and tough,  
And Wolfie wailed, "That's not enough!  
"I haven't yet begun to feel  
"That I have had a decent meal"  
he ran around the kitchen yelping,  
I've got to have another helping!"  
Then added with a frightful leer,  
"I'm therefore going to wait right here  
"Till Little Miss Red Riding Hood  
"Comes home from walking in the wood".  
He quickly put on Grandma's clothes,  
(Of course he hadn't eaten those.)  
he dressed himself in coat and hat.  
He put on shoes and after that  
He even brushed and curled his hair,  
Then sat himself in Grandma's chair,  
In came the little girl in red. She stopped.  
She started. And then she said, "What great big ears you have.  
Grandma."

“All the better to hear you with”, the Wolf replied.  
“What great big eyes you have. Grandma,”  
said Little Red Riding Hood.  
“All the better to see you with,” the Wolf replied.  
He sat there watching her and smiled.  
He thought, I’m going to eat this child.  
Compared with her old Grandmamma  
She’s going to taste like caviar.  
Then Little Red Riding Hood said,  
“But Grandma, what a lovely great big furry coat you have on.”  
“That’s wrong!” cried Wolf. “Have you forgot  
“To tell me what BIG TEETH I’ve got? Ah well, no matter what  
you say,  
“I’m going to eat you anyway.” The small girl smiles.  
One eyelid flickers.  
She whips a pistol from her knickers.  
She aims it at the creature’s head  
And bang, bang, she shoots him dead.  
A few weeks later, in the wood,  
I came across Miss Riding Hood.  
But what a change! No cloak of red,  
No silly hood upon her head. She said, “Hello, and do please note  
“My lovely furry WOLFSKIN COAT.”

**Present a text of the conversational (familiar) style. Sound polite.**

- Excuse me. Could you tell me the way to the station?
- Certainly. Catch a fifty-one bus.
- Well I really wanted to walk.
- Turn right at the corner.
- The one up the road?
- Yes. Look for the Westminster Bank.
- Yes I think I can remember that.
- Cross over the railway bridge.
- Mmm. And then?
- Turn left right there.
- All right. Then?

- Euston Station's on your left.
- But I wanted Paddington Station.
- Let's start again.

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

Three English-Foreign-Language students are walking down the road to their remedial listening comprehension workshop.

"It's windy" says the first.

"No it isn't, it's Thursday" says the second.

"Me too." says the third, "Forget the listening, let's go for a drink! [9]"

4. Review questions:

1. What is intonation?
2. What intonational styles do you know?

5. Discussion points and activities:

1. Comment on the most important features of all intonational styles.
2. Does poetry help to see the algebra and music of your mother tongue and English as a foreign language [3]?
3. Have you ever dared to compose verses in English? Does writing and reciting verses give joy and inspiration to you for success in learning English or any other foreign language [3]?



### UNIT 12: COMMUNICATION AND ITS TYPES.

**Communication** is the process of sending and receiving messages to achieve understanding. Everyone has undoubtedly heard the expression "Say what you mean and mean what you say." Saying what one means is precisely what communication is all about.

Anytime one speaks a sentence, makes a gesture, or merely grunts, one is "saying" one has some idea in one's mind that one wishes to transfer to another person. Words, body movements, facial expressions, and voice tones are all symbols one selects attempting to transmit the meaning in one's mind to the mind of the receive (O'Connor 1988) [3].

Communication is one of the most important aspects of our everyday activity. In fact, most things we do are directly or indirectly connected with communication. Even "talking" silently to oneself is a form of communication, called "**intrapersonal**" (**inner**) **communication** [3].

Speech communication, which involves more than one person, is "**interpersonal**" (**outer**) **communication**. It falls into several types – one-to-one, group, public and mass communication. Speech can also be oral and written [3].

### TRAINING

#### 1. TONGUE TWISTERS:

1. A quick witted cricket critic.
2. Something in a thirty-acre thermal thicket of thorns and thistles thumped and thundered threatening the three-D thoughts of Matthew the thug - although, theatrically, it was only the thirteen-thousand thistles and thorns through the underneath of his thigh that the thirty year old thug thought of that morning [9].

#### 2. Tape-recording of the students' reading.

(NOTE: Here are seven short texts. Two students of the group read in turn one text and comment on the pronunciation of the words in bold type. Then next two students do the same with the next text and so on. Teacher records the students' reading. At the end of the lesson students listen to the records and analyze their intonational and pronunciation mistakes.)

- I. Shirley's favourite season is spring. She waits all winter for the snow to melt. When the (1) **birds** return and the trees start to bud, she is very happy. She knows that those (2) **buds** will

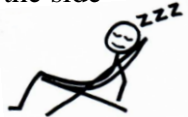
soon be blossoms and leaves. She enjoys getting up early in the morning and walking in a park near her home. There, she watches the birds as they build their nests. She also likes to examine the flower buds that are getting ready to bloom. She thinks about how beautiful they will soon look. Shirley can't help telling everyone, "Spring is a wonderful time of the year!" Don't you agree?



- II. Many modern ships have metal decks which can become very slippery when wet. In order to warn passengers of this danger, many cruise ships have signs which read "Slippery when Wet." They don't want anyone to (1) **slip** on the deck and get hurt.



In addition to these warning signs, other signs are placed along the deck which ask the passengers not to (2) **sleep** on the deck overnight. These signs were put up after a serious accident occurred. A passenger fell asleep on a deck chair late one evening. When he awoke early in the morning he was so disoriented in his search for his room that he fell over the side of the ship.



- III. Ken loved to cook, but he was careless. One day he left a pan on the stove and forgot about it. The food inside burned to a crisp, and the pan became black and ugly. So Ken bought a shiny new (1) **pan**. It cost a lot, but he figured it was wise to pay extra for top quality.

The next day while Ken was boiling noodles in his new pan, he noticed that water was leaking out of it. When he looked closely, Ken was surprised to find a tiny hole in the bottom. Upset that his new pan leaked, Ken decided to write a letter of complaint to the company that made it. When he sat down to write, Ken noticed that his (2) **pen** had leaked ink all over



his important papers. He was so angry about the pen and the pan that he threw them both away.

- IV. Paul and Matthew were walking along the lake when they found something exciting. It was an old canoe. They pushed it into the water, got into it, and started to paddle toward the middle of the lake. They thought it was fun, but after they had gone a short distance they noticed a lot of water leaking into the canoe. There were big cracks in the bottom. Paul screamed, "Oh no! I can't swim! I don't want to (1) **sink**. I might die!"

Matthew laughed and said, "Relax. You don't need to worry about a thing. This lake is not deep at all. You can stand on the bottom." Then Paul was embarrassed. All he had to do was walk to the shore.

On the way back home, Matthew joked, "Aren't you going to thank me for saving you?"

But Paul was still embarrassed. He just said, "I don't want to (2) **think** about it again."

- V. Every year the fifth grade has a spelling bee. Last year, Sally wanted to be the champion. She studied the words on the spelling bee list every day after school. Some of the words were hard to spell, but after two weeks of practice there were just three that Sally still had trouble spelling—*thermometer*, *withhold*, and *complementary*. After a little more practice, she could spell even those three perfectly. Then she continued to practice until she could spell all the words automatically, without even thinking about them. She was certain that she was going to win the spelling bee.

Unfortunately, on the day of the spelling bee, Sally was eliminated in the third round. She was so overconfident that she didn't pay close attention and mixed up the spelling of the words (1) **thigh** and (2) **thy**. She was sad, but all she said was, "Wait until next year. The sixth grade has a spelling bee too."

VI. At a shopping centre near my home, there used to be a homeless man who sat on the curb or went from car to car asking people for money. Some people offered him a few coins, and others gave him food, but he didn't get much. (1) **Begging** was a pretty miserable way to survive. Unfortunately, he didn't have any special job skills, so he didn't know what else to do.



Then one day his luck changed. The manager of a grocery store in the shopping centre offered him a job (2) **bagging** groceries. As shoppers went through the check stand to pay, he would take their groceries out of the shopping carts and put them in bags. That was something the homeless man could do. He went to work enthusiastically. Bagging groceries hour after hour was harder than begging, but he earned more money, and he also seemed happier with himself.



VII. Elizabeth was on her way to Hawaii, and she could hardly wait to get there. She wanted to see all the sights of "paradise." As her plane descended through the clouds, she held her breath. Then she saw the tops of lush green mountains beneath her. After that, she saw the deep blue-green ocean and white beaches surrounding the island. Farther out in the ocean, the waves were breaking on the coral (1) **reef**. It was beautiful! But even more beautiful was the (2) **wreath** of tropical flowers that was placed around her neck as she got off the plane. In Hawaiian, this wreath is called a lei. What a beautiful beginning to her vacation! She couldn't help but laugh out loud with joy. She knew that she was going to enjoy this tropical paradise [9].



3. Comment how the joke can be related to the subject “Practical English Phonetics” and difficulties one can have in case of misunderstanding.

Two old men were sitting next to each other on the London subway (tube). Their hearing wasn't so good. One says, "Is this Wembley?" "No," the other says, "It's Thursday." The first replies, "No thanks, I already had a drink. [9]"

4. Review question:

1. What types of communication do you know?

5. Discussion activity:

1. Comment on the role of communication in our life.



### UNIT 13: NON-VERBAL COMMUNICATION.

Language, our most highly developed communication system, uses the channel of sounds. Apart from speaking and listening, people can also communicate in writing and in non-verbal ways – through gestures, movements, and even clothes. You can show that you agree with someone just by nodding your head. You walk in such a way as to indicate something about your personality or the way you feel. You can also communicate about yourself by what you wear [3].

The system of human communication is the entity that includes verbal and nonverbal channels of communication. Nonverbal information can double, contradict, substitute, compensate, emphasize, or regulate verbal forms [3].

Scientists consider nonverbal communication to be prior to speech, as it is quicker and much simpler mastered by children who start using it all ready at the age of one [3].

The knowledge of the types, peculiarities and differences between the non-verbal systems of different countries is very important. Non-verbal systems vary between languages just as speech and writing systems do. Non-verbal communication learned even earlier and less consciously than speech seems as natural breathing or seeing [3].

Culture affects almost every aspect of NVC. For example, culture governs how close we stand while talking with another person, how we use (or avoid) eye contact, how we express (or suppress) powerful emotions such as joy, disapproval, and anger. Culture even governs the expression of love, because culture determines whether we feel free to express love in public settings by holding hands, hugging, or kissing the person we love. When people are in an environment where the language, attitudes, values, and behaviours are different from their environment, they may suffer disorientation and frustration. This experience is known as "culture shock" [3].

Citizens of the United States of America are generally known for addressing one another by first names, a habit that most of the world does not follow. However, there are many U.S. citizens who are more comfortable with formality, and prefer to use last names and titles. How can the model of cultural orientation help you? It can help you predict how in certain cultures they will speak, act, negotiate, and make decisions [3].

The part of non-verbal communication called **paralanguage** includes volume, pitch, rate, and voice quality [3].

In addition, paralanguage includes a number of specific **vocal sounds** people make (coughing, grunting, yawning, sighing, hissing, snoring, etc.,) as well as the silent pauses between words or sounds. Non-verbal vocal sounds accompany speech but they are not properly part of language. They give us information about the biological characteristics of speakers [3].

Ukrainian and English share a great deal in their interpretations of voice qualities, which carry information about age, gender, body condition, physique, mood, and status. Gender is clearly indicated by voice qualities [3].

There is a great taboo on body noises, including sniffing or throat-clearing in the English culture. If uncontrolled, all body noises are expected to be strictly suppressed and profusely apologized for. Ukrainians take a rather more relaxed view of these noises, considering them difficult to control and therefore inconsequential. If they cause embarrassment to anyone, apologizing for them would simply compound the damage [3].

There are surely some situations in which typical English vocal qualifiers use more pitch and volume than Ukrainians. For instance, they apparently find it quite improper for lecturers to laugh heartily while at the podium. English would probably join the speakers in laughing, Ukrainians become clearly embarrassed and, if they laugh at all, seem to laugh out of embarrassment for, rather than with, the speaker. The relatively uniform contrast of Ukrainians and English is that the Ukrainian volume and pitch will exceed the English in public address situations [3].

When Ukrainians watch television, they tune the set quite higher the English do. The pleasant level of volume for playing music in trains, boats, planes, bars, restaurants, and even private homes, not to mention discos and contemporary musicals in Ukraine, is so high as to make conversation hardly possible. In all of these settings, the English can be observed asking that the music be turned down [3].

The study of the use of body motions to communicate is called **kinesics**. Rolling one's eyes, frowning, staring, laughing, gesturing, crossing one's legs, or any similar body movements fall into this category. People express a great deal with their movements. They can communicate nervousness or calmness, intensity or relaxation, even sincerity or hypocrisy [3].

Professional actors and dancers have known since antiquity that body gestures may also generate a vocabulary of communication more or less unique to each culture. A genuine lexicon of American gestures was prepared in detail by Francois Delsarte, who described complex language of contemporary face and body positions for theatrical purposes [3].

When sitting, U.S. citizens often look very relaxed. They may sit with the ankle of one leg on their knee or put their feet up desks [3].

In Taiwan, for example, you cannot touch anyone on the head and point with your finger. In Japan, your gestures should be subdued. One should remember that in Greece a signal for "okay" is very offensive! Bulgaria stands for its peculiar way of saying "yes" and "no": a nod means "no", shaking the head means "yes" [3].

When we meet a person, the first gesture that we usually use is a **handshake**. It seems to be very neutral and used as politeness but still every culture has its own rules. There are the countries where shakehands are used quite often, e.g.: Romania, Russia, Ukraine, Slovakia, Egypt, Bulgaria, Italy, and Hungary. But in Germany and Austria handshakes should be firm. In Japan, handshaking is not widely used and you may bow only if someone bows to you. In China, don't make any physical contact – no hugs, kissing, or touching [3].

Of all the organs of the human body, the eyes are the most communicative. They communicate information through **eye contact**, staring, gazing, and blinking. Sometimes, a person will look directly into the eyes of another person to determine whether he is telling the truth or not. Psychiatrists generally use eye contact to gain an initial form of communication with prospective patients. Eye contact forces the recognition of another human being. Job interviewers also use eye contact to indicate interest or a lack of interest in the candidate. Staring is often used to show concern or displeasure with someone else. When we blink at someone, we show a feeling of **flirting** or interest. People also blink or close their eyes to show displeasure with someone else. When a person closes his eyes while addressing someone, he is telling the person that he considers his opinions of little merit [3].

In the USA, direct eye contact shows that you are sincere, although it should not be too intense. Some minorities look away to show respect. In Germany and Austria, when communicating with a person, you should use a direct eye contact, while in Japan and China

they do not maintain strong eye contact. Ukrainian people prefer when their partner looks directly in their eyes [3].

Non-verbal communication consists of such culturally determined interactions as the physical distance or closeness maintained between individuals, the body heat they give off, odours they perceive in social situations, angles of vision they maintain while talking, the sense of time appropriate for communicating under different conditions. The study of spatial communication is called **proxemics** [3].

Every culture has its own conception of distances between people communicating with each other. For visitors of Arab countries, it is important to know that people usually stand very close in conversation, and stepping back can be considered as offensive. In Britain, physical contact should be minimal. Hong Kong is also considered as non-touching society. In Japan, one should be careful not to make body contact with the other person, and not to crowd the person you are talking to by standing too close. Ukrainians stand closer to each other than people in Britain or the USA [3].

### TRAINING

#### 1. TONGUE TWISTERS:

1. If Pickford's packers packed a packet of crisps would the packet of crisps that Pickford's packers packed survive for two and a half years?
2. How many cookies could a good cook cook if a good cook could cook cookies? A good cook could cook as much cookies as a good cook who could cook cookies [9].

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

Student to teacher, "Are 'pants' singular or plural?"  
Teacher, "They're singular on top and plural on the bottom. [9]"

### 3. Review question:

1. What seems the most interesting for you from the above mentioned information?

### 4. Discussion points and activities:

1. Have you ever noticed anything particular in the nonverbal cultural behaviour of Ukrainians, Englishmen, Americans, and other nations? What exactly [3]?

2. What is the importance of volume in communication? Does it offend you when a person speaks to you in a loud voice? If so, what sort of judgment do you make [3]?



## UNIT 14: PHONOSEMANTICS. PHONOTACTICS.

**Phonosemantics** is a relatively new branch of phonetics that has arisen quite recently and is now in great flourish. Phonosemantics studies how phonetic features (sounds and intonation) affect the realization of meaning in different contexts and communication circumstances [3].

The meaning of every word in every language is *in part* inherent in its form. Individual phonemes and phonetic features are meaning-bearing. They each have a unique semantics. Every word which contains a given phoneme bears an element of meaning which is absent in words not containing this phoneme. In addition, all phonemes which have a common phonetic feature also have a common element of meaning [3].

On the most fundamental level, a word is a reflection of its articulation. The presence of a given phoneme in a word has a very specific semantic effect [3].

For example, “slide” is a smooth motion. The smoothness and slipperiness so common in [sl] shows up in the referent for “slide” [3].

Certain sounds cause changes in the meaning of a word and phrase. Hereby a general impression from the text is formed on the



basis of extralinguistic factors and its outer form (phonemic structure). It can also be influenced by key words which make a meaningful frame of the text. Thus, such words may be accurately chosen and introduced in the text deliberately to enlarge the number of phonemes which possess a certain (desired) phonetic meaning. In phonosemantic experiments such words are specially constructed from phonemes with definite phonetic meaning. Any text can be investigated from the point of view of its phonetic filling [3].

The branch of phonology whose aim is to discover the principles that govern the way sounds are organized to form linguistic units of higher levels is called **phonotactics** [3].

It has been observed that languages do not allow phonemes to appear in any order. A native speaker of English can figure out that the sequence of phonemes [s t r e ŋ θ s] makes an English word *strengths* and that the sequence of phonemes [z b f] could not possibly be an English word (Roach 2000). Knowledge of such facts is important in phonotactics [3].

Phonotactic studies of English come up with the findings that certain sequences tend to be associated with particular feelings or human characteristics. For example, the words *bump* and *lump* associate with large blunt shapes. A number of words ending in plosive and syllabic [l] have something to do with a clumsy, awkward or difficult action: *fiddle*, *struggle*, *muddle* [3].

### TRAINING

#### 1. TONGUE TWISTERS:

1. A quick witted cricket critic.
2. I saw Susie sitting in a shoe shine shop.  
Where she sits she shines, and where she shines she sits [9].

2. Comment how the joke can be related to the subject “Practical English Phonetics” and difficulties one can have in case of misunderstanding.

A student, who is studying English as a foreign language, was confused when he saw the words "open here" on a box

of laundry soap, so he asks the clerk, "Can't I wait until I get home to open it? [9]"

### 3. Review task:

1. Summarize what you have just read in the unit.

### 4. Discussion activity:

1. How can the notion of the phonosemantics and phonotactics help the learner of English deepen his/her understanding of the language?



## UNIT 15: METHODS AND WAYS OF RENDERING VARIOUS UKRAINIAN PROPER NAMES IN ENGLISH.

*(На основі Постанови Кабінету міністрів України # 55 від 27.01.2010 (із змінами від 13.03.2013, 12.06.2013) «Про впорядкування транслітерації українського алфавіту латиницею»)*

#	Ukrainian letters	Latin letters	Notes	Examples
1	а	a	-	Алушта - Alushta
2	б	b	-	Борщаківка - Borshchahivka
3	в	v	-	Вишгород - Vyshhorod
4	г	h, gh	h - у більшості випадків, gh - при відтворенні сполуки -зг-	Гадяч - Hadiach; Згорани - Zghorany
5	г	g	-	Галаган - Galagan
6	д	d	-	Дон - Don
7	е	e	-	Рівне - Rivne
8	є	ye, ie	ye - на початку слова, ie - в	Єнакієве - Yenakiieve; Наєнко - Naienko

			інших позиціях	
9	ж	zh	-	Житомир - Zhytomyr
10	з	z	-	Закарпаття - Zakarpattia
11	и	y	-	Медвин - Medvyn
12	і	i	-	Іршава - Irshava
13	ї	yi, i	yi - на початку слова, i - в інших позиціях	Їжакевич - Yizhakevych; Кадіївка - Kadyivka
14	й	y, i	y - на початку слова, i - в інших позиціях	Йосипівка - Yosypivka; Стрий - Stryi
15	к	k	-	Київ - Kyiv
16	л	l	-	Лебедин - Lebedyn
17	м	m	-	Миколаїв - Mykolaiv
18	н	n	-	Ніжин - Nizhyn
19	о	o	-	Одеса - Odesa
20	п	p	-	Полтава - Poltava
21	р	r	-	Ромни - Romny
22	с	s	-	Суми - Sumy
23	т	t	-	Тетерів - Teteriv
24	у	u	-	Ужгород - Uzhhorod
25	ф	f	-	Фастів - Fastiv
26	х	kh	-	Харків - Kharkiv
27	ц	ts	-	Біла Церква – Bila Tserkva
28	ч	ch	-	Чернівці - Chernivtsi
29	ш	sh	-	Шостка - Shostka
30	щ	shch	-	Гоща - Hoshcha
31	ь	-	-	Русь – Rus; Львів – Lviv
32	ю	yu, iu	yu - на початку	Юрій - Yuri;

			слова, іu - в інших позиціях	Крюківка - Kriukivka
33	я	ya, ia	ya - на початку слова, ia - в інших позиціях	Яготин - Yahotyn; Ічня - Ichnia
34	' (апостроф)	-	-	Знам'янка - Znamianka

### TRAINING

#### 1. TONGUE TWISTERS:

1. Of all the saws I ever saw a saw I never saw a saw saw as this saw saws.
2. Oh that I were where I would be, then would I be where I am not; but where I am there I must be and where I would be I can not [9].

2. While most of you non-native speakers of English speak English quite well, there is always room for improvement (of course, the same could be said for every person for any subject, but that is another matter). To that end, I'd like to offer you a poem. Once you've learned to correctly pronounce every word in this poem, you will be speaking English better than 90% of the native English speakers in the world [9].

If you find it tough going, do not despair, you are not alone: Multinational personnel at North Atlantic Treaty Organization headquarters near Paris found English to be an easy language ... until they tried to pronounce it. To help them discard an array of accents, the verses below were devised. After trying them, a Frenchman said he'd prefer six months at hard labour to reading six lines aloud. Try them yourself [9].

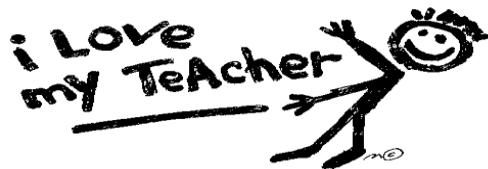
#### **English is tough stuff**

Dearest creature in creation,  
Study English pronunciation.  
I will teach you in my verse  
Sounds like corpse, corps, horse, and worse.

I will keep you, Suzy, busy,  
Make your head with heat grow dizzy.  
Tear in eye, your dress will tear.  
So shall I! Oh hear my prayer.  
Just compare heart, beard, and heard,  
Dies and diet, lord and word,  
Sword and sward, retain and Britain.  
(Mind the latter, how it's written.)  
Now I surely will not plague you  
With such words as plaque and ague.  
But be careful how you speak:  
Say break and steak, but bleak and streak;  
Cloven, oven, how and low,  
Script, receipt, show, poem, and toe.  
Hear me say, devoid of trickery,  
Daughter, laughter, and Terpsichore,  
Typhoid, measles, topsails, aisles,  
Exiles, similes, and reviles;  
Scholar, vicar, and cigar,  
Solar, mica, war and far;  
One, anemone, Balmoral,  
Kitchen, lichen, laundry, laurel;  
Gertrude, German, wind and mind,  
Scene, Melpomene, mankind.  
Billet does not rhyme with ballet,  
Bouquet, wallet, mallet, chalet.  
Blood and flood are not like food,  
Nor is mould like should and would.  
Viscous, viscount, load and broad,  
Toward, to forward, to reward.  
And your pronunciation's OK  
When you correctly say croquet,  
Rounded, wounded, grieve and sieve,  
Friend and fiend, alive and live.  
Ivy, privy, famous; clamour  
And enamour rhyme with hammer.  
River, rival, tomb, bomb, comb,  
Doll and roll and some and home.  
Stranger does not rhyme with anger,

Neither does devour with clangour.  
Souls but foul, haunt but aunt,  
Font, front, wont, want, grand, and grant,  
Shoes, goes, does. Now first say finger,  
And then singer, ginger, linger,  
Real, zeal, mauve, gauze, gouge and gauge,  
Marriage, foliage, mirage, and age.  
Query does not rhyme with very,  
Nor does fury sound like bury.  
Dost, lost, post and doth, cloth, loth.  
Job, nob, bosom, transom, oath.  
Though the differences seem little,  
We say actual but victual.  
Refer does not rhyme with deafer.  
Foeffer does, and zephyr, heifer.  
Mint, pint, senate and sedate;  
Dull, bull, and George ate late.  
Scenic, Arabic, Pacific,  
Science, conscience, scientific.  
Liberty, library, heave and heaven,  
Rachel, ache, moustache, eleven.  
We say hallowed, but allowed,  
People, leopard, towed, but vowed.  
Mark the differences, moreover,  
Between mover, cover, clover;  
Leeches, breeches, wise, precise,  
Chalice, but police and lice;  
Camel, constable, unstable,  
Principle, disciple, label.  
Petal, panel, and canal,  
Wait, surprise, plait, promise, pal.  
Worm and storm, chaise, chaos, chair,  
Senator, spectator, mayor.  
Tour, but our and succour, four.  
Gas, alas, and Arkansas.  
Sea, idea, Korea, area,  
Psalm, Maria, but malaria.  
Youth, south, southern, cleanse and clean.  
Doctrine, turpentine, marine.

Compare alien with Italian,  
Dandelion and battalion.  
Sally with ally, yea, ye,  
Eye, I, ay, aye, whey, and key.  
Say aver, but ever, fever,  
Neither, leisure, skein, deceiver.  
Heron, granary, canary.  
Crevice and device and aerie.  
Face, but preface, not efface.  
Phlegm, phlegmatic, ass, glass, bass.  
Large, but target, gin, give, verging,  
Ought, out, joust and scour, scourging.  
Ear, but earn and wear and tear  
Do not rhyme with here but ere.  
Seven is right, but so is even,  
Hyphen, roughen, nephew Stephen,  
Monkey, donkey, Turk and jerk,  
Ask, grasp, wasp, and cork and work.  
Pronunciation -- think of Psyche!  
Is a paling stout and spikey?  
Won't it make you lose your wits,  
Writing groats and saying grits?  
It's a dark abyss or tunnel:  
Strewn with stones, stowed, solace, gunwale,  
Islington and Isle of Wight,  
Housewife, verdict and indict.  
Finally, which rhymes with enough --  
Though, through, plough, or dough, or cough?  
Hiccough has the sound of cup.  
My advice is to give up!!!  
(from *The Chaos* by Gerard N. T.)



[9]

3. Comment how the joke can be related to the subject “Practical English Phonetics” and difficulties one can have in case of misunderstanding.

Teacher: Tell me a sentence that starts with an "I".

Student: I is the...

Teacher: Stop! Never put 'is' after an "I". Always put 'am' after an "I".

Student: OK. I am the ninth letter of the alphabet [9].

4. Review task:

1. Summarize the rules of rendering Ukrainian proper names in English.

5. Discussion activity:

1. Comment on social and political significance of translating/interpreting.

#### GLOSSARY OF PHONETIC TERMS [9]

**Affricate** – plosive followed immediately by a fricative.

**Air flow** – the flow or passage of air out of the mouth.

**Allophone** – variations on a phoneme.

**Alveolar** – tip or blade of tongue against the gum just behind the upper teeth.

**Articulation of a plosive** – approach (as the articulating organs come together), hold (as they stay together), release (as the separate and allow the blocked air to escape).

**Aspiration** – the release of a plosive not immediately followed by voicing for a vowel, a voiceless escape of breath (example voiceless plosives as in p, t, k).

**Assimilation** – variances in phonemic pronunciation in connected speech.

**Auditory** – hearing (not seeing).

**Back** – tongue in back of mouth for articulation.

**Bilabial** – lips pressed together.



**Blade** – front line of tongue.

**Centre** – tongue in central part of the mouth for articulation.

**Centering diphthongs** – diphthong with vowel sound made by opening.

**Clear L** – used before vowels and j.

**Close** – vowel sound with tongue close to palate.

**Closing diphthongs** – diphthong with second vowel phoneme made by closure.

**Clusters** – groups of consonants, when preceding consonant is voiceless, the whole cluster is usually voiceless, and vice versa.

**Coalescence** – assimilation that eliminates phonemes.

**Complementary distribution** – the differences in allophones for any given phoneme which are predictable (such as k being different based on the placement of the vowel).

**Content words (Key words)** – content words are important meaningful words: nouns, adjectives, main verbs and adverbs. Content words are always stressed.

**Contextual elision** – elided and unelided forms both can be heard (example last month) in colloquial speech.

**Contrastiveness** – two phonemes are contrastive by listing minimal pairs distinguished by the contrast being illustrated.

**Curl** – a position of the tongue where the tongue is shaped in a curve, not flat.

**Dark l** – used before consonants and before w and before a pause.

**Dental** – using the tongue against teeth.

**Devoicing** – after voiceless plosives voiced consonants become devoiced.

**Egressive** – outward direction of air.

**Ejective consonant** – consonant using egressive pharyngeal air stream.

**Elision** – when a phoneme is dropped in pronunciation as in Christmas, and listen.

**Emphatic stress** – emphatic stress is a special stress that is given by the speaker to some word in a sentence, usually to single out, compare, correct or clarify things. Also called “contrastive stress, logical stress”.

**Fall** – high fall and low fall marked by asterisk respectively at top or bottom.

**Flatten** – a position of the tongue where the tongue is flat not round.

**Fortis** – plosives, affricates and fricatives with strong articulation.

**Free variation** – choice between allophones is free in certain contexts without any apparent system.

**Fricative** – narrowing of passage above tongue.

**Front** – tongue in highest part of the mouth for articulation.

**Function words (Structure words)** – function words are not stressed: articles, conjunctions, prepositions, personal pronouns, auxiliary verbs, modal verbs.

**Glide / Slide** – move the tongue as you say the sound.

**Glottal plosive** – vocal folds blocking the passage of air, also glottal stop.

**Glottis** – space between the vocal folds.

**Hard palate** – hard part of the roof of the mouth.

**Historical elision** – dropped historically.

**Homophone** – word pronounced the same but spelled differently.

**Implosive** – ingressive pharyngeal air-stream.

**Ingressive** – direction of air movement inwards.

**Inter-vocalic** – consonant between vowels.

**Intonation** – intonation is a certain pattern of pitch changes in speech. Intonation organizes words into sentences, distinguishes between different types of sentences (for example, statements, questions, commands, requests, etc.) and adds emotional colouring to utterances. Intonation is based on several key components, such as pitch, sentence stress and rhythm. There are two basic kinds of intonation: falling intonation and rising intonation.

**Labialization** – lip rounding occurring at the same time as some other more important articulation.

**Labio-dental** – lower lip with upper teeth.

**Lateral** – blockage on the side.

**Lateral approach** – from l phoneme sides of tongue have to rise to block air for the plosive.

**Lengthen sound** – make the duration of the sound longer.

**Lip-rounding** – lips playing a role in producing certain vowels and other sounds.

**Lips spread** – lips are open slightly and pulled back.

**Lower** – bottom of mouth.

**Manner** – way of articulation.

**Nasal** – evident, lowered soft palate to allow air through.

**Nasal approach** – with plosives when an approach consists solely in the rising of the soft palate.

**Nasal release** – with plosives when the release consists solely in the movement of the soft palate.

**Non-audible release** – when the release of the first plosive in an overlapping plosive sequence is not audible as it is masked by the second closure.

**Open** – vowel sound with tongue farther away from palate.

**Ordinary approach** – tongue tip rises to produce plosive.

**Ordinary approach/release** – since the opposite of nasal is ORAL and the opposite of lateral is MEDIAN, the "ordinary" approach/release, characterizing for example the d in eddy is properly termed MEDIAL ORAL.

**Other stressed words** – other words that are usually stressed are demonstrative pronouns, reflexive pronouns, absolute forms of possessive pronouns, negative forms of auxiliary and modal verbs, question words, numerals and certain indefinite pronouns.

**Overlapping plosive consonants** – in a sequence of plosives with different places of articulation release of first plosive articulation does not occur until after the approach phase of the second.

**Pauses** – pauses mark the borders between parts of a sentence or between sentences. Pauses can be very short (barely noticeable between thought groups), a little longer where the commas are, and quite clear where the full stops are.

**Pharyngeal** – air set in motion holding the vocal folds together and using air above.

**Pharyngeal egressive** – ejective.

**Pharyngeal ingressive** – implosive.

**Pitch** – pitch is the degree of height of our voice in speech. Normal speaking pitch is midlevel pitch. Intonation is formed by pitch

changes from high to low for falling intonation, and from low to high for rising intonation. Stressed syllables are usually higher in pitch than unstressed syllables.

**lace** – place of articulation.

**Plosive** – sound in which air-stream is entirely blocked for a short time, p,b,t,d,k,g.

**Plosive theory** – with plosives described in a chart as first part of being approach, being hold and being release.

**Pressed lips** – top and bottom lips touching.

**Primary and secondary stress** – primary stress is the strongest stress that is given to a syllable in a word. Secondary stress is weaker than primary stress but stronger than absence of stress.

**Protruded lips** – rounded lips, pushed out.

**Pulmonic** – air set in motion in the lungs.

**Pulmonic egressive** – egressive pronunciation from the lungs, ordinary speech.

**Pulmonic ingressive** – in-breathing speech.

**Quality** – differing positions of the body of the tongue.

**Reduction and linking** – reduction makes the sounds in the unstressed syllables shorter, for example, an unstressed reduced vowel sound is often changed into the neutral sound or even dropped. Linking is a way to connect the final sound of one word to the first sound of the following word smoothly, without breaking the rhythm.

**Rhythm** – English is a very rhythmical language, which means that stressed syllables in speech occur at regular intervals. Rhythm is “stress - unstress - stress - unstress - stress - unstress” pattern, where “stress” is one stressed syllable, and “unstress” can be several unstressed syllables that are usually shortened and run together in the interval between the stressed syllables. Phonetic rules of reduction and linking are used to shorten the unstressed syllables and to join them together smoothly.

**Rise** – high rise or low rise marked by asterisk respectively at top or bottom.

**Roof** – top part of your mouth, inside.

**Roll or trill** – rapid series of closures and openings.

**Round lips** – make a circle with lips.

**RP** – received Pronunciation.

**SBS** – Southern British Standard or Received Pronunciation.

**Secondary articulation** – a secondary occurrence such as labialization, palatalization, velarization accompanying a more important primary articulation.

**Sentence stress** – sentence stress makes the utterance understandable to the listener by making the important words in the sentence stressed, clear and higher in pitch and by shortening and obscuring the unstressed words. Sentence stress is the main means of providing rhythm in connected speech. All words have one or two stresses in isolation, but when they are connected into a sentence, important changes take place: content words are stressed and function words aren't; thought groups are singled out phonetically; the unstressed syllables are blended into a stream of sounds between the stressed syllables; in the words with two stresses one stress may be shifted or weakened to keep the rhythm; emphatic stress may be used in the sentence to single out the most important word; the last stressed word in the sentence gets the strongest stress with the help of falling or rising intonation.

**Shorten sound** – make the duration of the sound shorter.

**Soft palate** – valve that controls the entry of air from the throat (pharynx) into the nose.

**Speed** – normal reading and speaking speed is neither too fast nor too slow. Speed is directly connected to rhythm, and because of that “fast” doesn't necessarily mean “good”. The best way to achieve normal English speed is to practice repeating audio materials with the recorded speaker's speed. Information for the curious: typical speaking speed of native speakers is approximately 160 words per minute. This includes all stressed and unstressed words, very short words like “I, a, the, is, but”, long words and normal pauses.

**Stress** – stress is a greater degree of force and loudness given to certain syllables in words. Stressed syllables are strong, loud and clear. Unstressed syllables are weak, short and much less distinct.

**Stressed** – given accent.

**Syllables** – one vowel sound forms one syllable. A diphthong is also one vowel sound and forms one syllable.

**Syllabic consonants** – sounds which are rather longer than usual and have syllable making function like vowels, examples: '-l' and '-n'.

**Tap** – touch quickly.

**Thought groups** – a thought group (sense group) is a combination of several content and function words united logically into one part of a sentence according to grammatical and lexical norms, for example: a good book, the new teacher, sent me a letter, in the afternoon, to the supermarket, etc. Phonetically, thought groups are marked by pauses, stress and intonation to show the beginning and end of a thought group and the most important words in it.

**Tip** – tip of tongue.

**Tooth ridge** – the hard area directly behind your top front teeth.

**Top of mouth / Roof of mouth** – area of tooth ridge, hard palate and soft palate.

**Unstressed** – without accent.

**Unvoiced (voiceless)** – the vocal cords do not vibrate.

**Upper** – top of mouth.

**Velar** – raised back of tongue against soft palate.

**Visual** – seeing (not hearing).

**Vocal folds** – in the larynx, behind the adam's apple.

**Voiced** – the sound is made by vibrating the vocal cords (voice box). To test whether you are making the sound voiced, put your fingers on your voice box. With a voiced sound you should feel a vibration. All vowels are voiced.

**Voiced implosive** – voiced ingressive.

**Voiceless** – glottis wide open, non-vibrating glottis.

**Voicing** – voiced or voiceless.

**Voicing diagram** – diagram showing when a word is voiced and unvoiced in its phonemes.

**Voicing, place, manner** – standard manner of expressing sound (i.e. voiced velar fricative).

**Weak form** – used with articles, prepositions etc. to differentiate from strong form with different phoneme.

**Word stress** – word stress is stress in individual words. In isolation, every word has its own stress. Short words usually have one stress,

longer words can have two stresses: a primary stress and a secondary stress.

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## **RECOMMENDED PHONETICS AND PRONUNCIATION ON THE WEB:**

### **GENERAL**

An encyclopaedia of languages worldwide:

<http://www.sil.org/ethnologue/>

Newsgroup for teachers interested in pronunciation:

<http://members.aol.com/pronunciationsig/Psites.htm>

Huge internet listening lab for students (American English):

<http://www.esl-lab.com/>

Strongly recommended for students' individual work:

<http://web.tiscali.it/davidbrett/EntryPageForPhonology.htm>

<http://www.esltower.com/pronunciation.html>

<http://www.sozoexchange.com/category/dailypronunciations/>

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

An overview of phonetics resources on the net:

<http://faculty.washington.edu/dillon/PhonResources/>

The University of London site, a great deal of multimedial/interactive material, see also John Wells' (Director) pages on Estuary English:

<http://www.phon.ucl.ac.uk>

Download an encyclopaedia of Phonetics terms:

<http://www.linguistics.reading.ac.uk/staff/Peter.Roach/>

A site which teaches you how to read Chaucer (13<sup>th</sup> century English)

<http://www.courses.fas.harvard.edu/~chaucer/>

### **SOUND FILES OF ACCENTS**

Audio samples of accents of English worldwide:

[http://www.alt-usage-english.org/audio\\_archive.shtml#Arthur](http://www.alt-usage-english.org/audio_archive.shtml#Arthur)

Audio samples of accents of British English

<http://www.ukans.edu/~idea/index2.html>

Audio samples of American accents:

<http://www.uta.fi/FAST/US8/REF/samples.html>

Sound files and transcriptions of English spoken by native and non-native speakers:

<http://classweb.gmu.edu/accent/>



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*Навчальне видання*

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