

**THE MINISTRY OF HIGHER AND SPECIAL SECONDARY
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GULISTAN STATE UNIVERSITY

English Language and Literature Department

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**Practical Course in English
Phonetics**

(Teaching-Methodological Package)

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ANNOTATION

ГулДУ Ўқув-услугий кенгашининг
2013 йил 1 февралдаги 4 сонли йиғилишида
муҳокама қилинган ва таълим жараёнида
фойдаланишга тавсия этилган

Ushbu o'quv-uslubiy majmua zamonaviy pedagogik texnologiyalar asosida oliy ta'lim muassasalari filologiya fakultetlari Ingliz filologiyasi yo'nalishi 2-bosqich Amaliy fonetika fani dasturi bo'yicha tayyorlangan. O'quv-uslubiy majmua Guliston davlat universiteti o'quv-uslubiy kengashi tomonidan tavsiya etilgan.

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Taqrizchilar: f.f.n., dotsent Tojiev X.

Katta o'qituvchi Bo'tayeva D.H.

Данный учебно-методический комплекс по практической фонетике Английского языка, рекомендуемый для публикации учебно-методическим советом Гулистанского государственного университета, основан на современных педагогических технологиях, составлен согласно программе по практической фонетике английского языка для студентов 2 курса по направлению Английская филология, филологических факультетов ВУЗов.

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The given teaching methodological aid is based on new pedagogical technologies and prepared in accordance with the academic program of practical phonetics for the 2nd year students of philological faculties of higher education institutions.

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RECOMMENDATIONS AND SUGGESTIONS

The practical course in English phonetics is meant for the students of English faculties who are to become teachers of English. This book is definitely not for beginners. It is best suited for the students who studied English at school and have already taken a corrective course in pronunciation at the Institute. The purpose of the present course is to help the students to develop their own pronunciation habits and to enable them to teach English pronunciation to others.

This book is primarily concerned with the phonetic system of English which consists of the following four components: speech sounds, the syllabic structure of words, word stress, and intonation (prosody). These four components constitute what is called the pronunciation of English.

All the four above-mentioned components of pronunciation are treated from the point of view of their articulatory or acoustic aspects and linguistic functions.

The course is based on the type of English pronunciation which is known as 'Received Pronunciation' (RP). Received Pronunciation is, in a way, an abstraction, an ideal. It seems to stand above all kinds of English pronunciation within or without Great Britain. But the fact that it has been thoroughly described in linguistic literature, and seems to be easily understood throughout the English-speaking world traditionally makes it a convenient teaching norm for foreigners. We make no attempt to treat such variants of pronunciation as would be natural in the speech of a native speaker, i. e. the various dialectal, regional, social and personal differences.

Phonetics may be considered the grammar of pronunciation. To succeed in making English sounds and intonation perfect you will need to know exactly how to make them. Together with the sharpness of your ear and your ability as an imitator the knowledge of how to produce correct sounds and intonation and how to apply them in speech will provide the desirable effect.

We realize the fact that a teacher of English must be able to pronounce isolated sounds and know how to treat them in different phonetic contexts. If you wish to understand and be understood in English you are to make a clear distinction between consonant and especially vowel sounds with absolute accuracy. But preoccupation with clarity of articulation bears little relationship to the special problem of natural speech. A learner of English must also form a new habit of syllabic formation, weakening of unstressed vowels in connection with particular speech rhythms and intonation patterns and the like. That is why the exercises provided are made up not only of individual words but also of entire sentences and even syntactic wholes.

Standard English falls into a number of functional styles having, of course, some central points of resemblance. The difference between functional styles brings about quite distinct types of pronunciation which primarily affects the system of intonation. We are firmly convinced that the study of pronunciation requires a stylistic approach. No piece of English fiction, for instance, can be reproduced aloud in a manner typical of the so-called 'Weather-in-England' style of English prosody.

The course encompasses explanations, rules, questions, tasks and exercises. If skilfully introduced it can have great value as a means of progressing gradually from the conscious to unconscious control of a feature of pronunciation.

Throughout the text laboratory exercises are included, and suggestions are made as to how the instructor and the students can strengthen this course by the use of various types of recording and playback equipment.

We realize that explanation, imitation drills including those done at the laboratory are the foundation of this course. But there is no substitute for extensive practice under conditions approaching those of everyday life as nearly as possible. No text book, no amount of analytical work can fully supply this need. Every teacher must take his chance of creating such conditions at the lesson whenever possible.

When a student can reproduce the natural flow of living speech he will certainly feel an artist's satisfaction. To achieve it three things are necessary: (1) to practise intelligently; (2) to understand the phonetic structure of English and its relation to meaning; (3) to listen to and hear native speakers of English and follow the model.

There is always a danger of wrong practice when the student works alone; so this book tries to give clear instructions about

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what to do when you practise. Try not to work when you are too tired. Think analytically about the articulation of each single sound and when you find a difficult phrase, tackle the obstacles one at a time, practising sequences of sounds, combinations of words, intonation groups and phrases in turn, and work on it until it is mastered. The repetition may be as slow as you like, but firm and even. First, say the parts separately, then put them together. Never be in a hurry but let your utterance be controlled and deliberate. Increasing speed to normal should be the last stage of each exercise.

Finally, remember, that whatever you pronounce, you should be aware of the particular speech situation. We never talk in the same way to our teachers as to intimate friends; we never read in the same manner as we speak on the subject, etc. So whatever we say must be stylistically adequate.

REGULATORY DOCUMENTS

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Олий таълим муассасаларида талабалар билимини назорат
қилиш ва баҳолашнинг рейтинг тизими тўғрисида
НИЗОМ**

Гулистон - 2013

(Ушбу Низом Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 11 июндаги 204-сон буйруғи билан тасдиқланган ва Ўзбекистон Республикаси Адлия вазирлигида 2009 йил 10 июлда 1981-сон билан давлат рўйхатидан ўтказилган.)

- Топшириққа мувофиқ Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2010 йил 25 августдаги буйруғи билан Низомга ўзгартириш ва қўшимчалар киритилган ҳамда Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1-сон билан давлат рўйхатидан қайта ўтказилган.)
- Мазкур Низом Ўзбекистон Республикасининг [“Таълим тўғрисида”](#)ги ва [“Кадрлар тайёрлаш миллий дастури тўғрисида”](#)ги қонунларига ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001 йил 16 августдаги 343-сон “Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида” қарорига мувофиқ олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизимини тартибга солади.

Ушбу низом қуйидаги 6 та бўлимдан иборат:

- **I. Умумий қоидалар**
- **II. Назорат турлари ва уни амалга ошириш тартиби**
- **Баҳолаш тартиби ва мезонлари**
- **IV. Назорат турларини ўтказиш муддати**
- **V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби**
- **VI. Яқуний қоидалар**

I. Умумий қоидаларга киритилган ўзгартиришлар

- 2-банд:
- д) талабалар билимини холис ва адолатли баҳолаш ҳамда унинг натижаларини вақтида маълум қилиш;
- ж) ўқув жараёнининг ташкилий ишларини компьютерлаштиришга шароит яратиш.
- 3. Фанлар бўйича талабалар билимини семестрда баҳолаб бориш рейтинг назорати жадваллари ва баҳолаш мезонлари асосида амалга оширилади.

II. Назорат турлари ва уни амалга ошириш тартиби

- 4. Назорат турлари, *уни ўтказиш тартиби ва мезонлари* кафедра мудири тавсияси билан олий таълим муассасасининг (факультет) ўқув-услугий кенгашида муҳокама қилинади ва тасдиқланади ҳамда *ҳар бир фаннинг ишчи ўқув дастурида* машғулот турлари билан биргаликда кўрсатилади.
- 5. *Рейтинг назорати жадваллари, назорат тури, шакли, сони ҳамда ҳар бир назоратга ажратилган максимал балл, шунингдек жорий ва оралиқ назоратларнинг саралаш баллари ҳақидаги маълумотлар фан бўйича биринчи машғулотда талабаларга эълон қилинади.*
- 6. Талабаларнинг билим савияси ва ўзлаштириш даражасининг Давлат таълим [стандартларига](#) мувофиқлигини таъминлаш учун қуйидаги назорат турларини ўтказиш назорат тугилади:
 - талабанинг фан мавзулари бўйича билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. ЖН фаннинг хусусиятидан келиб чиққан ҳолда, семинар, лаборатория ва амалий машғулотларда *оғзаки сўров, тест ўтказиш, суҳбат, назорат иши, коллоквиум*, текшириш ва шу каби бошқа шаклларда ўтказилиши мумкин;

Оралиқ назорат

- – семестр давомида ўқув дастурининг тегишли (фаннинг бир неча мавзуларини ўз ичига олган) бўлими тугаллангандан кейин талабанинг билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. Оралиқ назоратнинг сони (*бир семестрда*

мартадан кўп ўтказилмаслиги лозим) ва шакли (ёзма, оғзаки, тест ва ҳоказо) ўқув фанига ажратилган умумий соатлар ҳажмидан келиб чиққан ҳолда белгиланади;

Якуний назорат

– семестр якунида муайян фан бўйича назарий билим ва амалий кўникмаларни талабалар томонидан ўзлаштириш даражасини баҳолаш усули. **Якуний назорат асосан таянч тушунча ва ибораларга асосланган “Ёзма иш” шаклида ўтказилади.**

- Таълим йўналиши ва мутахассисликлари айрим фанларининг хусусиятларидан келиб чиққан ҳолда **факультет Илмий кенгаши қарори асосида кўпи билан фанлардан якуний назоратлар бошқа шаклларда (оғзаки, тест ва ҳоказо) ўтказилиши мумкин.**
- 7. Оралиқ назоратни ўтказиш жараёни кафедра мудири томонидан тузилган комиссия иштирокида даврий равишда ўрганиб борилади ва уни **ўтказиш тартиблари бузилган ҳолларда, оралиқ назорат натижалари бекор қилинади** ҳамда оралиқ назорат **қайта** ўтказилади.

8. Олий таълим муассасаси раҳбарининг буйруғи билан **ички назорат ва мониторинг бўлими раҳбарлигида** тузилган комиссия иштирокида якуний назоратни ўтказиш жараёни даврий равишда ўрганиб борилади ва уни ўтказиш тартиблари бузилган ҳолларда, якуний назорат натижалари **бекор қилинади** ҳамда якуний назорат **қайта** ўтказилади.

III. Баҳолаш тартиби ва мезонлари

10. Талабаларнинг билим савияси, кўникма ва малакаларини назорат қилишнинг **рейтинг тизими асосида** талабанинг ҳар бир фан бўйича **ўзлаштириш даражаси баллар** оркали ифодаланади.

- 11. Ҳар бир фан бўйича талабанинг семестр давомидаги **ўзлаштириш кўрсаткичи 100 баллик** тизимда **бутун сонлар** билан баҳоланади.
- Ушбу 100 балл назорат турлари бўйича қуйидагича тақсимланади:
- **якуний назоратга – балл;**
- **жорий ва оралиқ назоратларга –балл** (фаннинг хусусиятидан келиб чиққан ҳолда 70 балл кафедра томонидан жорий ва оралиқ назоратларга тақсимланади).
- 13. Талабанинг рейтинг дафтарчасига алоҳида қайд қилинадиган **курс иши** (лойихаси, ҳисоб-график ишлари), **малакавий амалиёт**, фан (фанлараро) бўйича **якуний давлат аттестацияси, битирув малакавий иши** ва магистратура талабаларининг илмий-тадқиқот ва илмий-педагогик ишлари, магистрлик диссертацияси бўйича ўзлаштириш даражаси – 100 баллик тизимда баҳоланади
- 14. Талабанинг фан бўйича ўзлаштириш кўрсаткичини назорат қилишда қуйидаги намунавий мезонлар тавсия этилади:
- а) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **хулоса ва қарор қабул қилиш;**
- **ижодий фикрлай олиш;**
- **мустақил мушоҳада юрита олиш;**
- **олган билимларини амалда қўллай олиш;**
- **моҳиятини тушуниш;**
- **билиш, айтиб бериш;**
- **тасаввурга эга бўлиш.**
- б) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **мустақил мушоҳада юрита олиш;**
- **олган билимларини амалда қўллай олиш;**
- **моҳиятини тушуниш;**
- **билиш, айтиб бериш;**
- **тасаввурга эга бўлиш.**
- в) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **моҳиятини тушуниш;**
- **билиш, айтиб бериш;**

- *тасаввурга эга бўлиш.*
- г) қуйидаги ҳолларда талабанинг билим даражаси билан баҳоланиши мумкин:
- *аниқ тасаввурга эга бўлмаслик;*
- *билмаслик.*
- 15. Намунавий мезонлар асосида муайян фандан жорий ва оралиқ назоратлар бўйича *аниқ мезонлар* ишлаб чиқилиб, кафедра мудирини томонидан *тасдиқланади* ва талабаларга эълон қилинади.
- 16. *Намунавий мезонларга мувофиқ* мутахассислик фанлар бўйича таянч олий таълим муассасалари томонидан *якуний назорат учун баҳолаш мезонлари* ишлаб чиқилиб, олий таълим муассасаси *Илмий-услубий кенгаши томонидан тасдиқланади* ва турдош олий таълим муассасаларига етказилади.
- 17. Талабаларнинг ўқув фани бўйича *мустақил иши* жорий, оралиқ ва якуний назоратлар жараёнида тегишли топшириқларни бажариши ва унга ажратилган баллардан келиб чиққан ҳолда баҳоланади.
- 18. Талабанинг фан бўйича бир семестрдаги рейтинги қуйидагича аниқланади:

$$R_f =$$

- бу ерда:
- V – семестрда фанга ажратилган умумий ўқув юкларини (соатларда);
- –фан бўйича ўзлаштириш даражаси (балларда).
- 19. Фан бўйича жорий ва оралиқ назоратларга ажратилган умумий балларнинг *саралаш балли* ҳисобланиб, ушбу фоиздан кам балл тўплаган талабалар якуний назоратга *киритилмайди*.
- *Жорий ва оралиқ* назорат турлари бўйича *55 ва ундан юқори балли* тўплаган талаба фанини ўзлаштирган деб ҳисобланади ва *ушбу фан бўйича* якуний назоратга *кирмаслигига* йўл қўйилади.

20. Талабанинг семестр давомида фан бўйича тўплаган *умумий балли* ҳар бир назорат туридан белгиланган қоидаларга мувофиқ *тўплаган баллари йиғиндисига* тенг.

IV. Назорат турларини ўтказиш муддати

- 21. Оралиқ ва якуний назорат турлари календарь тематик режага мувофиқ *деканат* томонидан тузилган *рейтинг назорат жадваллари* асосида ўтказилади. Якуний назорат семестрнинг охириги мобайнида ўтказилади.
- 22. Талаба фан бўйича *курс лойиҳаси (иши)ни* ушбу фан бўйича тўплаган баллари *умумлаштирилишига қадар* топшириши шарт.
- 23. Жорий ва оралиқ назоратларда саралаш баллидан *кам балл тўплаган* ва *узрли* сабабларга кўра назоратларда қатнаша олмаган талабага *қайта топшириш* учун, *навбатдаги шу назорат турига*, сўнгги жорий ва оралиқ назоратлар учун *якуний назоратга* бўлган муддат берилади.
- *Касаллиги* сабабли дарсларга қатнашмаган ҳамда белгиланган муддатларда *жорий, оралиқ ва якуний* назоратларни топшира олмаган талабаларга *факультет декани фармойиши* асосида, ўқишни бошлаганидан сўнг муддатда топширишга рухсат берилади.
- 24. Талабанинг семестрда жорий ва оралиқ назорат турлари бўйича тўпланган баллари ушбу назорат турлари *умумий баллининг 55 фоизидан* кам бўлса ёки семестр якунида *жорий, оралиқ ва якуний* назорат турлари бўйича тўпланган баллари йиғиндиси *55 балдан* кам бўлса, у ҳисобланади.
- Академик қарздор талабаларга *семестр тугганидан кейин* қайта ўзлаштириш учун муддат берилади. Шу муддат давомида *фанини ўзлаштира олмаган* талаба, факультет *декани* тавсиясига кўра белгиланган тартибда *ректорнинг буйруғи* билан талабалар сафидан *четлаштирилади*.
- 25. Талаба назорат натижаларидан *норози* бўлса, фан бўйича назорат тури натижалари эълон қилинган вақтдан бошлаб мобайнида факультет *деканига* ариза билан мурожаат этиши мумкин. Бундай ҳолда факультет деканининг *тақдимномасига* кўра

ректор буйруғи билан 3 (уч) аъзодан кам бўлмаган таркибда *апелляция* комиссияси ташкил этилади.

- Апелляция комиссияси талабаларнинг аризаларини кўриб чиқиб, *шу куннинг* ўзида хулосасини билдиради.
- 26. Баҳолашнинг ўрнатилган талаблар асосида *белгиланган муддатларда* ўтказилиши ҳамда расмийлаштирилиши *факультет декани, кафедра мудири, ўқув бўлими* ҳамда *ички назорат ва мониторинг бўлими* томонидан назорат қилинади.

V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби

- 27. Талабанинг фан бўйича назорат турларида тўплаган баллари *семестр якунида* рейтинг қайдномасига *бутун* сонлар билан қайд қилинади. Рейтинг дафтарчасининг “Ўқув режасида ажратилган соат” устунига семестр учун фанга ажратилган *умумий ўқув юклама соатлари*, “Фандан олинган баҳо” устунига эса *100 баллик* тизимдаги *ўзлаштириши* қўйилади.
- Талабанинг саралаш балидан *наст* бўлган ўзлаштириши рейтинг дафтарчасига қайд *этилмайди*.
- 28. Ҳар бир фан бўйича ўтказиладиган назорат турларининг натижалари *гуруҳ журнали* ҳамда *қайдномада* қайд этилади ва *шу куннинг* ўзида (назорат тури *ёзма иш* шаклида ўтказилган бўлса, муддат ичида) талабалар эътиборига етказилади.
- 29. Якуний назорат натижаларига кўра *фан ўқитувчиси* талабаларнинг фан бўйича рейтингини аниқлайди ҳамда рейтинг дафтарча ва қайдноманинг тегишли қисмини тўлдиради.
- 30. Талабанинг рейтинги унинг билими, кўникмаси ва малакалари даражасини белгилайди. Талабанинг семестр (курс) бўйича *умумий рейтинги* барча фанлардан тўпланган рейтинг баллари *йигиндис* орқали аниқланади.
- 31. Талабалар умумий рейтинги ҳар бир семестр ва ўқув йили якунлангандан сўнг эълон қилинади.
- 32. Диплом иловаси ёки академик маълумотномани *деканат* томонидан расмийлаштиришда фан *бир неча семестр* давом этган бўлса, *рейтинглар йигиндис* олинади.
- *Талабага имтиёзли диплом белгилашда унинг ҳар бир семестр якунидаги фанлар бўйича ўзлаштириши кўрсаткичи ҳисобга олинади.*
- 33. Талабаларнинг назорат турлари бўйича эришган *натижалари кафедралар, деканатлар ва ўқув-методик бўлинмаларида компьютер хотирасига киритилиб*, мунтазам равишда таҳлил қилиб борилади.
- 34. Жорий, оралик ва якуний назорат натижалари *кафедра йигилишлари, факультет ва олий таълим муассасаси Илмий кенгашларида* мунтазам равишда муҳокама этиб борилади ва тегишли *қарорлар* қабул қилинади.

VI. Якуний қоидалар

- 35. Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази тест баҳолари ва рейтинг балларининг ҳолислигини текширишни ташкил этади ва назорат қилади.
- 36. Ушбу Низомда белгиланган масалалар бўйича келиб чиққан низолар қонун ҳужжатлари асосида ҳал қилинади.

37. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази, Халқ таълими вазирлиги, Соғлиқни сақлаш вазирлиги, Қишлоқ ва сув хўжалиги вазирлиги, Маданият ва спорт ишлари вазирлиги, Ўзбекистон Бадий академияси, Ташқи ишлар вазирлиги, Ўзбекистон алоқа ва ахборотлаштириш агентлиги, “Ўзбекистон темир йўллари” давлат-акциядорлик компанияси, Давлат солиқ қўмитаси ва Навоий кон-металлургия комбинати билан келишилган.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Талабаларнинг фанлардан мустақил
ишларини ташкил этиш, назорат қилиш
ва баҳолаш тартиби тўғрисида
Низом**

Гулистон-2013

**Гулистон давлат университетида талабалар мустақил
ишларини ташкил этиш, назорат қилиш ва баҳолаш
тартиби тўғрисида Низом**

I. Умумий қоидалар

1.1. Мазкур Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001-йил 16-августдаги "Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида"ги 343-сон қарори, Олий ва ўрта махсус таълим вазирлигининг 2005-йил 21-февралдаги "Талабалар мустақил ишини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий низом тўғрисида"ги 34-сонли буйруғи, 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган "Талабалар мустақил ишини ташкил этиш ва назорат қилиш бўйича йўриқнома" асосида талабалар томонидан фанларни ўзлаштириш сифатини яхшилаш ҳамда талабаларда мустақил фикрлаш, ахборот манбаларидан олинган маълумотларни таҳлил этиш, хулосалаш, татбиқ этишга йўналтирилган кўникма ва малакаларни ривожлантириш мақсадида ишлаб чиқилган бўлиб, талабаларнинг мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартибини белгилайди.

1.2. Фанлардан мустақил ишлар намунавий ва ишчи ўқув режалари асосида муайян фанни тўла ўзлаштириш учун белгиланган ўқув ишлари ҳажмининг бир қисми сифатида, ўқитувчи назорати остида талабанинг фан учун тутган умумий дафтарига (маъруза, амалий, семинар, лаборатория) фанлар кесимида келтирилган мустақил таълим мавзулари мустақил тарзда бажарилади. Мустақил иш мавзуларини бажаришда асосан фаннинг ишчи дастурида келтирилган асосий, қўшимча адабиётлардан, университет АРМи манбаларидан ҳамда Интернет тармоғида мавжуд материаллардан, кафедра профессор-ўқитувчилари томонидан яратилган ЎУМ, ўқув-услугий қўлланма ва кўрсатма, маъруза матнлари, шунингдек бошқа манбалардан фойдаланилади.

1.3. Талабаларнинг мустақил ишларни бажариш бўйича тўплаган рейтинг баллари ўқув семестри давомида ҳар бир фан бўйича аудитория ўқув ишларига берилган рейтинг баллари билан биргаликда академик гуруҳларнинг рейтинг қайдномасида қайд этилади.

II. Талабалар мустақил ишининг мақсад ва вазифалари

2.1. Талаба мустақил ишининг асосий мақсади - талабаларда, фан ўқитувчисининг раҳбарлиги ва назорати остида, муайян фан бўйича маъруза, амалий (семинар) ва лаборатория машғулотларидан берилган ўқув топшириқларини мустақил равишда бажариш жараёнида зарур билим, кўникма ва малакаларни шакллантириш ҳамда ривожлантиришдан иборат.

2.2. Талаба мустақил ишининг вазифалари:

- фанлардан маъруза (амалий лаборатория) машғулотларида берилган билимларни мустақил тарзда пухта, мукамал ўзлаштириш кўникмаларига эга бўлиш;
- тавсия этилган адабиётларни университет АРМида ва интернет сайтларидан топиш, мавзуларни ўрганиш жараёнида керакли маълумотларни излаб йиғиш, қулай усуллари ва воситаларини аниқлаш;
- ўқув ва илмий адабиётлар, илмий, илмий-методик журналлар ҳамда меъёрий ҳужжатлар билан ишлаш, электрон ўқув адабиётлар ва маълумотлар банкидан фойдалана олиш ва зарур маълумотларни тўплаш ҳамда таҳлил қилиш;
- интернет тармоғининг тавсия этилган сайтларидан мақсадли фойдаланишга ўргатиш;
- ўқув машғулотларида берилган топшириқларнинг рационал ечимини топиш ва таҳлил этиш;
- фанлардан мустақил иш топшириқларни, ҳисоб чизма ишларини, курс иши ва курс лойиҳаларини бажаришда тизимли ва ижодий ёндошишга ўргатиш;
- мустақил иш топшириқларини бажариш жараёнида ишлаб чиқилган ечим, лойиҳа ёки ғояларни асослаш ва мутахассислар жамоасида ҳимоя қилиш;
- фан бўйича талабанинг мустақил фикрлаш, билим, кўникма ва тасаввур оламини

хамда муаммоларни мустақил ҳал қила олиш қобилиятини шакллантиришдан иборат.

III. Талаба мустақил ишининг ташкилий шакллари

3.1. Талаба мустақил ишини ташкил этишда муайян фан(курс)нинг хусусиятларини, шунингдек, ҳар бир талабанинг академик ўзлаштириш даражаси ва қобилиятини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланилади:

- Ўқув-услубий мажмуалар асосида маъруза мавзулари материалларини мустақил ўзлаштириш;

- семинар ва амалий машғулотлар бўйича уйга берилган топшириқларни бажариш;
- лаборатория ишларини бажаришга тайёргарлик кўриш ҳамда ҳисоботлар тайёрлаш;
- Техникавий, табиий фанлар бўйича ҳисоб-график ишларни бажариш;
- курс иши (лойиҳаси)ни мустақил бажариш;
- илмий мақола, Республика ва халқаро миқёсидаги анжуманларга маъруза тезисларини тайёрлаш.

Фаннинг хусусиятларидан келиб чиққан ҳолда, кафедра йиғилиши қарорига кўра фанлардан талаба мустақил ишларини ташкил этишда бошқа шакллардан ҳам фойдаланилиши мумкин.

3.2. Ўқув фанлари бўйича намунавий ва ишчи дастурларда талаба мустақил ишининг шакли, мазмуни ва ҳажми ҳамда баҳолаш мезони кўрсатилади;

3.3. Кафедралар томонидан талаба мустақил иши учун ажратилган вақт бюджетига мос равишда ҳар бир фан бўйича мустақил ишнинг ташкилий шакллари, топшириқлар ишлаб чиқилади ва кафедра йиғилишида муҳокама этилиб, факультет ўқув-услубий кенгашида тасдиқланади. Кафедранинг рейтинг ойнасида ҳар бир фан бўйича мустақил таълим мавзулари таништириш учун эълон қилинади.

3.4. Кафедра томонидан мустақил ишларни бажариш бўйича фанлардан талабаларга зарурий методик қўлланма, кўрсатма ва тавсиялар ишлаб чиқилади.

IV. Фанлардан ўқув машғулотлари бўйича топшириқлари

4.1. Фанлар бўйича маъруза (амалий, семинар, лаборатория) машғулотларидан мустақил иш топшириқлари кафедраларнинг етакчи профессор-ўқитувчилари (профессор, доцентлар), фан ўқитувчиси билан биргаликда ишлаб чиқилади, кафедра йиғилишида муҳокамадан ўтказилади ва тегиши қарор билан тасдиқланади.

4.2. Фанлардан мустақил иш топшириқлари фан бўйича ишчи дастурга мос ҳолда мавзулар келтирилади ва мустақил иш топшириқларини бажариш муддатлари кўрсатилади.

4.3. Фаннинг ишчи ўқув дастурига киритилган ва маъруза шаклида ўрганиши белгиланган мавзуларни тўлалигича мустақил иш сифатида бажарилишига рухсат этилмайди.

4.4. Амалий, (семинар) машғулотлар бўйича аудиторияда бажарилган топшириқларга мазмунан ўхшаш, мураккаблиги мос келувчи топшириқлар мустақил тарзда уйда ишлашга тавсия этилади.

4.5. Лаборатория ишида назарий тайёргалик кўриш, натижалар олиш, таҳлил этиш ҳамда ўлчаш хатоликларини аниқлаш мустақил иш топшириғи ҳисобланади, лекин лаборатория иши бажарилиб, тўла топширигандан сўнг ҳисобга олинади.

4.6. Кафедралар томонидан фанлардан мустақил иш топшириқларини бажариш учун зарур бўлган ўқув адабиётлари, методик адабиётлар, методик тавсиялар, кўрсатмалар, интернет сайтлари ва ҳ.к.лар аниқ кўрсатилади. Мустақил ишларни бажариш жараёнида фан ўқитувчиси томонидан талабаларнинг талаблари асосида консультациялар уюштирилади.

4.7. Талабалар томонидан курс иши (лойиҳа) ларини тайёрлаш жараёнида зарур ҳолларда марказий АКМ, АРМлардан коллежлар, лицейларнинг АРМларидан, интернет тармоқларидан фойдаланишга амалий имкониятлар яратиб берилади.

V. Талабалар томонидан мустақил ишларни расмийлаштириш топшириш тартиби

5.1. Фанлардан мустақил ишлар бўйича тайёрланган материаллар талабанинг фан бўйича тутган маъруза ва амалий (семинар) машғулотлари дафтарига ёзилади, ўқитувчи томонидан кўриб чиқилади ва қисқа оғзаки сўров орқали баҳоланади.

Лаборатория машғулотида мустақил иш топшириқларини бажариш натижалари ҳам лаборатория дафтарига ёзилади. Талаба ҳар бир лаборатория иши бўйича коллоквиум топширганидан сўнг лаборатория ишини бажаришга рухсат этилади ва ишни тўла топширгандан сўнг баҳоланади.

5.2. Ҳисоб-чизма ишларини ҳамда курс иши ёки курс лойиҳаси ишларини мустақил бажариш натижалари белгиланган тартибда ёзилади ва ҳимоя қилинади, баҳоланади.

5.3. Кафедралар томонидан фанлардан маъруза, амалий (семинар) ва лаборатория машғулоти бўйича мустақил иш топшириш графиги семестр бошланишида кафедранинг рейтинглар ойнасига осиб қўйилади.

5.4. Фанлардан ўқув машғулоти кесимида мустақил иш топшириқларини график асосида машғулоти дафтарига қайт этиб бажариш ва муддатида топшириш масъулияти талабага, назорати фан ўқитувчиси зиммасига юклатилади. Белгиланган муддатда топширилмаган мустақил иш топшириқлари факультет деканатининг рухсатномаси асосида ЖНдан кейинги ЖНга қадар, ОНдан кейинги ОНга қадар муддатларда топширишга рухсат этилади.

VI. Талабалар мустақил ишларини бажарилишини назорат қилиш ва баҳолаш

6.1. Фанлардан талабалар мустақил ишларининг бажарилиши фан ўқитувчиси томонидан назорат қилинади. Фан ўқитувчиси мустақил иш топшириқларини муддатида бажармаган ва топширмаган талабалар тўғрисида кафедра йиғилишида ахборот беради. Кафедранинг йиғилиш қарорига асосан деканатларга ўзлаштирмаган талабалар тўғрисида маълумот берилади.

6.2. Фанлардан талабалар мустақил ишларининг бажарилиши кафедра йиғилишларида ҳар ойда бир марта, факультет кенгашида семестр давомида камида уч марта муҳокама этилади.

6.3. Фанлардан талабаларнинг мустақил ишлари ўқув режада фан бўйича ажратилган соатлар ҳисобидан ишлаб чиқилган рейтинг ишланмага кўра рейтинг жадвалида қайд этилган бўлиб, ЖН ва ОН учун ажратилган балларга қўшиб баҳоланади.

6.4. Фанлардан ЖН ва ОН ҳамда мустақил иш топшириқларини бажариш бўйича тўпланган баллари кафедранинг рейтинг ойнасида ёритиб борилади.

6.5. Фанлардан талабалар мустақил ишларини назорат қилиш тартиби ва баҳолаш мезонлари кафедралар томонидан ишлаб чиқилади ва тегишли тартибда тасдиқланади.

Мустақил ишларни баҳолаш мезонлари талабаларга ўқув семестри бошланишида эълон қилинади.

Ҳар бир мустақил ишнинг мавзусига баллар ажратиш, фаннинг рейтинг ишланмасига асосланган ҳолда фан ўқитувчиси томонидан ишлаб чиқилади ҳамда кафедра йиғилишида муҳокама этилиб, кафедра мудири томонидан тасдиқлашга тавсия этилади.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2005 йил 21 февралдаги “Талабалар мустақил ишини ташкил этиш, назорат қилиш ва баҳолаш тартиби ҳақидаги намунавий низом тўғрисида”ги 34-сонли буйруғи, 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган “Талабалар мустақил ишини ташкил этиш ва назорат қилиш бўйича йўриқнома”си асосида тузатишлар киритилган “Гулистон давлат университети талабаларининг мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисида Низом” Гулистон давлат университетининг 2013 йил 25 январдаги Илмий Кенгашининг 5-сонли мажлисида муҳокама этилиб, университетнинг 2013 йил ___ январдаги _____-сонли буйруғи билан қайта тасдиқланган.

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ



**Талабаларнинг фанлардан қолдирган
дарсларини қайта ўзлаштириши тўғрисида
НИЗОМ**

Гулистон

Талабаларнинг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида НИЗОМ

1. Умумий ҳолатлар

1. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2010 йил 18 июндаги “ОТМга қабул қилиш, талабалар ўқишини кўчириш, қайта тиклаш ва ўқишдан четлаштириш тартиби тўғрисидаги Низомларни тасдиқлаш ҳақида”ги 118-сонли Қарорининг 30-банди, Ўзбекистон Республикаси Олий ва ўрта махсус таълим Вазирлигининг 1999 йил 29 мартдаги 99-сонли “Олий ўқув юрларида ўқув ва меҳнат интизомини мустаҳкамлаш тўғрисида”ги буйруғи, “Олий ўқув юртининг факултети тўғрисида Низом”, 2010 йил 25 августдаги 333-сонли буйруқ билан тасдиқланган (Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1 сон билан давлат рўйхатидан ўтказилган) “Олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизими тўғрисида Низом”нинг 2, 23, 24, 25, 26, 33, 34-бандлари, “Талаба мустақил ишини ташкил қилиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий Низом” ҳамда 2010 йил 29 августдаги “ОТМнинг кафедра ва деканатлари иш юритувида бўлган асосий ҳужжатларни соддалаштириш тўғрисида”ги 340-сонли буйруғи талаблари асосида талабаларнинг сабабсиз дарс қолдиришлари олдини олиш ва фанлардан қолдирган дарсларини қайта ўзлаштириши тартибини белгилайди.

2. Ушбу Низомнинг мақсади талабаларда касбий малакаларни мустаҳкамлаш жараёнида фанлардан билим олиш самарадорлигини янада ошириш ҳамда ўқув ва меҳнат интизомини яхшилашга қаратилган.

3. Мазкур Низом:

- фан ўқитувчиси, гуруҳ мураббийси, кафедра мудири ва факултет деканининг талабалар томонидан ўқув фанларидан сабабсиз дарс қолдирилишини камайтириш ва қайта ўзлаштиришни ташкил қилиш бўйича ҳуқуқ ва масъулиятларини белгилаш;

- қайта ўзлаштиришнинг ўз вақтида бўлишини таъминлаш;

- фанлардан қолдирилган дарсларни қайта ўзлаштиришда ҳозирги кунгача шаклланиб қолган эски (семестр якунида қайта ўзлаштириш каби) салбий услублардан воз кечиш, талаба ва фан ўқитувчисининг мазкур жараёнга масъулият билан ёндашиши ҳамда қайта ўзлаштириш жараёнида илғор инновацион услуб ва тажрибаларидан фойдаланиш каби асосий вазифаларнинг бажарилишини кўзда тутати.

II. Фанлардан қолдирилган дарсларнинг қайта ўзлаштирилишини қайд қилиш тартиби

4. Ўқув фанларидан қолдирилган дарслар Олий ва ўрта махсус таълим вазирлигининг 2010 йил 29 августдаги 340-сонли буйруғи асосида юритиладиган академик гуруҳ журналига “й” ёки “нб” белгиларини қўйиш орқали қайд қилинади. Узрли сабаб билан қолдирилган дарс доирага олинади (одатда қора ёки кўк сиёҳда). Сабабнинг узрлилиги деканат маълумотномаси асосида белгиланади.

5. “Ўқитувчи журнали” ва “Гуруҳ журнали”даги “й” ёки “нб” белгилари қайта топширилган дарс мавзуси мос санада қизил сиёҳ билан (иккинчи) доирага олинади.

6. Ўқув фанларидан қолдирилган дарслар ва уларни қайта ўзлаштириш “Ўқитувчи журнали” ва “Гуруҳ журнали”да бир хил кўринишда қайд қилинади. Бу борадаги маълумотларнинг аниқлигига ўқитувчи масъулдир.

7. Дарсдан сўнг фан ўқитувчиси кафедрада юритиладиган махсус журналга дарс қолдирган талабалар ва фан мавзуси бўйича тегишли маълумотларни ўрнатилган тартибда қайд этади ва бу тўғрисида талабани огоҳлантиради.

Қайта ўзлаштиришдан сўнг ўқитувчи томонидан талабанинг дафтарига ва кафедрада жорий қилинган махсус журналга дарснинг қайта ўзлаштирилганлиги қайд қилинади.

8. Қолдирилган дарсларни тўлиқ ўзлаштирмаган талабалар фанни ўзлаштириш бўйича юқори баллга даъвогарлик қила олмайди.

III. Қолдирилган дарсларни қайта топшириш ва қабул қилиш тартиби

9. Қолдирилган дарсларни (маъруза, амалий, семинар, лаборатория) қайта топшириш учун талаба мавзу бўйича ўқув материални тегишли турдаги машғулот дафтарига тайёрлаб келади ва ўқитувчининг қисқа суҳбатидан ўтади.

10. Қолдирилган лаборатория машғулотларини қайта топшириш учун талаба ўқитувчига коллоквиумни топшириб, лаборант назорати остида ишни бажаради ва ҳисоботни расмийлаштириб ўқитувчига топширади.

11. Қайта топширишлар Вазирликнинг 340-сонли буйруғи иловасининг 11-шакли ("Рейтинг қайдномаси") бўйича белгиланган **3 та муддат** ичида қабул қилинади. Муддат ўтганидан сўнг деканат рухсати билан қабул қилинади.

12. Қолдирилган дарсларни қабул қилиш, рейтинг кўрсаткичларини баҳолаш юкломаси ҳисобидан амалга оширилади.

13. Қайта топширишни ўз вақтида бажармаган ва фанни ўзлаштирмаган талабага семестр якунида қолдирган дарсларини қайта топширишига рухсат берилмайди.

14. Қолдирилган дарсларни узрли сабаб билан (касаллик маълумотномаси **ТМК** тасдиғи билан ёки касаллик тарихидан кўчирма) ўзлаштира олмаган талабаларга ўрнатилган тартибда деканат томонидан қайта топшириш ташкил этилади.

IV. Дарсларнинг қолдирилишини камайтириш ва қайта ўзлаштирилишини ташкил қилиш бўйича белгиланган ҳуқуқ ва мажбуриятлар

16. Талаба фанлардан қолдирилган дарсларга ва уларни белгиланган муддатларда ўзлаштиришга шахсан жавобгар ҳисобланади.

17. Дарсдаги даволат ҳамда қолдирилган дарсларнинг ўзлаштирилиши учун фан ўқитувчиси ҳамда гуруҳ мураббийси масъул ҳисобланади.

18. Гуруҳ мураббийси гуруҳ талабаларининг фанлардан қолдирган дарслари сабаблари ва уларни қайта ўзлаштирилиши ҳақида тўлиқ маълумотга эга бўлиши, гуруҳнинг ҳар бир мажлисида ва ахборот таълим-тарбия соатида талабаларнинг даволати ҳамда фанлардан қайта ўзлаштиришларни муҳокама қилиб, тегишли чоралар кўриши ва сабабсиз дарс қолдирилмаслигини ҳамда фанлардан қолдирилган дарсларни ўз вақтида ўзлаштирилишини таъминлаши зарур.

19. Кафедра мудири **қайта топширишларни қабул қилиш жадвалига мувофиқ профессор-ўқитувчилар фаолиятининг ташкил этилишини** назорат қилади ва фанлар бўйича қайта ўзлаштириш натижаларини ҳар ойда бир марта кафедра мажлисларида муҳокамадан ўтказиб, дарс қолдирган талабалар ва уларнинг қайта топширишлари натижалари юзасидан деканатга маълумотнома тақдим этади.

20. Талабаларнинг даволати учун масъулият Вазирлик томонидан тасдиқланган "Олий ўқув юртининг факултети тўғрисида Низом"нинг 6-бандига асосан факултет декани зиммасига юклатилади. Декан сабабсиз кўп дарс қолдирган талабалар ҳақида батафсил маълумотга эга бўлиши, фан ўқитувчилари ва гуруҳ мураббийларининг фаолиятини узлуксиз назорат қилиб бориши ва талабаларнинг сабабсиз дарс қолдирмаслиги учун кескин чоралар кўриши лозим.

Фан ўқитувчиси тақдим этган билдиришномага мувофиқ 3 маротабадан кўп дарс қолдирган ёки кўпол тарзда университет ички тартиб-қоидаларини бузиб, дарсга халакит берган талабанинг дарс қолдириш сабаблари ўрганилиб, чора кўрилганидан кейин факультет деканининг рухсати билан талаба дарсга киритилади.

21. Талабаларнинг ўқув фанларидан дарс қолдириш ҳолати бўйича факультет деканлари томонидан тақдим этилган маълумотлар маъмурият йиғилишларида муҳокама қилиб борилади ва тегишли қарорлар қабул қилинади.

23. Ушбу Низомга ўзгартириш киритиш университет Илмий Кенгаши қарори асосида амалга оширилади.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган “Талабаларнинг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида НИЗОМ”и асосида тайёрланган “Гулистон давлат университети талабаларининг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида Низом” Гулистон давлат университетининг 2013 йил 25 январдаги Илмий Кенгашнинг 5-сонли мажлисида муҳокама этилиб, университетнинг 2013 йил __ январдаги __ -сонли буйруғи билан қайта тасдиқланган.

STUDENT ASSESSMENT CRITERIA

Percentage	Assessment Criteria	Rating Scale
Excellent, 86-100%	Possesses enough theoretical knowledge. Accomplishes tasks independently. Has a full answer to the given questions and assignments. Has a clear understanding of the task. Actively during the lessons. Obeys the rules established in the class and has a skill of working in cooperation with others. Skillfully accomplishes and registers the given tasks. Has a good and exemplary pronunciation in English language.	4
Good, 71-85%	Possesses enough theoretical knowledge. Accomplishes tasks. Has enough answers to the questions. Has a clear and essential understanding of the task. Fully obeys the rules set in the classroom. Has a good pronunciation in English.	3
Satisfactory, 55-70%	Shows an attempt to accomplish the tasks. Attempts to answer the set questions. Not fully understands the essence of the tasks. Follows the rules. Has minor mistakes and errors in pronunciation.	2
Unsatisfactory 0-54%	In case a student is not prepared for the theoretical part of the lesson, does not have answers and does not accomplish the set tasks, and has a passive participation in the class the student will be evaluated in unsatisfactory level.	1

SYLLABUS

ЎЗБЕКИСТОН RESPUBLIKASI OLIY VA ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди
№ Б0-51201-3.1
2012 йил «14» март

Ўзбекистон Республикаси
Олий ва ўрта махсус таълим
вазирлигининг 2012 йил
«14» март даги
«107» - сонли буйруғи
билан тасдиқланган



Родиев

АСОСИЙ УЎРГАНИЛАШТГАН ТИЛ

ЎҚУВ ДАСТУРИ

Билим соҳаси:	100000	- Гуманитар соҳа
Таълим соҳаси:	120000	- Гуманитар фанлар
Таълим йўналишлари:	5120100	- Филология ва тилларни ўқитиш (<i>инглиз тили</i>)

Тошкент-2012

Фаннинг ўқув дастури Олий ва ўрта махсус, касб-хунар таълими ўқув-услубий бирлашмалари фаолиятини Мувофиқлаштирувчи Кенгашнинг 2012 йил "6" Март даги "1" -сон мажлис баёни билан маъқулланган.

Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университетида ишлаб чиқилди

Тузувчилар:

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Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университетининг Илмий кенгашида муҳокама қилинган ва тасдиқлашга тавсия қилинган (2011 йил "28" Сек даги "5" -сонли баённома)

Кириш

Асосий ўрганилаётган тил ихтисослик фани сифатида тили ўрганилаётган мамлакатларнинг бадиий адабиёт намуналарини ўқиш ва мазмунини англаш, даврий матбуот нашрларида баён этилган асосий воқеа-ходисалар тўғрисида ўқиб, маълумотга эга

бўлиши ҳамда уларни оғзаки сўзлаб бериш, мазмунини ёзма баён этишга ўргатишни кўзда

тутилади. Ушбу фандан ўтиладиган амалий машғулотларда матн билан ишлаш асосида талабаларнинг нутқий малакасини ошириш орқали турли хил нутқ услубларини билиб олиш имкониятини ҳосил қилди.

Асосий чет тили, амалий (назарий) фонетика ва грамматика, лексикология, стилистика, қиёсий типология дарсларида талабалар олган билимларини умумий тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек психология, педагогика, методика соҳалари бўйича назарий курсларни ўрганиш жараёнида фойдалана билиши шарт.

Ўқув фанининг мақсади ва вазифалари

Ўқув фанининг мақсади - талабаларда лингвистик, линвокультурологик ва коммуникатив кўникма ва малакаларни шакллантиришдир. Лингвистик компетентлик тил

тизими ҳақидаги билим ва унинг хорижий тилда коммуникация жараёнида амал қилиш қоидаларини ўз ичига қамраб олади. Коммуникатив компетентлик нутқий коммуникация шартларига биноан хорижий тилда коммуникация жараёнини назарда тутди. Муомала (нутқ) вазиятида мурожаат кимга қаратилгани ва суҳбатдошларнинг ўзаро муносабати коммуникация жиҳатдан ўта муҳимдир.

Линвокультурологик компетенция тили ўрганилаётган мамлакатнинг Айни пайтдаги ижтимоий-иқтисодий ва маданий ривож ва шунга мос тарзда нутқ муомала маданиятини назарда тутди. Асосий чет тили фанининг касбий педагогик мақсади эса ўрганилаётган тилни адаптив даражада конкрет педагогик муомала малакаларини эгаллашни (ўқувчиларнинг интеллектуал фаолиятини бошқариш, нутқ фаолиятини муайян мақсадга йўналтириш, нутқ фаолиятини ташкил этиш, уни назорат қилиш ва ҳ.к.) ўз ичига қамраб олади.

Фаннинг вазифаси – нутқ амалиёти талабаларнинг мантиқий тафаккурини, чет тилидаги нутқий қобилиятини, хотирлаш турлари, фикрлари, умумнутқий ва умумтаълимий йўриқларни, тил бўйича мустақил ишлаш малакаларини ривожлантиради. Асосий чет тили дарсларида амалий ва назарий грамматика, мамлакатшунослик, лексикология, тил тарихи, стилистика, шунингдек, психология, методика ва бошқа фанларда ўзлаштирган билим ва малакаларни қўлланилиши кўзда тутилади.

Фан бўйича талабаларнинг билимига, кўникма ва малакасига қўйиладиган талаблар Асосий ўрганилаётган тил (инглиз тили) ўқув фанини ўзлаштириш жараёнида бакалавр:

- инглиз тилининг морфологик тузилиши ва товуш тизими; ўрганилаётган тилдан ўқитиш олиб борилаётган тилга таржима амалиёти спецификаси ва стилистик хусусиятлари, меъёрий грамматика асослари;

- инглиз тилининг ривож ва тил доирасидаги асосий экстралингвистик жиҳатдан шаклланишнинг асосий омиллари ҳамда тарихий манбалари, унинг диалектик хилма- хиллиги;

- мулоқотнинг оғзаки ва ёзма турлари;

- инглиз тилида фикрни лисоний ифода қилиш усуллари ва уларнинг нутқ оғзаки ва ёзма шаклларида қўлланилиши қонуниятлари;

- нутқнинг диалогик ва монологик шакллари ҳақида тасаввурга эга бўлиши;

- тилнинг замонавий ҳолати тавсифи, ёзув, графика, орфография, пунктуация, лексик-

грамматик туркумлар, сўз тузилиши, бошқа тиллардан сўз кириб келишининг умумий тарихини;

- содда ва қўшма гаплар, сўз бирикмалари синтаксиси, лексика ва ёзма нутқ, диалектал лексиканинг асосий хусусиятлари;

- инглиз тилида сўзловчи шахсларнинг кенг тарқалган кундалик ва касбий вазиятларда сўзлаган нутқини тушуна олиш: эшитилаётган матнлардан (радио, телевидение, видеокассеталар, ДВД) ҳамда илмий матнларни тушуна олиш ва улардан ўзи учун зарур бўлган ахборотни ола билиш;

- матнларни лингвистик жиҳатдан таҳлил қилиш, турли жанрга оид матнларни инглиз тилидан она тилига ва она тилидан инглиз тилига оғзаки ва ёзма таржима қилиш;

- жаҳоннинг турли давлатлари маданияти хусусиятларини қиёслаш, солиштириш ва таҳлил қилиш;

- лисоний ва ўлкашуносликка алоқадор билимларни кенгайтириш ва чуқурлаштириш, коммуникатив кўникмаларини фаоллаштириш учун замонавий информацион технологиялардан фойдаланиш малакасига эга бўлиши ва улардан фойдалана олиши;

- инглиз тилидаги ҳозирги адабий шаклида турли хил мураккаблигдаги матнларнинг ёзма таржима қилиш;

- инглиз тилида хорижий мутахассислар билан касбий ва маиший вазиятларда жонли мулоқот олиб бориш;

- ҳар хил мавзу ва матнларни ўқитиш олиб борилаётган тилга суҳбат, нутқ ва маърузаларни оғзаки изчил ва синхрон таржима қила олиш;

- инглиз тили ва ўқитиш олиб борилаётган тилдаги маълумотларни қўллаб аннотация, реферат, маълумотлар тўплаш ва тузиш;

- янги информацион технологиялардан касбга йўналтирилган мақсадларда фойдалана олиш кўникмасига эга бўлиши зарур.

Фаннинг ўқув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвий кетма – кетлиги

Асосий ўрганилаётган тил (инглиз тили) фани айниқса, амалий фонетика ва Амалий грамматика, инглиз адабиёти фанлари билан бевосита боғлиқ бўлиб, ушбу дарсларда талабалар олган билимларини умумий тилшунослик, тил

тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек, психология, педагогика, методика фанлари бўйича назарий курсларни ўрганиш жараёнида фойдалана билишлари шарт. Бу инглиз тили фанининг ушбу фанлар билан алоқадорлигини ва мазмуний узвийлигини таъминлайди.

Фаннинг амалиётдаги ўрни

Хорижий филология таълим йўналиши бўйича бакалавр тайёрлаш босқичининг ажралмас бўғини сифатида асосий ўрганилаётган тил (инглиз тили) умумқасбий Фан ҳисобланиб, талаба-бакалаврларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб-хунар коллежларида фаолият кўрсатишларига ёрдам беради. Фанни ўқитишда замонавий ахборот ва педагогик технологиялар.

Талабаларнинг асосий ўрганилаётган тил (инглиз тили) фанини ўзлаштиришлари учун ўқитишнинг илғор ва замонавий усулларидан фойдаланиш, янги информация- педагогик технологияларни тадбиқ қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, тарқатма ва электрон материаллардан фойдаланилади.

Ушбу фанни ўрганишда таълимнинг замонавий методларидан, яъни электрон почта, чат каналлар ва виртуал ҳақиқийликни ўзида жамлаган интернетдан фойдаланиш лозим, яъни электрон ўқув адабиётлар ва маълумотлар банки билан ишлаш Интернет тармоғидан мақсадли фойдаланиш бу каби билим ва кўникмаларни ҳосил қилиш ва ривожлантиришда катта самара беради.

Асосий қисм

Фаннинг мақсади – талабаларга инглиз ва ўзбек тилларида мавжуд унли ва ундошларнинг фарқи, инглиз тили товушларининг талаффуз хусусиятларини тўғри ўзлаштириш, ўзбек тили товушларининг таъсирини (интерференцияни) имкони борича олдини олиш, инглиз тилида тўғри ва рафон гапириш кўникмаларини шакллантиришдан иборат.

Мазкур фан ўз олдига қуйидаги вазифаларни қўяди:

- талабаларга нутқ органлари, уларни нутқ товушлари ҳосил қилишдаги роли ҳақида тушунча бериш;
- харф ва товуш муносабати, унлиларнинг турли бўғинда турлича талаффуз этилишини тушунтириш;
- унли ва ундош товушлар таснифи ва бир-бирига муносабатини тушунтириш;
- ҳар бир товушнинг тўғри талаффузини таъминлаш учун турли фонетик машқлар бажариш, инглизча матнларни аудио-видео воситалар ёрдамида эшитиш орқали талабаларда талаффуз кўникмаларини шакллантириш;
- инглиз тилида бўғин ясалиши ва бўғин ажратилиши масалаларига эътибор бериш;

- инглиз тилида товушларни бир-бирига ўзаро таъсири натижасида турли комбинатор-позицион ўзгаришларнинг содир бўлиши (ассимиляция, аккомодация, элизия ва ҳ.з.) билан боғлиқ машқлар бажариш орқали талабаларда талаффуз кўникмаларини ҳосил қилиш;
- инглиз тилида сўз урғуси ва интонациянинг сўзда ва гапдаги ўрни ҳақида тушунча бериш.

Мустақил ишларни ташкил этишнинг шакли ва мазмуни

Инглиз тилида сўзлашувчи мамлакатлар даврий нашрлари тилининг ўзига хос хусусиятлари ва уларнинг таркибий тузилмалари, жанрлари; турли даражадаги ахборот хабарлари: аниқ воқеа-ҳодисалар тўғрисида сиёсий-иқтисодий-маданий ахборотлар; энг аҳамиятли воқеа ва ҳодисаларни изоҳлаб бериш; ўз мамлакати ва жаҳондаги аниқ сиёсий-иқтисодий-маданий воқеалар ва жараёнларни назарий жиҳатдан умумлаштириш.

Талаба мустақил ишни тайёрлашда муайян фаннинг хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиши тавсия этилади:

- турли хил луғатлар, грамматик маълумотномалар ёрдамида лексик ва синтактик бирликлар устида чуқур иш олиб бориши; тил ва маданият борасида турли хил ўхшашликлар ва тафовутларни аниқлаши;

- компьютерлашган лингафон воситалари билан ишлаш;

- эркин мавзуда иншо ёки баён ёзиш; тақдимот қилиш, дебатда иштирок этиш;

- ўрганилаётган ва муаммоли мавзуларда лойиҳавий – тадқиқот ишларини олиб бориш;

- ўрганилаётган тил ва нутқ материалига доир машқлар ва тестлар тузиш;

- газета, журнал мақолаларни ўқиш ва улардан таржимаи ҳол, резюме, аннотация ёзишда фойдаланиш;

- бадий адабиёт ўқиш ва уни тақдимот қилиш;

- турли хил функционал услубдаги матнларни таржима қилиш;

- формуляр, анкета тузиш, таржимаи ҳол, резюме, аннотация ёзиш;

- E-mail бўйича ахборот жўнатиш ва қабул қилиш;

- дебат, муҳокама, келишувлар, учрашувлар, ўйинлар ўтказиш.

Талаба мустақил ишни тайёрлашда фаннинг хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиш тавсия этилади:

Дарслик ва ўқув қўлланмалар бўйича фан боблари ва мавзуларини ўрганиш; Тарқатма материаллар бўйича маърузалар қисмини ўзлаштириш;

Махсус адабиётлар бўйича фанлар бўлимлари ёки мавзулари устида ишлаш; Интернет имкониятларидан фойдаланиш;

Масофавий (дистанцион) таълим имкониятларидан фойдаланиш;

Мустақил иш натижалари юзасидан ёзма ва оғзаки ахборот бериш;

Мустақил иш учун ажратиладиган вақт ҳажмини ва вазифани кўпайтириш;

Талабаларнинг мустақил ижодий ишларини назорат қилиш ва баҳолаш.

Курс лойиҳасининг мақсади талабаларни инглиз тили назарий фонетикаси ва фонологияси бўйича мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникмалар ҳосил қилиш, улардан ўз фаолиятида унумли фойдаланиш, курс лойиҳаларини инглиз тилида ёзиш кўникмасини шакллантиришдан иборатдир.

Курс иши мавзулари фан талабидан келиб чиқиб тузилади ва ҳар йили янгилашиб ва тўлдириб борилади. Курс ишлари мавзулари олдинроқ тайёрланади ва талабаларга таништирилади.

Илмий раҳбар ҳар бир талабага шахсий топшириқ беради, курс ишининг режаси тузилади ва тегишли адабиётлар тавсия қилинади ва доимий равишда назорат қилиб боради.

Дастурнинг инфор­мацион – услубий таъминоти

Асосий ўрганилаётган чет тили фанини ўқитиш жараёнида таълимнинг замонавий методлари, педагогик ва ахборот коммуникатив технологияларидан фойдаланиш назарда тутилган.

Мазкур фаннинг курси юзасидан машғулотларда аудио-видео воситалари ва компьютер технологиялари ёрдамида тақдимотлар ўтказиш.

Амалий машғулотлар дарсларида ақлий хужум, гуруҳли фикрлаш, диалог, полилог, коммуникатив мулоқот каби интерфаол уусулларидан фойдаланиш. Кичик гуруҳ мусобақалари, интернет янгиликлари ва илғор педагогик технологияларни қўллаш назарда тутилади.

Бундан ташқари тизимли ёндошув асосида талабаларнинг ўқиш – билиш фаолиятини тасвирлайдиган таълим жараёнининг лойиҳаси тузиб чиқилади. Таълим мақсади реал, аниқ диагностик бўлишига эришилади ва талабанинг билим, ўзлаштириши сифати объектив баҳоланади. Таълим жараёнининг тузилиши ва мазмуни яхлитлиги, ўзаро боғлиқ ва ўзаро таъсирида бўлишига эришилади. Маърузавий ва амалий машғулотлар талабанинг фаоллигига таяниб зигзаг, брейнсторм, скарабей ва шу каби методлар ёрдамида олиб борилади. Оралиқ ва якуний назорат ва баҳолашнинг керакли ўринлари белгиланган мезонларга биноан талабаларнинг тест вазифаларини бажариши орқали амалга ошириладики, бунда талабалар билим даражаси шакллантирувчи ва жамловчи баҳо­лар ёрдамида аниқланади.

Асосий дарсликлар ва ўқув қўлланмалар

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WORKING SYLLABUS

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ ВА АДАБИЁТИ КАФЕДРАСИ

“ТАСДИҚЛАЙМАН”

ГулДУ ректори

Проф. А. Эминов

« 30.08.2012 йил » 2012 й.

АМАЛИЙ ФОНЕТИКА

фани бўйича

ишчи ўқув дастури

10000 – Гуманитар соҳа

120000 – Гуманитар фанлар

5120100 – Филология ва тилларни ўқитиш

Умумий ўқув соати	– 56
Шу жумладан:	
Маъруза	–
Амалиёт машғулоти	– 36
Лаборатория иши	–
Мустақил таълим соати	– 20

Гулистон – 2012 й.

Фаннинг ишчи ўқув дастури намунавий ўқув дастури ва ўқув режасига мувофик ишлаб чиқилди.

Тузувчи: Уразбаев Ҳ.И. – ГулДУ Инглиз тили ва адабиёти кафедраси
ўқитувчиси _____ (имзо)

Такризчи: Тожиев Х. – ГулДУ Инглиз тили ва адабиёти кафедраси
доценти _____ (имзо)

Фаннинг ишчи ўқув дастури “Инглиз тили ва адабиёти” кафедрасининг 2013 йил “___” _____ даги ___ - сонли мажлисида кўриб чиқилиб, факультет Илмий-услубий Кенгашида кўриб чиқиш учун тавсия қилинди.

Кафедра мудир:

Бўтаева Д.Х.

Фаннинг ишчи ўқув дастури “Филология” факультети Илмий-услубий Кенгашининг 2013 йил “___” _____ даги “___” _____ - сонли мажлисида тасдиқланди.

Факультет Илмий-услубий
Кенгаши раиси:

доц. М.Бойэшонов

Келишилди:

Ўқув ишлари бўйича ректор муовини

доц. Н.Баракаев

1.КИРИШ

Олий таълим тизимида юксак малакали, ижодкорлик ва ташаббускорлик қобилиятига эга, келажакда касбий ва ҳаётий муаммоларни мустақил ҳал қила оладиган, янги техника ва технологияларга тез мосланишга лаёқатли кадрларни тайёрлашда таълим жараёнини замонавий ўқув-методик мажмуалар билан таъминлаш муҳим аҳамиятга эга.

Амалий фонетика фанидан Ўқув-методик мажмуа (ЎММ) – давлат таълим стандарти ва фан дастурида белгиланган талабалар томонидан эгалланиши лозим бўлган билим, кўникма, малака ва компетенцияларни шакллантиришни, ўқув жараёнини комплекс лойиҳалаш асосида кафолатланган натижаларни олишни, мустақил билим олиш ва ўрганишни ҳамда назоратни амалга оширишни таъминлайдиган, талабанинг ижодий қобилиятларини ривожлантиришга йўналтирилган ўқув –услугий манбалар, дидактик воситалар ва материаллар, электрон таълим ресурслари, ўқитиш технологияси, баҳолаш методлари ва мезонларини ўз ичига олади.

1.1. Фаннинг мақсади ва вазифалари

Талабаларнинг лингвистик, коммуникатив ва лингво-мамлакатшунослик имкониятларини шакллантиришдир. Лингвистик компетентлик тил тизими ҳақидаги билим ва унинг хорижий тилда коммуникация жараёнида амал қилиш қоидаларини ўз ичига қамраб олади. Коммуникатив компетентлик нутқий коммуникация шартларига биноан хорижий тилда коммуникация жараёнини назарда тутди. Муомала (нутқ) вазияти мурожаат кимга қаратилгани ва суҳбатдошларнинг ўзаро муносабати коммуникация жиҳатдан ўта муҳимдир.

Лингво-мамлакатшунослик компетенцияси тили ўрганилаётган мамлакатни айти пайтдаги ижтимоий-иқтисодий ва маданий ривож ва шунга мос тарзда нутқ муомала маданиятини назарда тутди. Оғзаки ва ёзма нутқ амалиёти фанининг касбий педагогик мақсади жса ўрганилаётган тилни адаптив даражада конкрет педагогик муомала малакаларини эгаллашни (ўқувчиларнинг интеллектуал фаолиятини бошқариш, нутқ фаолиятини муайян мақсадга йўналтириш, нутқ фаолиятини ташкил этиш уни назорат қилиш ва ҳ.к.) ўз ичига қамраб олади.

Фаннинг вазифалари: янги лексик материалларни сақловчи янги нутқий консутрукциялар намуналарини кейинги босқичларда мустаҳкамлаш. Инглиз тилида сўзлашувчи мамоакатларнинг талаффузидаги ўхшашликларни ва фарқли томонларини кўрсатиш. Талабаларни тўғри талаффуз қилишга ўргатиш, фонемаларнинг морфемалар яшашдаги ўрни ва аҳамияти ҳақида тушунча бери. Нутқ амалиёти талабаларнинг мантиқий тафаккурини чет тилидаги нутқий қобилиятлини, хотирлаш турлари, фикрлари, умумнутқий ва умумтаълимий йўриқларини, тил бўйича мустақил ишлаш малакаларини ривожлантириш. Асосий чет тили дарсларида ва назарий грамматика, мамлакатшунослик, лексикология, тил тарихи, стилистика, шунингдек, психология, методика ва бошқа фанларда ўзлаштирган билим ва малакаларини қўлланилишини кўзда тутди.

1.2. Фанни ўзлаштирган талабанинг малакавий даражалари

Амалий фонетика фанини ўзлаштириш жараёнида бакалавр:

- ўрганилаётган тил фонетик тузилиши, унли ва ундош товушлар таснифи, уларнинг турлари, унли ва ундош товушларнинг талаффуз қоидалари, талаффуз қилишдаги қийинчиликлар ҳақида тасаввурга эга бўлишади.

- Фан ўқитилиши давомида фонетик машқлар орқали унли ва ундош товушларни талаффуз қилишни ўрганади;

- амалий машқлар ёрдамида сўз урғуларини қўйишни, оҳанг ва гап урғуларини тўғри қўллашни машқ қилади ва амалий кўникмалар ҳосил қилади;

- ўрганилаётган тилнинг морфологик тузилиши ва товуш тизими

- ўрганилаётган тилдан ўқитиш олиб борилаётган тилга таржима амалиёти спецификаси ва стилистик хусусиятлари, меъёрий грамматика асослари;

- ўрганилаётган тилнинг ривож ва тил доирасидаги асосий экстралингвистик шаклланишнинг асосий факторлари ҳамда тарихий манбалари, унинг диалектик ҳилма-ҳиллиги;

- мулоқотнинг оғзаки ва ёзма турлари билиши лозим;

- фанни ўзлаштириш орқали талаба шунингдек, инглиз тили фонетикаси, ундаги товушлар таснифи, нутқ органлари ва уларнинг товушлар ишлаб чиқаришдаги фаолияти ҳақида тасаввур ҳосил қилишади.

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1.3 Фаннинг ўқув режасидаги фанлар билан боғлиқлиги

Амалий фонетика фанини чуқур ўзлаштириш, назарий ва амалий масалалар ечимини тўлиқ ниҳоясига етказиш учун қатор фанларга асосланади; Хусусан амалий фонетика: лексикология, асосий чет тили, стилистика, инглиз тили грамматикаси ва орфографияси, пунктуация ва б.;

Лексикология фанининг сўзларнинг ясалиши, морфема, сўзларнинг шакл ва мазмунига кўра турлари бўлимлари;

Грамматиканинг содда ва мураккаб сўзлар, уларнинг кўплик ва бирликдаги шакллари, гап бўлаклари, синтаксис, морфология бўлимлари;

1.4 Фанни ўқитишда педагогик ва ахборот технологияларидан фойдаланиш

Фанни ўқитишда талабаларнинг билимини рейтинг назорати тизимини қўллаб аниқлашга асосланган замонавий педагогик технологиялар қўлланилади Талабаларга ушбу фанни ўқитишда компьютер технологиясидан амалий машқлар бажаришда, Internet маълумотларидан фойдаланган ҳолда мустақил

ишларни бажаришда фойдаланиш, ҳамда тест саволлари тўпламидан фойдаланиш тавсия этилади.

Фандан ўтиладиган мавзулар ва улар бўйича машғулот турларига ажратилган соатларнинг тақсими

Т/р	Фаннинг бўлими ва мавзуси, маъруза мазмуни	Соатлар			
		Жами	Маъруза	Амалий машғулот	Лаборатория машғулотлар
1.	The Organs of Speech	2	-	2	-
2.	The Classification of English Vowel Phonemes	2	-	2	-
3.	The Classification of English Consonant Phonemes	2	-	2	-
4.	Assimilation, Aspiration.	2	-	2	-
5.	Accommodation, Elision, Palatalization, Flapping, Deletion, Dissimilation	2	-	2	-
6.	Strong and Weak Forms. Reduction	2	-	2	-
7.	Syllable Formation and Syllable Division. Stress. Schwa				
8.	The Accentual Structure of English Words	2	-	2	-
9.	The Components of Intonation. (Sentence - Stress, Rhythm, Contractions)	2	-	2	-
10.	Tones and Scales	2	-	2	-
11.	Intonation Patterns	2	-	2	-
12.	Intonational Peculiarities of Descriptive and Scientific Prose	2	-	2	-
13.	Intonational Peculiarities of Newspaper Style	2	-	2	-
14.	Intonational Peculiarities of Drama	2	-	2	-
15.	Intonational Peculiarities of Poetry	2	-	2	-
16.	Intonational Peculiarities of Reading Tales	2	-	2	-
17.	Intonational Peculiarities of Public Speech	2	-	2	-

18.	Intonational Peculiarities of Spontaneous Speech Phatic Communication	2	-	2	-
	Жами	36		36	

2. Ўқув материаллари мазмуни

2.1 Амалий машғулотлар мазмуни

2.1.1. The Organs of Speech (2 hours)

Exercises in developing correct breathing. Types of syllables and their division. [A.8-11]

2.1.2. The Classification of English Vowel Phonemes (2 hours)

Practising correct use of organs of speech and producing sounds of speech. [A. 22-23]

2.1.3. The Classification of English Consonant Phonemes (2 hours)

Difference between sounds and phonemes. Types and forms of phonemes in English language. [A22-24]

2.1.4. Assimilation, Aspiration. (2 hours)

Consonants and their classification. Pronunciation rules of consonants in English. [A.24-54]

2.1.5. Accommodation, Elision, Palatalization, Flapping, Deletion, Dissimilation (2 hours)

Exercises in distinguishing sounds and phonemes. Classification of Vowels and Consonants in English Language. Transcribing Exercises. [A.66-76]

2.1.6. Strong and Weak Forms. Reduction (2 hours)

Vowel sounds in English language. Their basic properties and articulation. Exercises in correct pronunciation of vowels. [A.85-120]

2.1.7. Syllable Formation and Syllable Division. Stress. Schwa (2 hours)

Place of vowels and their qualitative change in pronunciation of connected speech. [A.122-125]

2.1.8. The Accentual Structure of English Words (2 hours)

Three types of syllables. Exercises in identifying the syllabic structure of English words. Syllable division exercises. [A.133-138]

2.1.9. The Components of Intonation. (Sentence - Stress, Rhythm, Contractions) (2 hours)

Exercises in identifying the place of stress in words. Position of stress. Dialogues and written exercises and transcribing exercises in deriving word stress. [A.138-147]

2.1.10. Tones and Scales (2 hours)

Exercises in identifying the place of stress in words. Position of stress. Dialogues and written exercises and transcribing exercises in deriving word stress. [A.139]

2.1.11. Intonation Patterns (2 hours)

The structure of the segments longer than segmental phonemes requires adequate principles of phonetic and phonological analysis. Such longer segments constitute the syllabic structure, the accentual structure of words and intonation structure. They are studied by the division of phonetics or phonology named prosody (or supra segmental phonetics or phonology). [A.147-149]

2.1.12. Intonational Peculiarities of Descriptive and Scientific Prose (2 hours)

The phonetic structure of a word comprises four types of structure interdependent of each other: 1) the phonemic structure; 2) the structure of the combination of phonemes; 3) the syllabic structure; 4) the accentual - rhythmic structure. [A.149-190]

2.1.13. Intonational Peculiarities of Newspaper Style (2 hours)

The structure of the segments longer than segmental phonemes requires adequate principles of phonetic and phonological analysis. Such longer segments constitute the syllabic structure, the accentual structure of words and intonation structure. They are studied by the division of phonetics or phonology named prosody (or supra segmental phonetics or phonology). [A.192-194]

2.1.14. Intonational Peculiarities of Drama (2 hours)

Exercises in classifying intonation patterns. Tasks for deriving meaning from intonation patterns. Sequence of tones in different types of sentences and utterances. [A.199-212]

2.1.15. Intonational Peculiarities of Poetry (2 hours)

Practicing correct pronunciation of sentences and putting stresses in necessary places in a sentence. Showing mood and emotion of a speaker by intonation. [A.212-213]

2.1.16. Intonational Peculiarities of Reading Tales (2 hours)

Exercises in tempo of speech. Using the tempo and practicing correct tempo usage in English language. [A.213-219]

2.1.17. Intonational Peculiarities of Public Speech (2 hours)

Exercises on tempo and rhythm. Practicing correct pronunciation of sentences and putting stresses in necessary places in a sentence. Showing mood and emotion of a speaker by intonation. [A.223-228]

2.1.18. Intonational Peculiarities of Spontaneous Speech Phatic Communication (2 hours)

General consideration about phonostylistics. Intonation and style. Types of intonation styles in English. Formal, academic style. Informal style. [A.228-279]

3. Мустақил таълимни ташкил этишнинг шакли ва мазмуни

Талабаларнинг маъруза, амалий ва лаборатория машғулотларига тайёрланиб келиши ва ўтилган материалларни мустақил ўзлаштиришлари учун кафедра ўқитувчилари томонидан маъруза матнлари ишлаб чиқилган, ҳар бир талабага ушбу материаллардан фойдаланиш тавсия этилади.

Талабанинг фанни мустақил тарзда қандай ўзлаштирганлиги жорий ва якуний назоратда ўз аксини топади. Шу сабабли рейтинг тизимида мустақил ишларга алоҳида балл ажратилмайди, улар ЖН ва ЯН лар таркибига киритилган.

Мустақил учун фан бўйича жами 20 соат ажратилган.

Ушбу соатлар тахминан қуйидаги тартибда тақсимланади:

- Амалий машғулотларга тайёрланиш ва уй вазифаларини бажариш – 10 соат.
- Мавзулар бўйича мустақил топшириқларни бажариш – 10 соат.

Қолдирилган дарсларни топшириш учун талаба дарс материалини тайёрлаб келиши ва ўқитувчининг оғзаки суҳбатидан ўтиши зарур. Қолдирилган ЯН белгиланган тартиб бўйича топширилади.

Талабалар мустақил таълимнинг мазмуни ва ҳажми
(Маъруза, амалий машғулот ва лаборатория ишлари)

№	Themes	Doing Works	Deadline	Hours
1	Transcribing texts, sentences and words	Learning how to transcribe unknown words and practicing pronunciation of vowel and consonant sequences in connected speech.	Week 1	2
2	Making tone graphs	Making tonegraphs of texts and finding basic intonation patterns in dialogues. Practising in intonating speech.	Week 2	2
3	Logical Stress	Stressing in sentences. Learning how to stress logical meanings in a sentence.	Week 3	2
4	Practicing Reading	Reading with intonation and recording it on tape or mobile phone and practicing intonation and pronunciation of sentences and sounds.	Week 4	2
5	Model Intonation	Intonating words and dialogues. Learning and practicing how to intonate sentences in dialogues.	Week 5	2
6	Marking the stress and tunes of the story	Marking a stress in long texts. Practicing finding basic intonation patterns.	Week 5-6	2
7	Phonetic Dictation	Dictating and spelling words in recording and submittin on MP3	Week 7-10	2
8	Stressing the sentences	Finding basic intonation patterns in sentences and practicing logical stress.	Week 11-12	2
9	Making Transcriptions	Learning how to transcribe unknown words and practicing pronunciation of vowel and consonant sequences in connected speech.	Week 13-14	2
10	Practicing different types of pronunciation styles	Learning how to transcribe unknown words and practicing pronunciation of vowel and consonant sequences in connected speech.	Week 14-18	2

4. Рейтинг баҳолаш тизими
4.1. Рейтинг назорати жадвали

№	Вазифа	Сони	Балл	Умумий балл
1. Жорий Назорат (ЖН)				
1.1	Амалий машғулотлар давомида машқлар бажариш	18	2	36
1.2	Мавзулар оғзаки баёни	9	1	9
1.3	Амалий машғулотларга тайёргарлик ва уй вазифаларини бажариш (ТМИ)	18	1	18
1.4	Фонетик ҳодисалар машқи ва аудио ёзув қилиш (ТМИ)	7	1	7
Жами				70
2. Якуний Назорат (ЯН)				
4.1	Ёзма шакли	3	10	30
ЯБ Жами				30
Жами		70+30=100		100

КУЗГИ СЕМЕСТР

№	Сентябр				Октябр				Ноябр				Декабр				Январ							
	3-8	10-15	17-22	24-29	2-6	8-13	15-20	22-27	29-3	5-10	12-17	19-24	26-1	3-7	10-15	17-22	24-27	28-10	11-12	14-19		21-26		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19					
1	ЖН 70%	Амалий	2	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	1					45
		Мустақил таълим	1	1	2	1	2	1	1	1	2	1	1	2	1	1	2	1	1					
3	ЯН – 30%																							30
	Жами		22				23				25													100
	Жами Гп бўйича		22				45				70											30		100

Баҳо	5	4	3	2
Рейтинг	86-100	71-85	55-70	< 55
Фанни ўзлаштириш кўрсаткичлари	48-56	40-48	31-39	<30

Эслатма: 4 семестрда ўқитиладиган “Амалий фонетика” фанининг ўқув ҳажми 56 соатни ташкил этади фан коэффициентини эса 0,56 бўлади. Фан бўйича ўзлаштиришни

аниқлашда талаба тўплаган бали 0,56 га кўпайтирилади ва бутунгача яхлитлаб олинади.

4.2. ЖНни баҳолаш мезонлари

Амалий фонетика фани бўйича жорий баҳолаш талабанинг амалий машғулотидаги ўзлаштиришини аниқлаш учун қўлланилади. ЖН ҳар бир амалий машғулотида сўров ўтказиш, савол ва жавоб, фонетика машқлар бажариш каби шаклларда амалга оширилади. ЖН ҳар бир амалий машғулотида савол ва жавоб, суҳбат, ҳамда топшириш каби шаклларда амалга оширилади. Талабага ЖН да бутун баллар қўйилади.

Талабанинг амалий машғулотларни ўзлаштириш даражаси қуйидаги мезон асосида аниқланади

Баҳолаш кўрсаткичи	Баҳолаш мезонлари	рейтинг бали
Аъло, 86-100%	Етарли назарий билимга эга. Топшириқларни мустақил ечган. Берилган саволларга тўлиқ жавоб беради. Масаланинг моҳиятига тўлиқ тушунади. Аудиторияда фаол. Ўқув тартиб интизомига тўлиқ риоя қилади. Топшириқларни намунали расмийлаштирган.	4
Яхши, 71-85%	Етарли назарий билимга эга. Топшириқларни ечган. Берилган саволларга етарли жавоб беради. Масаланинг моҳиятини тушунади. Ўқув тартиб интизомига тўлиқ риоя қилади.	3
Қониқарл и, 55-70%	Топшириқларни ечишга ҳаракат қилади. Берилган саволларга жавоб беришга ҳаракат қилади. Масаланинг моҳиятини чала тушунган. Ўқув тартиб интизомига риоя қилади.	2
Қониқарсиз 0-54%	Талаба амалий машғулоти дарси мавзусига назарий тфйёрланиб келмаса, мавзу бўйича масала, мисол ва саволларига жавоб бера олмаса, дарсга суҳбат қатнашса билим даражаси қониқарсиз баҳоланади	1

4.4. ЯНни баҳолаш

Якуний назорат “Амалий фонетика” фанининг барча мавзуларини қамраб олган бўлиб, амалий машғулотлар ўтиб бўлингандан сўнг ёзма равишда амалга оширилади. Бундан мақсад талабаларнинг фан бўйича ўзлаштириш кўрсаткичлари, яъни билим даражаси ёки муаммоларни ечиш кўникмалари ва малакалари аниқланади. ЯН назорат ишлари тест усулида ҳам ўтказилиши назарда тутилган, тест соволлари ишчи ўқув дастури асосида тайёрланади. ЖНга ажратилган баллдан 55% дан паст балл тўплаган талаба ўзлаштирмаган ҳисобланади ва ЯНга киритилмайди. ЯНни ўзлаштирмаган талабаларга қайта топшириш имконияти берилади. ЯН бўйича олинган ёзма иш вариантлари кафедра мудири раҳбарлигида тузилади ва деканатларга топширилади.

5.ИНФОРМАЦИОН-УСЛУБИЙ ТАЪМИНОТ

5.1. АСОСИЙ АДАБИЁТЛАР

№	Муаллиф, адабиёт номи, тури, нашриёт, йили, ҳажми	Кутубхона да мавжуд нусхаси
1.	Соколова М.А. Практическая фонетика английского языка. Учебник для студентов высших учебных заведений. Москва. 2003 г.	15

5.2. ҚЎШИМЧА АДАБИЁТЛАР

№	Муаллиф, адабиёт номи, тури, нашриёт, йили, ҳажми	Кутубхонада мавжуд нусхаси
1.	Mark Hancock. English Pronunciation in Use. Cambridge Univ. Press. 2000	15

Кутубхона мудираси
имзоси ва муҳри

5.3. ТАВСИЯ ҚИЛИНАДИГАН ҚЎШИМЧА АДАБИЁТЛАР ВА АХБОРОТ МАНБАЛАРИ

№	Муаллиф, номи, тури, йили, ҳажми, сақланиш жойи, электрон адреси	
1.	Antipova E. Ya. English Intonation. Leningrad, 1974.	
2.	Cambridge Advanced Learners Dictionary, L., 2000.	
3.	Dikushina O. I. English Phonetics – M., 1965.	
4.	Gimson A. C. An Introduction to the Pronunciation of English. Ldn., 1964.	
5.	Kingdon R. English Intonation Practice. England, 1960.	
6.	Зиндер Л. Р. Общая фонетика. – Л., 1960.	
7.	Колыхалова О. А. Учитесь говорить по английски. – М., 1998.	
8.	Коробова И. В., Интенсификация обучения английскому произношению с учетом специфики ранее изученных языков (рус. узб.) – С., 2000.	
9.	Трубецкой Н. С. Основы фонологии. – М., 1960.	

TECHNOLOGY OF EDUCATION

The sessions use various task types which may be new to the participants and therefore you will often need to model an activity to make sure the participants know what is expected of them. Below are some activities that are often used in the sessions.

Jigsaw – for this activity put participants in groups, for example, if you have 20 participants, put them in 5 groups of 4 and give each group a task. It can be a reading passage, listening, writing task or something different. The main point here is that each group should receive incomplete information which is different from what the other groups have. Instruct participants that they need to read the passage and make sure that everybody in the group understands it and is able to explain the meaning to another group.

After the groups have studied the information rearrange them into 4 new groups of 5 so that there are representatives from all the groups in each new group. Give each participant in each group a letter A, B, C or D. Rearrange the participants into new groups so that there are new people in each group: tell all the As to get together in one group, all the Bs – in another group and so on.

Rotation - put participants in groups and give them a task to complete (make a poster; come up with a list of solutions for the problem, etc).

After the participants have finished their task ask a representative from each group to remain at their desks and the rest of the group to go to another table to see what the other group has done. You can choose for the groups to move clockwise or anticlockwise. The representatives should answer any questions and explain their group's choice. Encourage the 'visiting' group members to ask questions, share their views and offer suggestions. After the groups have done the first 'visit' to the neighbouring group ask them to rotate to another group. Repeat the rotation until all the groups have seen the product of all other groups.

Mingle – in this type of activity participants go around the room asking and answering each other's questions. They need to speak to as many people in the room as possible. You can sometimes limit the time to make the activity more exciting or let participants finish the activity.

This activity is good for kinaesthetic learners. It also fosters rapport between you and participants and is often used as an energiser or an icebreaking activity.

Role play – in a role play activity participants are asked to take a role of somebody else. The main condition for a successful role-play is that each participant of a role-play has a certain goal to pursue e.g. to persuade his/her partner to do something. Neither of the participants in the role play knows what his/her partner's goal is and therefore they don't know how their partner will respond.

Problem solving – put participants in groups. Give the groups a task which requires a group solution. While finding a solution group members discuss various ideas and try to find a compromise. This is a good example of a communicative activity where participants in the discussion use English to find the solution.

“АҚЛИЙ ҲУЖУМ” ТЕХНОЛОГИЯСИ

Ақлий ҳужум технологияси дарс мавзусига оид қўйилган муаммони ечиш ёки саволга жавоб топиш мақсадида ғояларни жамлаш ва саралашга асосланади. Талабалар бирлашган ҳолда ечими номаълум муаммони ечишга ёки саволга жавоб топишга ҳаракат қиладилар, энг мақбул ечимни топиш бўйича шахсий ғояларини илгари сурадилар. Бунда дарс жараёни қуйидаги босқичлар асосида амалга оширилади: муаммоли вазиятни келтириб чиқариш, унинг ечимини топиш учун талабаларни жалб қилиш, турли ечимлар тақдимотини эшитиш, ечимларни солиштириш ва танлаш ҳамда хулосалаш босқичлари кўринишида.

Ақлий ҳужум технологияси танлаб олинган мавзулар дорасида маълум кадриятларни аниқлаш, айна вақтда уларга муқобил бўлган ғояларни танлаш учун шароит яратилиши керак.

Дарс жараёнида ақлий ҳужум услубидан фойдаланишида қуйидаги қоидаларга амал қилиш талаб этилади:

- талабаларни қўйилган муаммо доирасида кенг фикрлашга ундаш;
- талабалар томонида кутилмаган мантиқий фикрларни билдиришларига эришиш;
- талабалар томонидан билдирилаётган фикр ёки ғояларни рағбатлантириб бориш;
- талаба ўзининг шахсий фикр ёки ғояларига асосланиши ёки аксинча ўз фикрини ўзгартириш мумкин эканлигини тушунтириш;
- бошқалар томонидан билдирилган фикр ёки ғоялар устидан кулиш, кинояли шарҳларнинг билдирилишига йўл қўймаслик;
- янги фикр ёки ғояларни билдириш давом этаётган экан, муаммонинг ягона тўғри ечимини эълон қилишга шошилмаслик;
- дарс жараёнида талабаларнинг ҳар қандай фаолиятлари, улар билдираётган фикр ва ғояларни иложи борица баҳоламаслик, сабаби паст баҳо олган талаба кейинги дарсларда янги фикрлар билдирмаслиги ва дарс жараёнида иштирок этмаслиги мумкин.

Профессор-ўқитувчи аудиторияда имкон қадар ҳар бир талабанинг фикрини эшитиши, фикрини янада бойроқ, илмий тарзда баён этишига туртки бўладиган муносабатни билдириши лозим. Аксарият ҳолларда талабалар бирор фаннинг дастлабки босқичларида фаол қатнашишади, кейинги босқичларда эса пассив иштирок этишади. Бунда профессор-ўқитувчи томонидан ҳукмрон фикрни ўтказилиши сабаб бўлади. Қачонки, талабанинг мустақил, ижодий фикри ҳар дарс жараёнида ўсиб борса кўзланган мақсадга эришилади. Аслида янги педагогик технологияларнинг бош мақсади ҳам талабаларнинг мустақил, ижодий ва илмий фикрини шакллантириш, ривожлантириш ҳамда муайян фаннинг юқори даража ўзлаштиришига эришишдир.

Янги педагогик технологиялар орасида “Пинборд” технологияси ҳам «Ақлий ҳужум» технологияси қаторида қўлланилиб келинмоқда. Яъни, бунда фақат билдирилган фикр ва ғоялар оғзаки эмас, балки олдиндан тайёрланган, тарқатма материаллар умумлаштирилиб, доскага ёзилади. Шу боис, уни ёзма «Ақлий ҳужум» деб ҳам аташади. Қолаверса, бу методда билдирилган фикр ва ғоялар барчани кўз олдида туради, фикр ва ғояларни турли хусусиятларига қараб саралаш, синфларга бўлиш имконияти яратилади.

“ФСМУ” ТЕХНОЛОГИЯСИ

ФСМУ услуги охириги йилларда кичик гуруҳларда, илмий тадқиқот йўналишини танлаган талабалар гуруҳида қўлланилиб келинаётган янги услублардан ҳисобланади. Талаба бу усулда ўз фикрига кўпроқ суянади, яъни мустақил фикрлаш, ўз устида ишлаш, ижодий ёндошиш томонларини кўпроқ кўрсатади. ФСМУ услубининг қисқартма кўриниши маъно бўйича қуйидагича таҳлил этилади:

Ф - фикрингизни баён этинг;

С - фикрингиз баёнига сабаб кўрсатинг;

М - кўрсатган сабабингизни исботловчи мисол келтиринг;

У - фикрингизни умумлаштиринг.

ФСМУ технологияси воситасида талабалар мунозарали масалаларни ҳал этишни, ўқув жараёнини баҳс-мунозарали ўтказилишини ўрганадилар, шунингдек талабалар ўз фикрларини ҳимоя қилишга, эркин фикрлаш ва ўз фикрини бошқаларга ўтказишга, очиқ ҳолда баҳслашишга эришиб, баҳслашиш маданиятини ўзлаштирадилар. Мазкур услуб талабаларга тарқатилган оддий қоғозга ўз фикрларини аниқ ва қисқа ҳолатда ифода этиб, фикрини тасдиқловчи далиллар ёки инкор этувчи фикрларни баён этишга ёрдам беради. Қолаверса, янги мавзунини чуқур ўрганишдан аввал талабаларнинг фикрлаш фаолиятини жадаллаштириш ҳамда кенгайтириш учун хизмат қилиши мумкин. Шунингдек ўтилган мавзунини мустаҳкамлаш, яхши ўзлаштириш, умумлаштириш ҳамда талабаларни шу мавзу бўйича тасавурларини ёзма шаклида, далил ва исботлар билан ифодалашга ундайди. Бу эса талабаларга ўз билимлари, тушунчалари ва тасавурлари даражасини аниқлашга ёрдам беради. Шу ўринда таъкидлаш жоизки, маъруза матнини яхши билган, яхши ўзлаштирган, билимли ва ақлидрокли талабалар бу услуб асосида тўғри ишлай оладилар. Бакалавр ва магистр талабаларига малакавий ва магистрлик илмий ишларини мавзуларини танлашда, ФСМУ технологиясидан фойдаланилса, талаба ва магистрлар танлаган мавзуларини ўз фикрини илмий жиҳатдан асослаб беришга ўрганадилар.

БУМЕРАНГ ТЕХНОЛОГИЯСИ

Ушбу технология бир машғулот давомида ўқув материални чуқур ва яхлит ҳолатда ўрганиш, ижодий тушуниб етиш, эркин эгаллашга йўналтирилган. У турли мазмун ва характерга, яъни муаммоли, мунозараларга эга бўлган мавзуларни ўрганишда кўпроқ қўлланилади. У ўз ичига оғзаки ва ёзма иш шакллари қамраб олади, ҳамда бир машғулот давомида ҳар бир иштирокчининг турли топшириқларни бажариши, навбат билан талаба ёки ўқитувчи ролида бўлиши, керакли баллни тўплашга имконият беради.

Бумеранг технологиясининг мақсади - дарс давомида талабалар янги мавзунини яққа ва гуруҳ ҳолатида ўқиб ўрганиш, турли саволлар, ўзаро суҳбат - мунозаралар орқали ўзлаштиришига имконият яратишдир.

Бумеранг технологияси танқидий фикрлаш ва мантиқни шакллантиришга имконият яратади. Қолаверса, хотиралар, ғоялар, фикрлар ҳамда далилларни ёзма ва оғзаки шаклларда баён қилиш кўникмаларини ривожлантиради. Шунингдек, мазкур технология таълим бериш билан бир қаторда тарбиявий характердаги бир қатор вазифаларни ҳам амалга ошириш имкониятини яратади: яъни,

- ◆ жамоа билан ишлаш маҳорати;
- ◆ муомалалик;
- ◆ хушфехллик;
- ◆ кўникувчанлик;
- ◆ ўзгалар фикрига ҳурмат;
- ◆ фаоллик;
- ◆ раҳбарлик сифатларини шакллантириш;
- ◆ ишга ижодий ёндошиш;
- ◆ ўз фаолиятининг самарали бўлишига қизиқиш;
- ◆ ўзини ҳолис баҳолаш.

Бундан кўринадикки, талабаларимиз бир вақтнинг ўзида фанга тегишли билимлар билан маънавий-маърифий, тарбиявий билимлар кўникма ва қирраларини ҳам ўзлаштиришади.

Ушбу технология талабаларни дарс жараёнида, дарсдан ташқари турли адабиётлар, матнлар билан ишлаш, ўрганилган материалларни ёдида сақлаб қолиш, сўзлаб бера олиш, фикрини эркин ҳолда баён эта олиш ҳамда дарсга ажратилган вақт давомида барча талабаларни баҳолай олишга қаратилган.

Бумеранг технологияси аудиторияда талабалар сони кўп бўлиб, гуруҳларга бўлинишга шароит йўқ бўлган ҳолда қўлланилса мақсадга мувофиқ бўлади.

Мазкур технологияда матннинг ҳажмига қараб аудитория қаторларга бўлинади, маъруза матнлари тарқатилади ва регламент белгиланади. Белгиланган вақт ўтганадан сўнг ўқитувчи маъруза бўйича тайёрланган сценарий бўйича саволлар бериб боради, талабалар жавоблар берадилар ва бир-бирларини тўлдириб борадилар, талабалар эътиборидан қолиб кетган ёки айтилмаган маълумотлар ўқитувчи томонидан тўлдирилади ҳамда яқунланади.

Бумеранг технологиясининг яна бир варианты: аудиторияда гуруҳлар ташкил қилиш мумкинлигига қараб, шароитдан келиб чиққан ҳолда гуруҳларга

бўлинади, масалан 6 та гуруҳ, ҳар бир гуруҳда 6 та талабадан. Бир гуруҳдаги 6 та талабага маъруза матнининг мураккаблигига ва ҳажмига қараб 6 хил материал берилади, қолган гуруҳларда ҳам худди шундай бўлади, регламент белгиланади. Талабалар бир-бирларига ҳалақит бермаган ҳолда маъруза матни устида ишлайдилар, ўрганадилар ва ўзлаштирадилар. Белгиланган вақтдан сўнг гуруҳ аъзолари бошқа гуруҳ аъзоларига ҳалақит бермаган ҳолда ўз гуруҳ аъзоларига ўрганган маъруза матнларини тушунтириб гапириб берадилар. Белгиланган вақт ўтганадан сўнг ўқитувчи маъруза бўйича тайёрланган сценарий бўйича саволлар бериб боради, талабалар жавоблар берадилар ва шу билан биргалликда бир-бирларини тўлдириб борадилар, талабалар эътиборидан қолиб кетган ёки айтилмаган маълумотлар ўқитувчи томонидан тўлдирилади ва яқунланади.

ЧАРХПАЛАК ТЕХНОЛОГИЯСИ

Чархпалак технологияси айланиб келиш маъносини англатиб, табиий фанларни ўқитилишида кенг қўлланилиб келинаётган ва юқори натижаларга эришилаётган методлар қаторига киради. Мазкур метод кўпроқ маърузалар ўқишда, талаблар сони 20-25 нафар бўлганда юқори натижа беради. Албатта бу технология ҳам бир неча вариантлар ва босқичлар кўринишида амалга оширилади. Қуйида мазкур методни 3 вариант кўринишида таҳлил этиб ўтамыз.

Биринчи вариантнинг биринчи босқичида аудитория талабалари гуруҳларга бўлинади, иккинчи босқичда ўқитувчи томонидан олдиндан ўтилган мавзу ёки янги мавзу бўйича тайёрланган вазифалар гуруҳларга тарқатилади, учинчи босқичда белгиланган вақт давомида талабалар гуруҳ билан ишлашади ва ўқитувчи талабаларни фаоллашиш даражасини назорат қилиб туради. Тўртинчи босқичда гуруҳлар бажарган вазифалар бир-бирлари билан алмаштирилади, яъни биринчи гуруҳ, иккинчи гуруҳга, учинчи гуруҳга ва ҳаказо. Гуруҳлар сонига қараб бу жараён бир неча бор бажарилади, токи биринчи гуруҳнинг вазифаси ўзига қайтиб келгунигача қадар. Бешинчи босқич, бунда ўқитувчи жавобларни ўқийди, талабалар ўзлари бажарган вазифани текширади, баҳолайди, таҳлил қилади. Ўқитувчи хулоса қилиб, талабаларни баҳолайди.

Иккинчи вариантда аудиторияни гуруҳларга бўлиб ишлаш имконияти бўлмаганда қўллаш юқори самара беради. Мазкур вариантнинг биринчи босқичида ўқитувчи аудитория талабаларига вазифаларни тарқатиб чиқади, бунда талабалар яқка ҳолда ишлайди.

Иккинчи босқичда ўқитувчи томонидан белгиланган вақт давомида талабалар вазифаларини бажаришади. Ҳар бир ўтирган талабага битта вазифа ёки бир икки талабага алоҳида алоҳида вазифалар берилган бўлиши мумкин. Учинчи босқичда талабалар вазифаларини бир-бирлари билан алмаштирадилар ва аксинча бир бирлари билан алмашмасалар ҳам бўлади. Ўқитувчи

аудиториядаги шароитга қараб ўзгаришлар киритиши мумкин. Тўртинчи босқичда ўқитувчи жавобларни ўқийди, талабалар ўзлари бажарган вазифаларни қай даражада бажарганларига қараб ўзларини ўзлари баҳолайди. Вақт белгиланиша қараб ўқитувчи вазифаларни йиғиб олиши, текшириб кейинги дарсларда эълон қилади.

Учинчи вариантда гуруҳларга бўлиб, яна ҳар бир гуруҳ аъзосига алоҳида вазифалар берилади, гуруҳ аъзолари ўз ишларига гуруҳ номери ва ҳар бир гуруҳ аъзоси ўзиникини таниб олиш мақсадида шахсий белги қўйилади ва ўз ишлари қайтиб келгунга қадар алмаштиришни давом эттирадилар. Бу вариантда барча талабалар ишлайди, фаоллашади ва баҳоланади, эслаш, хотирлаш каби қобилиятлар шаклланади.

Бир қатор хорижий мамлакатларнинг (Голландия, Чехия, Япония, Корея) ўқув жараёнлари таҳлил этилганда маълум бўлдики, бу давлатларда талабалар проф-ўқитувчидан кўра кўпроқ ишлайди, яъни фикрлайди, ижодий ёндошади ва ҳақозо. Аудиториядаги ўқитувчи эса талабаларни фаоллаштиради. Шу билан бирга хорижий мамлакатларда талабаларнинг мустақил ишлашига кўпроқ шароит яратилади ва назорат қилинади. Шу нуқтаи назардан мазкур усулдан фойдаланиш кутилган натижаларни бериши мумкин.

COLLECTION OF EXERCISES FOR PRACTICAL SESSIONS

1. Read and practice pronunciation of the sounds according to the rules.

[i:]	[i:]	[e]	[i: - e]	[æ]	[ei]	[r]
ni:	mi:	ten	li:p – pi:l	æm	deit - dei	r r r
di:	bi:	Ted	let - tel	æn	leim - lei	red
li:	pi:	pen	net - ned	læmp	pein - pei	ri:d
ti:	fi:	bed	fi:l – vi:l	mæn	kei - keit	ræt
ki:	vi:	led	li:f – li:v	kæt		rei

2. Read and practice pronunciation of the sounds according to the rules.

[æ]	[e]	[æ - e]	[i:]	[i:] - [e]	[ei]	[e-ei]
hat	ten	man - men	me – meet - meat	meet - met	name	men - mane
Pam	pen	tan - ten	be – been - beet	beet - bet	date	pen - pane
bad	net	pan - pen	fee – feed - feat	feed - fed	may	let - late
lamp	vent	bad - bed			main	met - mate

[æ]

Fat cat sat on a mat and ate a fat rat.

[ei]

The rain in Spain falls mainly on the plain.

[e]

It's best to rest, said the vet to the pet.

[i:]

Steve keeps cheese in the freeze.

[b]

Betty bought a tub of butter.

[d]

David's daughter didn't dance, but David's dad did.

[r]

The rabbit raced right around the ring.

3. Read and practice pronunciation of the sounds according to the rules.

kæp	vi:	tæp	pi:t
ket	veig	ten	pet
keit	'veri	ti:n	peid
ki:p	væn	teip	pæt

4. Read and practice pronunciation of the sounds according to the rules.

[u:]	[u]	[ɔ:]	[ɒ]	[i]	[ai]	[s - z]	[w]
u: u: u:	u u u	ɔ: ɔ: ɔ:	ɒ ɒ ɒ	dip	ai ai ai	set - zed	w w w
ku:	buk	fɔ:	ɒn - nɒt	tip	taim - tai	pens - penz	wet
tu:	luk	fɔ:m	ɒd - gɒd	bit	faiv - fai	si:s - si:z	weit
su:n	kuk	spɔ:t	ɒks - tɒp	it	mait - mai	si:ts - si:dz	wi:l
mu:n		kɔ:n					wel

5. Read and practice pronunciation of the sounds according to the rules.

[u:]	[u]	[əʊ]	[ɒ]	[ɔ:]	[əʊ- ɒ]	[ɔ: - ɒ]
tool	book	go - tone	odd	or	go - got	sport - spot
pool	look	no - note	not	form	note - not	torn - top
moon	hook	so - smoke	on	sport	hope - hop	lord - lot

[i]	[i: - i]	[ai]	[ai]	[s-z]	[j]
tin	Pete - pit	time - tie	my - mine - type	nets - pens	yes
pit	bede - bid	pine - pie	by - five - life	sets - sends	yet
in	teen - tin	life - lie		Bess - is	yelp

6. Read and practice pronunciation of the sounds according to the rules.

[i]

Tim bit a bit of Kitty's biscuit.

[ai]

Nile crocodiles have the widest smiles.

[ɒ]

John wants to watch Walter wash the dog.

[u]

That cook couldn't cook if he didn't look at a cook book.

[əʊ]

Rose knows Joe phones Sophie, but Sophie and Joe don't know Rose knows.

[j]

We didn't use euros in Europe a few years ago.

[s]

It's six or seven years since Sydney's sister sang that song.

[z]

Zebras in zoos are like dolphins in pools.

[w]

Walter walked towards the waiter.

kæt - kit - keit	wil - wail - weit	net - nɒt - nəʊ - nəʊt
ti: - tai - teit	veil - vent - væn	red - ræt - ri:d - raid
li:d - leit - lait	plæn - plein - pli:d	mæn - men - mi:n - mein
mi: - mai - mei	di:d - dei - dai	bed - bæd - bi:t - bait

7. Read and practice pronunciation of the sounds according to the rules.

[ju:]	[ʌ]	[θ]	[ð]	[ə]	[i]
ju: ju: ju:	ʌ ʌ ʌ	θ θ θ	ð ð ð	ə ə ə	i i i
hju:	kʌp	θik	ðis	tə	ti
fju:	kʌt	θim	ði:s	`bitə	`piti
mju:t	tʌn	θi:m	ðəʊz	`i:dən	`kɒfi
kju:t	bʌt	feiθ	beið	`seldəm	`taidi

8. Read and practice pronunciation of the sounds according to the rules.

[k]	[s]	[ʌ] - [ju:]	[ð]	[θ]	[ə] - [i]
can cake	face	cut - cute	this	theme	`human
came make	pace	tub - tune	that	three	`body
keep peak	cite	mud - mute	these	faith	`mitten
back tick	price	but - duty	the	math	`drinker

[ʌ]

My mother's brother's my uncle; my uncle's son's my cousin.

[f]

Franks found four frogs laughing on the floor.

[k]

The king cooked the carrots and the queen cut the cake.

[l]

Clars really clever but Lilly's a little silly.

[m]

Mum made me move the models.

[n]

There was no one on the moon on the ninth of June.

[p]

Pat put purple paint in the pool.

[θ]

Martha Smith, an author and an athlete.

[ð]

My father and my mother live together with my other brother.

9. Read and practice pronunciation of the sounds according to the rules.

mæd - mi:t- meid - mai	θik - ðis	'stju:dənt	'betə
sta: - stei - step - stʌmp	θim - ði:z	'mju:zik	'mʌðə
nju: - nou - nɒd - nʌt	θi:m - bri:ð	'əʊpən	bi 'gin
hi: - hiz - hei - hai	feiθ - ðəʊz	'mirə	ə 'gein

10. Read and practice pronunciation of the sounds according to the rules.

[g]	[g - k]	[ʒ]	[dʒ]	[tʃ]	[ʃ]
g g g	g - k	ʒ ʒ ʒ	dʒ dʒ dʒ	tʃ tʃ tʃ	ʃ ʃ ʃ
get	gu:d - ku:k	'meʒə	peidʒ	tʃin	ʃi
gʌt	geim - keim	'leʒə	ma: dʒ	tʃi:k	ʃi:p
geit	læg - læk	'treʒə	dʒu:n	mæʃ	pʊʃ
gʊt	big - bi:k	'vi:ʒn	dʒi:n	sʌʃ	feim

11. Read and practice pronunciation of the sounds according to the rules.

[g]	[dʒ]	[tʃ]	[ʃ]	sixth
get	Jane	chess	she	'kitchen
gave	gem	chain	shy	'shrunken
beg	age	fetch	fish	'golden
give	page	Mitch	dash	to'gether

12. Read and practice pronunciation of the sounds according to the rules.

[g]

Grandma gave the guests geggs and gfrog's glegs.

[dʒ]

Ginger split orange juice on George's jacket.

[tʃ]

Which child put chalk on the chair's chair?

[ʃ]

Sharon shouldn't wash her shoes in the shower.

get - gʌt - geit - gaid	'mædʒik	'θæʃə	dʒu' lai
leg - læg - luk - li:k	'tʃ:kin	'meʒə	mə'ʃi:n
ru:d - rid - rəʊd - rait	'hʌntə	'fa:ðə	fə'get
ven - væn - veil - vain	'bʊʃə	'fri:dəm	bi'twi:n

13. Read and practice pronunciation of the sounds according to the rules.

[ɑ:]	[ɪ]	[ɪ - n]	[ɪ - ɪk]	[ɔ:]	[ə:]	[ə: - e]
ɑ:m	ɪ ɪ ɪ	ɪ - n ɪ-n	ɪ-ɪk ɪ-ɪk	ɔ: ɔ: ɔ:	ə: ə: ə:	ə:-e ə:-e
kɑ:m	kiɪ	fæɪ - fæn	bæɪ - bæɪk	dɔ:	ə:k	gə:l - get

14. Read and practice pronunciation of the sounds according to the rules.

[ɑ:]	[ɪ]	[ɪk]	[ɔ:]	[ə:]	[wɒ]	[wɔ:]	'border
car	bring	bank	or	fur	what	war	'watcher
bark	wing	sunk	form	sir	wasp	warn	'burden
darts	sing	drink	North	burst	want	warm	'warming
large	thing	think	sport	her	wash	ward	'darkness

[ɑ:]

It's hard to park a car in a dark car park.

[ɔ:]

Laura's daughter bought a horse and called it Laura.

[ə:]

The girl heard the nurse work.

[ɪ]

Young King Kong was stronger than strong.

15. Read and practice pronunciation of the sounds according to the rules.

bet - bæt - bait - bæɪt - bɔ:t	'pʊsəbl	'ekspɔ:t	'estimeɪt
wig - wɪ:k - weil - wail - wel	'reskjʊ:	eks'pɔ:t	kəm'baɪnd
ləʊd - lait - leit - læk - luk	'θʌndə	'prəʊgres	i'fektɪv
θætʃ - θʌd - θɪn - θi:v - θɔ:	fɔ:'ʃɔ:	prə'gres	'meɪʒəd

16. Read and practice pronunciation of the sounds according to the rules.

[iə]	[eə]	[uə]	[aɪə]	[aʊə]	[wə:]
diə	bɛə	ʃuə	baɪə	pauə	wə:
hiə	wɛə	muə	faiə	flauə	wə:k
niə	pɛə	puə	faiəd	fauə	wə:ld

17. Read and practice pronunciation of the sounds according to the rules.

[iə]	[eə]	[juə]	[aɪə]	[aʊə]	[wə:]	[wə: - wɔ: - wəʊ]
deer	air	cure	fire	our	work	were - war - woe
here	care	pure	mire	sour	word	word - ward - wove
beer	fair	'during	tired	flour	world	work - warn - woke

'bore	'duti,ful
'parents	ˌre'make
'engi,neer	ˌɪnco'rrect
'wording	ˌre'generate

18. Read and practice pronunciation of the sounds according to the rules.

diə - bɛə - ʃuə - baɪə - pauə	ðɪs - ðæt - ðʌs - ðeə - wið	ɑ:kɪ'tektʃə	ˌæke'demɪkəl
hiə - wɛə - muə - faiə - flauə	θɔ: - θɪk - 'θɔ:ti - tu:θ	ɑ:'keɪɪk	ˌkrʊnə'lɒdʒɪkəl
niə - pɛə - puə - faiəd - fauə	tʃeɪndʒ - ɪks'tʃeɪndʒ	'bʌnərəbl	ˌhɪstɔ:ri'bʊgrəfi
wə: - wɔ: - wəʊ - wau - wai	gəʊ - ˌʌndə'gəʊ	'kɒntrɪbjʊ:t	ˌdɪfərənʃi'eɪʃn

19. Read and practice pronunciation of the sounds according to the rules.

[kw]	[oi]	[ɔ: - ɔ:l]	[ai]	gu	wr	ph
quit	voice	ball	might	guest	writing	photo
quite	boy	also	sight	gun	wreck	phase
'quarter	coy	chalk - small	light	'guiltless	wriggle	'physics
e'quipment	coin	talk - tall		gulp	wrinkle	phi'losophy
e'quator	toy	walk - wall		'colleague	wrist	tele'phone

20. Read and practice pronunciation of the sounds according to the rules.

[i – i – i]	sik – brik - pig	[eə - eə - eə]	peə - ðeə - deə
[i: - i: i:]	gri:t - mi:t - dri:m	[əʊ - əʊ - əʊ]	vəʊt - nəʊ - dəʊm
[e – e – e]	led – wed - get	[ju: - ju: - ju:]	dju: - sju:t - ju:s
[æ - æ - æ]	kæt - mæt - bæɟ	[uə - uə - uə]	'fjuəri - si'kjuə - djuə
[ʌ - ʌ - ʌ]	sʌm - bʌmp - ɟʌn	[aiə - aiə - aiə]	faiə - waiə - taiəd
[ɑ: - ɑ: - ɑ:]	pɑ:k - stɑ: - fɑ:m	[θ - θ - θ]	θred - nɑ:θ - θretn
[ʊ - ʊ - ʊ]	sʊk - bʊtl - drʊp	[ð - ð - ð]	ðæt - ðis - ðeə
[ɔ: - ɔ: - ɔ:]	nɑ:θ - fɔ: - stɔ:	[tʃ - tʃ - tʃ]	lʌntʃ - tʃips - bentʃ
[ə: - ə: - ə:]	bə:st - wə:ld - wə:d	[f - f - f]	felf - ʃɔ:t - ʃɔt
[u – u – u]	buk – luk - tuk	[ɪ - ɪ - ɪ]	spriɪ - riɪ - liɪ
[u: - u: u:]	wu:l - mu:n - fu:l	[ɔʒ - ɔʒ - ɔʒ]	ɔʒəʊk - ɔʒəm - mɑ:ɔʒ
[ai – ai -ai]	daiv - laik - draiv	[ʒ - ʒ - ʒ]	'meʒə - 'leʒə - 'treʒə
[ei – ei – ei]	neivl – ðevil - greivl		'likwid - 'speʃəlist - 'næʃrəli
[oi – oi – oi]	boil – moist - koi		pri'hi:t - di'klɑ:st - kəm'pəʊz
[iə - iə - iə]	niə - hiə - diə		ˌʌndə'ləʊd - ˌdisə'piə - ˌʌndə'gəʊ
			ˌkɒmpju:'teɪʃənl - ˌænə'litikəl - ˌinti'lektʃuəl

VARIANTS OF TASKS PREPARED FOR TYPES OF ASSESSMENT

VARIANT -1

I. Classification of Consonants

II. Make a transcription.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III Mark the stresses in the given words and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [ai]

VARIAN 2.

I. Classification of English Vowels

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late then never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [ə]

VARIAN - 3.

I. Assimilation

II. Make a transcription and mark the sentence stresses.

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [ð]

.VARIANT 4 .

I. Reduction

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.
3. A creaking door hangs long on its hinges.
4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

V. Write 10 words with the sound [ɔ]

VARIANT - 5

I. Organs of Speech

II Make a transcription and mark the sentence stresses.

1. Slanders-by see more than gamesters.
2. Who won't be ruled by the rudder must be ruled by the rock.
3. He that has an ill name is half hanged.
4. To measure another man's foot by one's own last.
5. Eat at pleasure, drink with measure.

III. Mark the stresses in the word and divide them into syllables.

Often, marry, gentleman, commented, hardworking, blushing, reputation, author, invitation, literary,

IV. Write 10 words with the sound [ɜ]

VARIANT - 6

I. Syllable Structure of the English Language

II. Make a transcription and mark the sentence stresses.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III. Mark the stresses in the word and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [æ]

VARIANT - 7

I. Syllable Division Rules

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [ʃ]

VARIANT - 8.

I. Word Stress

II. Make a transcription and mark the sentence stresses.

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [ə:]

VARIANT - 9.

I. Sentence stress

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.
3. A creaking door hangs long on its hinges.
4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

IV. Write 10 words with the sound [θ].

VARIANT 10

I. Degrees and position of word stress.

II Make a transcription and mark the sentence stresses.

1. Slanders-by see more than gamesters.
2. Who won't be ruled by the rudder must be ruled by the rock.
3. He that has an ill name is half hanged.
4. To measure another man's foot by one's own last.
5. Eat at pleasure, drink with measure.

III. Mark the stresses in the word and divide them into syllables.

Often, marry, gentleman, commented, hardworking, blushing, reputation, author, invitation, literary

IV. Write 10 words with the sound [dʒ]

VARIANT 11

I. Manifestation of Sentence Stress

II. Make a transcription and mark the sentence stresses.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III. Mark the stresses in the word and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [tʃ]

VARIANT 12.

I. Functions of Sentence Stress

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [i:]

VARIANT 13.

I. Intonation

II. Make a transcription and mark the sentence stresses

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [ð]

VARIANT 14

I. Assimilation

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.
3. A creaking door hangs long on its hinges.
4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

IV. Write 10 words with the sound [ɑ]

VARIANT 15

I. Main Principles of Classification of Consonants

II Make a transcription and mark the sentence stresses.

1. Slanders-by see more than gamesters.
2. Who won't be ruled by the rudder must be ruled by the rock.
3. He that has an ill name is half hanged.
4. To measure another man's foot by one's own last.
5. Eat at pleasure, drink with measure.

III. Mark the stresses in the word and divide them into syllables.

Often, marry, gentleman, commented, hardworking, blushing, reputation, author, invitation, literary,

IV. Write 10 words with the sound [ɑ]

VARIANT 16

I. Classification of vowels

II. Make a transcription and mark the sentence stresses.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasures are sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III. Mark the stresses in the word and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [ei]

VARIANT 17.

I. Types of Consonants

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better later than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square, mountaineer.

IV. Write 10 words with the sound [ai]

VARIANT 18.

I. Vowel Sequences

II. Make a transcription and mark the sentence stress.

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [a:]

VARIANT 19.

I. Sentence Stress and its Functions

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.
3. A creaking door hangs long on its hinges.

4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

IV. Write 10 words with the sound [əʊ]

VARIAN -20

I. Classification of Consonants

II. Make a transcription.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III Mark the stresses in the given words and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [ai]

VARIAN 21.

I. Classification of English Vowels

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [ə]

VARIAN - 22.

I. Assimilation

II. Make a transcription and mark the sentence stresses.

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [ɔ̃]

VARIANT 23.

I. Reduction

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.

3. A creaking door hangs long on its hinges.
4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

V. Write 10 words with the sound [ɔ]

VARIANT - 24

I. Organs of Speech

II Make a transcription and mark the sentence stresses.

1. Slanders-by see more than gamesters.
2. Who won't be ruled by the rudder must be ruled by the rock.
3. He that has an ill name is half hanged.
4. To measure another man's foot by one's own last.
5. Eat at pleasure, drink with measure.

III. Mark the stresses in the word and divide them into syllables.

Often, marry, gentleman, commented, hardworking, blushing, reputation, author, invitation, literary,

IV. Write 10 words with the sound [ɜ]

VARIANT - 25

I. Syllable Structure of the English Language

II. Make a transcription and mark the sentence stresses.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III. Mark the stresses in the word and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [æ]

VARIANT - 26

I. Syllable Division Rules

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [ʃ]

VARIANT - 27.

I. Word Stress

II. Make a transcription and mark the sentence stresses.

1. A friend in need is a friend indeed.
2. Honey is sweet but the bee stings.
3. Ed will never get the better of Ted.
4. Money spent on brain is never spent in vain.
5. Better unborn than untaught but better untaught than ill-taught.

III. Mark the stresses in the word and divide them into syllables.

Purpose, hopped, pouring, dungeon, succeed, interrogative, temptation, guardian, chocolate,

IV. Write 10 words with the sound [ə:]

VARIANT - 28.

I. Sentence stress

II. Make a transcription and mark the sentence stresses.

1. When children stay still they have done ill.
2. To kill the goose that lays the golden eggs.
3. A creaking door hangs long on its hinges.
4. Vivienne is vivacious and full of nerve.
5. Speech is silver but silence is gold.

III. Mark the stresses in the word and divide them into syllables.

Began, wilderness, bridge, locket, heritage, comprehensive, indoors, university, tailored,

IV. Write 10 words with the sound [θ].

VARIANT 29

I. Degrees and position of word stress.

II Make a transcription and mark the sentence stresses.

1. Slanders-by see more than gamesters.
2. Who won't be ruled by the rudder must be ruled by the rock.
3. He that has an ill name is half hanged.
4. To measure another man's foot by one's own last.
5. Eat at pleasure, drink with measure.

III. Mark the stresses in the word and divide them into syllables.

Often, marry, gentleman, commented, hardworking, blushing, reputation, author, invitation, literary

IV. Write 10 words with the sound [dʒ]

VARIANT 30

I. Manifestation of Sentence Stress

II. Make a transcription and mark the sentence stresses.

1. When the wind is in the west, the weather is always best.
2. One swallow doesn't make a summer.
3. Stolen pleasure is sweetest.
4. People meet but mountains never greet.
5. Accidents will happen in the best regulated families.

III. Mark the stresses in the word and divide them into syllables.

Virtue, together, insurance, patience, cigarettes, academician, revolution, pigeon, large, fortune,

IV. Write 10 words with the sound [tʃ]

VARIANT 31

I. Functions of Sentence Stress

II. Make a transcription and mark the sentence stresses.

1. Between the devil and the deep blue sea.
2. A black fat cat sat on a diet.
3. If you cannot have the best, make the best of what you can.
4. Better Late than never but better never late.
5. Be slow to promise and quick to perform.

III. Mark the stresses in the word and divide them into syllables.

Grasshopper, Thursday, daughter, deserves, Charles, under, dreary, upstairs, square,

IV. Write 10 words with the sound [i:]

VARIANT 1

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [θ] in A column the sounds [ð] in B column and transcribe them.

North, northern, either, weather, breathe, these, south, bath, bathe, thought, breath, youth, southern, third, their, through, though, thumb, Thailand, cloth, path, fifth, with, worth, month, clothes, these, brother, that, teeth, throw, thing, author, other, they, wealth

B) Write 5 words for each of the sounds:

[ɑ], [w], [e], [tʃ], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses:

1. Did you see the man?
2. Have you seen my cap?
3. She put her hand on her heart.
4. I've got a pain in my head.
5. There are bugs in this hay.

III. Classification of Consonants (with examples)

VARIANT 2

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ŋ] in one column and transcribe them.

Sing, think, thick, strong, wrong, rung, sign, uncle, unless, drug, strange, comb, thanks, angry, signal, drank, English, finger, anxious, angel, single, monkey, money, young, language, tongue, skiing, skin, came, ink, lounge, danger, band, dream, swim, wing

B) Write 5 words for each of the sounds:

[ɛ], [u:], [f], [ɒ], [ʒ]

II. Transcribe the given sentences and mark the sentence stresses:

1. There's a bear in that tree.
2. He had the peach to himself.
3. They've earned it.
4. This is a nice affair.
5. Would you like a coffee?

III. Classification of English Vowels (with examples)

VARIANT 3

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [i:] in one column and transcribe them.

Leave, earth, health, reach, teach, meat, dream, dead, cream, jeans, steak, cheat, east, bread, tea, death, heat, peak, beach, break, peace, search, leaf, meant, seat, please, team, early, beat, bean, head, bear, wear, dreamt, sweat, clean

B) Write 5 words for each of the sounds:

[o], [i:], [ʃ], [ʌ], [v]

II. Transcribe the given sentences and mark the sentence stresses:

1. I'm not going to advise you, you never take my advice.
2. Your tooth is loose. You'll lose if you are not careful.
3. The shop's very close to home, and it doesn't close till late.
4. I can't excuse people who drop litter. There's no excuse for it.
5. There was a young lady called Kate.

III. Assimilation (with examples)

VARIANT 4

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [z] in one column and transcribe them.

Spots, squares, prize, sine, six, sports, streets, wise, sells, sits, exact, escapes, rice, rise, sense, science, lose, lost, oasis, desert, smokes, songs, crisps, box, place, face, snacks, seas, voice, boxes, plays, phase, nose, smiles, focus, concert.

B) Write 5 words for each of the sounds:

[ʒ], [θ], [ɔ], [ei], [ai]

II. Transcribe the given sentences and mark the sentence stresses:

1. There was a young lady called Kate, who always got out of bed late.
2. The first thing she said, when she lifted her head.
3. There was a young waiter called Dwight, who didn't like being polite.
4. If you asked him for food, he was terribly rude.
5. I am not talking about her knees, I am talking about her niece.

III. Reduction (with examples)

VARIANT 5

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɜ:] in A column and the sound [ɔ:] in B column and transcribe them.

Short, shirt, shut, where, were, we're, born, burn, bone, hard, heard, head, shot, work, walk, woke, far, four, fair, boil, ball, bowl, bore, bored, bought, call, cause, caught, war, wall, walk, were, word, worst, bird, birth, her, heard, hurt

B) Write 5 words for each of the sounds:

[p], [ɜ], [tʃ], [ŋ], [ʌ]

II. Transcribe the given sentences and mark the sentence stresses:

1. Your uniform used to be yellow.
2. This is a quiz with twenty quick questions.
3. We went to work at quarter to twelve.
4. New York University student's union.

5. Which language would you like to work in?

III. Organs of Speech (with examples)

VARIANT 6

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [u:] in A column and the sound [ʊ] in B column, the sound [ʌ] in C column and transcribe them.

shut, shirt, match, much, March, look, luck, lock, Luke, pull, Paul, come, blood, cut, young, young, does, must, full, fool, fall, road, rude, rod, but, boot, boat, shoe, shoes, shoot, soup, new, lose, soup

B) Write 5 words for each of the sounds:

[ə], [æ], [ɔ:], [ɑ], [ai]

II. Transcribe the given sentences and mark the sentence stresses.

1. I worked late that day and I didn't arrive home until 10 o'clock.
2. I was very wet because of the rain.
3. Then to my surprise, my key didn't fit in the lock.
4. So I looked closely at my keys and saw that they were the wrong ones.
5. I had left my house keys at work. So I got back on my motorbike and rode back to the office to collect them.

III. Syllable Structure of the English Language (with examples)

VARIANT 7

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [əʊ] in A column and the sound [ɒ] in B column and transcribe them.

rock, gone, , dog, dock, bought, boat, boot, blouse, blows, blues, cost, coast, cast, ball, bowl, bull, toast, rope, God, got, doll, toe, roll, rose, code, won't, want, went, luck, lock, lack, get, goat, fund, fond, phoned, wrong, rob,

B) Write 5 words for each of the sounds:

[u:], [ð], [ε], [i:], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses.

1. I got a good price for that painting
2. I don't know where he sat.
3. I have saved a lot in the past few days.
4. They were closed for the bad weather.

III. Syllable Division Rules (with examples)

VARIANT 8

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɑ:] in A column and the sound [eə] in B column and transcribe them.

fur, far, four, bore, bar, bear, hurt, heart, hate, much, , where's, fair, fairly, card, star, srarve, start, harm, halve, half, beer, shy, share, dead, dared, died, march, match, calm, stairs, stays, square, where

B) Write 5 words for each of the sounds:

[ə], [ɑ:], [e], [ei], [ʃ]

II. Transcribe the given sentences and mark the sentence stresses.

1. What time did the woman arrive?
2. Where's Kate address?
3. The German teacher's English.
4. The woman dances fast.
5. What a nice drive!

III. Word Stress (with examples)

VARIANT 9

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɔɪ] in A column and the sound [aʊ] in B column and transcribe them.

buy, boy, fond, found, bay, print, how, now, point, paint, know, houses, sound, noise, voice, choice, enjoyed, now, all, oil, I'll, new, car, cow, town, employ, ground, care,

B) Write 5 words for each of the sounds:

[ɔ:], [ɪ], [i:], [θ], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses.

1. Grandma gave the guests eggs and frog's legs.
2. The king cooked the carrots and the queen cut the cake.
3. We didn't use euros in Europe a few years ago.
4. Nile crocodiles have the wildest smiles.
5. Tim bit a bit of Kitty's biscuit.

III. Sentence stress (with examples)

VARIANT 10

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ʃ] in A column and the sound [tʃ] in B column, the sound [dʒ] in C column and transcribe them.

Belgian, Welsh, Russian, Chinese, German, Japanese, jeep, cheap, tune, June, chair, share, watch, what's, use, juice, short, cash, sugar, push, choose, use, jaw, draw, chair, kitchen, future, question, which, edge, objects, village, age, edge, Polish, French, Chilean, Turkish

B) Write 5 words for each of the sounds:

[o], [ə], [g], [ɑ:], [ð]

II. Transcribe the given sentences and mark the sentence stresses.

1. The rain in Spain falls mainly on the plain.
2. The fat cat sat on the man's black hat.
3. Bernie bought a big breakfast back to bed.
4. Pat put purple paint in the pool.
5. It's six or seven years since Sydney's sister sang that song.

III. Degrees and position of word stress (with examples)

VARIANT 11

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ə] in A column and the sound [i] in B column and transcribe them.

Away, orange, banana, cabbage, dances, woman, sugar, wanted, begin, women, garden, paper, under, walking, lettuce, figure, color, minute, correct, needed, peaches, asleep, begin, market, letter, salad, return, sofa, quarter.

B) Write 5 words for each of the sounds:

[ʌ], [ð], [d], [ei], [ai]

II. Transcribe the given sentences and mark the sentence stresses.

1. Zebras in zoos are like dolphins in pools.
2. David's daughter didn't dance but David's dad did.
3. Betty bought a tub of butter.
4. Steve keeps the cheese in the freezer.
5. It's best to rest, said the vet to the pet.

III. Manifestation of Sentence Stress (with examples)

VARIANT 12

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [au] in one column and transcribe them.

House, sound, group, about, mouth, cow, soup, out, brown, mouse, bought, south, could, couple, grow, low, would, cloud, know, snow, touch, ought, down, count, thought, should, slow, blow, pound, young, soul, country, though, throw, town, round

B) Write 5 words for each of the sounds:

[ɑ:], [i], [ɔ], [ŋ], [ʒ]

II. Transcribe the given sentences and mark the sentence stresses.

1. I ate an apple and a banana in a cinema in Canada.
2. Alex's lettuces tasted like cabbages.
3. Frank found four frogs laughing on the flour.
4. Vera drove to Venice in a van.
5. Grandma gave the guests eggs and frog's legs.

III. Functions of Sentence Stress (with examples)

VARIANT 13

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words with stress on the first syllable and transcribe them.

Eighteen, twentieth, thirtieth, September, twenty-one, thousand, yesterday, October, November, sixtieth, seventy, eleventh, second, fortieth, thirteen, seventeen, vacation, holiday, tomorrow, afternoon, December, Saturday, ninetieth, fiftieth

B) Write 5 words for each of the sounds:

[ð], [θ], [dʒ], [u:], [k]

II. Transcribe the given sentences and mark the sentence stresses.

1. The king cooked the carrots and the queen cut the cake.
2. Harry had a habit of helping hitch-hikers.
3. Wendy went away twice a week.
4. We didn't use euros in Europe a few years ago.

III. Intonation (with examples)

VARIANT 14

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [θ] in A column the sounds [ð] in B column and transcribe them.

North, northern, either, weather, breathe, these, south, bath, bathe, thought, breath, youth, southern, third, their, through, though, thumb, Thailand, cloth, path, fifth, with, worth, month, clothes, these, brother, that, teeth, throw, thing, author, other, they, wealth

B) Write 5 words for each of the sounds:

[w], [s], [z], [ɔ], [f]

II. Transcribe the given sentences and mark the sentence stresses.

1. Clara's really clever but Lilly's a little silly.
2. Rabbits raced right around the ring.
3. It's hard to park a car in a dark car park.
4. Sarah and Mary share their pears fairly.
5. There was no one on the moon on the ninth of June.

III. Assimilation (with examples)

VARIANT 15

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ŋ] in one column and transcribe them.

Sing, think, thick, strong, wrong, rung, sign, uncle, unless, drug, strange, comb, thanks, angry, signal, drank, English, finger, anxious, angel, single, monkey, money, young, language, tongue, skiing, skin, came, ink, lounge, danger, band, dream, swim, wing

B) Write 5 words for each of the sounds:

[i:], [ɔ], [p], [m], [tʃ]

II. Transcribe the given sentences and mark the sentence stresses.

1. Rose knows Joe phones Sophie but Sophie and Joe don't know Rose knows.
2. John wants to watch Walter wash the dog.
3. Martha Smith's an author and an athlete.
4. My father and mother live together with my other brother.
5. My mother's brother's my uncle, my uncle's son's my cousin.

III. Main Principles of Classification of Consonants (with examples)

VARIANT 16

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [θ] in A column the sounds [ð] in B column and transcribe them.

North, northern, either, weather, breathe, these, south, bath, bathe, thought, breath, youth, southern, third, their, through, though, thumb, Thailand, cloth, path, fifth, with, worth, month, clothes, these, brother, that, teeth, throw, thing, author, other, they, wealth

B) Write 5 words for each of the sounds:

[ɑ], [w], [e], [tʃ], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses:

1. Did you see the man?
2. Have you seen my cap?
3. She put her hand on her heart.
4. I've got a pain in my head.
5. There are bugs in this hay.

III. Classification of Consonants (with examples)

VARIANT 17

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ŋ] in one column and transcribe them.

Sing, think, thick, strong, wrong, rung, sign, uncle, unless, drug, strange, comb, thanks, angry, signal, drank, English, finger, anxious, angel, single, monkey, money, young, language, tongue, skiing, skin, came, ink, lounge, danger, band, dream, swim, wing

B) Write 5 words for each of the sounds:

[ɛ], [u:], [f], [ɒ], [ʒ]

II. Transcribe the given sentences and mark the sentence stresses:

1. There's a bear in that tree.
2. He had the peach to himself.
3. They've earned it.
4. This is a nice affair.
5. Would you like a coffee?

III. Classification of English Vowels (with examples)

VARIANT 18

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [i:] in one column and transcribe them.

Leave, earth, health, reach, teach, meat, dream, dead, cream, jeans, steak, cheat, east, bread, tea, death, heat, peak, beach, break, peace, search, leaf, meant, seat, please, team, early, beat, bean, head, bear, wear, dreamt, sweat, clean

B) Write 5 words for each of the sounds:

[o], [i:], [ʃ], [ʌ], [v]

II. Transcribe the given sentences and mark the sentence stresses:

1. I'm not going to advise you, you never take my advice.
2. Your tooth is loose. You'll lose if you are not careful.
3. The shop's very close to home, and it doesn't close till late.
4. I can't excuse people who drop litter. There's no excuse for it.
5. There was a young lady called Kate.

III. Assimilation (with examples)

VARIANT 19

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [z] in one column and transcribe them.

Spots, squares, prize, sine, six, sports, streets, wise, sells, sits, exact, escapes, rice, rise, sense, science, lose, lost, oasis, desert, smokes, songs, crisps, box, place, face, snacks, seas, voice, boxes, plays, phase, nose, smiles, focus, concert.

B) Write 5 words for each of the sounds:

[ʒ], [θ], [ɔ], [ei], [ai]

II. Transcribe the given sentences and mark the sentence stresses:

1. There was a young lady called Kate, who always got out of bed late.
2. The first thing she said, when she lifted her head.
3. There was a young waiter called Dwight, who didn't like being polite.
4. If you asked him for food, he was terribly rude.
5. I am not talking about her knees, I am talking about her niece.

III. Reduction (with examples)

VARIANT 20

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɜ:] in A column and the sound [ɔ:] in B column and transcribe them.

Short, shirt, shut, where, were, we're, born, burn, bone, hard, heard, head, shot, work, walk, woke, far, four, fair, boil, ball, bowl, bore, bored, bought, call, cause, caught, war, wall, walk, were, word, worst, bird, birth, her, heard, hurt

B) Write 5 words for each of the sounds:

[p], [ɜ], [ʃ], [ɒ], [ʌ]

II. Transcribe the given sentences and mark the sentence stresses:

1. Your uniform used to be yellow.
2. This is a quiz with twenty quick questions.
3. We went to work at quarter to twelve.
4. New York University student's union.
5. Which language would you like to work in?

III. Organs of Speech (with examples)

VARIANT 21

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [u:] in A column and the sound [u] in B column, the sound [ʌ] in C column and transcribe them.

shut, shirt, match, much, March, look, luck, lock, Luke, pull, Paul, come, blood, cut, young, young, does, must, full, fool, fall, road, rude, rod, but, boot, boat, shoe, shoes, shoot, soup, new, lose, soup

B) Write 5 words for each of the sounds:

[ə], [æ], [ɔ:], [ɑ], [ai]

II. Transcribe the given sentences and mark the sentence stresses.

1. I worked late that day and I didn't arrive home until 10 o'clock.
2. I was very wet because of the rain.
3. Then to my surprise, my key didn't fit in the lock.
4. So I looked closely at my keys and saw that they were the wrong ones.
5. I had left my house keys at work. So I got back on my motorbike and rode back to the office to collect them.

III. Syllable Structure of the English Language (with examples)

VARIANT 22

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [əʊ] in A column and the sound [ɒ] in B column and transcribe them.

rock, gone, , dog, dock, bought, boat, boot, blouse, blows, blues, cost, coast, cast, ball, bowl, bull, toast, rope, God, got, doll, toe, roll, rose, code, won't, want, went, luck, lock, lack, get, goat, fund, fond, phoned, wrong, rob,

B) Write 5 words for each of the sounds:

[u:], [ð], [ε], [i:], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses.

1. I got a good price for that painting
2. I don't know where he sat.
3. I have saved a lot in the past few days.
4. They were closed for the bad weather.

III. Syllable Division Rules (with examples)

VARIANT 23

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɑ:] in A column and the sound [eə] in B column and transcribe them.

fur, far, four, bore, bar, bear, hurt, heart, hate, much, , where's, fair, fairly, card, star, srarve, start, harm, halve, half, beer, shy, share, dead, dared, died, march, match, calm, stairs, stays, square, where

B) Write 5 words for each of the sounds:

[ə], [ɑ:], [e], [ei], [ʃ]

II. Transcribe the given sentences and mark the sentence stresses.

1. What time did the woman arrive?
2. Where's Kate address?
3. The German teacher's English.
4. The woman dances fast.
5. What a nice drive!

III. Word Stress (with examples)

VARIANT 24

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ɔɪ] in A column and the sound [aʊ] in B column and transcribe them.

buy, boy, fond, found, bay, print, how, now, point, paint, know, houses, sound, noise, voice, choice, enjoyed, now, all, oil, I'll, new, car, cow, town, employ, ground, care,

B) Write 5 words for each of the sounds:

[ɔ:], [ɪ], [i:], [θ], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses.

1. Grandma gave the guests eggs and frog's legs.
2. The king cooked the carrots and the queen cut the cake.
3. We didn't use euros in Europe a few years ago.
4. Nile crocodiles have the wildest smiles.
5. Tim bit a bit of Kitty's biscuit.

III. Sentence stress (with examples)

VARIANT 25

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ʃ] in A column and the sound [tʃ] in B column, the sound [dʒ] in C column and transcribe them.

Belgian, Welsh, Russian, Chinese, German, Japanese, jeep, cheap, tune, June, chair, share, watch, what's, use, juice, short, cash, sugar, push, choose, use, jaw, draw, chair, kitchen, future, question, which, edge, objects, village, age, edge, Polish, French, Chilean, Turkish

B) Write 5 words for each of the sounds:

[ɔ], [ə], [g], [ɑ:], [ð]

II. Transcribe the given sentences and mark the sentence stresses.

1. The rain in Spain falls mainly on the plain.
2. The fat cat sat on the man's black hat.
3. Bernie bought a big breakfast back to bed.
4. Pat put purple paint in the pool.
5. It's six or seven years since Sydney's sister sang that song.

III. Degrees and position of word stress (with examples)

VARIANT 26

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ə] in A column and the sound [i] in B column and transcribe them.

Away, orange, banana, cabbage, dances, woman, sugar, wanted, begin, women, garden, paper, under, walking, lettuce, figure, color, minute, correct, needed, peaches, asleep, begin, market, letter, salad, return, sofa, quarter.

B) Write 5 words for each of the sounds:

[ʌ], [ð], [d], [ei], [ai]

II. Transcribe the given sentences and mark the sentence stresses.

1. Zebras in zoos are like dolphins in pools.
2. David's daughter didn't dance but David's dad did.
3. Betty bought a tub of butter.
4. Steve keeps the cheese in the freezer.
5. It's best to rest, said the vet to the pet.

III. Manifestation of Sentence Stress (with examples)

VARIANT 27

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [au] in one column and transcribe them.

House, sound, group, about, mouth, cow, soup, out, brown, mouse, bought, south, could, couple, grow, low, would, cloud, know, snow, touch, ought, down, count, thought, should, slow, blow, pound, young, soul, country, though, throw, town, round

B) Write 5 words for each of the sounds:

[ɑ:], [i], [ɔ], [ŋ], [ʒ]

II. Transcribe the given sentences and mark the sentence stresses.

1. I ate an apple and a banana in a cinema in Canada.
2. Alex's lettuces tasted like cabbages.
3. Frank found four frogs laughing on the flour.
4. Vera drove to Venice in a van.
5. Grandma gave the guests eggs and frog's legs.

III. Functions of Sentence Stress (with examples)

VARIANT 28

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words with stress on the first syllable and transcribe them.

Eighteen, twentieth, thirtieth, September, twenty-one, thousand, yesterday, October, November, sixtieth, seventy, eleventh, second, fortieth, thirteen, seventeen, vacation, holiday, tomorrow, afternoon, December, Saturday, ninetieth, fiftieth

B) Write 5 words for each of the sounds:

[ð], [θ], [dʒ], [u:], [k]

II. Transcribe the given sentences and mark the sentence stresses.

1. The king cooked the carrots and the queen cut the cake.
2. Harry had a habit of helping hitch-hikers.
3. Wendy went away twice a week.
4. We didn't use euros in Europe a few years ago.

III. Intonation (with examples)

VARIANT 29

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [θ] in A column the sounds [ð] in B column and transcribe them.

North, northern, either, weather, breathe, these, south, bath, bathe, thought, breath, youth, southern, third, their, through, though, thumb, Thailand, cloth, path, fifth, with, worth, month, clothes, these, brother, that, teeth, throw, thing, author, other, they, wealth

B) Write 5 words for each of the sounds:

[w], [s], [z], [ɔ], [f]

II. Transcribe the given sentences and mark the sentence stresses.

1. Clara's really clever but Lilly's a little silly.
2. Rabbits raced right around the ring.
3. It's hard to park a car in a dark car park.
4. Sarah and Mary share their pears fairly.
5. There was no one on the moon on the ninth of June.

III. Assimilation (with examples)

VARIANT 30

I. Complete the tasks on speech sounds and phonemic symbols

A) Arrange the words containing the sound [ŋ] in one column and transcribe them.

Sing, think, thick, strong, wrong, rung, sign, uncle, unless, drug, strange, comb, thanks, angry, signal, drank, English, finger, anxious, angel, single, monkey, money, young, language, tongue, skiing, skin, came, ink, lounge, danger, band, dream, swim, wing

B) Write 5 words for each of the sounds:

[i:], [ɔ], [p], [m], [tʃ]

II. Transcribe the given sentences and mark the sentence stresses.

1. Rose knows Joe phones Sophie but Sophie and Joe don't know Rose knows.
2. John wants to watch Walter wash the dog.
3. Martha Smith's an author and an athlete.
4. My father and mother live together with my other brother.
5. My mother's brother's my uncle, my uncle's son's my cousin.

III. Main Principles of Classification of Consonants (with examples)

VARIANT 31

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [θ] in A column the sounds [ð] in B column and transcribe them.

North, northern, either, weather, breathe, these, south, bath, bathe, thought, breath, youth, southern, third, their, through, though, thumb, Thailand, cloth, path, fifth, with, worth, month, clothes, these, brother, that, teeth, throw, thing, author, other, they, wealth

B) Write 5 words for each of the sounds:

[ɑ], [w], [e], [tʃ], [ɔ]

II. Transcribe the given sentences and mark the sentence stresses:

1. Did you see the man?
2. Have you seen my cap?
3. She put her hand on her heart.
4. I've got a pain in my head.
5. There are bugs in this hay.

III. Classification of Consonants (with examples)

VARIANT 32

I. Complete the tasks on speech sounds and phonemic symbols.

A) Arrange the words containing the sound [ŋ] in one column and transcribe them.

Sing, think, thick, strong, wrong, rung, sign, uncle, unless, drug, strange, comb, thanks, angry, signal, drank, English, finger, anxious, angel, single, monkey, money, young, language, tongue, skiing, skin, came, ink, lounge, danger, band, dream, swim, wing

B) Write 5 words for each of the sounds:

[ɛ], [u:], [f], [ð], [ʒ]

II. Transcribe the given sentences and mark the sentence stresses:

1. There's a bear in that tree.
2. He had the peach to himself.
3. They've earned it.

TEST QUESTIONS

1. Find the missing word

In any language people ... using their organs of speech

- A) speak
- B) breathe
- C) smile
- D) walk

2. The parts of the palate are called...

- A) the front palate and the back palate
- B) the hard palate and the soft palate with the uvula
- C) the front palate and the central palate
- D) the soft palate and the central palate

3. The most important organ of speech is...

- A) the nasal cavity
- B) the soft palate
- C) the tongue
- D) the hard palate

4. The edges of the tongue are known as...

- A) the back and tip
- B) the blade and the front
- C) the back and the front
- D) the rims

5. What organ of speech can be kept apart neutral rounded or protruded forward?

- A) the lip
- B) the lower teeth
- C) the upper teeth
- D) the tongue

6. Find the correct line

Passive organs of speech are...

- A) the vocal cords, the tongue, the teeth
- B) the teeth ridge, the hard palate, the teeth
- C) the tongue, the lips, the teeth
- D) the soft palate, the hard palate, the teeth

7. Find the correct line

Active organs of speech are...

- A) the vocal cords, the tongue, the hard palate
- B) the vocal cords, the tongue, the teeth
- C) the vocal cords, the tongue, the lips
- D) the vocal cords, the tongue, the walls of the resonators

8. What is the function of the vocal cords?

- A) they control the disposition of the lips
- B) they produce voice
- C) they provide air for sounds
- D) they control the gap between the teeth

9. Speech-sounds are divided into...

- A) two groups
- B) three groups

- C) four groups
- D) five groups

10. Sounds produced with an obstruction to the air stream are called...

- A) vowels
- B) consonants
- C) monophthongs
- D) diphthongs

Tests on theory of phonetics

1. Sounds of pure musical tone are...

- A) vowels
- B) sonorants
- C) noise consonants
- D) labial consonants

2. Sounds in which tone prevails over noise are...

- A) diphthongoids
- B) sonorants
- C) consonants
- D) vowels

3. How many sonorants are there in English?

- A) 2
- B) 3
- C) 7
- D) 5

4. What is the phoneme?

- A) a unit of language
- B) the biggest unit of a language
- C) the smallest divided unit of a language
- D) the smallest undivided unit of a language

5. How many groups are all English vowels divided into?

- A) 2
- B) 5
- C) 4
- D) 6

6. What is a monophthong?

- A) a complex sound consisting of three vowel elements
- B) a pure vowel sound
- C) a complex sound consisting of two vowels
- D) a complex sound in the articulation

7. How many monophthongs are there in English?

- A) 8
- B) 2
- C) 12
- D) 10

8. What is a diphthong?

- A) a complex sound consisting of two consonant elements
- B) a complex sound consisting of two vowel elements
- C) a complex sound consisting of one vowel elements
- D) a complex sound consisting of three vowel elements

9. A diphthong consists of...

- A) nucleus and glide
- B) nucleus and tail

- C) head and tail
- D) head and glide

10. Choose the line in which letter “o” is pronounced like [əu]

- A) roar, won't
- B) both, don't
- C) board, cold
- D) won, colour

Tests on theory of phonetics

1. Choose the line of words in which all stressed vowels are pronounced like [ʌ]

- A) must, does, won
- B) oven, what, come
- C) funny, upon, soda
- D) Monday, alike, suppose

2. Choose the line of words in which all stressed vowels are pronounced like [o]

- A) awful, stock, toll
- B) collar, sport, song
- C) bald, collar, stalk
- D) bold, law, bought

3. 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 in even identical with the articulation of the other one. This phenomenon is called...

- A) elision
- B) accommodation
- C) assimilation
- D) reduction

4. Assimilation may be...

- A) of two degrees
- B) of five degrees
- C) of four degrees
- D) of three degrees

5. Degrees of assimilation are called...

- A) complete partial and intermediate
- B) complete and partial
- C) complete and intermediate
- D) partial and intermediate

6. Another term for “double assimilation” is...

- A) complete assimilation
- B) reciprocal assimilation
- C) intermediate assimilation
- D) regressive assimilation

7. The formula $A \rightarrow B$, where A is assimilating consonant, and B is the assimilated consonant can represent...

- A) regressive assimilation
- B) intermediate assimilation
- C) progressive assimilation
- D) partial assimilation

8. The preceding consonant is influenced by the one following it ($A \rightarrow B$)

- A) complete assimilation
- B) regressive assimilation
- C) reciprocal assimilation

D) double assimilation

9. In reciprocal or double assimilation...

A) two adjacent consonants influence each other

B) the articulation of the assimilated consonant fully coincides with that assimilating one

C) the preceding consonant is influenced by the one following in (A ← B)

D) the assimilated consonant is influenced by the preceding consonant (A → B)

10. The modification in the articulation of a vowel under the influence of an adjacent consonant, or vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called...

A) elision

B) reduction

C) haplology

D) adaptation or accommodation

Tests on theory of phonetics

1. The historical process of changing, shortening or omitting of vowel son unstressed positions are called...

A) haplology

B) elision

C) reduction

D) adaptation

2. Find the correct line.

Reduction is a historical process of...

A) weakening or omitting vowel sounds

B) weakening shortening or omitting of sonorant

C) weakening consonant sound

D) weakening shortening or omitting of vowel sounds

3. What sound represents the reduced form of almost any vowel or diphthong vowel unstressed position?

A) [i:]

B) [u]

C) [i]

D) the neutral sound

4. Reduction is closely connected with...

A) sentence stress

B) rhythm

C) b, c, d

D) word stress

5. Reduction takes place in...

A) unstressed form-words within intonation groups and phrases

B) unstressed syllables within words

C) stressed syllables within words

D) b, c

6. What phenomenon takes place in unstressed form-words auxiliary and manual personal and possessive pronouns within intonation groups and phrases?

A) assimilation

B) elision

C) haplology

D) reduction

7. How many degrees of the reduction of the strong form are noticed in English?

A) 8

- B) 6
- C) 4
- D) 3

8. Three types of reduction in English are...

- A) quantitative, qualitative and complete
- B) quantitative, complete and adaptation
- C) quantitative, qualitative and accommodation
- D) quantitative, qualitative and assimilation

9. What types of reduction affects mainly long vowels?

- A) a, b
- B) qualitative reduction
- C) quantitative reduction
- D) the elision of vowels in the unstressed position

10. Hard and soft are the two groups of...

- A) complete reduction
- B) the elision of vowels in the unstressed position
- C) quantitative reduction
- D) qualitative reduction

Tests on theory of phonetics

1. Hard reduction is obscuration of vowels towards...

- A) [u]
- B) [i]
- C) [ə]
- D) a, c

2. Hard reduction is when the letters ... are read as [ə]

- A) e, i, y
- B) a, o, u
- C) c, m, n
- D) a, e, i

3. Soft reduction is obscuration of vowels towards...

- A) [ə]
- B) [u]
- C) [i]
- D) a, b

4. Complete reduction is related to...

- A) quantitative
- B) types 3 and 4 syllables reduction
- C) soft
- D) zero

5. In rapid colloquial speech certain national words may lose some of their sounds (vowels and consonants). This phenomenon is called...

- A) elision
- B) reduction
- C) accommodation
- D) assimilation

6. Elision is typical of...

- A) careful colloquial style
- B) rapid colloquial speech
- C) official style
- D) reading tales

7. What vowels or consonants are elided in rapid speech within the following words: phonetics [fəˈnetiks], already [ˈo:lredi]?

- A) [əu], [v]
- B) [o], [i]
- C) [əu], [i]
- D) [ə], [i]

8. A consonant cluster is found when...

- A) two vowel and the consonant letters come together
- B) 2 or more consonant letters come together
- C) one vowel and the consonant letters come together
- D) 2 vowel letters come together

9. What is syllable?

- A) a syllable is a speech unit consisting of a sound or a sound heard to be more prominent than the others
- B) a syllable is a speech unit consisting or a letter or a letter consonant to be longer than the others
- C) a syllable is a speech unit consisting of vowels and consonant what stressed
- D) a syllable is a speech unit consisting of vowels and consonant

10. Name the functions of a syllable

- A) semantic, syntactic, stylistic
- B) constitutive, distinctive, recognitive
- C) emotional, grammatical, semantic
- D) constitutive, distinctive, grammatical

Tests on theory of phonetics

1. What helps to indicate the separation of syllables?

- A) the transition from one vowel sound to another
- B) intonation
- C) number of consonant sounds
- D) number of vowel soundds

2. Syllabic sounds are as follows:

- A) consonants and vowels
- B) vowels and sonorant
- C) monophthongs, diphthongs, diphthongoids
- D) diphthongs and consonants

3. Define the type of stressed syllable in the following word: TURBID

- A) 1
- B) 2
- C) 3
- D) 4

4. Find the line which consists of the words where sonorant forms /l/ are syllable-forming:

- A) feeble, slant, goal
- B) gold, bald, mould
- C) letter, line, lion
- D) stable, marble, table

5. Find the word where sonorant /n/ is a syllable-forming

- A) cotton
- B) lightening
- C) sand
- D) number

6. How many syllables are there in the following sentence:

He can do it for them.

- A) 3
- B) 6
- C) 4
- D) 2

7. How many syllables are there in the following sentence?

Exercises for using the dictionary.

- A) 15
- B) 14
- C) 12
- D) 13

8. How many syllables are there in the following sentence:

Some of them have come from London.

- A) 11
- B) 8
- C) 12
- D) 13

9. How many stressed syllables are there in the following pairs of phrases?

They to cut it. They weiter cut it.

- A) 4
- B) 5
- C) 3
- D) 2

10. How many unstressed syllables are there in the following pairs of phrases?

The weiter cut it. The way to cut it.

- A) 5
- B) 6
- C) 3
- D) 4

Tests on theory of phonetics

1. How many syllables are there in the following sentence?

She's hoping to get a taxi to the station.

- A) 8
- B) 12
- C) 11
- D) 9

2. How many stressed syllables are there in the following sentence?

She's hoping to get a taxi to the station.

- A) 5
- B) 4
- C) 6
- D) 7

3. How many unstressed syllables are there in the sentence?

She's hoping to get a taxi to the station.

- A) 9
- B) 10
- C) 8
- D) 11

4. Find the correct transcription of the word "miracle"

- A) [ˈmirikəl]
- B) [ˈmirəkəl]
- C) [ˈmi:rəkl]

D) [ˈmɪrəkəl]

5. Find the correct transcription of the word “radical”

A) [ˈrædɪkəl]

B) [ˈreɪdɪkəl]

C) [ˈrədəkəl]

D) [ˈrə:dɪkəl]

6. Find the correct transcription of the word “capital”

A) [kəpɪtəl]

B) [kæpɪtəl]

C) [kə:pɪtəl]

D) [kepɪtəl]

7. The term “intonation” implies...

A) a unity of speech melody and accent

B) a unity of rhythm tappers

C) variations of speech, force of utterance and tempo

D) a unity of logical stress and tempo

8. What is rhythm?

A) the rate of speech and the length of pauses

B) the recurrence of stressed syllables at more or less equal intervals of time

C) the greater prominence which is given to one or more sentences

D) the length of pauses

9. What is the most important element of an intonation group?

A) nuclear tone

B) terminal tone

C) intonational tone

D) level tone

10. What are suitable attitudes in conversation?

A) sadness and suspense

B) politeness and interest

C) scorn and sympathy

D) a, b, c

Tests on theory of phonetics

1. Find the missing word

In any language people ... using their organs of speech

A) speak

B) breathe

C) smile

D) walk

2. The parts of the palate are called...

A) the front palate and the back palate

B) the hard palate and the soft palate with the uvula

C) the front palate and the central palate

D) the soft palate and the central palate

3. The most important organ of speech is...

A) the nasal cavity

B) the soft palate

C) the tongue

D) the hard palate

4. The edges of the tongue are known as...

- A) the back and tip
- B) the blade and the front
- C) the back and the front
- D) the rims

5. What organ of speech can be kept apart neutral rounded or protruded forward?

- A) the lip
- B) the lower teeth
- C) the upper teeth
- D) the tongue

6. Find the correct line

Passive organs of speech are...

- A) the vocal cords, the tongue, the teeth
- B) the teeth ridge, the hard palate, the teeth
- C) the tongue, the lips, the teeth
- D) the soft palate, the hard palate, the teeth

7. Find the correct line

Active organs of speech are...

- A) the vocal cords, the tongue, the hard palate
- B) the vocal cords, the tongue, the teeth
- C) the vocal cords, the tongue, the lips
- D) the vocal cords, the tongue, the walls of the resonators

8. What is the function of the vocal cords?

- A) they control the disposition of the lips
- B) they produce voice
- C) they provide air for sounds
- D) they control the gap between the teeth

9. Speech-sounds are divided into...

- A) two groups
- B) three groups
- C) four groups
- D) five groups

10. Sounds produced with an obstruction to the air stream are called...

- A) vowels
- B) consonants
- C) monophthongs
- D) diphthongs

Tests on theory of phonetics

1. Sounds of pure musical tone are...

- A) vowels
- B) sonorants
- C) noise consonants
- D) labial consonants

2. Sounds in which tone prevails over noise are...

- A) diphthongoids
- B) sonorants
- C) consonants
- D) vowels

3. How many sonorants are there in English?

- A) 2
- B) 3

C) 7

D) 5

4. What is the phoneme?

A) a unit of language

B) the biggest unit of a language

C) the smallest divided unit of a language

D) the smallest undivided unit of a language

5. How many groups are all English vowels divided into?

A) 2

B) 5

C) 4

D) 6

6. What is a monophthong?

A) a complex sound consisting of three vowel elements

B) a pure vowel sound

C) a complex sound consisting of two vowels

D) a complex sound in the articulation

7. How many monophthongs are there in English?

A) 8

B) 2

C) 12

D) 10

8. What is a diphthong?

A) a complex sound consisting of two consonant elements

B) a complex sound consisting of two vowel elements

C) a complex sound consisting of one vowel elements

D) a complex sound consisting of three vowel elements

9. A diphthong consists of...

A) nucleus and glide

B) nucleus and tail

C) head and tail

D) head and glide

10. Choose the line in which letter "o" is pronounced like [əu]

A) roar, won't

B) both, don't

C) board, cold

D) won, colour

Tests on theory of phonetics

1. Choose the line of words in which all stressed vowels are pronounced like [ʌ]

A) must, does, won

B) oven, what, come

C) funny, upon, soda

D) Monday, alike, suppose

2. Choose the line of words in which all stressed vowels are pronounced like [o]

A) awful, stock, toll

B) collar, sport, song

C) bald, collar, stalk

D) bold, law, bought

3. 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 in even identical with the articulation of the other one. This phenomenon is called...

- A) elision
- B) accommodation
- C) assimilation
- D) reduction

4. Assimilation may be...

- A) of two degrees
- B) of five degrees
- C) of four degrees
- D) of three degrees

5. Degrees of assimilation are called...

- A) complete partial and intermediate
- B) complete and partial
- C) complete and intermediate
- D) partial and intermediate

6. Another term for “double assimilation” is...

- A) complete assimilation
- B) reciprocal assimilation
- C) intermediate assimilation
- D) regressive assimilation

7. The formula $A \rightarrow B$, where A is assimilating consonant, and B is the assimilated consonant can represent...

- A) regressive assimilation
- B) intermediate assimilation
- C) progressive assimilation
- D) partial assimilation

8. The preceding consonant is influenced by the one following it ($A \rightarrow B$)

- A) complete assimilation
- B) regressive assimilation
- C) reciprocal assimilation
- D) double assimilation

9. In reciprocal or double assimilation...

- A) two adjacent consonants influence each other
- B) the articulation of the assimilated consonant fully coincides with that assimilating one
- C) the preceding consonant is influenced by the one following in ($A \leftarrow B$)
- D) the assimilated consonant is influenced by the preceding consonant ($A \rightarrow B$)

10. The modification in the articulation of a vowel under the influence of an adjacent consonant, or vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called...

- A) elision
- B) reduction
- C) hapology
- D) adaptation or accommodation

Tests on theory of phonetics

1. The historical process of changing, shortening or omitting of vowel son unstressed positions are called...

- A) hapology
- B) elision

- C) reduction
- D) adaptation

2. Find the correct line.

Reduction is a historical process of...

- A) weakening or omitting vowel sounds
- B) weakening shortening or omitting of sonorant
- C) weakening consonant sound
- D) weakening shortening or omitting of vowel sounds

3. What sound represents the reduced form of almost any vowel or diphthong vowel unstressed position?

- A) [i:]
- B) [u]
- C) [i]
- D) the neutral sound

4. Reduction is closely connected with...

- A) sentence stress
- B) rhythm
- C) b, c, d
- D) word stress

5. Reduction takes place in...

- A) unstressed form-words within intonation groups and phrases
- B) unstressed syllables within words
- C) stressed syllables within words
- D) b, c

6. What phenomenon takes place in unstressed form-words auxiliary and manual personal and possessive pronouns within intonation groups and phrases?

- A) assimilation
- B) elision
- C) haplology
- D) reduction

7. How many degrees of the reduction of the strong form are noticed in English?

- A) 8
- B) 6
- C) 4
- D) 3

8. Three types of reduction in English are...

- A) quantitative, qualitative and complete
- B) quantitative, complete and adaptation
- C) quantitative, qualitative and accommodation
- D) quantitative, qualitative and assimilation

9. What types of reduction affects mainly long vowels?

- A) a, b
- B) qualitative reduction
- C) quantitative reduction
- D) the elision of vowels in the unstressed position

10. Hard and soft are the two groups of...

- A) complete reduction
- B) the elision of vowels in the unstressed position
- C) quantitative reduction
- D) qualitative reduction

Tests on theory of phonetics

1. Hard reduction is obscuration of vowels towards...

- A) [u]
- B) [i]
- C) [ə]
- D) a, c

2. Hard reduction is when the letters ... are read as [ə]

- A) e, i, y
- B) a, o, u
- C) c, m, n
- D) a, e, i

3. Soft reduction is obscuration of vowels towards...

- A) [ə]
- B) [u]
- C) [i]
- D) a, b

4. Complete reduction is related to...

- A) quantitative
- B) types 3 and 4 syllables reduction
- C) soft
- D) zero

5. In rapid colloquial speech certain national words may lose some of their sounds (vowels and consonants). This phenomenon is called...

- A) elision
- B) reduction
- C) accommodation
- D) assimilation

6. Elision is typical of...

- A) careful colloquial style
- B) rapid colloquial speech
- C) official style
- D) reading tales

7. What vowels or consonants are elided in rapid speech within the following words: phonetics [fə`netiks], already [ˈo:lredi]?

- A) [əu], [v]
- B) [o], [i]
- C) [əu], [i]
- D) [ə], [i]

8. A consonant cluster is found when...

- A) two vowel and the consonant letters come together
- B) 2 or more consonant letters come together
- C) one vowel and the consonant letters come together
- D) 2 vowel letters come together

9. What is syllable?

- A) a syllable is a speech unit consisting of a sound or a sound heard to be more prominent than the others
- B) a syllable is a speech unit consisting or a letter or a letter consonant to be longer than the others
- C) a syllable is a speech unit consisting of vowels and consonant what stressed
- D) a syllable is a speech unit consisting of vowels and consonant

10. Name the functions of a syllable

- A) semantic, syntactic, stylistic
- B) constitutive, distinctive, recognitive
- C) emotional, grammatical, semantic

D) constitutive, distinctive, grammatical

Tests on theory of phonetics

1. What helps to indicate the separation of syllables?

- A) the transition from one vowel sound to another
- B) intonation
- C) number of consonant sounds
- D) number of vowel soundds

2. Syllabic sounds are as follows:

- A) consonants and vowels
- B) vowels and sonorant
- C) monophthongs, diphthongs, diphthongoids
- D) diphthongs and consonants

3. Define the type of stressed syllable in the following word: TURBID

- A) 1
- B) 2
- C) 3
- D) 4

4. Find the line which consists of the words where sonorant forms /l/ are syllable-forming:

- A) feeble, slant, goal
- B) gold, bald, mould
- C) letter, line, lion
- D) stable, marble, table

5. Find the word where sonorant /n/ is a syllable-forming

- A) cotton
- B) lightening
- C) sand
- D) number

6. How many syllables are there in the following sentence:

He can do it for them.

- A) 3
- B) 6
- C) 4
- D) 2

7. How many syllables are there in the following sentence?

Exercises for using the dictionary.

- A) 15
- B) 14
- C) 12
- D) 13

8. How many syllables are there in the following sentence:

Some of them have come from London.

- A) 11
- B) 8
- C) 12
- D) 13

9. How many stressed syllables are there in the following pairs of phrases?

They to cut it. They weiter cut it.

- A) 4
- B) 5
- C) 3

D) 2

10. How many unstressed syllables are there in the following pairs of phrases?

The weiter cut it. The way to cut it.

A) 5

B) 6

C) 3

D) 4

Tests on theory of phonetics

1. How many syllables are there in the following sentence?

She's hoping to get a taxi to the station.

A) 8

B) 12

C) 11

D) 9

2. How many stressed syllables are there in the following sentence?

She's hoping to get a taxi to the station.

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C) 6

D) 7

3. How many unstressed syllables are there in the sentence?

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D) 11

4. Find the correct transcription of the word "miracle"

A) [ˈmirikəl]

B) [ˈmirəkəl]

C) [ˈmi:rəkəl]

D) [ˈmirəkəl]

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A) [ˈrædikəl]

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C) [ˈrədəkəl]

D) [ˈrə:dikəl]

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C) scorn and sympathy

D) a, b, c

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In any language people ... using their organs of speech

A) speak

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C) smile

D) walk

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- B) consonants
- C) monophthongs
- D) diphthongs

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1. Sounds of pure musical tone are...

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- C) noise consonants
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- C) the smallest divided unit of a language
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- C) a complex sound consisting of one vowel elements
- D) a complex sound consisting of three vowel elements

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- B) nucleus and tail
- C) head and tail
- D) head and glide

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- B) both, don't
- C) board, cold
- D) won, colour

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1. Choose the line of words in which all stressed vowels are pronounced like [ʌ]

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- B) oven, what, come
- C) funny, upon, soda
- D) Monday, alike, suppose

2. Choose the line of words in which all stressed vowels are pronounced like [o]

- A) awful, stock, toll
- B) collar, sport, song
- C) bald, collar, stalk
- D) bold, law, bought

3. 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 in even identical with the articulation of the other one. This phenomenon is called...

- A) elision
- B) accommodation
- C) assimilation
- D) reduction

4. Assimilation may be...

- A) of two degrees
- B) of five degrees
- C) of four degrees
- D) of three degrees

5. Degrees of assimilation are called...

- A) complete partial and intermediate
- B) complete and partial
- C) complete and intermediate
- D) partial and intermediate

6. Another term for “double assimilation” is...

- A) complete assimilation
- B) reciprocal assimilation
- C) intermediate assimilation
- D) regressive assimilation

7. The formula $A \rightarrow B$, where A is assimilating consonant, and B is the assimilated consonant can represent...

- A) regressive assimilation
- B) intermediate assimilation
- C) progressive assimilation
- D) partial assimilation

8. The preceding consonant is influenced by the one following it ($A \rightarrow B$)

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- D) double assimilation

9. In reciprocal or double assimilation...

- A) two adjacent consonants influence each other
- B) the articulation of the assimilated consonant fully coincides with that assimilating one
- C) the preceding consonant is influenced by the one following in ($A \leftarrow B$)
- D) the assimilated consonant is influenced by the preceding consonant ($A \rightarrow B$)

10. The modification in the articulation of a vowel under the influence of an adjacent consonant, or vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called...

- A) elision
- B) reduction
- C) haplology
- D) adaptation or accommodation

CURRENT CONTROL QUESTIONS ON THE SUBJECT

Lesson 1

1. What organs of speech do you know?
2. The roof of the mouth is divided into...?
3. What are passive organs of speech?
4. What are active organs of speech?
5. What is a sound division?
6. What is a vowel?
7. What is a consonant?
8. What is a phoneme?
9. How many vowel phonemes do you know?
10. How many consonant phonemes do you know?

Lesson 2

1. What is a monophthong? How many monophthongs are there in English?
2. What is a diphthong? How many diphthongs are there in English?
3. Classify the English monophthongs according to the existing principles.
4. Classify the vowels according to the lip position.
5. Classify the vowels according to the degrees (height) of tenseness.
6. Explain the general principles of classification of vowels.
7. What vowels are rounded and unrounded?
8. Are there quantitative distinctions between English vowels?

Lesson 3

1. Classify the consonants.
2. What are occlusive consonants?
3. What are constrictive consonants?
4. Classify the consonants according to the point of articulation.
5. What is the distinction between a vowel and a consonant sound?
6. Explain the general principles of classification of consonants.

Lesson 4

1. What is assimilation?
2. What are assimilated and assimilating sounds?
3. How many degrees of assimilation are there in English?
4. What is a complete assimilation?
5. Give the definition of partial, intermediate and complete assimilation.
6. How many types of assimilation do you know? Explain each type of assimilation and give your own examples.

7. What is aspiration? Give your own example.

Lesson 5

1. What is accommodation?
2. How many types of accommodation do you know? Give your own example.
3. What phenomenon is called “Elision”? Give an example of it.
4. What is deletion?
5. What phenomenon is called dissimilation?
6. Which process is called flapping?

Lesson 6

1. What phenomenon is called “reduction”?
2. Name the sounds which are commonly found in the unstressed syllables.
3. How many types of reduction do you know?
4. What degrees of the reduction do you know? Give an example.
5. Read the following sentence: ‘I can read it alone’. What type of reduction is observed in the word *can*?
6. Are the personal and possessive pronouns generally stressed in connected speech?
7. Are the auxiliary and modal verbs generally stressed in connected speech?
8. In what positions are prepositions generally stressed in a sentence?
9. Which form-words have no weak forms?

Lesson 7

1. What is a syllable?
2. How is a syllable formed?
3. What sonorous sounds are syllabic?
4. Speak about the types of syllables. Give your own example.
5. What is an open syllable?
6. What is a closed syllable?
7. What is the difference between stressed and unstressed syllables? Explain and give your own examples.
8. What is schwa?

Lesson 8

1. What is known as word-stress or word accent?
2. What is called “the accentual nucleus”?
3. What is secondary stress?
4. Name the Basic Rules of English Word Accentuation?
5. What words have two primary stresses?

Lesson 9

1. Intonation.
2. What is speech melody?
3. What is stress in speech?
4. What is timbre?

5. What is called the tempo of speech?
6. The main function of intonation.
7. What are the pre-head, head, nucleus and tail? Illustrate with your own example.
8. How many degrees of sentence-stress do you know?
9. What is rhythm?
10. Rhythmic group. Give an example.

Lesson 10

1. The Low Fall. Explain and illustrate with your own example.
2. The High Fall. Explain and illustrate with your own example.
3. The Low Rise. Explain and illustrate with your own example.
4. The High Rise. Explain and illustrate with your own example.
 - a) The High Narrow Rise. Explain and illustrate your own example.
 - b) The High Wide Rise. Explain and illustrate your own example.
5. The Rise Fall. Explain and illustrate with your own example.
6. The Fall Rise. Explain and illustrate with your own example.
7. The Low Level Tone. Explain and illustrate with your own example using:
 - a) the Descending Stepping Scale.
 - b) the Upbroken Descending Scale.
 - c) the Descending Sliding Scale.
 - d) the Descending Scandent Scale.
 - e) the Ascending Stepping Scale.
8. The Low Level Scale. Give examples.

Lesson 18

1. What are the main intonational peculiarities of Descriptive and Scientific Prose?
2. What are the main intonational peculiarities of Newspaper Style?
3. What are the main intonational peculiarities of Drama?
4. What are the main intonational peculiarities of Poetry?
5. What are the main intonational peculiarities of Reading Tales?
6. What are the main intonational peculiarities of Public Speeches?
7. What are the main intonational peculiarities of Spontaneous Speech?

Speech Organs

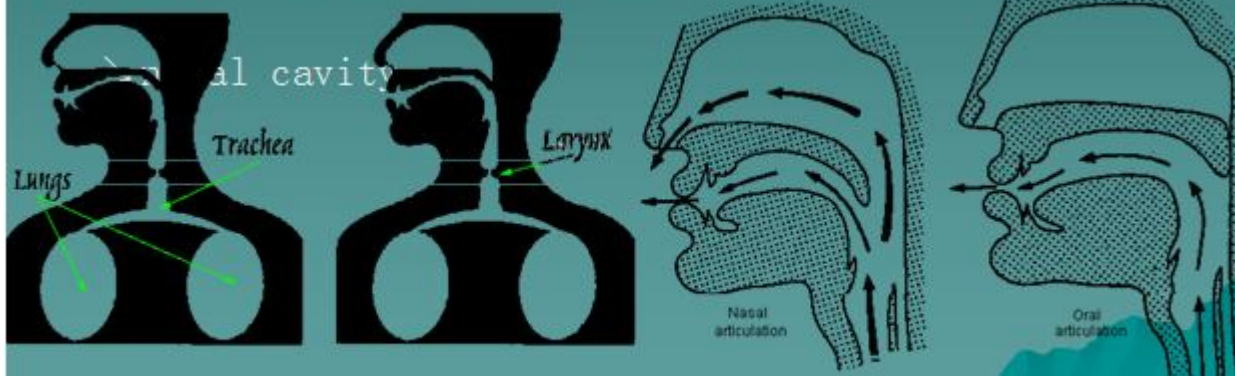
- ◆ The process of producing speech
- ◆ Three cavities & the vocal tract
- ◆ The vocal organs or the speech organs

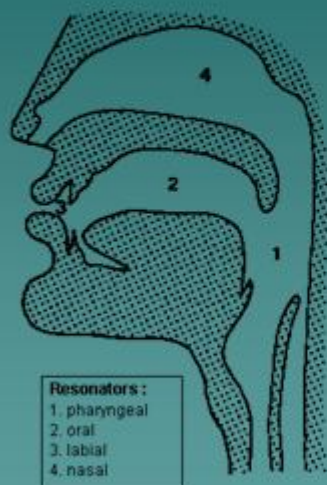
The process of producing speech

- ◆ The air breathed in → lungs → the air pressed out →

↗ mouth cavity

widepipe (trachea) → larynx → pharynx →





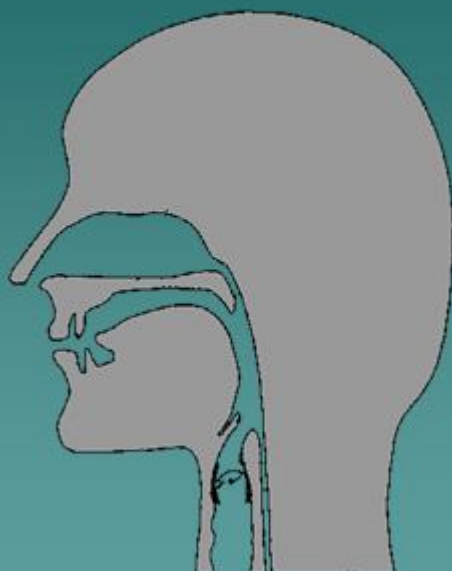
◆ The principal cavities or resonators:

- the pharyngeal cavity
- the oral cavity
- the nasal cavity
- (-the labial cavity)

◆ The vocal tract:

- the long tubular structure formed by the first three cavities.

The Vocal Organs or the Speech Organs



- ◆ Pharynx
- ◆ Oral Cavity
- ◆ Nasal Cavity
- ◆ Uvula
- ◆ Tongue
(tip/blade/front/
middle/back/root)
- ◆ Hard Palate
- ◆ Soft Palate (Velum)
- ◆ Alveolar Ridge (teeth-
ridge)
- ◆ Teeth (upper & lower)
- ◆ Lips (upper & lower)
- ◆ Epiglottis

The Vocal Folds or Vocal Cords

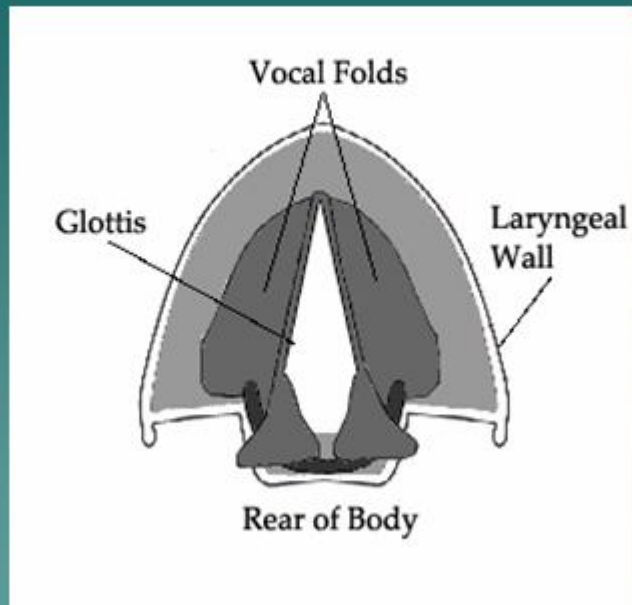
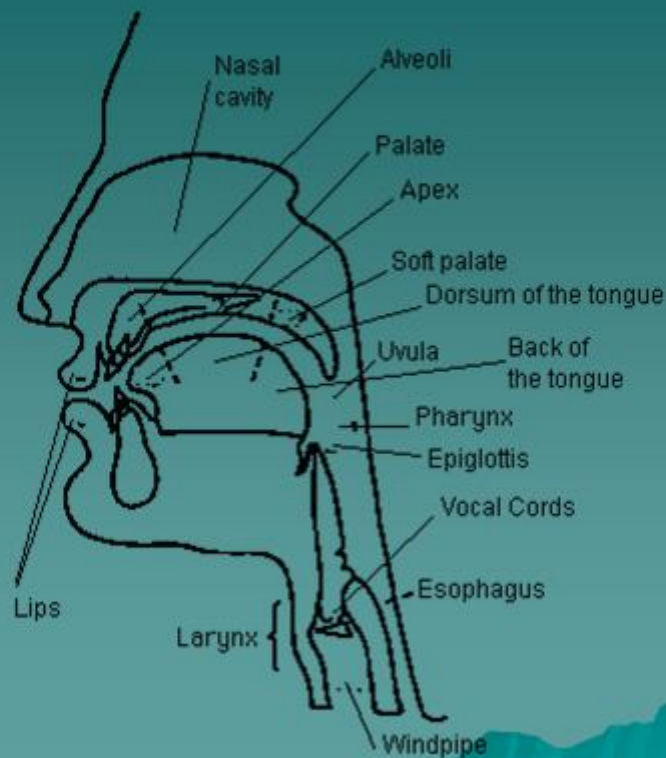


Diagram of the speech organs



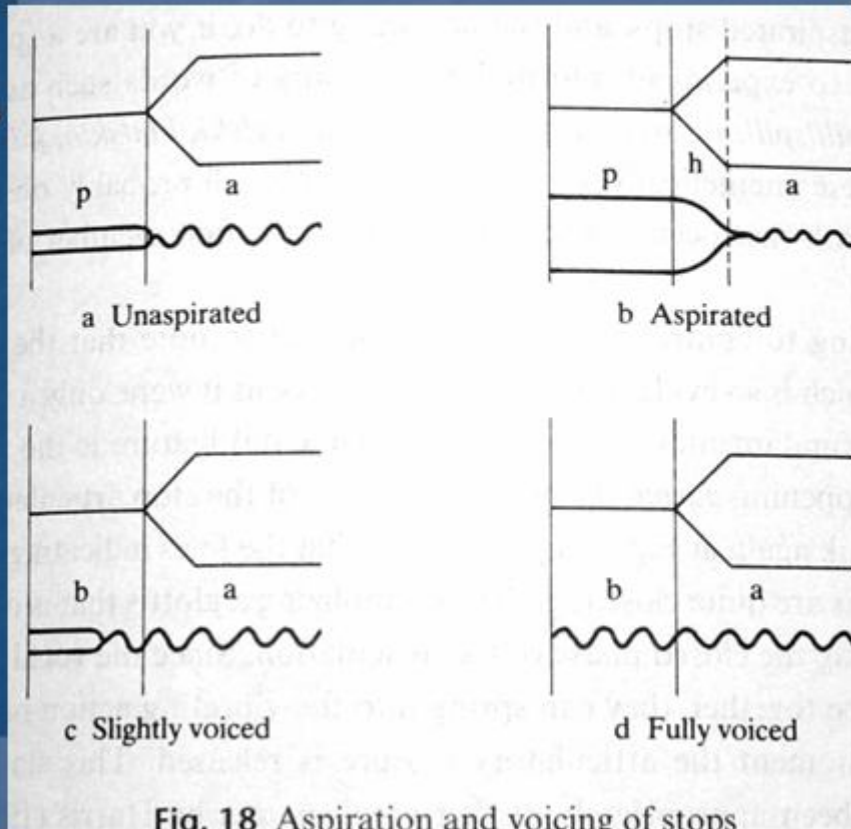
Vowels and Consonants

Review from last time

- What is an example of a word initial bilabial plosive?
 - *fat* or *cat*?
 - *top* or *stop*?
- What is the technical term for the initial sound in the word '*then*'?
 - how about in the word '*thin*'
- What is the difference between a stop (or plosive) and a fricative?
- Rule of thumb... Cs → VPM, MVP...

Consider the following chart...

- What differences do you see between aspirated and unaspirated?
- How about the beginning of the voiced segment?

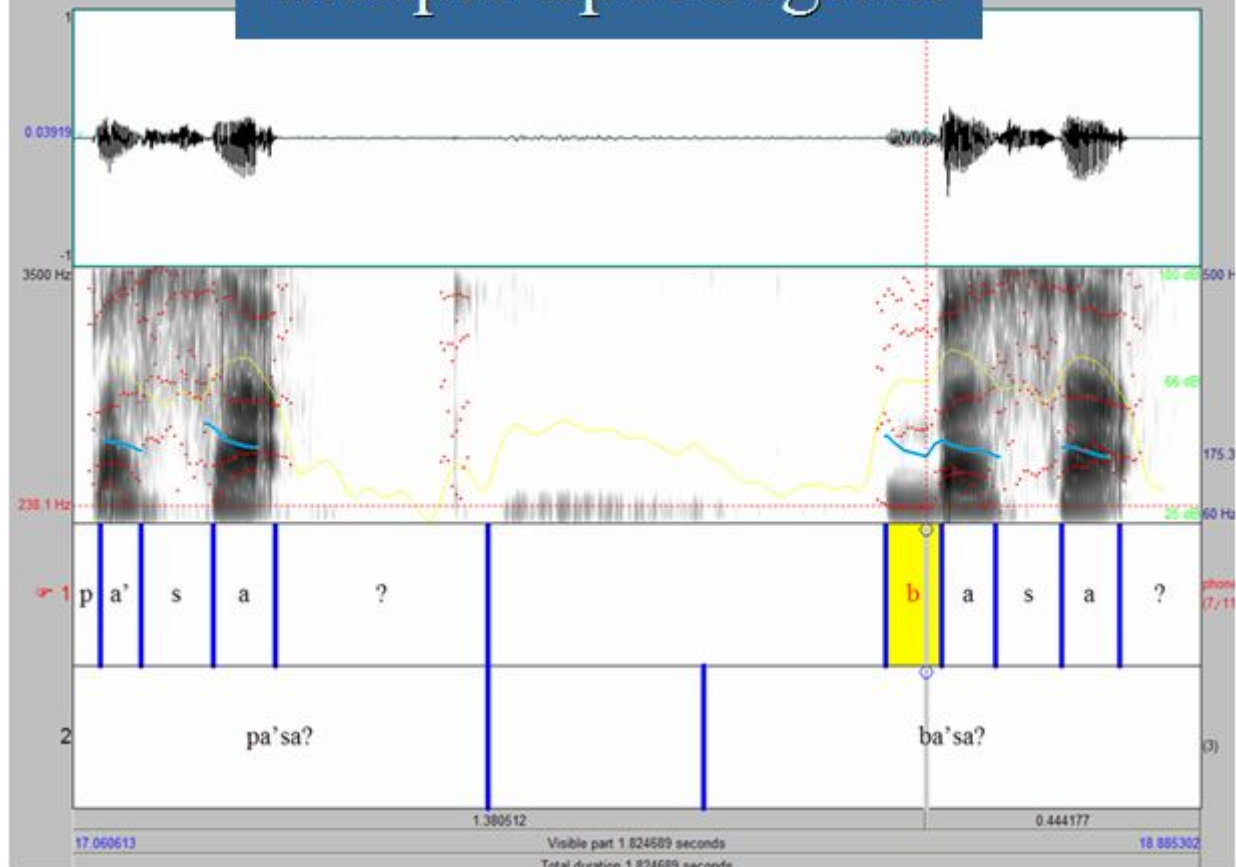


B 4

Tagalog (Təga'ɫɔg) demo

- listen to the sounds and follow along on the handout from last time.
- Pay attention to the initial voiceless and voiced plosives
- 1st set Bilabial [p] [b]
 - Can you hear the difference?
- 2nd set Alveolar [t] [d]
- 3rd set Velar [k] [g]

Sample Spectrogram



Vowels vs. Consonants: what's the difference?

review / preview

- consonants are identified by:
 - location of obstruction (place)
 - nature of obstruction (manner)
 - state of vocal cords (\pm voice)
- vowels are identified by:
 - vertical position of articulation (high, mid, low)
 - horizontal position of articulation (front, central, back)
 - also the state of the lips and velum (rounding) (nasalized)

Vowel Basics

- Vs are produced by egressive pulmonic airflow through the vibrating vocal folds & vocal tract (VT)
- They are varied by manipulating the size and shape of the VT (recall the filter discussion from a few days ago)
 - The various cavities/chambers in the VT can change shape and volume giving different preferred freq.
 - The freq components of the glottal waveform that are closest to the preferred freq are amplified
 - Resonances that are associated with the cavities in the oral tract are called formants (F1, F2, F3...)

Vowel Basics Cont.

- In speech perception, the Fundamental Freq. is important for distinguishing _____?
Pitch
- In vowel production, it is primarily the first and second frequencies (or formants) that are most important. The different numerical values (in Hz) for F1& F2 determine how we perceive them as /i, ɪ, e, ε, o, ɔ, u, ʊ/ etc.
- The tongue and lips influence the size and shape of the VT the most

Differences from Consonants

- unlike Consonants (Cs) Vs are much more difficult to describe in terms of their place of articulation.
 - (i.e. where exactly are they made in the mouth).
- This is true for several reasons:
 - Vs form a continuum of sounds rather than being neatly divisible pin-pointable units
 - the degree of impedance is very minimal making it difficult to determine the articulators
 - Cs near the V may also affect the tongue position
 - (e.g. are the Vs in *thee* & *think* the same?)
 - do they sound the same? where is your tongue?

What makes each vowel different?

- **The vowel categories**

“English has an unusually rich and complex vowel system, and a great deal of variation in vowel pronunciation across dialects. Standard English spelling does not identify pronunciations clearly or reliably....”
- The easiest way to start is with a list of vowel categories or **equivalence classes**
 - each class is represented by a set of words whose vowels are all pronounced alike.
 - For each vowel category, we'll pick a single word as a convenient way to name the class. This doesn't tell us how the words in each vowel class are pronounced -- and of course the pronunciation varies across dialects.
 - Different dialects also differ in how many distinctions they make.
 - Each phonological equivalence class **only tells us that** the vowels in it behave the same way.

24 "lexical sets" (J.C. Wells) *Accents of English*

Number	Name	Other Examples	Number	Name	Other Examples
1	KIT	ship, rib, dim	13	THOUGHT	Waugh, hawk, broad
2	DRESS	step, ebb, hem	14	GOAT	soap, robe, home
3	TRAP	bad, cab, ham	15	GOOSE	loop, mood, boom
4	LOT	stop, odd, Tom	16	PRICE	ripe, tribe, time
5	STRUT	cup, rub, hum	17	CHOICE	boy, void, coin
6	FOOT	bush, look, good	18	MOUTH	pouch, loud, noun
7	BATH	staff, clasp, dance	19	NEAR	beer, weird, fierce
8	CLOTH	cough, long, gone	20	SQUARE	care, air, wear
9	NURSE	curb, turn, work	21	START	far, sharp, farm
10	FLEECE	reap, seed, seize	22	NORTH	for, York, storm
11	FACE	late, babe, name	23	FORCE	ore, floor, coarse
12	PALM	bra, Brahms, blah	24	CURE	boor, tour, gourd

Phoneme Chart

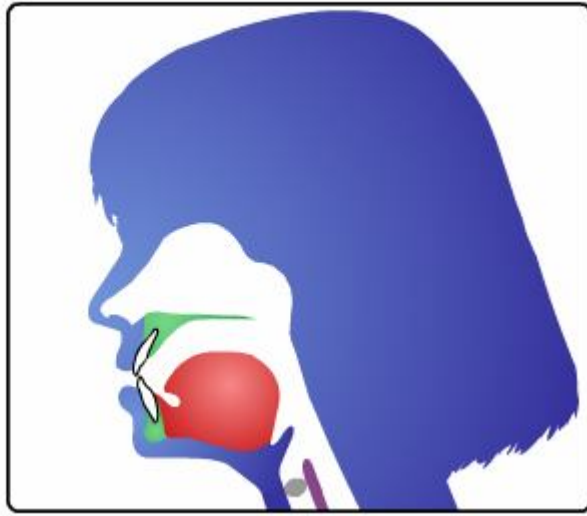
Vowel sounds

 father ago	 apple cat	 book could on got	 in swim	 friendly	 bed any	 cup under	
 her shirt	 arm car	 blue too	 born walk	 eat meet			
 chair where	 near we're	 mature tour	 boy noisy	 nine eye	 eight day	 go over	 out brown

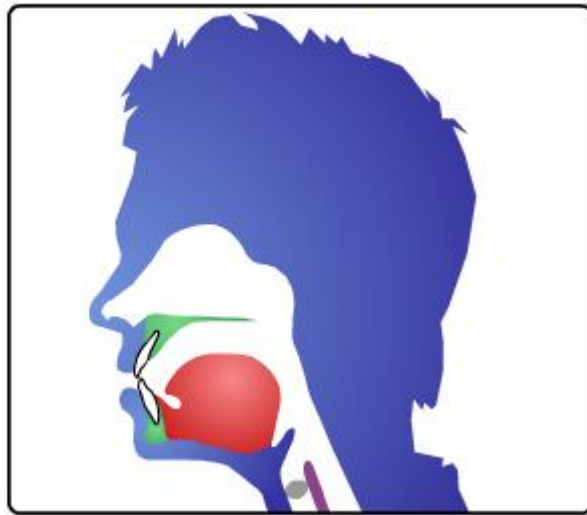
Consonant sounds

 park soup	 be rob	 face laugh	 very live	 time white	 dog red	 cold look	 girl bag
 think both	 mother the	 chips teach	 job page	 see rice	 zoo days	 shoe action	 television
 me name	 now rain	 sing think	 hot hand	 late hotel	 marry write	 white we	 you yes

/ə/



/æ/



Syllable Structure in English



- Words can be cut up into units called **syllables**.
- Humans seem to need syllables as a way of segmenting the stream of speech and giving it a rhythm of strong and weak beats.
- Syllables exist only to make speech easier for the brain to process.
- A word contains at least one syllable.

Syllables and their parts

- The parts are **onset** and **rhyme**; within the rhyme we find the **nucleus** and **coda**.
- Not all syllables have all parts; the smallest possible syllable contains a nucleus only.
- A syllable may or may not have an onset and a coda.

Onset (O)

- **Onset**: the beginning sounds of the syllable; the ones preceding the nucleus. These are always consonants in English. The nucleus is a vowel in most cases, although the consonants [r], [l], [m], [n], and the velar nasal (the 'ng' sound) can also be the nucleus of a syllable.

Rhyme (R)

- **Rhyme (or rime)**: the rest of the syllable, after the onset (the underlined portions of the words above). The rhyme can also be divided up:

Rhyme = nucleus + coda

Word Stress - Guidelines

Simple : one morpheme: *enter, deny, return, cotton, potato*

Complex : it contains one or more bound morphemes= affixes (prefixes or suffixes): *singer, goodness, unlock, capable, conversation* or is a **compound word**

Compound

GLOSSARY

Affricate	plosive followed immediately by a fricative
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 d followed by p, b or m is bilabial assimilation followed k or g is velar assimilation also t and n are possible assimilants as they are alveolar (known as de-alveolar assimilation)
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	The differences in allophones for any given phoneme which are predictable (such as k being different based on the placement of the vowel)
Distribution	
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
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
Fall	high fall and low fall marked by asterisk respectively at top or bottom
Fortis	plosives, affricates and fricatives 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
Glottal plosive	vocal folds blocking the passage of air, also glottal stop
Glottis	space between the vocal folds
Historical elision	dropped historically no question of inclusion Christmas, listen
Homophone	word pronounced the same but spelled differently
Implosive	ingressive pharyngeal air-stream

Ingressive	direction of air movement inwards
Inter-vocalic	consonant between vowels
Labialization	lip rounding occurring at the same time as some other more important articulation
Labio-dental	lower lip with upper teeth
Lateral	blockage on the side
Lateral Approach	from l phoneme sides of tongue have to rise to block air for the plosive
Lateral Release	with l phoneme sides of tongue must drop to produce l after plosive
Lenis	plosives, affricates and fricatives weak articulation
Lip-rounding	lips playing a role in producing certain vowels and other sounds
Manner	way of articulation
Nasal	evident, lowered soft palate to allow air through
Nasal approach	with plosives 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
Oral egressive	reverse click
Oral ingressive	air flowing inwards from the mouth, click
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 (This stuff is great!) ;-)

Overlapping plosive consonants	In a sequence of plosives with different places of articulation (grabbed it), release of first plosive articulation does not occur until after the approach phase of the second
Pharyngeal	air set in motion holding the vocal folds together and using air above
Pharyngeal egressive	ejective
Pharyngeal ingressive	implosive
Place	place of articulation
Plosive	complete blocking of the air-stream
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 >-< scheme > being approach - being hold and < being release
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
Rise	high rise or low rise marked by asterisk respectively at top or bottom
Rise followed by unstressed syllables	The rise is spread out over the whole
Roll or trill	rapid series of closures and openings
Rp	Received Pronunciation or SBS
Sbs	Southern British Standard or Received Pronunciation

Secondary articulation	a secondary occurrence such as labialization, palatalization, velarization accompanying a more important primary articulation
Soft palate	valve that controls the entry of air from the throat (pharynx) into the nose
Stressed	given accent
Strong form	see weak form
Syllabic consonants	sounds which are rather longer than usual and have syllable making function like vowels, examples: '-l' and '-n'
Tip	tip of tongue
Unstressed	without accent
Velar	raised back of tongue against soft palate
Vocal Folds	in the larynx, behind the adam's apple
Voiced	vibrating glottis
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 i.e. sit = -- "" --
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

THEMES FOR INDEPENDENT STUDY

Collection of Texts, Poems and sayings for phonetic drilling and practicing

MICE

I think mice are rather nice.
Their tails are long,
Their faces small,
They haven't any
Chins at all.
Their ears are pink,
Their teeth are white,
They run about
The house at night.
They nibble things
They shouldn't touch
And no one seems
To like them much.
But I think mice are very nice.

MUD

Mud is very nice to feel
All squishy-squash between the toes!
I'd rather wade in widdy mud
Than smell a yellow rose.

Nobody else but the rosebush knows
How nice mud feels
Between the toes.

THE ROOSTER

What would we do,
I'd like to know,
Without that bird
That loves to crow?

Who wakes him up,

I'd like to know,
To tell him when
It's time to crow.

I'll get up early
One day, too,
And shout out:
"Cock-a-doodle-doo-oo."

By Hilda I. Rostron

SUSAN SIMPSON

Sudden swallows swiftly skimming,
Sunset's slowly spreading shade,
Silvery songsters sweetly singing
Summer's soothing serenade.
Susan Simpson strolled sedately.
Stifling sobs, suppressing sighs.
Seeing Stephen Slocum, stately
She stopped, showing some surprise.
"Say," said Stephen, "sweetest sigher;
Say, shall Stephen spouseless stay?"
Susan, seeming somewhat shyer,
Showed submissiveness straightaway.
Summer's season slowly stretches,
Susan Simpson Slocum she –
So she signed some simple sketches –
Soul sought soul successfully.

*

Six September Susan swelters;
Six sharp seasons snow supplies;
Susan's satin sofa shelters
Six small Slocums side by side

PROSE

Read these texts: 1) Add extra loudness to your voice.
2) Watch the tempo of speech.
3) Articulate clearly and distinctly.

NEVER MIND

A boy bought a two penny loaf at a baker's. It struck him that it was much smaller than usual, so he said to the baker: "I don't believe this loaf is the right weight". "Oh, never mind", answered the baker, "You'll have the less to carry". "Quite right" said the boy and put three half pence on the counter. Just as he was leaving the shop the baker called out to

him. “I say Tommy, you haven’t given me the price of the loaf.” “Oh, never mind” said the boy, “you’ll have the less to count”.

MICHAELANGELO

A famous sculptor Michaelangelo lived in Florence. He was well-known all over Italy for his beautiful works. And the governor of Florence made up his mind to ask the famous sculptor to make a statue of himself out of a large piece of marble.

Michaelangelo had worked for two years and at last he completed the beautiful statue which he called “David”. The day the statue was ready a large crowd of people gathered at the square. The governor of Florence came too. He stood for a long time looking at the statue and then said that he didn’t like it. He thought that David’s nose was too long. Michaelangelo made up his mind to please the governor and not to spoil the statue. He went up to the statue with a hand full of marble dust. He seemed to work hard trying to change the shape of the nose. Drops of the marble dust flew down. The governor thought that the dust was from the nose of the statue.

When Michaelangelo had finished the governor said : “That’s excellent. Now you’ve given more life to the face.” And the people who understood what Michaelangelo had done shouted with joy. This statue was one of Michaelangelo’s best works.

THEATRE WAVES

Many years ago a London theatre gave a play in which there rose a great storm at sea. In those days theatres had no machines. Therefore the director engaged several boys to break waves on the sea. The boys jumped up and down under a big piece of sea green cloth. The boys received one shilling a night for the work. They worked for several weeks. But the director decided that he was paying too much. He decided to pay them only sixpence a night. The boys decided to go on strike. So, when the storm began when the wind rose blowing and it was raining and the sea rose there were no waves on it. The angry director lifted a corner of the sea and said to the boys: “Make the waves, boys.” “Do you want waves for a shilling or for six pence?” – asked a boy in a loud voice. “Oh, for a shilling” exclaimed the director. The boys began to jump up and down so well that the storm was a great success.

TEA LEAVES

Many years ago tea was unknown in European countries. Many people didn’t even know the word “tea”, though drinking tea was very popular in the East. Once a young sailor came back from India. He was the only son of an old woman and every time he returned to Great Britain from a far away country he brought his mother a gift. Of course, he tried to bring her something unusual that she could show to her friends. This time he brought her a box of tea. The old woman didn’t know anything about tea, but she liked the smell and invited all her friends to come and try it. When her guests arrived she invited them to the dining – table. The old woman treated them to cakes and fruits and

tea leaves. When the sailor entered the room and saw a big plate filled with tea leaves he understood everything. He smiled when he saw her mother's friends eating leaves with butter and salt. They pretended they liked it but it was clear they didn't enjoy eating the leaves. "Where is the tea, mother?" – the sailor asked. His mother pointed to the plate in the middle of the table. "No, this is only the leaves of the tea" – the sailor said. "Where is the water?" "The water?" his mother said. "I threw the water away, of course".

KING SOLOMON

Once upon a time, there was a very powerful, but very good king. All the people in the land loved him. He was very wise. One day two women came to the king's court. They were fighting over a baby girl. The first woman told the king. "She is mine, your highness. She belongs to me. I gave the birth to the baby last month. Look, she looks like me." The second woman said to the king "She is lying, the baby is mine. She belongs to me. Can't you see how she looks like me, your highness?". The king listened to the two stories. He thought for a few minutes then he said "O.K. the only solution to this problem is to saw the baby in half with this knife". The first woman cried out "No, no! Give her to this woman then." The king said to the first woman "Now, I know you are the true mother. Take your baby."

THE ONLY ONE SANDWICH

The train stopped at a small station. A passenger looked out of the window and saw a woman who was selling sandwiches. The gentleman wanted to buy a sandwich. The woman was standing rather far from the carriage. The gentleman did not want to go for the sandwich himself so he called a little boy who was talking on the platform near the carriage and asked him how much a sandwich cost. "Three pence, sir", answered the boy. The gentleman gave him six pence and said: "Bring me a sandwich and with the other three pence buy one for yourself". Some minutes later the boy returned. He was eating a sandwich. He gave the gentleman three pence change and said: "There was only one sandwich".

MIDAS

Once there lived a king whose name was Midas. He was fond of gold. He loved gold more than anything else except his daughter. Whenever he saw pieces of gold he counted them.

One day when he was counting his gold a stranger entered the room and said: "Midas, what else do you like most of all in the world?" "I like gold but of all" – Midas answered.

- "Midas, what will make you happy?"
- "Whatever I touch turns into the gold"
- "You will have what you wish" – said the stranger.

Next morning when Midas woke up, the sun was rising. While he was dressing he noticed that everything that he touched turned into gold and that made him very

happy. He went into the garden and everything he touched turned into gold. And the same thing happened at breakfast. His daughter watched him in silence. Midas took his coffee and it turned into gold. This frightened him, he became pale. "What's wrong with you, father?" asked his daughter and ran up to him and took him by the hand. At the same moment she also turned into gold.

"What have I done?" – cried Midas – "It was madness to want more riches. Now I have lost my daughter." That moment he heard the voice of the stranger – "Midas, which would you like to have now, your gold or your daughter?" – "Give me back my child" – exclaimed Midas. "I shall never want gold again" – "I shall go to the river to bring some water. Then I'll pour the water over your daughter". The stranger poured the water over the golden statue of his daughter. The girl opened her eyes and returned to life. Midas realized that gold was not the most important thing in the world.

A SAD STORY

Three men came to New York for a holiday. They came to a large hotel and took a room there. Their room was on the 45th floor. In the evening the three men went to the theatre and came back to the hotel very late. "I'm very sorry", said the hotel clerk, "but our lifts are not working." If you don't want to walk up to your rooms, you will have to sleep in the hall.

"No, no", said one of the three men. "No, thank you. We do not want to sleep in the hall. We shall walk up to our rooms." Then he turned to his two friends and said: "It is not easy to walk up to the 45th floor, but I think I know how to make it easy. I shall tell you some jokes, then you Andy, will sing some songs, then, you, Peter, will tell us some interesting stories. That will pass the time."

So they began to walk up to their rooms. Tom told them many jokes, Andy sang some songs. At last they came to the 34th floor. They were very tired. "Well," said Tom, "now it is your turn, Peter. Tell us a long and interesting story with a sad ending." "I shall tell you a story," said Peter. "It is not long, but it is sad enough: we left the key to our room in the hall."

A PROFESSOR AND A BOATMAN

Once a philosopher was crossing a river in a small boat. During the passage he asked the boatman.

- Have you ever heard about philosophy ?

- No, - said the boatman, - I've never heard about it.

- I'm very sorry for you, - said the philosopher. "You've lost a quarter of your life."

Some minutes later the philosopher asked the boatman again.

- Have you ever heard about astronomy ?

- No – replied the boatman. – I've never heard about it.

- I'm really sorry for you, - said the philosopher. - It's a very interesting science. You've lost a second quarter of your life.

Some minutes passed and the philosopher asked the boatman again:

- But I suppose you've heard something about algebra, haven't you?
- Not at all, - replied the boatman.
- In that case, - exclaimed the philosopher, - you've certainly lost a third quarter of your life.

At that moment the boat ran on a rock. The boatman jumped up and cried:

- Have you ever learnt to swim ?
- No, - cried the philosopher. – I've never gone in for swimming.

“In that case I am very sorry for you indeed, – said the boatman sadly. You've lost your whole life because the boat is sinking.

THE KING AND THE CRITIC

The king used to write stories which he thought were very good. The people to whom he showed them were afraid to criticize them. They said that his stories were good. One day he showed some of his stories to a well known critic who said that his stories were bad. The king got angry with him and sent him to prison. After some time the king pardoned the critic. When he returned he invited him to his palace for dinner. Again he showed him some of his stories and again asked him what he thought of them. The critic turned to the guards who were standing behind him and said: “Take me back to the prison”.

A WISE JUDGE

Once there lived two brothers. They worked together on their father's farm. They were very friendly. One day their father died and left his property to his two sons. Before he died he told them to divide the property between them. But the brothers could not agree how to divide it. Each wanted to have the better part for himself. For some time they did not speak to each other. At last they went to a judge who was very wise and always knew how to settle such difficult matters. The judge listened to them attentively and then said: “The matter is very simple. We shall divide the property in this way. One of you will have the right to choose which of the two parts he prefers.” In this way the matter was settled.

A BROKEN VASE

A young man was going to marry a beautiful girl. One day the girl said to him that the next day she would celebrate her birthday and invited him to her birthday party. The young man was eager to take her a present, so he went to a gift shop. There he saw many beautiful things. Of all the things he particularly liked the vases. But they were very expensive, and as he had very little money he had to leave the shop without buying anything.

Making for the door he suddenly heard a noise: one of the vases fell on the floor and broke to pieces. A brilliant idea came to his mind. He came up to the counter and asked the salesman to wrap up the broken vase. The salesman got a little surprised but did what the young man had asked him to. The young man, feeling very happy, took the parcel and went straight to the girl's place.

By the time he entered the room the guests had already gathered. Everybody was enjoying the party. Some of the people were dancing, others were talking, joking and laughing. Saying “Many happy returns of the day”, the young man told the girl that he had bought a small present for her. With these words he began to unwrap the parcel. Suddenly he got pale and said: “I am afraid, I have broken it. There were so many people in the bus...” But when he unwrapped the parcel, he saw that the salesman had wrapped up each piece of the vase separately.

COFFEE AND TEA

Coffee and tea were not known in Europe two hundred years ago. People were afraid to drink them because they thought that coffee or tea could kill a person. Once the king of Sweden decided to find out whether it was true or not. At that time two brothers were in prison. They were twins and were much alike. They had committed a crime and had been sentenced to death. The king said: “I shall let them live but they must drink coffee or tea every day”. They both lived many years. At last one of the brothers died when he was 83 years old. The other died a few years later. In this way it was proved that neither tea nor coffee was harmful to man.

TWO FRIENDS AND A BEAR

Tom and David were close friends. They set out on a journey. Their way lay through a forest. They always boasted of their friendship. The forest was full of wild animals. They saw a bear coming toward them. On seeing the bear David climbed up a tree. Tom didn't know what to do. He fell on the ground like a dead man, holding his breath. He had learned bears didn't harm the dead. The bear came up to Tom and smelt his body. He took him for a dead man and went away. When the bear was out of sight David came down and asked his friend what the bear had whispered in his ear. Tom replied that the bear had warned him not to trust a false friend. David felt ashamed and they resumed their journey.

ALONG A LONELY STREET

A man who lived in one of the suburbs of a big town in England went home from the railway station. It was night and there was nobody in the street. Suddenly he heard that somebody was following him. The man stopped and the man behind him also stopped. The man started to walk quickly and the man behind him also started to walk quickly. The man started to run and the man behind him also started to run.

Then the first man saw a wall around the garden. “That man behind me wants to rob me,” - thought the man, and he jumped over the wall. The other man jumped over the wall too. The first man turned round to him and said: “What do you want? Why are you following me?” “Do you always go home like this, or are you having some exercises in jumping tonight?” - answered the other man. “I’m going to Mr. Fork’s and the man at the station told me to go after you as you live near Mr. Fork’s

home. Excuse me for asking you, but will you have some more gymnastics or will you go straight home?"

THE POWER OF IMAGINATION

Mr. Brown got to a hotel late in the evening after a long journey. He asked the hall – porter whether there were any vacant rooms in the hotel. At that moment another traveller came and asked the hall – porter for a room too.

"The only vacant room is a double room, that is, a room with two beds in it. Do you mind if you spend the night in that room together?", the hall – porter asked. "It'll be less expensive for you, you'll each pay half." At first the travellers didn't like the idea, but just then it began raining hard and they were too tired to go to another hotel, so they changed their minds. They spoke to each other and then told the porter that they agreed to spend the night in the same room. Their things were carried in and soon the two men went to sleep to the accompaniment of the rain.

Suddenly Mr. Brown was woken up by a loud noise. "What's the matter?" Mr. Brown asked in surprise. "Is anything the matter?" In a weak voice the second traveller answered, "I'm sorry, but I had to wake you up. I've got asthma. I feel bad. In addition I've got a terrible headache. If you don't want me to die, open the window quickly." Mr. Brown jumped out of bed quickly and began looking for his matches, but he could not find them in the dark, and the sick man went on moaning, "Air, air... I want fresh air. I'm dying."

Mr. Brown still could not find the matches, so he tried to find the window. It took him some time, and at last he thought he had found it. But he was unable to open it. As the voice of the traveller grew weaker and weaker Mr. Brown in horror took a chair and broke the window with it. The sick man immediately stopped moaning and said that he was very grateful and felt much better now. Then the two of them slept peacefully until morning.

When they woke up next morning, they were surprised to see that the only one window in the room was still closed, but the large mirror was broken into pieces.

IT ONLY MADE THINGS WORSE

A husband said to his friend: "My wife doesn't allow me to sleep. She is afraid of thieves and wakes me up if she hears the slightest noise and makes me get up to see if there are burglars in the house." "You can easily get over that difficulty. Just explain to your wife; they work quietly and don't disturb anybody." "I have already done that, old man, but it only made things worse. Now she gets me up every night because she hears nothing."

THE PRESCRIPTION ON THE DOOR

Once there lived a farmer. He had a wife and a lot of children. From early morning till late at night he worked on his field. His wife laboured about the house, the garden and the orchard. The children helped their parents as much as they could.

One day the farmer's wife fell ill. The doctor was sent for. The doctor came to examine the patient. He felt her pulse, examined her throat, felt her heart and lungs, and diagnosed the case as flu. The doctor asked for a piece of paper to write the prescription on. But there wasn't paper in the house, so the farmer went to his neighbour for some paper. But he was absent for a long time. The doctor waited for some time, but as he was short of time he took a piece of coal and wrote the prescription on the door.

When the farmer returned, the doctor was gone. As neither the farmer, nor his wife, nor their children could write and there was no one to copy out the prescription the farmer took the door off its hinges and carried it to the chemists. This way the farmer had the prescription made up and his wife took the medicine and recovered soon.

MARK TWAIN IN FRANCE

Mark Twain, the famous American writer, was travelling in France. Once he was going by train to Dijon. That afternoon he was very tired and wanted to sleep. He therefore asked the conductor to wake him up when they came to Dijon. But first he explained that he was a very heavy sleeper. "I'll probably protest loudly when you try to wake me up," he said to the conductor. "But do not take notice, just put me off the train anyway."

Then Mark Twain went to sleep. Later, when he woke up, it was night – time and the train was in Paris already. He realized at once that the conductor had forgotten to wake him up at Dijon. He was very angry. He ran up to the conductor and began to shout at him. "I've never been so angry in my life," Mark Twain said.

The conductor looked at him calmly. "You are not half so angry as the American whom I put off the train at Dijon," he said.

Tests

1. Give the correct symbols for the boldface letters

[Λ]

Ex. His name is **Doug**.

- a) 1. That company **makes** books. 2. Is this Kate's **hat**? 3. The weather is **awful**. 4. Mark has a new **toy**. 5. Leave **it** to me. 6. This is delicious **tea**. 7. He goes to **bed** at eleven. 8. She loves **ice** cream. 9. It's **hot** day. 10. **Would** you like some cake? 11. They have a beautiful **home**. 12. Do you want some **soda**? 13. Turn right at that **corner**. 14. May I **use** your pen? 15. She's sleeping **now**. 16. Dave is **thirsty**. 17. Checkers is **their** dog.

- b) 1. When he **walks** to work, he **stops** and **has** coffee. 2. He **buys** old houses, **fixes** them, and then **sells** them.
- c) 1. Mrs. **Wall's** sister **Jean** is a lawyer. 2. **Sonia** isn't **here**; she's at **work**. 3. **Lisa's** house **has** a pretty yard.
- d) 1. **Bob** is **taking** a flight to **Rome** tonight. 2. **Jim** plays soccer on **Sundays**. 3. In hot weather **he** likes to go **swimming**.
- e) 1. That **boy** is an excellent **basketball** **player**. 2. Jimmy is **upstairs** **taking** a **bath**. 3. Do they sell **vegetables** in that store? 4. This is a **pretty** **neighborhood**, isn't it?
- f) **worked**, **washed**, **cooked**, **cleaned**, **moved**, **delivered**, **turned**, **studied**, **hated**, **watched**, **called**, **painted**, **handed**;
- g) **brother**, **think**, **those**, **weather**, **thirsty**, **either**
- h) 1. I'm **all** right, **Jack**. 2. **Rosie** ran **about** a mile yesterday. 3. She teaches **photography** at the **community** center. 4. He **writes** for a **travel** magazine.
- i) 1. **George** had **chicken** for dinner. 2. **Judy** has a **job** on a **magazine**. 3. The **furniture** store is on the **corner**.
- j) 1. I just **bought** some **sugar**. 2. You **should** drink a lot of **water**. 3. It isn't usually so **noisy** here. 4. The **boys** had a **great** summer vacation.

2. Transcribe and intone the sentences below. Pay attention to the differentiatory function of stress in the italicized words

1. a) He spoke with no trace of *accent*. b) The way you *accent* these words tells me you were not born in England. 2. a) That's very *abstract*. b) One can *abstract* several general rules from an examination of these facts. 3. a) He was not on the *missing list*. b) They couldn't find the *missing list*, it's been missing for several days. 4. a) "That's what I call a *silver tip*" the taxi-driver said contentedly. b) This is obviously a *silver tip*, no other metal would have been strong enough for the job. 5. a) You will need a *permit* in order to visit that place. b) The job has to be done very quickly; it does not *permit* of any delay. 6. a) We entered a very *dark room*. b) A *darkroom* is a room for photographic processing. 7. a) Who is going to *refund* our losses? b) The *refund* did not amount to too much but it was extremely welcome. 8. a) This is all the *spending money* you'll get from me for this month. b) *Spending money* is easy; making it may prove more of a problem.

3. Copy out these texts. Observe correct rhythmic groups. Mark the stresses and tunes

Cutting Off with a Shilling

Sheridan, the famous English playwright, wanted his son Tom to marry a young woman of a large fortune. The youth was in love with a penniless girl and refused pointblank to obey his father.

Out of patience with his son, Sheridan threatened him: "If you don't immediately obey me, I shall cut you off with a shilling." "When you really make up your mind to cut me off with a shilling," said the youth, "you will have to borrow it first, sir."

Sheridan burst out laughing and dropped the subject altogether.

Aesop and the Traveller

Aesop was a clever man who lived many hundreds of years ago in Greece. He wrote a lot of fine stories. He was well known as a man who was fond of jokes. One day, as he was enjoying a walk, he met a traveller who asked him, "My good man, can you tell me how soon I shall get to town?" "Go!" Aesop answered. "I know that I must go," protested the traveller, "but I should like you to tell me how soon I shall get to town." "Go!" Aesop said again. The traveller went on. After he had gone some distance, Aesop shouted after him, "You will get to town in two hours." The traveller turned round in surprise. "Why didn't you tell me that before?" he asked. "How could I have told you that before," Aesop answered, "if I did not know how fast you could walk."

4. Read these jokes. Define what intonation patterns should be used to convey humour

Asking Too Much

An Englishman was driving along a country road in Ireland and met a man carrying a heavy bag.

"Can I take you into town?" the Englishman asked.

The Irishman said, "Thank you," and got into the car.

In a few minutes the driver saw that the Irishman was sitting with the heavy bag still in his hand.

"Why don't you put your bag down?" he asked. "Well," answered the Irishman, "you've given me a ride in your car. I can't ask you to carry my bag as well."

"You say that I am the first model you ever kissed?"

"Yes."

"And how many models have you had before me?"

"Four. An apple, two oranges, and a vase of flowers."

Soph: But I don't think I deserve an absolute zero.

Prof: Neither do I, but it is the lowest mark that I am allowed to give.

A young writer sent a number of manuscripts to a celebrated newspaper columnist, asking his advice as to the best channel for marketing the writings. The manuscripts came back with this curt note:

“The one channel I can conscientiously recommend as the greatest outlet for articles of this type is the English Channel.”

5. Read this text as if you were reading it to a) children; b) students

STILL NOT PERFECT

A small schoolboy often wrote: “I have went,” instead of “I have gone”. At last his teacher said:

“You must stay after school this afternoon and write ‘I have gone’ a hundred times. Then you will remember it.”

When the teacher came back he found a letter from the boy on his desk. It said:

Dear Sir,

I have wrote “I have gone” a hundred times, and now I have went.

6. Write down these rhymes. Observe the regular alternation of stressed and unstressed syllables according to the given stress tone marks. Make up tonograms

'Jack and ' Jill went Eup the , hill.
To ' fetch a ' pail of , water.
' Jack fell , down and ' broke his , crown,
And ' Jill came ' tumbling , after.

' Twinkle, ' twinkle, ' little , star,
' How I ' wonder ' what you , are.
' Up a ' bove the ' world so , high
' Like a ' diamond ' in the , sky.

In ' winter ' I get up at , night
And ' dress by ' yellow , candle , light.
In ' summer Equite the ' other , way
I 'have to 'go to 'bed by , day.

7. Write down these extracts. Mark the stresses and tunes. Transcribe them

Blood and flood are not like food
Nor it mould like should and would
Banquet is not nearly parquet
Which is said to rhyme with “darky”.

Rounded, wounded; grieve and sleeve
Friend and fiend; alive and live;
Liberty, library; heave and heaven
Rachel, ache, moustach, slaven.

We say hallowed but allowed
People, leopard; towed but vowed
Mark the difference moreover

Between mover, plover, Dover
Leeches, breeches, wise, precise;
Chalice, but police and lice.

8. State a) which consonants are silent; b) which of the words have /θ/

a)	exhaust	diaphragm	cupboard	subtle
	shepherd	Thomas	debt	tomb
	listen	sign	comb	hustle
	limb	isle	gnarl	light
	heirloom	Thames	knick-knack	

b)	wroth	worthy	method
	throat	bathe	ethos
	sooth	loath	Smith
	thief	moth	pith
	clothes	strength	smooth
	with	wealthy	Plymouth

9. Fill in the blanks with the appropriate homophone

(sealing, ceiling) 1. We had difficulty in ... the leak. 2. The spider made its web on the 3. The ... of the room is high.

(sole, soul) 1. My old boots need new 2. He was the ... executor named in the will. 3. We had a nice ... for lunch. 4. He has a hard job to keep body and ... together. 5. He put his heart and ... into work.

(bare, bear) 1. In winter the garden looked 2. The pain was almost more than he could 3. I can't ... that man. 4. He moved with the grace of a trained 5. The ice won't ... your weight.

(pear, pair) 1. I have bought a ... of shoes. 2. Please give me a I prefer them to apples. 3. They went away in

(right, write) 1. Don't ... on both sides of the paper. 2. What's the ... time? 3. In England traffic keeps to the left side of the road, not to the ... as in other countries. 4. I hope you know the difference between ... and wrong.

(vain, vein, vane) 1. All our work was in 2. She is a ... young girl, always giving herself airs. 3. One of the ... of the propeller was broken. 4. They found a ... of gold in the rock. 5. He became so angry that the ... on his forehead swelled.

10. Read the following pairs of phrases. Try to distinguish them and write down the transcription

mice pies	my spies
grey tapes	great apes
send the maid	send them aid
car pit	carpet
it's an aim	it's a name
grade 'A'	grey day
ice cream	I scream
ice train	eye strain
the way to cut it	the waiter cut it
I'm 'A'	I may

11. Rewrite using ordinary letters

'twallaIt

baI 'baIθrθn

It Iz ði 'auθ |wen frθm ðθ 'bauz |
 ðθ 'naItIŋgeIlz 'haI 'nout Iz 'hθ:d; |
 It Iz ði 'auθ wen 'l^vθz 'vauz |
 si:m 'swi:t In 'evrI 'wIspθd 'wθ:d; |
 θnd 'dʒentl 'wIndz, | θnd 'wɔ:tθz 'nIθ, |
 meIk 'mju:zIk tθ ðθ 'lounli 'Tθ. |
 'i:ʃ 'flauθ ðθ ↑dju:z hθv 'laItli 'wet, |
 θnd 'In ðθ 'skaI ðθ ↑sta:z a: 'met, |
 θnd 'ɔn ðθ 'weIv Iz ↑'di:pθ 'blu:, |
 θnd 'ɔn ðθ 'li:f θ ↑braunθ 'hju:, |
 θnd 'In ðθ 'hev n | ðθt 'kIIθr θb'skjuθ, |
 sou 'sɔftli 'da:k, | θnd 'da:kli 'pjuθ, |

wɪf 'fɒləʊz ðə dɪ'klaɪn əv 'deɪ, |
əz 'twɒləʊt 'melts bɪ'ni:θ ðə ↑mu:n ə'weɪ. |

ði 'ærou ənd ðə 'sɒŋ

baɪ 'lɒŋfelou

aɪ 'ʃɒt ən 'ærou ɪntə ði 'ɛθ, |
ɪt 'fel tu 'θ:θ, | aɪ 'nju: nɒt 'wɛθ; |
fɔ:, 'sou 'swɪftlɪ ɪt 'flu:, | ðə 'saɪt |
'kud nɒt 'fɒləʊ ɪt ɪn ɪts 'flaɪt. |
aɪ 'bri:ðd ə 'sɒŋ ɪntə ði 'ɛθ, |
ɪt 'fel tu 'θ:θ, | aɪ 'nju: nɒt 'wɛθ; |
fɔ:, 'hu: hæz 'saɪt sou ↑ki:n ənd 'strɒŋ, |
ðət ɪt kən 'fɒləʊ ðə 'flaɪt əv ə 'sɒŋ? |
'lɒŋ, 'lɒŋ 'a:ftəwəd, | ɪn ən 'ouk |
aɪ 'faʊnd ði 'ærou, | 'stɪl ʌn'brouk; |
ənd ðə 'sɒŋ, | frəm bɪ'gɪnɪŋ tu 'end, |
aɪ 'faʊnd ə'geɪn ɪn ðə ↑ha:t əv ə 'frend. |

ði 'ænts ənd ðə 'grɑ:ʃɒpə

baɪ 'i:sɒp

'wʌn 'kəʊld 'wɪntəz 'deɪ | səm 'ænts wə 'lʊkɪŋ ət ðeə 'stɔ:haus, ɪn 'wɪtʃ ðeɪ
'keɪpt ðə 'greɪn | ðeɪ həd 'gæðəd ɪn 'sʌm. |

'dʒʌst ðen | ə 'grɑ:ʃɒpə 'keɪm, ʌp tə ðəm. | hi 'lʊkt 'verɪ 'li:n ənd
'hʌŋgrɪ, | ənd hi 'beɪd ðəm tə 'gɪv hɪm 'sʌmθɪŋ tə 'i:t. | bət ðeɪ 'a:skt hɪm | 'waɪ
hi hæd ↑nəʊ 'greɪn əv hɪz 'θʊn. |

“'waɪ”, sed ðeɪ, | “dɪd ju 'nɒt 'gæðə 'greɪn ɪn 'sʌm?” | “'θʊ, | aɪ hæd 'nəʊ
'taɪm,” hi rɪplaɪd; | “aɪ wəz 'ɔ:lweɪz 'sɪŋɪŋ.” | 'ðen ðeɪ 'la:ft ənd 'sed | “ɪf ju 'tʃəʊz
tə 'sɪŋ 'ɔ:l ðə 'sʌm, | ju meɪ 'gəʊ ənd 'da:ns 'ɔ:l ðə 'wɪntə.” |

12. Provide these words with necessary stress marks

air-raid, birdcage, coalmine, teapot, washstand, mail-bag, dance-music,
grandfather, handwriting, shopkeeper, ladybird, office-boy, waiting-room, dinner-
jacket, tape recorder, labour exchange, ground floor, knee-deep, cross-question, flat-
footed, shop-window, hot-water-bottle, waste-paper-basket, post-graduate, vice-
chancellor, second-hand

13. Transcribe the words and put down stress marks in these verbs and nouns

absent *n* – absent *v*
compress *n* – compress *v*
consort *n* – consort *v*
produce *n* – produce *v*
infix *n* – infix *v*
transport *n* – transport *v*
object *n* – object *v*
forecast *n* – forecast *v*
contrast *n* – contrast *n*

combine *n* – combine *v*
concert *n* – concert *v*
desert *n* – desert *v*
outlay *n* – outlay *v*
import *n* – import *v*
increase *n* – increase *v*
protest *n* – protest *v*
record *n* – record *v*

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BASIC ABSTRACT

Lesson 1. The Organs of Speech

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

To understand how speech-sounds are produced students of English must have some knowledge of the organs of speech and their function. The organs of speech are as follows:

- a) *the mouth cavity*
- b) *the nasal cavity*
- c) *the pharynx*
- d) *the lips*
- e) *the teeth*
- f) *the tongue*
- g) *the roof of the mouth*
- h) *the larynx containing the vocal cords.*

The roof of the mouth is divided into 3 parts:

- a) **the alveolar ridge**
- b) **the hard palate**

c) the soft palate with the uvula

The organs of speech are divided into movable and fixed.

The movable speech organs take an active part in the articulation of speech – sounds and are called active organs of speech.

The fixed speech organs with which the active organs form obstruction are called passive organs of speech.

There are 26 letters in English.

The ABC

Letter	Pronunciation	Letter	Pronunciation
A a	[ei]	N n	[en]
B b	[bi:]	O o	[əu]
C c	[si:]	P p	[pi:]
D d	[di:]	Q q	[kju:]
E e	[i:]	R r	[a:]
F f	[ef]	S s	[es]
G g	[dʒi:]	T t	[ti:]
H h	[eɪf]	U u	[ju:]
I i	[ai]	V v	[vi:]
J j	[dʒei]	W w	['dʌblju:]
K k	[ker]	X x	[eks]
L l	[el]	Y y	[waɪ]
M m	[em]	Z z	[zed]

Speech sounds are divided into vowels and consonants. 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).

The single sound of speech is called a **phoneme**. A phoneme is the smallest undivided unit of a language. There are 44 phonemes in English: 20 vowel phonemes and 24 consonant phonemes.

Key to Phonetic Symbols

Vowels

Consonants

Symbol	Examples	Symbol	Examples
[i :]	<i>eat see</i>	[b]	<i>bed about</i>
[ɪ]	<i>it sit</i>	[d]	<i>do side</i>
[e]	<i>end pen</i>	[f]	<i>fill safe</i>
[æ]	<i>apple black</i>	[g]	<i>good big</i>
[a :]	<i>arm part</i>	[h]	<i>hat behind</i>
[>]	<i>opposite stop</i>	[j]	<i>yes you</i>
[> :]	<i>always more</i>	[k]	<i>cat week</i>
[u]	<i>would stood</i>	[l]	<i>lose allow</i>

[u:]	<i>you</i>	<i>choose</i>	[m]	<i>me</i>	<i>lamp</i>
[ʌ]	<i>up</i>	<i>luck</i>	[n]	<i>no</i>	<i>any</i>
[ə:]	<i>early</i>	<i>bird</i>	[p]	<i>put</i>	<i>stop</i>
[ə]	<i>ago</i>	<i>doctor</i>	[r]	<i>run</i>	<i>around</i>
[eɪ]	<i>eight</i>	<i>day</i>	[s]	<i>soon</i>	<i>us</i>
[əu]	<i>open</i>	<i>phone</i>	[t]	<i>talk</i>	<i>last</i>
[aɪ]	<i>eyes</i>	<i>drive</i>	[v]	<i>very</i>	<i>live</i>
[aʊ]	<i>out</i>	<i>now</i>	[w]	<i>win</i>	<i>swim</i>
[>ɪ]	<i>boy</i>	<i>join</i>	[z]	<i>zoo</i>	<i>loves</i>
[ɪə]	<i>ear</i>	<i>near</i>	[ʃ]	<i>ship</i>	<i>push</i>
[eə]	<i>air</i>	<i>wear</i>	[ʒ]	<i>measure</i>	<i>usual</i>
[uə]	<i>sure</i>	<i>tourist</i>	[ŋ]	<i>sing</i>	<i>hoping</i>
			[tʃ]	<i>cheap</i>	<i>catch</i>
			[θ]	<i>thin</i>	<i>bath</i>
			[ð]	<i>then</i>	<i>other</i>
			[dʒ]	<i>June</i>	<i>age</i>

The ABC Song

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y and Z
 This is called the alphabet
 Which we never must forget.

Phonetic drills

1) Practice the following.

a) *pea* *port* *happy* *map*
tea *talk* *city* *sit*
key *coat* *lucky* *silk*

b) *thin* *path* *they* *bath*
thick *mother* *that* *smooth*
theme *tooth* *this*



2) Match the words in each group that contain the same vowel sound:

watch • • *good* *just* • • *push* *blood* • • *book*
looks • • *stopped* *got* • • *lunch* *not* • • *long*
shut • • *stuck* *put* • • *cough* *cook* • • *cut*



3) Repeat the words in box A, then the words in box B.

A. **bill** **tin**
fill **will**
lift **spill**
lit **till**

B. **bell** **ten**
fell **well**
left **spell**
let **tell**

4) Read the words given below. The boldface words in the following phrases and sentences should be pronounced as accurately as possible.

- | | |
|---|--|
| 1. Leave me alone . | 9. The crew had no clue of the storm. |
| 2. lots of luck
Zealand . | 10. His cousin comes from New |
| 3. Please believe me.
the zoo . | 11. There are zebras and lions at |
| 4. See you tomorrow . | 12. Tell the teacher . |
| 5. I'm very sorry . | 13. Tim bought two tickets . |
| 6. Carry that load down the road . | 14. Send dad a birthday card . |
| 7. Jerry likes jelly and bread.
dinner ? | 15. What did you order for |
| 8. We had a fright on that flight .
month . | 16. The baby got his third tooth this |

Questions for Discussion

11. What organs of speech do you know?
12. The roof of the mouth is divided into...?
13. What are passive organs of speech?
14. What are active organs of speech?
15. What is a sound division?
16. What is a vowel?
17. What is a consonant?
18. What is a phoneme?
19. How many vowel phonemes do you know?
20. How many consonant phonemes do you know?

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many letters are there in the English alphabet?
a) 23 b) 36 c) 26

2. What is a phoneme?
a) a unit of a language
b) the biggest unit of a language
c) the smallest undivided unit of a language

3. How many phonemes are there in English?

- a) 40 b) 44 c) 48

4. How many vowel phonemes are there in English?

- a) 10 b) 20 c) 40

5. How many consonant phonemes are there in English?

- a) 26 b) 44 c) 24

Lesson 2. The Classification of English Vowel Phonemes

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

A vowel is a voiced sound produced in the mouth with no obstruction to the air stream. The English vowel phonemes are divided into two large groups: monophthongs and diphthongs.

A monophthong is a pure (unchanging) vowel sound. There are 12 monophthongs in English. They are as follows: [i:], [ɪ], [e], [æ], [ɑ:], [ɔ:], [ɔ:], [u], [u:], [ʌ], [ə:], [ə].

Two of them [i:] and [u:] are diphthongised (diphthongoids).

A diphthong is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. The first element of an English diphthong is called the nucleus. The second element is called the glide (it is weak). There are eight diphthongs in English. They are: [eɪ], [uə], [aɪ], [aʊ], [ɔɪ], [ɪə], [eə], [əʊ].

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

According to the tongue position

According to the lip position

According to the length of the vowel
 According to the degree of tenseness

According to the position of the bulk of the tongue vowels are divided into 5 groups:

- | | |
|-----------------------|--|
| (A) front | [ɪ:], [e], [æ] and the nucleus of [eə] |
| (B) front – retracted | [ɪ] and the nuclei of the diphthongs [aɪ] and [aʊ] |
| (C) central | [ɜ:], [ə:], [ə] and the nucleus of [əʊ] |
| (D) back | [>ɪ], [>:], [u:] and the nucleus of the diphthong [>ɪ] |
| (E) back – advanced | [ɑ:], [u] |

According to the height of the raised part of the tongue vowels are divided into 3 groups:

- | | |
|-----------------------|--|
| (A) Close or High | [ɪ:], [ɪ], [u:], [u] |
| (B) Open or Low | [æ], [ɑ:], [>], [ɜ:], and the nuclei of [aɪ], [aʊ] |
| (C) Mid – Open or Mid | [e], [ə:], [ə], [>:] and the nuclei of [eə], [əʊ] |

According to the lip position vowels may be rounded and unrounded.

Rounded vowels are [>], [>:], [u], [u:] and nuclei of [əʊ], [>ɪ].

Unrounded vowels are [i:], [ɪ], [e], [æ], [ɑ:], [ɜ:], [ə:], [ə].

According to the length vowels may be long and short.

Long vowels are [i:], [ɑ:], [>:], [u:], [ə:]

Short vowels are [ɪ], [e], [æ], [u], [>], [ɜ:], [ə]

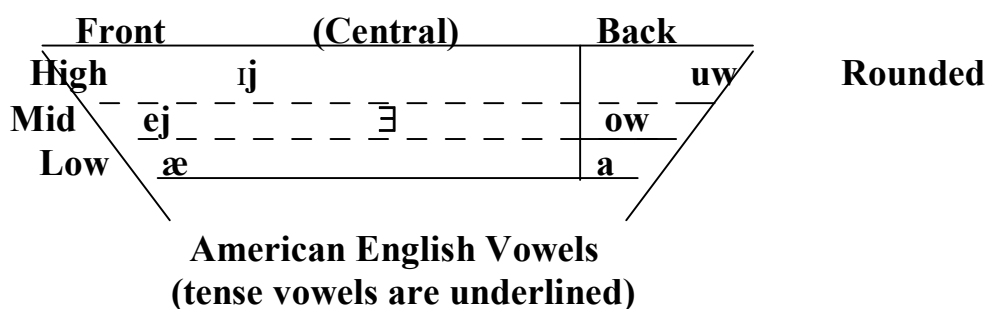
According to the degree of tenseness vowels are divided into tense and lax.

All the English long vowels are tense [i:], [ɑ:], [>:], [u:], [ə:]

All the English short vowels are lax [ɪ], [e], [æ], [>], [u], [ɜ:], [ə]

As the American and British vowel systems are not identical, two separate tables are provided to illustrate the difference.

Basic Tongue Position for English Vowels.



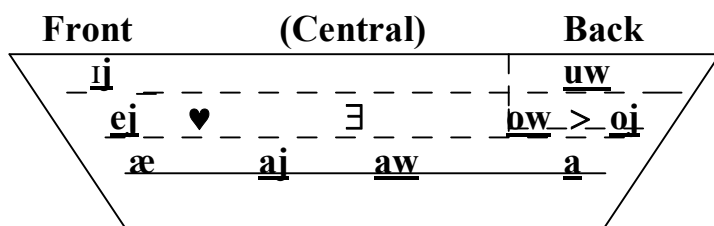
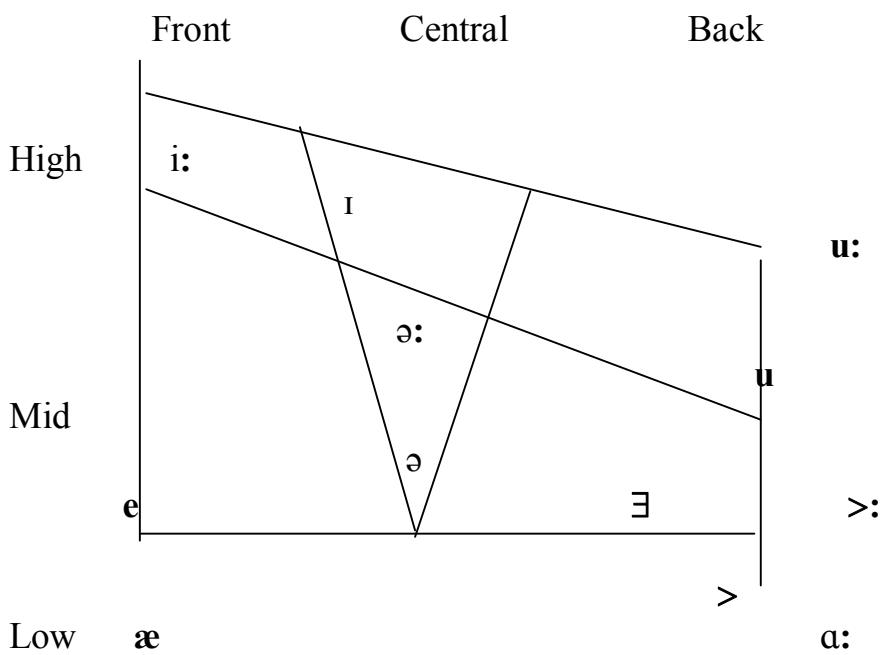


Table of English Vowels.



Sounds and their numbers

1. [i:] A friend in need is a friend indeed
2. [ɪ] As fit as a fiddle
3. [e] All is well, that ends well
4. [æ] One man is no man
5. [ɑ:] He laughs best who laughs last
6. [>] Honesty is the best policy
7. [>:] New lords – new laws
8. [u] By hook or by crook
9. [u:] Soon learnt, soon forgotten
10. [ɛ] Every country has its customs
11. [ə:] It's an early bird that catches the worm
12. [ə] As like as two peas
13. [eɪ] No pains no gains
14. [əʊ] There's no place like home

15. [aɪ] Out of sight out of mind
 16. [aʊ] From mouth to mouth
 17. [ɔɪ] The voice of one man is the voice of no one
 18. [ɪə] Near and dear
 19. [eə] Neither here not there
 20. [uə] What can't be cured must be endured

Phonetic drills

Ω

1) Underline the vowels pronounced [æ] in this conversation.

A: *Where were you standing?*

B: *Outside my flat.*

A: *Where was the man?*

B: *He ran out of the bank.*

A: *Was he carrying anything?*

B: *A black bag.*

A: *Thank you, madam.*

Ω

2) Listen to the phrases and write them in this table.

Ex.: An angry customer. = [æ] + [ɔ]

Come back! = [ɔ] + [æ]

A lovely summer. = [ɔ] + [ɔ]

A happy man. = [æ] + [æ]

[æ] + [ɔ]	[ɔ] + [æ]	[ɔ] + [ɔ]	[æ] + [æ]

Ω

3) Find four words in the box that contain the same vowel sound as in

1. clean [i:] ----- ----- ----- -----

2. bird [ɜ:] ----- ----- ----- -----

3. car [ɑ:] ----- ----- ----- -----

4. four [ɔ:] ----- ----- ----- -----

5. food [u:] ----- ----- ----- -----

and write them in the spaces.

<i>Improve</i>	<i>heart</i>	<i>prefer</i>	<i>law</i>	<i>visa</i>	<i>piece</i>
<i>laugh</i>	<i>early</i>	<i>banana</i>	<i>water</i>	<i>me</i>	<i>fruit</i>
<i>June</i>	<i>free</i>				
<i>Thursday</i>	<i>word</i>	<i>abroad</i>	<i>half</i>	<i>bought</i>	<i>blue</i>
<i>seat</i>					

Ω

4) All the words in the box include the letter “u”. How is it pronounced? Write the words in the table.

<i>Include</i>	<i>customer</i>	<i>full</i>	<i>supermarket</i>
<i>June</i>			
<i>gun</i>	<i>pull</i>	<i>Sunday</i>	<i>flu</i>
<i>number</i>			<i>put</i>
			<i>push</i>

[ɜ]	[u]	[u:]
sun	book	two

Ω

5) Repeat these words and notice the underlined vowel sounds.

[eɪ]	[aɪ]	[əʊ]	[aʊ]
<i>day</i>	<i>climb</i>	<i>phone</i>	<i>pound</i>
<i>break</i>	<i>ice</i>	<i>know</i>	<i>now</i>
<i>change</i>	<i>flight</i>	<i>smoke</i>	<i>count</i>
<i>escape</i>	<i>excited</i>	<i>October</i>	<i>mountain</i>

6) Vowel practice. Read the words in the following exercises first downwards and then across the page:

- | | |
|--|---|
| (1) [i:] – [ɪ]
peal – pill
deed – did
seat – sit | (2) [ɪ] – [e]
win – when
did – dead
sit – set |
| (3) [e] – [æ]
men – man
head – had
guess – gas | (4) [æ] – [ɜ]
fan – fun
bad – bud
hat – hut |
| (5) [ɜ] – [ɑ:]
done – darn
bud – bard
cut – cart | (6) [ɑ:] – [>:]
far – four
darn – dawn
part – port |
| (7) [>] – [>:]
don – dawn
cod – cord
spot – sport | (8) [>:] – [ə:]
four – fur
torn – turn
caught – curt |
| (9) [u] – [u:] | (10) [i:] – [ɪə] |

full – fool	tea – tear
hood – food	bead – beard
book – boot	piece – pierce
(11) [i:] – [eɪ]	(12) [e] – [eɪ]
pea – pay	men – main
mean – main	led – laid
leak – lake	let – late
(13) [e] – [eə]	(14) [eɪ] – [eə]
very – vary	day – dare
dead – dared	pay – pair
shed – shared	they – their
(15) [æ] – [eɪ]	(16) [æ] – [eə]
am – aim	dad – dared
man – main	bad – bared
fat – fate	stand – stared
(17) [ɑ:] – [aɪ]	(18) [ɔ:] – [ə u]
bar – buy	nor – no
charm – chime	torn – tone
park – pike	caught – coat
(19) [ɔ:] – [ɔɪ]	(20) [ə u] – [aʊ]
bore – boy	no – now
all – oil	tone – town
corn – coin	known – noun
(21) [aɪ] – [aɪə]	(22) [ju:] – [juə]
high – higher	cue – cure
tie – tyre	few – fewer
quite – quiet	pew – pure

7) Train the reading of the following sentences on sounds. Pay attention to the boldface words. Write down the transcription.

[i:] **Please believe that sweet peas and beans are good to eat. Eat them at least twice a**

week.

[ɪ] **Tim's sister swims a little bit. It keeps her fit, slim and trim.**

[e] **Ten times seven is seventy. Seven times eleven is seventy seven.**

[æ] **Many animals inhabit Africa. Africa has camels, giraffes, parrots, and bats.**

[u:] **Who flew to the moon? Numerous lunar flights are in the news. We'll soon put a**

man on Jupiter and Pluto.

[u] **Would you look for my cookbook? It should be full of hints for good cookies and**

pudding.

[ɜ] **The southern governor is Republican. The public election was fun. He won by one**

hundred votes.

- [ə:] **Nurses do worthy work. They certainly deserve a word of praise.**
- [ə] **Labor Day is in September. Workers are honored.**
- [eɪ] **Maine is a state in the northern United States. It's a great place for a vacation.**
- [əʊ] The North **Pole** is **close** to the Arctic **Ocean**. It's **known** for **polar** bears, **snow**, and
severe **cold**.
- [aʊ] **Owls** are **now found throughout** the world. They avoid **crowds** and make **loud sounds**.
- [aɪ] **Eyesight** is **vital** for a normal **life**. **I prize mine highly**.
- [>ɪ] The auto industry is a **loyal employer** in **Detroit**. People **enjoy** their **choice** of cars.

Questions for Discussion

9. What is a monophthong? How many monophthongs are there in English?
10. What is a diphthong? How many diphthongs are there in English?
11. Classify the English monophthongs according to the existing principles.
12. Classify the vowels according to the lip position.
13. Classify the vowels according to the degrees (height) of tenseness.
14. Explain the general principles of classification of vowels.
15. What vowels are rounded and unrounded?
16. Are there quantitative distinctions between English vowels?

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many monophthongs do you know?
a) 6 b) 10 c) 12
2. How many diphthongs do you know?
a) 6 b) 8 c) 10
3. Find the line with front retracted vowels:
a) *sit, cinema, pity*
b) *teacher, pupil, butter*
c) *peach, command, see*
4. Find the line with back advanced vowels:
a) *window, round, every*
b) *cup, foot, book*
c) *tube, simple, mirror*
5. Define the diphthongized vowels (diphthongoids)
a) [i:], [u:] b) [ju:], [i:] c) [u:], [ɪ]

6. How many of these vowel sounds are there in the words in each line? The first line is done for you.

		/ eɪ /	/ aɪ /	/ əʊ /	/ aʊ /
1	snow face down coach slowly	1	0	3	1
2	neighbour delay age dry weigh				
3	road trousers mouth shave power				
4	drive polite type right brown				
5	although complaint round bowl main				
6	quite thousand silence high owe				

7. Look at the words in the box. Underline the vowels pronounced / eɪ / (as in day and rain), and circle the vowels pronounced / e / (as in red and said).

*Potato dentist Belgium November seven eight sailor
radio Asia train May sweater Spain yellow table
grey head embassy station helicopter South America bed
bread television dress brain*

8. In the brackets above each boldface words write the phonetic symbol representing the vowel in that word.

[i] [ɪ] [ɪ]

Ex.: The **field** was **filled with** flowers.

[] [] []

1. Take a **dip** in the **deep** water.

[] [] [] []

2. **Please, beat** the **sweet cream**.
birthday.

[] [] []

3. **Make haste** not **waste!**
winter.

[] [] []

4. **April** showers bring **May** flowers.
July.

[] []

5. **Clap** your **hands**.
is **right.**

[] [] []

6. It was **hard** to **start** the **car**.
cot.

[] []

7. My **watch** **stopped.**

[] [] [] []

[] [] []

11. **Complete today's** lesson.

[] [] [] [] [] []

12. **Irma** had **her** **thirty-third**

[] [] [] [] [] []

13. **Summer** is **warmer** than

[] [] [] [] [] []

14. **My driver's** license **expires** in

[] [] [] [] [] []

15. I'll **buy** the **item** if the **price**

[] [] [] []

16. She **caught** her **coat** on the

[] [] [] []

17. **Bud** **bought** a **boat.**

[] [] [] []

8. I **hate** wearing a **hat** when it's **hot**.

[] [] []

9. Take a **good look** at **Luke**.

[] [] []

10. I **sew** my **own clothes**.
sun.

18. **Fought off** an **awful cough**

[] [] []

19. The **tomatoes** are **homegrown**.

[] [] [] []

20. **Come** have **some fun** in the

Lesson 3. The Classification of English Consonant Phonemes

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
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A consonant is a sound produced with an obstruction to the air stream. English consonants are usually classified according to the following principles:

- I. According to the type of obstruction and the manner of the production of noise.
- II. According to the active speech organ and the place of obstruction.
- III. According to the work of the vocal cords and the force of articulation.
- IV. According to the position of the soft palate.

According to the type of obstruction English consonants are divided into **occlusive** and **constrictive**.

Occlusive consonants are produced with a complete obstruction formed by the articulating organs, the air – passage to the mouth cavity is blocked. Occlusive consonants may be:

- (A) noise consonants

(B) sonorants

According to the manner of the production of noise occlusive noise consonants are divided into **plosive consonants** and **affricates**.

Plosive consonants are [p], [b], [t], [d], [k], [g]

Affricate consonants are [tʃ], [dʒ]

Constrictive consonants are produced with an incomplete obstruction, that is by a narrowing of the air–passage. Constrictive consonants may be:

(A) noise consonants (or fricatives)

(B) sonorants

Fricatives are: [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h]

Constrictive sonorants may be **median** and **lateral**.

According to the active organs of speech English consonants are divided into: **labial, lingual, glottal**.

1. **LABIAL** consonants may be:

A) bilabial (are articulated by the 2 lips) → [p], [b], [m], [w]

B) labio–dental (are articulated with the lower lip against the upper teeth)→[f], [v]

2. **LINGUAL** consonants may be:

a) forelingual

b) mediolingual

c) backlingual

A) **Forelingual** consonants are articulated by the blade of the tongue. According to the position of the tip English forelingual consonants may be:

a) apical

b) cacuminal

Apical consonants are articulated by the tip of the tongue. They are [θ], [ð], [t], [d], [l], [n], [s], [z].

Cacuminal consonants are articulated by the tongue tip raised against the back part of the alveolar ridge. The front of the tongue is lowered forming a spoon – shaped depression. It is [r].

B) **Mediolingual** consonants are articulated with the front of the tongue against the hard palate [j].

C) **Backlingual** consonants are articulated by the back of the tongue against the soft palate [k], [g], [ŋ].

3. **GLOTTAL** consonants are produced in the glottis [h] According to the point of articulation forelingual consonants are divided into:

1) dental

2) alveolar

3) palato – alveolar

4) post – alveolar

Dental consonants are articulated against the upper teeth either with the tip. They are [θ], [ð]

Alveolar consonants are articulated by the tip of the tongue against the alveolar ridge. They are [t], [d], [n], [l], [s], [z]

Palato – alveolar consonants are articulated by the tip and blade of the tongue, against the alveolar ridge or the back part of the alveolar ridge. They are [ʃ], [ʒ], [tʃ], [dʒ]

Post alveolar consonants are articulated by the tip of the tongue against the back part of the alveolar ridge. It's the English [r].

According to the work of the vocal cords consonants are divided into **voiced** and **voiceless**.

Voiceless consonants are [p], [t], [k], [tʃ], [f], [θ], [s], [ʃ], [h]

Voiced consonants are [b], [d], [g], [dʒ], [v], [ð], [z], [ʒ], [m], [n], [ŋ], [w], [l], [r], [j]

According to the position of the soft palate consonants are divided into **oral** and **nasal**.

Nasal consonants are produced with the soft palate lowered while the air – passage through the mouth is blocked. The English nasal consonants are [m], [n], [ŋ]

Oral consonants are produced when the soft palate is raised and the air escapes through the mouth. The oral consonants are [p], [b], [t], [d], [k], [g], [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h], [tʃ], [dʒ], [w], [l], [r], [j]

Reading Rules of English Consonants

C c	Before e, i, y	[s]	face, city, bicycle
	Before a, o, u And consonant Letter Combinations Ch, tch Ck	[k]	case, cat, cut, cool, coal class, fact watch, match, bench, chief clock, thick, quick
G g	Before e, i, y	[dʒ]	page, age, engineer, gym
	Before a, o, u And consonant Letter Combination Ng	[g] [ŋ]	gate, got, gun, fog great bring, sing, ring

S s	At the beginning of a word	[s]	say, such, send, stop, speak
	Before voiceless consonants	[s]	rest, best, ask, test
	After voiceless consonants	[s]	books, desks, asks, gets, puts
	After voiced consonants and vowels	[z]	beds, reads, boys, days, goes, factories
	between vowels	[z]	rise, these, please
	before suffixes - ion , - ure	[ʒ]	
	in the suffix - ous	[s]	occasion, pleasure, measure famous, numerous
W w	Before vowel	[w]	wind, was
	Before h	[w]	when, where, what, why, white
	Letter Combinations Who Wr	[h] [r]	who, whose, whom, whole write, wrote, wrong

Letter Combinations

	Bt	[t]	debt, doubt, subtle
	Ght	[t]	dight, night, right
	Gn	[n]	sign, design, reign
	Kn	[n]	know, knife, knit
	Ph	[f]	photo, philosophy
	Qu	[kw]	queen, question
	Sh	[ʃ]	wish, show, fresh
	Ss + ion	[ʃn]	permission
	Ss	[s]	passive, possible
th	At the beginning and end of notional words	[θ]	thin, thick, month, path
	At the beginning of auxiliary words, exclamations, adverbs and in inter-vocalic position	[ð]	the, this, that those, thus, they gather, bathe, weather

Phonetic drills



1) Repeat the words.

[p]	[b]	[t]	[d]	[k]	[g]
<i>pay</i>	<i>back</i>	<i>talk</i>	<i>dance</i>	<i>kind</i>	<i>give</i>
<i>park</i>	<i>buy</i>	<i>table</i>	<i>date</i>	<i>cook</i>	<i>gate</i>
<i>page</i>	<i>better</i>	<i>tourist</i>	<i>disco</i>	<i>coffee</i>	<i>guess</i>
<i>purple</i>	<i>borrow</i>	<i>tidy</i>	<i>dollar</i>	<i>colour</i>	<i>going</i>
<i>postman</i>	<i>business</i>	<i>tennis</i>	<i>different</i>	<i>kitchen</i>	<i>garden</i>

Ω

2) Repeat the words in box A, then repeat the words in box B.

A.	<i>deep</i>	<i>patient</i>	<i>comfortable</i>	B	<i>dentist</i>	<i>teacher</i>	<i>pain</i>
	<i>beautiful</i>	<i>dangerous</i>	<i>colourful</i>		<i>party</i>	<i>doctor</i>	<i>television</i>
	<i>boring</i>	<i>good</i>	<i>bad</i>		<i>cook</i>	<i>tiger</i>	<i>ave</i>
					<i>bed</i>		
					<i>town</i>	<i>garden</i>	<i>camera</i>

Work in pairs. Add words from A to words from B to find:

1. Something that is frightening. (for ex.: a deep cave)
2. Something that is expensive.
3. Someone who does a good job.
4. Someone who does not do a good job.
5. Something you like.
6. Something you don't like.

Ω

3) Repeat the words

[s]	[z]	[f]	[v]	[θ]	[ð]
<i>same</i>	<i>zoo</i>	<i>five</i>	<i>voice</i>	<i>thanks</i>	<i>this</i>
<i>sit</i>	<i>zebra</i>	<i>phone</i>	<i>very</i>	<i>thought</i>	<i>that</i>
<i>sister</i>	<i>easy</i>	<i>family</i>	<i>village</i>	<i>thief</i>	<i>those</i>
<i>single</i>	<i>amuse</i>	<i>February</i>	<i>visa</i>	<i>thirteen</i>	<i>their</i>
<i>Saturday</i>	<i>cause</i>	<i>photograph</i>	<i>visitor</i>	<i>Thursday</i>	<i>they</i>

Ω

4) Repeat the words

[ʃ]	[tʃ]	[ʒ]	[dʒ]
<i>short</i>	<i>chair</i>	<i>decision</i>	<i>January</i>
<i>should</i>	<i>cheap</i>	<i>television</i>	<i>June</i>
<i>shout</i>	<i>check</i>	<i>garage</i>	<i>jump</i>
<i>shower</i>	<i>choose</i>	<i>pleasure</i>	<i>jacket</i>
<i>shopping</i>	<i>cheerful</i>	<i>usually</i>	<i>general</i>

Ω

5) The sound [ʃ] is normally spelt “sh” and the sound [tʃ] – “ch”. However in some words they do have different spellings. Listen to these words and decide how the underlined letters are pronounced. Tick the correct box.

	[ʃ]	[tʃ]		[ʃ]	[tʃ]
<i>in<u>for</u>mation</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>spe<u>cial</u></i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>furn<u>it</u>ure</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>com<u>mer</u>cial</i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>edu<u>ca</u>tion</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>tem<u>per</u>ature</i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>ins<u>ur</u>ance</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>exa<u>mi</u>nation</i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>sug<u>ges</u>tion</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>pic<u>t</u>ure</i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>prof<u>ess</u>ion</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>del<u>ic</u>ious</i>	<input type="checkbox"/>	<input type="checkbox"/>
<i>ques<u>ti</u>on</i>	<input type="checkbox"/>	<input type="checkbox"/>	<i>sta<u>ti</u>on</i>	<input type="checkbox"/>	<input type="checkbox"/>

Ω

6) Repeat these groups of words

[w]	[r]	[j]	[l]
<i><u>w</u>ek</i>	<i><u>r</u>adio</i>	<i><u>y</u>es</i>	<i><u>l</u>ast</i>
<i><u>w</u>est</i>	<i><u>r</u>eally</i>	<i><u>y</u>ear</i>	<i><u>l</u>ess</i>
<i><u>w</u>ould</i>	<i><u>r</u>iver</i>	<i><u>y</u>oung</i>	<i><u>l</u>earn</i>
<i><u>w</u>allet</i>	<i><u>r</u>eason</i>	<i><u>y</u>ours</i>	<i><u>l</u>isten</i>
<i><u>w</u>hite</i>	<i><u>r</u>ecently</i>	<i><u>y</u>ellow</i>	<i><u>l</u>anguage</i>

Ω

7) Repeat the words.

[m]	[n]	[ŋ]
<i><u>m</u>any</i>	<i><u>n</u>ame</i>	<i><u>br</u>ing</i>
<i><u>m</u>ake</i>	<i><u>n</u>ear</i>	<i><u>lon</u>g</i>
<i><u>m</u>end</i>	<i><u>no</u>body</i>	<i><u>spring</u></i>
<i><u>m</u>ilk</i>	<i><u>ne</u>ws</i>	<i><u>stron</u>g</i>
<i><u>m</u>outh</i>	<i><u>nu</u>mer</i>	<i><u>fin</u>ger</i>

8) Practise reading the following phrases and sentences:

[p], [t], [k]

1. Take care of the pence and the pounds will take care of themselves. 2. To tell tales out of school. 3. To carry coals to Newcastle.

[sp], [st], [sk]

1. Strictly speaking. 2. To call a spade a spade. 3. To praise to the skies.

[b], [d], [g]

1. A good dog deserves a good bone. 2. To beat about the bush. 3. To give the devil his due.

[ɸ], [ɔʒ]

1. Children are poor men's riches. 2. Little knowledge is a dangerous thing. 3. He that mischief hatches mischief catches.

[m], [n]

1. Many men many minds. 2. Men may meet but mountains never. 3. What's done cannot be undone.

[ŋ]

1. Seeing is believing. 2. Saying and doing are different things. 3. A creaking door hangs long on the hinges.

[ŋk], [ŋg]

1. First think then speak. 2. As the fool thinks, so the bell clinks. 3. Hunger is the best sauce.

[n], [ŋ]

1. No living man all things can. 2. Better die standing than live kneeling. 3. Among the blind the one-eyed man is king.

[f], [v]

1. Far from eye, far from heart. 2. Fortune favours the brave. 3. Give every man thy ear, but very few thy voice.

[θ], [ð]

1. To go through thick and thin. 2. Wealth is nothing without health. 3. Birds of a feather flock together.

[s], [z]

1. The least said the soonest mended. 2. Slow and steady wins the race. 3. Speech is silver, but silence is gold.

[s - ð], [z - ð]

1. Cheapest is the dearest. 2. The last straw breaks the camel's back. 3. Necessity is the mother of invention.

[ʃ], [ʒ]

1. A wolf in sheep's clothing.
2. A measure for measure.
3. Eat at pleasure, drink with measure.

[h]

1. Habit cures habit.
2. He that has no head needs no hat.
3. High winds blow on high hills.

[l]

1. Let sleeping dogs lie.
2. Life is not all cakes and ale.
3. Look before you leap.

[r]

1. Respect yourself or no one will respect you.
2. Roll my log and I will roll yours.
3. Soon ripe, soon rotten.

[j]

1. As you make your bed, so you must lie in it.
2. No news is good news.
3. No herb will cure love.

[w]

1. Where there's a will there's a way.
2. When the wine is in the wit is out.
3. Time works wonders.

[pl], [kl]

1. Plenty is no plague.
2. Out of place.
3. Clean as a pin.

[pr], [tr], [kr]

1. Prosperity makes friends, and adversity tries them.
2. Don't trouble trouble until trouble troubles you.
3. Crows don't pick crows' eyes.

[fr], [str], [θr], [skr]

1. To throw straws against the wind.
2. A friend in need is a friend indeed.
3. Scratch my back and I'll scratch yours.

[sw], [tw], [kw]

1. No sweet without sweat.
2. He gives twice who gives quickly.
3. Between and betwixt.

Consonant Clusters

A **consonant cluster** is found when two or more consonant sounds come together. For example, the word “spell” begins with the consonant cluster [sp] and the word “against” ends with the consonant cluster [nst]

Underline the part of the words where are two or more consonant letters together. The first three are done for you.

	Number of consonant letters	Number of consonant sounds		Number of consonant letters	Number of consonant sounds
1. <u>b</u> lood	2	2	7. light		
2. <u>ju</u> mp	2	2	8. next		
3. <u>ti</u> cket	2	1	9. there		
4. tablet			10. report		
5. dollar			11. film		
6. chair			12. street		

Consonant Clusters at the Beginning of Words.

Ω

1. Repeat these words. Pay attention to the pronunciation of the sounds that are underlined. Write them down. Practise reading.

1. blue 2. bring 3. cloudy 4. cross 5. quite
black bread clearly cry quietly
blood Britain clean crash quickly
blanket bridge clock crack quarter
blouse brother clothes crisps question

6. played 7. practice
please pronunciation
plenty press
plate pretty
plug program

2. Repeat these words. Pay attention to the pronunciation of the sounds that are underlined. Write them down. Practise reading.

1. sleepy 2. start 3. try 4. spill 5.
three
slowly stamps trouble speaking through
slim still tree sports throw
slippery stand train spade thrillers
slippers station trousers spelling throat

Ω

3 Many English words end in the sound “n” followed by another consonant. Listen to these words. Some of them end either in the sounds [n]+[s], [n]+[t] or [n]+[d]. If they do, write them in the table. If they don’t, miss them out. The first three are done for you.

[n]+[s]	[n]+[t]	[n]+[d]
<i>since</i>	<i>want</i>	<i>Friend</i>

Ω

4. Repeat the words in the box. Write down the transcription of the words.

April library wardrobe Oslo apple – pie chocolate
biscuits toaster December tape recorder
hospital
post office Bombay computer cornflakes bookshop
October armchair bookshelf London

Ω

5. In this unit you will practise some of the consonant clusters that are found when a word beginning with a consonant follows a word ending with a consonant. For example, in “breakfast cereal”

Match each word on the left with one of the words on the right. One is done for you.

<i>orange</i>	• •	<i>time</i>	<i>film</i>	• •	<i>handed</i>
<i>arrival</i>	• •	<i>music</i>	<i>girl</i>	• •	<i>friend</i>
<i>capital</i>	• •	<i>juice</i>	<i>left</i>	• •	<i>television</i>
<i>classical</i>	• •	<i>city</i>	<i>portable</i>	• •	<i>star</i>

Ω

6. Sometimes, when two or more consonant sounds occur together across words, one of the sounds changes its pronunciation or may even be nearly missed out. This happens especially to [t] and [d]. Listen to these examples. Notice how the final [t] and [d] change.

last – last **Saturday** **just** – just **look**
next – next **February** **and** – and **this**

7. Repeat the rows of words and sentences after your teacher.

[s] [ʃ] [t] [tʃ]

1. Sue	shoe	too	chew
2. sear	sheer	tear	cheer
3. sip	ship	tip	chip
4. sin	shin	tin	chin
5. mass	mash	mat	match

6. Did Sue choose her new shoes?

7. There's a **chip** on the **tip** of the **ship**.
 [s] [tʃ] [ʃ]
8. **Cass** paid **cash** for the **catch** of the day.
 [tʃ] [t] [tʃ]
9. **Terry** made a **cherry** pie for **Sherry**.
 [t] [tʃ] [ʃ]
10. **She's** eating a **cheese sandwich**.
 [ʃ] [tʃ] [s] [tʃ]
11. It's a good **faith**. It's a good **fate**. It's a good **face**. It's a good **phase**.
 [θ] [t] [s] [z]
12. I went to **Beth**. I went to **bet**. I went to **Bess**. I went to **bed**.
 [θ] [t] [s] [d]
13. The **raid** is set. The **rate** is set. The **race** is set. The **raise** is set.
 [d] [t] [s] [z]
14. She began to **ride**. She began to **write**. She began to **writhe**. She began to **rise**.
 [d] [t] [ð] [z]
15. Don't **dip** it. Don't **tip** it. Don't **sip** it. Don't **zip** it.
 [d] [t] [s] [z]
16. I **think** there is **zinc** in the **sink**.
 [θ] [z] [s]
17. Did you **pass Pat** on the **path**.
 [s] [t] [θ]
18. **Seth** **said** to **set** the table.
 [θ] [d] [t]
19. **Dan** is older **than Stan**.
 [d] [ð] [s]
20. **Sue** is **due** at the **zoo** at **two**.
 [s] [d] [z] [t]

Questions for Discussion

7. Classify the consonants.
8. What are occlusive consonants?
9. What are constrictive consonants?
10. Classify the consonants according to the point of articulation.
11. What is the distinction between a vowel and a consonant sound?
12. Explain the general principles of classification of consonants.

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

- How many consonant phonemes are there in English?
a) 24 b) 22 c) 26
- Find the nasal consonants:
a) [m], [n], [ŋ] b) [m], [n], [l] c) [m], [p], [s]
- Find the line with plosive consonants:
a) *bomb, tomb, nose*
b) *pot, plot, bottom*
c) *wind, kind, wise*
- Find the line with fricative consonants:
a) *press, cream, garden*
b) *life, bush, dress*
c) *black, bag, vast*
- Find the line with alveolar consonants:
a) *daddy, lily, tent*
b) *camp, letter, brick*
c) *bridge, lamp, deaf*
- The first word in each of the following pairs begins with the sound [r]. Write a letter in the blank before the second word to form a new [r]-consonant-blend word.

Example: ride bride

- | | | | | | |
|----------|--------|-------|----------|-------|--------|
| 1. read | | _read | 6. right | | _right |
| 2. rip | _rip | | 7. ream | _ream | |
| 3. row | | _row | 8. rain | | _rain |
| 4. rash | | _rash | 9. room | _room | |
| 5. round | _round | | 10. race | | _race |

- Pronounce the words in each of the following groups. Write the number and corresponding phonetic symbol for the sound common to each list of words at the top of the column.

Pronunciation Key: 1. = [ʃ] as in **shoe** 4. = [dʒ] as in **jam**
 2. = [tʃ] as in **chair** 5. = [j] as in **you**
 3. = [ʒ] as in **beige** 6. = [z] as in **zoo**

Example: 1 [ʃ]
 shop
 shore
 shout
 show

1. []
 onion
 union
 million
 billion

5. []
 Russia
 tension
 passion
 mission

9. []
 cute
 yawn
 amuse
 senior

2. []
 chef
 chute
 chic
 chiffon

6. []
 agent
 Egypt
 soldier
 college

10. []
 ridge
 angel
 suggest
 general

3. []
 nature
 picture
 capture
 furniture

7. []
 chief
 catch
 question
 ketchup

11. []
 vision
 rouge
 garage
 pleasure

4. []
 division
 occasion
 explosion
 television

8. []
 rose
 sneeze
 eyes
 cousin

12. []
 season
 bugs
 husband
 zone

Lesson 4. Assimilation. Aspiration

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-	20 min	Handouts with

		test		exercises
5	Production	Outlinin the theme and action planning for the future use	10 min	Markers and posters

Assimilation.

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**.

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**.

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, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called **adaptation, or accommodation**.

Assimilation may be of three degrees: **complete, partial and intermediate**.

Assimilation is said to be **complete** when the articulation of the assimilated consonant fully coincides with that of the assimilating one.

For example, in the word *horse-shoe* [h>:σsu:] which is a compound of the words horse [h>:s] and [σu:], [s] in the word [h>:s] was changed to [σ] under the influence of [σ] in the word [σu:]. In rapid speech *does she* is pronounced ['dʌσsi']. Here [z] in *does* [dʌz] is completely assimilated to [σ] in the word *she* [si:]

Assimilation is said to be **partial** when the assimilated consonant retains its main phonemic features and becomes only partly similar in some feature of its articulation to the assimilating sound.

In *twice* [twais], *please* [pli:z], *try* [traɪ], the principal variants of the phonemes [w], [l], [r] are replaced by their partly devoiced variants, while their main phonemic features are retained.

The degree of assimilation is said to be **intermediate** between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant. Examples of intermediate assimilation are: *gooseberry* ['guzbəri], where [s] in *goose* [gu:s] is replaced by [z] under the influence of [b] in *berry*, *Congress* ['k>ngres], where [n] is replaced by [ŋ] under the influence of [g].

In *That's all right* ['ðæts 'ɔ:l raɪt] [s] has replaced [z] under the influence of preceding [t]. In *handkerchief* ['hæŋkəʃɪf] there are two assimilations: complete and intermediate. The change of [d] into [n] is an instance of complete assimilation, the

subsequent change of [n] into [ŋ] under the influence of [k] is an instance of intermediate assimilation.

Assimilation may be of three types as far as its direction is concerned: **progressive**, **regressive** and **double**.

In **progressive assimilation** the assimilated consonant is influenced by the preceding consonant. This can be represented by the formula $A \rightarrow B$, where A is the assimilating consonant, and B the assimilated consonant.

For example, in the word “*place*” the fully voiced variant of the consonant phoneme [l] is assimilated to [p] and is replaced by a partly devoiced variant of the same phoneme. In “*What’s this?*” [w>ts ‘ðɪs] [z] is replaced by [s] under the influence of [t].

In **regressive assimilation** the preceding consonant is influenced by the one following it $A \leftarrow B$.

For example, the voiced consonant [z] in “*news*” [nju:z] is replaced by the voiceless consonant [s] in the compound “*newspaper*” [‘nju:speɪpə] under the influence of the voiceless sound [p]. In *horse–shoe* [‘h>:σσu:], [s] in *horse* [h>:s] was replaced by [σ] and thus become fully assimilated to [σ] in *shoe* [σu:].

In **reciprocal**, or **double assimilation** two adjacent consonants influence each other $A \leftrightarrow B$

For example, in “*twenty*” [‘twentɪ], *quick* [kwɪk] the sonorant [w] is assimilated to the voiceless plosive consonants [t] and [k] respectively by becoming partly devoiced. In their turn, [t] and [k] are assimilated to [w] and are represented by their labialized variants.

Phonetic drills.

1. Pronounce the following words and phrases observing the assimilation of the consonants [n], [l], [s], [z] to [ð] and [θ]

(1) *although, breath, enthusiasm, cutthroat, aesthetic, spendthrift*

(2) ‘*read the book, write the letter, open the book, spell this word, fight the enemy, call the doctor, pass the word, eat the apple, don’t lose the key*

2. Pronounce the following words observing the assimilation of the consonants in the clusters: [kl], [pl], [kr], [pr], [θr], [tr], [kw], [tw] and [sw]. Write down the transcription of the words.

(1) *close, cloth, claim, clerk, class, clasp*

(2) *place, play, please, plastic, platform, playwright*

(3) *cram, crash, crises, crazy, cream, cricket, crime, cripple, cry*

(4) *practice, praise, preface, press, prefix, predicate, promise, present*

(5) *thread, three, thrill, throat, through, throw, thrust*

(6) *trace, track, trade, traffic, tragedy, train, tram, transitive, try, tremble*

(7) *quick, quarter, quiet, squash, queer, question, quit, quiz, quote*

(8) *twelve, twenty, twilight, twin, twinkle, twist*

(9) *swim, swallow, swan, sweet, sweat, swift*

3. Pronounce the following words and phrases without assimilating any sounds in them. Write down the transcription.

(1) *absent, absolute, absurd, absorb;*

(2) *subcommittee, subsequent, subside, substance, substitute;*

(3) *blackboard, textbook, back-bone, background;*

(4) *cheap book, sick baby, dust bin, top branch, jump down, an English book, that book, sit down, a back garden, we like jam, lock the door;*

(5) *these people, had to do, a hard cover, a good pudding;*

Aspiration.

The English voiceless plosive consonants [p], [t], [k] are pronounced with aspiration before a stressed vowel.

Aspiration is a slight puff of breath that is heard after the plosion of a voiceless plosive consonant before the beginning of the vowel immediately following.

When a voiceless plosive aspirated consonant is pronounced before a stressed vowel in English, the pressure of the air against the obstruction is rather strong as the glottis is open.

In the pronunciation of the English consonants [p], [t], [k] there can be distinguished 3 degrees of aspiration.

a) it is strongest when [p], [t], [k] are followed either by a long vowel or by a diphthong.

pass [pa:s]

tall [t>:l]

cause [k>:z]

pair [peə]

tear [teə]

care [keə]

b) aspiration becomes weaker when [p], [t], [k] are followed by short vowels

pull [pul]

took [tuk]

cut [kʌt]

pot [p>t]

top [t>p]

cot [k>t]

c) when [p], [t], [k] are preceded by the consonant [s] they are pronounced with no aspiration.

park [pa:k]

spark [spa:k]

tie [taɪ]

sty [staɪ]

cool [ku:l]

school [sku:l]

Phonetic drills

1. Read the following phrases and sentences.

[p], [t], [k]

- a) *Take care of the pence and pounds will take care of themselves.*
- b) *To tell tales out of school.*
- c) *To carry coals to Newcastle.*

[sp], [st], [sk]

- a) *Strictly speaking.*
- b) *To call a spade a spade.*
- c) *To praise to the skies.*

2. Choose the words with aspiration and define the type of aspiration

Pin, spin, skin, kin, ki:, ski:, kit, kid, pit, pi:t, sti:m, sli:m, spi:k, ten, sten, nekst.

3. Find the line of the words with aspiration:

- a) *speak, plan, pot*
- b) *table, peas, pot*
- c) *curtain, spoon, skate*

Questions for Discussion

- 8. What is assimilation?
- 9. What are assimilated and assimilating sounds?
- 10. How many degrees of assimilation are there in English?
- 11. What is a complete assimilation?
- 12. Give the definition of partial, intermediate and complete assimilation.
- 13. How many types of assimilation do you know? Explain each type of assimilation and give your own examples.
- 14. What is aspiration? Give your own example.

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

- 1. How many types of assimilation do you know?
a) 2 b) 5 c) 3
- 2. How many degrees of assimilation are there in English?
a) 2 b) 3 c) 4
- 3. Define the type of assimilation in the following phrase “What’s this?”
a) progressive b) regressive c) reciprocal

4. Define the type of assimilation in the word “newspaper”
 a) progressive b) regressive c) reciprocal
5. Define the type of assimilation in the word “twenty”
 a) progressive b) regressive c) reciprocal

6. Define the type of assimilation:

1) *Envelopes, stops, asked, worked, space, beds*

A. progressive B. regressive C. reciprocal

2) *Sweet, sweater, meet Ted, let me, in the desk*

A. reciprocal B. progressive C. regressive

3) *what’s, twice, twins*

A. regressive B. progressive C. reciprocal

**Lesson 5. Accommodation. Elision. Palatalization. Flapping.
 Deletion. Dissimilation.
 Technological Map of The Lesson**

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

Accommodation

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.

In modern English there are three main types of accommodation.

(1) An **unrounded** variant of a consonant phoneme is replaced by its **rounded** variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

Unrounded variants of consonant phonemes

[tɪ:] *tea*
[les] *less*
[nʌn] *none*

Rounded variants of consonant phonemes

[tu:] *too*
[lu:s] *loose*
[nu:n] *noon*

(2) A **fully back** variant of a back vowel phoneme is replaced by its lightly *advanced* (fronted) variant under the influence of the preceding mediolingual phoneme [j]

Fully back variant of [u:]

['bu:tɪ] *booty*
[mu:n] *moon*

Fronted variant of [u:]

['bjʊ:tɪ] *beauty*
['mju:zɪk] *music*

(3) A vowel phoneme is represented by its *slightly more open* variant before the dark [ɨ] under the influence of the latter's back secondary focus. Thus the vowel sound in *bell, tell* is slightly more open than the vowel in *bed, ten* ([beɨ] – [bed], [teɨ] – [ten])

Elision

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.

<i>phonetics</i>	[fəu'netɪks]	[f'netɪks]
<i>mostly</i>	['məʊstli]	['məʊsli]
<i>all right</i>	[>:l 'raɪt]	[>:raɪt]
<i>next day</i>	['nekst 'deɪ]	['neks 'deɪ]

Ω

Some effects of [d] and [t] elision.

1. You hear the final [d] or [t] in the root of some words, but not when a suffix is added. For example:

Without elision

It was perfect
That's exact
She's full of tact
What does she want?
One pound of butter

With elision

It was perfec(t)ly marvelous
That's exac(t)ly right
She's very tac(t)ful
She wan(t)s some butter
Ten poun(d)s of butter

2. Elision can also affect the <ed> for simple past and past participle. This means that, at speed, there may be no difference between present and past simple.

Slow version

Fast version

<i>I watch television every day.</i>	<i>I watch television every day.</i>
<i>I watched television last night.</i>	<i>I watch(ed) television last night.</i>
<i>They crash the car regularly.</i>	<i>They crash the car regularly.</i>
<i>They crashed the car yesterday.</i>	<i>They crash(ed) the car yesterday.</i>
<i>I wash my hands before I have lunch.</i>	<i>I wash my hands before I have</i>
<i>lunch.</i>	
<i>I washed my hands before I had lunch.</i>	<i>I wash(ed) my hands before I had</i>
<i>lunch.</i>	
<i>They usually finish their work at six.</i>	<i>They usually finish their work at</i>
<i>six.</i>	
<i>They finished work early yesterday.</i>	<i>They finish(ed) work early</i>
<i>yesterday.</i>	

Elision giving rise to assimilation

In sequences such as *ten boys* and *ten girls* assimilation takes place because the sounds involved are already next to each other.

By contrast in others such as *the second boy* and *the second girl* assimilation only takes place because the intervening sound – the [d] in this case – has been elided.

There are hundreds of set expressions involving this combination of [d] or [t]

Ω

Phonetic drills

1. Listen to the tape and practise reading

Elision + assimilation

Using “and”

<i>eggs an(d) bacon</i>	[ˌegzəm 'beɪkən]
<i>boys an(d) girls</i>	[ˌbɔɪzəŋ 'gɜːlz]
<i>tea an(d) coffee</i>	[ˌtiːəŋ 'kɔːfi]
<i>en(d)s an(d) means</i>	[ˌenzəm 'miːnz]

Negative [t]

<i>I won('t) be coming.</i>	[aɪ ˌwʊəm bɪ'kʌmɪŋ]
<i>She can('t) go.</i>	[ʃi 'kɑːŋ 'gəʊ]
<i>Can('t) pay, won('t) pay</i>	[ˌkɑːmpeɪ 'wʊmpɪ]
<i>I don('t) care.</i>	[aɪ ˌdʌŋ 'keə]

2. Analyze the words given below and state the type of accommodation.

Cool, bell, music, thought, belt, cue, lunar, who

3. What vowels or consonants are elided in rapid speech within the following words or at word boundaries:

factory ['fæktɪ], *national* ['næʃnəl], *perhaps* [præps], *already* [>:'redɪ], *lastly* ['lɑ:slɪ],
you mustn't lose it [ju 'mʌsn \, lu:z ɪt], *wouldn't he come* ['wʊdnɪ kɛm], *I've got to go* [aɪv 'g> tə \, gəʊ], *we could try* [wɪ kə \, traɪ], *let me come in* ['lemɪ kɛm \, ɪn]

Palatalization

Palatalization is a secondary articulation in which the front of the tongue is raised toward the hard palate. Palatalization of consonant is not a phonemic feature in English though the consonants [ʃ], [ʒ], [tʃ], [dʒ] are slightly palatalized.

Flapping

Flapping is a process in which a dental or alveolar stop articulation changes to a flap (r) articulation. In English this process applies to both [t] and [d] and occurs between vowels, the first of which is generally stressed. Flaps are heard in the casual speech pronunciation of words such as *butter, writer, fatter, wader and waiter*, and even in phrases such as *I bought it* [aɪb'>ɪt]. The alveolar flap is always voiced. Flapping is considered a type of assimilation since it changes a non-continuant segment (a stop) to a continuant segment in the environment of other continuants (vowels).

Dissimilation

Dissimilation, the opposite of assimilation, results in two sounds becoming less alike in articulatory or acoustic terms. The resulting sequence of sounds is easier to articulate and distinguish. It is a much rarer process than dissimilation. One commonly heard example of assimilation in English occurs in words ending with three consecutive fricatives, such as “fifth”. Many speakers dissimilate the final [fθs] sequence to [fts], apparently to break up the sequence of three fricatives with a stop.

Deletion

Deletion is a process that removes a segment from certain phonetic contexts. Deletion occurs in everyday rapid speech in many languages. In English, a schwa [ə] is often deleted when the next vowel in the word is stressed.

Deletion of [ə] in English.

Slow speech	Rapid speech
-------------	--------------

[pə'reɪd]	[preɪd] parade
[kə'rəʊd]	
[sə'pəʊz]	[krəʊd] corrode
	[spəʊz] suppose

Comparative Study

Compare the careful speech and rapid speech pronunciation of the following English words and phrases. Then name the process or processes that make the rapid speech pronunciation different from the careful speech.

	Careful Speech	Rapid Speech
a) <i>in my room</i>	[ɪn maɪ 'rʊm]	[ɪmmaɪ rʊm]
b) <i>I see them</i>	[aɪ 'si: ðəm]	[aɪ 'si:əm]
c) <i>within</i>	[wɪð 'ɪn]	[wɒm]
d) <i>balloons</i>	[bə 'lu:nz]	[blu:nz]
e) <i>sit down</i>	['sɪt 'daʊn]	[sɪ 'daʊn]
f) <i>Pam will miss you</i>	['pæm wɪl 'mɪs ju:]	['pæml 'mɪs ju]

Phonetic drills

1. Practise reading the following sentences:

<i>a nice tie – nice ties</i>	<i>a red pencil – red pencils</i>
<i>a busy day – busy days</i>	<i>a fine night – fine nights</i>
<i>a large class – large classes</i>	<i>a bad pen – bed pens</i>
<i>a black desk – black desks</i>	<i>a thin neck – thin necks</i>

2. Read the following words paying special attention to the correct positional length of the vowels in them. Write down the transcription.

me – mean – meet
why – wide – white
too – tool – tooth
far – barn – park
for – born – port
I – mine – might
say – main – make

3. Practise reading the following words:

[θs]		[ðz]	
mʌnθ - mʌnθs	months	pɑ:θ - pɑ:ðz	paths
depθ - depθs	depths	tru:θ - tru:ðz	truths
bɜ:θ - bɜ:θs	births	bɑ:θ - bɑ:ðz	baths
leŋθ - leŋθs	lengths	mauθ - mauðz	mouths

Questions for Discussion

7. What is accommodation?
8. How many types of accommodation do you know? Give your own example.
9. What phenomenon is called “Elision”? Give an example of it.
10. What is deletion?
11. What phenomenon is called dissimilation?
12. Which process is called flapping?

SELF – TEST

Here are various compounds and phrases. In most of them elision of /d/ or /t/ is possible. See how quickly you can identify the ones where is not possible.

<i>software</i>	<i>compact disc</i>	<i>hardware</i>
<i>landmine</i>	<i>postman</i>	<i>loud speaker</i>
<i>sound check</i>	<i>stand by</i>	<i>child birth</i>
<i>handcuffs</i>	<i>smart card</i>	<i>wild fire</i>
<i>word perfect</i>	<i>old boy</i>	<i>best man</i>
<i>sandbag</i>	<i>east bound</i>	<i>turned off</i>

Lesson 6. Strong and Weak Forms. Reduction Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

Strong and Weak Forms

In English there are certain words, which have two forms of pronunciation:

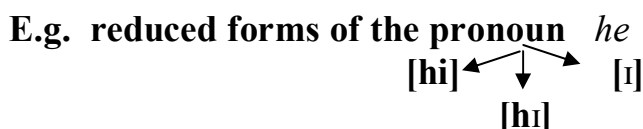
- (1) Strong or full form
- (2) Weak or reduced form

These words include form-words and the following pronouns: personal, possessive, reflexive and the indefinite pronoun “some” denoting indefinite quantity.

These words have strong or full forms when they are stressed.

He will do it. (and nobody else) [`hi: l ,du: it]

Each of these words usually has more than one reduced form used in unstressed positions.



as in the following sentences

He will do it.

[hi l `du: it] or [hɪ l `du: it]

There are three degrees of full forms of reduction.

1. The reduction of the length of a vowel without changing its quality (the so-called **quantitative reduction**)

Full forms

you [ju:]
he [hi:]
your [j>:]

Reduced forms with quantitative reduction

[ju̇], [ju]
 [hɪ̇], [hɪ]
 [j>̇], [j>]

Compare the length of the vowel [i:] in the pronoun *she* in the following two sentences.

She looked for it.

[`i: ,lukt ,f>:r it]

She looked for her.

[`i̇ `lukt f> hə]

2. The second degree of reduction consists in changing the quality of a vowel (the so-called **qualitative reduction**)

Strong forms

for [f>:]
her [hə:]
he [hi:]
at [æt]
can [kæn]
was [w>z]
but [bʌt]

Weak forms with qualitative reduction

[fə]
 [hə]
 [hɪ]
 [ət]
 [kən]
 [wəz]
 [bət]

Compare the quality of the vowels in the preposition *for* also in the following two sentences:

I'll do it for him

[aɪl 'du: ɪt fɔ: r ɪm]

I'll do it for Ann.

[aɪl 'du: ɪt fə r `æn]

Most vowels in weak forms are reduced to the neutral vowel [ə], although the long vowels [i:] and [u:] are usually reduced to [ɪ] and [ʊ] respectively.

Full forms

Reduced forms with qualitative reduction

he [hi:]

[hɪ]

do [du:]

[dʊ]

Compare also the following sentences.

He will go there.

[`hi: l ,gəʊ ðeə] [hɪ l `gəʊ ðeə]

3. The omission of a vowel or consonant sound (the so-called **zero reduction**)

Strong forms

Weak forms with zero reduction (the vowels are omitted)

am [æm]

[m]

of [>v]

[v]

can [kæn]

[kn], [kŋ] before [k], [g]

do [du:]

[d]

is [ɪz]

[s], [z]

us [ʊs]

[s]

shall [ʃæl]

[ʃl]

(the consonants are omitted)

he [hi:]

[i:], [ɪ]

him [hɪm]

[ɪm]

his [hɪz]

[ɪz]

must [mʌst]

[məs]

had [hæd]

[əd]

have [hæv]

[əv]

and [ænd]

[ən], [n]

has [hæz]

[əz], [z], [s]

(both the vowels and the consonants are omitted)

have [hæv]

[v]

had [hæd]

[d]

will [wɪl]

[l]

shall [ʃæl]

[l]

would [wʊd]

[d]

List of Strong and Weak Forms

	Strong forms	Weak forms
	1. Articles	
the	[ðɪ:]	[ðə] (before consonants) [ðɪ], [ði] (before vowels)
a		[ə] (before consonants) [ən], [n] (before vowels)
	2 Prepositions	
at	[æt]	[ət]
for		[fə] (before consonants) [fəɪ], [fɪ] (before vowels)
from	[fɹ>:] [fɹ>:r]	[frəm] [əv], [v]
of	[fr>m]	[ɪntu] (before vowels) [ɪntə] (before consonants) [tə], [t] (before consonants)
into		[ɪntu]
	3 Verbs	
can		[kən], [kn], [kŋ] (before [k], [g])
must	[kæn] [mɛst] [wɪl]	[məst], [məs] [l] [ɔəl], [ɔl]
will		[du], [də], [d]
shall	[ɔæl] [du:]	[dəz], [z], [s] [kəd], [kd] [wəd], [əd], [d] (after personal pronouns)
do (auxiliary)	[dɛz]	[ɔəd], [ɔd] [həv], [əv], [v]
does (auxiliary)	[kud]	[həz], [əz], [z] (after vowels and voiced consonants) [s] (after voiceless consonants)
could	[wud]	[həd], [əd], [d] (after personal pronouns)
would	[ɔud]	[bɪ] [bɪn]
should ¹	[hæv]	[əm], [m] [ə] (before consonants)
have	[hæz]	[ər] (before vowels) [z] (after vowels and voiced

¹ *should* is used in its strong form when it expresses obligation.

² A weak form with [h] would normally be used when unstressed but following a pause.

	4 Pronouns	
you	[ju:]	[ju], [ju]
he	[hi:] [i:]	[hi], [hi], [i:], [i] ² [i], [i]
she	[wi:]	[wi], [wi]
we	[mi:]	[mi], [mi]
me		[hə], [ə:], [ə] (before consonants) [hər] (before vowels)
her		[ɪm] [əs], [s] [ðem], [em], [m]
him	[hə:] (before consonants) [hə:r] (before vowels)	[j>], [j>], [jə] (before consonants) [j> r], [j>r], [jər] (before vowels) [ɪz] (in the middle of a sense – group) [səm], [sm] (to express unspecified quantity)
us		
them		
	5 Conjunctions	
and	[ænd]	[ənd], [nd], [ən], [n]
but	[bʌt]	[bət] [ðən], [ðn]
than	[ðæn]	[əz] [>], [>] (before consonants) [> r], [>r] (before vowels) [ðət]
	6 Particles	
there	[ðeə] (before consonants) [ðeər] (before vowels)	[ðə] (before consonants) [ðər] (before vowels) [tə] (before consonants) [tu] (before vowels)
	7 Negatives	
not	[n>t]	[nt]
nor	[n>:] (before consonants)	[n>] (before consonants) [n>r] (before vowels)

The following form – words in certain positions are used in their strong forms, even when they are unstressed.

1. Prepositions have their strong forms:

(a) When they are final, e.g.

Do you know where I come from?

[dju 'nəu weər aɪ kɜm fr>m]

(b) When they are followed by an unstressed personal pronoun at the end of a sense–group or a sentence. However in this position the weak form may also be used, e.g.

She was not listening to them.

[ʃi wəz 'nɔ:t 'lɪsnɪŋ ðu: (tə) ðəm]

2. Auxiliary and modal verbs, as well as the link – verb *to be*, have their strong forms at the end of a sense – group or a sentence, e.g.

Who is on duty today? I am.

['hu: ɪz `dju:ti tə dei | `aɪ æm]

Who is absent today? Ann is.

['hu: ɪz `æbsənt , tə dei | `æn ɪz]

What is hanging on the wall? Pictures are.

['wɔ:t ɪz 'hæŋɪŋ >n ðə `wɔ:l | `pɪktʃəz a:]

I don't know where Tom was.

[aɪ 'dəunt 'nəu weə `tɔ:m wɔ:z]

There are some form – words which are never reduced. They are: *which, what, where, on, in, with, then, when, how, some* in the meaning of “certain”.

Well, then go and do as you're told.

[,wel | ðen 'gəu ənd 'du: əz juə `təuld]

I stand on my right here.

[aɪ 'stænd >n maɪ `raɪt hɪə]

For some reason he hasn't come to the party.

[fə sɜ:m ,ri:zn ' hi 'hæznt 'kɜ:m tə ðə ,pa:ti]

Reduction

In English, vowels in unstressed syllables are usually reduced.

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

Reduction may be of the following types:

1) qualitative, which is divided into reduction Type A and Type B.

Type A (when the vowels *i, e, y* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ɪ]

'busy ['bɪzi]

de'cay [di'keɪ]

di'vide [di'vaɪd]

Type B (when the vowels *a*, *o*, *u* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ə]

po'lite [pə'laɪt] *'lyrical* ['lɪrɪkəl]

2) **quantitative**. It is shortening of the length of a long vowel sound.

me [miː] *he* [hiː]

3) **complete**. It is the disappearance of a vowel sound. It occurs when an unstressed vowel occupies the position after the stressed one and it is between a noiseless sound and a sonorant one.

'cotton ['kɒtən] *'lesson* ['lesn]

In this case the sonorant forms a syllable.

Besides the mentioned above types of reduction, there are special cases of reduction which include all the vowels. They are:

1) the vowel *a* if it precedes the combinations “-ate”, “-ade” is subjected to the reduction Type A in adjectives and nouns and is not reduced in verbs.

'regulate ['regjuleɪt] *'climate* ['klaɪmɪt]

2) the vowel *e* is subjected to the reduction Type B before “-nt”, “-nce”, “-n”, “-m”.

'silence ['saɪləns] *'student* ['stju:dənt] *'solemn* ['sɒləm] *'sullen* ['sʌlən]

3) the vowel *o* in the first type of syllable is not reduced at the end of the word

po'tato [pə'teɪtəʊ] *'photo* ['fəʊtəʊ]

4) the vowel *i* when preceding the combination “-ble” is subjected to the reduction Type B

□ *inac'cessible* [ɪnək'sesəbl], but *'possible* ['pɒsəbl]

5) the vowel *u* in the first type of syllable at the beginning and at the end of the word is not reduced and in the middle of the word is subjected to the quantitative reduction.

'institute ['ɪnstɪtju:t]

u'nite [ju:'naɪt]

,edu'cation [ˌedju:'keɪʃən]

Note: [ˌedju:'keɪʃən]

- 6) the vowels are subjected only to the reduction Type B in the third and fourth types of syllables or are not reduced at all.

'summer ['sʌmə] fore' see [f>:'si:] 'writer ['raɪtə]

- 7) the digraphs **ei**, **ey**, **ai**, **ay**, **ee**, **ea** are subjected to the reduction Type A.

'mountain ['maʊntɪn] 'always [':lwɪz]

'forehead ['f>ɹɪd], but 'vengeance ['vendʒəns]

- 8) the digraph **ou** is subjected to the reduction Type B

er' roneous [ɪ'rəʊniəs] 'various ['veəriəs]

- 9) the digraph **ow** is not reduced and is pronounced [əʊ] in an unstressed position.

'window ['wɪndəʊ]

- 10) the digraph **oa** is not reduced either.

'cocoa ['kəʊkəʊ]

Phonetic drills

Weak and strong forms: three verbs with weak forms: *do*, *does* and *can*.

1. Repeat these questions. Pronounce the verbs *do*, *does* and *can* with their weak forms.

1. *Do you like it?*

4. *Can I take two?*

7. *Why does she want to leave?*

2. *Can we go now?*

8. *Where can we see one?*

3. *Does he live here?*

9. *How do you feel now?*

Weak and strong forms of some conjunctions.

2. Which of these three words in the box do you fill in these sentences? Write one word in each space.

and	or	but
-----	----	-----

1. a) Milk ...no sugar.

4. a) Jean ... her friend.

b) Milk ...no sugar.

b) Jean ... her friend.

2. a) Paul ...Alison.

5. a) ... I want to go.

b) Paul ... Alison.

b) ... I want to go.

3. a) It was small ...very heavy.

6. a) Red ... green.

b) It was small ...very heavy.

b) Red ... green.

3. Read and transcribe the following sentences:

Will there be any room?

Would there have been enough of it?

*She used to be fond of us.
 You must be reliable.
 He could have been misled.
 Shall I be the first one?
 We shall be delayed.
 There'd have been a row.
 It'll be the easiest way.
 One would have thought so.*

*I should have been ready for you.
 We should have been transferred.
 They ought to have waited for us.
 Will she have been disappointed?
 It was undescribably dull.
 You ought to be ashamed of yourself.
 One could have been musing oneself.
 Would he have been asleep by now?*

4. Read the following dialogues using the correct strong or weak forms. Write down the transcription.

a) **Verbs**

Do [də, d, 'du:]

- Where do you live?...
- Do you live in London?
- Yes, I do...

Does [dəz, 'dɛz]

- Where does John live?...
- Does he live in London?...
- Yes, he does...

Am [m, əm, 'æm]

- I'm going home...
- So am I...
- Am I very late?...

Is [z, s, 'ɪz]

- The sun's very hot.
- It's hotter than yesterday...
- It is, isn't it?...

Are [ər, ə, 'a:]

- The boys are at school...
- So are the girls...
- Yes, they are...

Was [wəz, 'wɔ:z]

- I was thirty-five yesterday...
- It was my birthday...
- Was it?...

Were [wə, 'wɜ:]

- Who were you talking to?...
- They were friends of mine...
- Were they English?...

Have [əv, v, 'hæv]

- Where have you been?...
- I've been on holiday...
- I haven't seen you for weeks.

Has [əz, s, 'hæz]

- Has anyone seen my pencil?...
- It's fallen on the floor...
- Oh, has it? Thanks.

Had [əd, d, 'hæd]

- Where had you met him?...
- I'd met him in London...
- I hadn't seen him before.

Shall [ʃəl, ʃl, 'ʃæl]

- When shall I see you again? ...
- ...
- I shall be here on Monday ...
- Shall we talk about it then? ...

Should [ʃəd, 'ʃud]

- What should I do with my money?
- I should take it with you ...
- I shouldn't like to lose it ...

Will [ɪ, 'wɪl]

- I'll see you at lunch time...
- Yes, we'll have a chat then...
- Will you keep me a place?...

Can [kən, 'kæn]

- How can I help you? ...
- You can carry this...
- I will if I can...

Must [mʌst, 'm ɛst]

- We must try to get there early...
- We must leave in good time...
- Yes, we must...

b) Pronouns**We** [wi, 'wi:]

- I'm afraid we shall be late...
- Shall we?...
- We can't help it...

Me [mi, 'mi:]

- Will you give me some tea, please?
- Yes, pass me the milk...
- No milk for me, thank you...

Him [ɪm, 'hɪm]

- I hope Mary comes with him...
- I asked him to bring her...
- Yes, but you know him...

His [ɪz, 'hɪz]

- He said his sister was in London. then...
- Have you got his address? ...
- No, I've got hers but not his...

Herself [ə:'self, hə:'self]

- Mary can take care of herself...
- She prides herself on it...
- She told me that herself...

Us [əs, s, 'ɛs]**Would** [əd , d, 'wʊd]

- My father would like to meet you.
- I'd like to meet him, too ...
- I hoped you would.

Could [kəd , 'kʊd]

- I think I could do it...
- At least you could try...
- Yes, I could, couldn't I?...

She [ʃi, 'ʃi:]

- Did she go to the station?
- She told me that John went...
- But did she go?

He [ɪ, hi, 'hi:]

- Did he go to the station?
- Is he bringing Mary? ...
- He only said he was coming...

Her [ər, ə:, 'hə:]

- I'd like to see her again...
- I met her brother yesterday...
- Did he mention her?

Himself [ɪm'self, hɪm'self]

- John must be coming by himself
- Yes, if he doesn't lose himself...
- He can take care of himself...

Them [ðəm, 'ðem]

- I like them both...
- Yes, I like them too..
- I'd rather see them than anyone...

You [ju, 'ju:]

- *They want us to go and see them...*
- *Let's ask them to come here...*
- *That would be easier for us...*

- *You can ask them tonight...*
- *What day would you like?*
- *I'll leave it to you...*

c) Articles

The [ðə, 'ði']

- *The apples are on the table...*
- *The oranges are in the kitchen...*

A [ə, 'ən]

- *I have a brother and a sister...*
- *I have an uncle and an aunt...*

d) Miscellaneous

Some [sm, səm, 'sɜm]

- *Will you have some more bread?...*
- *No, but I'd like some more tea, please..*
- *I think there's still some in the teapot...*

Who [u:, 'hu:]

- *That's the man, who helped me...*
- *It's the man who lives next door...*
- *Who's that with him, I wonder?..*

That [ðət, 'ðæt]

- *Here's the cup that John broke...*
- *He said that Mary did it...*
- *I don't believe that...*

There [ðə, ðər, 'ðeə]

- *There's a fly in my tea...*
- *There are two in mine...*
- *There goes another...*

Not [nt, 'n>t]

- *I'm sorry you can't stay...*
- *I'm afraid I haven't time ...*
- *It's not very late.*

Till [tl, 'tɪl]

- *I shall be here till Friday...*
- *Can't I stay till Saturday?*
- *Till I get a letter, I don't know...*

And [ən, 'ænd]

- *You and I are of the same age...*
- *So are John and Mary...*
- *And Tom, too...*

But [bət, 'bʊt]

- *I'm sorry, but I didn't understand*
- *But I spoke quite dearly...*
- *Ah, but you spoke too quickly...*

As [əz, 'æz]

- *Mary's as tall as I am...*
- *She's not as fat though...*
- *As to that, I don't know...*

Than [ðən]

- *Mary's taller than me...*
- *She's thinner than you, too...*

Questions for Discussion

10. What phenomenon is called "reduction"?
11. Name the sounds which are commonly found in the unstressed syllables.
12. How many types of reduction do you know?
13. What degrees of the reduction do you know? Give an example.
14. Read the following sentence: 'I can read it alone'. What type of reduction is observed in the word *can*?
15. Are the personal and possessive pronouns generally stressed in connected speech?

16. Are the auxiliary and modal verbs generally stressed in connected speech?
17. In what positions are prepositions generally stressed in a sentence?
18. Which form-words have no weak forms?

SELF – TEST

1. Find the line of the words with soft reduction:
 - a) *pity, student, curtain*
 - b) *city, indefinite, record*
 - c) *cotton, mountain, village*
2. Find the line of the words with hard reduction:
 - a) *summer, climate, potato*
 - b) *Sunday, perhaps, suppose*
 - c) *adopt, compose, compulsory*
3. Find the line of the words with complete reduction:
 - a) *lesson, cotton, captain*
 - b) *luggage, climate, Negro*
 - c) *cucumber, cotton, curtain*
4. State the type of reduction of the following words:

decide, polite, cotton, pencil, climate, comrade, potato, unite, education, solemn, silent, silence, possible
5. Transcribe, mark the stresses and tunes and read the sentence: *He isn't away, is he?* Give examples where link verbs have their strong forms.
6. Transcribe, mark the stresses and tunes and read the sentences: *We have an elder brother. He has left for Tashkent at present.* How have you transcribed the verb *have* in the first sentence, and *has* in the second?
7. Give examples of the word *that* as a demonstrative pronoun and as a conjunction.
8. Pronounce the correct forms of the verb *can* in the phrase: *I can do it as well.* And now in: *Can you write it yourself?* Give other examples where auxiliary and modal verbs have their strong forms.
9. Give examples to illustrate the verb *to do* in the reduced and non-reduced forms?
19. Transcribe and read the sentence: *He is right.* What type of reduction is found in the word *he*?
20. Mark sentence-stresses and underline all the content words in the sentence: *I sent them a photo of the children.* What parts of speech are content words?

21. Mark sentence-stresses and underline all the form-words in the sentence: *They all went for a walk in the park.* What parts of speech are form-words?

Lesson 7. Syllable Formation and Syllable Division

Stress. Schwa

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
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Syllable Formation and Syllable Division

The syllable may be defined as one or more speech – sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. *man* [mæn], *I* [aɪ] or part of it, e.g. *morning* ['mɔ: - nɪŋ]

In English a syllable is formed:

- 1) by any vowel (monophthong or diphthong) alone or in combination with one or more consonants

are [ɑ:], *he* [hi:], *it* [ɪt], *man* [mæn]

- 2) by a word-final sonorant (lateral or nasal) immediately preceded by a consonant, e.g.

table ['teɪbəl], *rhythm* ['rɪðm], *garden* ['gɑ:dn]

Note: Sonorants in word – final position are not syllabic when they are preceded by a vowel sound.

Syllabic sonorants

Non – syllabic sonorants

sadden ['sædn]
doesn't ['dɜzn t]
Russian ['rɜn]

sand [sænd]
don't [dəunt]
Russian ['rɜn]

The English sonorants [w] and [j] are never syllabic since they are always syllable initial. The syllabic consonants that commonly occur in English words are the sonorants [n] and [l].

The sonorants may often lose their syllabic character when they occur in the middle of a word before a vowel belonging to a suffix.

Syllabic sonorants

listen ['lɪsn]
drizzle ['drɪzl]

Non – syllabic sonorants

listening ['lɪs - nɪŋ]
drizzling ['drɪz - lɪŋ]

Every syllable has a definite structure, or form, depending on the kind of speech - sound it ends in. There are two types of syllables distinguished from this point of view.

(1) A syllable which ends in a vowel sound is called an **open syllable**, e.g.

I [aɪ] he [hi:] they [ðeɪ] writer ['raɪ-tə]

(2) A syllable which ends in a consonant sound is called a **closed syllable**, e.g.

it [ɪt] hundred ['hʌn-drəd] man ['mæn]

The open and closed syllables referred to here are **phonetic** syllables, i.e. syllables consisting of actually pronounced speech – sounds.

These phonetic syllables should not be confused with the open and closed syllables sometimes referred to in the so – called reading rules.

Types of Syllables

Letter	I type (open)	II type (closed)	III type	IV type
“a”	[eɪ]	[æ]	[a:]	[eə]
	plate, fate	pan, fan	car, barn	Mary, care
“e”	[i:]	[e]	[ə:]	[ɪə]
	me, convenience	pen, led, bed	stern, earnest	near
“i” “y”	[aɪ]	[ɪ]	[ə:]	[aɪə]
	Kite, my	pit, myth	bird, myrtle	hire
“o”	[ou]	[>]	[>:]	[>:]
	no, nose	pot, lot	north, fork	More
“u”	[ju:] r + l + u [u:]	[ɜ]	[ə:]	[juə]
	student, stupid, blue, true	cut, but, hut	Burn	pure, jury

Inseparably connected with syllable formation is the second aspect of the syllabic structure of words, namely syllable division, or syllable separation, i.e. the division of words into syllables.

Syllable division is effected by an all – round increase in the force of utterance, including an increase in muscular tension and in the force of exhalation, or the on set of a fresh breath–pulse, at the beginning of a syllable. This can be illustrated by pronouncing the preposition **without** in two different, but equally correct ways, as far as syllable division is concerned, namely [wi'ðaut] and [wið'aut].

Most English form words, however have only one pronunciation as far as syllable division is concerned.

Thus, in the pronoun *another*, which, like the preposition *without*, consists of two morphemes, the first two syllables are always divided by the syllable boundary between the neutral vowel and the consonant [n], namely [ə'nɛðə]. The pronunciation of this word with the point of syllable division between the consonant [n] and the vowel [ɛ] [ən'ɛðə] would be wrong, although it would not be a phonological mistake.

Correct syllable division at the junction of words, however, may be of phonological importance in English, as wrong syllable division in this case may lead to the confusion of one word with another, or to a phonological mistake. For example, the sequence of the English speech–sounds [ə], [n], [eɪ], [m] pronounced with the point of syllable division between the neutral vowel [ə] and the consonant [n] means *a name* [ə'n eɪm], while the same sequence of sounds pronounced with the point of syllable division between the consonant [n] and the diphthong [eɪ] means *an aim* [ən'eɪm].

Compare also:

[ə'nais 'haus]	<i>a nice house</i>
[ən 'aɪs 'haus]	<i>an ice house</i>
[□I 's>: ðə ,mi:t]	<i>she saw the meat</i>
[□I 's>: ðəm ,i:t]	<i>she saw them eat</i>

The division of English words into syllables is governed by the following principal rules:

Phonetic drills

1. Transcribe the following English words and underline the transcription symbol which corresponds to each syllabic sound in the words.

Can, candle, sand, sadden, doesn't, can't couldn't, melt, meddle, don't, didn't, listen, listening, here, fire, pure, our, chair, player, low, lower, employer, floor, mightn't, needn't, mustn't, oughtn't, listener, drizzle, drizzling.

2. Transcribe the following words, show the point of syllable division in each of them by putting a bar between the syllables (ta|ble [teɪ|bl] and define each type of syllable)

Reading, ready, standing, nature, natural, picture, brightly, finish, many, pity, colony, colonial, pulling, pupil, flower, during, Mary, marry, starry, merry, study, studying, enjoying, without, another, over, discover, pooling, follower, father, story, brother, sorry, body

3. Decide how many syllables there are in each of the following words.

Ex.: *student* (2)

<i>biology</i>	()	<i>bridge</i>	()	<i>strength</i>	()
<i>watches</i>	()	<i>unabridged</i>	()	<i>support</i>	()
<i>jumpers</i>	()	<i>policeman</i>	()	<i>decided</i>	()
<i>photographer</i>	()	<i>jumped</i>	()	<i>obeyed</i>	()

Stress

It is important to become aware of the number of syllables in a word. But if you want to speak English with the correct rhythm there is something ever more important: the place of stress.

Read the following sequence:



Jane, Susan and Timothy

The first name has one syllable, the second name has two and the last has three. But only one syllable in each word is heavily stressed. You can see this more clearly if we change the size of the written syllables according to their relative importance. So, imagine them as:



Jane, Susan and Timothy

1. **Stressed** syllables, such as **jane**, **su** and **ti**, are different from **unstressed** (sometimes called **weak**) syllables in a number of ways. To start with, they tend to be both relatively **loud** and **long**, relative, that is not only to any other syllables in the same word but also to unimportant words such as “and”.

The importance of stressed syllables in terms of rhythm can be shown if we change the order of the sequence of names.

Listen to the following:



Jane, Susan and Timothy.
Susan, Jane and Timothy.
Timothy, Jane and Susan.

Timothy, Susan and Jane.
Jane, Timothy and Susan.
Susan, Timothy and Jane.

Now repeat each line, keeping to the same rhythm.

- 2 Here are a number of words taken from different sets: cities in Great Britain; names of boys and girls; animals, countries and rivers. Your first task is to fill in the grid, placing the words, according to the number of syllables. The British cities have been done for you as an example.

Ann / elephant / Volga / Felicity / Spain / Wolverhampton / Nile / rhinoceros / Alexander / Jemima / Japan / Amazon / bear / George / Cardiff / Janet / Peter / Afghanistan / giraffe / Leith / Mississippi / Anthony / Manchester / Morocco /

	1 syllable	2 syllables	3 syllables	4 syllables
Cities	Leith	Cardiff	Manchest er	Wolverhamp ton
Boy's name				
Girl's name				
Animals				
Countries				
Rivers				

Primary and Secondary Stress

Read the 4 – syllable words. In *Alexander*, *Wolverhampton* and *Mississippi* those with the ○ ■ ○ pattern, the first syllable sounds stronger than the second and fourth, but not as strong as the third. Think of them as:

alexander / wolverhampton / mississippi

A similar thing happens in the case of 3– syllable words with the ○ ○ ■ pattern, e.g.

cigarette / chimpanzee / japanese / picturesque

It is not enough, then, simply to talk of syllables as being either **stressed or weak**; with words of three or more syllables it may be necessary to distinguish three degrees of stress; **primary, secondary and weak (or unstressed)**.

So, in the case of these two patterns it might be better to show them as:

● ○ ■ (e.g. cigarette) = secondary stress + weak + primary stress and

● ○ ■ ○ (e.g. Alexander) = secondary stress + weak + primary stress + weak

Weak Syllables and Schwa

As a general rule we can say that every syllable contains a vowel sound. A second general rule is that the shorter the vowel, the shorter and weaker the syllable.

Now let us take another look at some of the words already examined, this time concentrating on the vowel sounds in the weak syllables. To help us do this we will start to use phonetic notation where one symbol = one sound. This is because standard spelling often makes it difficult to see what the sounds really are.

<i>Janet</i>	■ ○	<i>janet</i>	'dʒænit / 'dʒænət
<i>Peter</i>	■ ○	<i>peter</i>	'pi:tə
<i>giraffe</i>	○ ■	<i>giraffe</i>	dʒə'ra:f
<i>Japan</i>	○ ■	<i>japan</i>	dʒə'pæn
<i>elephant</i>	■ ○ ○	<i>elephant</i>	'elɪfənt / 'eləfənt
<i>Anthony</i>	■ ○ ○	<i>anthony</i>	'æntəni
<i>Amazon</i>	■ ○ ○	<i>amazon</i>	'æməzən
<i>Jemima</i>	○ ■ ○	<i>jemima</i>	dʒɪ'maɪmə / dʒə'maɪmə
<i>Mississippi</i>	● ○ ■ ○	<i>mississippi</i>	'mɪsɪ'sɪpi / 'mɪsə'sɪpi

The most common sound is represented by the symbol ə; and it is the only vowel important enough to be given its own name: the **schwa**.

The schwa (sometimes spelled **shwa**) is not only the most common vowel sound in weak syllables; it is by far the most common vowel sound in the whole of the English system. It is found:

- at the start of words, just before the main stress;
e.g. *Morocco, Japan, giraffe, Felicity*
- following main stress (sometimes twice in ■ ○ ○ words);
e.g. *Peter, Amazon, Anthony*
- between secondary and primary stress
e.g. *cigarette, Wolverhampton*
- as an even shorter alternative to short [ɪ] in fast versions of certain words;
e.g. *Janet, Jemima, elephant*

Schwa is not just short, it is the shortest possible vowel in English.

Words without schwa

sport = sp>:t
claps = klæps
prayed = preɪd
scum = skʌm
sliver = 'slaɪvə
train = treɪn
blow = bləu
cress = kres
plight = plait
Clyde = klaɪd
hungry = 'hʌŋgri

Words with schwa

support = sə'p>:t
collapse = kə'læps
parade = pə'reɪd
succumb = sə'kʌm
saliva = sə'laɪvə
terrain = tə'reɪn
below = bə'ləu
caress = kə'res
polite = pə'lait
collide = kə'laid
Hungary = 'hʌŋgəri

Schwa is found not only in **lexical items** (nouns, main verbs, adjectives and adverbs). It is regularly found in common, weakly-stressed **grammatical items**, especially prepositions, articles, auxiliary verbs and pronouns.



Listen to the following limericks. Your tasks are:

1. hit the main stressed syllables
2. watch out for the weak syllables in the names; a lot of them start with an unstressed syllable containing schwa;

*We travelled to Venice then on to Verona
to test a Fiesta with only one owner.
We drove through the night to a village near Brussels
to choose lots of booze and eat plenty of mussels.
We later decided to head off to Spain
via France for a chance to drink lots of champagne.
But after a week of good living and booze
we agreed that we'd need to rest up in Toulouse.
Then we drove to Madrid before heading to Lisbon
to meet our friend Pete who'd just flown in from Brisbane.
We drove farther south to a town near Granada
to find lots of wine to replenish the larder,
and then spent a week just outside Algeciras,
but folk that we spoke to refused to come near us.
We stayed for a while in the town of Pamplona
where Pete walked the street (he's a bit of a loner)
We drove fairly fast to a hotel in Cannes
where we tried to confide our affairs to a man,
who gave us some goods to deliver in Rome
for a fee we'd not see until safely back home.
We sailed down to Malta to stay in Valetta
but a fax sent from Sfax made us think that we'd better,
cross over to Tunis then drive to Algiers
to speak to a Greek I had known for some years.
We drove through Morocco to reach Casablanca
to discuss, without fuss, our affairs with a banker.
Then headed back north, crossed the Straits of Gibraltar
but passed through so fast we were starting to falter,
and round about then I began to remember
I had to meet Dad on the tenth of September.
We sold the Fiesta and loaded a plane
with some gear from Tangier then we got on a train,
which roared through the night till it reached Santander*

*where we stayed one more day just to breath in the air,
then a boat brought us back to our own native shores.
So that was my holiday, how about yours?*

Questions for Discussion

9. What is a syllable?
10. How is a syllable formed?
11. What sonorous sounds are syllabic?
12. Speak about the types of syllables. Give your own example.
13. What is an open syllable?
14. What is a closed syllable?
15. What is the difference between stressed and unstressed syllables? Explain and give your own examples.
16. What is schwa?

SELF – TEST

1. Mark the correct stresses in the following words:

nationality, responsibility, watchmaker, Navoi Street, celebrate, go away

2. Transcribe the words given below.

telegram, blackboard, architect, continue, November, dialogue, peculiarity, obliged, university, insufficient, anxiety, prosperity, advertisement, condemnation, accuracy

3. Mark the correct stresses and define the type of the stressed syllables:

hungry, tube, melon, badge, Mary, funeral, Physics, afford, purpose, discharge, convenient, extreme, economist, underground, insurance, experience, compare, compulsory, institution, kindergarten, excited, various

4. Divide the words into syllables:

busy, many, penny, beaten, bitten, system, beneath, table, assistant, comfortable, refrigerator, marvellous, residential, emergency, pollution, according, encyclopaedia

Lesson 8. The Accentual Structure of English Words

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
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Closely connected with the syllabic structure of words is their accentual structure, because it is the syllable that bears what is known as word-stress or word accent. Every disyllabic and polysyllabic word pronounced in isolation has word-stress. Word accent in a disyllabic or polysyllabic word may be defined as a singling out of one or more of its syllables by giving them a greater degree of prominence as compared with the other syllable or syllables in the same word.

Note: In the word *indivisibility* ['ɪndɪˌvɪzɪ'bɪlɪtɪ] consisting of seven syllables, we make the first, third and fifth syllables prominent by the same means, but the degrees of their prominence are different.

The stress on the fifth syllable is effected chiefly by a change in pitch direction. This syllable is called the **accentual nucleus** of the word and the stress on it, the **primary (nuclear) accent**.

The stress on the first syllable is also primary, but it is effected by pronouncing the syllable on a high level pitch. This syllable bears the pre-nuclear primary accent.

The stress on the third syllable is weaker and is called **secondary**. It is effected by pronouncing the syllable on a mid-level pitch.

The nuclear primary accent is more important than the pre-nuclear one for two reasons:

1) in some words the pre-nuclear primary and the secondary stresses are interchangeable.

inconvenient ['ɪnkən'vi:njənt] [ˌɪnkən'vi:njənt]

2) a difference in the position of the nuclear accent may perform a distinctive function, e.g. it may distinguish certain English verbs from nouns consisting of the same phonemes, e.g.

<i>noun</i>	<i>import</i>	[ˈɪmp>:t]
<i>verb</i>	<i>import</i>	[ɪm'p>:t]

In such pairs of words the nuclear accent in the noun is on the initial syllable, while in the verb on the last.

Besides, a difference in the position of the nuclear accent may distinguish a compound noun from a free (syntactical) word combination, e.g.

<i>a blackbird</i>	[ə 'blækbə:d]
<i>a black bird</i>	[ə 'blæk 'bɜ:d]

The Basic Rules of English Word Accentuation

In most disyllabic words the accent falls on the initial syllable, e.g.

ready [ˈredɪ], *mother* [ˈmɜðə], *colour* [ˈkɔlə], *palace* [ˈpælɪs]

In disyllabic words with a prefix which has lost its meaning the stress falls on the second syllable (on the root syllable), e.g.

become [bɪ'kɜm] *begin* [bɪ'gɪn] *pronounce* [prə'naʊns]

In disyllabic verbs ending in **-ate**, **-ise**, **-ize**, **-fy** the stress falls on the last syllable, e.g.

dictate [dɪk'teɪt] *surprise* [sə'praɪz] *defy* [dɪ'faɪ]

In most words of three or four syllables the accent falls on the third syllable from the end of the word, e.g.

family [ˈfæmɪli] *cinema* [ˈsɪnɪmə]

The accent on the third syllable from the end is especially typical of polysyllabic verbs with the suffixes **-ize**, **-fy**, **-ate**, e.g.

recognize [ˈrekəɡnaɪz] *demonstrate* [ˈdemənstreɪt] *qualify* [ˈkw>lɪfaɪ]

The accent falls on the third syllable from the end of the word before the following suffixes:

- <i>logy</i>	<i>psychology</i>	[saɪ'k>lədʒɪ]
- <i>logist</i>	<i>biologist</i>	[baɪ'>lədʒɪst]
- <i>graphy</i>	<i>geography</i>	[dʒɪ'>grəfɪ]
- <i>grapher</i>	<i>geographer</i>	[dʒɪ'>grəfə]
- <i>cracy</i>	<i>democracy</i>	[dɪ'm>krəsi]

The accent falls on the second syllable from the end of the word before the following suffixes:

- <i>ian</i>	<i>physician</i>	[fi'ziʃn]
- <i>ience</i>	<i>experience</i>	[iks'piəriəns]
- <i>ient</i>	<i>expedient</i>	[iks'pi:djənt]
- <i>cient</i>	<i>efficient</i>	[i'fiʃənt]
- <i>al</i>	<i>parental</i>	[pə'rentl]
- <i>ial</i>	<i>essential</i>	[i'senʃl]
- <i>ual</i>	<i>habitual</i>	[hə'bitʃuəl]
- <i>eous</i>	<i>courageous</i>	[kə'reɪdʒəs]
- <i>ious</i>	<i>delicious</i>	[dɪ'lɪʃəs]
- <i>iar</i>	<i>familiar</i>	[fə'mɪljə]

The accent falls on the final syllable formed by the following suffixes: **-ee, -eer, -ier, -ade, -esque**. The root syllable in such words has secondary accent.

<i>refuge</i>	[ˈrefju:dʒ]	-	<i>refugee</i>	[ˌrefju:'dʒi:]
<i>employ</i>	[ɪm'plɔɪ]	-	<i>employee</i>	[ˌemplɔɪ'i:]
<i>engine</i>	[ˈendʒɪn]	-	<i>engineer</i>	[ˌendʒɪ'nɪə]
<i>picture</i>	[ˈpɪktʃə]	-	<i>picturesque</i>	[ˌpɪktʃə'resk]

Most words of more than four syllables have two stresses: primary (nuclear) and secondary.

The primary stress falls either on the third or the second syllable from the end.

In most words the secondary stress falls on the syllable separated from the nuclear syllable by one unstressed syllable, e.g.

pronunciation [ˌprənʌnsɪ'eɪʃn] *governmental* [ˌgɜvnməntəl]

In many derivative nouns the secondary stress falls on the same syllable which has the primary stress in the original word. In such nouns the syllable with the secondary stress may be separated from the nuclear syllable by two or even three unstressed syllables, e.g.

<i>organize</i>	[ˈ>:gənaɪz]	→	<i>organization</i>	[ˌ>:gənaɪ'zeɪʃn]
<i>experiment</i>	[ɪks'perɪmənt]	→	<i>experimentation</i>	[ɪksˌperɪmənt'etʃən]
<i>peculiar</i>	[pɪ'kju:ljə]	→	<i>peculiarity</i>	[pɪˌkju:lɪ'ærɪtɪ]

If the original word has both a primary and a secondary stress, the secondary stress in the derivative word remains on the same syllable, while the primary stress changes its place and falls on the syllable immediately preceding the suffix.

recommend [ˈrekə'mend] → *recommendation* [ˈrekəmen'deɪʃən]
represent [ˈreprɪzent] → *representation* [ˈreprɪzen'teɪʃən]

Most English words which have two primary stresses are formed with prefixes or suffixes. One of two primary stresses falls on the root syllable, the other on the suffix or the prefix, e.g.

trustee [ˈtrʌs'ti:] *Chinese* [ˈʃaɪniːz] *illegal* [ɪ'lɪ:gəl]

Numerals from 13 to 19 are pronounced with two primary stresses: the first primary stress falls on the root syllable and the nuclear stress falls on the suffix – **teen**, e.g.

fourteen [ˈfɔː'tiːn] *sixteen* [ˈsɪks'tiːn]

Words with separable prefixes also have two primary stresses. They are as follows:

1) **un-, dis-, non-, in-, il-, im-, ir-** as negative prefixes, e.g.

<i>unknown</i> [ˈʌn'nəʊn]	<i>non – final</i> [ˈnɒn'faɪnəl]
<i>unable</i> [ˈʌn'eɪbəl]	<i>inartistic</i> [ɪnɑː'tɪstɪk]
<i>disappear</i> [dɪsə'piə]	<i>illegitimate</i> [ɪlɪ'dʒɪtɪmət]
<i>disbelief</i> [dɪsbɪ'liːf]	<i>immaterial</i> [ɪmə'tɪəriəl]
<i>non – party</i> [ˈnɒn'pɑːtɪ]	<i>irregular</i> [ɪ'regjulə]

2) **ex -** meaning “former”, e.g.

exminister [ˈeks'mɪnɪstə] *expresident* [ˈeks'prezɪdənt]

3) **re –** [ri:] denoting repetition, e.g.

reorganize [riː'>:gənaɪz] *rewrite* [riː'raɪt]

4) **under -** with various meanings, e.g.

underdo [ˈʌndə'duː] *underfeed* [ˈʌndə'fiːd]

5) **anti -** meaning “contrary to”, “against”, e.g.

antiwar [ˈæntɪ'wɔː] *antiseptic* [ˈæntɪ'septɪk]

6) **sub -** meaning “subordinate”, “assistant”, e.g.

sub-librarian ['sɛblai'breəriən] *sub-editor* ['sɛb'editə]

7) **inter** – meaning “among”, “within”, e.g.

international ['ɪntə'næʃnl] *interchange* ['ɪntə'tʃeɪndʒ]

8) **mis** – meaning “wrong”, e.g.

misinterpret ['mɪsɪn'tə:prɪt] *misbehave* ['mɪsbɪ'heɪv]

9) **vice** – meaning “in place of”, e.g.

vice-president ['vaɪs'prezɪdənt] *vice-admiral* ['vaɪs'ædmərəl]

10) **over** – meaning “too much”, e.g.

overexcite ['əʊvərɪk'saɪt] *overanxious* ['əʊvər'æŋkʃəs]

11) **pre** – meaning “before”, “beforehand”, e.g.

prewar ['pri:'wɔ:] *prepaid* ['pri:'peɪd]

12) **out** – meaning “surpass”, “do more than”, e.g.

outdo ['aʊt'du:] *outgo* ['aʊt'gəʊ]

13) **arch** – meaning “chief”, e.g.

arch – heretic [a:ʃ 'herɪtɪk] *archbishop* [a:ʃ 'bɪʃəp]

14) **ultra** – meaning “utmost”, e.g.

ultracritical [ʊltrə'krɪtɪkl] *ultramodern* [ʊltrə'mɔ:dən]

We have been dealing up to now with the accentual structure of simple and derivative words.

Now we shall analyze the accentual structure of compound words.

The place of word–stress in English compound nouns principally depends on the semantic factor, that is to say, the element which determines the meaning of the whole compound has a primary stress. Some compound nouns have single stress, others have two stresses. Single stress compound nouns with the nuclear accent on the first element are by far the most common, e.g.

bookcase ['bukkeɪs] *dining - room* ['daɪnɪŋrʊm]

There are some compound nouns which have:

a) the nuclear accent on the second element, the first being unstressed, e.g.

mankind [mæn'kaɪnd] *shortcoming* [ˌɔːt'kɔːmɪŋ]

b) the nuclear accent on the first element and the secondary on the second which is pronounced on a low level pitch, e.g.

hair - dresser ['heə\ dresə]

c) the pre-nuclear primary accent on the 1st element and the nuclear one on the 2nd, e.g.

ice-cream ['aɪs'kri:m] *arm-chair* ['a:m'tʃeə] *tea-pot* ['ti:p>t]

Compound adjectives have as a rule, primary stress on each element of the compound, e.g.

well - known ['wel'nəʊn] *absent - minded*
['æbsənt'maɪndɪd]
hard - working ['hɑ:d 'wɜ:kɪŋ] *light - blue* ['laɪt 'blu:]

Composite verbs also have two primary stresses, e.g.

to get up [tə 'get 'ʌp] *to give away* [tə 'gɪv ə'weɪ] *to come in* [tə 'kɔːm 'ɪn]

The numerous variations of English word-stress are systematized in the **typology of accentual structure** of English words worked out by G.P. Torsuev. He classifies them according to the number of stressed syllables, their degree or character (the main and the secondary stress). The distribution of stressed syllables within the word accentual types forms accentual structures of words. For example, the accentual type of words with two equal stresses may be presented by several accentual structures:

'*well-'bred* [⊥ ⊥] '*absent-'minded* [⊥ # ⊥ #] '*good-'looking* [⊥ ⊥ #]

Accentual types and accentual structures are closely connected with the morphological type of words, with the number of syllables, the semantic value of the root and the prefix of the word.

The accentual types are:

I. [⊥#] This accentual type marks both simple and compound words. The accentual structures of this type may include two and more syllables.

'father 'possibly 'mother-in-law 'gas – pipe

II. [┌┌] The accentual type is commonly realized in compound words, most of which are with separable prefixes.

'radio – 'active 're'write 'diso'bey

III. [┌┌┌] and IV[┌┌┌┌] The accentual types are met in initial compound abbreviations like 'U'S'A

V. [┌┌#] The type is realized both in simple and compound words, very common among compound words.

'hair - \dresser, 'sub\structure

VI. [┌┌#] The accentual type marks a great number of simple words and some compound words as well. In simple words the stresses fall into:

- 1) the prefix and the root: \maga 'zine
- 2) the root and the suffix: \hospi 'tality
- 3) the prefix and the suffix: \disorgani 'zation

VII. [┌┌┌#] The type includes rather a small number of simple words with the separable prefixes:

'mis\repre'sent.

VIII. [┌┌┌#] The type is found in a very small number of words usually simple words with the stresses on the prefix, the root and the suffix:

\indi\viduali 'zation

IX. [┌┌┌#] The type is met in rare instances of compound words with separable prefixes:

'un'sea\worthy

X. [┌#┌┌] The type is represented by rare instances of simple and compound words:

'soda-\water \bottle

XI. [┌┌┌] The type is found in rare instances of compound words consisting of 3 components:

'ginger 'beer - \bottle

Phonetic drills

1) Write the words listed below in groups according to the accentual types indicated in the following table.

1) [┌┌]	2) [┌#]	3) [#┌]	4) [┌##]
---------	---------	---------	----------

5) [⊥ # ⊥]	6) [# # ⊥]	7) [⊥ ⊥ #]	8) [⊥ # ⊥]
9) [⊥ # ⊥ #]	10) [⊥ # # #]	11) [# ⊥ # #]	

advertise, female, multiply, before, enumerate, novel, police, celebrate, company, overvalue, satire, carriage, believe, compliment, parachute, problem, rewrite, paragraph, machine, ballet, programme, unable, recognize, garage, command, specialist, comment, demonstrate, criticize, elect, appreciate, academy, misprint, re – cover, repay, reform, rejoin, redress, recreate, restrain, systematize

- 2) Write the words listed below in groups according to the general accentual types indicated in the following table.

	[⊥ ⊥]	[⊥ #]	[# ⊥]
Nouns			
Adjectives			
Numerals			
Verbs			

beefsteak, thirteen, break out, armchair, call up, fair-haired, mix-up, fourteen, blue-eyed, fifteen, put on, sixteen, make up, mankind

- 3) Read the following sentences as accurately as possible. Carefully pronounce the boldface words in each sentence and mark the stresses.

1. Please **record** the **record**.
2. She was **completely competent**.
3. We **project** that the **project** will be good.
4. His hairline began **receding recently**.
5. The teacher was **content** with the **content** of the report.
6. He **objects** to the **objects**.
7. I **mistrust Mister** Smith.
8. She will **present** you with a **present**.

9. I **suppose supper** will be served.

4) Mark the stresses, transcribe and pronounce the following words:

to export, the export, to increase, the increase, to accent, the accent, to conduct, the

conduct, to insult, the insult, to extract, the extract.

5) Write the words listed below in groups according to the accentual types indicated in the following table (underline the suffixes):

Words with the suffixes stressed		Words with the suffixes unstressed			
[# ˈ]	[ˈ # ˈ]	[ˈ # #]	[ˈ # ˈ #]	[# ˈ #]	[# ˈ # #]

employee, reality, cigarette, conversation, tradition, picturesque, economic, unique, engineer, unity, occasion, etiquette, parenthetic, ability, procession, pedagogic, statuette, confusion, volunteer, composition, sympathetic, admission, oblique, collision, patriotic, mountaineer, exclamation, antique, studying, modesty, government.

Questions for Discussion

6. What is known as word-stress or word accent?
7. What is called “the accentual nucleus”?
8. What is secondary stress?
9. Name the Basic Rules of English Word Accentuation?
10. What words have two primary stresses?

SELF –TEST

1. Write down the transcription and state the number of the stressed phoneme in the following words:

4

E.g. damage ['dæmɪdʒ]

pleasant, thoughtful, languages, wardrobe, armchair, kitchen, cheerful, among, preface, embankment, between, convenience, furniture, everything, substantial, inclination, satisfaction, nevertheless, vegetables, librarian, manuscript, catalogue, bargain, reference, warehouse, sufficient, politician, passionate,

advocate, preliminary, oriental, candidate, approximately, tiredness, mountaineering

2. Read the following noun/verb pairs, mark the stresses.

<i>conduct</i>	<i>to conduct</i>	<i>import</i>	<i>to import</i>
<i>object</i>	<i>to object</i>	<i>record</i>	<i>to record</i>
<i>transport</i>	<i>to transport</i>	<i>accent</i>	<i>to accent</i>
<i>protest</i>	<i>to protest</i>	<i>refuse</i>	<i>to refuse</i>
<i>export</i>	<i>to export</i>	<i>review</i>	<i>to review</i>

3. Give the phonetic analyses of the words given below:

Pillow, city, Monday, possible, silence, cotton, table, potato

4. Transcribe the following words:

Behind, couple, sound, blue, book, attention, bench, student, match, passage, atlas intonation, university, translation, noteworthy, catalogue, kilometre, microscopy

5. Write down the following dialogue. Pay careful attention to the patterns of the various nouns and verbs in boldface type. Mark the stresses.

MICHAEL: Welcome to the annual meeting of the **Perry Produce Company**. Does **everyone** remember our **motto**?

ALL: Yes. "We **produce** the best **produce**!"

MICHAEL: Thomas, do you think there will be an **increase** in **profits** next year?

THOMAS: Yes, Michael. We will **increase** our **profits**. **Progress** is our goal!

MICHAEL: Do you **project** having a new **market**?

THOMAS: Yes. Our latest **project** is the **import** of **exotic** fruit.

MICHAEL: **Really!** What will we **import**?

THOMAS: **Pineapple** from **Hawaii** and dates from the Sahara **Desert**.

MICHAEL: Did you say **desert** or **dessert**? I love **desserts**!

THOMAS: OK, Mike. I'm so **content** with the **content** of this **meeting**. I'll treat you to some

fresh fruit.

MICHAEL: Please , Tom , no more fruit! *Health Digest* says fruit is hard to **digest**. I'll have **strawberry ice cream**.

Lesson 9. Intonation. The Components of Intonation

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

The aim of the lesson:

- to introduce students with intonation patterns in English
- to give students opportunity to practice intonation in English
- To give the students to practice the usage of intonation patterns in producing English speech sounds; to introduce the students with the key elements and organs of speech.

Key words:

Fall-rise, high fall, pre-head, nucleus, organs of speech, English speech sounds, articulation, uvula, palate, tip of the tongue, blade, rims, larynx, cavity, mouth, nose, hard palate, voice cords, lungs.

Intonation may be defined as such a unity of speech melody, sentence–stress (accent), voice quality (timbre) and speech tempo which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitude towards reality and the contents of the utterance.

Speech melody, or the pitch component of intonation, is the variation in the pitch of the voice which takes place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The pitch of speech sounds is produced by the vibrations of the vocal cords.

Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence.

The voice quality (timbre) is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speaker's emotions such as joy, sadness, irony, anger, indignation, etc.

The tempo of speech is the speed with which sentences or their parts are pronounced. Closely connected with the tempo of speech is its **rhythm**: the recurrence of stressed syllables at more or less equal intervals of time.

Intonation serves to form sentences and intonation groups, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning. One and the same grammatical structure and lexical composition of the sentence may express different meaning when pronounced with different intonation.

- *Isn't it ridiculous?* (general question)
- *Isn't it ridiculous!* (exclamation)

The sentence is the basic unit of language. It may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called the **intonation group**. If considered not only from the purely intonational point of view, but also from the semantic and grammatical points of view this unit is known as the **sense-group**.

An intonation group may consist of a whole sentence or a part of it. In either case it may consist of a single word or a number of words.

An intonation group has the following characteristics:

- a) It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc)
- b) It is pronounced at a certain rate and without any pause within it.
- c) It has some kind of voice quality.

The number of intonation groups in the same sentence may be different.

In *June | July | and August | our 'children 'don't 'go to school.*

In *'June, 'July and August | our 'children 'don't 'go to school.*

The end of each sentence is characterized by relatively long pause. The pauses between intonation groups are shorter. They vary in length. There may be no pauses between intonation groups at all.

Each intonation group is characterized by a certain intonation pattern, i.e. each syllable of an intonation group has a certain pitch and bears a larger or smaller degree of prominence.

Intonation patterns containing a number of syllables consist of the following parts: **the pre-head, the head, the nucleus and the tail.**

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable.

The head includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called **the nucleus.**

The unstressed and half-stressed syllables that follow the nucleus are called **the tail.**

It was a very sunny day yesterday.

It was a – the pre-head

... 'very 'sunny – the head

... ,day ... – the nucleus

...yesterday – the tail

Note:

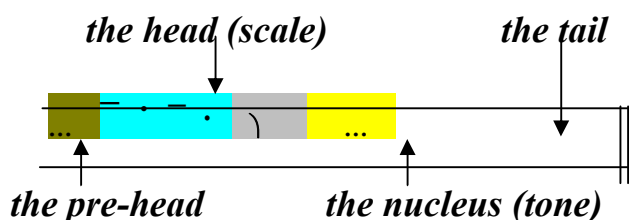
According to V.D. Arakin, the first unstressed syllable which may contain either unstressed or half-stressed syllables is called **the pre-head.**

The first stressed syllable up to the last stressed syllable is called either **the head** or a **scale.**

As for the last stressed syllable it may either be called **the nucleus** or a **tone.**

Graphically these intonation parts can be shown as following:

It was a 'very 'sunny ,day yesterday.



The rises and falls that take place in the nucleus or start with it are called **nuclear tones.**

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation group, indicates the communicative center of the intonation group or of the whole sentence.

The communicative center is associated with the most important word or words of the intonation group or of the sentence.

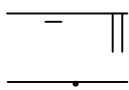
The nuclear tone of the final intonation group is determined by the communicative type of the whole sentence.

The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication, i.e. in order to show if the sentence expresses a statement of fact, a question, a command or an exclamation.

There are four communicative types of sentences:

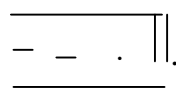
1. Intonation of the Declarative sentences (statements)

A declarative sentence states a fact in the affirmative or negative form. In a declarative sentence the subject precedes the predicate. It is generally pronounced with a falling intonation.

I like music.  P .

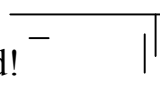
2. Intonation of the Exclamatory sentences

An exclamatory sentence expresses some kind of emotion or feeling. It often begins with the words 'what' and 'how', it is always in the declarative form (no inversion takes place). It is generally spoken with a falling intonation.

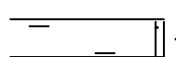
What a lovely day it is!  P ..

3. Intonation of the Imperative sentences

An imperative sentence serves to induce a person to do something, so it expresses a command, a request, an invitation. Commands are characterized by a falling tone.

Come to the blackboard!  P .

Requests and invitations are characterized by a rising intonation.

Open the door, please!  P

4. Intonation of the Interrogative sentences

An interrogative sentence asks a question. It is usually formed by means of inversion

(by placing the predicate before the subject). There are four kinds of questions:

GENERAL QUESTIONS requiring the answer 'yes' or 'no' and spoken with a

rising intonation. They are formed by placing part of the predicate (the auxiliary or modal verb) before the subject of the sentence. According to whether they are asked for the first time or repeated, general questions are divided into groups: *first-instance questions* and *second-instance question*.

The first - instance questions comprise the following main subtypes :
basic

questions, confirmatory questions, questions put forward as a subject for discussion, comments.

The second - instance questions comprise echoing questions and insistent questions¹.

First - Instance General Questions

Basic general questions are asked when the speaker doesn't know whether he will receive an affirmative or negative answer. They usually take the Descending Stepping Scale + Low Rise.

'Do you 'often 'go to the ,theatre?

'Yes, I `do.

Confirmatory general questions are those which are asked when the speaker expects a confirmation of the supposition expressed in the question. Structurally, they are declarative sentences. They often begin with the words *so, this*, etc. They take the Descending Stepping Scale + the High Fall.

Good `morning, ,Jim. So you are 'back at `work?

General questions put forward as a subject for discussion or as a suggestion take either the Low or the High Wide Fall preceded by the Descending Stepping Scale.

This 'knife is too `blunt. Is 'this one any ,better? (subject for discussion)
I've got `so many things to ,do. Can ,I help at \all? (suggestion)

General questions consisting of an auxiliary verb and a pronoun and *used as comments* upon statements made by another speaker are widely used in conversation. Pronounced with different tones, they show a variety of attitudes. Therefore their appropriate use is of great importance. They take:

(1) The High Narrow Rise to keep the conversation going, e.g.

¹ Insistent general questions are those which are repeated by the speaker either because he didn't get an answer to his first question or because he wants the listener to keep to the point.

I've 'just 'seen `John. ´ Have you?

(2) The High Wide Fall to convey mild surprise and acceptance of what has just been said, e.g.

You are `late. ∨Am I?

(3) The Fall-Rise to intensify interest and surprise, e.g.

It's `your turn. `Is it?

Second-Instance General Questions

Echoing general questions are those which are repeated by the hearer for three reasons:

(1) The hearer wants to make sure that he understood the original question correctly.

'Will you be a'way ,long? 'Will I be a'way `long? (I 'don't `know.)

(2) The hearer did not understand part of the question. That is why the terminal tone is shifted on to the word he is doubtful about.

'Will you be a'way ,long? 'Will I be away long?

(3) The hearer repeats the question, because he wants to think what to answer.

'Have you pre'pared the re ,port?'Have I pre'pared the re `port? 'Not ,yet.

SPECIAL QUESTIONS are those which contain an interrogative word such as

what, who, when, where, which, whom and are spoken with a falling intonation. The order of words is the same as in general questions, but the interrogative word precedes the auxiliary verb.

First-Instance Special Questions

Basic special questions take either the Low or the High Wide Fall which may be preceded by the Descending Stepping Scale.

`Someone'll have to do it. But ,who?

It `wasn't a ~serious \error. Then 'why are you so `angry with him?

We simply `must buy him a \present. `Yes, | but 'where's the ,money \coming from?

However, there are some subtypes of special questions which take a rising, and

not a falling, terminal tone. This group includes *special questions forming a series* as if in a questionnaire, the so-called *opening questions* and *questions asking for a repetition*.

These two subtypes of special questions are pronounced with the Low Rise.

(What's) your ,name?

(Natio, nality?

,Age?

(Occu, pation? (from a questionnaire)

'Hullo, little ,girl. 'What's your ,name? (an opening question, a question used to open a conversation, especially with children)

Second – Instance Special Questions

Echoing special questions are asked by the hearer for the same reasons as general echoing questions. They take the Descending Stepping Scale plus the High Narrow Rise.

'How many 'English ,books has he?

'How 'many? ('Six, I be ,lieve.)

'Which would you recom` mend?

'Which would 'I recommend?

ALTERNATIVE QUESTIONS (“or” questions) are those in which the hearer is asked to choose from two or more alternatives. An alternative question consists of two or more parts. As a rule, each of the alternatives is pronounced as a separate sense-group. There are two kinds of alternatives: **limited** and **unlimited**.

The choice is limited when the list of alternatives is complete. Non-final sense-groups in such questions take the Low or the High Narrow Rise which may be preceded by the Descending Stepping Scale, while the last sense-group is pronounced with the falling tone (Low or High Wide).

'Do you pre'fer ,apples or ,pears?

'Is this ex'pression 'used in 'actual ,speech ' or 'is it 'only a ,bookish expression?

The choice is unlimited when the list of alternatives is incomplete and the hearer may add to it. In such alternative questions all the sense-groups take a rising tone (Low or High).

'Can I 'get you a 'cup of ,coffee, ' an 'ice ,cream ' or a ,lemonade?

DISJUNCTIVE (TAG) QUESTIONS contain two sense - groups. The first sense - group is a statement (affirmative or negative), the second – a question tag. If the statement is affirmative, the tag is usually negative and vice versa.

When the speaker is certain that his statement is obviously true and he demands that the hearer agrees with him, both sense-groups take a fall (High Wide or Low).

You 'can't 'do 'two 'things at a `time, | 'can you?

'This is a ,book, | ,isn't it?

When the speaker expects the listener to agree, although he isn't quite certain, he uses the Low Fall on the statement and the Low Rise on the tag.

We shall 'see you to-,morrow, | ,shan't we?
You 'speak ,English, ,don't you?

Phonetic drills

1. Read the statements and questions. Make your voice **Fall** at the end of each of the sentences and questions.

- | | |
|------------------------------|-----------------------------|
| 1. I have four brothers. | 6. He is not my friend. |
| 2. We like ice cream. | 7. Tim bought a new car. |
| 3. She likes to play tennis. | 8. What's your name? |
| 4. How is your family? | 9. Who will drive you home? |
| 5. Why did he leave? | 10. Which book is yours? |

2. Read the following yes/no questions and answers. Be sure your voice **rises** □ at the end of each sentence and **falls** □ at the end of each response.

YES/NO Questions □

Responses □

- | | |
|-----------------------|---------------------|
| 1. Can you see? | Yes, I can. |
| 2. Does he play golf? | Yes, he does. |
| 3. May I borrow it? | Yes, you may. |
| 4. Will she help? | No, she won't. |
| 5. Did he arrive? | Yes, he's here now. |

3. Read the following statements. Use a **falling** pitch or a **rising** pitch. Write them down.

Stated with Certainly

Stated with Doubt

- | | |
|--------------------------------|-----------------------------|
| 1. He ate 25 hot dogs. | He ate 25 hot dogs. |
| 2. The boss gave him a raise. | The boss gave him a raise. |
| 3. You ran 55 miles. | You ran 55 miles. |
| 4. Mike was elected president. | Mike was elected president. |
| 5. It's already 3 o'clock. | It's already 3 o'clock. |

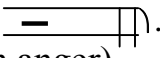
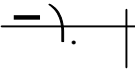
Sentence - Stress

Sentence-stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence.

Sentence-stress may vary in degree: it may be **full** or **partial**. Full sentence-stress in its turn may be **unemphatic** or **emphatic**. Full unemphatic stress is indicated by single stress-marks placed above the line of print, e.g.

'Open your 'books at 'page ,three.

Emphatic stress is effected by greater force of utterance, greater force of exhalation and lengthening the sounds. Emphatically stressed syllables become more prominent and sound louder than syllables with unemphatic stress.

'Stop `talking. (an order given quietly) .
 "Stop ``talking! (an order given very loudly, in anger) 

Partial stress is indicated by single stress - marks placed below the line of print, e.g.

I \haven't the 'slightest i dea. There's a `page \missing from this \book.

Words which are usually stressed in English unemphatic speech belong to the **notional parts of speech** namely: nouns, adjectives, numerals, notional verbs, adverbs, demonstrative, interrogative, emphasizing pronouns and the absolute form of the possessive pronouns, for example, the words in bold type in the following sentences:

'**Twenty** 'minutes ,later | he 'came out of 'Number ,7, | 'pale, | with his 'lips
 ↑tightly com`pressed | and an 'odd ex`pression on his ,face.

'Who was 'that on the ,phone?

He 'rang 'up him self, | 'wanted to ,speak to you.

This 'fountain – pen is ,hers.

However, personal, possessive, reflexive and relative pronouns, which also belong to the notional parts of speech, are usually not stressed.

The other class of words which are usually not stressed in English unemphatic speech are **form-words**, i.e. words which express the grammatical relationship of words in the sentence. These are: auxiliary and modal verbs, as well as the verb *to be*, prepositions, conjunctions, articles and particles, e.g.

She 'felt `hot, | 'took 'off her ,coat, | and 'flung it over her ,arm.

“'Why are you ,late?”

“You must be `friends \ with him.”

However, it is necessary to point out that **any** word in a sentence may have logical stress, e.g.

'Where `have you been?

'Where have `you been?

He `is a student.

A word which is made prominent by logical stress may stand at the beginning, in the middle or at the end of a sense-group, and it is usually the last stressed word in it.

Some form - words are stressed in certain cases:

1. Auxiliary and modal verbs, as well as the link –verb **to be**, are stressed in the following positions:

(a) At the beginning of a sentence, that is to say, in general and alternative questions, e.g.

'Were you ,busy last night?

'D' you 'like ,strong ' or `weak tea?

(b) When they stand for a notional verb as, for instance, in short answers to general questions, e.g.

'Have you ,seen him? 'Yes, I `have.

'Are you ,busy? 'Yes, I `am.

(c) In contracted negative forms, e.g.

I 'shan't be in ,time. He 'doesn't ,know it.

(d) The auxiliary verb **to be** is stressed when final and preceded by the subject which is unstressed, e.g.

I 'don't 'know where he ,was. 'Here we ,are.

(e) The auxiliary verb **to do** is stressed in emphatic sentences of the following type, e.g.

`Do ,come.

I `do \hate him.

2. Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group, e.g.

The 'dog 'ran ,after him.

Note: *Prepositions consisting of one syllable may be either stressed or unstressed if they are followed by an unstressed personal pronoun at the end of a sense-group. But even when they are unstressed in this position they usually have a full form.*

I've a 'job , for you.

3. Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word, e.g.

'When he had 'gone some ,distance ' she `turned ' and 'went 'back to the ,house.

| 'If he `drives, ' he may be 'here at ↑any ,moment.

4. When a personal pronoun is connected by the conjunction *and* with a noun they are both stressed, e.g.

Your 'mother and ,I ' will be ,busy this \morning.

Some words belonging to notional parts of speech are not stressed in certain cases. The most important of them are as follows:

1. When a word is repeated in a sense-group immediately following, the repetition is generally unstressed, because it conveys no new information, e.g.

'How many `books have you \got?

ˈTwo \bʊks.

2. Word-substitutes like *one*, in *good one*, *black one*, and others are usually unstressed, e.g.

I 'don't ˈlike this \green \faʊntən-pen. 'Show me a ˈblack one.

'Have you 'ever been to the ,Caucasus?

I have ˈnever been ˈnear the place.

3. When the word *most* does not express comparison, but a high degree of a quality and is equivalent to *very*, *extremely*, it is not stressed, e.g.

He 'listened with the most pro'found at,tention. 'This is a most 'beautiful ,picture.

However, when the word *most* serves to form the superlative degree of an adjective, it is usually stressed, the adjective being stressed too, e.g.

It is the 'most 'interesting 'book I've 'ever ,read.

4. The pronoun *each* in *each other* is always unstressed, while the word *other* may be stressed or unstressed, e.g.

They ˈlike each \other.

5. The adverb *so* in *do so*, *think so* – is not stressed, e.g.

I ˈthink so.

6. The adverbs *on* and *forth* in the expressions *and so on*, *and so forth* are usually not stressed, e.g.

There are some 'branches of ˈsummer sports: | ˈswimming, | ˈfishing, | ˈhunting and ,so on.

7. The conjunction *as* in the constructions of the type *as well as*, *as bad as*, *as much as* is

not stressed, e.g.

I was to ˈblame there, Chris, ˈas 'much as ,Ivory.

8. The word *street* in the names of streets is never stressed, e.g.

'Oxford Street, 'Regent Street

Note.

- 1) However, the words *road*, *square*, *lane*, *circus*, *hills*, *gardens*, *mountains*, *park* are always stressed in the names of localities, e.g.

'Oxford 'Road, 'Trafalgar 'Square, 'Chancery 'Lane, 'Oxford 'Circus, 'Herne 'Hill, 'Kensington ['kenzɪŋtən] 'Gardens, the 'Ural 'Mountains, 'Hyde 'Park, etc.

2) The words *sea* and *ocean* are also stressed in geographical names, e.g.

the 'North 'Sea, the 'Black 'Sea, the 'Baltic 'Sea, the At'lantic 'Ocean, the Pa'cific 'Ocean, etc.

Phonetic drills

1. Copy out the following sentences, mark their stresses and read them:

1. *Then I began to get nervous myself.* 2. *We never said good - night to one another.* 3. *I don't understand German myself.* 4. *At about four o'clock we began to discuss our arrangements for the evening.* 5. *I had different ways of occupying myself while I lay awake.* 6. *Andrew loved his work and he counted himself fortunate to have such an opportunity so early in his career.* 7. *A woman took it, looking at her curiously, and so did the young man with her, and other people held out their hands even before Ma got to them, walking slowly along the line. As she stepped over and held out one of the leaflets, the policeman, reddening with annoyance, reached out and snatched it from her hand. Instantly, without thinking, Ma snatched it back.*

2. Read each of the following sentences shifting the position of the last stress according to the following pattern:

Lanny turned into Adderley Street.

(a) Who turned into Adderley Street? `Lanny \turned into \Adderley \Street.

(b) Where did Lanny turn? 'Lanny 'turned into `Adderley \Street.

1. *Fatty came over to his table.* 2. *I'm leaving to-night.* 3. *Lanny shrugged.* 4. *Fatty clicked his tongue in sympathy.* 5. *At the door he shook Fatty's hand.* 6. *Two taxis took them to the station.* 7. *The train was waiting.*

3. Read the situations to yourself and according to their contents, mark the intonation of the sentences in bold type:

1. *I remember, after my grandfather died **we moved away from that house to a new house** designed and built by my mother.* 2. *At first Kerbs ... did not want to talk about the war at all. **Later he felt the need to talk** but no one wanted to hear about it.* 3. ***But the world they were in was not the world he was in.*** 4. *“But really you should have a lady's-maid!” “**I'm sure I'll take you with pleasure!**” the Queen said. “Two pence a week, and jam every other day” Alice couldn't help laughing, as she said, “**I don't want you to hire me and I don't care for jam,**” “**It's very good jam,**” said the Queen.*

4. Read the following sentences paying attention to the unstressed *as...as* :

1. *He could not lie as quietly as I could.* 2. *Jim was not as surprised as he sounded.* 3. *She was as pale as a sheet.* 4. *The old man had told his son to let him know as soon as the post arrived.* 5. *They were as happy as a pair of small boys.* 6. *His silence was as sultry as the day before a storm.* 7. *He was as welcome among them as at the other place.* 8. *The sea was as smooth as a millpond.* 9. *They could live on the farm as long as they wished.* 10. *How many sandwiches shall I make? Make as many as you think we'll eat.*

Rhythm

Rhythm in speech is the recurrence of stressed syllables in a sense-group at certain intervals of time. In connected English speech stressed syllables have a strong tendency to follow each other as nearly as possible at equal intervals of time and the unstressed syllables (whether many or few) occupy the time between the stressed syllables. The greater the number of unstressed syllables, the quicker they are pronounced, e.g.

'Andrew 'went 'back to ,London.

'Andrew has 'gone 'back to ,London.

'Andrew should have 'gone back to ,London.

A stressed syllable pronounced together with the unstressed syllables forms a **rhythmic group**.

A sense-group may consist of one or more rhythmic groups.

Changes in the **tempo of English speech** caused by the regularity of its rhythm are closely connected with changes in the length of English sounds, especially vowels.

The characteristic features of English speech rhythm may be summed up as follows:

1. The regular recurrence of stressed syllables which results in:
 - a) the pronunciation of each rhythmic group in a sense-group in the same period of time, irrespective of the number of unstressed syllables in it;
 - b) the influence of this feature of English speech rhythm upon the tempo of speech and the length of sounds, especially vowels.
2. The alternation of stressed and unstressed syllables, which results in the influence of rhythm upon word-stress and sentence-stress.

We see that sentence-stress has one more function: to serve as the basis for the rhythmical structure of the sentence.

He is 'very ,busy.

ˈWɪhy ˌnɒt? ɪt's a ˈlʊvəly ˌdeɪ.

ˈNɪk ɪz a ˈɡeɪn ɒn ˈbɪznəs ɪn ˌmɒskəʊ.

Contractions

Contractions are two words that are combined to form one. Contractions are used frequently in spoken English and are grammatically correct. If you use the full form of the contraction in conversation, your speech will sound stilted and unnatural.

Examples:	Contraction	Full form
	I'll	I will
	you're	you are
	he's	he is
	we've	we have
	isn't	is not

Phonetic drills

1. Read the following pairs of sentences aloud. The first sentence sounds in full form, and the second contains the contraction. Observe how smooth and natural the second sentence is compared with the choppy rhythm of the first sentence.

1. I am late again.	I'm late again.
2. Mary does not know.	Mary doesn't know.
3. You are next in line.	You're next in line.
4. We have already met.	We've already met.
5. That is right!	That's right!
6. They will not sing.	They won't sing.
7. Steve has not eaten.	Steve hasn't eaten.
8. He is very nice.	He's very nice.
9. Please do not yell.	Please don't yell.
10. We will be there.	We'll be there.

2. Read the following sentences. Be sure to blend the words together smoothly and to use reduced forms appropriately.

1. cream'n sugar	(cream and sugar)
2. bread'n butter	(bread and butter)
3. ham'n cheese	(ham and cheese)
4. pieceəpie	(piece of pie)
5. I gotə school	(I go to school)

3. Read the following words aloud. Be sure to pronounce the identical consonant letters in each word as **ONE** sound.

- | | | |
|-------------------|-------------------|--------------------|
| 1. trigger | 6. happy | 11. little |
| 2. coffee | 7. penny | 12. passing |
| 3. fussy | 8. offer | 13. butter |
| 4. silly | 9. parrot | 14. pillow |
| 5. cotton | 10. paddle | 15. traffic |

4. Read the following sentences aloud. Fill in the blanks with the correct contraction.

Example A: He's my favourite teacher. (He is)

1. _____ a student. (I am)
2. Lynn _____ play tennis. (does not)
3. _____ seen that movie. (We have)
4. _____ quite right. (You are)
5. His brother _____ come. (can not)
6. He _____ arrived yet. (has not)
7. _____ be ten minutes late. (We will)
8. I don't think _____ coming with us. (they are)
9. My son _____ there. (was not)
10. My car _____ ready yet. (is not)

Rhythmic exercises

Read the following exercise keeping a steady rhythm

1) – ⊥ –

1. I `think so.
to them.
2. She's `ready.
3. I'm `sorry.
4. But `why not?

2) – ⊥ – –

1. It's `possible.
2. A 'lot of it.
3. He's `used to it.
4. She `came with us.

3) – ⊥ – – –

1. I've `written
2. I `asked if I could.
3. It's `necessary.
4. We `had to do it.

4) ⊥ ⊥

1. 'Come , here.
2. 'Look , out.
3. 'Sit , down.
your , hat?

5) – ⊥ – ⊥

1. I 'want to , know.
2. It's 'quite all , right.
3. I 'thought it , was.

6) ⊥ – ⊥

1. 'Try a , gain
2. 'Hurry , up
3. 'Where is

7) ⊥ – – ⊥

1. 'What is the `time?
`know.
2. 'Send me a `card
in `doors.

8) – ⊥ – ⊥ –

1. I'm 'not of , fended.
2. It 'doesn't , matter.

9) – ⊥ – – ⊥

1. I 'wanted to
2. It's 'warmer

3. 'Where have you `been? 3. I'll 'have to ,leave you. 3. It 'used to be
`mine.

4. 'What have you `done? 4. We'll 'have a ,party. 4. I've 'finished my
`lunch.

10) ⊥ - - - ⊥
⊥

11) - ⊥ - - ⊥ - -

12) - ⊥ - - -

1. 'Tell me all you `know. 1. I'll 'borrow a `nother one. 1. I think it will
be `fine.

2. 'Follow my ad,vice. 2. It 'wasn't ap`propriate. 2. We thanked him very
`much.

3. 'Try to do it `now. 3. It's 'very un`fortunate. 3. I didn't know the
`way.

4. 'Get in touch at ,once. 4. It's 'not the right `attitude. 4. The children are in `bed.

13) - ⊥ - - - ⊥ - - -

14) ⊥ - - - - ⊥

1. I 'wanted you to `write about it.

1. 'Walking along the `road.

2. It's 'not the one I `borrowed from you.

2. 'Ready to go a `way.

3. Re'member what your `teacher tells you.

3. 'Why did you run a `way?

4. The 'doctor didn't `see the patient.

4. 'What's the name of the `book?

15) ⊥ - - - - ⊥

16) - ⊥ - ⊥ - ⊥

1. 'What have you done with the ,ink?

1. It 'isn't 'quite the `same.

2. 'Hurrying off to the `train.

2. The 'train is 'very `late.

3. 'Coming back home in a ,bus.

3. I'm 'sorry 'I for `got.

4. 'Where have you hidden the `key?

4. I 'hope you 'under `stand.

5. 'Go to another ho`tel.

5. It's 'all the `same to `me.

17) - ⊥ - ⊥ - ⊥ -

18) - ⊥ - - ⊥ - - ⊥

1. I 'think he 'wants to `go there.

1. It 'isn't the `same as be `fore.

2. We 'ought to 'give an `answer.

2. I 'didn't ex'pect to be `asked.

3. We 'had to 'go on `business.

3. We 'shan't be in 'time for the `play.

4. I've 'got to 'do some `shopping.

4. I've 'written the 'letter in

`French.

5. The 'office is 'open at `nine.

5. You 'mustn't 'waste a ,moment.

19) - ⊥ - - ⊥ - - ⊥ - -

20) - ⊥ - - - ⊥ - - - ⊥

1. Now 'what have I'done with my ,handkerchief?
af'fair.

1. I 'think it was an 'excellent

2. Sep'tember is 'best for ,holidays.
than the `train.

2. The 'bus is more con'venient

3. I 'wanted to 'finish my ,library book.
,tea.

3. I'd 'like a lump of 'sugar in my

4. That's 'nothing to 'do with the ,argument.
an `hour.

4. We'll 'fetch you in a 'car in half

21) – ˌ – ˌ – ˌ – ˌ

1. You 'ought to 'know the 'way by ,now.
her ,leg.

2. He 'did his 'best to 'save the ,child.
,street.

3. The 'snow was 'falling 'thick and ,fast.
a ,long.

4. It's 'time the 'children 'went to ,bed.
a ,way.

22) – ˌ – – ˌ – – ˌ – – ˌ

1. A 'woman has 'fallen and 'broken
her ,leg.

2. Then 'turn to the 'right at the 'end of the
,street.

3. The 'tram-stop is 'just a bit 'farther
a ,long.

4. An 'apple a 'day keeps the 'doctor
a ,way.

2. Keep a steady rhythm. Mind the number of the unstressed syllables.

Can 'anyone 'tell me the `time?

Does 'anyone 'know the `time?

Does 'anyone 'know `Tom?

I'm 'going to 'town for the `day.

I'm 'going to 'town to `day

I'm 'going to 'town `now.

'What do you 'want me to ,do?

'What do you 'want to ,do?

'What do you 'want ,done ?

I've 'got a 'better i ,dea

I've 'got a 'better ,plan.

I've 'got a 'good ,plan.

Questions for Discussion

11. Intonation.

12. What is speech melody?

13. What is stress in speech?

14. What is timbre?

15. What is called the tempo of speech?

16. The main function of intonation.

17. What are the pre-head, head, nucleus and tail? Illustrate with your own example.

18. How many degrees of sentence-stress do you know?

19. What is rhythm?

20. Rhythmic group. Give an example.

SELF – TEST

1. Mark the correct intonation arrows of the following multiple-phrase sentences.

Example: 'Do you 'want ,coffee, ,tea, ,or milk?

1. We enjoy swimming, hiking, and tennis.

2. Is a barbecue all right if it doesn't rain?

3. If it rains tomorrow the game is off.

4. Is he sick? I hope not.

5. Please bring me the hammer, nails, and scissors.

6. Do you like grapes, pears and plums?

7. May I leave now, or should I wait?

8. He's good at maths, but not spelling.

9. Call me later, if it's not too late.
10. Will you visit us if you're in town?

2. Read the following sentences aloud, pausing where indicated. Underline the sentence in each pair that is correctly marked for pauses.

Example: I finished my homework // and watched TV.

I finished // my homework and watched TV.

1. Meet me at the bus stop // after you're done.
Meet me at the bus // stop after you're done.
2. Bill Brown the mayor will // speak tonight.
Bill Brown // the mayor // will speak tonight.
3. Please // clean your room // before leaving.
Please clean your // room before leaving.
4. The truth is I don't // like it.
The truth is // I don't like it.
5. He was there // for the first time.
He was there for // the first time.
6. Charles Dickens // the famous author // wrote David Copperfield.
Charles Dickens the famous author wrote // David Copperfield.
7. Where there's a will // there's a way.
Where there's a // will there's a // way.
8. Do unto others as // you would have them do // unto you.
Do unto others // as you would have them // do unto you.
9. Patrick Henry said // "Give me liberty // or give me death."
Patrick Henry // said "Give me // liberty or give me death."
10. When in Rome do // as the Romans do.
When in Rome // do as the Romans do.

Lesson 10. Tones and Scales

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and	10 min	Markers and posters

		action planning for the future use		
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The aim of the lesson:

- to introduce students with intonation patterns in English
- to give students opportunity to practice intonation in English
- To give the students to practice the usage of intonation patterns in producing English speech sounds; to introduce the students with the key elements and organs of speech.

Key words:

Fall-rise, high fall, pre-head, nucleus, organs of speech, English speech sounds, articulation, uvula, palate, tip of the tongue, blade, rims, larynx, cavity, mouth, nose, hard palate, voice cords, lungs.

The pitch and sentence stress components of intonation can be represented graphically either on the so-called staves or in the line of text itself.

The staves are two horizontal (parallel) lines which represent the approximate upper and lower limits of the pitch range of the voice in speech.

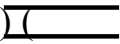
Speech melody together with sentence-stress is indicated on the staves with the help of dashes, curves and dots placed on different levels:

A dash (—) represents a stressed syllable pronounced with level pitch.


A downward curve () represents a stressed syllable pronounced with a fall in pitch within that syllable.


An upward curve (/) represents a stressed syllable pronounced with a rise in pitch within that syllable.

A dot (·) represents an unstressed syllable.

Two parallel lines (staves)  represent the upper and the lower limits of human voice or the range of the voice.

The temporal component of intonation can be indicated graphically only as far as pauses are concerned.

Two vertical bars  () denote a long pause, which usually occurs at the end of a sentence.

A single vertical bar  () denotes a short pause inside a sentence.


Tones


All the English terminal tones can be classified under two types: tones of unchanging pitch, known as *level tones* and tones of changing pitch, known as *moving tones*.

There are two main forms of pitch change: a *fall* and a *rise*.

1. The Low Fall

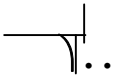
The voice starts at a medium pitch level or a little below it and falls to a low pitch level. The Low Fall is categoric in character and expresses finality. It sounds cool, categoric, calm.

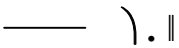
Certainly 

Thank you 

2. The High Fall

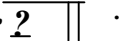
The voice starts from the high pitch level or a little below it and falls to the bottom of the voice range. The High Fall is as categoric as the Low Fall and also expresses finality. It indicates liveliness, polite and friendly interest and sometimes mild surprise.

Certainly. 

Thank you 

3. The Low Rise

The voice starts low and rises to a medium pitch or a little below it. It expresses non-finality, it is non-categoric and implicative in character.


Never? 

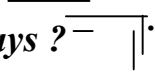
No? 

4. The High Rise

a) The High Narrow Rise


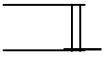
The voice starts at a medium pitch or a little above it and rises to a high one. It is an interrogating and echoing tone. It is used in all sorts of echoes and in questions calling for a repetition.

No? 

Always? 

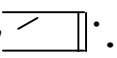

The High Wide Rise

The voice starts at a low pitch and rises to a high pitch. It expresses surprise or a shocked reaction.

/No 
 /Never 


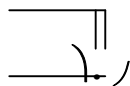
5. The Rise – Fall

The voice first rises from a fairly low to a high pitch level and then quickly falls to a very low pitch level. It is final and categoric in character. It expresses irony, sarcasm or admiration.

^Perfectly 
 ^No 

6. The Fall – Rise

The voice first falls from a high or medium pitch level to the low pitch level and then slowly rises to a little below the mid pitch level. It is a contrastive, implicatory tone. It expresses politeness, apology, concern and uncertainty.

~No 
 ~Perfectly 

7. The Level Tones

The Level Tones may be pitched in different levels. There are *High, Mid and Low* Level Tones. The Level Tones are non-final and non-categoric in character. They may express hesitation, indifference and uncertainty.

Sometimes  **The High Level Tone**

Sometimes  **The Mid Level Tone**

Sometimes  **The Low Level Tone**

Scales

The scales most commonly used in English may be classified as follows:

According to their general pitch direction scales may be:

- a) descending
- b) ascending
- c) level

According to the direction of pitch movement within and between syllables the descending and ascending scales may be :

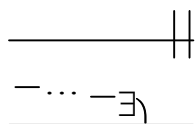
- a) stepping
- b) sliding
- c) scandent

According to the pitch level of the whole scale, scales may be:

- a) low
- b) mid
- c) high

I. **The Descending Stepping Scale** is formed by a series of stressed and unstressed syllables which gradually descend. It is used with all the English tones.

'How do you pro'nounce this ,word?

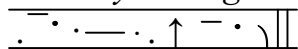


II. The Upbroken Descending Scale

In order to avoid the monotony of the Gradually Descending Stepping Scale one of the stressed syllables of the scale can be pitched higher than the preceding stressed or unstressed syllable. This syllable is said to be pronounced with a special Rise, which can be found:

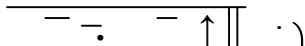
- 1) on any word that needs extra prominence

I 'want you to 'give me a↑nother ,book.



- 2) on the first word of clauses

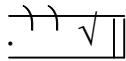
I 'don't 'know ↑what to ,say.



The syllable pronounced with the special Rise is pitched lower than the first stressed syllable. This Scale is widely used in reading descriptive prose.

III. **The Descending Sliding Scale** is formed by a descending series of stressed syllables pronounced with downward slides, so that each slide begins a little higher than the end of the preceding one.

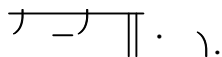
You ↘can't ↘mean ↘that



This scale gives prominence to all the stressed words in the utterance. It is usually combined with Fall-Rise.

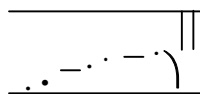
- IV. **The Descending Scandent Scale** is formed by a descending series of syllables pronounced with pitch rises within stressed syllables while each of the unstressed ones is pitched a little higher than the preceding syllable. It is used for emphasis expressing liveliness, irony.

^ˈI ^ˈhate ^ˈdoing _ˌnothing.

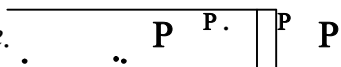


- V. **The Ascending Stepping Scale** is formed by an ascending series of syllables in which each stressed syllable is pitched a little higher than the preceding one. The unstressed syllables between them rise gradually. It is used to show surprise, interest, protest.

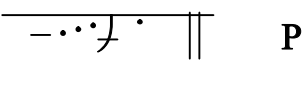
I could _ˌhardly be^ˈlieve my _ˈeyes.



- VI. **The Ascending Sliding Scale** is formed by an ascending series of syllables in which each stressed syllable is pronounced with a slide, while each of the unstressed syllables is pitched a little lower than the end of the preceding syllable.

It's _ˌsuch a _ˈpity that you _ˈcan't _ˈcome. 

- VII. **The Ascending Scandent Scale** is formed by an ascending series of syllables in which each stressed syllable is pronounced with a rise, while each of the unstressed syllables is pitched a little higher than the end of the preceding syllable.

_ˈWhy _ˈhaven't you ar_ˈrived in _ˈtime? 

- VIII. **A Level Scale** is formed by a series of stressed and unstressed syllables pronounced on the same pitch level. The pitch level of the Level and

Descending Stepping Scales is determined by that of the head which is the highest pitch point in them. Accordingly these scales may be: *low, mid* and *high*.

Phonetic drills

1) **Low Fall.** Read and try to follow the correct tone.

Attitude: Conclusive, unanimated

Cue: *'What's the `matter?*

Responses: 1. *Nothing.* 2. *I'm `busy.* 3. *I'm `bored.* 4. *I'm `tired.* 5. *It's `raining again.* 6. *I'm `working.* 7. *Got `toothache.* 8. *Sore `throat.* 9. *Headache.* 10. *I'm `worried.* 11. *I'm `miserable* 12. *My `foot's hurting me.*

Cue: *So it was `your fault.*

Responses: 1. *Yes.* 2. *I'm `sorry.* 3. *I `know.* 4. *I a, `pologize.* 5. *I'm a, `fraid so.* 6. *Sorry.* 7. *I don't de,ny it.*

2) **High Wide Fall.** Read and try to follow the correct tone.

Attitude: Conclusive, animated

Cue: *I'm `going.*

Responses: 1. *'Where?* 2. *'Why?* 3. *'When?* 4. *'Where to?* 5. *What `for?* 6. *How `soon?* 7. *'Stop* 8. *Come `back* 9. *'Why are you going?* 10. *'Surely not.*

Cue: *'Are you 'coming ,with us?*

Responses: 1. *I `can't.* 2. *I'd `love to.* 3. *'No* 4. *No `time.* 5. *They won't `let me* 6. *I don't `want to.* 7. *Im`possible* 8. *We `can't. I'm afraid.* 9. *Can't get a `way* 10. *We're too `busy*

3) **Low Rise**

Attitude: Perfunctory

Cue: *'Here you ,are.*

Responses: 1. *,Thanks.* 2. *,Thank you.* 3. *Many ,thanks.* 4. *Thanks very ,much.* 5. *That's ,good of you.* 6. *That's very ,nice.* 7. *,Kind of you.* 8. *What's ,that?* 9. *,What's that?*

Cue: *I've `done my ,homework.*

Responses: 1. *,Good.* 2. *,Fine.* 3. *,Right.* 4. *O,K.* 5. *Well ,done.* 6. *,Have you? 7. ,Really?* 8. *,Splendid.* 9. *Good for ,you.* 10. *I ,see.* 11. *In ,deed.* 12. *That's the ,way.*

Cue: *You 'really think you'll get it?*

Responses: 1. *Yes.* 2. *I do.* 3. *I think I will.* 4. *I think so.* 5. *I believe so.* 6. *I imagine so.* 7. *I hope so.* 8. *Why not?* 9. *So it seems.* 10. *Probably.* 11. *It's quite likely.* 12. *Perfectly possible.*

4) High Narrow Rise

Attitude: Lively, most usually associated with interrogative expressions.

Cue: *I'm 'going.*

Responses: 1. *Oh 'really?* 2. *'Are you?* 3. *'Now?* 4. *'Going?* 5. *'Must you?* 6. *At 'once?* 7. *A 'lone?* 8. *In the 'car?* 9. *You 'have to?* 10. *Al'ready?* 11. *All 'right?* 12. *'Can you?*

5) Fall Rise

Attitude: Polite correction.

Cue: *Are you 'French?*

Responses: 1. *'British.* 2. *'English.* 3. *'Scottish.* 4. *Nor'wegian.* 5. *'Danish.* 6. *'Swedish.* 7. *I'talian.* 8. *'German.* 9. *'Spanish.* 10. *A'merican.* 11. *'Dutch.* 12. *'Swiss.*

Cue: *Is it 'finished?*

Responses: 1. *'Almost.* 2. *'Nearly.* 3. *'Practically.* 4. *'Largely.* 5. *'Partly.* 6. *'Scarcely.* 7. *'Hardly.* 8. *'Barely.* 9. *'Relatively.* 10. *Com'paratively.* 11. *Just a'bout.* 12. *More or 'less.*

Cue: *That's 'wrong.*

Responses: 1. *It 'isn't.* 2. *It's 'not.* 3. *It's 'not, you know.* 4. *It 'shouldn't be.* 5. *'I don't think so.* 6. *'Some of it's right.* 7. *'You may think so.* 8. *That's what 'you think, mister cleversticks.* 9. *You might have 'told me.* 10. *It's no use saying 'now.*

6) Rise Fall

Attitude: Impressed.

Cue: *'Someone'll have to ,do them.*

Responses: 1. *'Who?* 2. *'How?* 3. *'Where?* 4. *'When?* 5. *'Why?* 6. *'What?* 7. *'Will they?* 8. *'Which of them?* 9. *'Which of us?* 10. *Do 'what?* 11. *'Really?* 12. *'Oh?*

Cue: *'Don't you get ,tired of sitting there with earphones on!*

Responses: 1. *A 'stupid question.* 2. *Of 'course we do.* 3. *'Naturally.* 4. *'Obviously.* 5. *'Pointless question.* 6. *'Anyone would.* 7. *What d'you ex'pect?* 8. *You 'try it.* 9. *Try it your 'self.* 10. *'Anybody would.*

7) Level Tones

Attitude: Hesitant, uncertain.

Cue: *'Hurry, up!*

Responses: 1. *'All right.* 2. *Coming.* 3. *I'm coming.* 4. *'No hurry.* 5. *'Take it easy.* 6. *'Right you are.* 7. *'Very well.* 8. *'O kay.* 9. *'Shan't be long.* 10. *Just a second.* 11. *Just a minute.*

8) Descending Stepping Scale

1. *I 'haven't 'seen you for `years. 2. I 'haven't had 'time to 'read their re`port. I've been 'up to my 'eyes in `work. 3. 'Have you 'any i`dea why he was so ,rude? 4. What a 'pity we didn't 'ring him ,yesterday. 5. 'Send me a 'line when you ,get there.*

9) Upbroken Descending Stepping Scale

1. *'How do you 'like being in the ↑ new `house? 2. I was 'held 'up at the ↑ last `moment. 3. 'Don't for'get to 'let me 'know ↑ how you get `on. 4. 'Are you 'quite 'sure I'm ↑ not ,bothering you? 5. Would you 'have 'time to ↑ come and 'have ,dinner with me? 6. 'Which of 'Shakespeare's 'plays do you ↑ like ,best?*

10) Descending Sliding Scale

1. *He's ∇ sorry to be so `late. (He was delayed at the office.) 2. Well, be ∇ careful when you cross the main `road. 3. I've ∇ never heard ∇ anything so ri`diculous. 4. That ∇ isn't the ∇ best way to `do it. 5. I ∇ wish you'd ∇ told me `earlier.*

11) Descending Scandent Scale

1. *D'you ↗ always ↗ sing as ↗ flat as ,that? 2. ↗ When d'you ↗ want me to `start? 3. You ↗ mustn't ↗ think she's ↗ told me `everything. 4. I ↗ hope we ↗ haven't ↗ kept you `waiting. 5. You ↗ can't ↗ go to the ↗ party ↗ dressed like `that.*

12) Ascending Stepping Scale

1. *Why can't you be 'more `reasonable? 2. Have you 'bought the 'book? 3. May I 'give you a 'lift in my `car? 4. But I ,told him my `self. 5. ,Shouldn't the 'doors be 'double `locked?*

13) Level Scale

1. *→What are you →going to ,do about it? 2. →Don't →blame me if you →get into `trouble then. 3. →You →mustn't →take it to ,heart. 4. Just →who do you →think you are ,talking to? 5. →Wouldn't it be →better to →wait till it's ,cold?*

Questions for Discussion

8. The Low Fall. Explain and illustrate with your own example.
9. The High Fall. Explain and illustrate with your own example.
10. The Low Rise. Explain and illustrate with your own example.
11. The High Rise. Explain and illustrate with your own example.
 - c) The High Narrow Rise. Explain and illustrate your own example.
 - d) The High Wide Rise. Explain and illustrate your own example.
12. The Rise Fall. Explain and illustrate with your own example.
13. The Fall Rise. Explain and illustrate with your own example.
14. The Low Level Tone. Explain and illustrate with your own example using:
 - f) the Descending Stepping Scale.
 - g) the Upbroken Descending Scale.
 - h) the Descending Sliding Scale.
 - i) the Descending Scandent Scale.
 - j) the Ascending Stepping Scale.
8. The Low Level Scale. Give examples.

Lesson 11. Intonation Patterns

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

The aim of the lesson:

- to introduce students with intonation patterns in English
- to give students opportunity to practice intonation in English
- To give the students to practice the usage of intonation patterns in producing English speech sounds; to introduce the students with the key elements and organs of speech.

Key words:

Fall-rise, high fall, pre-head, nucleus, organs of speech, English speech sounds, articulation, uvula, palate, tip of the tongue, blade, rims, larynx, cavity, mouth, nose, hard palate, voice cords, lungs.

Intonation Pattern I

(Low Pre-head +) Low Fall (+ Tail)

Models: <i>I've just seen Tom.</i> - <i>Where?</i>	
<i>Whose book is this? - Mary's, I think</i>	
<i>What's his job? - He's a doctor.</i>	

Stress-and – tone marks in the text: Low Fall | , |

Half-stressed syllables: | · |

Unstressed syllables have no graphic indication in the text.

The Low Fall in the nucleus starts from the mid – level or lower and usually reaches the lowest level.

The unstressed syllables which form the tail are pronounced on the lowest level pitch. The unstressed syllables forming the pre-head are pronounced either on the low level pitch or rise gradually.

This intonation pattern is used:

- In statements**, final, categoric, calm, reserved
e.g. *Whose book is this? – It's Mother's*
- In special questions**, calm, serious, flat, reserved, very often unsympathetic.
e.g. *One book is missing. – Which?*
- In imperatives**, calm, unemotional, serious
e.g. *I'll send it to him. – Don't.*
How can I get in touch with Nick? – Phone him.

4. **In exclamations**, calm, unsurprised, reserved
 e.g. *Would you like an apple? - **Thank you.***
*He's just arrived. - **Fine!***

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Whose pen is this?

S t a t e m e n t s (final, categoric, calm)

Patricia's.

Diana's.

It's mine.

It's Susan's.

S p e c i a l q u e s t i o n s (calm, serious, flat, reserved)

Someone'll have to do it.

You'll find it in the drawer.

But who?

In which drawer?

I m p e r a t i v e s (calm, unemotional, serious)

It's my book.

What shall I do with these figures?

Well, take it then.

Divide them.

Remember them.

E x c l a m a t i o n s (calm, surprised)

Did you lock the back door?

I'm afraid I've got a cold.

Of course.

No wonder.

2. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern I.

Verbal context

Drill

Is your brother in?

Have you any cousins?

Whose exercise book is this?

May I switch off the cassette-recorder?

May I ask you a question?

Where is your teacher?

One book is missing.

I don't know this poem well enough.

Here's the cassette.

Yes.

No.

Mine.

Yes, please.

Of course, you may.

At the dean's office.

Which one?

Repeat it then.

Thanks.

You've got many mistakes in pronunciation.
 Don't go fast.
 I've already cleaned the blackboard.

Oh!
 Good!
 Thank you, Mary.

3. Read the following rhythmic groups. Write them down. Mark the stresses and tunes. Make up tonograms.

I can answer you. I can wait for you. It was wonderful. It's impossible. You must tell them that. He can write to you. I can give it to him. They must keep it for you. You could do it for me.

Intonation Pattern II

(Low Pre - Head +) Descending Head + Low Fall (+ Tail)

<p>Model 1: <i>When can you come? im proves.</i></p>	<p><i>As</i> ∇ <u>sōon·as the</u> <i>weather</i></p>
<p>Model 2: <i>Where did you spend your holiday? I</i> ∇ <i>stayed in 'Moscow and 'worked at my book.</i></p>	

(Low Pre - Head) + High Level Head + Low Fall (+Tail)

<p>Model: <i>What time is it?</i></p>	<p><i>It's</i> → <u>half past e</u> <i>leven.</i></p>
--	--

Stress – and – tone marks in the text:

Stressed syllables of the descending head:

the first stressed syllable [∇]

any following stressed syllables of the head [']

The first stressed syllable of the descending head is pronounced on the high level pitch. Sometimes it is pronounced with a slight rise. The following stressed syllables have level pitch and form a descending sequence until the nucleus is reached, unstressed syllables may either carry the pitch down as in Model 1 (The

Falling Head) or they may be pronounced on the level of the preceding stressed syllable as in Model 2 (the Stepping Head). The Low Fall in the nucleus starts somewhat lower than the mid – level. If there are any unstressed syllables before the first stressed syllable they are said on a rather low pitch.

This intonation pattern is used:

1. **In statements**, final, categoric, considered.

e.g. *How much did you pay for it?* ***It ↘costs over 'two 'hundred pounds.***
What is the weather like? ***I ↘think it is 'going to ,rain.***

2. **In special questions**, serious, responsible, intense, often suggesting irritability or impatience.

e.g. *Will you lend me your pen ?* → ***What do you ,want it for?***
Go and see him tomorrow. ↘ ***What 'place does he ,live in?***

3. **In imperatives**, firm, serious, pressing.

e.g. *I can't think what to do.* ↘ ***Leave it en'tirely to ,me, then.***
I'm afraid I've made a mistake. ↘ ***Copy it 'out a ,gain, then.***

4. **In exclamations**, rather emphatic.

e.g. *The exams are over at last.* → ***Isn't it ,wonderful!***
It's my birthday today. ↘ ***Many 'happy re ,turns!***
She refused my help. ***What a ↘strange 'thing to ,do!***

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

considered)

S t a t e m e n t s (final, categoric,

When can you come?

As soon as the weather improves.

What can I do for you?

I want a ticket for Birmingham, please.

When am I to expect you?
week.

Sometime towards the end of the next

Soon after half past five.

S p e c i a l q u e s t i o n s (serious, responsible, often suggesting irritation or impatience)

I'm afraid I've broken the vase.

Why can't you leave things alone?

I've lost my handbag.
careful?

When are you going to learn to be more

He's promised to ring you up. Why didn't you say so before?

I m p e r a t i v e s (firm, serious, pressing)

What shall I tell John? Ask him to come as soon as he is free.

What shall I do after tea? Take the cups into the kitchen and wash them up.

Shall I memorize it? Study the whole dialogue carefully first.

E x c l a m a t i o n s (rather emphatic)

So sorry he's left.

What a pity we didn't ring sooner!

I really wanted so much to see her.

Such a pity you didn't come a bit earlier.

2. Read the verbal context below. Reply by using one of the drill sentences.

Pronounce it with Intonation Pattern II.

Verbal context

Drill

I am hungry.

So am I.

I'm not thirsty.

Neither are we.

Do you often read English newspapers?

Every chance I get.

When can you come?

Any time after six o'clock.

What did you do on Sunday?

I spent the whole day in the park.

I don't like this film.

I entirely agree with you.

Will you give me your pen?

What do you want it for?

The weather is horrid.

Then why can't you stay?

What shall I do with the book?

Give it back to Kitty.

She asked us to tea.

How perfectly charming of her!

3. Read the dialogues. Mark the stresses and tunes.

a) "What's your name?"

"My name's John."

"How old are you?"

"I'm thirty-five."

"When's your birthday?"

"It's on the tenth of December."

"How many brothers have you?"

"I haven't any brothers at all."

"How many sisters have you?"

"Just one."

b) A: Stand up. What have you done?

B: I've stood up.

A: Pick up your pencil. What have you done?

4. **In exclamations**, reserving judgement; encouraging further conversation: expressing calm, casual acknowledgement, often heard in greetings.

e.g. *It's half past ten.* *,Well (We're not in a hurry)*
Here's your change. *,Thank you!*
Good morning. *,Morning!*

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

S t a t e m e n t s (not-final, not-categoric, encouraging further conversation)

Have you heard about Max?	No.
You know where John lives?	Yes.
How many pencils have you got?	Three.
	Five.

S p e c i a l q u e s t i o n s (wondering, mildly, puzzled)

How must I do it?	How?
Which is William's book?	Which?
Who's coming this Friday?	Who?

I m p e r a t i v e s (calmly warning, exhortative)

(To someone in the way.)	Mind.
(Photographer to sitter.)	Smile.
(Teacher to class.)	Start.
	Stop.
	Go.

E x c l a m a t i o n s (encouraging further conversation, expressing calm, casual acknowledgement)

John says he can't come.	Oh!
It's half past ten.	Well!
The car's here.	Good.

2. Read the verbal context. Reply by using the drill sentences below. Pronounce them with Intonation Pattern III. Mark the stresses and tunes. Make up tonograms.

Verbal context

Drill

How many English books have you got?	A few.
Do you get up early in the morning?	As a rule.
Thank you very much.	You're welcome.
	It was nothing.
I'll finish it by Sunday.	By what day?
She has some palatalization of the sound [m] in the word "milk"?	Has she?
Something has gone wrong with my electric iron. Can you put it right?	Of course!
Ann, please, bring some more milk from the kitchen.	Right!
He is seriously ill.	Pity.
I can't see it from behind you.	Pardon.
Hello, Jane.	Hello!

3. Read the following sentences. Observe quick pronunciation of unstressed syllables. Mark the stresses and make up tonograms.

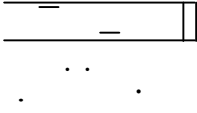
I didn't believe it was true.	I'm perfectly certain you are right.
I didn't think it was true.	I'm almost certain you are right.
I don't think it was true.	I'm quite certain you are right.
What a sensible piece of advice.	He's the happiest man in the world.
What a useful piece of advice.	He's the nicest man in the world.
What a wise piece of advice.	He's the best man in the world.

Intonation Pattern IV

(Low Pre-Head +) Descending Head + Low Rise (+Tail)

<p>Model 1: <i>Alice is leaving.</i> - \sphericalangleDoes she 'want to 'go to the <i>Park?</i></p> <p>Model 2: <i>That's all you were going to buy, isn't it?</i> <i>I've \sphericalangleonly 'got to 'buy something for <i>supper.</i></i></p>

(Low Pre-Head +) High Level Head + Low Rise (+ Tail)

Model : <i>Don't be so slow.</i> <i>,quicker.</i>	<i>I'll [→]try to 'be</i> 
--	--

This intonation pattern is used:

1. **In statements**, not categoric, non-final, soothing, reassuring, (in echoes) questioning, sometimes surprised.

e.g. *I've made a lot of mistakes in my dictation, haven't I?* *It's [→]not so ,bad.*
He's already left. *Al [→]ready ,left.*

2. **In questions:**

- a) **In special questions**, expressing sympathy, interest; with the nuclear tone on the interrogative word, puzzled.

e.g. *I'm leaving tomorrow.* *[→]What ,time are you leaving?*
I've just seen him in the dean's office. *You've [→]seen him ,where?*
I've lost the key, mother. *↘How did you 'manage to 'do ,that?*

- b) **In general questions**, expressing interest (most common pattern for general questions).

e.g. *I've packed the things.* *↘Are you ready to ,leave?*

3. **In imperatives**, soothing, encouraging, calmly patronizing (often addressed to children)

e.g. *What shall I do?* *[→]Don't ,worry.*
I'm leaving. *↘Put 'on your 'warm ,clothes.*

4. **In exclamations**, encouraging, airy, often used in leave-takings and in bright and friendly greetings.

e.g. *Here is my translation.* *↘Very 'well ,done!*
Anything else? *[→]No, ,thank you!*
Good morning. *[→]Good ,morning!*

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

S t a t e m e n t s (non-final, not-categoric, soothing, reassuring)

Shall I buy the TV-set?
I'd like to have a bite.
coffee.

If you don't find it too expensive.
Perhaps we'll go to a restaurant for a cup of

S p e c i a l q u e s t i o n s (sympathetically interested, puzzled)

Beeny is eager to have a rabbit.

Where do you intend to keep the animal?

It took me four hours to do the exercises.

It took you four hours to do what?

I m p e r a t i v e s (soothing, encouraging, calmly patronising)

Shall I read the words?

Be careful to pronounce distinctly the word "thirteen".

E x c l a m a t i o n s (encouraging, airy, friendly)

I've arranged your lecture for tomorrow.
that trouble.

Terribly sorry for giving you all

G e n e r a l q u e s t i o n s (interested)

You are going to the post.

Have you any letters you'd like me to post?

2. Read the verbal context. Reply by using the drill sentences below. Pronounce them with Intonation Pattern IV. Mark the stresses and tunes. Make up tonograms.

Verbal context

Drill

Shall we write a dictation tomorrow? I believe so.

When shall we start?

Any time that suits you.

He is leaving for London.

Leaving for London?

I don't think I'll speak to him today.

Why not?

Oh dear, oh dear!

What's the matter?

I can't do it alone.

Why don't you ask your friend to help you?

My friend is a teacher.

Are you a teacher also?

I've just come from Paris.

Is Paris as large as London?

I'll go to the country today.

Don't be silly. The frost is severe.

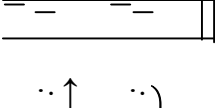
I can't do it.

Try it again.

3. Write down the following sentences. Mark the stresses and tunes. Make up tonograms.

1. Don't be so impatient. 2. He always keeps me waiting. 3. It's the only time I'm free. 4. Would you mind passing the sugar? 5. How on earth can you manage to finish so quickly? 6. I sent them a photo of the children. 7. I should think it would be better to wait till tomorrow. 8. He realized that the bus wasn't going to stop for him. 9. What nice soft gloves. 10. They went for a walk in the Park.

Accidental Rise

Model: \sphericalangle Tom 'Brown is the \uparrow best 'pupil in
,class. 

If the speaker wants to make one word of the descending head more prominent than the others he pronounces it a little higher than the preceding syllables thus breaking their descending succession. This non-final rise is called **accidental**. It never occurs on the first stressed syllable as this syllable is always the highest in the descending head.

Exercises

1. Write down the following sentences. Concentrate your attention on Accidental Rise. Mark the stresses and make up tonograms.

1. In spring Nature awakens from her long winter sleep. 2. The trees are filled with new life. 3. The earth is warmed by the rays of the sun. 4. The weather gets gradually milder. 5. The fields and the meadows are covered with fresh green grass. 6. The woods and forests are filled with the songs of the birds. 7. When winter comes we're obliged to spend more time indoors.

2. Copy out the following sentences using Accidental Rise on the words in bold type. Make up tonograms.

1. I suppose it couldn't **possibly** happen again. 2. We went for a day's walk in the forest in **spite** of the rain. 3. I'm reading a most interesting book by a **new** writer just now. 4. You have not given me a **satisfactory** explanation of your strange behaviour. 5. I have an English lesson **every** day. 6. I haven't seen her for a **long** time. 7. The

doctor says she must stay in bed for **two** or three days. 8. Tom Brown is the **best** pupil in his class.

Sequence of Tones Alternative Questions

Model: \rightarrow *Has she a ,niece | or a ,nephew?*

Alternative questions have the low-rising nuclear tone in the first intonation group and the low-falling nuclear tone in the final intonation-group. The fall and the rise are of narrow range here.

Disjunctive Questions

Models: <i>You've ,met her, ,haven't you?</i> <i>You've ,met her, ,haven't you?</i>
--

Disjunctive questions consist of two intonation-groups. The sequence of tones in disjunctive questions depends on the attitude of the speaker towards the significance of the utterance.

The first intonation-group has generally the low-falling nuclear tone. The low – rising nuclear tone of the final intonation-group, or tag, shows that the speaker is not certain of the facts expressed in the first part of the question. An answer is expected.

e.g. I rang you up yesterday. You were \rightarrow meeting your ,wife, | ,weren't you? - Yes, I was.

The low-falling nuclear tone of the tag shows that the speaker is certain of the facts expressed in the first part of the question. No answer is expected.

*e.g. I saw you at the station. You were \rightarrow meeting your ,wife, ,weren't you?
She looked so young and happy.*

Exercises

1. Read the following dialogue. Mark the stresses and tunes. Practise it.

A: What a lovely day, isn't it?

B: Yes, it is.

A: How blue the sky looks, doesn't it?

B: Yes, it does.

A: What a lot of people, aren't there?

B: Yes, there are.

A: You're on holiday, aren't you?

B: Yes, I am.

A: It's a long one, isn't it?

B: Yes, it is.

A: You don't talk very much, do you?

B: No, I don't. You ask a lot of questions, don't you?

A: Yes, I do.

2. Split the text into intonation and rhythmic groups. Observe correct pronunciation. Practise the exercise:

The weather in England can change very quickly. One day last week I went for a walk in the country. When I started early in the morning the weather was beautiful. The sun was shining, the sky was blue and there were no clouds at all. In the middle of the morning a sudden change came. A cool wind started to blow, black clouds covered the sun and in a very short time it started to rain heavily. There were no houses in sight and I had no coat with me. So, I got very wet indeed and very cold too. After about an hour I managed to catch a bus which took me home. But when I arrived I was shivering and sneezing. And I've had a cold ever since. I ought to have taken my coat. We sometimes say that England is the only country where you can have four seasons in one day.

Intonation Pattern V

(Low Pre-Head +) (Descending Head) Mid - Level (+ Tail)

Model: <i>I think I saw you yesterday afternoon.</i>				
<i>>Yesterday I[→]stayed in \all \day.</i>				
<table border="1"> <tr> <td style="width: 20px; height: 15px;">—</td> <td style="width: 20px; height: 15px;">—</td> <td style="width: 20px; height: 15px;">—</td> <td style="width: 20px; height: 15px;">—</td> </tr> </table>	—	—	—	—
—	—	—	—	
...				
)				

Stress – and – tone marks in the text: Mid – Level Tone: | > |.

The Mid – Level tone in the nucleus is pronounced on the medium level with any following tail syllables on the same level.

This intonation pattern is usually used in non-final intonation-groups expressing non-finality without any impression of expectancy.

Exercise

1. Read the following conversational situations. Concentrate your attention on the intonation of the non-final intonation groups of the reply:

Verbal context

Drill

I'll give him a piece of my mind.	I hope you'll do no such thing.
Fancy Max apologising!	He apologised because he jolly well had to.
Invite him again in January.	But in January, where will he be?
I'm not very interested.	If that's how you feel, why bother about it?
He promised it for July.	July, well, that'll be soon enough, do you

think?

It'll be difficult, you know.
Won't forty be enough?

But do you consider it worth trying?
To be on the safe side, take one or two

more.

Sequence of Tones The Simple Sentence. Intonation of Adverbials

Model: ,**Generally**. | I ↘come 'home ,early.
>**Generally**. | I ↘come 'home
,early.
*He is at ,home **on Sunday**.*

Simple sentences with adverbial phrases at the beginning are usually divided into two intonation - groups.

The non-final intonation-group is usually pronounced with the low – rising or mid – level tone.

e.g. *At* →**two o'clock** | we shall have ,dinner.
At →**two o'clock** | we shall have ,dinner.

Adverbial phrases at the end of sentences do not form separate intonation-groups, as a rule, and often remain unstressed.

e.g. *We are* →going ,out tonight.

Exercises

1. Change the word order in the following sentences according to the model. Pay attention to the intonation of the adverbials.

Model: He is at the ,hospital **on Monday**.

On Monday | he is at the ,hospital.

1. We have our meals in the dining room. 2. The Browns usually have a bowl of fruit on the sideboard. 3. There's a tall bookcase next to the piano. 4. There are two cushions on the settee. 5. We see a stand for hats, coats and umbrellas in the hall. 6. There are three chimneys on the top of the roof. 7. There's an armchair on each side of the fireplace. 8. You can see a standard lamp on the right. 9. There's a radio-set on the extreme right. 10. We heard a ring at the door a few minutes later.

2. Read the joke. Find the most important sentence in the text. Underline the main word in each sentence. Split up each sentence into intonation-groups, mark the stresses and tunes.

Two Americans were travelling in Spain. Once they came into a little restaurant for lunch. They didn't know Spanish and the waiter didn't know English. In order to make him understand they wanted some milk and sandwiches they drew a cow. The

waiter looked at it and ran out of the restaurant. Soon he was back and put down in front of the two men two tickets for a bullfight.

Lesson 12. Intonational Peculiarities of Newspaper Style

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
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Key words:

Fall-rise, high fall, pre-head, nucleus, organs of speech, English speech sounds, articulation, uvula, palate, tip of the tongue, blade, rims, larynx, cavity, mouth, nose, hard palate, voice cords, lungs.

Phonostylistics came into existence as an attempt to start bridging the gap between linguistic and extra-linguistic factors in analyzing stylistic differentiation of oral texts.

Phonostylistics is not just a new branch of linguistics, but it is a whole different way of looking at phonetic phenomena. It is a way of doing phonetic science which includes various extra-linguistic factors, instead of systematically excluding them.

We shall attempt to delineate the range of issues that are integral to Phonostylistics.

Intonation plays an important role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words.

An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. There are many ways of dividing styles.

One of the objectives of phonostylistics is the study of intonational functional styles. The problem of intonational styles classification can hardly be regarded as settled yet.

According to it five functional styles can be distinguished in phonostylistics (intonational stylistics):

- 1) informational (formal) style;
- 2) scientific (academic) style;
- 3) declamatory style;
- 4) publicistic style;
- 5) conversational style;

The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

Informational (formal) style is characterized by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc. or in various official situations. It is considered to be stylistically neutral.

In **scientific (academic) style** intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, schoolteachers, or by scientists in formal and informal discussions.

In **declamatory style** the emotional role of intonation increases; thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

Publicistic style is characterized by the predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not

merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other hand. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is resorted to by political speech-makers, radio and television commentators, participants at press conferences and interviews and counsel and judges in courts of law.

The usage of **conversational style** is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play. In informal fluent discourse there are examples of utterance where the effect of intellectual intonation is neutralized, e.g.:

Newspaper Style

The primary function of the newspaper style is to impart information. Brief news items and articles are most typical forms of this style. Full compound and complex sentences are characteristic of this style.

Newspaper texts usually fall into clear-cut paragraphs. Intonation as well as other means serve to inform the listener. Newspaper texts are read in a categoric and reserved manner.

I. The division into sense-groups is determined by the contents of the text, its syntactical structure and to a certain extent, the announcer's manner of reading. The division into shorter sense-groups makes the text weighty and emphatic. The division into longer sense-groups gives the text a somewhat calmer and flowing quality.

II. The newspaper texts are characterized by the following tonetic units:

- 1) Falling tones /rather abrupt/;
- 2) Descending /Stepping and Sliding/ Scales. Ascending Scales are mostly used in parenthetic constructions;
- 3) A Mid Pitch Range;

III. Both centralized and decentralized stresses are used in reading newspaper texts.

IV. The tempo is usually moderate and constant with the exception of parenthetic and absolute constructions, which are as a rule, characterized by a quicker tempo.

V. Pauses are mostly logical and obligatory after paragraphs.

E.g.

World-Wide

The 'draft 'U.N. 'proposal 'gives 'weapons ins,pectors □ more au,thority and 'threatens 'Baghdad with “`serious ,consequences” if it 'fails to co'operate on 'arms in,spections.

'France also 'said it was disa'ppointed with the 'U.'S. reso,lution. 'Chief 'U.'N. 'weapons ins,pector 'Hans 'Blix 'said 'Iraq could a'void `war □ if 'Baghdad per'suades the 'world that it 'doesn't have 'weapons of 'mass de,struction.

The Wall Street Journal Europe.

Draft report expected to cause anger as German officials try to tone it down

It i'dentifies the 'need for 'greater compe'tition between ,uni,versities, □ where 'tenured 'staff 'lack in'centives for 'good ,teaching. And it ,notes □ that 'German 'students 'treat uni'versity as a 'free re,source, 'leading to pro'longed ,studies.

In a 'special 'section on 'aid to the ,east,□ the 'draft a'ttacks a misallo'cation of √resources, with 'too 'much 'money being de'voted to 'capital-intensive 'projects and 'not e'nough 'going to 'labour-intensive ,schemes.

Unem'ployment 'figures 'published yesterday 'showed the 'jobless 'rate in the 'east ,rose 'slightly to 17.3 per cent ,last month. 'Many 'German eco'nomists 'argue that the 'real ,rate is 'up to 'twice as ,high,□ a'llowing for 'special 'job-creation and 'training ,schemes.

Financial Times.

Read the following texts taken from the newspapers and try to intone them.

Golden hoard from a royal home

An 800-year-old Wiltshire manor house, once in the possession of Elizabeth I and the place where the “Westbury Hoard” of gold nobles – which predated pounds – was found during building works in 1877.

The house has a wealth of beamed rooms and other original features. On the kitchen wall is a facsimile of the conveyance of the property to Elizabeth I by Lord Mountjoy in 1574. Although there is no evidence the Queen visited the house it remained in her private possession until her death in 1603.

Canada reduces benchmark rate

The Canadian economy expanded by 4.7 per cent in 2000, but showed clear signs of slowing in the fourth quarter. Gross domestic product grew just 2.6 per cent on an annualised basis in the final quarter last year, amid lower business investment and a cooling in consumer spending. However, the Bank of Canada remained optimistic that economic activity in Canada would rebound in the second half of 2001. The bank said the rate cut, recent tax cuts and rising disposable incomes would help underpin domestic demand.

Financial Times.

Lesson 13. Intonational Peculiarities of the Drama

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

The stylization of colloquial language is one of the features of the language of plays. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. It results in abbreviations, temporizations, overlappings that are frequent in plays.

Intonation as well as other aspects reflect the intermediate position of the drama between emotive prose and spontaneous speech.

- I. The sense - groups are shorter than in descriptive prose. They normally contain from one to three stressed /notional/ words.
- II.
 1. A greater variety of tones characterizes this style. Besides simple tones, complex tones are frequent in final as well as in non-final sense-groups;
 2. Sliding and Scandent Scales are most useful;
 3. Compound tunes are in wide use too;
 4. The pitch range is wider than the range in reading descriptive texts /up to 3 octaves /;
- III. As to the accentual structure, the monologue parts of plays are characterized by both centralized and decentralized stresses. In dialogues, especially in a dialogue-catch up, the centralized stress is prevailing.
- IV. The tempo is mostly changeable and usually varies within the limits of the moderate tempo.
- V. Logical pauses are most characteristic as the performers are supposed to know the text well. Hesitation pauses are rare (if they are not presupposed by the text).

E.g.

Augustus: (*hastily putting aside his paper and replacing his feet on the floor*)
Hel'lo. Who are you?

The clerk: *The ,staff (a slight impediment in his speech adds to the impression of incompetence given by his age and appearance)*

Augustus: *`You the `staff. What do you ,mean?*

The clerk: *What I `say. There `aren't anybody ,else.*

Augustus: *'Where are the ,others?*

The clerk: *At the front.*

Augustus: *Quite \right. 'Most ,proper. 'Why 'aren't `you at the \front?*

The clerk: *Over ,age. 'Fifty ,seven.*

Augustus: *But you can 'do your `bit. Many an 'old 'man is in the ↑G, `R s or | volun`teering for home de`fence.*

The clerk: *I `have volun,teered.*

Augustus: *Then 'why are you 'not in `uniform?*

The clerk: *They \said they \wouldn't have `me if I was □given □away with a □pound of `tea. ,Told me to \go `home | and 'not be an ↑old `silly.*

Lesson 14. Intonational Peculiarities of Poetry

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

The main peculiarities of poetry consist in the following; the poetic text is built on a regular repetition of similar and isochronous units-lines. The line is the main lexico-grammatical and intonational unit of poetry. The line that contains more than six syllables is usually divided into two or more sense-groups.

Lines constitute a stanza, which is a higher unit of verse.

1. Poetry is characterized by a wide use of simple tones: slow Falling tones, Rising tones and Levels. The Level Tone is often combined with the High Level Scale. This pattern gives a somewhat soft character to the utterance.
2. Falling and Rising Tones are usually preceded by descending or ascending pitch movement.
3. The following compound tones are most typical: Fall + Fall, Fall + Level, Rise + Fall.
If the line is divided into two sense-groups, the second is often lower in pitch than the first.
4. The line usually ends in a pause (if there is no enjambment).
5. The pitch range is rather narrow (within an octave).
6. Stress, especially in lyrical poems, is decentralized.
8. The tempo is slow and often constant.

It is common knowledge that a poetic piece permits a great variety of interpretations.

At least two types of interpretations can be distinguished: the so-called **authorial** (the interpretation of the poet himself) and **non-authorial** (belonging to anyone else).

The poet usually emphasizes the rhythmic organization of the poem which is accompanied by a monotone. The author's reading usually strikes us as a monotonous one. Strictly organized rhythm is the main means of emotional expression.

Non-authorial interpretation consists in conveying the idea of the poem not only through rhythm but other means too / melody, stress, tempo /.

Learners of English often find the reading of English poems difficult. Highly emotional poems seem to have no particular intonational characteristics. One may think that the interpretation of a poem depends entirely on the reader. But the reader is expected to express not only his own thoughts and emotions but those which are offered by the author. Besides the form itself limits the number of interpretations.

E.g.

TWILIGHT
(By George G. Byron)

*It 'is the ,hour □ when 'from the ,boughs □
The 'nightingale's ↑high ,note is \heard; |
It \is the 'hour □ when 'lovers' ,vows □
~Seem `sweet in 'every 'whisper'd ,word; |
And 'gentle ,winds □ and 'waters ,near, |
'Make ,music □ to the 'lonely ,ear. ||
~Each □flower the □dews have ↑lightly ,wet, |
And 'in the ,sky □ the `stars are ,met, |
And 'on the ,wave □ is 'deeper ^blue, |
And ,on the 'leaf □ a □browner ^hue. ||
And 'in the ,heaven □ that 'clear obs,cure, |
So 'softly ,dark, □ and 'darkly ,pure, |*

*Which follows □ the dec'line of ,day, |
As 'twilight ,melts □ beneath the 'moon a ,way. ||*

Lesson 15. Intonational Peculiarities of Reading Tales Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

Tales occupy a somewhat intermediate position between the so-called oral and written types. Tales all round the world have certain similarities in their structure. They usually begin and end with a specific embellishment, the beginning of each presents series of typical formulas. For instance, many English tales begin with the words: “Once upon a time there...”. The so-called “**binary oppositions**” are typical of all tales. Good is opposed to Bad, Genuine to False etc. Alongside this binary principal, the principle of thrice-repeated actions or phenomena exists in the structure of the plot of the tale. The classical example of this is the trebling of characters and actions: three brothers, three helpers, etc.

Compositionally this trebling serves the aim of breaking the development of the plot.

Originally tales existed in oral forms. Nowadays when many tales are published the forms of realization are various.

Tales can be read, told and even dramatized. The variety of realizations and the variety of plot determine the variety of intonational characteristics.

I. The division into sense-groups depends on the type of the text. The narrative part reveals features common with the descriptive prose. The number of stressed words in most cases varies from two to four. In the dialogue parts the sense-groups are shorter (from one of three stressed words).

II. In the narrative part the tonetic contour of a sense-group often consists of a Falling Tone and a Gradually Descending Scale. In Non-final sense-groups the Rising Tone is more frequent than in the descriptive prose.

In the dialogue parts complex tones are often used. The tonetic contour is characterized by more pitch fluctuations.

III. The Decentralized Stress is prevailing in the narrative part. The Centralized Stress is more frequent in the dialogue parts.

IV. The rhythmic organization of tales depends greatly on their syntactical and compositional structure.

In the narrative part simple rhythm based on the isochronism of rhythmic groups is more common. Sense-groups characterized by a similar tonetic structure constitute a periodicity which contributes to the rhythmic organization.

Repetitions (lexical and syntactical) which are frequent in tales, play an important role in rhythmization. In some tales a regular alternation of descriptive and dialogue parts produces a peculiar rhythm of units higher than a sentence.

Some tales are built on similar repetitions (syntactical, lexical and intonational).

V. The tempo in the narrative part is rather slow and often constant. The tempo of the dialogue is quicker and often changeable.

VI. Logical pauses are prevailing in reading or telling tales as the narrator knows the plot well.

Practise reading the following tale:

Millions of Cats

'Once u'pon a ,time | there was a 'very old ,man | and a 'very old wo ,man. They 'lived in a ↑nice 'clean ,house □ ,which had 'flowers 'all ,round it. But they 'couldn't be ,happy | because they were ↑so 'very ,lonely.

“'If only we had a ,cat!” \said the ,very old wo ,man. “A 'cat?” \asked the 'very old ,man. “,Yes, a 'sweet 'little ,cat,” \said the \very old wo ,man. “I will 'get you a ,cat, my ,dear,” \said the \very old ,man.

And he 'went 'over the ,hills □ to 'look \for ,one. He 'walked a ,long, ,long ,time □ and he 'came to a ,hill ,which was 'covered with ,cats.

'Cats ,here, 'cats ,there,

'cats and ,kittens \everywhere

'hundreds of ,cats, | 'thousands of ,cats,

,millions | and ,billions | and ,trillions | of ,cats.

“'Oh,” \cried the \old \man ,happily, “'Now I can 'choose the ↑prettiest ,cat □ and 'take it 'home with \me!” So | he 'chose ,one. It was ,white. But he 'saw a'nother ,one | 'all ,black and ,white and it was as 'pretty as the ,first. 'So he ,took this ,one \too. But ,then | he 'saw a 'grey ,kitten □ ,which was as 'pretty as the ,others, ,so | he 'took it ,too. And 'just

then | the 'very 'old 'man 'found a ,kitten ,which was ,black and 'very `beautiful. So he 'took it. And ,then | he 'saw a ,brown | and 'yellow ,cat.

“I must ,take it!” \ cried the \ very \ old \ man, and he ,did.

'So it ,happened that 'every time the 'very 'old 'man 'looked ,up, he 'saw a'nother ,cat ,which was so 'pretty, | and he 'chose them `all. And ,so | he 'went 'back to 'show ↑all his 'pretty ,kittens to the 'very 'old wo ,man.

They 'came to a ,pond. “ ,Mew, ,mew! We are ,thirsty!” cried the ,hundreds of ,cats, | ,thousands of ,cats, | ,millions | and ,billions | and ,trillions of ,cats.

“ ,Well, 'here is a 'lot of ,water, ” \ said the \ very \ old \ man. 'Each 'cat 'drank some ,water, | and the 'pond was ,gone!

“ ,Mew, ,mew! 'Now we are `hungry!” \ said the ,hundreds of ,cats, | ,thousands of ,cats, | ,millions | and ,billions | and ,trillions of ,cats.

“There is a 'lot of ,grass on the hill, ” \ said the \ very \ old ,man. 'Each 'cat 'ate some ,grass | and 'nothing was ,left!

The 'very 'old wo'man 'saw them ,coming. “My ,dear!” she \ cried, “What are you ,doing? I \ asked for 'one 'little ,cat, | and 'what do I ,see?

'Cats ,here, 'cats ,there,

'cats and ,kittens \ everywhere

'hundreds of ,cats, | 'thousands of ,cats,

,millions | and ,billions | and ,trillions | of ,cats.

Read the following tales. Mark the stresses and tunes

The Fly that Went to School

Once upon a time there was a fly and she wanted to be scholarly. She sat on the school window and listened to what the children were learning. Just then they were being taught a little song:

Willy, willy-nilly,

A donkey is quite silly!

After a little while the fly had learnt the song and said to herself: “Now I am really quite clever. I shall go out into the world and teach the other animals”. She flew to a meadow , and there she found an old donkey grazing. The fly settled on its back and started singing:

Willy, willy-nilly,

A donkey is quite silly!

“What was that you were singing!” asked the donkey.

Willy, willy-nilly,

A donkey is quite silly!

sang the fly.

“That’s a nice little song,” said the donkey. “Just settle on my tail and sing it to me again, please.” So the fly settled on the donkey’s tail and the donkey swished so hard with his tail that the fly shot to the ground and nearly broke her legs.

“What an ungrateful donkey,” thought the fly to herself when she had recovered, and off she flew. She flew to a pond, where there was a carp swimming lazily around. The fly settled on the edge of the water and sang out sweetly:

*Willy, willy-nilly,
A carp is really silly!*

And suddenly the carp leapt out of the water and splashed the fly so thoroughly that she was hardly able to get dry even in the sun. “That was an ungrateful carp”, said the fly to herself when she was dry and off she flew.

She came to a farmyard and saw a gander there. The fly settled on the gander’s beak and began singing sweetly:

*Willy, willy-nilly,
A gander is quite silly!*

And the gander just snapped its beak and swallowed the scholarly fly.

The Tale of Two Bad Mice

Once upon a time there was a very beautiful doll’s house: it was red with windows, and it had real muslin curtains and a front door. Two dolls called Lucinda and Jane lived there. Jane was the cook; but she never did any cooking, because the dinner was bought ready – made. There were two red lobsters, some ham, a fish, a pudding, some pears and oranges. They were not real, but they were very beautiful.

One morning Lucinda and Jane went out. There was no one in the nursery. Tom Thumb put his head out of the hole near the fireplace. Tom Thumb was a mouse. A minute later, Hunca Munca, his wife, put her head out, too.

The doll’s house was not far from the fireplace. Tom Thumb and Hunca Munca came into the house and went upstairs to the living – room. Such a lovely dinner was on the table. There were spoons, and knives and forks, and two dolly – chairs – all so comfortable!

Tom Thumb wanted to cut the ham, but it was very hard. “Give me some fish, Hunca Munca!” said Tom. Hunca Munca tried every spoon but the fish didn’t come off the plate.

Then Tom Thumb lost his temper. He put the ham on the floor, and broke it with the shovel – bang, bang, smash, smash! The ham flew all into pieces, for under the paint there was nothing but plaster! Tom Thumb and Hunca Munca broke up the pudding, the lobsters, the pears and the oranges.

Then they went to the dolls’ bedroom. Tom Thumb took Jane’s clothes out of the chest of drawers and he threw them out of the window. With Tom Thumb’s help Hunca Munca brought a chair, a bookcase, a birdcage, and some other small things to the mouse hole. The bookcase and the birdcage didn’t go into it. Hunca Munca left them behind the house, and went to get a cradle. Suddenly the dolls came into the

nursery. The mice ran back to their hole. Now Hunca Munca has got the cradle and some of Lucinda's clothes

So that is the story of the two Bad Mice, - but they were not so very, very naughty. Tom Thumb paid for everything he broke. He found a sixpence under the rug; and upon Christmas Eve, he and Hunca Munca put it into one of the stockings of Lucinda and Jane.

Lesson 16. Intonational Peculiarities of Public Speech

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

Since the main purpose of a public speaker is to enable his listener to follow him and retain the main points of his speech, he makes his speech as clear as possible. That is why such stylistic devices as repetition and climax can be regarded as most typical of the oratorical style. Normally a public speech falls into paragraphs and syntactical wholes in conformity with the volume and the type of information conveyed. All this determines the intonational peculiarities of public speeches.

I. The sense-groups are normally short. The larger the audience the speaker addresses, the shorter the sense-groups he uses, because in this case the tempo is slowed down and the number of pauses increases considerably.

II. 1) The prevailing tone is a Fall / mostly high abrupt /. The Falling Tones in

non-final sense-groups are more abrupt than in final sense-groups.

2) Level or descending pitch movement is characteristic of the pre-terminal part of the sense-group.

3) Compound tones / mostly Fall + Fall / are frequent too.

4) In solemn speeches Level Tones combined with the High Level Scale are often used to convey the attitude of the speaker.

5) The pitch range is rather wide.

III. The stress is usually emphatic and mostly centralized.

IV. The rhythmic organization is primarily based on a regularity of rhythmic groups and sense-groups. In speeches in which paragraphs and syntactical wholes are more or less isochronous, the rhythmic organization is more strict.

V. The tempo of a speech depends on the size of the audience and the topic. The larger the audience, the slower the tempo is. Solemn speeches are slower than those made on everyday topics. The climax is usually characterized by a change in tempo, range and loudness. Contrastive change in tempo, which is frequent in public speeches, makes a speech expressive and emphatic.

VI. Pauses play an important role not only in the division into sense-groups but in making certain units prominent. Long pauses often anticipate the main information. Hesitation pauses are rather frequent too. The number of hesitation pauses increases if the speaker is nervous or unsure of what he is going to say.

Unit 18. Intonation Peculiarities of Spontaneous Speech

Technological Map of The Lesson

Plan				
1	Review	Reviewing the previous day	5	
2	Lead in	Raising awareness in the role of the theme in language learning	10 min	Abstract of the lesson
3	Presentation	Examining the main topic of the lesson. Eliciting answers from students and discussing the theme.	35 min	Handouts, cards with pictures, Power point presentation
4	Practice	Doing exercises and self-test	20 min	Handouts with exercises
5	Production	Outlining the theme and action planning for the future use	10 min	Markers and posters

Spontaneous speech may be monologue and dialogue. Some types of dialogue speech as for instance, an interview, may consist of a dialogue part and rather long monologue pieces.

Spontaneous speech is characterized by a great number of elliptical sentences, incomplete sentences, repetitions, overlapping etc. Intonation plays an important role

in determining communicative types of sentences and semantic centers, in conveying attitudinal meanings.

Dialogue spontaneous speech is characterized by:

- 1) short sense-groups;
- 2) a great variety of tones (simple and complex);
- 3) Sliding and Scandent Scales;
- 4) the mid range;
- 5) the centralized stress;
- 6) the rhythm which is based on a regular repetition of terminal tones;
- 7) the changeable tempo;
- 8) a great variety of pauses (logical and hesitation);

Phatic Communion

Phatic Communion is a type of speech in which ties of union are created by a mere exchange of words.

The temporal structure of interaction can be divided into three phases: the opening phase, the medial phase and the closing phase. The opening phase is a transition from silence to interaction. The closing phase is a transition from interaction to departure.

A limited set of stereotype phrases of greeting, parting, commonplace remarks about the weather, and “small-talk” characterizes the marginal phases of interaction.

Questions for Discussion

8. What are the main intonational peculiarities of Descriptive and Scientific Prose?
9. What are the main intonational peculiarities of Newspaper Style?
10. What are the main intonational peculiarities of Drama?
11. What are the main intonational peculiarities of Poetry?
12. What are the main intonational peculiarities of Reading Tales?
13. What are the main intonational peculiarities of Public Speeches?
14. What are the main intonational peculiarities of Spontaneous Speech?

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