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Уманський державний педагогічний університет імені Павла Тичини

Факультет іноземних мов

PHONETICS FOR FANATICS

Навчальний посібник для здобувачів вищої освіти ОС «Бакалавр»

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Навчальний посібник містить виклад основних положень теоретичної фонетики англійської мови, фонетичних особливостей основних варіантів англійської мови, а також завданнядля семінарів та самостійної роботи.

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CONTENTS:

Unit 1. Phonetics and communication……. 4
Unit 2. Speech sounds..……..... .15
Unit 3.Adjustments in connected speech…….. .25
Unit 4. The syllable……..…… .31
Unit 5. Word stress……...……... .. 37
Unit 6. Prosody……..…… 48
Unit 7. Accents of English……. 69
Unit 8. Accents in the UK……..…... 73
Unit 9. General American……..…..... 79
Unit 10. Canadian, Australian and New Zealand English accents…….…. 86
Unit 11. Rhetorical and Stylistic devices…..…… 92
Examination questions…… 99
Tests…… 100
Organs of Speech…… 114
Phonemic Symbols……. 115
Glossary…….. 117
References…….. 120

Unit 1. PHONETICS AND COMMUNICATION

Outline

1. Language use in aural verbal communication. Non-verbal code.

2. Pronunciation.

3.Phonic structure of language and its structure.

4.Units of language and speech.

5.Phonetics as a science and its branches. Phonology.

6.Theories of teaching pronunciation in current TEFL/ TESOL practices.

1. LANGUAGE USE IN ORAL VERBAL COMMUNICATION

Language teachers are expected to know

1) how oral speech is produced for successful **verbal communication,**
2) what **language resources** are used, and
3) how they **function** to create a particular linguistic meaning.

Verbal communication is the process of transmitting a verbal message from a **sender/** speaker/addressor to a receiver/listener/addressee, through achannel/medium. For sending messages the communicators use a **code:** "any systems of signals used for sending messages. The senders are said to encode the message, and the receivers to decode it".

Encoding is a process of putting the Speaker's thoughts, feelings, emotions, attitudes into a form recognizable by the listeners. The encoded message is then transmitted via a particular channel to a listener.

Typically in verbal communication **the communicators** use **a verbal code** - *language* and a system of **nonverbal codes** *(body language, posture, facial*

expression, eye contact, touch, spatial behavior, appearance, artefacts (clothes, accessories).

Close your eyes and imagine, communicating to somebody, listening to the speaker and watching him or her. You are learning something new, you are getting an idea about something, paying attention to it or ignoring it. You believe it or not, you get to like it or you dislike it. What is your opinion (about the speaker) based on? What factors do you notice in communication? What things influence you?

What you hear -WORDS.

How it is said- TONE of voice.

BODY movements – BODY LANGUAGE.

Messages we get from others or messages we send is like a pie. A pie is a whole. And there are three pieces. One small, one bigger and the biggest.

Take a piece of pie and think what it is for: WORDS, TONE and BODY LANGUAGE. Only 7 % of communication is based on WORDS; 38% on TONE; and as many as 55% on BODY LANGUAGE.

Language as a code consists of the following resources: *a lexicon/ vocabulary, a grammar and a phonology.* It exists in its two material forms: *oral* and

written. Oral language form has its *sound/phonic* material substance, and written language form - *graphic*.

When language is used for verbal communication the communicators

a. apply **language skills** *(listening, speaking, reading* and *writing)*

b. to put their knowledge of **language resources** *(phonology, grammar,* and *vocabulary)* into action 3) to produce **discourse** .

Discourse is a continuous stretch of language - oral or written - which has been produced as the result of an act of communication;"... it is perceived by the interlocutors as meaningful, unified and purposive".

2. PRONUNCIATION

Phonic shaping of oral form of language is called**pronunciation -** features manifested in the articulation of the **sounds** of a language.

Its wide interpretation implies **the entity of discourse features** relating to:

1) the SOUND SYSTEM of a language (the so-called *segmental phonemes* in the form of their actual speech manifestations - *allophones* or *variants)',*

2)the SYLLABIC STRUCTURE of a language (syllable formation and syllable division);

3)WORD-STRESS

4)INTONATION as a complex unity of *pitch , force* and*temporal* components.

In discussing the **pronunciation** of English, we can focus on the aspects:

a)on the one hand, we may want to describe WHAT SPEAKERS DO WHEN THEY ARE SPEAKING ENGLISH. This

is the aspect of **SPEECH**, an activity carried on by communicators who use English in communicating.

b)on the other hand, we may address the question, WHAT ARE THE CHARACTERISTICS OF ENGLISH WORDS AND SENTENCES (DISCOURSE) that are realized in speech? This is the aspect of **LANGUAGE**.

Speech is an activity which is carried on numerous events;**Language** is knowledge, a code which is known and shared by speakers who use their knowledge for transmitting and interpreting verbal messages in these events.

Human speech is a result of a highly complicated series of events. **The stages** are**:**

1. Psychological: the formation of the concept in the brain;

2. Physiological: the message is transmitted through the nervous system;

3. Acoustic / physical: sound waves;

4. Reception of the sound waves/ hearing;

5. Transmission of the message through the nervous system to the brain;

6. Linguistic interpretation of the information conveyed.

3. PHONIC STRUCTURE OF LANGUAGE AND ITS COMPONENTS

Language is shaped into a spoken message by means of its **phonic structure/sound matter** which is traditionally treated as a combination of four components:

1) **the segmental/phonemic component;**

2) **the syllabic structure;**

3) **word stress;**

4) **intonation.**

Word stress and **intonation** can be treated as **supra-segmental** or **prosodic component** because they carry the information, which the sounds do not contain.

4. UNITS OF LANGUAGE VS. SPEECH

LANGUAGE - a code in verbal communication	**SPEECH –** a process of using language for communication
TEXT	DISCOURSE- any act of speech which occurs in a given place and during a given period of time
SENTENCE	UTTERANCE – a stretch of speech with silence before and after
PHRASE/ SENSESE-GROUP/SYNTAGM	TONE UNIT/INTONATION GROUP – a sequence of words spoken in a single breath
WORD, MORPHEME	RHYTMIC GROUP/ PHONETIC WORD – a stressed syllable and the following unstressed ones
----------	SYLLABLE

PHONEME – a sound in the mind	APPOPHONE – a sound in the mouth
DISTINCTIVE FEATURE	ARTICULATORY FEATURE

5. PHONETICS AS A SCIENCE AND ITS BRANCHES

Phonetics is a science which studies the characteristics of human sound-making, especially speech sounds, and provides methods for their description, classification and transcription.Phonetics is concerned with the human noises by which the thought is actualisedor given audible shape: the nature of these noises, their combinations, and their functions in relation to the meaning. Phonetics is subdivided into practical and theoretical. **Practical** or **normative** phonetics studies the substance, the material form of phonetic phenomena in relation to meaning. **Theoretical** phonetics is mainly concerned with the functioning ofphonetic units in the language. Theoretical phonetics regards phonetic phenomena synchronically without any special attention paid to the historical development of English.

We all agree that we are to study the "**norm"** of English, as a whole, and the "norm" of English pronunciation in particular. There is no much agreement, however, as far as the term "norm" is concerned. This term is interpreted in different ways. Some scholars, for instance, associate "norm" with the so-called *"neutral" style*. According to this conception stylistically marked parameters do not belong to the norm. More suitable, however, seems to be the conception that considers the norm as *a complex of all functional styles.* We shall give priority to the second point of view as it is clearly not possible to look upon the pronunciation norm as

something ideal which does not, in fact, exist in objective speech. We shall look upon the norm as a complex unity of phonetic styles realized in the process of communication in accordance with varying extralinguistic and social factors.

The branches of phonetics are :

1) **articulatory**: it is the study of the way speech sounds are made ('articulated') by the vocal organs, i.e. it studies the way in which the air is set in motion, the movements of the speech organs and the coordination of these movements in the production of single sounds and trains of sounds;
2) **acoustic**:studies the physical properties of speech sound, as transmitted between the speaker's mouth and the listener's ear;
3) **auditory**: studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain;
4) **functional**or **phonology**.

Phonetics as the study of (all possible) speech sounds: making, etc.

Phonology is the study of segmental and prosodic features which have *a different value* in the language. Its two branches are **segmental** and **supra-segmental**.

It was originated in the 1920s by the Prague school linguists – Nickolai Trubeskoy and Vilem Matesius.

Sociophonetics studies the ways in which pronunciation interacts with society.It is the study of the way in which phonetic structures change in response to different social functions and the deviations of what these functions are. Society here is used in its broadest sense, to cover a

spectrum of phenomena to do with nationality, more restricted regional and social groups, and the specific interactions of individuals within them. Here there are innumerable facts to be discovered, even about a language as well investigated as English, concerning, for instance, the nature, of the different kinds of English pronunciation we use in different situations – when we are talking to equals, superiors or subordinates; when we are "on the job", when we are old or young; male or female; when we are trying to persuade, inform, agree or disagree and so on. We may hope that very soon sociophonetics may supply elementary information about: "who can say, what, how, using what phonetic means, to whom, when, and why?"

Psycholinguistics as a distinct area of interest developed in the early sixties, and in its early form covered the psychological implications of an extremely broad area, from acoustic phonetics to language pathology. The acquisition of language by children, the extent to which language mediates or structures thinking; the extent to which language is influenced and itself influences such things as memory, attention, recall and constraints on perception; and the extent to which language has a certain role to play in the understanding of human development; the problems of speech production are broad illustrations of such bounds.The field of phonetics is thus becoming wider and tending to extend over the limits originally set by its purely linguistic applications.

6. THEORIES OF TEACHING PRONUNCIATION

A knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is indispensable in the

teaching of foreign languages. The teacher has to know the starting point, which is the sound system of the pupil's mother tongue, as well as the aim of his teaching, which is a mastery of the pronunciation of the language to be learnt. He must be able to point out the **differences between these two**, and to **arrange adequate training exercises**. Ear training and articulatory training are both equally important in modern language teaching. The introduction of technical equipment —tape-recorders, language laboratories, etc. — has brought about a revolution in the teaching of the pronunciation of foreign languages.

1) In the past - pronunciation of isolated sounds or words. Connected speech was neglected. (only segmental).
2) The Communicative Approach to language teaching began to take over in the mid 1970s. Teaching supra-segmentalfeatures - rhythm, stress and intonation.
3) Today – pronunciation instruction is moving to a more balanced view.

Questions

What is pronunciation?
What problems can we focus on when discussing the English pronunciation?
Say why speech is not the same as language.
Define the meanings of pronunciation.
How is language shaped into a spoken message?

Practical task

Item 1. Choose ONE task: Write an **opinion essay** (150 TO 300 words)

A) “MASTERING ENGLISH PHONETICS" (What does mastering English Phonetics involve? What makes it successful? Knowledge or skills? Has your mastering English pronunciation been successful or not? Why? What was wrong with it secondary school? Would you like to improve your phonetic skills? How? What for?)

B) “NONVERBAL COMMUNICATION" (What do you believe are the typical issues/problems with nonverbal communication? Can nonverbal communication be a bigger problem for foreigners? Why? Do you believe that correct use of nonverbal codes is important for successful communication? Why? Do you find it useful to use gestures while teaching (explaining)? Why“

Unit 2. SPEECH SOUNDS

Outline

1. Aspects of speech sound.
2. Speech sounds and their classification.
2. The articulatory classification of the English Vowels.
3. The articulatory classification of the English consonants.
4. The functional aspect of speech sounds. The phonemic system.
5. Three aspects and three functions of the phoneme.
6. Assimilation.
7. Linking (or liason). A glottal stop.
8. Elision.
9. Compression. Weakening. Reduction.

1. ASPECTS OF SPEECH SOUND

1) Articulatory: Every speech sound is a complex of definite coordinated movements and positions of speech organs.
2) Acoustic: Every speech sound is a complex of acoustic effects and has its properties: frequency, spectrum, intensity, duration.
3) Auditory/ sound-perception: mechanism of hearing.
4) Functional/ social:the sounds of language - medium of human communication.

2. SPEECH SOUNDS AND THEIR CLASSIFICATION

Grouping speech sounds according to their articulatory features is called**articulatory classification**. Sounds are divided into vowels and consonants.

VOWELS	CONSONANTS	
air passes freely	Obstruction or narrowing	articulatory difference
Voice – high acoustic energy	noise	Acoustic difference
Syllable forming element		Functional difference

3.THE CLASSIFICATION OF ENGLISH VOWELS

a. Stability of articulation: Monophthongs- 12, Diphthongs – 8
b. Length of articulation: Long , Short
c. Degree of muscular tension: Tense (long), Lax (short),
d. Lip participation: Rounded , Unrounded,
e. Vertical movement of the tongue: Close, Open, Mid
    a. of broad / narrow variety;
f. Horizontal movement of the tongue: Front, Front retracted, Mixed, Back advanced, Back;

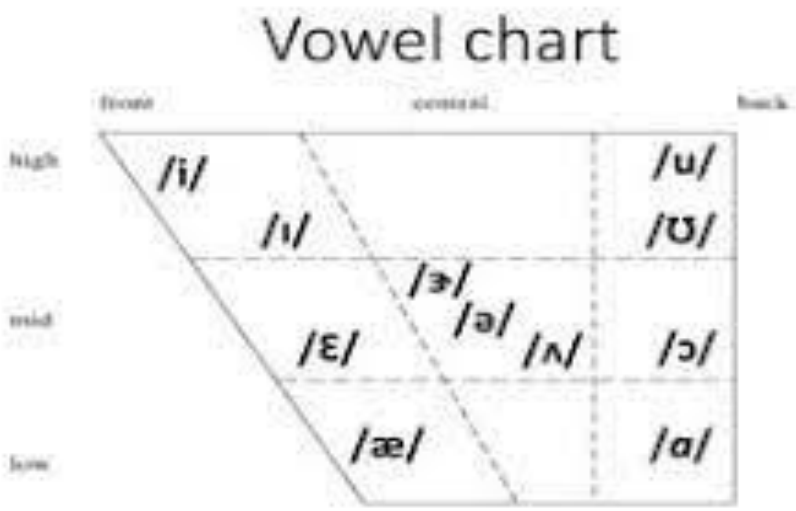


Table 1. English and Ukrainian vowel phonemes[1]

According to the height of the tongue / According to the horizontal position of the tongue		**Fully** Front	Front retracted	Mixed	Back advanced	**Fully** Back
Low	Narrow variety	[i:] І				[u:]
	Broad variety		[ɪ] И		У [ʊ]	
Mid	Narrow variety			[ɜ:]		
	Broad variety	[e]	Е	[ə]	[ʌ]	О
High	Narrow variety					[ɔ:]
	Broad variety	[æ]			А	[ɒ] [ɑ:]

The analysis of the articulatory constituents of the quality of vowels allowed phone-ticians to suggest the following **criteria:**

stability of articulation;
tongue position;
lip position;
character of the vowel end;
length;
tenseness.

Stability of articulation specifies the actual position of the articulating organ in the process of the articulation of a vowel. There are two possible varieties: a) the tongue position is stable; b) it changes, that is the tongue moves from one position to another. So according to this principle the English vowels are subdivided into:

monophthongs,
diphthongs,
diphthongoids.

This interpretation is not shared by British phoneticians. A.C. Gimson, for example,distinguishes twenty vocalic phonemes which are made of vowels and vowel glides. Seven of them are treated as short phonemes: [i], [e], [æ], [ɒ], [u], [ʌ], [ə] and thirteen as long ones: [a:], [ɔ:], [ɜ:], [i:], [u:], [ei], [ɜu], [ai], [au], [ɒ u], [iə], [ɛə], [uə] five of which are considered relatively pure: [a:], [ɔ:] [ɜ:], [i:], [u:]; the rest are referred to long phonemes with different glides: [ei], [ai], [ɒ I] with a glide to [i]; [ɜu], [au] with a glide to [u]; and [iə], [ɛə], [uə] with a glide to [ə].

The length of diphthongs is the same as that that characterizes the English long monophthongs in the same phonetic context, cf. [sait – si:t], [кзut – kɔ:t].

Another principle we should consider from phonological point of view is **the position of the tongue**. For the sake of convenience the position of the tongue inthe mouth cavity is characterized from two aspects, that is the horizontal and vertical movement.

According to the **horizontal movement** Ukrainian phoneticians distinguish five classes of English vowels. They are:

front: [i:], [e], [ei], [æ], [ɛ(ə)];
front-retracted: [I], [I(ə)];
central: [ʌ] [ɜ:] [ə], [ɜ(u)], [ɛ(ə)];
back [ɒ], [ɔ:], [u:], [a:];
back-advanced: [u], [u(ə)].
British phoneticians do not single out the classes of front-retracted and back-advanced vowels. So both [i:] and [i] vowels are classed as front, and both [u:] and [u] vowels are classed as back.

As to the tongue position in its vertical movement British scholars distinguish three classes of vowels: high (or close), mid (or half-open), and low (or open) vowels. Ukrainian phoneticians made the classification more detailed distinguishing two subclasses in each class, i.e. broad and narrow variations of the three vertical positions of the tongue. Thus the following six groups of vowels are distin-guished:

1. close narrow: [i:] [u:];

broad: [i], [u], [i(ə)], [u(ə)];

mid narrow: [e], [ɜ:], [ə], [e(i)], [ɜ(u)];

broad: [ə], [ʌ];

3. open narrow: [ɛ(ə)], [ɔ:], [ɒ (i)];

broad: [æ], [a(i, u)], [ɒ], [a:]

Another feature of English vowels which is sometimes included into the principles of classification is **lip rounding**. Traditionally three lip positions are distinguished, that isspread, neutral and rounded. For the purpose of classification it is sufficient to distinguish between two lip positions: rounded and unrounded, or neutral. The fact is that any back vowel in English is produced with rounded lips, the degree of rounding is different and depends on the height of the raised part of the tongue; the higher it is raised the more rounded the lips are. So lip rounding is a phoneme constitutive indispensable feature, because no back vowel can exist without it.

Another property of English vowel sounds – **checkness** depends on the character of the articulatory transition from a vowel to a consonant. This kind of transition (VC) is very close in English unlike Ukrainian. As a result all English short vowels are checked when stressed. The degree of checkness may vary and depends on the following consonant. Before fortis voiceless consonant it is more perceptible than before a lenis voiced consonant or sonorant. All long vowels are free.

The English **monophthongs** are traditionally divided into two varieties according to their **length:**

short vowels: [i], [e], [æ], [ɒ], [u], [ʌ], [ə];

long vowels: [i:], [a:], [ɔ:], [ɜ:], [u:].

A vowel like any sound has physical duration – time which is required for its production (articulation). When sounds are used in connected speech they cannot help being influenced by one another. **Duration** is one of the characteristics of a vowel which is modi-fied by and depends on the following **factors:**

its own length,
the accent of the syllable in which it occurs,
phonetic context,
the position of the sound in a syllable,
the position in a rhythmic structure,
the position in a tone group,
the position in a phrase,
the position in an utterance,
the tempo of the whole utterance,
the style of pronunciation.

4. THE CLASSIFICATION OF ENGLISH CONSONANTS

According to:

a. active organ of speech and the place of obstruction – labial, lingual, pharyngal;
b. kind of articulatory obstruction and manner of noise production
    i. occlusives (plosives and nasal sonants),
    ii. constrictives (fricatives and sonants) and
    iii. affricatives;
c. work of vocal cords (voiced and voiceless);

d. position of soft palate

e. position of soft palate

Active organ, place of obstruction / Type of obstruction / A manner of the production of noise		Labial		Lingual						Pharyngal
				Forelingual				Medio-lingual	Back lingual	
		bilabial	labio-dental	inter-dental	alveolar	post-alveolar	palato-alveolar	palatal	velar	glottal-
Occlusives	plosives	p,b			t,d				k, g	
	nasal sonants-	m			n				ŋ	
Constrictives	fricatives-		f,v	θ, ð	s,z		ʃ, ʒ			h
	sonants-	w			l	r		j		
Affricates-										

5. THE FUNCTIONAL ASPECT OF THE PHONEME

Sounds in their contrastive sense are phonemes. Sounds which cannot contrast with each other are variants of a phoneme or **allophones.**Allophones can be dialectal, stylistic or individual. The **phoneme** is the minimal abstract linguistic unit realized in speech in the form of speech sounds opposed to other phonemes to distinguish the meaning of morphemes and words.The phoneme theory was founded by

Baudoin de Courtenay. Pairs of words differ in one phoneme are termed **a minimal pair**. (pig-big, thin-tin). To establish the phonemic structure of a language it is necessary to establish the whole **system of oppositions.** All the sounds should be opposed in word-initial, word-medial and word-final positions. There are three kinds of oppositions. If members of the opposition differ in one feature the opposition is said to be single, e.g. *pen – ben.* Common features: occlusive – occlusive, labial – labial. Differentiating feature: fortis – lenis.

If two distinctive features are marked, the opposition is said to be double, e.g. *pen– den.* Common features: occlusive – occlusive. Differentiating features: labial – lingual, fortis voiceless – lenis voiced.

If three distinctive features are marked the opposition is said to be triple, e.g. *pen– then.* Differentiating features: occlusive – constrictive, labial – dental, fortis voiceless –lenis voiced.

6. THREE ASPECTS & THREE FUNCTIONS OF THE PHONEME

1. material, real and objective – exist in allophones;
2. abstracted and generalized – in transcription;
3. functional – differentiate words;

Practical task #2

Item 2. Write a **report** (150 to 300 words) CORRECTING MYSTAKES IN SPEECH SOUNDS. Write down all vowels and consonants (joining them in groups when relevant) in the LEFT hand column. Imagine yourself a teacher and write your CLEAR instruction for the pronunciation of these (groups of) sounds in the RIGHThand column (do no use modal verbs). Compare with Ukrainian equivalents (making a bridge FROM the Ukrainian equivalent.) As for diphthongs, mention just 2-3 difficult ones.

Study and consider the articulatory features of RP consonants:

[p] a labial, bilabial, occlusive, plosive, voiceless, fortis consonant

[b] a labial, bilabial, occlusive, plosive, voiced, lenis Cph

[t] a lingual, forelingual, alveolar, occlusive, plosive, voiceless, fortis

[d] a lingual, forelingual, alveolar, occlusive, plosive, voiced, lenis Cph

[k] a lingual, backlingual, occlusive, plosive, voiceless, fortis Cph

[g] a lingual, backlingual, occlusive, plosive, voiced, lenis Cph

[f] a labial, labio-dental, constrictive, fricative, voiceless, fortis Cph

[v] a labial, labio-dental, constrictive, fricative, voiced, lenis C ph

[θ] a foreligual, interdental, constrictive, fricative , voiceless, fortis Cph

[ð] a foreligual, interdental, constrictive, fricative , voiced, lenis Cph

[s] a forelingual, alveolar, constrictive, fricative, voiceless, fortis Cph

[ʃ] a foreligual, palato-alveolar, constrictive, fricative, voiceless, fortis

[ʒ] a foreligual, palato-alveolar, constrictive, fricative, voiced, lenis Cph

[h] a glottal, constrictive, fricative, voiceless, fortis Cph

[ʧ] a voiceless affricate

[ʤ] a voiced affricate

[m] a bilabial, occlusive, plosive nasal sonant (S)

[n] an alveolar-apical, occlusive, plosive nasal S

[ŋ] a backlingual, velar, occlusive, plosive nasal S

[1] an alveolar-apical, constrictive, fricative, lateral S

[w] a bilabial, constrictive, fricative, medial S

[r] a post-alveolar, constrictive, fricative, medial S

[j] a medio-lingual, palatal, constrictive, fricative S

Unit 3 ADJUSTMENTS IN CONNECTED SPEECH.

Outline

1. C-C linking. Assimilation. Yod coalescence

2. Adjustment related to C-V, V-C linking (or liason). Glottal stop. Elision. Loss of / h / . Smoothing.

3. Adjustments on the syllable level. Compression.

1. C-C linking. ASSIMILATION. YOD COALESCENCE

Assimilation – modifications of a consonant under the influence of a neighboring C.

1) According to the degree assimilation can be partial or total

(is this /ɪ**z ð**ɪs/ – *let me*/le**mm**i/,*is she* /`ɪ ʒʃi- `ɪʃ ʃi/;

2) In terms of direction assimilation can be regressive progressive and coalescent. a) **regressive** A: the sound changes due to the influence of the following sound /ɪ**r`r**egjul ə, ɪ**l`l**ɒdʒɪkəl, ɪ**z ð**ɪs/;

b) **progressive** A: the sound changes due to the influence of the preceding sound – *that's /*ðæ**ts/**, *liked* / laɪ**kt/**, *lunch score*/ lʌn**t**ʃʃkב:/.

c) **Coalescent** assimilation, or **yod coalescence** (зрощення): the 1st and the 2nd consonants fuse.

/t, d/ plus /j/ become / tʃ, dʒ / (affricatization).

/s, z/ plus /j/ become / ʃ, ʒ / (assibilation).

t + j = / **tʃ**/ *actual*/`æk**t**ʃuəl/, *statue* /`stæ**t**ʃu:/, *let you* /le**t**ʃ u/;

d + j = **/dʒ**/ *educate* /`e**dʒ**ukeɪt/, *would you* /wʊ**dʒ** u/;

s + j = / ʃ/ *issue* / `ɪʃ u: /, *this year* / ðɪʃ ɪə /;

z + j = /**dʒ**/ *does your* /dΛ**ʒ** ב: /, *as you* /əʒ u /, *farmers' union*/,fɑ: məʒ`u:nɪən/.

The amount of assimilation depends on the formality of the situation, the rate of speech and the style of speech.

2. Adjustment related to C-V, V-C linking (or liason).

The ability to speak English SMOOTHLY, to utter words or syllables that are appro-priately connected entails the use of LINKING (or LIAISON) which is the connecting of the final sound of one word or syllable to the initial sound of the next. The amount of linking that occurs in native-speaker speech will depend on a number of factors, such as the in-formality of the situation, the rate of speaking, and of course the individual speech Profile (or idiolect) of the speaker. Thus, the amount of linking that occurs is not entirely Predict-able. However this phenomenon occurs with regularity in the following environments:

1) Liaison –connection of the final sound of one word to the initial sound of the next.

a) In BrE a word in isolation never ends in /r/. **Linking r** is pronounced /r/ if the next word begins with a vowel sound. *far away* /fa: **r** ə`weɪ/,*there is* /ðeə **r** ɪz/.

b) The sound /r/ is sometimes added even if there is no letter **r** in the spelling. **Intrusive /r/:***hello again* /he`ləʊ **r** ə `gen/, *comma in* /`kɒmə **r** ɪn/.

2) Accommodation (adaptation) – modification of C under influence of the adjacent V or vice versa.

A **glottal stop**, symbolized [ʔ], is a plosive made at the glottis by the glottis.1)glottal replacement –

This use of ? is condemned by many speakers. Nevertheless, it is increasingly heard, especially in BrE. Note, however, that ? is found as an allophone of [t] ONLY:

– at the end of a syllable,

– when the preceding sound is a sonorant (= vowel, diphthong, liquid, or nasal). In both BrE and AmE, it is widely used where the following syllable begins with a nasal:*atmospheric*[ˌætməs'ferik] – [ˌæʔməs-], *button* ['bʌtən] – ['bʌʔn]In BrE, it is often used in informal speech at the end of a word,where that word is at the end of a sentence, ORwhere the following word begins with a consonant. *What's that ?*[ˌwɔʔs'ðæʔ], *quite wrong* [ˌkwait'rɔŋ]

It is sometimes used, especially in BrE, to strengthen (button) [b ʌ ʔ n]

2)glottal reinforcement (much) [m ʌ ʔ tʃ]

It is sometimes used, especially in BrE, to strengthen [p], [t], [ʧ], [tr], [k] at the end of a syllable, when followed (in the case of p, t, k) by a consonant in the next syllable. (This known as *glottal reinforcement).* There may be a

resyllabification: *accurate* ['ækjurət]–['æʔkjurət], *teaching* ['ti:ʧIŋ] – ['ti:ʔʧiŋ].

3) hard attack – (to eat) [tʊ ʔ i:t];

Elision (omission) is process of deliting of sounds in certain contexts:

- the elision of [t] in [ntʃ] and of [d] in [ndʒ] *lunch, strange*;
- loss of [t , d, k] between consonants (*exactly, postman, grandmother*)
- elision of [ə] when it is followed by a liquid [l] or [r] *police, camera*

In casual speech [ə] is also sometimes elided in the first syllable of a word in which the second syllable is stressed and begins with a liquid. The initial syllable then under-goes compression. Thus *terrific* [tə'rifik] sometimes becomes [t'rifik], or *collide* [kə'laid] – [k'laid]. They belong only in *casual* style of pronunciation.

Sometimes a pronunciation that was originally the result of elision has become the only possibility for some speakers. Some people have ['kæmrə] as the only pronunciation for camera, or [pli:s] as the only form for police. For many English people it would feel very artificial to pronounce a [t] in postman ['pəusmən].

Loss of final [v] in **OF** before a consonant (*lots of money*)

Loss of initial [h] and [ð]*(ask (h)er, tell (th)em).*

Smoothing. A diphthong optionally loses its second element before another vowel [tra ə´gen], going /gəıŋ/

[ai], [au] become [a] *try again* [traə'gein], *how about* [haə'baut]

[ei] becomes [e] *stay around* [steə'raund]

[əu] becomes [ə] *going* [gəiŋ]

3. Adjustments on the syllable level

Compression. Sometimes a sequence of sounds has two possible pronunciations: a slower one (2 syllables) and a faster one (1 syllable)

[ˊdaı ə græm]- [ˊdaə græm], lenient: /ˋli: ni ənt/ - /li:n jənt/

Weakening. Reduction.

A strong vowel becomes weak:

- in function words: [frɒm] - [frəm];
- in related words: [ə ˊnætəmi];
- variant pronunciations: [ˊmΛndeı] - [ˊmΛndı];
- in affixes: president [ˊprezıdənt] - preside [priˊzaıd].

	Types of adjustments	**Kinds of adjustments**
1.	Adjustments related to C-C linking	**Assimilations**
2.	Adjustments related to V-V, C-V, V-C linking	**Liaison** **Accommodation (adaptation)** **Glottal stop/hard attack**
3.	Adjustments related to sound deletion/ insertion	**Elision(ellipsis or omission)** **Epenthesis** **Smoothing**

4.	Adjustments on the syllable level	**Compression**
5.	Weakening	**Weakforms**

Practical task #3

Make a glossary of the main notions and give their definitions.

Study articulatory features of RP consonants:

Identify the phonetic process in each word or word combination and fill them in into the appropriate section:

Spar owners, a pair of shoes, left arm, stop pushing, it's, his shirt, It rains in May, He's coming this year, exactly, history, correct, 'cause, lots of money, reference, are, kindness, Is that your dog?, miserable, favourite, Let me do that for you, Does your mother know?, far away, police, 'bout, tell them, ask her, quick cure, vanilla ice-cream, find out, suppose, Would you mind moving?, waste of time, we, 'round, Be on guard, must.

Item 3.A) Watch 3-4 videos available on Youtube, etc on RUSSIAN/UKRAINAN ACCENT OF ENGLISH. Write an essay (150-300 words) **"COMMON PHONETIC ERRORS":** What are the problems of communication with Ukrainian (Russian) speakers mentioned in videos? Which ones surprized you? What can they lead to? How to solve the issues? (start with the main ones; not only phonetic differences can be mentioned) Do you realize YOUR problem sounds? How do you know? What are they? What do you do to improve them?

Item 3 B) ADJUSTMENTS Write down types of vowel and consonant adjustments (in the lefthand column), YOUR example (in the middle column) and its transcription (of the word without and WITH adjustment in right hand corner)

Unit 4. THE SYLLABLE

Outline

1. The syllable. Types of syllable.
2. The syllable formation theories.
3. Rules of syllabification in English.
4. Divisions into syllables in writing.

1. THE SYLLABLE. TYPES OF SYLLABLE

Words are articulated in syllables. The syllable is a group of words pronounced together.

The syllabic structure of words has two inseparable aspects :

- **syllable formation**;
- **syllable division/separation.**

Every English syllable has a peak – a vowel or a sonorant.

The **TYPES of syllables**:

Teaching reading must be done along 4 types of stressed syllables:

1. **closed***(in, at, sit, on);*

2. open (he, hi/my, no),

умовно відкриті(*nose, take, late, nice)*-in the ABC;

3. +r*(farm, form, firm, her, turn);*

4. +re*(fare, hire, here, pure, more)*

1) According to the **placement of vowels:**

- open: the V is at the end: *see;* (fully open: *or*)
- closed: the C is the end: *hat*, (fully closed: *fa*t).

2)According to the **position in the word**:

- from the beginning: initial, medial, final;
- from the end: ultimate, penultimate, antepenultimate (3-й від кінця)

3)According to **position in relation to stress**:

- pretonic(перед наголошений), tonic, posttonic (після наголошений).

2. THE SYLLABLE FORMATION

In English the syllable is formed:

by any **vowel** alone or in combination with one or more consonants – not more than 3 preceding and not more than 4 following it, e.g. *are* [a:], *we* [wi:], *it* [it], *sixths*[siksθs].

by a word final **sonorants** [n], [1], [m] immediately preceded by a consonant: e.g. *rhythm* ['rIðEm], *garden* ['ga:dEn].

The English sonorants [w], [j] are never syllabic as they are always syllable-initial. Thus vowels and sonorants are syllable-forming

elements and every word, phraseor sentence has as many syllables as it has syllabic elements.

Every English syllable has a center or peak – a vowel or a sonorant. The peak may be preceded by one or more non-syllabic elements which constitute the onset of the syllable, and it maybe followed by one or more non-syllabic elements which constitute the coda, e.g. *cat* [kæt], tree [tri:], *ice* [ais]

There have been several **theories** to explain the syllable formation.

1) Chest puff / chest pulse theory (видиху). It is not grounded.
2) The relative sonority / the prominence theory (відносної сонорності). It is a combination of a more sonorousand a less sonorous sound.
3) The muscular tension theory (м'язового напруження).

3. RULES OF SYLLABIFICATION:

Syllable divisions are shown by **spacing** /`pleı taım/ or with a **dot** /`pleı**.**taım/.

1) The English **diphthongs make one syllable** / `teı bl/, while**triphthons make two**: /`flaʊ ə/, /aʊ ə/, /haı ə/

2) **A CONSONANT+/m, n, l/ makes a syllable**.(*mus t'n, coul d't, shoul d'n*)Sometimes a syllable is only a consonant or consonants. If so, it is a nasal /n, l/ or a liquid / l/ or /r/: /`sΛd n li/
3) A syllable boundary coincides with a word boundary and morphological boundary: /dıs `pleıs/, /`hɑ:d weə/;

4) [Consonants are syllabified with whichever of the two adjacent vowels is more strongly **stressed**: /ˋfɑːm ə/;

If they are both unstressed, it goes with the **leftward** one:/ˋsɪn əm ə/.

4. RULES OF SYLLABIFICATION IN WRITING

Phonetic (spoken) syllables must not be confused with written syllables or syllabographs, when a word is **split across two lines**. */ˋw3:k. ə/- BUT worker*.

Division of words into syllables in writing is based on the **morphological** principle: a separated part should be either a prefix, or a suffix or a root. *pick-ture*

The **suffix of two** syllables –ABLE, -ABLY, -FULLY cannot be divided in writing: *beauty - fully*.

If there are two two or three consonants before -ING, these consonants may be separate in writing: *gras-ping, puz-zling*.

A word cannot be divided so that an ending of two letters such as **– ED, -ER, -IC** begins with the next line: *work**ed**, teach**er**, hect**ic***. Exception:***-LY:*** *cold-**ly***.

A word of one syllable, or a word of less then **five letters** canNOT be divided into syllabographs: *piece, time*.

Questions

What is a syllable?

How many aspects does the problem of the syllable have?

What is the syllable - articulatorily? - auditorily? - phonologically?

How many functions does the syllable perform phonologically?

What doesthe CONSTITUTIVE FUNCTION

the DISTINCTIVE FUNCTION

the IDENTIFICATORY FUNCTION mean?

How is the syllable formed in English?

Why are the English sonorants /w/, 1)1 never syllabic?

How is it possible to establish the number of syllables according to the syllable-forming elements?

What are the structural components of a syllable called, e.g. cat, tree, ice

What is the presentation of a syllable structure in terms of C and V called?

Name structural types of syllables in terms of C and V?

What are the commonest types of the syllable in English structurally?

What type of syllable is considered to be the universal structure?

What is the characteristic feature of English according to the number of syllables in words?

What is the limit for the number of syllables in a word in English?

How can syllables be designated:

by the position in a word? b) by the position in relation to stress?

What is the relative sonority theory/ the prominence theory based upon?

What is the sonority of a sound?

How can the end of one syllable and the beginning of the next one be ascertained?

How can consonants be pronounced?

Where do initially strong C and finally strong C occur?

What is the division of a word into syllables called?

What can be said about the question of syllabification in English?

How is syllable divisions shown in Longman Pronunciation Dictionary
What are basic rules of phonetic (spoken) syllable division:

Is there any coincidence between a syllabic and a morphological boundary?

How are consonants syllabified?

How are diphthongs syllabified?

Are affricates unisyllabic?

What are the guidelines for syllabification of syllabic consonants?

Do parts of phonetic and orthographic syllables always coincide?

What is a most general principle the division of words into syllables in writing based on?

Where is the syllabic boundary in writing if there are two or three consonants before -ING, e.g. grasping, puzzling?

How can compound words be divided, e.g.: hotdog; spotlight?

What is the rule of syllable division of suffixes in writing?

Is it possible to divide a word so that an ending of two letters such as -ED, -ER, -1C begins the next line? Are there any exceptions to this rule?

Is it possible to divide a word of ONE phonetic syllable?

a word of less than FIVE letters?-

Unit 5. WORD STRESS

Outline

1. The nature of English word stress.
2. Types of English word stress. Stress in compounds and phrases.
3. Word stress tendencies.
4. Word stress functions.
5. Word stress patterns.
6. Variation in word stress.

1. THE NATURE OF ENGLISH WORD STRESS.

Word stress is the singling out of one or more syllables in a word. A stressed word is pronounced louder, longer, higher and more distinct (clearer).

Four factors are important in making a syllable prominent:

1) Loudness (dynamic / force stress);
2) Length (quantities stress);
3) Pitch (musical stress);
4) quality (qualitative stress).

The hierarchy (of acoustic cues to the stressed status) in English is pitch, duration, intensity, quality.

2. TYPES OF ENGLISH WORD STRESS. STRESS IN COMPOUNDS AND PHRASES

Types of English word stress according to its **degree**:

- primary;
- secondary – (partial) (NOT in Ukrainian);
- weak (unstressed).

Types of English word stress according to its position:

- fixed word stress (initial-German, final-French, penultimate-Polish);
- **free** stress (English, Ukrainian, Spanish);

3. WORD STRESS TENDENCIES / PLACEMENT

- The recessive tendency: placing lexical stress on the **initial** syllable and on the root syllable: *`father, be`come, for`get,for`give;*
- The rhythmic tendency: alternation of stressed and unstressed syllables: /prə ˌnʌnsɪ `eɪʃn/ ;
- The retentive tendency: the retention of the primary stress on the parent word: `person - `personal;
- The Semantic factor: the majority of compound words and words with separable prefixes have two equally strong stresses:
  - compound adjectives: *`hard `working, `blue-`eyed*;
  - verbs with postpositions: *sit down, come in*;
  - numerals from 13 to 19: *sixteen;*

4. WORD STRESS FUNCTIONS.

1) The constitutive function: word does not exist without word stress.
2) The identificatory function: correct stress helps to decode the information adequately;
3) Distinctive/contrastive: to differentiate the meanings of words or their forms (`export- ex`port, `insult - in`sult;

5. WORD STRESS PATTERS.

In order to decide on stress placement, take into account the guidelines:

whether the word is morphologically simple, or whether it is complex containing one or more affixes or a compound word;

the grammatical category (noun or verb);

the number of syllables;

the phonological structure of the syllables;

the origin of a word;

In English the syllable is formed:

by any vowel alone or in combination with one or more consonants – not more than 3 preceding and not more than 4 following it, e.g. *are* [a:], *we* [wi:], *it* [it], *sixths*[siksθs].

by a word final sonorants [n], [1], [m] immediately preceded by a consonant: e.g. *rhythm* ['rIðEm], *garden* ['ga:dEn].

The English sonorants [w], [j] are never syllabic as they are always syllable-initial. Thus vowels and sonorants are syllable-forming elements and every word, phrase or sentence has as many syllables as it has syllabic elements.

Every English syllable has a center or **peak –** a vowel or a sonorant. The peak may be preceded by one or more non-syllabic elements which constitute the **onset** of the syllable, and it maybe followed by one or more non-syllabic elements which constitute the coda, e.g. *cat* [kæt], tree [tri:], *ice* [ais]

A small group of words where the noun is differentiated from a verb by the op-position of the accentual pattern of the word alone, e.g.

`increase - to in`crease

`insult - to in`sult

`impress - to im`press

The second group where the shifting of the stress which means the change of the accentual pattern of the word may be or may not be accompanied by the reduction of the vowel in the unstressed syllable of the verbs, e.g.

transport ['træsnspɔ:t] [træns'pɔ:t] or [trəns'pɔ:t]

torment ['tɔ:ment] [tɔ:'ment] or [tə'ment]

The change of their accentual pattern together with the qualitative reduction of the unstressed vowel, e.g.

`combine – to com`bine / ə /

`conduct -to con`duct / ə /

`contrast –to con`trast / ə /

Oppositions of accentual types of words are also observed as a concomitant factor in word-formation in addition to suffixation.

to `organize –, organi`zation

to 'substitute - ,substi`tution

to `predis`pose -`pre,dispo`sition

to `palatize -`palatali`zation

,incon`siderable -`incon,side`ration

There is also a group of accentuation oppositions where compound nouns are opposed to free word combinations, e.g.

a 'blackboard - класна дошка

a 'black 'board - чорна дошка

a 'dancing-gir - *l*танцівниця

a 'dancing 'girl -дівчина, яка танцює

TWO-syllable words: **verbs and adjectives 1)** ------ `====

- if the 2nd syllable contains a long vowel

exp`lore /**ɔ:**/

a diphthong

app`ly /**aɪ**/

if it ends with more than one consonant,

*attra**ct***

the 2nd syllable is stressed; Exceptions: adj. `hone**st**`perfe**ct**;

2) `========== ----------

-if the 2nd syllable contains a short vowel+one final consonant

*`open,`ev**en***

/əʊ/if the 1st syllable is stressed

*`foll**ow**, ` borr**ow**, `holl**ow***

- **verbs** with prefixes of Germanic/Latin origin have the **root** syl. stressed

for`get

-**nouns**`===== --------

Short vowel`*dinn**er**`mon**ey***

THREE-syllable words:

1.Verb ------- `==== --------

-if the LAST syllable contains 1)a**short**vowel + one consonant

*de`term**i**ne*

the**penultimate** syllable is stressed;

-------- ------- `=====

2) A **long** vowel /**diphthong** /2-3 consonants

the**final** syllable is stressed *under`stand enter`tain*

2.Nouns`==== ------- ------

-If the LAST syllable contains a **long** vowel

A **diphthong**`*intellect*

And/or ends with more than one consonant

Short V+1CA**short** vowel `*cin **e ma***

the **1**st syllable is stressed.

---------- `====== ----------

- if the penultimate syllable contains a long V/a short vowel or/əʊ/

*di`**saster***

diphthong

*po`**ta** to*

Penultimate syllable is stressed.

Lexical stress of words of **4 or more syllables**: on the untepenultimate syllable (3rd from the end) *e`mergency, his`torical*.

Words with **prefixes**: stressed on the 1st syllable of the root.]

Prefixes of Germanic origin:a, be-, fore-, mis-, out-, under-, over-, up-:

- (some are) unstressed *for`get, a`wake, mis`take, under`stand, over`do*;

- others receive secondary stressed*: ,un`do ,over`look ,under`pay;*

- noun has the same pattern as a noun compound: *`outlook – to out`look;*

Prefixes of Latin origin (a(d)-, com-, de-, ex-, in-, o-, sub-:

- the base receives primary stress: *pro`duce, ex`pect*;
- primary stress to reinforce the difference between parts of speech: *`produce – to pro`duce*;

Stress in **compounds and phrases**. [Compounds are written as

- one word *`dishwasher, `homework* -if the1st element is stressed,
- with a hyphen *`user-friendly* –if the1st element is stressed,
- with a space *,season `ticket* -if thefinal element is stressed (often).]

<u>COMPOUNDS</u> usually have an **<u>EARLY STRESS</u>**:

- as one word: `headline, `screwdriver, `lifestyle, `laptop;
- **`<u>NOUN+NOUN</u>** :*`picture frame, `theme park,*
- Expressions: **`ADJ +NOUN `<u>N's+N `N+`V, ,N+`Ving</u>**: *`bull's eye, `crow's nest, `landfill, `ear-splitting,` job-sharing;*
- Phrasal and prepositional verbs used as NOUNS: *`lay-off, `set-up*;

When an **ADJECTIVE** modifies a **NOUN**, they make a **PHRASE,** and typically have a **LATE STRESS**: *,interesting `book, ,hard `work , ,running `water*.

[BUT: Late stress in the following compounds as if they are phrases:

- if 1st element is material: *,pork `chop, ,rice `pudding, ,banana `split,*

  Exception: `carrot CAKE, `orange JUICE, `deep WATER

- 1st element is a proper name: *the ,Hilton `Hotel, ,Oxford `Circus'*;

  Except for: `Oxford STREET;

  - 1st element names a place or time*:,city `centre ,summer `holidays*;
  - If both N+N are equally referential: *acid `rain, fridge- `freezer*;
  - If N1 is a value: 100 percent *`effort, dollar `bill, pound `note*;]

COMPOUND ADJECTIVES: ˌill-`bread *ˌdeep-`seated ˌwell-`fed*; BUT`*ladylike*

The same sequence of word can make a COMPOND or a PHRASE:

`blackboard – ,black `board;

A `blackbird – a ,black `bird

(a teacher of English) *an `English ,teacher- an ,English `teacher* (from)

6. VARIATIONS IN WORD STRESS

The stress patterns of some words are liable to variations.

Alternative pronunciation forms.

In some words of 3 and 4 syllables, there is a variation between 1st and 2nd syllable stressing: integral, deficit, hospitable, formidable;

Stress shift is the case variable stress placement caused by the context. When a word of several syllables has a stress near the end of the word, and is followed by another word with a 1st syllable stressed, there is a tendency for the 1st word to move near the beginning. <<<<

Aca`demic-`academic`year,Japa`nese-`Japanese`boy,`six`teen-`sixteen boys.

Difference between stressing of compounds in RP and GenAm:

hot`dog - `hot dog

,˛New `Year - `New Year

week`end - `weekend

ice`cream - `icecream

˛peanut `butter - `peanut ˛butter

But:`season ,ticket - ˛season `ticket.

Questions

How can word stress (WS) be defined?

What types of WS are distinguished in different languagesre?

How many types of WS in English accorinding to its DEGREE are singled out by the majority of phoneticians?

How many degrees of WS are distinguished by the American linguists?

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

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

What WS tendencies determine the location and degree of it?

Explain the essence of

the recessive tendency;

the rhythmic tendency;

the retentive tendency and

the semantic factor.

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

Comment on the case when the location of WS alone differentiates parts of speech. Give examples.

Comment on English stress placement as a general problem.

What information should be taken into account in order to decide on stress placement?

Speak on the guidelines to WS placement in English:

monosyllabic words

two-syllable simple words

three-syllable simple words

four or more syllables

words with prefixes

words with suffixes

compounds and phrases.

Give examples of free variation of stress location in English words.

What is ‘stress-shift’?

Practical task

Mark the stress in the following words: *profile, capitalize, unintelligibility, tem-peramental, qualify, situate, dictate, desert (verb), desert (noun), bare-headed.*

Item 4-5. Write a **REPORT** (150-300 words): **WORDSTRESS** on the factors one should consider to stress English words correctly. What are the common mistakes of Ukrainian learners in making stress (give examples). What kind of words have a secondary stress? How are compound nouns stressed? Words of what parts of speech are usually unstressed?

Unit 6. PROSODY

Outline

1. Prosody. Intonation as a complex unity of prosodic features.
2. The functions of intonation.
3. The pitch component of intonation.
4. The tone unit. The types of the head.
5. Sentence stress.
6. Notation
7. Rhythm.

1. PROSODY. INTONATION AS A COMPEX UNITY OF PROSODIC FEATURES

Prosody or **prosodic features** of language refer to variations in **pitch, loudness, tempo and rhythm**. They are supra-segmental. **Intonation** is a complex unity of pitch, loudness and tempo. Thus, intonation is a part of prosody.

Prosody is concerned with three things:

1) **pausation** with the ways in which an utterance is broken into ‘chunks’ (tone units);
2) position of **accent**;
3) **intonation** or melody;

Prosodic elements perform FUNCTIONS:

1) focus: highlight one particular word in an utterance;
2) role in discourse: indicate the role of an utterance in a larger discourse (new-old);
3) intention of speaker: *This is my son (,) John. You don’t know(?)*;

A complex unity of speech melody, sentence stress, tempo, (timber) and [rhythm] as called **INTONATION**.

SENTENCE STRESS is a greater prominence of one or more words in the sentence.

Speech tempo is the speed of utterance: slow- 2-4 syllables per second, normal -3-6, fast -5-9.

2. THE FUNCTION OF INTONATION

David Crystal in The Cambridge Encyclopedia of Language offers the the folloing functions of intonation:

1) Emotional- to express excitement, surprise, friendliness, reserve;
2) Grammatical – to mark grammatical contrasts: (question or statement);
3) Informational structure – to convey what is new and what is known;
4) Textual – to construct larger stretches of discourse (paragraphs);
5) Psychological – to organize language into units that are more easily perceived and memorized.
6) Indexical – to serve as a marker of person's identity (belonging to a social group and occupation).

3. THE PITCH COMPONENT OF INTONATION

The pitch component or SPEECH MELODY is the variations in the pitch of the voice. It consists of variations in:

1) THE PITCH DIRECTION (напрям мелодіки).

The **nucleus** is a strongly stressed syllable, which is the last stressed syllable of an intonation pattern which marks the significant change of the pitch direction. Tones can be static, high level or low level. The pitch can change in one direction (simple tone) and more than one (complex tone). The **falling tones** carry with them completion, finality and are categoric in character . The **rising tone** conveys incompletion, and non-categoric in character. The level tones express hesitation, uncertainty.

- **Low Fall** reaches the lowest pitch level: neutral, calmly final, definite, categoric, resolute;
- **High Fall** starts very high and reaches the lowest pitch level: sounds prominent, lively, interested airy, emotional and warm;

- **Low Rise** starts from the lowest level and reaches the medium level; it expresses non-finality, incompleteness, hesitation, it sounds wondering, puzzled, soothing.
- **High Rise** rises from a medium to a high pitch; it calls for repetition or additional information, sometimes to keep the conversation going; contradictory
- **Fall-Rise** is a combination of Low Fall-Low Rise or High Fall-Low Rise. The falling part is the main information, the rising part – the addition. It expresses correction, contradiction to something previously said. Imperatives – sound pleading, Greetings and leave-takings – pleasant and friendly.
- **Rise-Fall** rises from rather low to a high pitch, and falls to a very low pitch. It sounds impressed, challenging, disclaiming responsibility, the meaning of "even';with commitment
- **Mid-Level** is on the medium level with a tail on the same level. It is used in non-final intonation groups expressing non-finality.

The English dialogue speech is highly emotional: (High Fall, Fall-Rise, Low Rise and Low Fall).

2) THE PITCH LEVEL(мелодійний рівень): high, mid(medium), low.

3) THE PITCH RANGE (мелодійний діапазон) is the interval between highest-pitched and lowest-pitched syllables: normal, wide and narrow.

4. THE TONE UNIT

is a part of the utterance which is organized syntactically, has a definite meaning. The **PARTS** of a tone unit are

- the nucleus is a strongly stressed syllable which is the last stressed syllable,

- the head is the stressed syllables preceding the nucleus ,

- the pre-head –initial unstressed syllables,

- the tail –unstressed syllables following the nucleus.

TYPES OF THE HEAD:

1) **Descending**: the 1st stressed syllable is the highest:

   - falling (unstressed syllables fall down) – common;

   - stepping – confident (ST), business-like, patronizing (IMP);

   - sliding (voice moves down by slides) - concern, involvement, prominent;

   - scandent (unstressed syllables move up) – joyful, delighted;

2) **Level**: low: reserves detached, disapproving, unsimpathetic.

   mid: non-final (groups),

   high: scolding, instructive (HF).

3) **Ascending**: the 1st stressed syllable is the lowest

   - rising: protesting, irritated, disapproving,

   - climbing: as rising only the emphasis being intensified.

5. SENTENCE STRESS

Is a special **prominence** given to one or more words according to their relative importance in a sentence. The accentuation involves: higher pitch,

longer pitch, loudness, distinction. **Content words** are usually stressed.**Function words** (prepositions, pronouns, articles, particles, auxiliary and modal verbs in affirmative form, to be) are not stressed.

BUT: Function words have **strong forms** when they are:

- at the end of the sentence: *What are you looking **at**? I'd love **to**.*
- Used for emphases: *Do **you** want this one?*
- Used for contrast: *He is working so hard. **She** is but not **he**.*

Unstressed function words exhibit different **forms of reduction**: weakening (to /ə/), loss of an initial or final consonant sound: /ðəm/ -/əm/, /ænd/ -/nd/, Words can express new information and old information. English has certain **anaphoric** words:

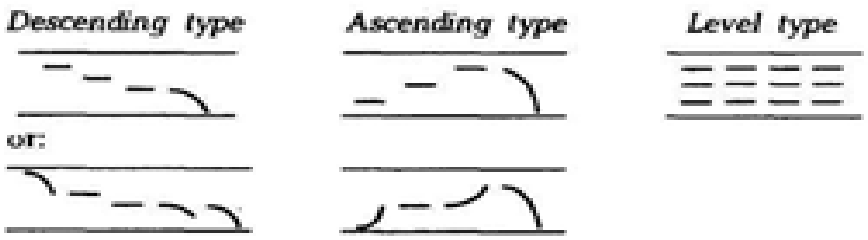
Words to refer to what has previously been communicated in a different way: -he, she, it, they *(I waited for my `friends- I `waited for them*).

- One, some (*She ordered a `cake. She `ordered one*).
- So and not: *Has she done it? I `hope not, but I'm `afraid so.*
- The adverbs there, then, which replace place/time phrases. *I used to `live there*.

Lexical anaphora:

- Repetition *(I've got a `job, but I don't `like the job).*
- Synonyms *(May by this man can `help us. I'll `ask the fellow).*
- Superordinate words *(Did you enjoy ˌHamlet? I haven't `read the book.)*

Pre-head	Head	Nucleus	Tail
1.		**Do.**	
2.		**Do**	something.
3.	What should I	**do?**	
4. I'll	ask what to	**do**	
5. I'll	ask what to	**do**	about it.
6. I		**do**	
7. I		**do**	it.



For example:

ˋWhy are you ˈmaking such a ˌmess of it?

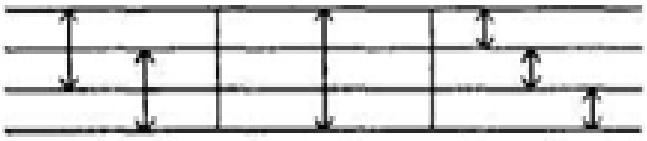


ˌWhy are you ˈmaking such a ˋmess of it?



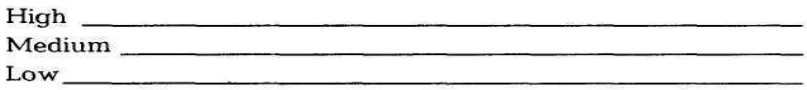
ˌˈWhy are you ˈmaking such a ˌmess of it?





Normal Wide Narrow
(of low, medium
and high levels)

Pitch levels (мелодійні рівні) may be high, medium and low.



The **tempo** of speech as the third component of intonation implies the **rate of the utterance and pausation**. The rate of speech can be **normal, slow** and **fast**. The normal on in British English makes 140 words, in American English 130 words.The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal.

Any stretch of speech can be split into smaller portions, i.e. phonetic wholes', phrases, intonation groups by means of pauses. By **pause** here we mean a complete stop of phonation. It is sufficient to distinguish the following three **kinds of pauses**:

Short pauses which may be used to separate intonation groups within a phrase. Longer pauses which normally manifest the end of the phrase.

Very long pauses, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses. Syntactic pauses separate phonopassages, phrases, intonation groups.Emphatic pauses serve to make especially prominent certain parts of the utterance, e.g. *She is the most ˂charming girl I've ever seen.*

Hesitation pauses are mainly used in spontaneous speech to gain some time to think over what to say next. They may be silent or filled, e.g.

She is rather a ... good student.

– Where does she live? – Um, not very far from here.

Our ear can also perceive a pause when there is no stop of phonation at all. It may happen because a stop of phonation is not the only factor indicating an intonation unit boundary. The first and the main factor is a perceivable pitch change, either stepping down or stepping up, depending on the direction of nuclear tone movement. The other criterion is the presence of junctural features at the end of each intonation group. This usually takes the form of a pause but there are frequently accompanying segmental phonetic modifications (variations in tempo, aspiration etc.) which reinforce this.

The changes of pitch, loudness and tempo tend to become formalized or stand-ardized, so that all speakers of the language use them in similar ways under similar circumstances.

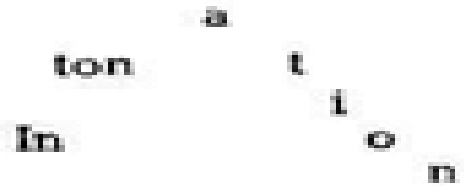
6. NOTATION

There are a variety of methods for recording intonation patterns in writing and there are both advantages and disadvantages of some of the commoner ones. The first methods reflect variations in pitch only:

The method introduced by Ch. Fries [1965] involves drawing a line around the sentence to show relative pitch heights:



According to the second method the syllables are written at different heights across the page. The method is particularly favoured by D. Bolinger [1972], for example:



Another method is favoured by most of the British phoneticians such as D. Jones, R. Kingdon, J.D. O'Connor and G.F. Arnold, M. Halliday, D. Crystal and others. This method has a number of advantages. Firstly, not only variations of pitch but also stressed syllables are marked. Secondly, distinct modifications of pitch in the nuclear syllable are indicated by special symbols, i.e. by a downward and an upward arrow or a slantwise stress mark. More than that. Pitch movements in the pre-nuclear part can

be indicated too. Thirdly, it is very convenient for marking intonation in texts.

One of the disadvantages of this method is that there has been no general agreement about the number of terminal tones and pre-nuclear parts English intonation system requires in order to provide an adequate description. So the simplest (D. Jones) recognizes only two tones, a fall and a rise – easy to distinguish, but not sufficient for the phonological analysis. We should definitely give preference to a more complex system, such asJ.D. O'Connor and G.F. Arnold's, which has no fewer than ten different nuclear tones. All the relevant pitch changes in the pre-nuclear part are indicated by arrows placed before the first stressed syllable instead of an ordinary stress-mark, cf.:

That 'isn't as 'simple as it \sounds.

That →isn't as 'simple as it \sounds.
That \isn't as 'simple as it \sounds.
That ,isn't as 'simple as it \sounds.

7. RHYTHM

Word and sentence stress combine to create the rhythm of an utterance.

Rhythm is a regular alternation of stressed and unstressed syllables. It takes equal time to pronounce a **rhythmic group**: one strongly stressed syllable and the following unstressed syllables pronounced in one breath. Each rhythmic group is given the same amount of time. Speech rhythm is traditionally defined as recurrence of stressed syllables at more or less

equal intervals of time in a speech continuum. To acquire a good English speech rhythm the learner should: arrange sentences into intonation groups, and into **rhythmic groups**, link every word beginning with a vowel to the preceding word, weaken unstressed syllables, make the stressed syllables occur regularly. The basic rhythmic unit is a rhythmic group, a speech segment which contains a stressed syllable with preceding or/and following unstressed syllables attached to it. Another point of view is that a rhythmic group is one or more words closely connected by sense and grammar, but containing only strongly stressed syllable and beingbeing pronounced in one breath, e.g. ↘Thank you→

The stressed syllable isthe prosodic nucleus of the rhythmic group. The initial unstressed syllables preceding the nucleus are called **proclitics,** those following the nucleus are called **enclitics,** e.g.:

*The '**doc**tor '**says** it's **not** quite ↘**se**rious* = 1 intonation group [4 rhythmic groups]

8. STYLE CHARACTERISTICS OF INTONATION

Types of **style,** i.e. certain spheres of discourse are called **registers**, the term being widely used abroad in a broader sense, often meant as style in general.

An intonational style can be defined as a system of interrelated intonational means which is used in a social sphere and serves a a definite aim of communication. The purpose of communication determines the types of information conveyed in oral texts. They may be **intellectual, attitudinal (emotional, modal)** and **volitional (desider-ative).** Each of these types is realised by means of specific prosodic parameters.

1. **Informational Style**

Informational style is sometimes qualified as "formal", "neutral", since in an ideal setting, in its pure manifestation it is least of all influenced or correlated by extralinguistic factors. It is manifested in the written variety of an informational narrative read aloud. The majority of these texts are called descriptive narratives. An "ideal" situation for this register is the reading of such texts in class. They may be labelled as educational informational descriptive narratives: monologues, dialogues, polylogues.

Press reporting and broadcasting, especially the reading of the news coverage over the radio is very close in its manner to this type of the style as the reader tends to sound impartial when reporting routine news or weather forecasts, for example. Informational style includes the reading of administrative documents and so on.

Academic (Scientific).

Academic style is often described by phonostylists as both intellectual and volitional. It is determined by the purpose of the communication as the speaker's aim is to attract the listener's attention, to establish close contacts with the audience and to direct the public attention to the message carried in the contents of the text. It is frequently manifested in academic and educational lectures, scientific discussions, at the conferences, seminars and in classes. As the users of the style are interested in the involvement of the audience into the talk, this intonational style tends to be concerned and rather emotional.

Publicistic (Oratorial).

There is a great deal of overlap between academic, publicistic and declamatory style when the basic aim of the speaker is to extend persuasive and emotional influence on the listeners and, of course, volitional and desiderative information is predominant in the texts. But in publicistic speeches it is achieved not only through argumentation as in the academic style or imagery as in the declamatory style, but through all sorts of direct oratorial performances. These performances are designed to entertain the public thus accomplishing the purpose of imposing the speaker's ideas on listeners. So publicistic style is commonly called by phonostylists oratorial, volitional and desiderative. Its manifestation can be heard in political, judicial, oratorial speeches, in sermons, parliamentary debates, at congresses, meetings, press conferences and so on.

Declamatory (Artistic).

This intonational style is also called by some as "artistic, acquired or stage". Attitudinal, volitional and intellectual functions of intonation are of primary importance here and serve to appeal to the mind, will and feelings of the listener. Most commonly it is performed through all sorts of imagebearing devices which require rehearsing and professional skills. This intonational style can be heard on the stage, on the screen, in a TV studio or in a classroom during verse speaking and prose readings and recitations. It is always a written form of the language read aloud or recited. Prose, which describes an action or a series of actions to tell a story, is called narrative.

Conversational (Familiar).

Conversational style is also called familiar. This kind of English is also a means for everyday communication, heard in natural conversational interaction between speakers. Some scholars also call it informal, because this style occurs mainly in informal external and internal relationships in the speech of rela-tives, friends, well-acquainted people and so on. In informal situations, where speakers are more relaxed, less attention is given by them to the effect they produce on the listeners, because in everyday life a more natural and spontaneous style will be used. It is the style at the extreme informal end of the stylistic linear continuum that is known as "vernacular". In this style variation will be at its most consistent level. It is the most situationally influenced kind of English. In conversational style the emotional reaction to the stimulating speech signals is very important so the attitudinal function of intonation here comes to the fore.

Questions

Define prosody.

Define intonation pattern.

What is nucleus? What other synonymic terms do you know?

What tones are called kinetic or moving? How do they differ from static tones?

Characterize each of the nuclear tones in English. What are their meanings? What do they express?

Characterize the level nuclear tone.

What are the components of the intonation pattern in English?

What are the types of prenucleus?

What pitch ranges are distinguished?

What pitch levels are there in English?

Define the tempo of speech.

What kind of pauses are there in English?

What methods for recording intonation patterns in writing do you know? Characterize each of them.

What functions of intonation are distinguished by D. Crystal, P. Roach?

How is the communicative function of intonation realized?

Define logical sentence stress.

What are the terms for the given and the new information?

How can you prove that intonation transmits feelings and / or emotions?

What is the grammatical function of intonation?

Define intonology.

How is the distinctive function of intonation realized?

What does the number of terminal tones indicate?

What is the semantic centre of an utterance?

What content/notional words and function/structure/form words?

What are words highlighted in an utterance with?

Define sentence stress/utterance-level stress?

What is its main function ? What does deictic mean?

What are means of this accentuation ?

Discuss cases when function words are used in their strong and weak forms.

What do function words exhibit in their weak forms?

What is the sentence focus and where is it located in unmarked utterances?

How can a speaker place special emphasis on a particular element in an utterance?

What are anaphoric words? What is their function? Give examples.

What is de-accenting? What are its means and function?

How would you define the role of sentence stress/utterance-level stress?

Define rhythm.

Define rhythmic group.

What are proclitics and enclitics?

What is necessary for a learner to acquire a good English speech rhythm?

How is the incoming stream of speech decoded?

What is schemata?

What do listeners perform while decoding speech?

What is one of the most important units that contributes to successful speech processing in oral discourse?

What signals do listeners attend to trying to identify the end of one intonation unit and the beginning of another?

What are important functions of prosody in oral discourse? Explain each of the function and give examples.

Practical tasks

1.Match the given utterances with the adequate nuclear tone and attitude.

a. FALL	b. RISE	c. FALL-RISE	d. RISE-FALL
finality, definiteness	general questions, listing, "more to follow", encouraging	uncertainty, doubt requesting	surprise, being impressed

1. It's possible.

2. It won't hurt.

3. I phoned them right away and…

4. Red, brown, yellow.

5. She was first!

6. Certainly.

7. This is the end.

8. Will you lend it to me?

2.Define the sentence focus in every case.

Mary told John all the secrets. (Not just a few secrets)

Mary told John all the secrets. (She didn't tell Richard, or Harold or...)

Mary told John all the secrets.(She didn't hint, imply them...)

Mary told John all the secrets. (It wasn't Angela, or Beatrice or...)

Mary told John all the secrets. (She told him not the news, or the story...).

3. Read the following dialogue and mark the accents.

A Have you taken your family to the zoo, yet, John?

B No, but my kids have been asking me to.

I've heard this city has a pretty big one.

A Yes, it doesn't have a lot of animals, but it has quite a variety of animals. I think your kids would enjoy seeing the pandas.

B I'm sure they would. I'd like to see them, too.

A Also, the tigers are worth looking at.

B Is it okay to feed them?

A No, they're not used to being fed.

Divide the sentences into rhythmic groups attaching the unstressed syllable to the preceding stressed syllable.

Thank you for the present.

Perhaps we might go to the movie together for once.

I should think it would be better to wait till tomorrow.

Item 6. Write a **REPORT** (150-300 words) of the nuclear tones used in English. What does each tone express? What are the tones used in English general, special, alternative and tag questions? Are they similar to Ukrainian questions? Any difference? Any nuances? What are typical weak points of Ukrainians regarding English intonation?

Unit 7. ACCENTS OF ENGLISH

Outline

1. Defining an accent and a dialect
2. Major accents of English
3. Social shapes of English
4. Standard English and models of English for foreign communication
5. Pronunciation norm and its codification
6. Specialist dictionaries of English pronunciation
7. Variation in standard pronunciation
8. Framework for comparing accents

1. DEFINING AN ACCENT AND A DIALECT.

A language which is a language of several nations is called a **polyethnic** language.(English, German, French).If two languages exist at the same territory such a linguistic situation is called **bilingualism.**
A **dialect** is a variant of the language that includes differences in grammar, vocabulary and pronunciation. Thus, a dialect includes an **accent**, a way of pronouncing the language. One of the accents is literary pronunciation or a **standard of pronunciation**. It is a phonetic shaping of spoken form of a national language received by the educated users of the language, which is generally considered correct, statistically relevant and enjoys social prestige.

2. MAJOR ACCENTS OF ENGLISH

About **400 million** people speak English as a **mother tongue**. All vareties of English are divided into: 1) the **English based group** English-English, Welsh English, Scottish English, Northern Irish English, Australian English, New Zealand English; 2) the **American-based group** with American English and Canadian English. English English is comprised of several accents.

3. SOCIAL SHAPES OF ENGLISH

A speaker's experience of languages may embrace **a first language/mother tongue, a second language** (any language that the speaker learns to control to a level of near native-like proficiency) and a **foreign language**. **English teaching** and learning involves:

ELT –English Language Teaching – to learners of all types.

TEFL – Teaching English as a Foreign Language –.

TESL –Teaching English as a Second Language –immigrants to an English-speaking culture.

TESOL –Teaching English to Speakers of Other Languages (TESL&TEFL)

A **lingua franca** is a language used as a means of communication by speakers who do not have a native language in common (мова міжнаціонального спілкування).

A **pidgin** language is a contact language which draws on elements from two or more languages. They have limited vocabulary and reduced structure.

A **creole** is a second stage in the process of pidgin development which has become the mother tongue of a community when increasing number of people begin to use a pidgin as their principal means of communication. The spread of English has been visualized as **THREE CIRCLES:**

1) The inner circle: English is L1 (6 countries - 400 mil.)
2) The outer circle: English is L2 (50+27=77 countries–400-900 mil.)
3) The expanding circle: English is a FL (700 mil.) Total: 1.5-2 bil.

4. **STANDARD ENGLISHAND MODELS OF ENGLISH FOR INTERCULTURAL COMMUNICATION**

The SE of an English-speaking country is a minority variety (identified chiefly by its vocabulary, grammar and orthography) which carries most prestige and is most widely understood.
On the one hand, internationalism implies **intelligibility** and intelligibility implies **standard** (promoting **World** Standard English)
On the other hand, each nation is seeking to preserve its **uniqueness** and avoid losing its national identity, and uniqueness implies **individuality** (preserving the national variety of English) (**Regional** Standard Englishes).

5. **PRONUNCIATION NORM** is a set of parameters describing that phonic shaping of a national language which is 1)generally considered **correct**, 2) enjoys **prestige** and/or statistically **significant**.

6. **DICTIONARIES OF ENGLISH PRONUNCIATION** codify pronunciation norm. The Longman English Pronunciation Dictionary. (1995 -135,000 pronunciations) It gives full coverage of BE and AE, recommended pronunciations, etc.

7. **VARIATION IN STANDARD PRONUNCIATION**.

There are a number of factors, which have accelerated the process of phonetic changes throughout the history of English. They are: the **rich vocalic system** of English, the dramatic systemic changes at the earlier period of English (the Great Vowel Shift), the lasting period of a foreign domination (**French**), the role of English as an **international language**. The distinctions may manifest new 1)allophonic realization of the same phoneme (home – [ou-əu]) or free phonemic variation (*always* – [`ב:lwəz, `ב:lweɪz, `ב:lwɪz, ` ɑ:lweɪz]). EFL **learners arerecommended** to memorize the first, more widely used, <u>main variant</u> of the alternative use, and at the same time they ought to be aware of the <u>other permissible alternative variants</u> of a given word.

8. FRAMEWORK FOR COMPARING ACCENTS

A comparison of two accents will display linguistic and extra-linguistic parameters.

1) **Linguistic dimensions (phonological)** are:

- segmental features (phoneme inventory, phoneme realization);
- prosodic features (pitch, stress, tempo);
- voice quality;
- coarticulation or adjustment phenomena;

2) **Social and communicative dimensions of an accent**.

PARAMETERS related to **accent USERS**:

1) physical markers – those that indicate physical characteristics such as sex (sexolect), age (annolect), the state of health;
2) social markers – those that indicate social characteristics, such as social and educational status (hyperlect, acrolect, mesolect, basilect), regional affiliation, social role;
3) psychological markers – those that indicate psychological characteristics of personality and mood.

PARAMETERS related to **accent USE** in **speech situations (functional styles)**:

1) social relationship: social distance (slow) - social proximity (rapid);
2) psychological relationship between speakers (polite – casual speech);
3) spatial setting (public – private or formal – informal).

Questions

What does dialectology deal with? Define dialect.

What does sociolinguistics deal with?

What is a poluethnic language?

Define standard pronunciation.

What is monolingualism and bilingualism?

How do dialects differ from accents?

Define RP.

Is diglossia the same as bilingualism? Do they have common or differentiating features?

What is idiolect?

How many people speak English as their mother tongue?

What are the main varieties of English? Where are they spoken?

What is the national standard of pronunciation in the UK, the USA, Canada, New Zealand, Australia?

Define lingua franca.

What is a pidgin language?

Item 7. Write a **REPORT** (150-300 words): **ACCENT** covering the following questions: What does the word accent mean? What are the accents of English? What did/do the numerous English accents reflect? (Why did they develop?) What makes teaching English as a Foreign Language different from teaching English as a Second and a Mother Tongue (content, skills)? In what countries EFL, ESL and EFL are taught? Could you teach Ukrainian as a foreign language? What problems do you expect to face? Who can be more effective teaching Ukrainian as a foreign language - you or a teacher of Ukrainian as a mother tongue.? Why?

Unit 8. ACCENTS IN THE UK

OUTLINE

1. Historical Timeline
2 Socio-historical survey of RP English
3. Varieties of RP: Conservative and Modern/Contemporary English
4. Dimensions of Modern RP
5. Estuary English
6. Cockney
7. Regional accents of British English

1. Historical Timeline

2000 BC Stonehenge erected.

700 BC Celts arrive from central Europe.

55 BC –AD 410 Roman occupation.

449- 550 Arrival of Jutes, Angles and Saxons.

897 Alfred the Great, King of Wessex, defeats the Vikings.

980-1016 Viking invasions are renewed.

1066 Conquest of Englsnd by William (Normans).

1066-1362 French is the language of the court, public ennouncements.

1476 William Caxton sets uo England's first printing press.

(1607) 1620 The Pilgrim Fathers set sail for America

2. SOCIO-HISTORICAL SURVEY OF RP English.

The historical origins of Received Pronunciation go back to the 16th-17th century. The roots of RP is the pronunciation of London region. Before World War 2, Received Pronunciation had a regional base but its occurrence was socially determined – it was characteristic of upper-class speech throughout the country. The second half of the 20th century witnessed the **radical changes**: 1) radio and television has led to a greater number of speakers using RP, 2)the social structure of the British society has lost its rigidity, 3) access to higher education has led to a relaxation of view on prestige in pronunciation. RP or BBC English (3% of British people) constitutes a set of varieties.

3. VARIETIES OF RP:

1) **CONSERVATIVE RP (** Refined /Upper crust)– elderly and upper class;
2) **MODERN/CONTEMPORARY RP (this popular term can be subdivided into academical more specific categories)**

General RP–upper/ middle class middle-aged people

Advanced RP -–upper/ middle class younger people;

3) **Adoptive RP** - the accent of the adults who did not speak RP as children, they are bidialectal (about 10%)

4) **Near RP or Regional RP** – Modern RP with an insignificant influence of their local accent.

4.DIMENSIONS OF Modern RP!!

RP has 20 vowels and 24 consonants. It is non-rhotic.

The recent sound changes (Modern/Contemporary/General RP,) include:

1) **the decline of weak /ɪ/**:

a) in final position /**ɪ/** becomes /**i/** /`hæpɪ/-/`hæp**i**/, /`sɪtɪ/ –/sɪt**i**/;

b) in preconsonantal positions to /**ə/** in –less, -ness, -ity, -ily, -ate, *quality, chocolate, excuse, exam, carpet,*

2) **glottaling.** a glottal stop **/ʔ/**, is a plosive made by vocal chords.

1)hard attack –*to eat* [tʊ `ʔ i:t];

2)glottal replacement of / t /after a vowel before a consonant– *button* /` bΛʔ n/, *football* /`fuʔbɒl/, *its* /ɪʔs/;

3)glottal reinforcement before /p, t, k, tr, tʃ/ after a vowel

much /mΛ ʔ tʃ], *apricot, actually, actor;*

3) **L vocalization** – l before a consonant becomes /o/ or /u/ in quick tempo *milk* /mɪok/, *myself* /maɪ`seof/;

4**) intrusive r** – the insertion of /r/ at the end of a wort ending in /ə/, /ɑ:/,/ב:/ hello /r/ again, comma /r/ in, idea /r/ of;

5) **Coalescent** assimilation, or jod coalescence (зрощення): the 1st and the 2nd consonants fuse.

t + j = / **t**ʃ /*actual* /`æk**t**ʃuəl/, *statue* /`stæ**t**ʃu:/, *let you* /le**t**ʃ u/;

d + j = **/dʒ/** *educate* /`e**dʒ**ukeɪt/, *would you* /wʊ**dʒ**u/;

s + j = / ʃ / *issue* / `ɪʃ u: /, *this year* / ðɪʃ ɪə /;

z + j = /**ʒ** / *does your* /dʌʒ ב: /, *as you* /ə ʒ u /, *farmers' union* /`f ɑ:məʒ u:nɪən/.

6) **Yod dropping** tendency after s **[ju:]** becomes **[u:]** suit [s**u**:t], suitcase [`s**u**:tkeɪs] super [`s**u**per]

7) **smoothing**- /aʊə/ becomes /**aə**/ or even / **ɑ:**/*power*

/aɪə/ /**aə**/ or /**ɑ:**/ *hire*

8) /**ʊə**/ is increasingly replaced by /**ב:**/- *poor, sure, tour;*

9) lexical changes- *nephew* [nevju:/ becomes /nefju:/, *often* /`ofən/-/`oftən/

10) /h/ in WH is /**ʍ /= / hw**/ *what, where, why, when* (Initial "hw")

11) Voicing and Devoicing: *and* /**ə**nt/, *said* /set/

5. ESTUARY ENGLISH is named after the banks of the river Thames. In the future it is due to take over as <u>the new standard</u> of English. It is <u>a mixture of RP and Cockney</u>. It does <u>not sound posh</u> as RP.

Jod coalescence: **/t+j/ =/tʃ/, /dj/ =/dʒ/** [**p,t,k]** – **heavily aspirated**;

[**eɪ] –[æɪ] [aɪ**]: *lady*; **/ai/ =/oi/** / *price* /`prois/,

[əʊ] –[**æʊ**]: *soaked*; [**aʊ] –[æə]:***now, home*;

[**t] glottaling** –**[ʔ**] (final) *what, quite nice*; **[ɪ]tensing. – [i:].** (final): *city;*

6.COCKNEY

It is <u>much localized, **non-standard** English</u>. Cockney has been **<u>the major influence on RP!</u>** Rhyming slang: <money> is <bread> from bread and honey. Cockney grammar has the following distinctions: multiple negation

(*I ain't never done nothing*); demonstratives (*them books*); prepositions (*out the window*); possessive pronouns (Where is *me* bag?) verb (They *done* it.)

It shares many features with Estuary English and some specific ones:

[**æ] – [ɛ]** or **[ɛı]**: bag; **Weakening /əu/=/ə**/*window* /`wində/

[h] dropping*have, ham, hat* /æt/; **[θ] – [f]:***thin, think*;

[**ð] – [v**]: *weather;***[Λ] – [æı**]: *blood*;

L vocalization – /mıok/, /maı`seof/; [**t] glottaling**–**[ʔ**] in any position *better*

7. **REGIONAL ACCENTS OF BRITISH ENGLISH**

NOTHERN accent:

[Λ] – [ʊ]: *love, money;*

[ɑ:] before s, n, f, th – **[æ]:** *dance*;

Monopthongization **/ei/ - /e:** / *bay*, / **ai/ -/ ɑ:** / *my*, / **əʊ** / **-/o:/** *home*

WELSH English

[æ] – [ɑ:]: *bad, pat* [**Λ] – [ə**]: *much*;

[3:] – rounded [3:] approaching **[o:**]; **[ıə] – [ıjə]:***fear,*

[p, t, k] –heavily aspirated; **[ʊə] – [wə**] *poor*;

SCOTTISH E.-a national variant of E (the standardof Gaelic is Scots):

Rhotic [**ıə]–[ır**] *beer*, **[3:]–[ır]** *bird*,**[ɛə]–[er**] *bear*, [**ʊə]–[ʊr**] moor,

[ɑ:] –[ɑr] bar;

[ɑ:] – [æ] *dance,* [**æ] – [ɑ:]***hat, bad*; [r] – **flap [r];**

Initial [p,t,k] – are **not aspirated**; **[l]** – **dark/ ɬ**/in all positions;

In some words [h] – **[x**] *loch;*

Northern IRISH:

Intervocalic **[t] – voiced [d];Rhotic**;

[eɪ] – [ɛ]*bay*; [**əʊ] – [o:]***boat.*

Questions

What are the types of RP?

What are the peculiarities of pronouncing Vs and Cs in RP?

What are the regional non-RP accents of England?

What are the peculiarities of Cockney pronunciation?

Dwell on the peculiarities of Welsh / Scottish Irish English.

Practical task

Item 8. Watch some videos on RP and write a **REPORT** (150-300 words) of the innovations mentioned in the videos that make MODERN (CONTEMPORARY/ General/ Advanced) Received Pronunciation different from CONSERVATIVE RP. What kind of English are we usually exposed to in the classroom (from teachers and pupils) and when listening to recordings? Conservative RP, Modern RP, General American or Ukrainian Accent of what English? Why?

Unit 9. GENERAL AMERICAN

OUTLINE

1. Timeline of the USA history
2. Contemporary sociolinguistic situation in the USA.
3. General American phonological description
    a. Segmental
    b. Prosodic
    c. Voice quality

1. TIMELINE OF THE USA HISTORY

985-986 – The Vikings may have discovered North America 500 years before Christophor Columbus (Eric the Red, 1002 - Leif Ericsson explored it and named Vinland)

1492 – the discovery of America by Christophor Columbus.

1565 – First permanent European settlement in North America (st Augustine, Florids) by the Spanish.

1606 –Jamestown, Virginia, founded by ENGLISH settlers.

1620 – Plymouth Colony, near Cape Cod, is founded by Pilgrim Fathers, whose example is folloed by other English Puritans in New England.

1763 – Britain gains control of tewrritory up to the Mississippi river following victory over France in Seven Years' War.

1774 – Boston Tea Party –Britain deploys troops in Massachusetts.

1775-1783 American Revolution.

1776 4 July – Declaration of Independence.

1789 – George Washington elected first president of USA.

1893 – France sells Louisiana territories to USA (a huge central part of the USA).

1860-1865 – Eleven pro-slavery southern states secede from Union and form Confederate State of America, triggering civil war with abolitionist northern states.

1867 – The Alaska Purchase for a price of $7.2 million

1898 – US annexes Hawaii.

1920 – Women given the right to vote.

1920-1933 – The Prohibition era.

1969 – US astronaut Neil Armstrong Becomes the first person to walk on the Moon.

2. CONTEMPORARY SOCIOLINGUISTIC SITUATION IN THE USA.

American English is a national variant of English in the USA. It shows a lesser degree of dialectal changes than British English. Three groups of regional accents are distinguished: 1) **General American** (Western) is the pronunciation standard of AE.

2) Eastern – resembles Southern British English, 3) Southern –has a distinctive feature – Southern vowel drawl (diphthongization of some

pure vowels and monophthongization of some diphthongs that /ðæɪt/, yes /jeɪəs/.

3. **General American phonological and phonetic description**.

3.1. Segmental differences.

Systemic: **/ɒ/** becomes **/ɑ:/** or / **ɑ**/*God , hot, not*

/ɔ:/ can be merged with / ɑ /*law, walk*;

/ɪə/ becomes **/ɪr**/*hear*

/ʊə/ **/ʊr**/ *sure*

/**eə/** **/er**/ *hair*

b) structural specification: GenAm is **rhotic,**

c) selectional:**/ɑ:/** before /n,s,f,θ/ becomes /**æ**/*ask, answer, dance*;

words ending in –ile /**ail**/ are pronounced /**ɪl**/*hostile*

yod dropping- after /t,d,n,l,s,z/ **/ju/ - /u:/** news, tune,

some words spelled -er /ɑ: /- /**3:r**/ *clerk* /klɑ:k/ -/kl3:rk/

in word ending –ion, -ia, /ʃ/ becomes /**ʒ**/*Asia, version*

d) realizational differences: the **retroflexal** pronunciation of **/r**/*run*

retroflex colouring*bird* /b3:rd/

/t/ between vowels is **/ ʈ / = /d/** with a flap/tap *writer, latter*

/l/ sounds dark/ **ɬ** /in all positions *light, lady*

Nasal twang: nazalization of vowels adjacent to /m,n,ŋ

/`manner//`m**ǣ**nər/, money /`m**ā̄**ni /, grand prix /gr**ɑ̃**ŋ `pri:/

/w/ in WH is pronounced **/ ʍ** / wh/ *which, what, why, when*

Long short distinction is not usually present

/Λ/and **/ə/** are regarded as allophones of one phoneme cup/`kəp/

/Λr/+ vowel becomes /**3:r**/ courage /`k**3**:rɪdʒ/, hurry /`h**3**:ri/

/æ/ is closer like **/ Ɛ /***carry* /k**Ɛ**ri:/

/əʊ/ is /**oʊ**/ *no, go*

3.2. **prosodic differences**.

Word stress: a tendency for the primary stress to fall later /praɪ`merili/

In words ending in -ary, -ery, -ory, -mony GenAm has a tertiary stress on the penultimate syllable /`sekrətri/-/`sekrə,teri/, *ordinary* /`ב:dıneri/-/`ב:dın,eri/

In words of French origin the last syllable is stressed in AmE *ga`rage, bal`let, ca`fe*

In five-syllable words ending in –ily *customarily* /`kΛstəmərılı/-/kΛstə`merilı/ There is a greater use of secondary stress in GenAm along with a tendency to retain syllables.

Intonation distinctions:

American speakers perceive British speakers as pretentious and mannered. British speakers perceive Americans as monotonous and negative.

British E has a greater pitch range (the distance from the highest to the lowest level in a sentence) with a marked rise and a gradual fall

with a final glide down on the last syllable (more steplike). GenAm intonation maintains a mid-level pitch with a marked rise-fall glide in the last syllable.

3.3. **Voice quality distinctions**.

Features: spread lips, open jaw, retroflex articulation, nasal voice, lowered larynx, creaky voice (low pitch range).

Practical tasks

Give the pronunciation forms for RP and Gen Am.

address, n

advertisement

adult, adj, n

ate (past form of eat)

attitude

borough

cigaret, cigarette

complex, adj

costume

courage

depot

direct

docile

encourage

erase

education

figure

hero

herb

inquiry

laboratory

leisure

lieutenant

luxury

massage

neither /either

resource

schedule

vase

tomatoes

forehead

year

with

fragile

zebra

Z

vehicle

vacation

rune

Item 9. Watch the/some **videos** on General American and **write down 20 examples** mentioned in the videos that are pronounced differently in RP and General American in 3 columns: 1) a word, 2) transcription in RP, 3) transcription in General American.

Unit 10. ACCENTS OF ENGLISH OUTSIDE UK AND USA

Outline

1. Australian English pronunciation.
   1.1. Sociolinguistic situation and distinctive features of AuE.
   1.2. Phonological and phonetic distinctions of AuE.
2. Canadian English pronunciation.
   2.1. Sociolinguistic situation and distinctive features of CnE.
   2.2. Phonological and phonetic distinctions of CnE
3. New Zealand English pronunciation.
4. Ukrainian accent of English

1. AUSTRALIAN ENGLISH PRONUNCIATION.

1.1. Sociolinguistic situation and distinctive features of AuE.

Australia was discovered in 1606 by the Dutch explorer **Willem Janszoon** and then explored by James Cook in 1770. Australia was founded as a penalty colony. There are more than **25 mil**. speakers of English and 170,000 Australian aboriginals (1%). Capital: Canberra.

AuE vocabulary:1) shortening words (*Oz –Australia, g'bye=good bye, info=information*) o-ending (*Fisho*=fishmonger),

2)Australian terms (*bush, outback*=remote regional areas, *g'day, bush station*=farm, *mate*=friend and is used even to strangers, *good on yer* = well done or good bye)

1.2. Phonological and phonetic distinctions of AuE.

Three major varieties are distinguished in AuE:

1)**Cultivated** Australian is an accent used by 10% (like RP).

2)**General** Australian as standard Australian pronunciation. (55%).

3)**Broad** Australian (Uneducated, Popular Australian) is distinguished by vowels similar to Cockney and nasality – an "Australian twang".

Vowels

1)**Diphthongization**: /i:/ and /u:/ are diphthongs **/i:/ =/əı/** (*tea),* **/u:/ = /əu**/ *(too);*

2)**Smoothing** of diphthongs /iə/=/i:/ *(here),* /eə/=/ɛ:/ *(fair),* /uə/=/u/ *(poor);*

3)/**ei/ =/Λı**/ (take, g'day);

/aı/ =/oi/ (price, time);

/au/ = /æu/ (house, now);

4**)/a:/ = /æ/** (dance, plant),

/ɑ:/ = /Λ/ or **/Λə/** (cart /kΛət/, darling /`dΛlıŋ/;

5) /ı/, /e/, /æ/ are **closer**;

6) unstressed **/ı/ =/ə/** in -es.–est, -ess, let, -ness (boxes /`bɒksəz/);

7) **/u/** is more advanced with lip **rounding**;

Consonants

1)the **elision** (omission) of /k/, /t/, /g/, /h/ (*facts* /fæts/, *half past two*=/`a: pa:s tu:/, *recognize*=/`rek ənaız/:

2) The **substitution** and **insertion** of consonants in certain words (*morning*=/`mɔ:nə**n**/, *suggest* = /sə**g**`dʒəst/);

3)No glottal stops;

4) some Australians produce **rhotic** words.

Word Stress

1) Full value of unstressed vowels (*subject*=/`sʌbdʒ**e**kt/, *bankrupt*=/`bæŋkr**ʌ**pt/);

2) endings –ial, -ius, -ium are not reduced to monosyllables (*genious*= /`dʒ i:n**ɪə**s/);

3)tendency – stress in the 1st syllable (*defect*=/`dıfekt/);

Intonation is less lively and vigorous than RP, monotonous, slower rhythm; Prepositions and conjunctions are often stressed;

Low Rise is at the medium level, not lower.

2. CANADIAN ENGLISH PRONUNCIATION.

2.1. Sociolinguistic situation and distinctive features of CnE.

The population is 40 **mil**.: **35 million** English-speaking and **5 mil**. French-speaking Canadians. Capital: Ottawa. The 2nd largest country in the world.

3.2. Phonological and phonetic distinctions of CnE:

CnE agrees with GenAm. But:

"Canadian raising" /aɪ/=/**əɪ**/ (*price, like, nice*)

/aʊ/=/**ʌʊ**/ (*out, south*);

Yod dropping has no prestige (*new* - /nu/=/n**j**u:/);

Older Canadians do not usually replace /t/ between vowels with flaps

[ţ]= [t] *writer, better, city.*

4. NEW ZEALAND ENGLISH PRONUNCIATION

NZE - "**Newzilid**" is used by **3.2 million** speakers (90%) [+Maori].

Capital: Wellington. NZE has many similarities with AuE and the following distinctive features.

/æ/= /e/ (*cat* -/kæt/=/k**e**t/)

/e/=/ɪ/ (*head* - /hed/=/h**ɪ**d/)

5. UKRAINIAN ACCENT OF ENGLISH

Common errors:

- **Long vowels** are not long enough;
- In pronouncing / ɒ ɔ: ʊ u: / lips are put forward;
- **/ æ /** is NOT **open** enough;
- / ei / and / ai / often sound / ej / and / aj /;
- Pronouncing / **ϴ ð /** NOT **interdental** but like /s z /;
- In pronouncing **/ r /** is sometimes rolled, the tongus is NOT **spoon-shaped**;
- Plosives especially **/ p t k** / are NOT **plosive enough**;
- **/ t d n l s z** / are NOT **alveolar** but dental;
- /**t d /** are not **aspirated** enough (especially in BE);
- Very little difference between **/ v /** and **/ w /**;
- Sound / ŋ / is pronounced as /ng /;
- Low Rising and especially **Fall Rising** tones are too rare;

- The **head** is NOT **Descending/Faling** but Ascending;

Voice quality settings	**British English**	**American English**	**Ukrainian**
Jaws	Loosely close	open	Closed
Lips	Spread, Moderately active	spread	Neutral, Somewhat rounded
Oral cavity	relaxed	relaxed	Tense
Tongue	Tip tapered, Concaved to root	Tip slightly raised Retroflex position, Palatalized tongue body position	Palatalized tongue body position
Nasality	Slightly nasal voice	Nasal voice	Absence of nasality
Larinx	relaxed	Lowered	Faucal constriction
Main consonant articulation	Tip-alviolar articulation	Retroflex articulation	Fronted (palatal) articulation
Voice quality, tenseness	High pitch range, ‘slipshod speech’, tense	Creakiness, (low pitch), tense	Mid-level pitch range, lax

Questions

What are the types of educated American speech?

What is characteristic for Australian speakers of English?

What is characteristic for Canadian speakers of English?

What is characteristic for New Zealand speakers of English?

What is characteristic for Ukrainian speakers of English?

Practical task:

Item 10. a) Watch the/some videos on Canadian and Australian English and **write down 3 and 8 examples** respectively mentioned in the videos that are pronounced differently in 3 columns: 1) a word, 2) transcription in RP, 3) transcription in Canadian and Australian English pronunciation.

b) Write an **OPINION ESSAY** (150-300 words) **LEARNING ACCENTS**: covering the following questions: How can learning accents help you? For what jobs? Is it essential for secondary school students, or only for language students? Should pupils practise SPEAKING or just LISTENING to other national variants or should they practise both? Why? Who do you believe should master REGIONAL accents? If English is taught as an International Language (Global English) should we set a native-speaker target? Why not? Do you prioritize comprehensibility over a native-speaker pronunciation? Why?)

Unit 11. RHETORICAL AND STYLISTIC DEVICES

Outline

1. Rhetoric: classical, Mediaeval, Renaissance and contemporary rhetoric.

2. Classical stylistic devices.

3. Phonological rhetoric devices.

1. Rhetoric: classical, Mediaeval, Renaissance and contemporary rhetoric.

RHETORIC is a humanistic discipline which enables us to understand the choices and processes whereby we make them. It enables writers and speakers to design messages for particular audiences and purposes. When we practice rhetoric, we design the message, first making decisions about our subject, audience, point of view, and purpose. Then, we select our best ideas, the best order in which to present them, and the best resources of language to express them. We develop strategies for creating an effect in our audience. The audience must have a choice in responding to the message.

The history of rhetoric covers almost 2500 years. Classical rhetoric was primarily a spoken, nor written. It focused primarily on persuasive discourse. Rhetoric enabled politicians , lawyers and statesmen to argue court cases, shape political decisions or make speeches praise or blame on ceremonial occasions. The most influential works which describe the practice of classical rhetoricians are “The Rhetoric” by Aristotle, “De Oratore” by Cicero’s, and “Institutio oratoria” by Quintilian.

Mediaeval and Renaissance applied rhetoric principles to written discourse. In the Middle Ages, undergraduate students pursuing the bachelor of arts degree studied trivium: verse-writing, logic, and rhetoric. The study of rhetoric was divided into two arts: letter-writing, and preaching.

Contemporary rhetoricians explore the impact of language on political and social relationships. The rhetoric is viewed as an instrument of social change. James Kinneavy's "Theory of Discourse" (1971) incorporates the paradigms of modern linguists, logicians, semioticians, propaganda analysts, literary critics, philosophers, information theorists, and social scientists. Instead of the term "rhetoric" he uses the term "discourse" viewing it as the full text of oral or written situation. J. Kinneavy singles out three kinds of reference discourse:

- informative: (weather reports, news stories, telephone directories);
- scientific: information is systematized and accompanied by demonstrative proof of its

validity (literary criticism, works on history);

- exploratory: we do not know the reality (interviews, questionnaires some seminars)

The first step in choosing the effective language for public speaking is to realize that language that is appropriate for writing is not always appropriate for speaking. Spoke n language has 5 specific qualities that make it different from written language. Spoken language:

- makes grater use of short and simple words and sentences;

- tends to be more concrete, less abstract;
- is usually specific;
- makes greater use of restatement not to miss or forget a part of the message;
- includes fewer unnecessary words. Devices for creating levels of emphases: contrast, rhetorical questions, repetition (parallelism –beginning or ending sentence with the same single word or short phrase), and climax (a speaker lists 3-4 items in a series, the last one carrying the greatest emphases).

2. **Classical stylistic devices.**

Contemporary rhetoric possesses a large arsenal of **FIGURES OF SPEECH** – tropes and schemes- which it has inherited from ancient rhetoric.

TROPES (to turn) concern unusual use of words and involve word meanings, whereas

Metaphor and **simile**: two unlike things are said to be alike. The words *like* or *as* signal simile.

Language is a steed that carries us into a far country.

Just as bids have wings, man has language.

Metonomy and **synecdoche** are based on understanding of one thing with another.

The White House has decided …. (the President).

Synecdoche is the use of a part for a whole, or the whole for a part.

If we can find some wheels, (vehicle) we can meet you.

Personification is the attribution of human qualities to inanimate objects.

England expects every man to do his duty.

Oxymoron is an apparent paradox achieved by juxtaposition of words to contradict one another.

Cowards die many times before their death.

Syllepsis is the use of one verb that is understood differently in relation to two objects.

Give me liberty or give me death.

Anthimeria is the use of a word in which one part of speech is exchanged with another.

Hyperbole is an exaggeration for emphasis or for rhetorical effect.

One written word is worth a thousand pieces of gold.

Litotes uses understatement to intensify an idea (by negation).

Julia was nor dissatisfied with herself.

SCHEMES concern patterns of words and relate to word arrangement.

Schemes of balance:

Parallelism involves grammatical elements similar in structure.

The message is entirely dependent on the sound pattern. And the sound pattern depends on the context of meaning.

Antithesis is the use of parallel structure to emphasize contrasting ideas (ideas in opposition).

Not that I loved Caesar less, but that I loved Rome more.

Isocolon is the use of grammatical elements equal in structure and in length (syllables).

With stars in her eyes and veils in her hair. She was fifty at least; she had eight children.

Schemes of unusual or inverted word order:

Anastrophe is the use of inverted or unusual word order.

The ship moved on; yet never a breeze up blew.

Paranthesis is the insertion of a phrase or a clause that interrupts the main part of a sentence.

Schemes of omission:

Elipsis is the deliberate omission of a word or words that can be understood by the reader.

If (it is) possible, (you) come early.

Asyndeton is the deliberate lack of conjunctions between parallel clauses.

We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty.

Polysyndeton is the repetition of conjunctions in series of coordinate words, phrases , or clauses.

Schemes of repetitions

Alliteration is the repetition of the same sound beginning several words in sequence.

Let us go forth to lead the land we love.

Assonance is the repetition of similar vowel sounds in words close to each other.

So long lives this and this gives life to thee.

Anaphora is the repetition of the same word or phrase at the beginning of successful clauses or sentences. We shall not flag or fail. We shall go on to the end.

Tricolon is the use of three parallel phrases or clauses.

We cannot dedicate- we cannot consecrate – we cannot hallow the ground.

Polyptoton is the repetition of words with the same root but different endings.

Poverty and isolation produce impoverished and isolated minds.

Chiasmus is the repetition in which the order of words in one clause is reversed in the second.

Some are orderly in space, but disorderly in time, others orderly in time but disorderly in space.

Climax is the arrangement of words, phrases, or clauses in an order of ascending power.

That is good – that is magnificent that is knock-out!

Periodic style:

In **parataxis** clauses are not connected by explicit , logical transitional words. A parataxic style is composed of simple and compound sentences.

Hypotaxis is the opposite of parataxis. In hypotactic style the writer explicitly connects ideas, subordinates one to another.

(Because it was raining , a fog had come over the mountains from the sea. (Consequently) you could not see the top of the mountains.

1. Phonological rhetoric devices.

Fundamental phonological principles of effective arts and forms of communication lie in the basis of rhetorical phonetics. Rhetorical performance strategies in English mode of discourse:

- proper discourse delimitation into informational tone units and pausation;
- Strong sentence stress given to words that are sense carriers, rhythm (stresses at equal intervals of time);
- Prosodic contrast (tone, loudness, pitch) in marking the new information and background information;
- A higher pitch, slower tempo, greater loudness for new information;
- Not too many stressed words in succession;
- The appropriate application of more emphatic and emotional scales: sliding, scandent, ascending;
- Voice timbre modifications to express emotional attitudes.

Examination Questions

- Verbal and nonverbal communication.
- Phonetics and its branches. Teaching pronunciation
- Teaching English as a Mother tongue, 2nd language, foreign language.
- Speech sounds. The classification of the English consonants.
- The classification of the English vowels.
- Phonemes and allophones. Vowels and consonants.
- Vowel and consonant adjustments in connected speech: reduction, elision, assimilation, linking r.
- Word stress in English and its tendencies.
- English word stress. Variations in word stress.
- Intonation. Tones: low fall, low rise, fall rise, high fall, high rise.
- Intonation. The tone-unit (Intonation group). Sentence stress.
- The accent. English accents
- Accents of English. Framework for comparing accents
- Major accents of English. Framework for comparing accents.
- English accents. Received Pronunciation. Cockney and Estuary English
- Standard English in GB and US.
- RP as the British national standard of pronunciation.
- Received Pronunciation.
- Chief differences between RP and regional accents.
- General American. American English dialects.
- General American: phonological and phonetic description.
- Canadian English. Australian and New Zealand English.

TESTS

Test #1

Answer the following questions using one-word/phrase answers:

1 People engaged in the study of phonetics are called …

2 People engaged in the study of phonology are called …

3 Variations in pitch, prominence, and tempo are called …

4 The basic component of the phonic substance of language is called..

5 A unit of spoken message larger than a single sound and smallerthan a word is called …

6 Pronunciation features in a foreign language influenced by the mother tongue are called …

7 How many aspects does the problem of word stress have?

8 How many components does the phonic substance of language consist of?

9 The amount of perceptual prominence given to particular words/syllables in an utterance is called …

10 What features are superimposed on the segmental chain of sounds?

11 Is the statement true or false: English makes use of stressed syllables separated by equal number of unstressed syllables?

12 Give the name of the founder of phonology.

13 A sequence of words spoken in a single breath, a stretch of speech

which has describable melody is called …

14 Knowledge, a code which is known and shared by speakers who use their knowledge for transmitting and interpreting verbal messages in these events is called …

15 An activity which is carried on numerous events is called …

16 Phonetics whose domain is the larger units of connected speech: syllables, words, phrases and texts is called …

17 The part of phonetics which is concerned with individual sounds is called …

18 The part of phonetics which is mainly concerned with the functioning of phonetic units in the language is called …

19 The science that studies the ways in which pronunciation interacts with society is called …

20 The science that investigates a wide range of phenomena from acoustic phonetics to language pathology is called …

Test #2

1 Factors lying outside any possibility of signalling linguistic meaning are called …

2 Information about stylistic variations in learning, understanding and producing language is studied by …

3 The branch of linguistics that is primarily concerned with the problem of functional styles is called …

4 A functional set of formal patterns into which language means are arranged inorder to transmit information is defined as …

5 The science that studies the way phonetic means are used in this or that particularsituation, which exercises the conditioning influence of a set of extralinguistic factors, is called …

6 Extralinguistic situation can be defined by three components: … 7 The cooccurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in aparticular setting is defined as …

8 What directs the activities of the participants throughout a situation to completea task?

9 Individuals taking part in a communicative event are called …

10 The component of something associated with the role structure in the family and in social groups, with the assignment of authority and status, and with theattribution of different levels of competence is called

11 Is the following statement true or false: “Gender differences in pronunciation areless numerous than differences in grammatical form”.

12 The component of situation defined among other features by the physicalorientation of participants is called …

13 What phonetic factor is the purpose or the aim of the utterance?

14 The language user’s strategy can be called the speaker’s …

15 If the language user considers the situation from his point of view, reveals his personal interest and participation in what he is saying, we speak about …

16 The two forms of communication are called …

17 Considering a communicative situation from the point of view of sociolinguistics we can speak of the dichotomy …

18 When a speaker is listened to by a group of people, speech is qualified as … andis opposed to …

19 The actor's and the lecturer's speech as opposed to classroom teaching, television and radio interviews can be characterized as …

20 Parts of the utterance that express its main contents are called …

Test № 3

1 How many aspects of speech sounds are distinguished?

2 How many major types can speech sounds be subdivided into according to the specific character of the work of the speech organs?

3 [r], [w], [j] are termed …

4 Sounds in the production of which the soft palate is lowered, and the air escapesthrough the nose are called …

5 A labial, labio-dental, constrictive, fricative, voiceless, fortis consonant phoneme

6 An alveolar-apical, constrictive, fricative, lateral sonant

7 A glottal, constrictive, fricative, fortis consonant phoneme

8 A post-alveolar, constrictive, fricative, medial sonant

9 A forelingual, palato-alveolar, constrictive, fricative, voiced, lenis consonant phoneme

10 A lingual, backlingual, velar, occlusive, plosive nasal sonant

11 A labial, bilabial, constrictive, fricative, medial sonant

12 A lingual, backlingual, occlusive, plosive, voiceless, fortis consonant phoneme

13 A lingual, forelingual, post-alveolar, constrictive, fricative, medial sonant

14 A forelingual, interdental, constrictive, fricative, voiceless, fortis consonantphoneme

15 A voiceless affricate

16 How many consonant phonemes re there in RP?

17 The founder of the phoneme theory is …

18 Features of phonemes involved in the differentiation of the words are called …

19 Allophones that are free from the influence of the neighbouring sounds and are most representative of the phoneme as a whole are called …

20 Allophones which appear as a result of the influence of the neighbouring speech sounds (assimilation, adaptation) are called …

21 What is the principal function of the phoneme?

22 The articulatory features which do not serve to distinguish meaning are called …

23 The phonemes of a language form a system of …

24 The ability to produce English with an English-like pattern of stress and rhythm involves …

25 Modifications of a consonant under the influence of a neighbouring consonant are termed …

26 A deletion of a sound in rapid or careless speech is termed …

27 Connecting of the final sound of one word or syllable to the initial sound of the nextone is called …

28 Modifications of a consonant under the influence of the adjacent vowel or vice versaare called …

29 Inserting of a vowel or consonant segment within an existing string of segments is called …

30 The process when two syllables, usually both weak, optionally become one is called …

31 According to the degree the assimilating C takes on the characteristics of the neighbouring C, assimilation may be …

32 What are the most common types of assimilation in English?

33 What type of assimilation occurs in the contractions *it's, that's*

34 What is the name of assimilation in which the first consonant and the second consonant in a cluster fuse and mutually condition the creation of a third consonantwith features from both original consonants?

35 Give an example of affricatization.

36 Linking and intrusive r are special cases of …

37 Define the type of assimilation in ten mice [tem mais]

38 “Glottalizing” may be used as an allophone of the phoneme …

39 Name the phenomenon occurring in the pronunciation of button ['bʌtən] – ['bʌ?n]

40 Name the phenomenon occurring in the pronunciation of camera ['kæmərə] –['kæmrə]

Test №4

1 From the acoustic point of view vowels are called the sounds of …

2 Vowels have no …

3 Sounds whose phonetic content is predominantly made up by the sound wavesproduced by their voicing are called …

4 Change of consonant or vowel quality, loss of consonants or vowels, and even lossof entire syllables in connected speech are called …

5 The process under which a diphthong optionally loses its second element before another vowel, or it is monophthongized, is called …

6 Vowels are subdivided into …

7 The position of the tongue in the mouth cavity is characterized from two aspects: …

8 Traditionally three lip positions are distinguished: …

9 In what positions does the shortening of a vowel length occur?

10 What changes are vowels of full value subjected to in unstressed syllables?

Test № 5

1 The limit for the number of syllables in English is …

2 The universal syllabic structure in the canonical form is …

3 The division of words into syllables is called …

4 Divide into phonetic syllables the word bottle.

5 What symbol is used to designate a syllabic consonant?

6 What two types of sounds cannot be split during syllabification?

7 Divide in writing the word speaking.

8 Divide in writing the word teacher.

9 How is the third syllable from end designated?

10 How is the syllable preceding the stressed syllable designated?

11 What sounds are at the peak of the syllable according to the prominencetheory?

12 How many degrees of word stress are singled out in English?

13 What degree of word stress do American phoneticians add to the traditionally recognized degrees in English?

14 Indicate word stress placement in the word increase as a) a verb and b) a noun.

15 What syllable of four- or more-syllable words is stressed in English?

16 How many types of suffixes are identified from the point of view of their influence on word stress placement?

17 What kind of suffixes are –ic, -ity, -ian from the point of view of their influence on word stress placement?

18 Give two examples of stress-fixing suffixes.

19 Which kind of word stress do typically compounds have?

20 Give correct lexical stress in an English teacher for

a) a teacher who is English

b) a teacher of English

Test № 6

1 Which tone can encourage further conversation, be wondering, mildly puzzled, soothing?

2 What meaning does the Fall-Rise express in the response? We'll ↘go there. – You ↘↗shan't.

3 What are the adjoining unstressed syllables called when they precede the stressed syllable?

4 What is the core component of intonation?

5 Write the syllables which make the head of the tone unit: "I'll ask what to do"

6 How many rhythmic groups are there in "Thank you for the present"?

7 How many major components does intonation consist of?

8 What tone expresses the speaker’s active searching for information?

9 Intonation is a language …

10 Pitch movements, loudness and tempo form …

11 Give synonyms to the term “semantic centre”

12 The pre-nuclear part of the intonation pattern is called …

13 What are the types of the pre-nucleus?

14 Pitch ranges can be …

15 Pitch levels may be …

16 The rate of the utterance and pausation are called …

17 Pauses may be …

18 D. Crystal distinguishes … functions of intonation, while P. Roach summarizesthem into … types.

19 The given information is called …, while the new information is termed …

20 Larger units of connected speech are the domain of …

Test № 7-10

1 A language used as a means of communication by speakers who do not have a native language in common is called ...

2 How many concentric circles can the spread of English throughout the world be visualized?

3 The situation when speakers can use both literary pronunciation and their native local accent in different situations is called ...

4 The first language of the children of Pidgin speakers is called....

5 How many major literary/cultivated accents are there on the British Isles?

6 How many million people speak English as their first language/ mother tongue?

7 What is the standard of pronunciation for educated speakers in Australia?

8 Teaching English where learners addressed are often immigrants to an English-speaking culture is called ...

9 A set of pronunciation forms and rules of their usage is called...

10 The entity of related national variants, dialects and their associated accents is called ...

11 What are the two most prestigious accents of English in the world which generally serve as teaching models for TEFL?

12 How many literary pronunciation accents are there in the USA?

13 A unified entity of pronunciation patterns used for communicative interaction by members of a speech community sharing a relevant social or geographical attribute and maintaining a set of phonological

characteristics, despite limited phonetic and lexical incidental variation between the speakers is called ...

14 Teaching English to learners of all types is ...

15 What is the geographical localization of the national pronunciation standard in the UK?

16 Reflection/fixing of actual pronunciation forms and patterns in pronunciation dictionaries and other references is called ...

17 Individual speech of members of the same language community is

18 What is a striking feature of RP/BBC English and GenAm?

19 What is RP often identified with in the public mind ?

20 What accent is RP, according to the phonotactic specification of [r] occurrence?

21 Name the process that results in RP variant pronunciations of the words suit, super etc.

22 What sound combinations undergo affricatization?

23 What scholar first described RP as a hoped for standard?

24 Give the transcription symbol for a glottalized [t].

25 Give an example of intrusive [r].

26 Which allophone of/1/ is used in American English?

27 Which American accent prevails in New York?

28 Which is the first vowel in GenAm either?

29 Is Eastern American rhotic?

30 What is the most striking distinctive feature of Southern American?

31 What is the root vowel in leisure?

32 Give the symbol for GenAm [t] in intervocalic position?

33 Which geographical attribute does GenAm have?

34 What is the name of American national pronunciation standard?

35 A stress on the vowel in the penultimate syllable which is not typically stressed in RP is called ...

36 Give GenAm for herb.

37 Is glottaling found in Australian English?

38 What vowel is pronounced in *merry – marry – Mary* in Canadian English?

39 What do New Zealanders call themselves?

40 Give Australian English pronunciation for "day"

41 What allophones of [r] and [l] do Canadians use in all positions?

42 What is a popular term for Australia?

43 What vowel is probably the most salient differentiating feature of NZE?

44 Is there much geographical variation in Australia?

45 How many English speakers are there in Australia?

46 What is the root vowel in Canadian English hurry?

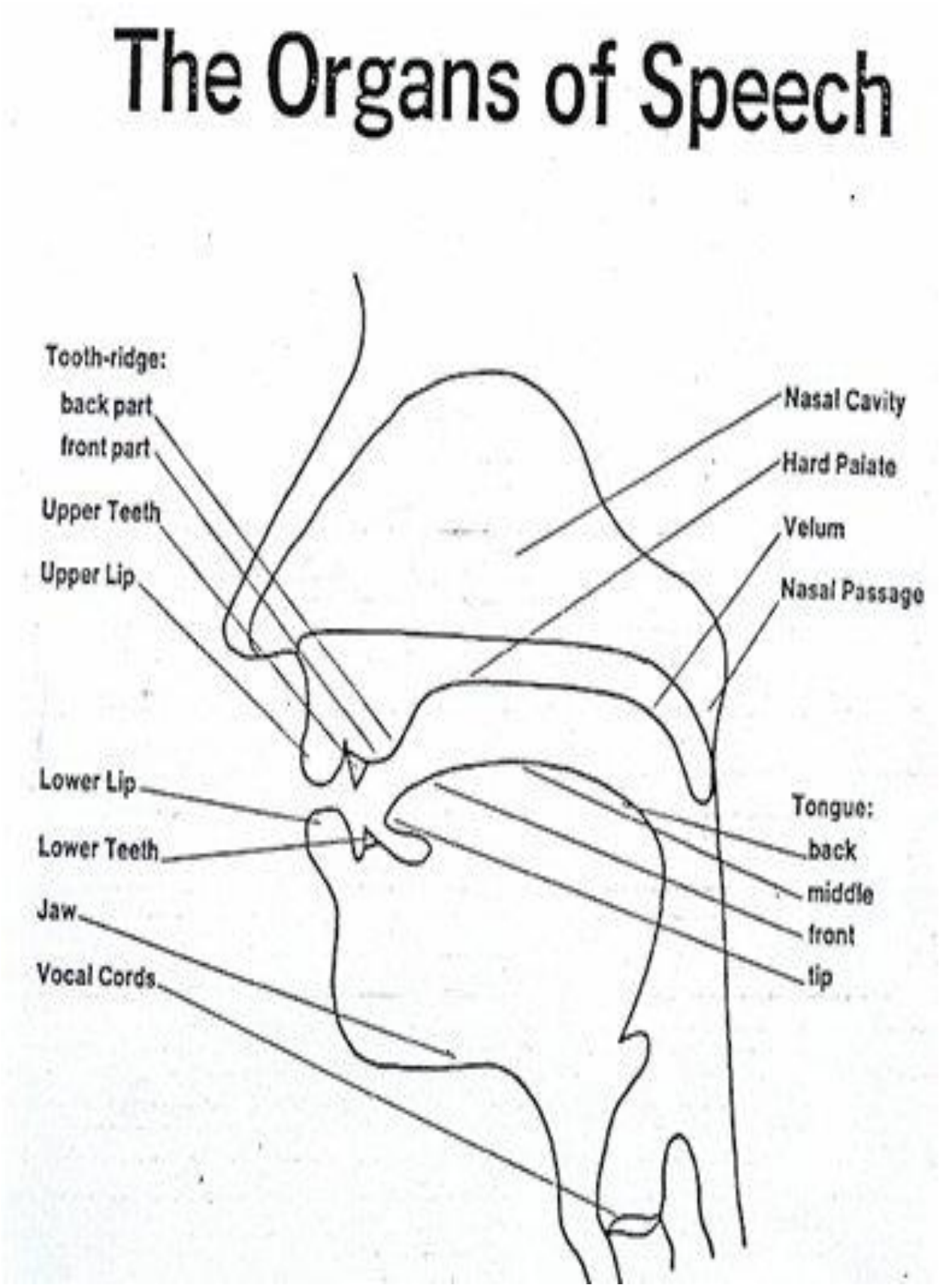
47 Give the name of the accent the mainstream of Australian educated speakers use?

48 How do New Zealanders pronounce "fish and chips"?

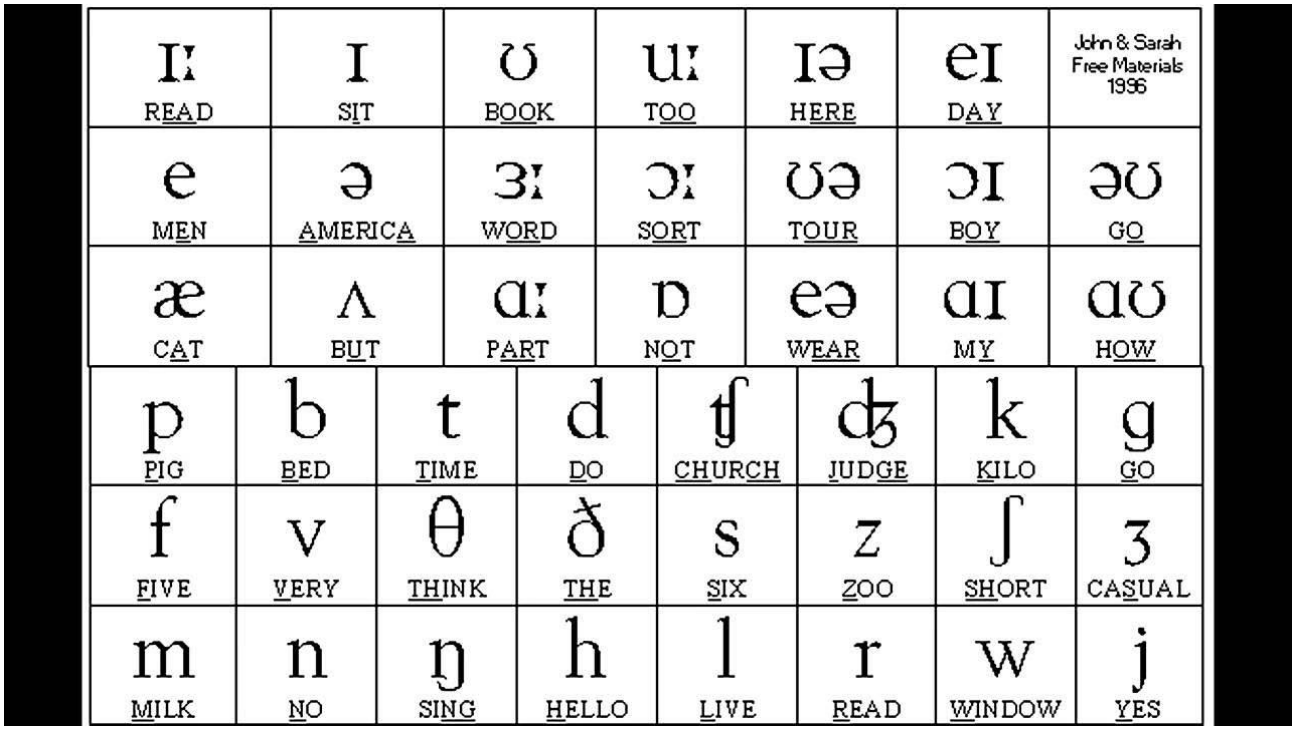
49 What is one of the most salient features of Australian English vocabulary?

50 What is a popular term for Australian English?

The Organs of Speech



Phonemic symbols



GLOSSARY

Concept	Its definition
1. Verbal communication	the process of transmitting a verbal message from a sender/speaker to a receiver/listener, through a channel/medium using a *code*
2. **Language**	a code in verbal communication
3. **Speech**	a process of using *language* for communication
4. Discourse	continuous stretch of speech, a product of using language for communication
5. **Language skills**	listening, speaking, reading, writing
6**. Language resources**	phonology vocabulary, grammar
7. **Pronunciation**	phonic shaping of oral form of language/discourse
8. **Pronunciation**	the entity of discourse features relating to the SOUND SYSTEM of a language, the SYLLABIC STRUCTURE, WORD-STRESS/LEXICAL STRESS, and INTONATION as a complex unity *of pitch .force* and *temporal* components
9. **Speech**	an activity carried on by communicators who use I language in communicating
10 **Language**	a code which is known and shared by speakers I

who use their knowledge for creating, transmitting and interpreting verbal messages

11. **Sound matter** a combination of four components: **the Phonic substancesegmental/phonemic component,** the **syllabic structure** of words both in citation forms and in utterances, **word stress** and **intonation**

12. Sounds the smallest, further indivisible *segments* which are easily singled out in the flow of speech as **sounds** separate discrete elements the sequences of which constitute the material forms of morphemes, words and utterances

13. **Phonemes** linguistically distinctive, relevant units capable of differentiating the meanings of morphemes, words, sentences; *'sounds in the mind*' (Peter Roach)

14 **Allophones/variants** realizations of a definite phoneme in definite of phonemes positions in words; *'sounds in the mouth** (Peter Roach)

15. The syllable a unit of spoken message larger than a single sound and smaller than a word

16. **Syllabification** syllable formation and syllable division/separation

17. **Stress** the amount of energy in producing a syllable

18.**Supra-segmental**\variations in pitch, stress, and speech tempo

prosodic features

19. **Sentence stress** the amount of perceptual prominence given to particular words(syllables) in an utterance/ sentence because of the particular meaning the speaker wishes to convey in a particular situation

20. **Speech melody** the changes in the pitch of the voice in connected speech

21. **Speech tempo** the relative speed with which sentences and intonation groups are pronounced in connected speech

22. **Speech rhythm** recurrence of stressed syllables at more or less| equal intervals of time in connected speech

23. **Stress-timed Rhythm** the stressed syllables tend to be pronounced at regular intervals no matter how many unstressed syllables are located between every two stressed ones

24. **Syllable-timed rhythm** when the speaker gives an approximately equal amount of time to each syllable whether stressed or unstressed

25. **Accent** a unified entity of pronunciation patterns used for

communicative interaction by members of a speech community, a way of pronouncing the **language , e.g.** ***British accents, a regional accent***

26. **Accent** an emphasis given to words/syllables by means of pitch, loudness and length

27. **Accent** pronunciation features in a foreign language influenced by the mother tongue.

28. **Distinctive features** the features which are present in all the allophones of a phoneme

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