

NAVOIY DAVLAT PEDAGOGIKA INSTITUTI

CHET TILLAR FAKULTETI

INGLIZ TILI VA ADABIYOTI KAFEDRASI

NAZARIY GRAMMATIKA VA FONETIKA

FANIDAN

Ma'ruza matni



Bilim sohasi:	100000- Gumanitar
Ta'lim sohasi:	110000- Pedagogika
Ta'lim yo'nalishi:	5111400 - (Ingliz tili va adabiyoti)

NAVOIY-2016

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“Tasdiqlayman”
O’quv ishlari bo’yicha prorektor
b.f.n A.J.Kushakov _____
“ _____ ” _____ 2016 y

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„Nazariy grammatika va fonetika“ fani - bakalavriat talabalarida o'rtumta'lim maktablari, akademik litsey vakasb-hunarkollejlarida amaliy mashg'ulotlar olib borish ko'nikma va malakalarini shakllantirish uchun xizmat qiladi. Fandasturiga asosan ingliz tilini nazariy fonetika sinifining nazariy masalalari, ingliz tilidagi tovushlar sistemasi, ularning hosil bo'lisho'rni, tovushlarning tasnifi, ingliz tilini o'qitish uchun mavzular kiritilgan.

Tuzuvchilar:

Zoyirova D – “Ingliz tili va adabiyoti” kafedrasining o'qituvchisi

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Kafedra mudiri: _____ k.o'qit..S.Q.Xasanova

Mazkur o'quv-uslubiy majmua Navoiy davlat pedagogika instituti Chet tillar fakulteti kengashining 2016-yil 30 avgustdagi 1-sonli majlisida muhokama etildi va ma'qullandi.

Fakultet kengashi raisi: _____ k.o'qit. Erdanov Z.D.

Kelishildi:

O'quv uslubiy boshqarma boshlig'i _____ N.A. Xolmirzayev

“NAZARIY FONETIKA” FANIDAN MA’RUZALAR MATNI

LECTURE 1 Introduction. Phonetics as a Branch of Linguistics.

Problems to be discussed:

- 1.1. Introduction. Phonetics as a Branch of Linguistics
- 1.2. General phonetics, Descriptive Phonetics, Historical or diachronical phonetics
- 1.3. Comparative-typological phonetics

GLOSSARY:

Abrupt change in pitch-крутойсдвигвысотытона. Перерыв постепенности мелодии.Резкое изменение (обычно повышение) голоса, прерывающее постепенность движения мелодии и вызывающее в пределах смысловой группы (в синтагме) различные модификации ее смыслового содержания.

Tonbalandliginingto'satdano'zgarishi. Ton (odatdako'tariladi) ohangningizchilligini'zgartirib, ma'nogruppasiichida (sintagmada) ma'noningturlichao'zgarishigaolibkeladi.

Accenteme- акцентема. Дистинктивная функция словесного ударения, позволяющая дифференцировать слова по месту и степени ударения. Напр., '**present** - **pre'sent** считаются словоакцентемами (word-accenteme). В предложении выделяются фразоакцентемы (phrase-accenteme). Is there any 'mistake here? Is there any Miss Take here? Aksentema.

So'zlarni urg'uning o'rni va darajasiga ko'ra farqlashga xizmat qiluvchi birlik. Masalan: '**present** - **pre'sent** aksentema hisoblanadi. Gapda frazoaksentemalar belgilanadi: Is there any 'mistake here? Is there any Miss Take here?

Accentual pattern (type, structure) - Акцентная модель (тип, структура). Схема расположения степени и места ударения в слове или фразе.

So'z yoki iborada urg'uning o'rni va darajasining joylanish sxemasi.

Acoustics (Acoustic Phonetics) - акустика. Раздел физики, исследующий звуковые волны и,

1.1 By the term “Language” we mean the typically human ability to encode into audible, or otherwise, meaningful signals. Linguistic signals may be regarded as being composed of some units which are divided into significant and non-language includes different notions starting from sound-morphemes, words, word combinations and ending up with phrases. The scientific study of a language involves an explanation of a mass of notions in terms of rigorously organized and highly patterned system-the link between the units. The whole set of relations of linguistic units forms a system of a language. All languages differ in systems and structures.

Phonetics (from the greek word “phone”-meaning sound, voice and “-tika-” a science which studies the phonic substance and the expressions area of the language, or otherwise the physical media of a language (sounds, syllables, stress and intonation).

The definition of phonetics as “the study of the sounds of a language” is not sufficient in modern linguistics. Nowadays phonetics is a science or a branch of linguistics studying articulator – acoustic features of a language. It is concerned with the linguistic expression represented in the speech sounds, syllables, stress and intonation. Phonetics deals with oral speech.

Phonetics is of great theoretical and practical value. Theoretically it is important to study the formation of speech sound, their combinations, syllables, stress and intonation. The classification of various speech utterances and their division into smaller and higher elements require theoretical, scientific bases – principles and methods. The explanation and description of the articulation of speech sounds, the pronunciation rules of a language is the object of practical or applied phonetics which is very important in teaching correct pronunciation of a foreign language. The phonetic elements or units are sounds, syllables, stress and intonation which have their linguistic function observed in the identification and distinction of the utterances. In such words or morphemes as **lag- bag, meet-seat, etc.** the first sounds help to distinguish their meaning. The words **present-present** are distinct by the position of the stress. The sentence **she came** may be pronounced in such a way as to be declarative, interrogative etc.

The following types of phonetics may be distinguished:

1.2 General phonetics which studies the human sound –producing possibilities, the functioning of his speech mechanism and the ways they are used in all languages to pronounce speech sounds syllables, stress and intonation. It is a part of General Linguistics.

2. **Descriptive phonetics** studies the phonetic system of a certain language. For example: English phonetics, Russian phonetics, Uzbek phonetics etc.

3. **Historical or diachronical phonetics**, which studies the changes a sound undergoes in the development of a language or languages. Its material may be based on written historical and literary monuments. Diachronical studies of the phonetic system may explain the present state (synchronical) of a language and compare them. It is a part of a history course of a language. For example, Verner's and Grimm's Laws, Ablaut, Great Vowel Shift etc. are the object of diachronical phonetics which is also called evolutionary phonetics.

1.3 Comparative-typological phonetics studies the phonetic features of two or more languages of different systems such as English, Russian, and Uzbek etc. It is a part of comparative-typological linguistics. Its fundamental principle is using linguistic categorization of all the various units of the languages in comparison. Comparative-typological phonetics is of great theoretical and practical value. Theoretically it is important to compare phonetic system of all languages in order to establish language universals (the fact and features which exist in many languages), similarities and differences between the sound structure, syllable types, stress and intonation. The comparative-typological method is also known by the terms "constructive", "confrontative", "differential" and comparative method. This method is used either in historical or synchronical analysis of a language.

CASE STUDY:

- 1 What does the term "language" denote?
2. What is the definition between the system and the structure of a language?
3. What is the distinction between the terms "substance" and "form"?
4. What forms of speech do you know?
5. Will you give the definition of phonetics do you know?
6. What types of phonetics do you know?

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www.literature.org/
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LECTURE 2. PHONOLOGICAL THEORIES

Problems to be discussed:

- 2.1 Baudouin De Courtnay's Theory of Phonology
- 2.2. The St.Petersburg Phonological School. L.V.Shcherba's Phonemic Concept
- 2.3. The Moscow Phonological School
- 2.4. The Prague Phonological School

GLOSSARY:

Comparative-typological (contrastive, confrontative) phonetics - сравнительно-типологическая фонетика. Тип фонетики, сравнивающий два или более различных языков. Qiyosiy-tipologik fonetika. Ikkiyoki undan ortiq tillarning fonetikasi sistemasini qiyosiy o'rganish.

Conjunct opposition - однородная (гомогенная) оппозиция, т.е. оппозиция различающаяся только одним релевантным признаком. Оппозиции бывают привативными, градуальными и экvipолентными. Напр. [p - f], [t - 0], [d - б], [k - h], [p - t], [b - v], [b - d], [f - 0], [v - б].

Bir turdagi (gomogen) oppozitsiya a'zolari; faqat bir relevant belgiga asoslangan oppozitsiya. Oppozit- siyalar privativ, gradual va ekvipolent bo'ladi. Masalan, [p - f], [b - v], [t - 0], [d - б], [k - h], [p - 1], [b - d], [f - 0], [v - б].

Constitutive function - конститутивная (материально-образующая) функция, т.е. использование единиц низкого порядка для образования единиц высшего порядка. Напр., фонемы образуют материальную сторону морфем, слов и фраз.

Konstitutiv (material jihatini hosil qilish) funksiyasi, ya'ni tildagi quyi birliklar yuqori birliklarning material jihatini hosil qiladi. Masalan, morfemalar, so'zlar va iboralar fonemalarning birikuvidan tashkil topadi.

2.1. The "prephoneme" period, i.e. when there was no distinction between "speech sound" and "phoneme" until 1870;

2. The "phonemic" period, which began in 1870 and includes the twentieth century. In this period the basic phonemes as functional units of the language was recognized. The first linguist to point out this distinction was I.A.Baudouin de Courtenay (1845 -1929), an outstanding Russian and Polish scholar.

I.A. Baudouin de Courtenay defined the phoneme as the "psychological" equivalent of the speech sound». But he was aware of the fact that acoustic and motor images of the speech sound do not correspond to each other. I.A.Baudouin de Courtenay also tried to analyse phonemes on the bases of phonetic alternations in morphemes. Besides psychological and morphological definitions of the phoneme, he could considered that words may be realized in notions. I.A.Baudouin de Courtenay repeatedly stated that semantically the utterance breaks up into sentences, into significative words, words into morphological components or morphemes and morphemes into phonemes. As a morpheme is only divided into divided into components of the same nature as itself: these components –phonemes must also be significative.

2.2. The St.Petersburg Phonological School's theory is closely connected with the name of academician Lev Vladimirovich Shcherba (1880 -1944), a talented student of I.A.Baudouin de Courtenay. L.V.Shcherba developed the phonemic concept represented by his research advisor. L.V.Shcherba repeatedly stressed the differential function of the phoneme. He gave the following definition of the phoneme: "The shortest general sound image of a given language, which is capable of associating with images of meaning differentiating words, . . ., is called phoneme". In this definition besides the term " sound image», which shows the influence of psychology, everything is clear from the phonological view point. Although L.V.Shcherba realized that phonemes are not general images which are the result of different perceptions. L.V. Shcherba illustrated his phonemic theory with examples from variations in the pronunciations of languages may depend on their phonetic structures and linguistic habits the sum of which L.V.Shcherba called the articulation basis.

L.V. Shcherba also indicated three aspects of speech sounds: biological (physiological), physical and linguistic (social), of which he paid special attention to the last aspect. In speech communication physiologically and physically different articulations (for example [a]) may be generalized by one meaning. Such a generalized unit is called a **phoneme**. Thus, L.V. Shcherba underlined the **concrete, generalized and functional** aspects of the phoneme. He explained that each phoneme may be

distinguished from all other phonemes by its features, while all the phonemes of a given language form a unit system of oppositions *ijj* which each phoneme is defined by its oppositions against another separate phoneme or phoneme groups.

L.V. Shcherba invented his own system of transcription. He wrote about different pronunciation styles and advanced very interesting ideas on the subjective and objective methods of scientific investigation. L.V. Shcherba's phonological theory was developed and improved by many linguists. His followers and pupils L.R. Zinder, M.L. Matusevich, L.V. Bondarko, A.N. Gvozdev, V.I. Litkin, Y.S. Maslov, O.I. Dickushina are representatives of the St. Petersburg phonological school.

2.3. The representative of the Moscow phonological school based their definition of a phoneme on the concept of the phoneme: "Phonemes are minimal units of the sound structure of a language, serving to form and differentiate meaningful units of a language but they are capable of distinguish- For example, **pit – lit, but – bet** ect.

Some Moscow phonologists, especially, A. A. Reformatsky gave a classification of phonological oppositions and presented a new approach to the problem of neutralization. It should be stated that their theory is commonly applied to the description of Russian phonemes; it was also fruitful in the analysis of the phonological systems of other languages. The Moscow phonologists described the supersegmental features of syllables, stress and intonation. Besides, they improved the morphonological theory advanced by N.S. Trubetzkoy. According to A.A. Reformatsky \ morphonology is a «bridge» level between phonology and morphology. N.S. Trubetzkoy included almost all the phonemic alternations into morphonology and used the term «morphoneme». However, morphonology must not only study the alternations of segmental phonemes but can analyse the alternations of su-prasegmental elements, i.e. stress alternations in morphemes. In the Russian words **рука - ручной, нога - ножной** we can observe alternations both of a segmental and suprasegmental character. Such alternations in English as **foot - feet, tooth - teeth, ox - oxen, child - children**, which are interpreted as morphonological by the American linguists, belong to the grammatical meanings formed by the internal inflexion¹. The alternations, which do not depend on their positions in morphemes, would be studied in morphonology

2.4. The fundamental scientific works have been done by the representatives of the Prague phonological school – well –known linguists W.Matezius (1882 – 1945), B.Havranek (1893 - 1978), N.S.Trubetzkoy (1890 – 1938), B.Trnka, I.Vachek, V .Skalichka and others. Among them very important phonological ideas were advanced by the Russian scholar N.S.Trubetzkoy .In his book "Principles of Phonology" first published in German in 1939, N.S.Trubetzkoy discussed the relation of phonology to other studies, the nature of phonemes and their variants, how to determine the phonemes of language, relations between phonemes in general analysis and in particular language, the classification of phonological and non-phonological oppositions, neutralization, mono-and biphonemic combinations ,phonological statistics, boundary – markers (junctures) and prosodic elements (syllables, stress and intonation).His theoretical work on phonology shows «the breadth of Trubetzkoy's knowledge and intricacy and incisiveness and cerebral character of his scientific analysis».

N.S. Trubetzkoy presented the classification of phonological oppositions in terms of logic. Two things which have no features in common cannot be contrasted, likewise two phonemes which have no common features cannot be opposed. Firstly, oppositions are classified in relation to the entire system of oppositions. According to this principle oppositions may be unidimensional and pluridimensional (or bilateral and multilateral). Two phonemes possessing a common feature, which no other phoneme has, are in unidimensional opposition. For example in English /t-d/, /p-b/, /k-g/, /b-m/, /d-n/, /r-l/ /f-v/, /s-z/, /s-J/, /z-3/, /t-tj/, /d-d3/, /r-1/ are unidimensional (bilateral) oppositions.

According to N.S.Trubetzkoy the unidimensional oppositions are fewer but more interesting than the others. Pairs of phonemes, having similar oppositions between them, are called proportional oppositions. In English pairs of phonemes /p-b/, /t-d/, /s-z/, /J-3/, /0-5/, /tj-d3/, /f-v/, /k-g/ have similar oppositions in which the distinctive feature is voiceless - voiced (resp. fortis -lenis (tense - lax). These pairs of phonemes constitute proportional oppositions.

CASE STUDY:

1. Who is the founder of the phonological theory?
2. What periods can be distinguished in the formation of the phonological theory?
3. Explain I.A.Baudouin de Courtenay's phonological theory.
4. What are the theoretically and practically important ideas suggested by L.V.Scherba?
5. Give the definition of the phoneme by the Moscow Phonological School.
6. What representatives of the Prague Phonological school do you know?

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LECTURE 3 THE PRINCIPAL TYPES OF ENGLISH PRONUNCIATION

Problems to be discussed:

- 3.1 Literary and local types of pronunciation. The orthoepic teaching norms of English pronunciation
- 3.2 English pronunciation in Great Britain
- 3.3 Northern English pronunciation
- 3.4 Scottish type of pronunciation
- 3.5 The Irish type of pronunciation

GLOSSARY:

Constrictive consonants - щелевые согласные, звуки с неполной преградой. Напр, [f, v, s, z, j, ʒ, h).

Tilo'rtaqatorunlisi -
talaffuzidatilog'izningo'rtaqismidayassishakldapastroqholatdaharakatqiluvchitovush. Masalan, rus tilidagi (ы), (а).

Checked vowels- Усеченные гласные, артикуляция которых внезапно прерывается последующим согласным в односложных закрытых слогах: pit, pet, cut.

Talaffuziyoriqbo'g'inliso'zlardakeyingiundoshbilanuzilibqoluvchiunlilar: pit, pet, cut.

Closed syllable - закрытый слог, заканчиваемый на согласный звук.

Yoriq bo'g'in - undosh tovushga tugagan bo'g'in.

3.1. One of the vital features of literary language, which distinguishes it from its dialects, is the existence of more or less uniformed norms. A literary language has its own lexical, grammatical, orthographic and pronunciation or phonematic norms. Every national language possesses two forms: the written form, which is the literary uniform of a language, and spoken form, which is not uniform and characterized by the individual features of the speaker. English is represented in writing and printing by the twenty-six letters of the alphabet, a dozen of punctuation marks and such devices as capitals and italics. In the spoken form of English we evidently use about a hundred sounds and variations in actual speech; for example, some people have a full /r/ and other a very slight indication of the sounds. The pronunciation of words varies considerably among the different regions in which English is spoken, so that we can easily distinguish speakers according to their pronunciation.

A special branch of linguistics which studies the variability of a given language is called dialectology. Dialectology has a close relationship to history, geography and other sciences as dialects may be important in the formation of nations and other sciences as dialects may be important in the formation of nations and any change in the process of migration and urbanization. The pronunciation features of dialects are studied by a special branch of phonetics, namely dialectological phonetics. It is possible to investigate the literary and dialect pronunciations of the same language.

3.2. Usually, owing to the political, economic, social and cultural factors, one of the regional dialects becomes literary, as it constitutes the orthoepic norm. At present there are the following regional pronunciation types exist in Great Britain: 1) **Southern English pronunciation;** 2) **Northern English pronunciation;** 3) **Scottish pronunciation;** 4) **Irish pronunciation,** among which the Southern English pronunciation is chosen as the orthoepic standard for modern English. This type of pronunciation is often called **Standard English** or **Uniform English** etc. D. Jones called it, **Received Pronunciation** (RP) by which he meant « . . . merely widely understood pronunciation . . . in the English - speaking world . . . » At present some linguists use the term «General British» instead of RP, as to the analogy with the term «General American» for the literary American English. We also use the term **General British** (abbreviation GB) because it may indicate the generally accepted literary type of English pronunciation. Though its origin was the Southern English dialect, it is usually used in the south-east of England where its capital, London, is situated too. However today it has no locality. GB is taught at schools, colleges, universities and other educational institutions of England. It is the official type of English pronunciation that has been scientifically investigated and practically descriptions and recording of British English pronunciation used for teaching English as a foreign language invariably refer to this form is also a powerful reason for its choice. GB is a typical form of pronunciation used by generations in the last half of the twentieth century.

As D. Abercrombie points out even in England there are numerous ways of pronouncing RP. He distinguishes three groups of people on the basis of their pronunciation; 1) RP speakers - those who speak without an accent; 2) Non-RP speakers - those who speak with an accent; 3) dialect speakers².

A.C. Gimson distinguished three main types of pronunciation within RP itself: the conservative RP form used by the older generation and by certain professions or social groups; the general RP forms most commonly in use and typified by the pronunciation adopted by BBC; and the advanced RP forms mainly used by young people of exclusive social groups³. So, there are some basic differences even among speakers in Great Britain.

3.3 Northern English pronunciation is used in the region between Birmingham and the border of Scotland. Until the turn of the nineteenth century the majority of people in England spoke Northern English as it was uniform at that time, while Southern English was spoken by fewer people.

The following basic differences between GB and the Northern English pronunciations may be observed, which cause the inventory of phonemes and their distribution: /a/ is used instead of GE /æ/ in words like **pan, bad, man** etc.; /ɑ/ is used for GB /ɑ:/ in such words like **chance, glass, ask**, i. e. in which the letter a is followed by word-final consonants other than r. The words **father, mother** are pronounced with /ɑ:/ as exceptions; /u/ is used instead of /ʌ/ in such words as **cup /kʌp/, love /lʌv/, mach /mʌtʃ/** etc.; /e/ or /ɛ:/ is used instead of /eɪ/ in such words **may /me/, me:/take /tek/, /te:k/** etc.

3.4 In the Scottish type of pronunciation some phonetic features of old English precisely the Northumbrian dialect of the Anglo-Saxon language, were preserved. In the seventh century the

German tribes-angles and saxes migrated to Scotland. In the ninth century Scandinavians arrived in Scotland. The population of Scotland is known as high landers at present.

There is no difference between the written forms of Scottish and British English. But there are a number of marked differences between British and Scottish speech which maybe noticed in the inventory and distribution of phonemes, as well as in word accentuation and intonation.

Instead of GB /æ/ the vowel /a/ is used in words like bad /bad/, man /man/. /æ/ For GB /a:/ in such words as path /pæθ/, ask /æsk/, glass /glæs/ etc.

Among consonant sounds /r/ is usually dark, /r/ is trilled or rolled in all positions of a word.

The glottal stop /ʔ/ articulated by closing the glottis, compressing the air below and then opening the glottis to release the air, is used instead of the final and internal /k/ and /t/: **bottle** /boʔl/, **cattle** /kæʔl/, **lake** /leʔ/ etc.

The Scottish English back lingual fricative voiceless (x) like the Russian and Uzbek /x/ (dark /h/) is used in words like **caught** /koxʔ/, **thought** /εoxʔ/, **loch** /lox/ etc.

The sound /hw/ is used in words with initial digraph **wh**: **why** /hwai/, **when** /hwɛn/, **what** /hwɒt/ etc.

The medio-lingual palatal voiceless fricative /ç/ is used in words like **night** /nixʔ/, **sight** /sixʔ/ etc.

The pitch is not high in Scottish word accentuation. The Scottish intonation is characterized by slightly rising and falling melodies, monotonal timbre, weak stress and normal tempo of speech.

3.5 The Irish type of pronunciation is used in Ireland which is politically separated into two parts: The Republic of Ireland (Eire) and Northern Ireland (Ulster). The mother tongue of Irish people is the Irish language, a Celtic group of Indo-European languages. Ireland was conquered by England in the twelfth century and English began to be spread there.

After the independence of Ireland (Eire) in 1937 both English and Irish became the official languages. Nonetheless more Irish people speak English than Irish. English spoken in Ireland is known as Irish English which differs from RP with its inventory of phonemes and their distribution and also word accentuation and intonation. As a result of linguistic contact between Irish and English, the latter changed some of its phonetic features. There are also some changes in the vocabulary and grammar of Irish English.

Instead of [ɪ] or /i:/ the vowel [e] is used in words like **spirit** /'speret/, **sit** /set/, he /he/, tea /te/ etc.

Long /a:/ for RP is used in words like **man** /ma:n/, **bad** /ba:d/ etc.

The vowel /o/ is substituted by /o:/ in words like /so:ft/. The diphthong /oi/ is used instead of RP /ai/ in initial and medial positions in words like **nice** /nois/, **ice** /ois/ **but** /ai/ is pronounced in the final position of words as in my /mai/, by /bai/ etc.

The Irish English vowels are pronounced longer than in RP. In Irish English stress may be shifted to the final syllable of a word: **sacri'fice**. The Irish English intonation is characterized by very high tones and abrupt rising and falling melodies¹.

CASE STUDY:

1. What is a literary variant of a language?
2. What is dialectology?
3. Explain three principal types of English pronunciation distinguished on the British Isles?
4. Where is the Northern English spread?
5. What marked features exist in the Scottish type of pronunciation?

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LECTURE 4 The Pronunciation types of English in the USA as compared with General British

Problems to be discussed:

- 4.1 The Southern type of American pronunciation
- 4.2 The Western type of American pronunciation
- 4.3 Broad and narrow types of pronunciation

GLOSSARY:

Close vowel - закрытый гласный, образуемый при высоком подъеме языка. Напр, англ. (i:, i, u, u:), русск. (и), (у), узб. (i), (u).

Yopiq unli - tilning ancha yuqoriga ko'tarilishi natijasida hosil bo'luvchi unli tovush. Masalan: (i), (u).

Combinatory changes- комбинаторные изменения (аккомодация, ассимиляции, диссимиляция, диэреза, эпентеза). Kombinatoro'zgarishlar (akkomodatsiya, assimilatsiya, dissimilatsiya, diereza, epenteza).

Complementary distribution- дополнительная дистрибуция, состоящая во взаимном исключении разных воспроизведений одной и той же структурной единицы, каждая из которых встречается в своем окружении.

To'ldiruvchi distributsiya. Bir til birligiga tegishli xilma-xil elementlarning turlicha ishlatilishini aniqlovchi distributsiya turi. Masalan, aspiratsiyali (p^h, k^h) unlilardan oldin, aspi- ratsiyasiz [p, t, k] boshqa o'rinlarda ishlatiladi va shu sababli [p, t, k] fonemalarining allofonlaridir.

English was brought to the American continent by the English colonists in the first half of the sixteenth century. There are at least three major speech areas in the USA: 1) **the Eastern type of pronunciation**; 2) **the Southern type**; 3) **the Western general American type**. **The Eastern type** is spoken in New England (Maine), New Hampshire, the eastern parts of Vermont, Massachusetts, Connecticut, Rhode Island and in a part of the Atlantic sea-board, i.e. a part of the New York state. This type is also called Eastern New England speech. In New England and in the Boston State American English have some common features with RP pronunciation. They are found in such words like **dock /dok/, hot /hot/, dance /da:ns/, sir /sə:/, far /fa:/** etc., in which vowels sound alike.

This type of pronunciation avoids retroflex /r/ in the final position of a word and before consonants as it is in RP. As a result of /r/ dropping in the Eastern pronunciation there appear diphthongs **like /εə/, /uə/ and /iə/**: care /kεə/, sure /fuə/, mere /miə/ etc.

There also a lot of marked differences existing in the Eastern type of pronunciation. For example, in words like **sill and seal** and also **pot and port**, which sound alike /sil/ and /pot/ the phonetic distinction between long and short vowels becomes insignificant. The diphthong alternating between /au - aʊ/ is used in the Eastern dialect¹. The opposition /hw - w/ exists initially: **whale /hweil/ - wail /weil/ whet /hwet/ - wet /wet/**.

4.1 The Southern type of American pronunciation is used in Pennsylvania, in the eastern area of Texas State, Arkansas, Maryland, Virginia, North and South Carolina, Georgia, Florida, Kentucky,

Tennessee, Alabama, Mississippi, Louisiana. One of the specific phonetic features of this type of pronunciation is the so-called «Southern drawl» which is characterized by the diphthongization both long and short vowels in certain positions (in stressed position, before voiced consonants and fricatives). Besides, as the result of «Southern drawl» some diphthongs may be monophthongized. The first element of the diphthongs is pronounced long. While the second is omitted. More often diphthongs are pronounced as the combination of three vowels (triphthongs). Sometimes the vowel /ə/ follows *ii* which is called double diphthongization yes /jeis/¹. The following are examples of the «Southern drawl»: egg /eig/, yes /jeis/, cost /koust/, **walk** /wouk/, **fine** /fa:/, /**fa:**/ **again** /ə'gen/ etc. In the Southern speech word pairs like **ear** - **air**; **fear** - **fair** sound alike, i.e. homophonous as they are pronounced either with the diphthong /is/ or /ea/. The diphthongs /εə/ and /æə/ form phonological opposition in the Eastern type of pronunciation.

Omitting the /r/ sound is typical of this speech. Even the so-called linking /r/ is not used in it. Instead of /a:/ the vowel /æ/ is used in the Southern type: **dance** /dæns/, **path** /pæθ/, ask /æsk/ etc. In words like **farm**, **park**, **mark** long /a:/ is diphthongized and pronounced as /æ/. The short vowel /a/ is used in words like hot /hat/, pot /pat/. In such words as **mourning** - **morning**, **hoarse** - **horse** the simple vowels /o/ and /o:/ form phonological opposition with /oə/ and /oə/. The simple vowels /æ/ - /ε/ form opposition in word-pairs like **mary** /mæri/ - **merry** /meri/ - **mary** /mari/.

There are some similar features between the Southern American and RP. They are the pronunciation of a soft /l/ before a vowel, the usage of the cluster /ju:/ in words like **reputation** /repju:teifn/, **student** /stju:dent/, **duty** /dju:ti/, the omission of /r/ etc.

4.2 The Western type of American English is accepted as the literary pronunciation in the USA which is used by 120 million people. This type of pronunciation is known as **General American** (abbreviation GA). It is also called **Standard American English**. We do not use the latter term in order to have analogical terms RP and GA. General American is spoken in Mid-Atlantic States: New York State (but not the city itself which has its own dialect described above), New Jersey, Pennsylvania, Ohio, Indiana, Illinois, Michigan and Wisconsin.

The following differences exist within the consonant systems of RP and GA. One of the most striking phonetic features of General American is observed in the retroflex sonorant articulation of /r/. In GA /r/ is pronounced in two ways:

1) when it is retroflex sonorant /r/, the tip of the tongue is curled back so that a wide air passage is formed between the under side of the tongue-tip and the back slope of the teeth-ridge. In such an articulation of /r/ the position of the tongue at the start is the same as that of the vowels /u/ and /l/ and follows curling back to /r/;

2) when it is pronounced as a cacuminal sonorant /r/, it is similar to that of RP. This type of /r/ is usually used before the consonants /t, d, θ, f, z/: try /traɪ/, **drink** /drɪnk/, **shry** /fraɪ/, **three** /θri:/, **misery** /mɪzri/ etc.

4.3 The so-called «broad» and «narrow» forms of transcription are usually often used in description of RP. But in GA there are too many transcription forms suggested by various linguists. There are differences in word accentuation between RP and GA too. Usually British linguists distinguish three degrees (primary, secondary and weak) degrees of word stress, while American authors distinguish four (primary, secondary, tertiary and weak) or even five (including the fourthary) degrees of word stress. These degrees also have different notations in books. One which H. A. Gleason indicated is /A^V/ symbols in GA. From these /A/ symbols are used to indicate primary and secondary degrees of stress in RP. The secondary stress is more commonly used in GA than RP. In words ending -ary, -ery, -ory as **necessary**, **monastery**, **territory**, which are derived from Latin through old French, the primary stress in old French was usually on what is now the syllable before the last. In Middle English the accent shifted to the fourth syllable from the last in accord with the native English tendency to accent words near the beginning. But owing to the principle of alternating rhythm in words, consisting of three or more syllables by the different degrees of stress, a distinct secondary stress remained where the main accent had been. Thus Middle English **neces'sarie** became '**neces, sary** and '**terri'torie** became '**terri'tory**. This tendency still remains in GA.

Examples¹:

Spelling	RP	GA
adversary	/ˈædvə,seri/	/ædvəsəri/
commentary		/ˈkɒmən,teri/
momentary	/mɒmən,teri/	/mɒmən,tri/

In many words of RP the primary stress is preserved on the first syllable, while in GA stress is shifted to the next syllable. For example: garage RP - /ˈgɑːrɑːʒ/, GA - /gəˈrɑːʒ/, gəˈrɑːʒ/, **contrast** RP - /kɒntrɑːst/, GA - /kənˈtræst/ etc.

The shifting accent is often observed in complex and compound words in both literary types of pronunciation. But it is more frequent in GA than in RP. The accentuation of words may be different when they are pronounced isolately and in phrases, the latter is called a sentence stress or phrase stress (H. Kurath) or sometimes sense stress (J. S. Kenyon). Such compound adjectives as **high-strung** /ˈhaɪˈstrʌŋj/ in GA, when used predicatively as in *He's rather high-strung*, retains its stress marks. But when it is followed by a strong stress (**'high-strung' nerves**), the second accent is reduced.

CASE STUDY:

1. What pronunciation types exist in the USA?
2. Where is Eastern American pronunciation spread? What are its features?
3. What is called "Southern drawl"?
4. Explain the marked differences between GB and GA vowels and consonants?
5. What is called spelling-pronunciation?
6. What differences exist between GB and GA intonation?

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LECTURE 5 The System of Consonant Phonemes in English

Problems to be discussed:

- 5.1 Vowel consonant distinction.
- 5.2 The articulatory and acoustic classification of English consonants (in comparison with Uzbek).
- 5.3 Comparative – typological analyses of the English and Uzbek consonant phonemes.

GLOSSARY:

Complete assimilation - полная ассимиляция. Полное уподобление одного звука под влиянием другого.

To'liqassimilatsiya, ya'nitovushlarningo'zarota'sirinatijasidato'laholdabirtipgao'tishi.

Culminativefunction- кульминативная функция. Особенности звукового выражения, служащие для выделения слов и их соединений в речевой цепи. Напр., словесное ударение в английском, русском и узбекском языках. Kulminativ funksiya.

So'zlar va ularning birikmalarini nutqdagi tovush jihatdan ifodalanishini ajratib ko'rsachish. Masalan, ingliz, rus va o'zbek tillarida so'z urg'usi ana shunday funktsiyani bajaradi.

Dental consonants - зубные (дентальные) согласные, артикулируемые путем образования переднеязычно-зубных преград. Напр., русск. (т, д, с, з).

Tish (dental) undoshlari - tiluchipastkitishlargategizilishinatijasndahosilbo'luvchiundoshlar. Masalan: (t, d, s, z) kabi.

5.1 Vowel-consonant distinction.

Usually the distinction between a vowel and a consonant is regarded to be not phonetic, but phonemic. From the phonetic point of view the distribution between a vowel and a consonant is based on their articulatory – acoustic characteristics, i.e. a vowel is produced as a pure musical tone without any obstruction of air – stream in the mouth cavity will in the production of a consonant there is an obstruction of air stream in the speech tract.

There are other criteria to distinguish a vowel from a consonant as well.

Another distinction of vowel – consonant dichotomy is made due to the criterion that the vowels have the syllabic function forming its peak while consonants are marginal in the syllable forming its slopes. This criterion is, perhaps, universal as to vowel – consonant distinction. Therefore some linguists use the terms syllabic and non-syllabic phonemes. But the existence of the consonants and sonants, which may be syllabic, contradicts this criterion. Ex, in English [r], [l], [j], [w] oral sonants and [m], [n], nasal sonants may have a syllabic function: little [litl], hundred [handrid].

In the description of the phonemic system of English we use articulatory terms in the main, which are understandable and important for practical use than the acoustic terms, as to the terminology used in the dichotomic classification of distinctive features, such terms are often called mixed as articulatory, acoustic and even musical terms are used. Ex, the terms vocalic – non-vocalic, oral – noral, voiceless – voiced, tense – lax are articulatory terms, compact – diffuse, grove – acute are acoustic terms; the terms – flat and sharp plain are borrowed from the theory of music.

Analyses of English phonemes is made in the following way:

- 1)The phonetic (articulatory and acoustic) classification.
- 2)The phonemic classification, which makes clear the distinction between phonemes and their allophomic variants.
- 3)The distribution of phonemes and some sound clusters. More often we compare the phonemic system of English and Uzbek.

5.2 The articulatory and acoustic classification of English consonants (in comparison with Uzbek).

The general phonetic principles of the classification of consonant sounds are as follows:

The place of articulation;

The manner of production;

The presence or absence of voice;

The position of the soft palate.

According to the place of articulation the consonants maybe labial and pharyngal (ihi). Labial consonants are divided into bilabial (as English [p], [b], [m], [j], [w]) and labiodental English [f], [v]. The lingual consonants may be forelingual English ([t], [d], [s], [z], [l], [n]) interlingual and backlingual ([k], [q]).

The manner of articulation makes it possible to distinguish occlusive [p, b, t, d, k, q], constrictive [f, v, s, z] consonants and affricates.

The chief points of obstruction at the place of articulation, besides labial (bilabial and labiodental), are dental (allophones of the phonemes /t/, /d/, etc.), alveolar /t/, /d/, /s/, /z/, /l/, retroflex (G. A. /r/), cacuminal (RP /r/), palato-alveolar /j/, /s/, /tj/, /d3/, palatal /j/, velar /k/, /g/, /g/ uvular (Scottish

/R/), glottal /ʔ/ - stop which is used more often in GA and in some English dialects). All these characterize the place of obstruction formed at some points of speech organs.

>The manner of articulation makes it possible to distinguish occlusive (/p, b, t, d, k, g/), constrictive (/f, v, s, z, θ, ʃ, ʒ, h/) consonants and affricates (/tʃ, dʒ/). In turn, occlusive consonants may be two types: plosives or stops, in the production of which noise is essential and sonorants or sonorants /m, n, r/ in the production of which tone prevails over noise. Constrictive consonants may be divided into fricatives and sonorants. Fricative consonants may be unicentral (those in which narrowing has two foci) and bicentral (produced by two foci narrowing as in /ʃ, ʒ/). Unicentral consonants may be produced either with a flat narrowing (/f, v, θ, ʃ, h/) or a round narrowing (as in English /s, z/). As to constrictive sonorants, they may be medial (as in English /w, v, j/) and lateral (/l/).

The next class of consonants namely affricates are formed by the stream of air stopped first (as in the production of plosives) and then the closure is released with friction (as in fricatives). Sometimes these, type of sounds are called occlusive - constrictive or plosive - fricative complexes as the English /tʃ, dʒ/. Affricates may also be unicentral (as the Russian TC /ʉf/) and bicentral (as in the English /tʃ, dʒ/).

The rolled (or thrilled) sonorants are not characteristic for RP and GA but may be heard in some positions, especially when /r/ proceeds /t/ and /d/ it drops its sonorant feature¹. The rolled sonorants are found in Russian (/p/) and Uzbek (/r/).

The next principle of the classification of consonants is based on the presence or absence of voice, according to which voiced and voiceless consonants may be distinguished. This distinction is closely connected by the degree of breath and muscular effort, involved in the articulation. This distinction indicated by the feature for tens – lenis (from latin words which means “tense – lax”), is very important phonologically. There are eight pairs of voiceless – voiced, resp. fortis – lenis consonants in English. [p-b, t-d, f-v, s-z, k-q]. The general principles of the consonant classification explained here are obtained in the comparative table of English and Uzbek consonant phonemes given below.

5.3 Comparative – typological analysis of the English and Uzbek consonant phonemes.

In comparing consonant systems of two languages; it is suitable to begin with the inventories of phonemes set up in both languages. The inventory of the English consonant phonemes comprises the following 25 phonemes. [p], [b], [t], [s], [k], [q], [n], [l], [m], [ŋ] and the facultative or optional phoneme /m/.

Some of the English consonants, for example, /ð, θ/ can not be found in Uzbek. Likewise, the Uzbek consonants /x, ɣ, q, ts/, do not exist in English. We can arrange the differences in the inventories of consonant phonemes of both languages into a single table. As we look at the table of consonants we find differences in the number and articulation of some consonants. For example, the Uzbek consonants /T, D/ are articulated in a more frontal position, being dental and dorsal than the English consonants /t, d/, which have an alveolar and apical articulation. The Uzbek plosive (stop) uvular /q/ does not exist in English. It is articulated in a more backward position than the backlingual consonants.

Among the fricatives the Uzbek [ç, ʒ, ʃ, ʒ], maybe produced in a more frontal position of the mouth cavity than the English counter parts [s, z, ʒ]. The Uzbek [ç, ʒ] are dorsal [ʃ, ʒ] are palato – alveolar consonants. The English [s, z] have apical, alveolar articulation with round narrowing and being also palato – alveolar, have two in articulation.

Besides, the consonants [x, ɣ] are specific for Uzbek and cannot be found in English. The class of affricates is similar except the Uzbek [tʃ], which is borrowed from Russian.

CASE STUDY:

1. What is phoneme?
2. What is the distinction between a vowel and a consonant?
3. What term do some linguists use for vowel – consonant distinction?
4. How do we analyze the English phonemes?
5. What are the general phonetic principles of the classification of consonant phonemes?
6. Compare the English and Uzbek consonant phonemes?

7. How do we arrange the system of the English consonant phonemes?
8. What kind of allophonic variations did G. P. Torsuyev distinguish in English consonant phonemes?

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LECTURE 6. The London Phonological School and Phonological Trends in the USA

Problems to be discussed:

- 6.1 The London Phonological School
- 6.2 D. Jones and his phonological concept
- 6.3 Phonological Trends in the USA
- 6.4 L. Bloomfield's theory
- 6.5 American Tagmemic School

GLOSSARY:

Descriptive linguistics - дескриптивная лингвистика. Направление исследования языка в США. (Его видные представители: Ф. Боас, Л. Блумфильд, З. Харрис и др.).

Deskriptiv tilshunoslik oqimi. AQSHdagi tilni o'rganish oqimi. (Uning ko'zga ko'ringan namoyandalari F. Boas, L. Blumfild, Z. Xarris kabilardir.)

Delimitative function - делимитативная (разграничительная) функция - функция обозначающая границы между последовательными единицами. Напр.: КИре - Кире.

Delimitativ (chegaralash) funksiyasi - ketma-ket kelgan bir-liklarni chegaralash. Masalan: yotoq oldi - yota qoldi.

Diaphone - диафон. Аллофон определенной фонемы, произносимый неодинаково различными людьми, говорящими на данном языке.

Diafon. Turli kishilar tomonidan bir xil talaffuz qilinmaydigan ma'lum fonema allofoni.

Diphthong - дифтонг. Сочетание двух гласных, произносимых единой артикуляцией как один слог.

Diftong - bir bo'g'in sifatida yagona artikulatsiya bilan talaf- fuz qilinadigan ikki unli tovush birikmasi.

6.1. There is long tradition of phonetic and phonological studies in England. One of the first linguists who made a serious study in English phonetics was Henry Sweet. He distinguished broad and narrow trans- in his «Handbook of Phonetics» (Oxford, 1877).

Under “The London Phonological School” we mean the theory and methods of phonetic and phonological analysis proposed by the British linguists. This school is represented by J. R. Firth, Daniel Jones, D. Abercrombie, I. Ward, L. Armstrong, D. B. Fry, H. Kingdon, J. D. O’Connor, A. C. Gimson. The British linguists presented original ideas on phonemic and prosodic analysis. Well-known British linguists D. Jones and J. R. Firth gave brief explanations of the phoneme concept.

D. Jones admits the fact that the idea of the phoneme was first introduced to him by St. Petersburg professor L. V. Shcherba in 1911, but both the theory and the term itself had existed for more than thirty years even then. D. Jones wrote: “According to J. R. Firth the term “phoneme” was invented as distinct from “phone” in 1879 by Krushevsky”. Thus, both outstanding English linguists were familiar with the theory and term “phoneme” used by Russian linguists.

6.2. D. Jones prefers to speak about an “explanation” of phoneme rather than a “definition”, the latter is impossible without making use of terms such as “language”, “speech sounds” and “words”. He gave the following explanation of a phoneme: “... a phoneme is a family of sounds in a given language which are related in character and are used in such a way that no one member ever occurs in word in the same phonetic context as many other members”². D. Jones explanation of a phoneme is a physical (acoustic) one, since the phoneme is treated as a “family of sounds” His physical interpretation is distinct from the articulatory approach to the phoneme. D. Jones explained a phoneme on the basis of auditory distinctions, which only secondarily is based on presumed articulatory positions, He also distinguishes “principal and subsidiary member” of the phoneme which are special to the terms “allophone” and a “variant” of the phoneme. According to his view point a phoneme consists of more than one member, and one of the sounds seems more important and common than the others, or because it is the one used in isolation or is intermediate between extreme members. Such a sound is called by D. Jones the “principal members of the phoneme”. The other sounds in the same phoneme are called “subsidiary members”. One of the rules for the determination of a phoneme is that if two sounds of a language can occur in the same phonetic context they belong to separate phonemes. For instance, /l/ and /h/ belong to separate phonemes in English because they can both occur initially before the same consonant as in the words illusion /flu: 3n/ - allusion /a’lu: 3n/. Such differences between phonemes are significant i.e. capable of distinguishing one word from another. These ideas of D. Jones emphasize the importance of the semantic function of phonemes in a language. Two members of the same phoneme cannot be significant if they cannot distinguish words. The aspirated /k^h/ and non-aspirated /k/ sounds as members of the phoneme /k/ cannot distinguish two words and they are used in different positions. The aspirated /k^h/ is used before vowels while non-aspirated /k/ is used in all other positions in English.

6.3. There are several phonological trends in the USA. The head of the American descriptive linguistics L. Bloomfield was one of the first phonologists whose ideas were very fruitful in the further development of phonological theories in the USA. Another well-known American linguist E. Sapir also formulated his own approach to phonemic solutions. Below we give a short review of phonological trends in the USA.

Bloomfieldian descriptive phonology is also called the relative – acoustic theory, as it is based on the analyses of structural functions and acoustic features of phonemes. According to L. Bloomfield, a phoneme is a minimal distinctive unit of a language, which has no meaning itself but may be determined as a special unit, owing to its physical and structural contrasts in relation to all other sound types of a particular language. His other definition of the phoneme as a minimal unit of the phonetic feature is purely a phonetic one. He sometimes mixed up the notions of a “speech sound” and a “phoneme”. His idea on the primary and secondary phonemes was very important in the further classification of segmental and suprasegmental phonemes. He also gave a description of the phoneme combinations in initial, medial and final positions of the words.

6.4. L. Bloomfield’s theory was developed and improved by a number of linguists and is called the **post-Bloomfieldian theory** of descriptive phonology. The representatives of this are Z. Harris,

Ch.F.Hockett, H.A.Gleason. According to this theory a phoneme is a class of sounds or a class of allophones (phones) which have both phonetic similarity and functional identity, in the sense that the substitution of one for another in the same context does not change its syntactic or semantic function, i.e. makes no change in its meaning. This theory defines a phoneme on the basis of the distributional method. Usually the phoneme is defined as the representative of phones in free variation or complementary distribution, which are phonetically similar². The allophones of phonemes may also be determined on the basis of the distributional method. Some representatives of this trend define a phoneme as a sum of distinctive features. They state the physical and functional aspects of the phoneme from the mentalistic point of view, as their theory is based on the stimulus-response segments that are the same or different.

6.5 American Tagmemic School of linguistics advanced its own phonological theory which differs from the theories of descriptive phonology. According to the tagmemic trend a language is the result of verbal behavior and mind and it consists of three levels: grammatical, lexical and phonological. Each of these levels has its own units: morpheme, tagmeme and phoneme, the latter is a minimum unit of the phonological level.

The phoneme is characterized as composing disjunctive, emic portions of the verbal behavior phonetically represented. A phoneme is not a class of sounds, but a phonetic unit with particular features, which is connected with the units of the other levels. A new unit, which is called a tagmeme, is defined as the implication of a slot or position for a functional meaning and a morpheme. The head of the tagmemic school of American linguistics Kenneth Pike uses the term "archiphoneme" in a different sense than N.S.Trubetzkoy did. Two phonemes, which cannot be identified with the phoneme, is called an archiphoneme. For example, in the English words **night-rate and nitrate** we may predict the medial unaspirated long /t/ as opposed to the aspirated short A/. Without using junctures they form an archiphoneme in such morphemes. K.L.Pike states: "Phonemes cannot be analysed without some knowledge - though it may be very slight of grammatical facts"¹. In his work "Coexistent Phonemic Systems" (1949) K.L.Pike attempts to demonstrate the possibility of two or more phonemic systems in monolingual speech. The tagmemic theory is also based on behavior. The phonological theory, which was suggested by K.L.Pike, is called **phonotagmemics** according to which all languages have a phoneme level, most have a syllable level, a pause group level and the level between the syllable and pause group. Intonation takes its characteristics on the phonological phrase level². Thus, the relation between the levels of a language, strictly speaking, the sublevels of speech, is very important in phonotagmemics.

The theory which is being developed in modern American linguistics is a **generative-transformational phonology** (often called a "generative phonology"). Generative phonology is one of components of generative grammar as a syntactic component and component of lexicon. Generative phonology serves to provide phonetic representations of utterances in a language. It studies the phonological form of morphemes and morph listed in the lexicon and determines the rules of how the phonetic units (sounds, syllables, stress and partly intonation) are pronounced in various environments in which they are found.

CASE STUDY:

1. Who is the founder of the phonological theory?
2. What periods can be distinguished in the formation of the phonological theory?
- 3 Who suggested the term "phonemic line" and what does this term mean?
4. What is the meaning of archiphoneme?
5. Explain the basic phonological ideas of descriptive phonology.
- 6.What phonological trends exist in the USA?

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LECTURE 7. THE SYSTEM OF THE ENGLISH VOWEL PHONEMES

Problems to be discussed:

- 7.1.The articulatory and acoustic classification of the English vowels compared with Uzbek.
 7.2 The main differences and some similarities between English and Uzbek vowel phonemes

GLOSSARY:

Diphthongoid- дифтонгоид. Гласные с признаками тембрального скольжения, в произношении которых имеется неустойчивая артикуляция. В англ. языке [к], [u:].

Diftongoid. Diftonglashgan unilarning talaffuzi muayyan emasligi. Masalan, inglizcha [1:], [u:].

Disjunct opposition- неоднородные (негомогенные) оппозиции, т.е. различающиеся только двумя или более релевантными признаками. Напр., [p- v], [b - f], [b -t],[p-d], [m - b], [b - k].

Har xil turdagi (gomogen bo'lmagan) oppozitsiya - a'zolari ikki va undan ortiq relevant belgilarga asoslangan oppozitsiya. Masalan: [p- v], [b - f], [b - t], [p - d], [m - b], [b - k].

Dissimilation -диссимиляция. Расподобление. Замена одного из двух одинаковых по артикуляции звуков звуком иной артикуляции, но сходным по тембру. Dissimilatsiya - bir tipdagi ikki tovushdan birining artiku- lasiyasi o'zgarishi natijasida ikkinchisining moslashuvi.

7.1.The articulatory and acoustic classification of the English vowels compared with Uzbek.

General principles of vowel production are outlined:

1. According to the movement of the tongue;
2. Lip position;
3. Quantity features /long – short/;
4. Distribution;

1. According to the horizontal movement of the tongue, vowels are classified into front, mixed and back one's. in comparative – typological classification of the vowel sounds on the basis of the position of the folk of the tongue five groups of vowels maybe distinguished: a. front; b. front – retracted; c. mixed; d. back – advanced; e. back.

2. According to the vertical movement of the tongue (or to the height of the raised part of the tongue) vowels may be classified into a. close or high; b. mid – open or mid; c. open or low. Each of the highest of the tongue has two variations: narrow and borrow. These principles of vowel classifications are very important in comparative – typological studies of the vowel systems of two or more languages and also in languages with many vowels.

3. According to the position of the lips vowels maybe rounded and unrounded. Rounded vowels are of two types: a. slightly rounded; b. closely rounded. There are two types of unrounded vowels as well; a. neutral position of lips; b. spread position of lips.

4. Traditionally, according to the quantitative features, English vowels are classified into historically long and in certain position vowel.

5. According to the degree of the muscular energy of the organs of speech, especially, the muscles of the tongue, the walls of the mouth resonator and of the pharynx, tense and lax vowels may be distinguished. Usually, all English long vowels are tense and short vowels are lax.

6. Physiologically, according to the character of their end or the last phase of articulations, English vowels maybe checked in the pronunciation of which there is no diminution in the force of utterance towards their string end. Their pronunciation is interrupted by the abrupt articulation of the consonant sound following it.

7. According to the stability of their articulation English vowels may be divided into three groups: 10 monophthongs. 9 diphthongs. 2 diphthongoids.

7.2 The main differences and partial similarity between articulatory features of the English monophthongs, diphthongoids and the Uzbek vowels may be summed up as follows:

1) The English, Uzbek and Russian vowel phonemes are characterized by the oral formation. There are no nasal vowel phonemes in the languages compared.

2) Comparing the X-ray pictures it is easy to notice the positions of the tongue and lips in the articulation of the English and Uzbek vowels. It is convenient to compare the articulations of English and Uzbek vowels establishing certain acoustic types of vowels which relatively exist in both languages /i/, /e/, /a/, /o/, /u/, /ʌ/. For example, the acoustic type (i) includes the English /i:/, /ɪ/ and the Uzbek /i/, /a/ combines the English /æ/, /ʌ/, /a:/ and the Uzbek /a/ etc.

This type of comparison makes easy to describe the phonemic interference between the English and Uzbek vowels on the basis of the articulatory, acoustic and auditory properties.

3) According to the horizontal movement of the tongue, English vowels may be front, front-retracted, mixed, back-advanced and back, whereas Uzbek vowels are fully front and back.

4) According to the height of the tongue and its variations (narrow, broad) there are vowels of all heights and variations in English, whereas, three levels of height: high (III, /u/), mid (/e/, /ɛ/) and low (/a/, /o/), are sufficient for the Uzbek vowels. But we can classify the Uzbek vowels on the basis of the variations of the height of tongue in order to clarify our comparative-typological classification. For this purpose we may compare X-ray photos and notice that the Uzbek *lit* and /u/ belong to the narrow variation of close vowels, /e/ and /o/ - to the narrow variation of mid-open vowels, /a/ and /o/ - to the broad variation of open vowels (this is clearly seen in the comparative table).

5) According to the position of the lips, all back English vowels, except /a:/ and /ʌ/ are rounded. However English vowels pronounced with the lips less rounded and protruded, than the Uzbek back vowels. The pronunciation of the English unrounded vowels with the neutral and spread position of the lips is very important, whereas it is not essential for the Uzbek vowels in which only *Id* may be articulated with spread lips.

6) Besides the above differences, which comprise quality features of English and Uzbek vowels, there is a difference based on the quantity features which make clear all other differences such as tense - lax, checked - free. The Uzbek vowels are typically «middle» sounds, being neither long or short.

7) The Uzbek vowels have relatively stable articulation. There are no diphthongs and diphthongoids in Uzbek.

There are other differences in the articulation of the English and Uzbek vowels. For example, the Uzbek *lil* takes an intermediate position between the English /i:/ and III. In the articulation of the Uzbek *lil* the tongue takes a less frontal position than in the English /i:/ but is more frontal than in the English III.

CASE STUDY:

1. Explain the general principles of classifying vowels.
2. What classes of vowels are distinguished by the horizontal movement of the tongue?
3. What classes of vowels are distinguished by the height of the tongue?
4. What vowels are rounded and unrounded?
5. What are the main differences in classifications of English, Russian, Uzbek vowels.

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LECTURE 8. THE RELATIONSHIP BETWEEN THE PRINCIPAL TYPES OF ENGLISH PRONUNCIATION AND THEIR DIALECTS

Problems to be discussed:

- 8.1 The Canadian type of pronunciation
- 8.2 The Australian type of pronunciation
- 8.3 The New Zealand English pronunciation
- 8.4 The South African pronunciation

GLOSSARY:

Distinctive function - дистинктивная (дифференциальная, различительная, семиологическая, сигнафикативная) функция. Главная функция фонологических единиц (фонем, силлабем, акцентом и инто- нем) - различать особенности звучания единиц разного семантического уровня.

Distinktiv (differensial, farqlanish, semiologik, signifikativ) funktsiya. Fonologik birliklarning (fonema, sillabema, aksentema, intonema) turli semantik bosqichdagi birliklarning eshitalishini farqlash uchun xizmat qilish funksiyasi.

Dinamic stress (expiratory) - динамическое ударение, т.е. выделение ударных слогов силовой акцентуацией (характерно для английского, русского, узбекского языков).

Dinamik (kuch, ekspirator) urg'u - talaffuz kuchi bilan urg'uli bo'g'inni ajratish (ingliz, rus va o'zbek tillariga xos).

8.1 The Canadian type of pronunciation. English came to Canada in the seventeenth century when the British colonists arrived there. English is one of the national official languages (about 14 million speakers) together with French (about 4 million speakers) in Canada.

Canadian English (CaE) has common phonetic features both with RP and GA. English, which is spoken in Ontario region, is more similar to GA than in other parts of Canada as this region is situated very close to the USA. The most specific phonetic features of CaE are the following:

a) before the voiceless consonants the first element of the diphthongs /ai/ and /au/ may be substituted by the vowels /ʌ/ and /ɛ/ in words like out /ʌt/ or /ɛt/, nice /nʌɪs/ or /neɪs/, house /hʌʊs/ or /heʊs/;

b) in word final position before the sonants /l/, /m/, /n/ the vowel sounds as /u/, /a/, *lil* may be added: mail /meɪl/ **film** /fɪlm/, **known** /nouən/ etc.;

c) the vowel sound /o:/ is used both in **pod** and **pawed** which sound homophonic, i.e. similar;

d) Scottish influence is apparent in Canada, especially in the use of the intermediate /a/ for /æ/ in words like **man, hat, bad** in the regions of Nova Scotia and Alberta. For the /au/ diphthong /ou/ and /u/ are heard, which probably reflects Scottish influence as well¹;

e) the American retroflex /r/ is used in CaE too, nonetheless the retroflex /r/ sounds «brighter» (further front in the Canadian Maritimes than in Canada West of the French-speaking belt. It is regarded as a valid dialectological statement)²;

f) the glottal stop /ʔ/ used in GA is typical of CaE too: **mountain, fountain, sentence, accountant**;

g) /æ/ is usually used instead of /a:/ in words like **path** /pæθ/, **task** /tæsk/ etc.;

h) **dark III** is used in CaE in almost all positions: **pull** /pul/, fellow/felau/etc.;

i) both GB and GA forms of accentuation are used in words ending with **-ary, -ory, -iry**; **dictionary** /dikfənri/ or /dikfənəri/, **laboratory** /lə`orətri/ or /læbrə,tori/ etc. CaE intonation possesses many features in common with both RP and GA. However it is still not scientifically investigated by the methods of instrumental phonetics.

8.2 The Australian Type of pronunciation. Australian English is one of the literary national types used since the end of the eighteenth century. There are three types of pronunciation in Australia:

1. Educated or Cultivated Australian English;

2. Broad Australian English;

3. General Australian English (GAu) which is regarded as a literary type.

The following simple vowels (monophthongs and diphthongized vowels) exist in GAu;

	<i>lil</i>	as	in	the	word	seat	/sit/
<i>III</i>	»					sit	/sit/
/ε/				»		head	/hɛd/
/æ/				»		had	/hæd/
/Λ/				»		father/'f	Λðə/
/h/				»		hot	/hot/
/o:/				»		sort/so:t/	
/u/				»		put/put/	
/u/				»		boot	/but/
/Λ/				»		but	/bΛt/
/3/				»		bird	/bɛd/
/ə/	»	alone	/ə'loun/				

The following diphthongs exist in GAu:

/ei/	as in the word	day
/ou/	»	so
/ai/	»	try
/ΛU/	»	down
/oi/	»	boy
/iə/	»	clear
/εə/	»	dare
/uə/	as in the word	tour (tuə) ¹ .

GAu /I/ is a diphthongized vowel as *liil* or diphthong /əi/, /I/ is more close and somewhat prolonged especially in a stressed position. GAu uses diphthong /ΛI/ for /Λ-i/ instead of /ei/: **say** /sΛI/ **made** /mΛ-id/. It often alternates between /ei~Λi~əi/ in Australian speech. GAu diphthong /ai/ sounds like /Λε/, /oi/, /o-i/: **time** /taim/, /toim/ etc. GAu /Λ/ is used instead of RP /a:/: **father** /fΛðə/. The opposition /Λ - a:/ is neutralized in GAu: **cut - cart, much -march** sound identical¹, i.e. become homophones.

In principal the phonetic inventory of GAu does not differ much from RP but the distribution of phonemes is different in both literary types. There are also slight differences in word accentuation and intonation between GAu and RP. But in many cases GAu is much closer to the RP pronunciation than that of GA.

8.3 The New Zealand English Pronunciation. This type of pronunciation has many features in common with RP. The most striking phonetic features of the New Zealand English pronunciation are the following:

- a) the short vowel /I/ is prolonged in the final unstressed position: **city** /siti:/, **very** /veri:/ etc;
- b) in the unstressed position /I/ becomes /ə/. Phonologically the opposition /i - ə/ is neutralized in an unstressed position: **did** /dəd/, **it is** /ət əz/ etc.;
- c) words like **dance**, **chance**, **glass** have two forms of pronunciation, one, which coincides with RP, the other - with GA: /da:ns/ - /dæns/, /tfa:ns/-/tfæns/, /gla:s/ - /glæs/ etc.;
- d) the diphthong /au/ is substituted by /éu/: **town** /téun/, **cow**/kéu/etc.;
- e) Besides the influences of GA, as in the usage of /é/ and substitution of /f/by /3/ in words like **Asia** /'ei3ə/ **version** /və:3n/ the influence of Eastern English and Cockney dialects may be noticed in the New Zealand pronunciation².

8.4 The South African Pronunciation. The following are the most striking phonetic features of this pronunciation type:

- a) the vowels may be nasalized when the nasal consonant precedes or follows them;
- b) all the vowel sounds are halflong, i.e. all short vowels become longer and long vowels - shorter;
- c) a special vowel /e/ which is half-close, front-central, half-tense and rounded, is used instead of /i/, /ε/, /ə/, /ə:/ both in stressed and unstressed positions;
- d) in an initial position /h/ may be dropped: **hause** /aus/;
- e) the rolled or trilled (r) is used in all positions: **great** /greit/, **dear** /di-r/, **warm** /wo-rm/ etc.;
- f) word accentuation and intonation are different in this type than in RP and GA. For example, auxiliary verbs, pronouns and meaningless words may be stressed and therefore they are pronounced in full;
- g) the glottal stop is often used to retain the «jerky» South African pronunciation .

There are also other types of pronunciation in Asia (India, Pakistan, Philippines), in America (Puerto-Rico), which are regarded as dialects or idiolects. Besides there are mixed or hybrid languages which have peculiarities of English.

Case study:

1. Explain the main features of Canadian pronunciation
2. What do you know about Australian pronunciation?
3. What main pronunciation features of New Zealand pronunciation are known?
4. What is idiolect?
5. What is bilingualism?
6. What is known about the South African pronunciation?

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LECTURE 9 Phonological Analysis of the English Consonants (in comparison with Uzbek).

Problems to be discussed:

9.1 The criteria of phonological and comparative- typological analysis

9.2 The system of the English Consonant Phonemes

9.3 Dichotomic classification of the acoustic distinctive features of the English consonant phonemes and its articulatory correlates. Allophonic variations of the English consonant phonemes.

GLOSSARY:

Enclitics - Энклитика. Слитное фонетическое единство безударного слова или слога предыдущего ударного слова в произношении.

Enklitika - urg'usiz so'z yoki bo'g'inni urg'uli so'zdan keyin qo'shib aytish.

Equipollent opposition - эквиполлентная (равнозначная) оппозиция, оба члена которой логически равноправны, т.е. не являются ни двумя ступенями ка- кого-либо признака, ни утверждением или отрицанием признака. Напр, [p — t], [b — d].

Ekvipolent (teng huquqli) oppozitsiya, a'zolari logik jihatdan teng, ya'ni biror belgining ikki turli darajasi, belgining bor yoki yo'qligi bir xil bo'lgan oppozitsiya. Masalan: [p - t], [b - d].

Expression (plane) - выразительность. Высокая степень яркости и убедительности словесного выражения мысли, достигаемое средствами интонационного оформления устной речи.

Ifodalilik, fikrni so'z bilan ifodalashdagi yorqinlik va ishonchlilikning yuqori darajasi. Bunga og'zaki nutqni intonatsiya vositalari bilan kuchaytirish orqali erishiladi.

Extralinguistics - экстралингвистика. Исследование функционирования и развития языка в отношении к этническим, общественно-историческим, географическим, социальным факторам.

Ekstralingvistika - tilningetnik, ijtimoiy-tarixiy, geografik, sotsialvaboshqafaktorlarxizmativariyojlanishibilanbog'liqbo'lgantomonlarinio'rganish.

9.1The comparative table of the English and Uzbek consonant phonemes is based on their articulatory and acoustic classification. This table gives a general idea of the differences and identities of the consonant phonemes and of the pure phonetic features of the isolated consonant phonemes. The table and the phonetic characteristics do not clarify the relationship between the phonemes, i.e. the way they are arranged into the whole system and what structural relations exist between the phonemes. The answer to these questions may be found through a phonological analysis which has its own principles, methods and conditions. Its main principle is based on choosing two or more sounds and establishing their mutual relations in the system. Such mutual relations may become clear by using the method of opposition. Oppositions between sounds require certain conditions. In phonological analysis conditions for the oppositions may be equal to the positions, i.e. initial, medial and final positions where two or more sounds form oppositions. The phonemes and their distinctive (relevant) and non-distinctive (irrelevant) features may be established on the basis of phonological oppositions which may be set up on the paradigmatic axis. The sounds, in which the phonemes are manifested may be used in the linear sequence or on the syntagmatic axis. For analysing sounds in the syntagmatic axis, the method of distribution is used, which makes clear the usage of distinctive and non-distinctive features.

Choosing two sounds, we can compare their articulatory and acoustic properties in the phonetic table cited above. If the features are different, they may be regarded, as being distinctive, if the features coincide, they are called non-distinctive features. This explanation is given for the sake of convenience.

9.2 The system of the English consonant phonemes.

As stated, a phoneme is a member of phonological opposition. Thanks to this definition of the phoneme, the system of the English consonant phonemes is arranged from various phonological

oppositions. According to the place of articulation the following oppositions (mainly single) exist in English. 1. Labial (bilabial or labio – dental – forelingual: between plosives [p-t], [b-d], between fricatives, between nasals [m-n], between constrictive sonant [w-l], [w-r] in which the features bicentral – unicentral and round narrowing – flat narrowing are not distinctive.

The functional load of the opposition labial-forelingual is higher in English than in Uzbek, as there are too many minimal pairs of words, in which the above oppositions may occur in initial, medial and final positions. This opposition shows low functional load in Uzbek as a few oppositions may occur in medial and final positions of the minimal pairs. The power of this opposition is stronger in English (10 pairs) than in Uzbek (9 pairs). The number of labial consonants do not coincide: there are six labial consonants in English and five in Uzbek. The relation between the numbers of forelingual consonants in English and Uzbek is 13: 11.

As observed more than half of the English consonant phonemes are forelingual. In Uzbek it is expressed by almost 45 % of the total number (25) of consonants. The number of forelingual consonants and frequency of their occurrence is very great in both languages. This fact depends more relative on the physiological activity of the front part of the tongue than the other types of articulation. Evidently, this is for the sake of economy of pronunciation effort.

2) The single opposition labial-mediolingual is represented in both languages by the pairs /w – j/. /В – й/. The features bicentral-unicentral and round narrowing - flat narrowing are non-distinctive in the English /w - j/. Such features are not found in Uzbek at all.

3) The opposition labial-backlingual exists in the pairs: /p – k/, /b – g/, /m – ŋ/ in English. In Uzbek this opposition is presented by the pairs /п – к/, /б-г/, /м-нг/, /ф-х/, /В-Ф/ There are no fricative consonants among the English backlingual consonants. The fricative backlingual consonants are specific of Uzbek. Instead of the opposition labial fricative-backlingual fricative, which is specific of Uzbek, the opposition labial fricative-pharyngeal fricative exists in English: /f-/ h/, /v – h/. The functional load of this opposition is _ greater in English than in Uzbek as there are a lot of minimal pairs in English and few in Uzbek.

4) The single opposition forelingual-mediolingual can be established between the constrictive sonants: /l /- /j/, /r – j/ in English and /л-й /, /р-й/ in Uzbek, which coincide not only with the number of oppositions but also with their low functional load and weak power.

9.3 Dichotomic classification of the acoustic distinctive features of the English consonant phonemes and its articulatory correlates. Allophonic variations of the English consonant phonemes.

The theory of distinctive features, which was suggested by Jacobson – Fant – Halle, is known as the acoustic classification. We fact, this theory represented the act of communication and shows the steps involved in inducing the hearer to select the same phonological element the speaker has selected. This theory is based on the results of the spectrographic (acoustic) and X – ray (articulatory) investigation.

Allophonic variations of the English consonant phonemes. G. P. Torsuyev distinguished two types of variations of the English phonemes.

Diaphonic variations which does not depend on the position, i.e. the consonant quality and quantity of the phonemes.

Allophonic variations which depends on the position and changes its quality and quantity. He also gives a complete description of these variations in English. The allophonic variations of the English and Uzbek consonant phonemes depend on their distribution in words, syllables, and also on the phonotactic rules (combinations of sounds or sound sequences). The allophones of a phoneme may be established on the basis of the complementary distribution. The pronunciation of the allophones may vary in different positions of words, syllables, and also in neighbourhood positions, in stressed complicated to describe all the allophonic variety of the consonant phonemes. There for, we give the general rules of the occurrence of the allophones.

Diaphone variation may be observed when [n] is pronounced instead of [ng] in words like strength, length. The prefaces con-, in-, syn-, when stressed have [ng] besides [n] before a following [k], as in conquest, concord, income syncope etc.

The vowel – like allophone of the phoneme [j] may occur in such words as curious, Indian, Genius etc.

Many other allophones of the English consonant phonemes may occur in the various sound combinations, English is rich in initial, medial and final combinations of consonants. Many of them do not occur in Uzbek.

Case study:

1. What are the four major classes of phonemes in the dichotomic classification?
2. What consonant oppositions exist between English consonants according to the character of its members?
3. What opposition is neutralizable?
4. What opposition is called equipollent?
5. Can we use the term archiphoneme in English?

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Suggested web sites:

www.teachingenglish.org.uk
www.online-literature.com
www.literature.org/

Mavzuga doir prezentatsiyalar diskda ilova qilinadi.

Tarqatma material savollari:

1. Phonetics as a Branch of Linguistics.
2. Aspects, types and methods of phonetics.
3. Phonetics and its Relation to Branches of Linguistics.
4. Phonological Theories.
5. I.A. Boadoun de Courtenay's Theory of Phonology.
6. Phonological Trends in the USA.
7. Some Basic Points in Phonological Analysis.
8. The Principal Types of English Pronunciation.
9. General Remarks. Literary and Local Types of Pronunciation.
10. The Orthopedic Teaching Norms of English Pronunciation.
11. English Pronunciation of Great Britain.

12. The Pronunciation Types of English in the USA as Compared with General British.
13. Stylistic Variants of Pronunciation.
14. The System of Consonant Phonemes in English.
15. Vowel-Consonant Distinction.
16. The Articulatory and Acoustic Classification of English Consonants (in Comparison with Uzbek and Russian).
17. The Criteria of Phonological and Comparative – Typological Analysis.
18. Allophonic Variation of the Consonant Phonemes.
19. The System of Vowel Phonemes in English.
20. The Articulatory and Acoustic Classification of the English Vowels (Compared with Uzbek and Russian).
21. The Phonological Status of Diphthongs.
22. Unstressed Vowels of English.
23. The Phonetic Approach.
24. The Relationship between the Frequency of Occurance of Vowels and Consonants.
25. The Syllabic Structure of English.
26. The Definition of the Syllable. The Functions of the Syllable.
27. The Classification of Syllables. Types of Syllables in English.
28. Syllable Formation and Syllable Division in English.
29. Word Stress in English.
30. Definition of Word Stress. Its Types and Components.
31. Placement and Degrees of Word Stress.
32. The Function of Word Stress.
33. The Accentual Patterns of English Word.
34. Intonation Structure of English.
35. The Definition of Intonation; Its Components and Functions.
36. The Linguistic Functions of Intonation Components.
37. The Functions of Speech Melody.
38. The Functions of Sentence stress.
39. The Functions of Other Intonation Components.
40. The Combinatory-Positional Changes of Phonemes.
41. Assimilation.
42. Other Combinatory - Positional Changes
43. .Phoneme and Stress Alternations. Morphology.

Mustaqil ish topshiriqlarining mavzular va soatlar bo'yicha taqsimlanishi

t/r	O'rganilayotgan mavzu nomi	Soati	Mustaqil ish topshiriqlarini baholash usullari
1	Syllable Formation and Syllable Division in English(4).	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
2	The Function of Word Stress	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
3	Stress in compound words	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
4	The Functions of Sentence – stress	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
5	The Functions of Speech Melody	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits

6	The Accentual Patterns of English Word.	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
7	The Functions of intonation Components	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
8	English Emphatic Intonation	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
9	Phonostylistics and style characteristics of intonation	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
10	Phonosemantics Phonotactics Communication and its Types	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
11	Exercises on syllables, stress, intonation.	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
12	Some basic points in phonological analysis	4	Presentatsiya, Og'zaki savol-javob; konspekt; blits
	Jami	48	

Seminar mashg'ulotlarining qisqacha mazmuni

Theme 1. Phonetics as a Branch of Linguistics.

The relationship between all the units or elements of a language includes different notions starting from sounds — morphemes, words, word combinations and ending up with phrases. The scientific study of a language involves an explanation of a mass of notions in terms of a rigorously organized and highly pattern system — the link between the units. Human speech is called “Phonic substance” in which linguistic forms are manifested. The speech may be either oral or written. Phonetics (from the Greek word “phone” — meaning sound, voice and “-tika”- a science) is a special science which studies the phonic substance and the expressions area of the language, or otherwise the physical media of a language (sounds, syllables, stress and intonation).

The linguistic form and content are described by other branches of linguistics, namely grammar, lexicology, stylistics and typology.

The following types of phonetics may be distinguished: (1) general phonetics; (2) Descriptive phonetics; (3) Historical or diachronically phonetics; (4) Comparative-typological phonetics. Phonetics has the following four main aspects: (1) Articulatory; (2) Acoustic; (3) Perceptual; (4) Phonological.

Theme 2. Phonological theories

The formation of the phonological theory may be divided into two periods: 1. The “prephoneme” period, i.e. when there was no distinction between “speech sound” and “phoneme” until 1870; 2. The “phonemic” period, which began in 1870 and includes the twentieth century. In this period the basic phonetic and phonological terms and concepts were proposed, and the distinction between the actually pronounced speech sounds and the phonemes as functional units of the language was recognized. The first linguist to point out this distinction was I.A. Baudouin de Courtenay (1845-1929), an outstanding Russian and Polish scholar.

I.A. Baudouin de Courtenay defined the phoneme as the “psychological” equivalent of the speech sound”. But he was aware of the fact that acoustic and motor images of the speech sound do not correspond to each other.

He showed the articulatory – *acoustic, morphological* and *semantic* aspects of sound material and their relationship I.A. Baudouin de Courtenay’s idea of the distinctive-semantic function of speech sound was very important in relation to the modern theory of distinctive features of the phoneme, according to which the phoneme of a given language may be divided from a system of sequences which is formed by their constituents, i.e. by distinctive features.

There are several phonological trends in the USA. The head of the American descriptive linguistics L. Bloomfield was one of the first phonologists whose ideas were fruitful in the further development of phonological theories in the USA. Another well-known American linguist E. Sapir

also formulated his own approach to phonemic solutions. E. Sapir also formulated his own approach to phonemic solutions. Below we give a short review of phonological trends in the USA.

Some basic points in phonological analysis

The starting point of any linguistic analysis is the principle of categorization i.e. definition of concepts which may be used in the further description of the nature of a language. In the previous chapter we have explained some elements of categorization: they are the distinctions between content and expression, substance and form. Incidentally there are no boundaries between them as the existence of one requires the other. Language, as a social phenomenon, may be manifested in the form of speech. The sound material of language is not merely substance i.e. not only an articulatory, acoustic and audible phenomenon. It is a structurally organized system serving to distinguish the units of meanings. This function approach makes the object of phonological analysis clearer than any other treatment.

- 1) a constitutive function
- 2) a distinctive function
- 3) a delimitative function
- 4) a recognitive function

Theme 3. The Principal Types of English Pronunciation

The pronunciation of words varies considerably among the different regions in which English is spoken, so that we easily distinguish speakers according to their pronunciation. The pronunciation features of dialects are studied by a special branch of phonetics, namely dialectological phonetics. It is possible to investigate the literary and dialect pronunciations of the same language. The literary language has its orthoepic norm, i.e. the sum of rules of the spoken form characterized by the unity of the sound material formed in the process of its historical development. By the term norm we mean more or less constant and stable feature of pronunciation, e.i. all the components of the phonetic structure — phonemes, syllables, stress and intonation. Sometimes “Good English” is distinguished from “Bad English” (“Vulgar English”). On the basis of its usage the following principal varieties of English are distinguished: (1) Formal English, (2) General English, (3) Informal English, (4) Nonstandard English.

English was brought to the American continent by the English colonists in the first half of the sixteenth century. There are at least three major speech areas in the USA: (1) the Eastern type of pronunciation; (2) the Southern type; (3) the Western general American type.

L.V. Shcherba’s classification of styles of speech into two types: 1) colloquial style used in peoples’ conversation and in such a speech the sound structure, word accentuation and intonation may change considerably; 2) full style, in which the sound structure, word accentuation and intonation are distinct and speech sounds are pronounced clearly and carefully.

Theme 4. The System of Consonant Phonemes in English

Usually the distinction between a vowel and a consonant is regarded to be not phonetic; but phonemic. From the phonetic point of view the distinction between a vowel and a consonant is based on their articulatory — acoustic characteristics, i.e. vowel is produced as a pure musical tone without any obstruction of air-stream in the mouth cavity while in the production of a consonant there is an obstruction of air-stream in the speech tract.

The general phonetic principles of the classification of consonant sounds are as follows: 1) the place of articulation; 2) the manner of production; 3) the presence or absence of voice; 4) the position of the soft palate.

The next principle of the classification of consonants is based on the presence or absence of voice, according to which voiced and voiceless consonants may be distinguished.

The comparative tables of the English and Uzbek consonant phonemes are based on their articulatory and acoustic classification. These tables give a general idea of the differences and identities of the consonant phonemes and of the pure phonetic features of the isolated consonant phonemes.

Theme 5. The Articulatory and Acoustic Classification of the English Vowels (Compared with Uzbek)

General principles of vowel production are outlined according to the movement of the tongue, lip position, quantity features (long-short) and distribution: 1) According to the horizontal movement of the tongue, vowels are classified into front, mixed and back ones. 2) According to the vertical movement of the tongue vowels may be classified into: a) close or high; b) mid-open or mid; c) open or low.

Commonly, the phonemic system of English vowels can be divided into two subsystems: a) the stressed vocalism, which includes the vowels under stress. i. e. occur in the stressed position and b) the unstressed vocalism, which includes all the vowels and so called neutral vowels [ə] and [ɪ]. The unstressed vocalism is more rich than the stressed vocalism, in which the vowel [ə] and unstressed [ɪ] do not take part.

Analysing vowel and consonant phonemes, we could not always discuss the frequency of their occurrence in words. The most wide-spread type of English word is CVC, which is interpreted as a monosyllabic or monomorphemic structure.

Theme 6. The syllabic structure of English

The syllable is the result of the natural segmentation of speech continuum. The definitions of the syllable differ greatly, as linguists choose the acoustic, articulatory and functional criteria. From the articulatory point of view the syllable may be regarded as a single uninterrupted unit of utterance which may coincide with the word (ex. cat) or a part of a word or a word form (ex. little, making).

From the acoustic point of view a syllable is a wave of loudness characterized by prosodic features such as stress, pitch, sonority and length. The acoustic—auditory shape of the syllable depends of the sonority of the sounds.

From the functional point of view a syllable, like other phonetic units, fulfills four functions: 1) Constitutive function; 2) Distinctive function; 3) Recognitive function; 4) Delimitative function.

In English a syllable formation and syllable division depend on many factors among which the phonotactic rules, which determine the combination of phonemes or clusters and the nature of adjoining them, are regarded very important.

Theme 7. Word Stress in English

Word stress or accent is usually defined as the degree of force or prominence with which a sound or syllable is uttered. Incidentally, the syllabic as in disyllabic (a word consisting of two syllables) and polysyllabic (a word consisting of more than three syllables) words; there may be different degrees of prominence in syllables of initial, medial or final positions.

Word stress in Russian is both free and shifting as it falls on any syllable of words and word forms and may shift from one syllable to another in different grammatical forms of words. E.g. голова', го'лову, пись'мо', пи'сьма, высо'кий, высо'к, вы'ше, но'ги, ноги'.

In Uzbek word stress is free as it may fall on any syllable. E.g. дераза' "a window", рельс"rails", конун"a low", секре'тарь"secretary" etc.

Word stress as prosodic or suprasegmental unit has a phonological or distinctive function, which means that the stress placement and degree of accent can distinguish words and their grammatical forms. The distinctive function of word accent is closely connected with lexical and morphological aspects.

Theme 8. Intonation structure of English

Intonation is an essential prosodic element of human speech. It shapes human speech phonetically and helps to express grammatical, semantic and emotional meanings of phrases or sentences. Intonation is a very complicated phenomenon and therefore its definition varies widely among linguists.

Like other phonetic units Intonation may be studied in four aspects: (1) articulatory (physiologically), (2) acoustically (physically), (3) perceptually (audiotorially) and (4) functionally (linguistically).

There are different methods of indicating intonation which depend on theoretical and practical approaches of linguists. Generally, there are three principles of describing intonation.

(1) The narrow phonetic description of intonation, which belongs to British phoneticians. (2) The phonological description used by American linguists of both the descriptive and tagmemic schools. (3) The broad phonetic and phonological description of English intonation is given by the Soviet Phoneticians.

Theme 9. The combinatory-positional changes of phonemes

Speech sounds, i.e. phones representing phonemes, are combined in strict order to form words, morphemes, word-combinations and sentences which influence each other, as a result of which their articulatory – acoustic features may be changed and modified. These changes in pronunciation, which depend on the way they influence one another, their position and stress — are called combinatory – positional changes (or “combinatory phonetics”).

The process when the articulation of a sound under the influence of the articulation of a neighbouring sound becomes similar or takes on features of the neighbouring sound, is called assimilation. **Assimilation** is a result of a modification process of adjacent phonemes.

There are cases when the articulation of a consonant is modified under the influence of an adjacent vowel, which is called **adaptation**, or **accommodation**.

The phonetic changes, which results in a sharpening of the difference between two phonemes, is called **dissimilation**.

Elision, is the omission of a sound in rapid speech, e.g. an old man, and so.

Haplology, is the process of dropping a group of sounds which should be articulated twice in a word, e.g. morphonology for morphonology, probably (from probably).

Theme 10. Phoneme and Stress alternations. Morphology.

The position of stress may also vary in different word derivatives formed from one base morpheme. The substitution of phonemes by one another and the change of the position of stress within morphemes are called phoneme and stress alternations. Theory or phoneme alternations suggested by I.A. Baudouin de Courtenay was very important in further development of linguistics.

Phonetic alternations include changes under assimilation, e.g. the Present Tense third person singular suffixes (-s,-iz,-z) variation which depend on the position: cats /kʌts/, boxes /bɒksɪz/, bags /bægz/.

There are also some unusual consonant alternations used in foreign words, e.g. social–society, patient–patience, invade– invasion. The morphonological function of the English word accent is determined either by regular shifting of the position and its degrees in different morphemes or by the irregular influence of suffixes. Suffixes, which cause accentual alternations, are: -able, -ant,-ent (-ance -ence), -ive, -ory, -ous, -ize,-ism (-ist), -ate, -ment etc., e.g. repair – repairable, coincide– coincidence, combine– combinative, compensate– compensatory, anonym–anonymous.

INTERACTIVE METHOD USED IN TEACHING THE MODULE

The teacher can teach pronunciation consciously or unconsciously. Ur (1996) believed that unconscious pronunciation training is likely to be more helpful with classes of younger learners and beginners. In this case there is no direct teaching of pronunciation, no explanations, and no instruction. Conscious training is suitable for older and advanced learners. The teacher teaches pronunciation directly by talking about pronunciation rules, explains about place of articulation of different sounds, and different types of sentences and their intonation pattern.

The framework for a lesson that teaches pronunciation can be a PPP framework. A PPP lesson is divided into three phases: Presentation, Practice, and Production. The teacher presents and teaches new language to the students by demonstrating it to them, explaining it and giving students lots of practice in how to use it. By the end of the lesson, during the Production phase, the new language becomes part of the students’ own knowledge of language and they should be able to use it easily.

A. Presentation

What exactly are the pronunciation features that the ESL teacher should cover? First, the teacher should consider what type of ESL/EFL course s/he is teaching. Is it four skills, oral communication, exclusively pronunciation, or something else? The extent of pronunciation instruction will vary according to the time available and the focus of the course.

There must be sessions directing learners' attention to and giving practice in aspects of pronunciation. These sessions can be exclusively pronunciation. The teacher should also correct students causally in the course of other activities.

In determining pronunciation objectives for an ESL/EFL course, the teacher must be well acquainted with the English sound system. This system consists of the English vowel and consonant sounds and their possible combinations, as well as the modifications the sounds can undergo in various contexts. Pronouncing English well is not just about getting the individual sounds right. Students also need to know:

- Which parts of a word are stressed.
- Which parts of a sentence are stressed.
- Basic intonation patterns.
- What it means when we change the intonation in a sentence.
- How to link together the sounds within a sentence.

1. Sound System of English

Doff (1990) believed, " ...there is normally no need to teach the sounds of English individually; students are able to pick up the sound system of the language..." (P113). However, he also stated that teachers should find difficult sounds or sound combinations and focus on them. He suggested the following three steps in order to show sounds that cause difficulty:

Repetition: The experience of many learners is that pronunciation can be, and often is, acquired by imitation. The teacher can help students to hear the sounds clearly by saying the sounds clearly on their own several times and asking students to repeat it. The teacher can use the sound in one or two words and ask students to repeat it in chorus and individually. The teacher can also use recordings to be a good model for the students.

Contrast: Sometimes students confuse two similar sounds, it is obviously useful to contrast them. The teacher can help students distinguish between similar sounds by reading out pairs of words with only one difference between them. Contrasting the sound with a similar sound will help students clearly hear the difference

Description: sometimes students don't have a particular sound in their own sound system; therefore, they can not produce it correctly. Using simple English or native language, the teacher can explain about the way of the pronunciation of that sound. For a course focusing on pronunciation at a more advanced level, it is useful to present a diagram of the organs of speech, the phonetic alphabet, the consonant chart, and the vowel chart.

Contextualized Minimal Pairs: Bowen (1972) as cited in Celce-Marcia (2001) was one of the firsts to stress the importance of teaching pronunciation in meaningful contexts. He argued that learners control a feature when focusing on form but lose it once they focus on the meaning of the message. He believed that the teacher should set up a contextualized situation in which the learner must distinguish the correct form aurally in order to provide the correct response or produce the correct form in order to elicit the correct response. For example:

This pen leaks.

Then don't write with it.

This pan leaks.

Then don't cook with it

Listening Activities: Most research however, shows clearly that the problem is more likely to be reception - what you don't hear, you can't say. According to Dalton (1997) if the "English" sound is not clearly received, the brain of the learner converts it into the closest sound in their own language. Thus

the dental English fricative / ð / in "those", becomes converted by Iranian speakers into the dentalised /d/ , producing "dose" as this is what the speaker hears. Given this reality, it would seem logical to place a heavy emphasis on listening (reception) as a way into releasing appropriate pronunciation (production).

Integrated Whole-body Approach: This is a model for teaching pronunciation that is suggested by Celce_Murcia (2001). In this approach teachers should use short video taped interactions as the basis for instruction. First, clips from film or television are shown silently for general cues. Then, it is shown with sound to confirm predictions about the context. Through repeated listening each line is carefully analyzed. This intensive listening is followed by intensive speaking practice in which learners try to imitate the pronunciation as well as the movements of each line. Teachers can also use audio recordings in order to provide students with intensive listening activities to improve pronunciation.

2. Stress

In dealing with word stress, first the teacher should talk about syllable. The teacher must be sure that the students understand the meaning of syllable. Through different examples, the teacher should point out that most words with two or more syllables have one stressed syllable and two or more unstressed ones. The teacher should talk about stress and the way of producing stressed syllables through different examples and in a meaningful way. For example:

1) "A contest for a top job".

Contest: N

2) "Contest a statement". Contest: V

In the first sentence stress is on the first syllable of contest, and in the second sentence stress is on the second syllable.

The teacher should also talk about sentence stress. S/he should point out that we also stress certain syllables within a sentence, not just within a word. To mark stress in a sentence, we make those syllables louder and longer, and also higher. This stress comes on the most important word or words in a sentence and these are usually nouns, verbs and sometimes adjectives and adverbs. Other little words, like "on", "a", and "and" disappear. We can also change the meaning of what we say by stressing those syllables in a sentence that we want to make more important than the others. Maybe we want to emphasize something, or to express our surprise or to correct what someone else has said. For example:

I saw Mary in the **library**. (Not in the classroom)

I saw **Mary** teaching in the classroom. (Usually I don't see her teaching in the classroom)

According to Doff (1990) teachers can show the stress pattern of a sentence by using their voice, gestures, and the blackboard.

3. Intonation

The way the voice rises and falls at certain different parts of sentences as we speak is intonation. Intonation is very important in expressing meaning, and especially in showing our feelings (e.g. surprise, anger, and gratitude). Students must be aware of two basic intonation patterns: **rising** intonation and **falling** intonation. The teacher should talk about intonation pattern of different sentences. Students will learn intonation patterns by listening to a good model and repeating. As the teacher presents some new language, s/he can show the rise and fall of the intonation pattern by arm and hand movements. When the teacher writes a sentence on the board s/he can show the intonation by writing in the arrows. For example:

"How do you come to school?" 

In order to teach pronunciation especially intonation, teachers can use drama. Stern (1980) as cited by Celce_Murcia (2001) proposes a method for using drama as a means of pronunciation teaching in the classroom. Each pair of students receives the script to a different scene. Rather than memorizing the lines, they simply provide a dramatic reading. The teacher helps them prepare by

modeling each line and having students repeat, drawing attention to aspects of pronunciation as they appear.

B. Practice

It is very important that the students have enough practice of the new language. Students can do this in pairs, groups or as a whole class. This phase gives the students a chance to physically practice pronouncing the new language, getting the sounds, stress, and intonation right.

1. English sounds

After presenting English sounds, the teacher should help students practice difficult, similar, and new sounds. The following three activities are suggested by Doff (1990):

a. Minimal Pairs: minimal pairs are pairs of words that only differ in one feature. For example: ship- sheep/ loose-lose. Minimal pairs can be used to focus on differences in vowel or consonant sounds. The teacher writes a long list of contrasted words on the blackboard. Students draw two columns in a notebook. They write one sound at the top of one column and the other sound at the top of the other. They have to write the list of contrasted words down in the correct column.

b. Missing words: sometimes the teacher wants to practice a difficult sound. In this case s/he can say short sentences or phrases in which one word is missing. That missing word contains that specific difficult sound.

For example:

A boy and a -----.

First, second and -----

A pigeon is a kind of -----.

c. Making sentences: By using Bowen's technique the teacher can provide lots of meaningful practice of English sounds. The teacher writes a list of minimal pairs and students write sentences by using those words. For example: Thin-tin, sit-seat

He is thin.

He has tin.

Don't sit on that seat.

Classification activity: Celce-Murcia (1991) suggested that the teacher could provide a classification system, usually consisting of one example or model for each category. Students are divided into groups. Then, different packets of cards with additional words or phrases are distributed to each group and they must decide in which category each card belongs. For example, for regular past -ed endings, the teacher writes at the top of three columns on the blackboard:

/əd/	/d/	/t/
added	moved	baked

The teacher first shows how the -ed ending is pronounced in each case. Then, cards with regular past-tense verbs are distributed among the groups. Each group should classify each word and then write it into the suitable columns on the board.

C for consonant, V for vowel: Alan Stanton (2002) suggested the following activity to be carried out before introducing phonemic symbols. It is a good activity to practice vowel and consonant sounds in English.

Procedure:

- Choose ten words that students already know. It is important that they be familiar words.
- Choose four or five other familiar words as examples.

- Demonstrate on the board that the word 'cat', for example, can be written CVC, Consonant sound, Vowel sound, Consonant sound. This is a very easy example but there are more difficult ones. 'Caught' is CVC, 'through' is CCV, 'breakfast' is CCVCCVCC, 'brother' is CCVCV, 'hour' is VV, and 'carrot' is CVCVC.

- Ask students to do the same with the ten words you have chosen. You can ask them to do this by looking and writing, by looking, listening (to you) and writing, by listening, saying (to each

other) and writing - whichever combination seems valuable and necessary.

If you are not sure about a word, check the phonemic symbols in a dictionary.

Check students' answers and explain any difficulties.

This activity will clarify many points for students. For example, that 'br' is two sounds but 'th' is one, final 'er' is one and 'rr' is one. It will show that 'h' is sometimes silent and sometimes not and that final 'r' is silent. Note that diphthongs count as one vowel sound. This activity is good preparation for learning phonemes because it focuses on sounds and not letters.

The Silent Sounds Game is another interesting activity that is suggested by Liz Oldham (2002). This game is a good way to practice the vowel and diphthong sounds, and young learners particularly enjoy it.

In 'Silent Sounds' you mouth a sound silently and the children guess the sound from the shape of your mouth. Use the game to contrast sounds that are often confused such as / I/ and /e/ - found in words like 'sit' and 'set'.

Before you start, divide the board into two halves - left and right. On one side write the phonemic symbol for one of the two sounds - for example /æ/, or a word containing the sound - such as cat. On the other side of the board, write the other sound; for example, /e/ or the word 'bed'. Now mouth one of the two sounds, the children should watch your mouth closely and then identify the sound by shouting the correct sound.

2. Stress

There are different techniques that the teacher can use in order to provide students with enough practice on stress. Followings are some examples:

Repetition: The easiest way for students to practice stress is by repetition. For this to be effective, it is important for teachers to give a good model of the sentence themselves; saying it at normal speed, making a clear difference between stressed and unstressed syllables. The teacher can also show stress by using gestures. S/he must make sure that the students pay attention to stress when they repeat the sentence.

Underlining the stressed syllable: The teacher can help students to practice hearing these patterns by writing a list of words of two or more syllables on the blackboard. Students copy these into their notebooks. The teacher reads the words aloud. Students have to underline the stressed syllable in each word.

Another useful version of the above activity according to Gallacher (2002) is that the teacher can give the students the tape script and play a very short extract. Students should underline the words that are stressed on the tape script. Discuss the kinds of words that are stressed. They will usually be the words that give meaning: verbs, nouns and adjectives.

The teacher can give the students the tape script to a listening before they hear it and ask them to predict which words they think will be stressed. S/he can play the tape to check the predictions.

Dictation: Regarding sentence stress it is also possible to employ a dictation with gaps as a means of making students aware of reduced speech. According to Celce_Marcia (1991) dictation exercise provides students with some word endings and unstressed words left out for them to provide. For example, in the following dialogue (read on tape or by the teacher), the underlined word or words are omitted from the students' text and must be filled in.

A: Have you seen Tom?

B: He's not here.

A : Where did he go ?

B: I don't know.

3. Intonation

The teacher can help students practice intonation and sentence stress in different ways. Followings are some ideas:

Repetition: Students can also practice intonation patterns by listening to a good model and repeating.

What is your name? → Students repeat several times.

When are you going? → Students repeat several times.

Would you like some tea? → Students repeat several times.

Chain drills: According to Baker (2003) by organizing chain drills round the class or groups, the teacher can provide useful practice on intonation for students. Students can practice asking and answering questions. It is fun to tell students some surprising information and ask them to respond with the correct phrase and intonation, for example:

Teacher: "My grandmother is 117".

Student: "Really?" →

Teacher: "I went to the cinema six times last week."

Student: "Did you?" →

Believe it or not: The teacher can also use pictures to practice intonation of surprise; it is called 'Believe it or not.' Take a picture (pictures of people work best for this) and hold it up for the whole class to see. Say some statements about the person in the card, e.g., 'He's 40, he's a bus driver'. Get the students to repeat the statements after you, as in a straightforward drill. Then say something that is either not believable or very surprising, e.g. 'He's had a head transplant!', 'He won a gold medal in the Olympics!' Repeat these sentences yourself with the intonation of disbelief or surprise, as a model. You may like to analyze your own way of showing surprise through stress and intonation before you do this. Practice this with the students for a while, with a mixture of believable and unbelievable sentences, and let the students show their reaction in the way that they repeat the sentence. You may find the students have different ideas of what is credible. Finally, the students can be given their own pictures to make up believable and unbelievable statements for, and allowed to practice in pairs.

Shadow reading: According to Lucy Baylis (2002), the teacher can use a text from the course book in order to practice pronunciation. This task is challenging and motivating and can be used at any level.

Procedure:

- Teacher reads the text aloud and students follow, marking the text for sentence stress.
- Teacher reads the text a second time and the students mark for intonation.
- Individual chunks that show good examples of intonation patterns or problematic pronunciation can then be drilled.
- Students practice these aspects of pronunciation by reading the text to them before the teacher reads the text aloud again and they listen.
- Then the students read the text with the teacher and they have to start and finish at the same time as the teacher, who reads the text at normal speed
- This works well after some exposure to the rules of pronunciation, connected speech, stress and intonation.

C. Production

Activities, which are performance oriented _such as interviews, speeches, role-plays, drama scenes, and debates_ are useful techniques in this phase. They provide opportunities for self-

correction.

An interview allows for a great deal of question formation and is an interesting way to practice the intonation patterns for questions.

Teachers can give students topics for oral presentations. A student presents a topic and other students try to monitor him or her for one particular phonetic feature in each speech, for example, blending, intonation, stress, and individual sounds.

Role-plays and drama scenes are always fun and ideal vehicles for practicing pronunciation. They are fully contextualized, include gestures and body language, and provide opportunities for practicing natural speech.

Feedback and Correction

Providing feedback is very important during instruction because it gives learners a sense of their progress and reveals where they need to focus their attention. According to Celce-Marcia (2001) the teacher can provide feedback in three main ways:

A. Self monitoring

Self-correction is the most valuable since it encourages the student to be autonomous. Students can correct themselves and improve their pronunciation by listening to the recordings of own speech. The teacher should point out students' errors silently through gestures. Hand gestures can represent different aspects of pronunciation, for example, number of syllables, linking, rising or falling intonation, etc. Then, s/he lets students correct their mistakes.

B. Peer feedback

Learning from someone who is only a little further along than you can be an effective alternative to instructor feedback alone. By listening to other students' speech, and finding errors, students will become aware of their own problems in speech.

C. Teacher Feedback

As the final step, teacher feedback is indispensable in making students aware of errors that they are unable to distinguish. The teacher might also repeat the student's utterance and pause just before the error occurred to give the student an opportunity to complete the utterance and correct the error. Correcting by simply repeating the student's utterance without error is distracting and gives little clue about where the error occurred. For these reasons, explicit nonverbal correction can often be more effective. It is better to focus on errors that occur as a pattern, not as isolated mistakes. This might include only the feature currently being dealt with in class or that student's specific difficulty, which might be rhythm, word and sentence stress, blending, intonation pattern, final voiced consonants, or similar elements. The teacher should ask whether the error cause a breakdown in communication. If the error hinders the process of communication, the teacher should correct it.

Minimal Pairs Bingo

This is one of the easiest ways to focus on particular pairs of sounds.

A Bingo card commonly has 5 x 5 squares, so you can use 25 words (12 minimal pairs, or more than two words for some sounds). One or more spaces on each card could be a "free" spot, or you could change the size, maybe to 4 x 4. (I have found that 25 words works well for a full lesson, and everyone will be able to learn them all by the end.)

Go to a website such as ESL activities to create your Bingo cards. You simply type in the words you want to use, choose how many individual cards you need and then let the program randomize the cards so that they each have a different arrangement of the same words.

- Have a spare card cut up into individual squares that you can jumble and use to call the words.
- Don't let the students mark their cards. Provide markers such as small stones or sunflower seeds that they can put on each word as they hear it (and then remove to play again).
- If you have "free" spots they can start the game by putting markers on those.
- The first student to get five markers in a row in any direction calls "Bingo!"
- Students remove their markers and a new game starts with **the winner** as the new **caller**.
- After a game or two the students can swap cards to get a different arrangement of words to look at.

At the end of the lesson you can review the words and target sounds with the whole class.

This activity can give students the opportunity to *hear* the difference between the minimal pairs, *recognize* the different words written on the card and clearly *pronounce* the difference when they win and have a chance to be the caller. As each word is called, students tend to all say it quietly to themselves as well.

Odd One Out

Put similar words into groups of three—two with one sound, and one with a different (although similar) sound. Or you could have groups of four or five which contain the same sound, but only one that's different. For example:

meet, seat, sit (for vowels)

plays, pace, space (for consonants)

The selection of the odd word can be a *reading* exercise—where students read the words to themselves out loud and identify the sounds in the written words—or a *listening* exercise—where the teacher reads the words and the students respond to the “odd” word.

Likewise, selected students could try reading the words aloud for others to identify the odd word, or they could work in pairs or small groups with one person *pronouncing* the words and the others indicating which is odd.

There are a number of different activities you could run with these groups of words—depending on the ages and abilities of your class, and your classroom arrangement.

- Ask the students individually to read through the word groups and pick which words have different sounds.
- Ask the students to discuss the groups of words with a partner and decide which one is odd.
- Divide the class into two teams, in two lines, and ask the person whose turn it is to choose the odd word as you read them out loud.
- Make the question part of another game like Tic Tac Toe. The team or individual whose turn it is to place an X or an O must first pick the odd one out. They proceed with their turn if they choose the right word. If they can't identify the odd word, then they lose their turn.
- Play Run and Grab (*see below*) putting the words on the board and having participants run up to pick the odd word.

Run and Grab

You could have your minimal pairs on flashcards or you could simply write two (or more) words at a time on the board.

- Create two teams and then pair students up with a member of the opposite team. In turn, each pair goes to stand at the back of the room, looking down an aisle at the board.
- When you call one of the minimal pairs out, the pair races to the front to touch the correct word (the odd word out) on the board or grab the appropriate flashcard.
- Students from the winning team could have a turn at calling the words for others to run to.

Basketball

If your students are keen on basketball then there are a couple of ways you can use this to inspire them to practice their minimal pairs.

- **Board Basketball**—Set questions using minimal pairs such as choosing the “odd one out” (*see above*) or asking students to choose the correct word as in Run and Grab (*see above*). When students give the correct answer, they (or their team) score “baskets” (points) on the board. An optional additional to this game is to have students take a shot at throwing a ball into a hoop or receptacle after they identify the correct odd word. (Making the shot wins them another point.)

- **Crumple and Shoot Basketball**—The minimal pair words are written on pieces of (scrap) paper. Students are lined up in two teams. In turn, the front student picks up the paper and reads the word. If it's read correctly they then crumple it up and throw it into a basket/bin/receptacle a set distance away. (Getting it into the basket wins another point.)

Or you could display words on a screen (with an LCD projector) or on flashcards. When the student whose turn it is gets it right they can throw a ball (or other object) into the basket or bin, gaining another point.

Sound TPR (Total Physical Response)

Younger students especially enjoy any activity that involves movement.

Designate particular movements to particular sounds, as lively or as gentle as you like. For instance, they could be sitting at their desks and raise a hand, clap or stand up when they hear a particular sound, or they could be standing in a space and jump or run in response to sounds.

As with “Odd One Out” (*see above*), this could be reading based or listening based. They could respond to words on flashcards by correctly pronouncing them and moving in the prescribed way, or they could respond to the teacher (or another student) saying the words.

If you’re teaching younger students—who may also be learning to read and write—they should also be learning **phonics**, which relates each sound to English letters. There are established systems of hand signs or gestures for each sound which you may find useful here. These can be seen under Visual Phonics on YouTube, or you can look up Jolly Phonics.

Dictation

Dictation is when someone speaks out loud and someone else writes it down. Getting your students to write down what you say is good listening practice for them, and when you’re dictating minimal pairs they need to *listen* especially carefully. There are a few different dictation activities you can use.

- **Minimal Pairs Dictation**—The teacher reads out minimal pairs in a particular order and the students write them down. Or the students could have the words already written down and you could instruct them to put marks, numbers, colors, etc. on particular words as you read.

- **Running Dictation**—The students work in pairs. One student runs to read the words or sentences from somewhere farther away, like on the wall outside the classroom. They then dictate to the other student who writes them down. The dictation could be single words, minimal pairs or sentences including target words and sounds.

- **Fast Dictation**—This is where the dictation is read in one continuous stream instead of a few words at a time with breaks. The students listen and write any words or phrases they notice (without panicking!) In this situation, the dictation should include some target words (in minimal pairs) which the students should listen for specifically and write down in the order they hear them.

- **Picture Dictation** • —The students have a picture, background or series of pictures containing objects that represent the minimal pair words. They follow instructions to highlight the pictures of their minimal pair words, which may include, coloring, making marks or drawing additional items.

Fruit Salad

This is generally a game where the players sit in a circle with one player standing in the middle. The players have each been designated as a type of fruit. The middle player calls a fruit, and all of the players who’ve been assigned that fruit must rush to change places while the middle player tries to take one of their chairs. Periodically they can call “fruit salad!” and then everyone must change places.

Instead of using the names of fruits, you can designate words containing minimal pairs to groups of students, and maybe choose another word for the “fruit salad!” command.

For example, as the students are sitting in the circle they “number off” one by one around the circle with:

“pea,” “bee,” “pin,” “bin”

Then the person in the middle will call “pin!” or another given word to get their peers running around.

Chinese Whispers

When someone is genuinely whispering, and therefore not using their voice, it’s nearly impossible to hear the difference between some words. For example: “bit” and “pit.” In a social situation where whispering is used we rely on context to fill out the meaning.

In the classroom, Chinese Whispers is a game that involves passing a message from student to student, hopefully without it getting changed too much. In order to play Chinese Whispers as a pronunciation game it might be best to allow speaking and to ask students to carry the message farther away where it can’t be overheard by others.

One student could be outside the door and you tell them what the message is. Then the second student goes outside and they tell them the message. The first student comes back in the classroom and sends the next student out. This goes on until every student has heard the secret word. The final student comes back into the classroom to say what they think the message was.

If the message contains words from your minimal pairs list, it will probably have changed, maybe more than once.

Card Games

Flashcards are a wonderful resource that every ESL teacher should have bundles of. They can be used for whole class activities and games, or you can create multiple smaller sets to be used by individuals at their desks or in pair/group work activities. Here are a few examples:

- **Hold it High**—Just like Run and Touch (*see above*) if students have individual sets of cards on their desks, they can hold up the appropriate one when it's called, and the teacher can then look around and have a quick check that everyone is correct. To move from reading to speaking they should firstly say it as they hold it up, and secondly individual students could have a turn at the front.

- **Happy Families**—Create a set of cards containing maybe 6 – 10 families of 4 cards, color coded by families. For example, “boo zoo boom zoom,” “cap tap cub tub,” “kick thick kink think,” etc. Supply a complete list for each member. The cards are distributed like in Go Fish. Students in groups of four play, trying to collect sets of four by asking the person next to them if they have particular cards.

- **Snap**—Make the same decks of cards as in Happy Families. Students can play Snap in pairs or groups with a stack of cards containing relevant minimal pairs. The student placing the card down on the deck should call it at the same time. The next student must put down a card that fits in with that card family. The group proceeds until the winner has no cards left.

- **Catching Cards**—Students gather at the back of the room. The teacher throws individual flashcards and students try to catch them. When they get one they say the word and show it to everyone.

- **Pair Up**—Students are each handed a flashcard with a minimal pair word. They have to walk around and either find others with the same word/sound.

- **Bean Bag Toss**—Lay the flashcards containing the minimal pairs spread out on the floor. Each student takes a turn throwing a bean bag onto a card and clearly saying the word on that card. (They could then collect the card and win a point.)

- **Stepping Stones**—Lay the cards on the floor. Students use them as “stepping stones” to cross a river, saying each one clearly as they step on it.

Minimal Pair Math

Assign a number to each of the minimal pair words you wish to focus on. Then call out the words in your chosen sequence, possibly joined with mathematical symbols (e.g., plus, minus). Students can write down the words and their associated numbers while you speak. Ask the students to give you the final number that all these words add up to.

Pronunciation Upkeep

Obviously just doing a couple of activities once or twice may not fix the pronunciation problems your students are having. Hopefully, these activities for targeted practice will lead your students to a better understanding of English pronunciation so that an occasional “nudge” (rather than nagging) will keep them on track.

Whenever the opportunity arises, you can remind them of these pronunciation lessons and minimal pairs when those minimal pair words pop up again in speaking, listening and reading lessons. This is a great way to continue pointing out the words used in your minimal pairs **in context**. Then students can hear how they sound (again) and get a feel for which words have which meanings.

Practicing a whole phrase or sentence containing the troublesome sound is more likely to cement it in their memory, especially if it's part of a song or a video that they can watch and practice along with.

The important thing is to integrate these activities into your class's routine whenever possible, and to keep reinforcing the different sounds and meanings.

With time, great English pronunciation will come!

Minimal Pairs Pronunciation Activities

A minimal pair is a pair of words which differ only in one sound. They are a great way to help your students become more aware of their problems with pronunciation. For example, Spanish students often struggle with the pairs "sheet" and "seat", or "cat" and "cut". They can really improve their pronunciation by practicing these pairs.

Note: these are short activities (5-15 minutes, depending on how much teacher input is necessary). They can focus on just two sounds (e.g. /s/ and /z/) or lots of different sounds - it's up to you. There is also a list of minimal pairs here if you want some words to use with the activities.

I would also thoroughly recommend having a look at this book "Pronunciation Games" by Mark Hancock. The pronunciation journey activity is a terrific way to practise minimal pairs - I wish I'd thought of it myself!

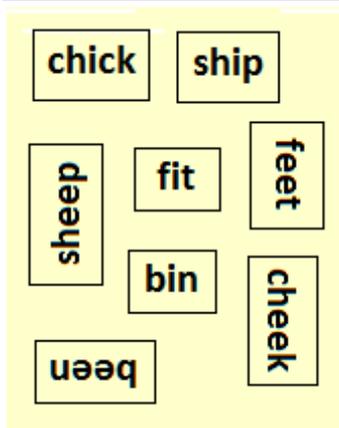
Idea 1: Number dictation

1	2
Cut	Cat
But	Bat
uncle	Ankle
Fun	Fan

Write the minimal pairs on the board in a table, as in the example opposite. Drill the pronunciation around the class. Then, dictate four of the words, but tell the students they only need to write the number, not the word. So, if you say "cut, but, ankle, fun" the students should write "1,1,2,1". Then the students work in pairs - one dictates the words, the other says which number.

Idea 2: Silent dictation

Exactly as above, but instead of saying the word, you mouth it silently. Note this only works for words which occur in a different place in the mouth - sounds like /p/ and /b/ will look pretty much the same when mouthed!



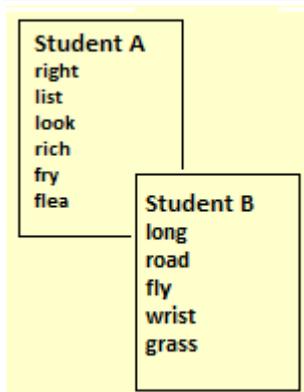
Idea 3: Vocab-Grab Game

Students work in groups of 3-4. Put a few minimal pairs on slips of paper (one word per paper) and give a set to each group. Then call out a word. The students race to grab the correct word. Keep calling until there's none left. Then get the students working within their groups. One student calls out the words, the others grab the word he/she said. Encourage lots of competition to keep them motivated.

Idea 4: Object Grab

Similar to the activity above, but less preparation. Each pair of students needs an object on the table between them (e.g. an eraser) - they compete against their partner. Then tell the class which sound they are listening for (e.g. /b/). You call out a list of words ("vet, vote, big") and as soon as they

hear that sound, they grab the object - if they are right they get a point. You can use words other than minimal pairs for this.



Idea 5: Shouting Dictation

A bit noisy, but great to get students exaggerating the mouth shapes. Students work in pairs. Each student has a different set of words which they must dictate to their partner. But, get them to stand on opposite sides of the room, so they must shout. Play background music to make it even more challenging.

Idea 6: Stand-up, sit down

As Idea 1, you put the table with your minimal pairs on the board. Assign each sound an action. For example, the sound /r/ could be "stand up", and the sound /l/ could be "sit down". Then you call out the words, and the students should perform the action. The last student to do the correct action becomes 'caller' and calls out the next word.

Idea 7: Minimal Pair Bingo

I hated bingo at school - I was too shy to draw attention to myself if I thought I'd won. But lots of students love it. Basically, students choose 9 words from the minimal pairs you give and write them in a 3*3 square. You call out the words and they tick them off as they come up. If they think you've said all the words, they shout "Bingo!"

Idea 8: Minimal Pair Exploration

You need two different minimal pairs for this (e.g. s + z, p + b). Put some words from each pair on the board and drill them. Assign each of the sounds a direction (e.g. s=left, z=right, p=up, b=down). Draw a 5*5 grid on the board. Draw some obstacles and some treasure in the grid. Then give directions by saying the words from the minimal pairs - students follow the directions and say where you end up. Then they draw their own grids and give directions to each other.

Idea 9: Minimal Pair Fruit Salad

You could use a few minimal pairs for this - one pair for each 6 - 8 students. Give each student a sound (e.g. for 18 students you could have three students with /s/, three with /z/, three with /r/, three with /l/, three with /b/ and three with /v/). Students sit in a circle. Then you call out a word (e.g. 'right'), and students who have their sound in that word (all the /r/ students) should stand and race to swap seats. You should try to steal one of the chairs, so one of the students is left standing. That student then calls out another word and play continues.

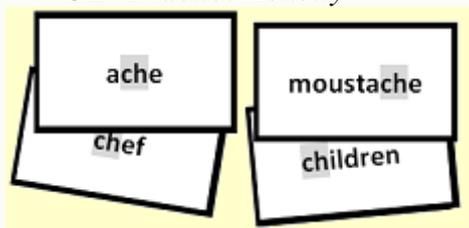
Pronunciation of words with "CH"

There are three different ways to pronounce the letters 'ch'. Here are some ideas to help practise these.

"CH" Warmer

Race - students have 2 minutes to write down as many words as possible with the letters 'ch'. Get feedback, and elicit how we usually pronounce 'ch' - /tʃ/. If the students didn't come up with any examples of /k/ or /f/, ask them how we pronounce 'stomach' and 'chef', and write these phonemes too.

"CH" Practice Activity



This is a game of snap for students working in pairs or threes. I thought my students would think it was childish, but it was actually quite challenging and they really liked it. Having a referee helps, as my students wanted me to settle lots of their disputes.

For lower level students, you could get them to categorise the words by sound first, drill the words a bit and then play snap to see how quickly they can then identify the sounds.

Rubber bands for seeing and feeling word and sentence stress

Hold a rubber band as shown. Stretch it on the stressed syllables and words as you speak.



Used faithfully, this rapidly raises learner awareness of the regularity of rhythm and the essential differences (if any) in intonation between English and their L1, as[they can *feel and see* the difference at the same time, even if they have trouble hearing it.. And it's less noisy than 'beating out' the rhythm. I like to turn learners loose with rubber bands as they have conversations in pairs.

Knee-dips

As (1) above, replacing fingers and rubber bands with quick knee dips. Gets quite raucous and autonomous/discovery oriented with pairwork conversations.

Backchaining/Frontchaining for hearing unstressed/reduced syllables

One of the very few techniques I'm aware of that lets students whose native language doesn't do much syllable de-stressing HEAR unstressed syllables (mostly schwa awareness-raising). Primarily choral repetition drilling (which I usually do while using (1) above so that students simultaneously feel, see, *and* hear the stressing/reducing, backchaining assembles a focus utterance from the end of the isolated utterance to the front, one or two syllables at a time. Invariably, this one produces "aha" moments that have been remembered by learners. Having to produce a nearly inaudible "uh" and then do it again with a fronted stressed syllable that, when combine to carry meaning, forces the learner to notice the unstressed elements. Assuming noticing is indeed step one to acquisition means we're on the way. Frontchaining is the same, only the other way around. I can't say why but I find backchaining moire effective. The video below actually gives an idea of #s 3 & 4 here.

The Color Vowel Chart

Did you know that (with a couple of stretches) all the vowel sounds (of American English anyway) are represented by a color in which they occur? Karen Taylor de Caballaro and Shirley Thompson put this together and I still haven't found a simpler way for students to get the distinctions between vowels down. The link above takes you to non-ipad friendly interactive proof. Here's a picture, with the colors approximated to vowel shape (front to back & high to low. Now all you have to do is make sure students can say these colors, and from then on new vocabulary can be discovered/acquired as a 'red' word, or a 'blue' word, etc., by (teacher or the students) referring to colors or the chart. Tip: start with a ton of words for students to sort through by color of the stressed syllable.



The Color Vowel Chart

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1999, 2005

Lesson plan 1

Course title: Theoretical Phonetics

Topic: Introduction to the Course Theoretical Phonetics

Level: Upper-Intermediate

Materials: Syllabus and Assessment specification of the course

Aim: To raise the awareness about the Course “Theoretical Phonetics”

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to work with case study	15 minutes	Whole group	Warm up handout
Pre activity	Introduction to the topic of the lesson	Students complete	15 minutes	Pair work	Handout 1
While activity	To be aware with content and outcomes of the course	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students study given information	20 minutes	Pair work	Handout 3
Conclusion	The revision of the topic	Home task: write composition	10 minutes	Whole group	

Detailed process of the lesson

Warm up

Materials: Warm up handout

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read case study and answer the questions, then makes discussion with whole group

Warm up handout

Read the case study and answer the questions after it

Case # 1

There are two approaches of the importance of having phonetics as a lesson in language learning process: *so important; not so important*. It depends on the aim of the course. If the course trains the specialists in linguistics, in that case having phonetics as a lesson in language learning process is very important. If the course trains the specialists not in linguistics, in that case having phonetics as a lesson in language learning process is not important.

Consider the following questions:

1. What do you think of the importance of phonetics in language learning process?

2. What are the main aims and objectives of the course according to your opinion?

Activity 1

Materials: handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher distributes handout 1 and asks Ss to read it, then leads discussion

Handout 1 Study the following information about the Course

Course title: Theoretical Phonetics

Aims:

- ❖ To develop students awareness of the peculiarities of pronunciation;
- ❖ To enable students to pronounce language units appropriately in communication

Objectives:

By the end of the course Students will

- ❖ Be able to pronounce language units appropriately in communication;
- ❖ Be able to recognize and deal with phonetic peculiarities of language units;
- ❖ Be able to understand the link between segmental and suprasegmental units;
- ❖ Be able to notice the characteristic features of English stress structures;
- ❖ Be able to notice the characteristic features of English syllable structures;
- ❖ Be able to notice the characteristic features of English intonation;
- ❖ Be able to understand the importance of appropriate pronunciation in communication;
- ❖ Be able to use phonetics reference books independently;

Activity 2

Materials: Handout 2

Objective: To be aware with content and outcomes of the course

Procedure: Students study given information about Indicative content of the course and Learning outcomes

Handout 2 Study Given Information about Indicative Content of the Course and Learning outcomes

Indicative content

Communicative views of phonetics

- Organs of speech
- Sound formation
- Connected speech
- Stress structure
- Syllable structure
- Intonation components
- Phonetic structure of a word

Strategies

- Effective use of phonetics reference books
- Noticing and awareness raising

Learning outcomes

By the end of Year 1 Students should have developed

- Their ability to pronounce language units effectively and accurately using appropriate phonetic norms;
- Increased awareness of the relationship between phonetic units;
- Autonomous learning strategies in the area of phonetics.

Activity 3

Materials: Handout 3

Objective: Consolidation of the given material

Procedure: Students study given information about Assessment specification of the course

Handout 3 Study given information about Assessment specification of the course

Assessment profile

Semester 1

Continuous Assessment <ul style="list-style-type: none">• Participation• Pronunciation of segmental units appropriately• Pronunciation of suprasegmental units appropriately	40% 10% 15% 15%
Mid-course Assessment Pronunciation – based tasks	30% 15% each
Final Assessment Pronunciation – based test	30%

Conclusion

Materials: Board, markers

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task**: fix up of the own concentration on the best way of improving the pronunciation independently.

Glossary

1. **Case study** - a process or record of research into the development of a particular person, group, or situation over a period of time.

2. **Awareness** – If you are aware of something, you realize that it is present or is happening because you hear it, see it, smell it, or feel it.

3. **Convey** – make (an idea, impression, or feeling) known or understandable

4. **Enhance** – intensify, increase, or further improve the quality, value, or extent of

5. **Accuracy** – the quality or state of being correct or precise

6. **Autonomous** - having the freedom to govern itself or control its own affairs

Lesson plan 2

Course title: Theoretical Phonetics

Topic: Organs of speech

Level:Upper- Intermediate

Materials: Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation.* Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011;

Aim: To raise the awareness of topic Organs of speech

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to look at the picture and answer the questions	15 minutes	Whole group	Warm up handout
Pre activity –	Introduction to the topic of the lesson	Students complete the task	15 minutes	Pair work	Handout 1
While activity	Derivation of the rules	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students make exercises	20 minutes	Pair work	Handout 3
Conclusion	The revision of the topic	Home task: to learn organs of speech	10 minutes	Whole group	

Detailed process of the lesson

Warm up

Materials: Warm up handout

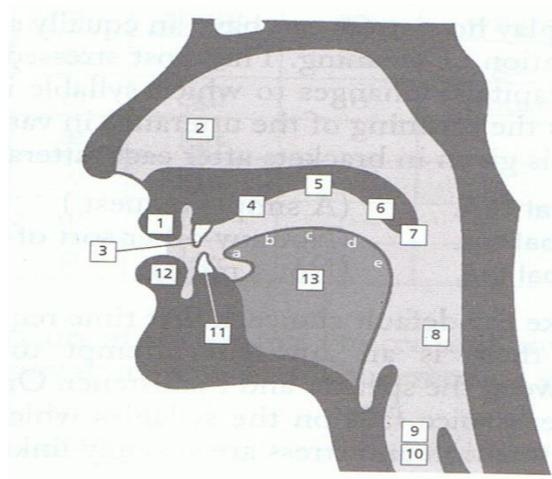
Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to look at the picture and answer the questions

What is described in the picture?

How do we call the organs of speech shown by the numbers in the picture?

Warm up handout



Activity 1

Materials: Whiteboard, markers, notebooks

Objective: Introduction to the topic of the lesson

Procedure: Teacher asks students to divide the organs of speech into two groups according to their importance in sound formation (students should find the active and passive organs of speech).

Activity 2

Materials: Handout 1

Objective: learning the peculiarities of organs of speech in sound formation.

Procedure: Students study given information (organs of speech)

Handout 1 The Organs of Speech

The organs which take an immediate part in the formation of speech sound are called the organs of speech. The organs of speech are as follows:

1. The upper and the lower lips.
2. The upper teeth.
3. The palate or the roof of the mouth.
4. The tongue.
5. The vocal cords.
6. The jaws.

The palate is divided into the following parts:

- a. The teeth - ridge or the alveolars
- b. The hard palate (palatum)
- c. The soft palate (velum)

The extreme part of the soft palate is called the uvula. The uvula doesn't take part in the formation of speech sounds. But it can block the way either to the mouth cavity or to the nasal cavity. The tongue is also divided into three parts which lie opposite each part of the palate. They are as follows:

1. **The blade** is the part of the tongue that lies opposite the alveolars. **The extreme** the part of the blade is called the tip of the tongue.
2. **The front part of the tongue** is the part which lies opposite the hard palate.
3. **The back part of the tongue** is the part that lies opposite the soft

palate.

All organs of speech may be divided into *active organs* and *passive organs*. Active organs of speech are those which are able to move. Passive organs of speech are those which can not move. The active organs are the tongue, the upper and the lower lips, the soft palate, the vocal cords and the lower jaw. The passive organs are the teeth, the alveolar, the hard palate. The mouth cavity and the nasal cavity are the resonators.

Activity 3

Materials: Handout 2

Objective: learning the peculiarities of organs of speech in sound formation.

Procedure: Students study given information (organs of speech)

Handout 2 The Formation of Speech Sounds

1. Speech sounds are produced with the help of air coming from the lungs. The stream of air passes from the lungs into the windpipe. The upper part of the windpipe is called *the larynx*. The vocal cords are situated inside the larynx. The space or the opening between the vocal cords is called *the glottis*.

2. When the vocal cords are tense and brought together, the glottis is narrowed and the stream of air passes through it with some difficulty and makes the vocal cords vibrate. The vibration of the vocal cords produces the sound of voice. Speech sounds articulated with the vocal cords in vibration are called *voiced*. When the vocal cords are held loose and kept apart the glottis is wide open and the stream of air passes through it freely, the vocal cords are not in vibration and no sound of voice is produced. Speech sounds articulated with the vocal cords loose are called *voiceless*.

3. Having passed through the glottis the stream of air comes into the pharynx, where from it may pass through the mouth cavity or through the nasal cavity. This depends on the position of the soft palate.

4. When the soft palate is raised and pressed against the back of the pharynx the passage into the nasal cavity is blocked and the stream of air passes through the mouth cavity. Speech sounds produced with the soft palate raised are called *oral*. When the soft palate is lowered the passage into the nasal cavity is open and the stream of air passes through the nasal cavity. Speech sounds produced with the soft palate lowered are called *nasal*.

5. Entering the mouth cavity the stream of air either passes freely or encounters (meets) some kind of obstruction in the mouth cavity made by the organs of speech. Speech sounds produced with some kind of obstruction in the mouth cavity are called *consonants*. Speech sounds produced without any obstruction in the mouth cavity are called *vowels*.

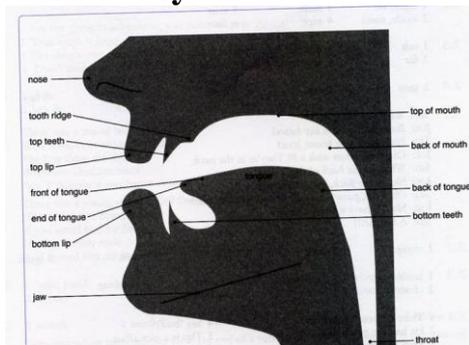
6. The obstruction may be:

a. complete, or b. incomplete

Complete obstruction means contact. The air passage is blocked, the stream of air either removes the obstruction producing plosion [p, b, t, d, k, g] or escapes some other way: either on both sides of the tongue [b, r] or through the nasal cavity [m, n, ŋ].

Incomplete obstruction is the narrowing of the passage through which the stream of air escapes producing friction as in [s, z, f, v, ʒ, ʃ].

Answer key:



Conclusion

Materials: Board, markers

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task**: learn the information about the organs of speech and sound formations.

Glossary

1. palate - the roof of the mouth.
2. The tongue – active organ of speech
3. The vocal cords - active organ of speech
4. The jaws – passive organ of speech

Literature:

1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
2. Frederika Gebhardt. English pronunciation. 2011;

Lesson plan 3

Course title: Theoretical Phonetics

Topic: VOWEL PRACTICE: monophthongs and diphthongs

Level: Upper- Intermediate

Materials: Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011

Aim: To raise the awareness of the difference between monophthongs and diphthongs and classifications of English monophthongs:

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to describe the difference	15 minutes	Whole group	Warm up handout

		between the articulatory-acoustic features of the given vowels			
Pre activity	– Introduction to the topic of the lesson	Students share their opinions on the articulatory-acoustic features of vowels	15 minutes	Individual work	Handout 1
While activity	Derivation of the rules	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students described the mentioned vowel from its articulatory-acoustic point of view.	20 minutes	Pair work	Handout 3
conclusion	The revision of the topic	Home task: learning the articulatory-acoustic features or vowels.	10 minutes	Whole group	

Warm up

Materials: Warm up handout

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to

Describe the difference between the articulatory-acoustic features of the given vowels: /i/, /e/, /æ/, /a:/, /ɔ/, /ɔ:/, /u/, /ʌ/, /ɜ:/, /ə/, /i:/, /u:/; /ai/, /oi/, /ei/, /eə/, /iə/, /uə/, /əu/, /au/. T. explains shortly the difference between the monophthongs and diphthongs.

Activity 1

The articulatory-acoustic features of vowels

Handout 1 Main principles of vowel classification.

1. According to *the position of the tongue*

2. According to *the position of the lips*
3. According to *length of the vowel*
4. According to *the degree of tenseness*

Activity 2

1. According to *the position of the tongue*

In the vowel production the tongue may move in a horizontal direction and in a vertical direction. According to the position of the bulk of the tongue (or the horizontal movement of the tongue) vowels are divided into five groups:

1. Front [i:, e:, æ]
2. Front - retracted [ɪ]
3. Central [ʌ, ə:, ə]
4. Back [u:, ɜ:, ə]
5. Back-advanced [a:, u]

According to the height of the raised part of the tongue (or the vertical movement of the tongue) vowels are divided into three groups:

1. High [i:, u:, u, i]
2. Low [a, ə, ʌ, æ]
3. Mid [e, ə:, ə, ɔ:]

II. According to the position of the lips the vowels may be:

1. Rounded [u, u:, ɔ:, ɔ]
2. Unrounded [i:, i, e, a:, ʌ, æ, ə:, ə]

III. According to their length the vowels may be:

1. Long [i:, a:, u:, ɔ:, ə:]
2. Short [e, u, i, ɔ, ʌ, æ, ə]

IV. According to the degree of tenseness the vowels may be:

1. Tense [i:, a:, u:, ɔ:, ə:] when they are produced, the organs of speech are tense.
2. Lax [i, e, u, ɔ, ʌ, æ, ə] when they are produced the organs of speech are not tense.

Activity 3

Procedure: Students make practice the classification of vowels

Handout 3 Describe the mentioned vowel from its articulatory-acoustic point of view..

- | | | |
|---------------|---------------|---------------|
| 1. /i/ - /i:/ | 3. /a:/ - /ʌ/ | 5. /ɔ/ - /ɔ:/ |
| 2. /e/ - /æ/ | 4. /ɜ:/ - /ə/ | 6. /u/ - /u:/ |

Glossary

- 1) *the position of the tongue* – the part of the tongue where the sound articulated
- 2) *the position of the lips* – the contribution of the lips while the sound formation
- 3) *length of the vowel* – quantitative feature of a vowel
- 4) *the degree of tenseness* – tenseness of speech organs while the sound formation

Literature:

11. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
2. Frederika Gebhardt. English pronunciation. 2011;

Home task: learning the articulatory – acoustic features or vowels

Lesson plan 4

Course title: Theoretical Phonetics

Topic: Difference between letters and sounds

Level: Upper- Intermediate

Materials: Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011;

Aim: To teach the difference between letters and sounds **Time:** 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to read the words and try to find the differences between the words and their pronunciations	15 minutes	Whole group	Warm up handout
Pre – activity	Introduction to the topic of the lesson	Students do the task	15 minutes	Individual work	Handout 1
While activity	Learning the differences between letters and sounds with the help of words and their transcriptions.	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students make exercises	20 minutes	Pair work	Handout 3

conclusion	The revision of the topic	Home task: to practice the differences between words and their transcriptions	10 minutes	Whole group	
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Warm up

Materials: Warm up handout

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words and try to find the differences between the words and their pronunciations. T. explains shortly the differences between letters and sounds.

Warm up handout

buy	bye	sun	son
weak	week	weigh	way
too	two	write	right

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: T. explains shortly the differences between letters and sounds.

There are two kinds of sounds: consonant sounds (C) and vowel sounds (V). For example, in *duck*, there are three sounds, consonant–vowel–consonant (CVC). The number of sounds in a word is not usually the same as the number of letters. We can see this if we write the word using phonemic symbols (see Section D1). For example, *duck* is /dʌk/.

There are probably some sounds in English which do not exist in your language, and others which are similar but not exactly the same. This can make it difficult to hear and make the distinction between two similar words in English.

Listen to these pairs. Are any of them difficult for you?

boat – vote hit – heat so – show sung – sun wine – vine wet – wait

Activity 2

Materials: Handout 3

Objective: Consolidation of the given material

Procedure: Students make exercises

Handout 3 Make the following exercises

Exercises

- 1.1 In this story, there are 12 incorrect words. The correct word is pronounced the same as the incorrect one, but the spelling is different. Correct them using words from the box.

son some meat way threw pears sent ~~week~~ buy piece road two

^{week}
Last ~~week~~, I cent my sun Jamie to the shops to bye sum food. He got a peace of meet and too pairs. On the weigh home, the bag broke. The food fell onto the rode and got dirty. In the end, Jamie through the food in the bin.



- 1.2 How many sounds are there in each word? Write the order of consonant sounds (C) and vowel sounds (V).

EXAMPLE

night CVC (three sounds: first a consonant, then a vowel and finally another consonant)

- | | |
|----------------|-----------------|
| 1 dog | 4 gorilla |
| 2 rabbit | 5 snake |
| 3 frog | 6 bee |

- 1.3 Listen to these possible names of cartoon animals. Do they have the same first sounds? (Write A.) Do they rhyme? (Write B.)

(A3)

EXAMPLE Sam the lamb B

- | | |
|-------------------------|---------------------------|
| 1 Phil the fox | 5 Polly the parrot |
| 2 Mary the canary | 6 Deborah the zebra |
| 3 Ida the spider | 7 Myrtle the turtle |
| 4 Claire the bear | 8 Kitty the cat |

- 1.4 Listen to these sounds. Do you have a similar sound in your language? If you do, write a tick (✓).

(A4)

- | | |
|---------------------|---------------------|
| 1 /ʃ/ (shoe) | 5 /dʒ/ (June) |
| 2 /ɜ:/ (girl) | 6 /əʊ/ (soap) |
| 3 /æ/ (hat) | 7 /θ/ (thing) |
| 4 /z/ (zoo) | 8 /l/ (life) |

Now go to Unit 21

Answer

keys:

1.1 Last *week*, I *sent* my son Jamie to the shops to *buy* some food. He got a *piece* of meat and *two* pears. On the *way* home, the bag broke. The food fell onto the *road* and got dirty. In the end, Jamie *threw* the food in the bin.

1.2 1 dog CVC
2 rabbit CVCVC
3 frog CCVC
4 gorilla CVCVCV
5 snake CCVC
6 bee CV

1.3 1 Phil the fox A
2 Mary the canary B
3 Ida the spider B
4 Claire the bear B
5 Polly the parrot A
6 Deborah the zebra B
7 Myrtle the turtle B
8 Kitty the cat A

1.4 The answers depend on your own first language. See Section D3 for more information about this.

Conclusion

Materials: Board, markers, handouts

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task**: to practice the differences between words and their transcriptions.

Glossary

1. sound
2. letter
3. vowel
4. consonant

Literature:

1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
3. Frederika Gebhardt. English pronunciation. 2011;

Lesson plan 5

Course title: Theoretical Phonetics

Topic: The vowel sounds /ei/ and /æ/

Level: Upper- Intermediate

Materials: Mark Hancock. Pronunciation in Use. Cambridge, 2003;

Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011;

Aim: To teach the pronunciation of the vowel sounds /ei/ and /æ/

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the	Teacher asks students to	15 minutes	Group work	Whiteboard, markers

	lesson	read the words by paying to the pronunciation of the same letter.			
Pre activity	– Introduction to the topic of the lesson	Students make exercise	15 minutes	Pair work	Handout 1
While activity	To teach the pronunciation of the vowel sounds /ei/ and /æ/	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students make exercises	20 minutes	Individual work	Handout 3
Conclusion	The revision of the topic	Home task: To practice the pronunciation of the vowel sounds /ei/ and /æ/	10 minutes	Group work	

Detail process of the lesson

Warm up

Materials: Whiteboard, markers

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words by paying to the pronunciation of the same letter.

cake	cat,
make	pat
take	sat
late	rat
bake	dad

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher asks students to guess the reasons for the different pronunciation of the same letter. T. explains shortly the reasons for the different pronunciation of the same letter.

Handout 1 Pronunciation of ‘a’ in open and closed syllables.

When you say the letters of the alphabet, A has the long vowel sound /eɪ/. You hear this sound in the word *plane*. But the letter A is also pronounced as the short vowel sound /æ/, as in the word *plan*.

“A “ gives the sound /eɪ/ in open syllables:
cake, make, take, late, bake;

“A “ gives the sound /æ/ in closed syllables:
cat, pat, sat, rat, dad.

Activity 2

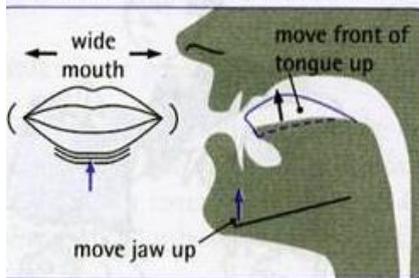
Materials: Handout 2 A/B/C

Objective: To teach the pronunciation of the vowel sounds /eɪ/ and /æ/

Procedure: Students study given information

Handout 2A. The pronunciation of the vowel sounds /eɪ/

- Listen to the sound /eɪ/ on its own. Look at the mouth diagram to see how to make this long vowel sound.
- Listen to the target sound /eɪ/ in the words below and compare it with the words on each side.

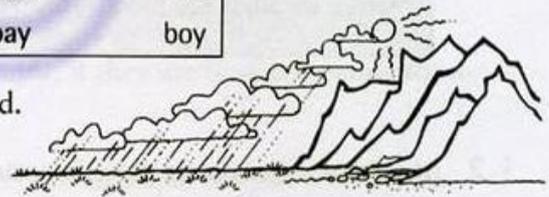


target /eɪ/

meat	mate	met
come	came	calm
white	wait	wet
buy	bay	boy

- Listen and repeat these examples of the target sound.

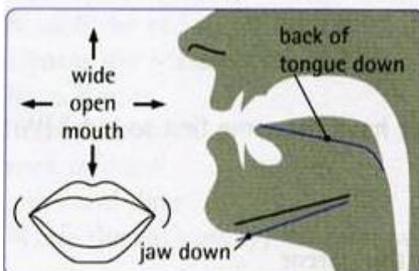
play played plate
grey grade great
aim age eight



"The rain in Spain falls mainly on the plain."

Handout 2B. The pronunciation of the vowel sounds /æ/

- Listen to the sound /æ/. Look at the mouth diagram to see how to make this short vowel sound.
- Listen to the target sound /æ/ in the words and compare it with the words on each side.



target /æ/

mud	mad	made
sing	sang	sung
pen	pan	pain
hot	hat	heart

- Listen and repeat these examples of the target sound.

bank bag back
can cash catch
ham has hat



"The fat cat sat on the man's black hat."

Handout 2C. The pronunciation of the vowel sounds /eɪ/ and /æ/

Spelling

	frequently
/ei/	A-E (<i>mate</i>), AY (<i>say</i>), EY (<i>grey</i>), EI (<i>eight</i>), AI (<i>wait</i>), EA (<i>great</i>)
/æ/	A but note that if there is an R after the A (and the R does not have a vowel sound after it), A has a different pronunciation, for example <i>arm</i> : see Unit 14.

Activity 3

Materials: Handout 3

Objective: Consolidation of the given material

Procedure: Students make exercises

Handout 3 make the following exercises

Exercise A.

Write words for the things in the picture in the correct part of the table.

/ei/	/æ/
cake	apple

Answer keys:

/ei/	/æ/
cake table baby train eight	hat hand cat map rat

Exercise B.

These words all contain the vowel sound /æ/. Make another word with the same consonant sounds, but changing the vowel sound to /ei/.

EXAMPLES pan pain

plan plane

1 at

4 tap

2 mad

5 ran

3 man

6 hat

Answer keys:

1 eight, ate

3 main

5 rain

2 made, maid

4 tape

6 hate

Exercise C.

Listen and circle the word with a different vowel sound.

EXAMPLE black (want) mad hand

1 sad bag salt tap

5 case lake name care

2 far fat map add

6 space change plate square

3 watch catch match land

7 break great heat weight

4 rain said fail train

Then listen again and check.

Answer keys:

1 salt	3 watch	5 care	7 heat
2 far	4 said	6 square	

Exercise D.

Listen and circle the word you hear. If you find any of these difficult, go to section D4 *Sound pairs* for further practice.

- | | | |
|-----------------|---|------------------|
| 1 Man or men? | Did you see the <i>man</i> / <i>men</i> ? | (⇒sound pairs 1) |
| 2 Cap or cup? | Have you seen my <i>cap</i> / <i>cup</i> ? | (⇒sound pairs 2) |
| 3 Hat or heart? | She put her hand on her <i>hat</i> / <i>heart</i> . | (⇒sound pairs 3) |
| 4 Pain or pen? | I've got a <i>pain</i> / <i>pen</i> in my hand. | (⇒sound pairs 4) |
| 5 Hay or hair? | There are bugs in this <i>hay</i> / <i>hair</i> . | (⇒sound pairs 5) |

Answer keys:

1 man	2 cap	3 heart	4 pen	5 hay
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Conclusion

Materials: Board, markers, handouts

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task**: To practice the pronunciation of the vowel sounds /ei/ and /æ/

Glossary

1. mouth – organs of speech
2. tongue - organs of speech
3. jaw - organs of speech

Literature:

1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
3. Frederika Gebhardt. English pronunciation. 2011;

Lesson plan 6

Course title: Theoretical Phonetics

Topic: The vowel sounds /i:/ and /e/

Level: Intermediate

Materials: Mark Hancock. Pronunciation in Use. Cambridge, 2003;

Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011;

Aim: To teach the pronunciation of the vowel sounds /i:/ and /e/

Time:80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to read the words by paying to the pronunciation of vowel letters and vowel letter combinations.	15 minutes	Group work	Whiteboard, markers
Pre activity –	Introduction to the topic of the lesson	Students do the task	15 minutes	Pair work	Handout 1
While activity	To teach the pronunciation of the vowel sounds /i:/ and /e/	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students do the task	20 minutes	Individual work	Handout 3
Conclusion	The revision of the topic	Home task: To practice the pronunciation of the vowel sounds /i:/ and /e/	10 minutes	Group work	

Detail process of the lesson

Warm up

Materials: Whiteboard, markers

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words by paying to the pronunciation of vowel letters and vowel letter combinations.

seat

peel

meat

keep

teach

pen

men

ten

pet

kept

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher asks students to say any word which has one of the vowel sounds /i:/ and /e/ and analyse the letters which give these sounds. T. summarizes the students opinions.

Handout 1 Pronunciation of a letter 'e'.

When you say the letters of the alphabet, E has the long vowel sound /i:/. You hear this sound in the word *meet*. But the letter E can also be pronounced as the short vowel sound /e/, as in the word *met*.

Keen	beg
teen	get
peel	pen

Activity 2

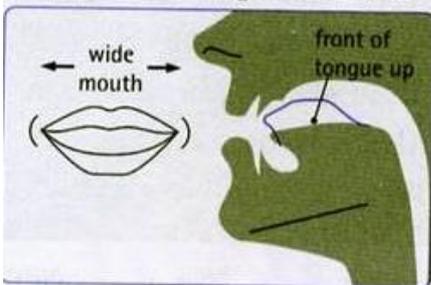
Materials: Handout 2 A/B/C

Objective: To teach the pronunciation of the vowel sounds /ei/ and /æ/

Procedure: Students study given information

Handout 2A. The pronunciation of the vowel sounds /i:/

- Listen to the sound /i:/. Look at the mouth diagram to see how to make this long vowel sound.
- Listen to the target sound /i:/ in the words below and compare it with the words on each side.



target /i:/

met	meat	mate
list	least	last
bay	bee	beer
bit	beat	bet



- Listen and repeat these examples of the target sound.

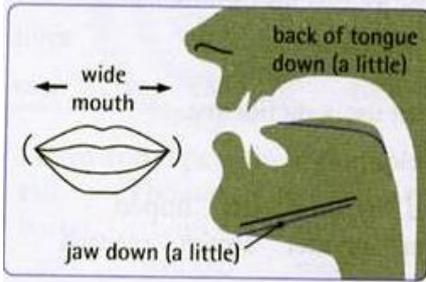
key	keys	keeps
pea	peas	piece
scene	seas	seat

"Steve keeps the cheese in the freezer."

When there is an /i:/ sound before the letter R at the end of a word, many speakers add the vowel /ə/ and do not pronounce the /r/. Compare the vowels in these words: *knee* - *near*, *pea* - *pie*, *he* - *hear*. Many dictionaries give this vowel before R as /ɪə/.

Handout 2B. The pronunciation of the vowel sounds /e/

- Listen to the sound /e/. Look at the mouth diagram to see how to make this short vowel sound.
- Listen to the target sound /e/ in the words below and compare it with the words on each side.



target /e/

man	men	mean
heard	head	had
mate	met	meat
sit	set	sat



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

- Listen and repeat these examples of the target sound.

rest death red
 friend said many
 check shelf leg

Handout 2C. The pronunciation of the vowel sounds /i:/ and /e/

Spelling

	frequently	sometimes	notes
/i:/	EE (<i>feet</i>), EA (<i>eat</i>) E-E (<i>scene</i>)	E (<i>me</i>) IE (<i>piece</i>)	Many other vowel sounds are spelt EA, though /i:/ is the most common.
/e/	E (<i>men</i>)	EA (<i>death</i>), IE (<i>friend</i>) A (<i>many</i>), AI (<i>said</i>)	If E is followed by R, the vowel is not /e/, but /ɜ:(r)/ for example in <i>serve</i> . (See Unit 19.)

Activity 3

Materials: Handout 3

Objective: Consolidation of the given material

Procedure: Students make exercises

Handout 3 Make the following exercises

Exercise A.

Listen to the letters of the alphabet. If the letter has the sound /i:/, write ee under it. If it has the sound /e/, write e under it. If the letter does not have /i:/ or /e/, don't write anything.

A	B	C	D	E	F	G	H	I	J	K	L	M
	ee	ee										
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

Answer keys:

A	B	C	D	E	F	G	H	I	J	K	L	M
	ee	ee	ee	ee	e	ee					e	e
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
e		ee			e	ee	ee		e			e

Exercise B.

Change the vowel sound from /e/ to /i:/ in these words. Write the new words.

EXAMPLE met *meat*

1 check

6 sweat

2 red

7 well

3 bet

8 set

4 men

9 fed

5 fell

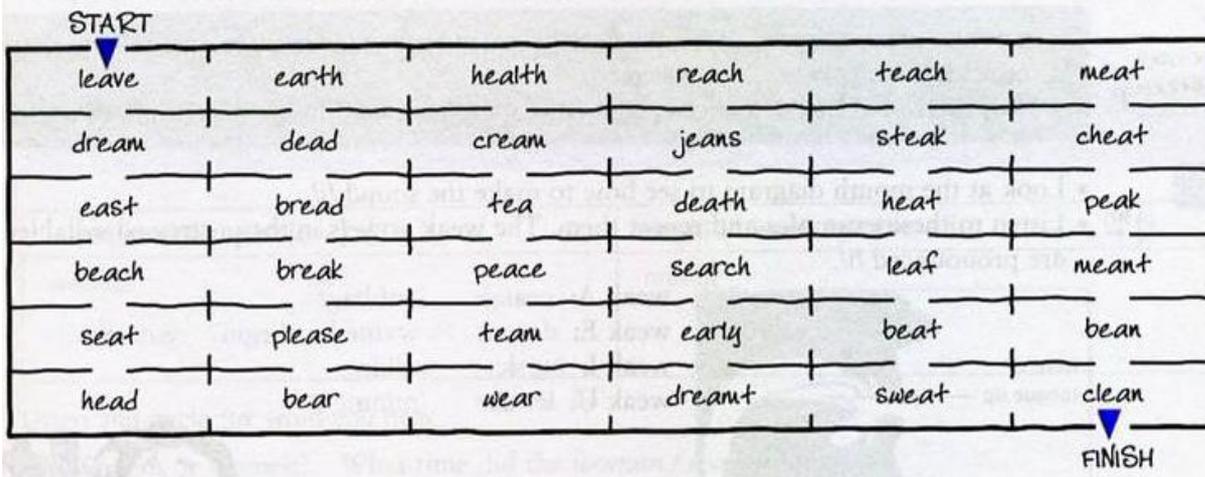
10 led

Answer keys:

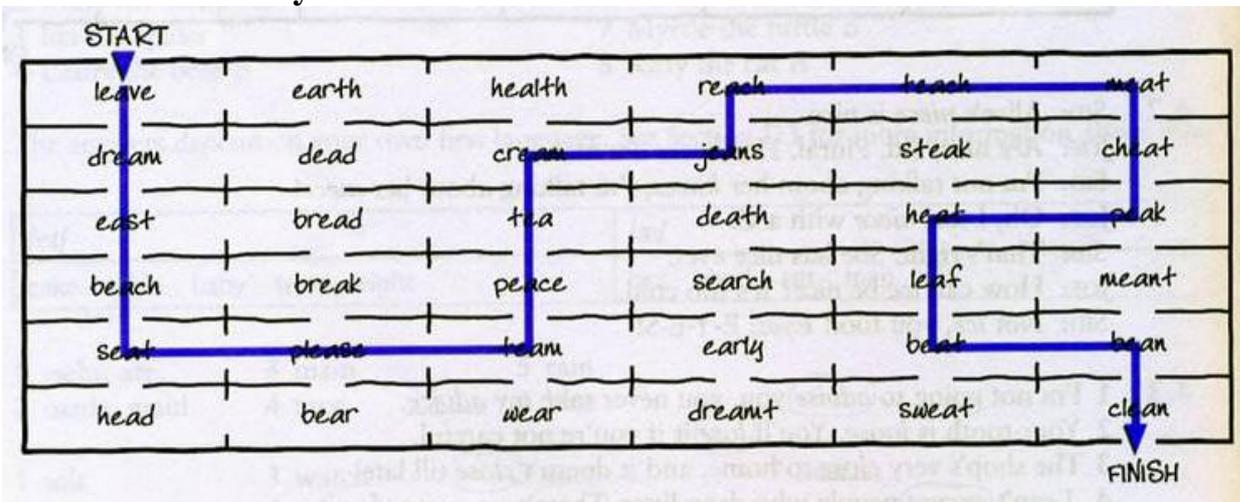
1. cheek 2. beat 3.
feel 4. wheel 5. feed 6.
read 7. mean 8. sweet
9. seat 10. lead

Exercise C.

Find a way from Start to Finish. You may pass a square only if the word in it has the sound /i:/. You can move horizontally (↔) or vertically (↕) only.



Answer keys:



Exercise D.

Listen and circle the word you hear. If you find any of these difficult, go to Section D4 *Sound pairs* for further practice.

- 1 Men or man? Did you see the *men* / *man*? (⇒sound pair 1)
- 2 Pen or pain? I've got a *pen* / *pain* in my hand. (⇒sound pair 4)
- 3 Bear or beer? That's a strong *bear* / *beer*. (⇒sound pair 8)
- 4 Live or leave? I want to *live* / *leave*. (⇒sound pair 10)
- 5 Bed or bird? Did you see the *bed* / *bird*? (⇒sound pair 12)
- 6 Left or lift? You should take the *left* / *lift*. (⇒sound pair 13)

Answer keys:

- | | | |
|--------|---------|--------|
| 1 men | 3 beer | 5 bird |
| 2 pain | 4 leave | 6 left |

Conclusion

Materials: Board, markers, handouts

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task**: To practice the pronunciation of the vowel sounds /i:/ and /e/

Glossary

1. cheek
2. beat
3. wheel
5. feed
6. mean
7. lead

Literature:

1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
2. Frederika Gebhardt. English pronunciation. 2011;

Lesson Plan 7

Course title: Theoretical Phonetics

Topic: The vowel sounds /ə/ and /i/

Level: Upper- Intermediate

Materials: Mark Hancock. Pronunciation in Use. Cambridge, 2003;
 Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
 Frederika Gebhardt. English pronunciation. 2011;

Aim: To teach the pronunciation of the vowel sounds /ə/ and /i/

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to read the words by paying to the pronunciation of the weak and strong vowels.	15 minutes	Group work	Whiteboard, markers
Pre activity	Introduction to the topic of the lesson	Students do the task	15 minutes	Pair work	Handout 1
While activity	To teach the pronunciation of the vowel	Students study given information	20 minutes	Individual work	Handout 2

	sounds /ə/ and /i/				
Post activity	Consolidation of the given material	Students make exercises	20 minutes	Individual work	Handout 3
Conclusion	The revision of the topic	Home task: To practice the pronunciation of the vowel sounds /ə/ and /i/	10 minutes	Group work	

Detailed process of the lesson

Warm up

Materials: Whiteboard, markers

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words by paying to the pronunciation of the weak and strong vowels.

about

carrot

China

candy

manage

sorry

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher summarizes the students opinions makes a short note about strong and weak vowels.

Handout 1 Strong and weak vowels.

In words with two or more syllables, at least one syllable is weak (does not have stress).

- Listen to these words which have two syllables, and the second syllable is weak.

carrot cabbage

In weak syllables, native speakers of English very often use the weak vowel sounds /ə/ and /ɪ/.

- Listen again to the two words above: the O in *carrot* is pronounced /ə/ and the A in *cabbage* is pronounced /ɪ/.

Activity 2

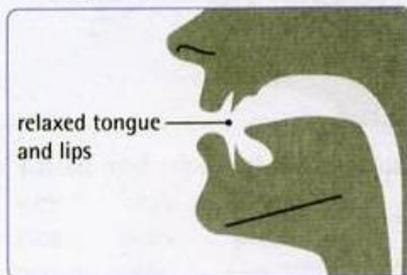
Materials: Handout 2 A/B/C

Objective: To teach the pronunciation of the vowel sounds /ə/ and /i/

Procedure: Students study given information

Handout 2A. The pronunciation of the vowel sounds /ə/

- Look at the mouth diagram to see how to make the sound /ə/.
- Listen to these examples and repeat them. The weak vowels in the unstressed syllables in bold are pronounced /ə/.



weak A: away banana woman sugar
 weak E: garden paper under
 weak O: police doctor correct
 weak U: support figure colour

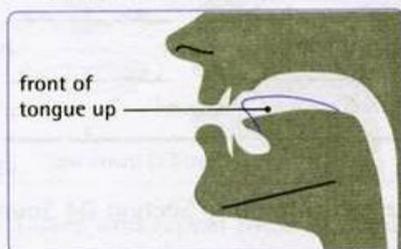


"I ate an apple and a banana in a cinema in Canada."

- In words like *paper*, *sugar*, *colour*, the final R is not pronounced in many accents, so *vista* /'vɪstə/ rhymes with *sister* /'sɪstə/, for example.
- Many speakers of English (especially non-native speakers) do not change vowels in weak syllables to /ə/.

Handout 2B. The pronunciation of the vowel sounds /i/

- Look at the mouth diagram to see how to make the sound /i/.
- Listen to these examples and repeat them. The weak vowels in the unstressed syllables in black are pronounced /i/.



weak A: orange cabbage
 weak E: dances wanted begin women
 weak I: music walking
 weak U: lettuce minute



"Alex's lettuces tasted like cabbages."

Handout 2C. The pronunciation of the vowel sounds /ə/ and /i/

Spelling

Notice in the examples above that nearly any vowel spelling may be pronounced as a weak vowel.

Note: Often, whole words are pronounced as weak syllables, with a weak vowel. For example: half an hour, going to work, Jim was late. See Unit 33.

Activity 3

Materials: handout 3

Objective: Consolidation of the given material

Procedure: Students make exercises

Handout 3 Make the following exercises

Exercise A.

Listen to the poem. Circle the words which rhyme.



Mr Porter loves his pasta.
No one else can eat it faster.
Mr Porter's sister Rita,
Buys the pasta by the metre.
Mr Porter's older daughter,
Boils it all in tubs of water.

Answer key:

pasta faster
Rita metre
daughter water

Exercise B.

Listen. In each sentence or phrase there are two vowels which are not /ə/. Circle them.

EXAMPLE an @pple and a ban@na

- 1 from Canada to China
- 2 The parrot was asleep.
- 3 The cinema was open.
- 4 the photographer's assistant
- 5 a question and an answer
- 6 a woman and her husband
- 7 a pasta salad

Answer key:

- | | |
|--------------------------------|----------------------------|
| 1 from Canada to China | 5 a question and an answer |
| 2 The parrot was asleep. | 6 a woman and her husband |
| 3 The cinema was open. | 7 a pasta salad |
| 4 the photographer's assistant | |

Exercise C.

Write the words in the correct part of the table. Then listen and check.

~~orange~~ ~~woman~~ return collect market begin visit asleep
salad teaches needed letter sofa peaches quarter women

vowel in weak syllable = /ə/	vowel in weak syllable = /ɪ/
woman	orange

Answer key:

vowel in weak syllable = /ə/	vowel in weak syllable = /ɪ/
woman collect asleep salad letter sofa quarter	orange return market begin visit teaches needed peaches women

Exercise C.

Listen and circle the word you hear.

- 1 Woman or women? What time did the *woman / women* arrive?
- 2 Dress or address? Where's Kate's *dress / address*?
- 3 Manager's or manages? The team *manager's / manages* well.
- 4 Teacher's or teaches? The German *teacher's / teaches* English.
- 5 Weight's or waiter's? The *weight's / waiter's* heavy.
- 6 Dancer's or dances? The woman *dancer's / dances* fast.
- 7 Officer's or office's? The *officer's / office's* here.
- 8 Away or way? Take that *away / way*.
- 9 Driver or drive? What a nice *driver / drive*!
- 10 Racer's or races? The *racer's / races* finished.

Answer key:

- | | | | | |
|-----------|-------------|------------|-------------|----------|
| 1 women | 3 manager's | 5 waiter's | 7 officer's | 9 drive |
| 2 address | 4 teaches | 6 dancer's | 8 away | 10 races |

Conclusion

Materials: Board, markers

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task** To practice the pronunciation of the vowel sounds /ə/ and /i/

Literature:

1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
3. Frederika Gebhardt. English pronunciation. 2011;

Lesson 8

Course title:Theoretical Phonetics

Topic: The vowel sounds /ai/ and /i/

Level:Upper- Intermediate

Materials: Mark Hancock. Pronunciation in Use. Cambridge, 2003;
Martin Hewings.Pronunciation Practice Activities. *A resource book for teaching English pronunciation.* Cambridge, 2004;

Frederika Gebhardt. English pronunciation. 2011;

Aim: To teach the pronunciation of the vowel sounds /ai/ and /i/

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to read the words by paying to the pronunciation of the same letter.	15 minutes	Group work	Whiteboard, markers
Pre activity	Introduction to the topic of the lesson	Students do the task	15 minutes	Pair work	Handout 1
While activity	To teach the pronunciation of the vowel sounds /ai/ and /i/	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students make exercises	20 minutes	Individual work	Handout 3
Conclusion	The revision of the topic	Home task: To practice the pronunciation of the vowel sounds /ai/ and /i/	10 minutes	Group work	

Detail process of the lesson

Warm up

Materials: Whiteboard, markers

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words by paying to the pronunciation of the same letter.

Mike
pine
nine
line

pin
kid
sin
think

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher asks students to guess the reasons for the different pronunciation of the same letter. T. explains shortly the reasons for the different pronunciation of the same letter.

Handout 1 Pronunciation of 'i' in open and closed syllables.

When you say the letters of the alphabet, I has the long vowel sound /aɪ/. You hear this sound in the word *wine*. But the letter I is also pronounced as the short vowel sound /i/, as in the word *win*.

“I” gives the sound /aɪ/ in open syllables:
cake, make, take, late, bake;

“I” gives the sound /i/ in closed syllables:
cat, pat, sat, rat, dad.

Activity 2

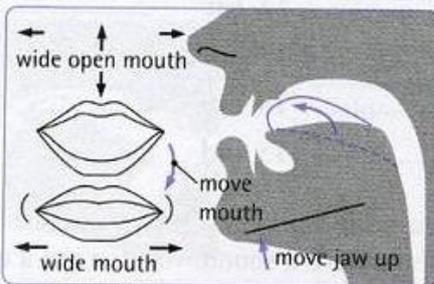
Materials: Handout 2 A/B/C

Objective: To teach the pronunciation of the vowel sounds /aɪ/ and /i/

Procedure: Students study given information

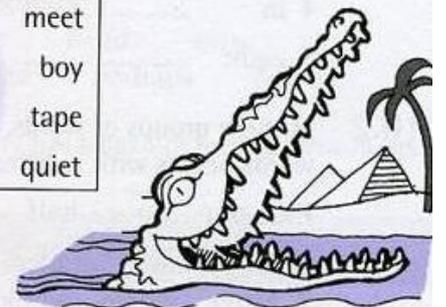
Handout 2A. The pronunciation of the vowel sounds /aɪ/

- Listen to the sound /aɪ/. Look at the mouth diagram to see how to make this long vowel sound
- Listen to the target sound /aɪ/ in the words below and compare it with the words on each side



target /aɪ/

mate	might	meet
bay	buy	boy
tip	type	tape
quit	quite	quiet



“Nile crocodiles have the widest smiles.”

- Listen and repeat these examples of the target sound.

why wide wife
buy buys bike
fly flies flight

When the long I is before R or L, many speakers put the vowel /-/ between them. So, for example, *hire* sounds like *higher*. Here are some more examples: *fire tyre child while smile style file wild*.

Handout 2A. The pronunciation of the vowel sounds /i/

Answer key:

words with the vowel /aɪ/	words with the vowel /ɪ/
wife wine wide light life line lime	will wish win mill fit fill fish tin sit
mice mine mile mite night nice nine	sin quit
fight fine file time	(and also ...
sight side site quite	wit lit nit fin till sill quill)
(and also ...	
lice might mime Nile tight tile tide)	

Ex B.

Read the dialogue. Circle the sound /aɪ/ and underline /ɪ/. Count them and write the number at the end of the line.

A: Why did Jim hit Bill?	/aɪ/ = 1	/ɪ/ = 4
B: Well, Jim's a guy who likes a fight.	/aɪ/ =	/ɪ/ =
A: But Bill's twice his size.	/aɪ/ =	/ɪ/ =
B: Yeah, that's why Jim got a black eye and a thick lip.	/aɪ/ =	/ɪ/ =
A: And Bill's got a big smile.	/aɪ/ =	/ɪ/ =
B: That's right!	/aɪ/ =	/ɪ/ =

Answer key:

A: Why did Jim hit Bill?	/aɪ/ 1	/ɪ/ 4
B: Well, Jim's a guy who likes a fight.	/aɪ/ 3	/ɪ/ 1
A: But Bill's twice his size.	/aɪ/ 2	/ɪ/ 2
B: Yeah, that's why Jim got a black eye and a thick lip.	/aɪ/ 2	/ɪ/ 3
A: And Bill's got a big smile.	/aɪ/ 1	/ɪ/ 2
B: That's right.	/aɪ/ 1	/ɪ/ 0

Ex C.

The word *knife* contains the three sounds /n/, /aɪ/ and /f/. If you reverse the sounds, you get the word *fine* /faɪn/. Reverse the sounds in these words.

EXAMPLE sign nice.....

- | | |
|---------------|----------------|
| 1 might | 5 pitch |
| 2 lick | 6 tick |
| 3 lip | 7 dice |
| 4 kiss | 8 lights |

Answer key:

1 might time	3 lip pill	5 pitch chip	7 dice side
2 lick kill	4 kiss sick	6 tick kit	8 lights style

Ex D.

Listen and circle the word you hear. If you find any of these difficult, go to Section D4 *Sound pairs* for further practice.

- 1 Live or leave? I don't want to *live* / *leave* here. (⇒sound pair 10)
- 2 Fill or feel? Can you *fill* / *feel* it? (⇒sound pair 10)
- 3 Litter or letter? Who dropped the *litter* / *letter*? (⇒sound pair 13)
- 4 Lift or left? You should take the *lift* / *left*. (⇒sound pair 13)

Follow up: Record yourself saying the sentences in 11.4, choosing one of the two words. Make a note of which words you say. Then listen to your recording in about two weeks. Is it clear which words you said?

Now go to Unit 31

Answer key:

1 live

2 feel

3 letter

4 lift

Conclusion

Materials: Board, markers

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home task** to practice the pronunciation of the vowel sounds /ai/ and /i/.

Literature:

1. Mark Hancock. *Pronunciation in Use*. Cambridge, 2003;
2. Martin Hewings. *Pronunciation Practice Activities. A resource book for teaching English pronunciation*. Cambridge, 2004;
2. Frederika Gebhardt. *English pronunciation*. 2011;

Lesson 9

Course title: Theoretical Phonetics

Topic: The vowel sounds /a:/ and /eə/

Level: Upper- Intermediate

Materials: Mark Hancock. *Pronunciation in Use*. Cambridge, 2003;
Martin Hewings. *Pronunciation Practice Activities. A resource book for teaching English pronunciation*. Cambridge, 2004;

Frederika Gebhardt. *English pronunciation*. 2011;

Aim: To teach the pronunciation of the vowel sounds /a:/ and /eə/

Time: 80 min

Activity	Objective	Procedure	Time	Mode of interaction	Materials
Warm up activity	Introduce the focus of the lesson	Teacher asks students to read the words by paying attention to the different pronunciation of vowel	15 minutes	Group work	Whiteboard, markers

		letters because of the letter “R”.			
Pre activity	– Introduction to the topic of the lesson	Students do the task	15 minutes	Pair work	Handout 1
While activity	To teach the pronunciation of the vowel sounds /a:/ and /eə/	Students study given information	20 minutes	Individual work	Handout 2
Post activity	Consolidation of the given material	Students do the task	20 minutes	Individual work	Handout 3
Conclusion	The revision of the topic	Home task: To practice the pronunciation of the vowel sounds /a:/ and /eə/	10 minutes	Group work	

Detail process of the lesson

Warm up

Materials: Whiteboard, markers

Objective: Introduce the focus of the lesson

Procedure: Teacher asks students to read the words by paying attention to the different pronunciation of vowel letters because of the letter “R”.

car	bare
park	care
heart	rare
mark	share

Activity 1

Materials: Handout 1

Objective: Introduction to the topic of the lesson

Procedure: Teacher asks students to say any word which has one of the vowel sounds /a:/ and /eə/ and analyse the letters which give these sounds. T. summarizes the students opinions.

Handout 1 The affect of the letter “R” to the pronunciation of a vowel letter.

In many accents in England, the letter R is not pronounced after a vowel. In other places, the R is pronounced, for example in most parts of North America. But in both cases, the letter R makes the vowel before it sound different. If the vowel is A, we usually get the vowel sounds in *car* /ɑ:/ or *care* /eə/.

mark	dare
dark	rare

Activity 2

Materials: Handout 2 A/B/C

Objective: To teach the pronunciation of the vowel sounds /ɑ:/ and /eə/

Procedure: Students study given information

Handout 2A. The pronunciation of the vowel sounds /ɑ:/

- A**
- A62a • Listen to the sound /ɑ:/. Look at the mouth diagram to see how to make this long vowel sound.
 - A62b • Listen to the target sound /ɑ:/ in the words below and compare it with the words on each side.
 - A62c • Then listen and repeat the examples of the target sound.

target /ɑ:/			Examples
fur	far	four	calm card cart
bore	bar	bear	star starve start
hurt	heart	hate	harm halve half
much	march	match	

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

Note: Sometimes we get the sound /ɑ:/ before L too.

- A63**
- Important for listening*
- Listen to the sound with R pronounced, as in North America:
far bar heart march card star start charm chart
 - In South East England, the letter A followed by S, F, TH, N is often pronounced /ɑ:/:
ask fast after path bath dance aunt
 - In North America, the single letter O is pronounced /ɑ:/: *God, strong, lock, top.* (See Unit 16.)

Handout 2B. The pronunciation of the vowel sounds /eə/

- B**
- A64a • Listen to the sound /eə/. Look at the mouth diagram to see how to make this sound.
 - A64b • Listen to the target sound /eə/ in the words below and compare it with the words on each side.
 - A64c • Then listen and repeat the examples of the target sound.

target /eə/			Examples
bar	bear	beer	square squares
shy	share	sure	where where's
dead	dared	died	fair fairly
stars	stairs	stays	

"Sarah and Mary share their pears fairly."

- A65**
- Important for listening*
- Different accents: Listen to the sound with the R pronounced, as in North America:
bear share dared stairs square where cared fairly

Handout 2C. The pronunciation of the vowel sounds /ɑ:/ and /eə/

Spelling

	frequently	sometimes
/ɑ:/	AR (<i>car</i>) AL (<i>half</i>)	EAR, (<i>heart</i>) A (<i>ask, path, aunt</i>): South East English accent
/eə/	ARE (<i>care</i>), AIR (<i>fair</i>) EAR (<i>bear</i>), ERE (<i>where</i>)	

Activity 3

Materials: handout 3

Objective: Consolidation of the given material

Procedure: Students make exercises

Handout 3

Ex A.

Make words with these beginnings and endings and write them in the correct part of the table.

beginnings	ba	fa	ra	da	sta	squa	ca	ha	cha
endings	r	re	lf	ir	rd	rt	lm		
words with the vowel /ɑː/					words with the vowel /eə/				
bar					bare				

Answer key:

words with the vowel /ɑː/					words with the vowel /eə/				
bar far dart star start car card cart calm half hard chart (and also... bard balm fart calf hart char)					bare rare dare fair stair square care hair chair (and also... fare stare hare)				

Ex B.

Complete this conversation using the words in the box.
Then listen and check.

cars cares stars stairs

SID: This is a great life, with no worries or cares !
 JOE: It would be nice if we had _____ though, Sid.
 SID: I didn't say _____, I said _____!
 JOE: Oh, I see. Not _____, as in traffic, but _____
 with an ES at the end!
 SID: That's right. I've always loved sleeping under the _____.
 JOE: But why? There's hardly any space under the _____!
 SID: No, not _____, _____! You know, little lights in the sky.
 JOE: Oh, _____! I thought you said _____, that people walk up!



Follow up: Play the recording again, pausing the recording after each of Sid's lines.
You say Joe's lines before listening to him saying them.

Answer key:

SID: This is a great life, with no worries or *cares*!
 JOE: It would be nice if we had *cars* though, Sid.
 SID: I didn't say *cars*, I said *cares*!
 JOE: Oh, I see. Not *cars*, as in traffic, but *cares* with an ES at the end!
 SID: That's right. I've always loved sleeping under the *stars*.
 JOE: But why? There's hardly any space under the *stairs*!
 SID: No, not *stairs*, *stars*! You know, little lights in the sky.
 JOE: Oh, *stars*! I thought you said *stairs*, that people walk up!

Ex. C.

Listen to these sentences. Is the accent from North America (they pronounce the R after the vowel) or South East England? Write *Am* or *Eng*.

EXAMPLE He asked her to dance. *Eng*

- | | |
|-----------------------------|------------------------------------|
| 1 We started in March. | 5 It stops and starts. |
| 2 It's a fast car. | 6 A glass of beer. |
| 3 My heart's strong. | 7 Was his hair dark or fair? |
| 4 Where's the bar? | |

Answer key:

- | | | | |
|-------|------|-------|-------|
| 1 Am | 3 Am | 5 Am | 7 Eng |
| 2 Eng | 4 Am | 6 Eng | |

Ex. D.

Listen and circle the word you hear. If you find any of these difficult, go to Section D4 *Sound pairs* for further practice.

- | | |
|--|-----------------|
| 1 Heart or hat? She put her hand on her <i>heart / hat</i> . | (⇒sound pair 3) |
| 2 Nowhere or no way? There's <i>nowhere / no way</i> to go. | (⇒sound pair 5) |
| 3 Fair or far? It isn't <i>fair / far</i> . | (⇒sound pair 6) |
| 4 Part or port? This is the main <i>part / port</i> of Athens. | (⇒sound pair 7) |
| 5 Bear or beer? That's a strong <i>bear / beer</i> . | (⇒sound pair 8) |
| 6 Come or calm? She told me to <i>come / calm</i> down. | (⇒sound pair 9) |

Answer key:

- | | | |
|----------|--------|--------|
| 1 heart | 3 far | 5 beer |
| 2 no way | 4 part | 6 come |

Conclusion

Materials: Board, markers

Objective: The revision of the lesson

Procedure: Teacher asks students to make the feedback on the lesson (oral or written) and gives **home tasks** to practice the pronunciation of the vowel sounds /a:/ and /eə/

Literature:

1. Mark Hancock. *Pronunciation in Use*. Cambridge, 2003;
2. Martin Hewings. *Pronunciation Practice Activities. A resource book for teaching English pronunciation*. Cambridge, 2004;
2. Frederika Gebhardt. *English pronunciation*. 2011;

SAMPLE TESTS

1. Listen and repeat these words. The stress is at the end.

tonight	Parade	exchan ge	put up	put on	Chinese
---------	--------	--------------	--------	--------	---------

2. Listen and repeat these words. The stress is at the beginning.

lemon	Entree	chicken	tofu	noodles	Mushro oms
-------	--------	---------	------	---------	---------------

3. Listen and repeat these sentences. The stress is on I when it's at the end of the sentence.

<p>I love Italian food! I don't like golf. I'm crazy about jazz. I can't stand Kung Fu movies.</p>	<p>So do I. Neither do I. So am I. Neither can I.</p>
--	---

4. Listen and repeat the words. Is the stress at the beginning or at the end? Write down the odd one.

desert	Degrees	New York	river	July	Airport
--------	---------	-------------	-------	------	---------

5. Listen and repeat these words. The stress is at the beginning, but one word is different. Write down the odd one.

e graduat	don Wimble	ood Hollyw	separate	on promoti	l Waterfal
--------------	---------------	---------------	----------	---------------	---------------

6. Listen and repeat these words. The stress is in the middle, but one word is different. Write down the odd one.

recycle	Potatoes	gasolin e	banana	Sahara	Pacific
---------	----------	--------------	--------	--------	---------

7. Listen and repeat these words. Do they begin with /t/ or /d/? Write each word in the correct column.

dark	tall	travel	Transportati on	die	Deep
------	------	--------	--------------------	-----	------

/d/
dark

/t/
tall



8. Listen and repeat these words. Do they begin with /p/ or /b/? Write each word in the correct column.

pants	Baggy	bottles	peaceful	1	beautifu on	Populati
-------	-------	---------	----------	---	----------------	----------

/p/
pants

/b/
baggy



9. Listen and repeat these sentences. Suggestions usually have a falling intonation.

 Perhaps you'd better go on a diet?
 Why don't you get a job?
 You should say you're sorry?
 Why don't you go to a doctor?

10. Listen and repeat these words. Do they begin with /v/ or /f/? Write each word in the correct column.

vaccinat ion	Formal	visa	volcano	ble	fashiona nes	Philippi
-----------------	--------	------	---------	-----	-----------------	----------

/v/
vaccination

/f/
formal

11. Listen and repeat these sentences. Listen for the stressed words.

I've never been to France.
 My computer's crashed.
 I can't send an e-mail.
 I've been scuba diving.

12. Listen and repeat these words. Do they begin with /r/ or /l/? Write each word in the correct column.

relieved	Lottery	lights	written	relaxed	Love
/r/ relieved _____			/l/ lottery _____		

Stress: Noun-Verb Homographs

1. Underline the stressed syllables and practice pronouncing the words with your partner and then record yourself. The first one has been done as an example.

Noun	Verb	Noun	Verb
<u>ab</u> stract	ab <u>str</u> act	contract	contract
address	add <u>re</u> ss	contrast	contrast
attribute	attr <u>ib</u> ute	converse	converse
combat	com <u>b</u> at	convert	convert
commune	comm <u>u</u> ne	convict	convict
compact	comp <u>a</u> ct	defect	defect
compound	comp <u>o</u> und	digest	digest
compress	comp <u>r</u> ess	discharge	discharge
conduct	con <u>d</u> uct	dismount	dismount
confines	conf <u>i</u> nes	escort	escort
conflict	conf <u>l</u> ict	exploit	exploit
conscript	con <u>s</u> cript	export	export
console	con <u>s</u> ole	extract	extract
consort	con <u>s</u> ort	impact	impact
construct	con <u>s</u> truct	import	import
contest	con <u>t</u> est	impound	impound

Source: English Corner. (n.d.). *Noun-Verb Homographs 1* Listen to the noun-verb pairs and repeat. Retrieved from: <http://www.englishcorner.vcau.com/pronunciation/nv01.html>

2. Read aloud the following sentences once. Then, mark the stressed syllables for the bold-typed words by underlining the stressed syllable. Read aloud those bold-typed words once afterwards.

- Can you pass me a **plastic** knife?
- I want to take a **photography** class.
- China** is the place where I was born.
- Please turn off the **television** before you go out.
- I can't **decide** which book to borrow.
- Do you **understand** this lesson?
- Sparky is a very **happy** puppy.
- It is **critical** that you finish your essay.
- My Grandfather wears an **old-fashioned** coat.
- There is a lot of **traffic** on the highway today.

Answer:

1. PLAStic, 2. phoTOgraphy, 3. CHIna, 4. teleVISION, 5. Decide, 6. UNderstand,
7. HAppy, 8. CRItical, 9. Old-FASHioned, 10. TRAffic

Source: <http://www.englishclub.com/pronunciation/word-stress-quiz.htm>

3. Fishing game for sentence stress

For each of the utterance around the edge of the pond, there is another utterance with the same stress pattern elsewhere. Students have to work together and draw straight lines joining these matching pairs of utterances to find out which fish is caught. A fish is caught if it is completely surrounded by lines. One strategy would be to begin by marking the stress patterns under each of the utterances.

Do you pronounce basic English words correctly? Take this short test to find out! You will get 1 point for each correct answer.

1. Are *son* and *sun* pronounced the same way?

- Yes
 No

2. Does *basic* have an *s* or *z* sound?

- s*
 z

3. Does *rule* rhyme with *fool*?

- Yes
 No

4. Are *where* and *were* pronounced the same way?

- Yes
 No

5. Does *low* rhyme with *throw*?

- Yes
 No

6. Does *of* have an *f* sound or a *v* sound?

- f*
 v

7. Are *roll* and *role* pronounced the same way?

- Yes
 No

8. Does *road* rhyme with *broad*?

- Yes
 No

9. Does *food* rhyme with *good*?

- Yes
 No

10. Is *any* pronounced like *penny* or *nanny*?

- penny*
 nanny

Are you a native speaker of English? (This question is not scored.)

- Yes
 No
 It's complicated
-

Pronunciation practice words

Look at your mouth in a mirror and practice pronouncing the following words. Make sure your mouth, lips, and tongue are in their proper positions.

Complete	Cheap	queen	receive
People	Key	machine	field
Lazy	Eat	tree	piece

This sound can be spelled in any of the following ways

E	be, complete
Ea	bean, cheap, eat, meat, seat
Ee	heel, queen, seed, tree
Ei	Receive
Eo	People
Ey	Key
I	machine, police
Ie	field, piece
Y	Lazy

THE FIRST INTERMEDIATE TASKS

VARIANT I

I. Answer the question. What organs of speech do you know?

II. Answer the question. What is a vowel?

III. Choose the correct answer. How many letters are there in the English alphabet?

- a) 23
- b) 36
- c) 26

IV. Find the line with back advanced vowels.

- a) window, round, every
- b) took, foot, book
- c) tube, simple, mirror

V. Match the words in each group that contain the same vowel sound:

- | | | |
|----------|----|----------|
| 1. watch | •• | a) own |
| 2. looks | •• | b) boil |
| 3. shut | •• | c) stuck |
| 4. dear | •• | d) stick |
| 5. six | •• | e) term |
| 6. girth | •• | f) tree |
| 7. meat | •• | g) book |

8. boy ●● h) long
 9. stone ●● i) here

VI. Transcribe the words: LESSON, FAMILY, CINEMA, WINDOW

VARIANT II

- I. Answer the question. What vowels are rounded and unrounded?
- II. Answer the question. What organs of speech do you know?
- III. Choose the correct answer. Define the diphthongized vowels (diphthongoids)
 a) [i:], [u:] b) [ju:], [i:] c) [u:], [ɪ]
- IV. How many vowel phonemes are there in English?
 a) 10 b) 20 c) 40
- V. Copy out and underline the vowels pronounced [æ] in this conversation.
 A: *Where were you standing?*
 B: *Outside my flat.*
 A: *Where was the man?*
 B: *He ran out of the bank.*
 A: *Was he carrying anything?*
 B: *A black bag.*
 A: *Thank you, madam.*

VI. Transcribe the words: TABLE, PERFECT, PRINTER, CARPET

VARIANT III

- I. Explain the general principles of classification of vowel sounds.
- II. Complete the statement. The roof of the mouth is divided into... .
- III. Choose the correct answer. Find the line with front retracted vowels.
 a) *sit, cinema, pity*
 b) *teacher, pupil, butter*
 c) *peach, command, see*
- IV. How many phonemes are there in English?
 a) 40 b) 44 c) 48

V. Find words in the box that contain the same vowel sound as in the words below and write them in the spaces.

	<i>Improve</i>	<i>heart</i>	<i>prefer</i>	<i>law</i>	<i>visapiece</i>	<i>laugh</i>	<i>early</i>	<i>banana</i>	<i>water</i>	<i>me</i>	<i>fruit</i>
<i>June</i>	<i>free</i>	<i>Thursday</i>	<i>word</i>	<i>abroad</i>	<i>half</i>	<i>bought</i>	<i>blue</i>	<i>seat</i>			
1.	<i>clean</i>	[ɪ:]	----		----		----		----		
2.	<i>bird</i>	[ə:]	----		----		----		----		
3.	<i>car</i>	[a:]	----		----		----		----		
4.	<i>four</i>	[ɔ:]	----		----		----		----		
5.	<i>food</i>	[u:]	----		----		----		----		

VI. Transcribe the words: STUDENT, PICTURE, BRIDE, PURE

VARIANT IV

- I. Classify the vowels according to the degree (height) of tenseness.
- II. Answer the question. What are passive organs of speech?

III. Choose the correct answer. How many diphthongs do you know?

- a) 6 b) 8 c) 10

IV. How many consonant phonemes are there in English?

- a) 26 b) 44 c) 24

V. All the words in the box include the letter “u”. How is it pronounced? Write the words in the table.

<i>Include</i>	<i>customer</i>	<i>full</i>	<i>supermarket</i>	<i>June</i>
<i>gun</i>	<i>pull</i>	<i>Sunday</i>	<i>flu</i>	<i>put</i>
<i>number</i>			<i>push</i>	

[ʌ]	[u]	[u:]
sun	book	two

VI. Transcribe the words: PAPER, MAGIC, DESTINY, SKIRT

VARIANT V

I. Answer the question. What is a monophthong?

II. Answer the question. What is a consonant?

III. Choose the correct answer. How many monophthongs do you know?

- a) 6 b) 10 c) 12

IV. What is a phoneme?

- a) a unit of a language
 b) the biggest unit of a language
 c) the smallest undivided unit of a language

V. How many of these vowel sounds are there in the words in each line? The first line is done for you.

		[eɪ]	[aɪ]	[əʊ]	[aʊ]
	snow face down coach slowly	1	0	3	1
	neighbour delay age dry weigh				
	road trousers mouth shave power				
	drive polite type right brown				
	although complaint round bowl main				
	quite thousand silence high owe				

VI. Transcribe the words: FEMALE, FLOWER, WEDDING, GIRTH

VARIANT VI

- I. Answer the question. What is a diphthong?
- II. Answer the question. What is a vowel?
- III. Choose the correct answer. How many vowel phonemes are there in English?
 a) 10 b) 20 c) 40
- IV. How many diphthongs do you know?
 a) 6 b) 8 c) 10

V. Copy out the words and underline the vowels pronounced [eɪ] (as in day and rain), and circle the vowels pronounced [e] (as in red and said).

Potato dentist Belgium November seven eight sailor radio
Asia train May sweater Spain yellow table grey head
embassy station helicopter South America bed bread television
dress brain

VI. Transcribe the words: UNCLE, STONE, SISTER, TURN

VARIANT VII

- I. Enumerate the principles of classification of the English monophthongs.
- II. Answer the question. What is a sound division?
- III. Find the line with back advanced vowels:
 a) *window, round, every* b) *cup, foot, book* c) *tube, simple, mirror*
- IV. Find the line with front retracted vowels:
 a) *sit, cinema, pity* b) *teacher, pupil, butter* c) *peach, command, see*

V. In the brackets above each boldface word write the phonetic symbol representing the vowel in that word.

[i] [ɪ] [ɪ]

Ex.: The **field** was **filled with** flowers.

- | | |
|---|---|
| <p>1. Take a dipin the deep water.</p> <p>2. Please,beat the sweet cream.
third birthday.</p> <p>3. Make haste not waste!
winter.</p> <p>4. April showers bring May flowers.
July.</p> | <p>6. Complete today's lesson.</p> <p>7. Irma had her thirty-
third birthday.</p> <p>8. Summer is warmer than</p> <p>9. My driver's license expires in</p> |
|---|---|

5. **Clap your hands.**
price is right.

10. I'll **buy** the **item** if the

VI. Transcribe the words: LONELY, STOPPED, HARE, PEAR

VARIANT VIII

I. Classify the vowels according to the lip position.

II. Answer the question. What are active organs of speech?

III. Choose the correct answer. How many consonant phonemes are there in English?

- a) 26 b) 44 c) 24

IV. Define the diphthongized vowels (diphthongoids)

- b) [i:], [u:] b) [ju:], [i:] c) [u:], [ɪ]

V. The sound [ʃ] is normally spelt “sh” and the sound [tʃ] – “ch”. However in some words they do have different spellings. Tick the correct box.

	[ʃ]	[tʃ]		[ʃ]	[tʃ]
1. <i>in<u>for</u>mation</i>	<input type="checkbox"/>	<input type="checkbox"/>	8. <i>spe<u>ci</u>al</i>	<input type="checkbox"/>	<input type="checkbox"/>
2. <i>furn<u>it</u>ure</i>	<input type="checkbox"/>	<input type="checkbox"/>	9. <i>com<u>me</u>rcial</i>	<input type="checkbox"/>	<input type="checkbox"/>
3. <i>educa<u>ti</u>on</i>	<input type="checkbox"/>	<input type="checkbox"/>	10. <i>temper<u>at</u>ure</i>	<input type="checkbox"/>	<input type="checkbox"/>
4. <i>ins<u>ur</u>ance</i>	<input type="checkbox"/>	<input type="checkbox"/>	11. <i>examin<u>at</u>ion</i>	<input type="checkbox"/>	<input type="checkbox"/>
5. <i>sugg<u>es</u>tion</i>	<input type="checkbox"/>	<input type="checkbox"/>	12. <i>pic<u>t</u>ure</i>	<input type="checkbox"/>	<input type="checkbox"/>
6. <i>prof<u>es</u>sion</i>	<input type="checkbox"/>	<input type="checkbox"/>	13. <i>delic<u>i</u>ous</i>	<input type="checkbox"/>	<input type="checkbox"/>
7. <i>quest<u>i</u>on</i>	<input type="checkbox"/>	<input type="checkbox"/>	14. <i>stat<u>i</u>on</i>	<input type="checkbox"/>	<input type="checkbox"/>

VI. Transcribe the words: CLOUD, WEATHER, BUSCET, CHILDREN

VARIANT IX

I. Answer the question. How many consonant phonemes do you know?

II. Answer the question. What is a consonant?

III. Choose the correct answer. How many vowel phonemes are there in English?

- c) 10 b) 20 c) 40

IV. What is a phoneme?

- a) a unit of a language
 b) the biggest unit of a language
 c) the smallest undivided unit of a language

V. Underline the part of the words where are two or more consonant letters together. Fill in the table. The first two are done for you.

	Number of consonant letters	Number of consonant sounds		Number of consonant letters	Number of consonant sounds
1. <u>b</u> lood	2	2	7. light		
2. <u>ct</u> icket	2	1	8. next		
3. <u>mp</u> jump			9. there		
4. table <u>t</u>			10. report		
5. dolla <u>r</u>			11. film		
6. chair			12. street		

VI. Transcribe the words: CAMEL, BEAR, TERM, CAPITAL

VARIANT X

I. Answer the question. How many vowel phonemes do you know? Write them all down.

II. Answer the question. What is a sound division?

III. Choose the correct answer. How many consonant phonemes are there in English?

- a) 26 b) 44 c) 24

IV. Define the diphthongized vowels (diphthongoids)

- c) [i:], [u:] b) [ju:], [i:] c) [u:], [ɪ]

V. In the brackets above each boldface word write the phonetic symbol representing the vowel in that word.

[i:] ɪ] [ɪ]

Ex.: The **field** was **filledwith** flowers.

[] [] []

1. It was **hard** to **start** the **car**.

[] []

2. My **watchstopped**.

[] [] []

3. I **hate** wearing a **hat** when it's **hot**.

[] [] []

4. Take a **good look** at **Luke**.

[] [] []

5. I **sew** my **own clothes**.

[] [] []

6. She **caught** her **coat** on the **cot**.

[] [] []

7. **Budbought** a **boat**.

[] [] [] []

8. **Fought off** an **awful cough**

[] [] []

9. The **tomatoes** are **home-grown**.

[] [] [] []

10. **Come havesome fun** in the **sun**.

VI. Transcribe the words: STAPPLE, CLIP, MINUS, BURNER

KEY

VARIANT I

I. a) the mouth cavity

b) the nasal cavity

c) the pharynx

d) the lips

e) the teeth

f) the tongue

g) the roof of the mouth

h) the larynx containing the vocal cords.

II. A vowel is a pure musical sound. It is produced with no obstruction to the air stream.

III. c) 26

IV. b) took, foot, book

V. 1h, 2g, 3c, 4i, 5d, 6e, 7f, 8b, 9a

VI. ['lesn], ['fæmɪlɪ], ['sɪnɪmə], ['wɪndəu]

KEY
VARIANT II

I. Rounded vowels are [ɔ], [ɔ:], [u], [u:] and nuclei of [əu], [ɔɪ].
Unrounded vowels are [i:], [ɪ], [e], [æ], [ɑ:], [ʌ], [ə:], [ə].

- II. a) the mouth cavity
b) the nasal cavity
c) the pharynx
d) the lips
e) the teeth
f) the tongue
g) the roof of the mouth
h) the larynx containing the vocal cords.

III. a) [i:], [u:]

IV. b) 20

- V. A: *Where were you stAnding?*
B: *Outside my flAt.*
A: *Where was the mAn?*
B: *He rAn out of the bAnk.*
A: *Was he cArrying anything?*
B: *A blAck bag.*
A: *ThAnk you, mAdAm.*

VI. ['teɪl], ['pə:fɪkt], ['prɪntə], ['kɑ:pɪt]

KEY
VARIANT III

- I. The English monophthongs may be classified according to the following principles:
1. According to the tongue position
2. According to the lip position
3. According to the length of the vowel
4. According to the degree of tenseness

II. The roof of the mouth is divided into 3 parts:

- 1. the alveolar ridge**
2. the hard palate
3. the soft palate with the uvula

III. a) *sit, cinema, pity*

IV. b) 44

- V. 1. *clean* [ɪ:] *visa, piece, me, free, seat*
2. *bird* [ɜ:] *prefer, early, Thursday, word*
3. *car* [ɑ:] *heart, laugh, banana, half*
4. *four* [ɔ:] *law, water, abroad, bought*
5. *food* [u:] *Improve, fruit, June, blue*

VI. ['stju:d(ə)nt], ['pɪktʃə], [braɪd], [pjuə]

KEY
VARIANT IV

I. According to the degrees of tenseness vowels may be tense and lax. All the long vowels are tense. All the short vowels are lax.

II. The fixed speech organs with which the active organs form obstruction are called passive organs of speech.

III. b) 8

IV. c) 24

V. [ʌ]	[u]	[u:]
sun	book	two
<i>Customer</i>	<i>Put</i>	<i>Include</i>
<i>Gun</i>	<i>Push</i>	<i>Supermarket</i>
<i>Sunday</i>	<i>Pull</i>	<i>June</i>
<i>Number</i>	<i>Full</i>	<i>Flu</i>

VI. ['peɪpə], ['mædʒɪk], ['destɪnɪ], [skə:t]

KEY
VARIANT V

I. A monophthong is a pure (unchanging) vowel sound. There are 12 monophthongs in English.

II. A consonant is a sound produced with an obstruction to the air stream.

III. c) 12

IV. c) the smallest undivided unit of a language

V. How many of these vowel sounds are there in the words in each line? The first line is done for you.

	[eɪ]	[aɪ]	[əʊ]	[aʊ]
snow face down coach slowly	1	0	3	1
neighbour delay age dry weigh	4	1	0	0
road trousers mouth shave power	1	0	1	3
drive polite type right brown	0	4	0	1
although complaint round bowl main	2	0	1	2
quite thousand silence high owe	0	3	1	1

VI. ['fi:meɪl], [flaʊə], ['wedɪŋ], [gə:θ]

KEY VARIANT VIII

I. According to the lip position vowels may be rounded and unrounded.

Rounded vowels are [ɔ], [ɔ:], [u], [u:] and nuclei of [əu], [ɔɪ].

Unrounded vowels are [i:], [ɪ], [e], [æ], [ɑ:], [ʌ], [ə:], [ə].

II. The movable speech organs take an active part in the articulation of speech – sounds and are called active organs of speech.

III. c) 24

IV. a) [i:], [u:]

V.	[ʃ]	[tʃ]		[ʃ]	[tʃ]
1. <u>in</u> formation	■	□	8. <u>spe</u> cial	■	□
2. <u>fu</u> rniture	□	■	9. <u>com</u> mercial	■	□
3. <u>edu</u> cation	■	□	10. <u>tem</u> perature	□	■
4. <u>ins</u> urance	■	□	11. <u>exa</u> mination	■	□
5. <u>sug</u> gestion	■	□	12. <u>pic</u> ture	□	■
6. <u>prof</u> ession	■	□	13. <u>del</u> icious	■	□
7. <u>ques</u> tion	□	■	14. <u>sta</u> tion	■	□

VI. [klaud], [ˈweðə], [ˈbʌskɪt], [ˈtʃɪldrən]

KEY VARIANT IX

I. 24

II. A consonant is a sound which is produced with obstruction to the air stream.

III. b) 20

IV. c) the smallest undivided unit of a language

V.

	Number of consonant letters	Number of consonant sounds		Number of consonant letters	Number of consonant sounds
13.	2	2	19.	3	1
lood	2	1	<u>igh</u> t	2	3
14.	2	2	20.	2	1
<u>ic</u> ket	2	2	<u>ex</u> t	2	1
15.	2	1	21.	2	2
<u>um</u> p	2	1	<u>he</u> re	3	3
16.			22.		
<u>abl</u> et			<u>epo</u> rt		
17.			23.		
<u>oll</u> ar			<u>ilm</u>		
18.			24.		
<u>h</u> air			<u>tre</u> et		

VI. [ˈkæmə], [beə], [tə:m], [ˈkæpɪtl]

KEY
VARIANT X

I. 20 [i:], [ɪ], [e], [æ], [ɑ:], [ɔ], [ɔ:], [u], [u:], [ʌ], [ə], [eɪ], [əu], [aɪ], [au], [ɔɪ], [Iə], [eə], [uə]

II. Speech sounds are divided into vowels and consonants. Vowels are sounds of pure musical tone while consonants may be either sounds in which noise prevails over tone (noise consonants) or sounds in which tone prevails over noise (sonorants).

III. c) 24

IV. a) [i:], [u:]

V. [a:] [a:] [a:]

1. It was **hard** to **start** the **car**.

[ɔ:] [ɔ]

2. My **watch** stopped.

[e] [æ] [ɔ]

3. I **hate** wearing a **hat** when it's **hot**.

[u:] [u] [lju:]

4. Take a **good** **look** at **Luke**.

[əu] [əu] [əu]

5. I **sew** my **own** **clothes**.

sun.

[ɔ:] [əu] [ɔ]

6. She **caught** her **coat** on the **cot**.

[ʌ] [ɔ:] [əu]

7. **Bud** bought a **boat**.

[ɔ:] [ɔ] [ɔ:] [ɔ]

8. **Fought** off an **awful** **cough**

[əu] [əu] [əu]

9. The **tomatoes** are **homegrown**.

[ʌ] [ə] [ɛ] [ɛ]

10. **Come** **havesome** **fun** in the

VI. ['stæpl], [klɪp], ['mɑ:məs], ['bə:nə]

DISTRIBUTED POINTS

TASKS	POINTS
I	3
II	3
III	2
IV	2
V	2
VI	3
TOTAL	15

THE SECOND INTERMEDIATE TASKS

VARIANT I

I. Define the types of stressed syllables.

Surely, arguments, tiger, more, deny, subject, history, dose, which, model

II. Underline unstressed syllables and define degree and type of reduction.

Beloved, promise, about, neither, tender, puffy, believe, sudden, party, devil

III. Divide the words into syllables and count how many syllables there are in the words.

Organization, considerable, participating, individual, innovations, mattresses, funnels, tornadoes, anytime, everything

IV. Transcribe the words, put word-stresses.

Cares, slogan, structure, recover, fifteen, picture, peanuts, laughed, around, always

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Does he really know him?*
2. *An attempt is not torture.*

VARIANT II

I. Define the types of stressed syllables.

Marked, inquire, no, practice, different, requirement, first, nature, higher, long

II. Underline unstressed syllables and define degree and type of reduction.

Across, personal, naughty, poison, under, shelter, skating, special, paper, button

III. Divide the words into syllables and count how many syllables there are in the words.

Professional, methodology, developing, together, teaching, furniture, houses, weather, ruffles, whispers

IV. Transcribe the words, put word-stresses.

Lazily, suspect, money, cookery, venture, children, clothes, honey, morning, helping

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Can I have another apple?*
2. *The children watched out the window.*

VARIANT III

I. Define the types of stressed syllables.

Those, only, rare, virtuous, explore, part, insulted, human, embrace, shy

II. Underline unstressed syllables and define degree and type of reduction.

Escape, dangerous, minute, tunnel, open, smiling, simply, window, finished, design

III. Divide the words into syllables and count how many syllables there are in the words.

Improve, gratifying, dedicated, conference, traditional, sometimes, after, getting, picnic, snowballs

IV. Transcribe the words, put word-stresses.

Picture, stranger, whisper, forgot, above, clean, shiny, Friday, every, board

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Has Mike already arrived from Paris?*

2. *Sport makes people healthy.*

VARIANT IV

I. Define the types of stressed syllables.

Core, desired, term, sane, attended, universal, gender, based, hidden, that

II. Underline unstressed syllables and define degree and type of reduction.

Another, situation, never, frozen, number, instance, again, very, fillings, dentist

III. Divide the words into syllables and count how many syllables there are in the words.

Fortunately, ascended, prisoners, skeletons, history, animal, shoulders, underneath, barnyard, special

IV. Transcribe the words, put word-stresses.

Commit, cereal, catches, indeed, guitar, liked, pictures, display, along, students

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Have you finished the work?*

2. *He is the cleverest man in the world.*

VARIANT V

I. Define the types of stressed syllables.

Place, accordingly, where, turn, defined, prevent, expression, community, brings, extends

II. Underline unstressed syllables and define degree and type of reduction.

Problem, support, quality, important, guilty, surprise, water, rather, above, again

III. Divide the words into syllables and count how many syllables there are in the words.

Historical, community, academic, established, mountainous, penguin, another, pretends, diving, became

IV. Transcribe the words, put word-stresses.

Spanish, syllable, many, formation, review, round, include, happened, story, because

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Have you any letters to post?*
2. *Still waters run deep.*

VARIANT VI

I. Define the types of stressed syllables.

Languages, entire, purely, defined, development, certainties, alternative, Rome, selfish, hidden

II. Underline unstressed syllables and define degree and type of reduction.

Easy, student, closer, provide, motion, beside, blanket, broken, fallen, maybe

III. Divide the words into syllables and count how many syllables there are in the words.

Throughout, September, temperature, reputation, welcome, something, impression, curiosity, favorite, cucumber

IV. Transcribe the words, put word-stresses.

Compare, reduction, complete, reduced, reason, kitten, about, something, streams, sailing

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Mary doesn't know anything about the play.*
2. *Do you usually go to work by bus?*

VARIANT VII

I. Define the types of stressed syllables.

Masculine, mature, empire, external, occur, masculine, true, these, corner, symbols

II. Underline unstressed syllables and define degree and type of reduction.

Season, custom, together, purpose, reason, between, caution, over, kitten, pasture

III. Divide the words into syllables and count how many syllables there are in the words.

Juncture, assimilation, accommodation, consonants, interpreted, grandmother, vegetable, afternoon, hibernate, throughout

IV. Transcribe the words, put word-stresses.

Mistake, angel, broken, afraid, combine, boats, paper, instant, joined, mother

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Does she want to go to the park?*
2. *She likes to play tennis very much.*

VARIANT VIII

I. Define the types of stressed syllables.

Mile, turn, circumstances, dictated, complete, circus, inspired, chose, affection, article

II. Underline unstressed syllables and define degree and type of reduction.

Husband, mention, whether, manners, extreme, many, airport, before, morning, moving

III. Divide the words into syllables and count how many syllables there are in the words.

Identical, recommendation, practically, recommendations, necessary, snowflakes, mittens, exclaimed, peppering, turning

IV. Transcribe the words, put word-stresses.

Always, another, following, manager, company, outside, anymore, people, without, problems

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *A sea gathers by drops.*
2. *Should I start in the morning?*

VARIANT IX

I. Define the types of stressed syllables.

Emotion, pyre, there, attentive, further, circumstances, involved, nature, based, mess

II. Underline unstressed syllables and define degree and type of reduction.

Addressed, only, matter, among, inside, peaches, secret, constant, energy, extend

III. Divide the words into syllables and count how many syllables there are in the words.

Investigation, sequences, attitudes, reproduce, majority, explained, together, chasing, forecast, morning

IV. Transcribe the words, put word-stresses.

Leave, anything, without, pretend, forget, recall, tomorrow, called, hours, score

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Are you going to accept the offer?*
2. *Anvar ran upstairs to his room.*

VARIANT X

I. Define the types of stressed syllables.

Define, pictures, fade, semantics, require, evil, fires, scattered, concordant, emotion

II. Underline unstressed syllables and define degree and type of reduction.

Marriage, between, private, never, manners, depends, wonder, never, student, circus

III. Divide the words into syllables and count how many syllables there are in the words.

Communities, peculiarities, unnoticed, influences, distinctions, November, beautiful, favorite, realizing, mumbling

IV. Transcribe the words, put word-stresses.

Watches, enjoy, other, listen, number, inside, evening, dentist, tiger, babies

V. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Did you lock the door?*
2. *All roads lead to Rome.*

III. Divide the words into syllables and count how many syllables there are in the words.

KEY

VARIANT I

I. Define the types of stressed syllables.

Surely-IV, arguments-III, tiger-I, more-IV, deny-I, subject-II, history-II, dose-I, which-II, model-I

II. Underline unstressed syllables and define degree and type of reduction.

Beloved, promise, about, neither, tender, puffy, believe, sudden, party, devil

III. Divide the words into syllables and count how many syllables there are in the words.

Organization, considerable, participating, individual, innovations, mattresses, funnels, tornadoes, anytime, everything

IV. Transcribe the words, put word-stresses.

<i>cares</i>	<i>slogan</i>
<i>structure</i>	<i>recover</i>
<i>fifteen</i>	<i>picture</i>
<i>peanuts</i>	<i>laughed</i>
<i>around</i>	<i>always</i>

V. Mark the stresses and tunes, make up tonogram using basic intonation.

Does he really know him?

An attempt is not torture.

KEY

VARIANT II

I. Define the types of stressed syllables.

Marked-III, inquire-IV, no-I, practice-II, different-II, requirement-IV, first-III, nature-I, higher-I, long-II

II. Underline unstressed syllables and define degree and type of reduction.

Across, personal, naughty, poison, under, shelter, skating, special, paper, button

III. Divide the words into syllables and count how many syllables there are in the words.

Professional, methodology, developing, together, teaching, furniture, houses, weather, ruffles, whispers

IV. Transcribe the words, put word-stresses.

<i>lazily</i>	<i>suspect</i>
<i>money</i>	<i>cookery</i>
<i>venture</i>	<i>children</i>
<i>clothes</i>	<i>honey</i>

V. Mark the stresses and tunes, make up tonogram using basic intonation.
Have you finished the work?

He is the cleverest man in the world.

KEY
VARIANT V

I. Define the types of stressed syllables.

Place-I, accordingly-III, where-IV, turn-III, defined-I, prevent-II, expression-II, community-I, brings-II, extends-II

II. Underline unstressed syllables and define degree and type of reduction.

Problem, support, quality, important, guilty, surprise, water, rather, above, again

III. Divide the words into syllables and count how many syllables there are in the words.

Historical, community, academic, established, mountainous, penguin, another, pretends, diving, became

IV. Transcribe the words, put word-stresses.

<i>spanish</i>	<i>syllable</i>
<i>many</i>	<i>formation</i>
<i>review</i>	<i>round</i>
<i>include</i>	<i>happened</i>
<i>story</i>	<i>because</i>

V. Mark the stresses and tunes, make up tonogram using basic intonation.

Have you any letters to post?

Still waters run deep.

KEY
VARIANT VI

I. Define the types of stressed syllables.

Languages-II, entire-IV, purely-IV, defined-I, development-I, certainties-III, alternative-III, Rome-I, selfish-II, hidden-II

II. Underline unstressed syllables and define degree and type of reduction.

Easy, student, closer, provide, motion, beside, blanket, broken, fallen, maybe

III. Divide the words into syllables and count how many syllables there are in the words.

Throughout, September, temperature, reputation, welcome, something, impression, curiosity, favorite, cucumber

IV. Transcribe the words, put word-stresses.

<i>compare</i>	<i>reduction</i>
<i>complete</i>	<i>reduced</i>
<i>reason</i>	<i>kitten</i>
<i>about</i>	<i>something</i>
<i>streams</i>	<i>sailing</i>

- V. Mark the stresses and tunes, make up tonogram using basic intonation.
Mary doesn't know anything about the play.

Do you usually go to work by bus?

KEY
VARIANT VII

- I. Define the types of stressed syllables.
Masculine-II, mature-IV, empire-IV, external-III, occur-III, masculine-II, true-I, these-I, corner-III, symbols-II
- II. Underline unstressed syllables and define degree and type of reduction.
Season, custom, together, purpose, reason, between, caution, over, kitten, pasture
- III. Divide the words into syllables and count how many syllables there are in the words.
Juncture, assimilation, accommodation, consonants, interpreted, grandmother, vegetable, afternoon, hibernate, throughout
- IV. Transcribe the words, put word-stresses.
mistake angel
broken afraid
combine boats
paper instant
joined mother
- V. Mark the stresses and tunes, make up tonogram using basic intonation.
Does she want to go to the park?

She likes to play tennis very much.

KEY
VARIANT VIII

- I. Define the types of stressed syllables.
Mile-I, turn-III, circumstances-III, dictated-II, complete-I, circus-III, inspired-IV, chose-I, affection-II, article-III
- II. Underline unstressed syllables and define degree and type of reduction.
Husband, mention, whether, manners, extreme, many, airport, before, morning, moving
- III. Divide the words into syllables and count how many syllables there are in the words.
Identical, recommendation, practically, recommendations, necessary, snowflakes, mittens, exclaimed, peppering, turning
- IV. Transcribe the words, put word-stresses.
always another
following manager
company outside
anymore people

without *problems*

V. Mark the stresses and tunes, make up tonogram using basic intonation.

A sea gathers by drops.

Should I start in the morning?

KEY

VARIANT IX

I. Define the types of stressed syllables.

Emotion-I, pyre-IV, there-IV, attentive-II, further-III, circumstances-III, involved-II, nature-I, based-I, mess-II

II. Underline unstressed syllables and define degree and type of reduction.

Addressed, only, matter, among, inside, peaches, secret, constant, energy, extend

III. Divide the words into syllables and count how many syllables there are in the words.

Investigation, sequences, attitudes, reproduce, majority, explained, together, chasing, forecast, morning

IV. Transcribe the words, put word-stresses.

<i>leave</i>	<i>anything</i>
<i>without</i>	<i>pretend</i>
<i>forget</i>	<i>recall</i>
<i>tomorrow</i>	<i>called</i>
<i>hours</i>	

score

V. Mark the stresses and tunes, make up tonogram using basic intonation.

Are you going to accept the offer?

Anvar ran upstairs to his room.

KEY

VARIANT X

I. Define the types of stressed syllables.

Define-I, pictures-II, fade-I, semantics-II, require-IV, evil-I, fires-IV, scattered-II, concordant-III, emotion-I

II. Underline unstressed syllables and define degree and type of reduction.

<i><u>Marriage</u></i>	<i><u>Between</u></i>
<i><u>Private</u></i>	<i><u>Never</u></i>
<i><u>Manners</u></i>	<i><u>Depends</u></i>
<i><u>Wonder</u></i>	<i><u>Never</u></i>
<i><u>Student</u></i>	<i><u>circus</u></i>

III. Divide the words into syllables and count how many syllables there are in the words.

Communities, peculiarities, unnoticed, influences, distinctions, November, beautiful, favorite, realizing, mumbling

IV. Transcribe the words, put word-stresses.

<i>watches</i>	<i>enjoy</i>
<i>other</i>	<i>listen</i>
<i>number</i>	<i>inside</i>

evening
tiger

dentist
babies

V. Mark the stresses and tunes, make up tonogram using basic intonation.
Did you lock the door?

All roads lead to Rome.

Maximum points: 15

Period: 30 minutes

<i>TASKS</i>	<i>POINTS</i>
I.	3
II.	3
III.	3
IV.	3
V.	3
Total	15

FINAL TASKS

VARIANT I

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Dog does not eat dog.*
2. *By hook or by crook.*
3. *Better a tomtit in the hands than a crane in the sky.*
4. *As clear as day.*

- b) - *But I don't think I deserve an absolute zero.*
- *Neither do I, but it is the lowest mark that I am allowed to give.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Do you go to school?* 2. *Why is she crying?* 3. *I fixed the problem.*
4. *Do you like tea or coffee?* 5. *You are a student, aren't you?*

III. Analyze the following words.

1. *structure* 2. *support* 3. *remember*

IV. Rewrite the following transcribed text using ordinary letters.

[ðə 'best ,təim||
ə 'ti:tʃə wəz 'spi:kɪŋ tə hɪz ,pju:pɪlz | əv ðə 'dɪfərənt 'si:znz əv ,jə: || hi ,ɑ:skt | 'hu: kən ,tel
mi ,nau | 'wen ɪt ɪz 'best tə 'gæððə ,fru:t || 'lɪtl 'dʒɪmɪ ,ɑ:nsəd | wen ðə 'dɔg ɪz 'tʃeɪnd ,ʌp||]

VARIANT II

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Curiosity killed the cat.*

2. *Better late than never.*
3. *An hour in the morning is worth two in the evening.*
4. *An ant is small but digs hills.*

- b) - *Which apple do you want, Tom?*
 - *The biggest one.*
 - *Why, Tom, you should be polite and take the little one.*
 - *Well, Mamma, should I lie just to be polite?*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Has anyone seen that film?*
2. *What colour do you prefer?*
3. *He is waiting for you.*
4. *Will we go there today or tomorrow?*
5. *The test wasn't difficult, was it?*

III. Analyze the following words.

1. *exactly*
2. *lesson*
3. *accident*

IV. Rewrite the following transcribed text using ordinary letters.

['wɔz 'bɒbɪ tə ,bleɪm ||
 'braʊn ɪz 'veri praʊd əv hɪz 'lɪtl ,sʌn || hɪ wɔz 'tɔ:kɪŋ tu ə 'vɪzɪtə əbaʊt ðə 'wʌndəfʊl
 mtrɪ'lektʃuəl dɪ ,veləpmənt | ənd 'fju:ʃə pɒs'ɪbɪlɪtɪz əv ðə 'lɪtl ,feləʊ || 'nɒt 'tu: 'jə:z ,əʊld | ənd hɪ
 'nəʊz 'ɔ:l ðɪ'ænməlz baɪ 'prɒpə saɪən'tɪfɪk klæsɪfɪ ,keɪʃn || hɪz 'gəʊnɪ tə bi' ə 'greɪt ,næʃrəlɪst ||

VARIANT III

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Choose an author as you choose a friend.*
2. *Barking dogs seldom bite.*
3. *An attempt is not torture.*
4. *All is well that ends well.*

- b) - *Sir, wake up, wake up!*
 - *What's the matter?*
 - *It's time to take your sleeping tablets.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Can he play football?*
2. *When did he say that?*
3. *The pain was unbearable.*
4. *You are waiting for me, aren't you?*
5. *Do you like summer or winter?*

III. Analyze the following words.

1. *important*
2. *explore*
3. *picnic*

IV. Rewrite the following transcribed text using ordinary letters.

[hɪ məst ,gəʊ ||
 'tu: 'men həd 'tɔ:kt fər ə 'lɪtl 'tɑɪm ɪn ðə ,treɪn || 'ɑ: ju 'gəʊnɪ tə 'mɪlbərɪz ,lektʃə tə ,deɪ ,sed
 ,wʌn || ,jes rɪp ,laɪd ðɪ ,lʌðə || 'teɪk maɪ əd ,vaɪs | ənd ,dəʊnt || aɪ ,hɪə | ðət hɪ ɪz ə 'veri 'bæd ,spi:kə ||
 aɪ ,mʌst ,gəʊ ,sed ðɪ ,lʌðə || aɪm ,mɪlbərɪ||]

VARIANT IV

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Chickens are counted in autumn.*
2. *Appearances are deceptive.*
3. *After dinner sleep a while, after supper walk a mile.*
4. *A small pot is soon hot.*

- b) - *Grandpa, would you like me to give you a new pipe for your birthday?*
 - *That's very nice of you, Mary, but I have got a pipe.*
 - *I don't think you have, Grandpa. I've just broken it.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Will you write me soon?* 2. *What are you thinking about?* 3. *He fell in love with her.*
 4. *He misses her, doesn't he?* 5. *Would you like a glass of orange or apple juice?*

III. Analyze the following words.

1. *attended* 2. *according* 3. *republic*

IV. Rewrite the following transcribed text using ordinary letters.

[həspɪ tæltɪ ||
 ə 'gud 'waɪf ə 'pələdʒaɪzd tə hər 'ʌnɪk 'spektɪd ,gest | fə 'sə:vɪŋ ən 'æplpaɪ wɪðaut ,ʃi:z || ðə
 'lɪtl 'bɔɪ əv ðə 'fæmɪli 'left 'kwɪətli ðə ,rum fər ə ,mɒmənt | ənd rɪ 'tə:nd wɪð ə 'pi:s əv ,ʃi:z | wɪf
 hi 'leɪd ən ðə 'gests ,pleɪt ||

VARIANT V

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Better to ask twice than to lose your way once.*
 2. *All that glitters is not gold.*
 3. *A sound mind in a sound body.*
 4. *As you sow, so you reap.*

- b) - *Hi, honey. What did you do today?*
 - *I went shopping.*
 - *You went shopping? Again?*
 - *Yes. The store had a big sale. Everything was half price.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Shall I open the window?* 2. *What can I do for you?*
 3. *They began quarreling too often.* 4. *You don't want to go away, do you?*
 5. *Are you leaving for London or Moscow?*

III. Analyze the following words.

1. *prevent* 2. *community* 3. *surprise*

IV. Rewrite the following transcribed text using ordinary letters.

[ə kəm 'pæʃənɪt ,hɑ:t ||
 ə 'puə 'mæn 'wʌnz 'keɪm tu ə ,mɪljəneə | ənd 'stɑ:tɪd 'telɪŋ hɪm hɪz ,trʌblz || hi dɪs 'kraɪbd hɪz
 'pɒvətɪn 'məʊst 'vɪvɪd ,kʌlɒz || ɪn ,di:d | 'səʊ 'vɪvɪd wəz ðə 'mænz 'sæd ,stɔ:ri | ðæt ðə 'mɪljəneə
 'felt ə ,fektɪd | əz hɪ həd 'nevə 'bi:n bɪ ,fɔ: ||

VARIANT VI

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *After a storm comes a calm.*
 2. *All roads lead to Rome.*
 3. *An apple a day keeps the doctor away.*
 4. *Better the foot slip than the tongue.*

- b) - *We'd like a room for two, please.*
 - *Would you like a standard or deluxe?*

- *What's the difference?*
- *Standard has a mountain view and deluxe has a sea view.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Should I bring something with me?* 2. *When will you come back?* 3. *You don't understand me.*

4. *He isn't serious, is he?*

5. *Do you like outdoor or indoor games?*

III. Analyze the following words.

1. *provide* 2. *blanket* 3. *compare*

IV. Rewrite the following transcribed text using ordinary letters.

[hi 'ʃɒt ðəm ,ɔ:l ||
 ,jes | aɪ'ju:st tə 'ju:t 'taɪgəz ɪn ,æfrɪkə ,sed ðə ,hʌntə || 'nɒnsəns ɪks ,kleɪmd hɪz ,frend || ðeə
 ə 'nəu 'taɪgəz ɪn ,æfrɪkə || 'raɪt ju' ,ɑ: || aɪ'ʃɒt ðəm ,ɔ:l ||]

VARIANT VII

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Talk low, talk slow, and don't say too much.*
 2. *One swallow does not make a spring.*
 3. *Learn to walk before you run.*
 4. *Promise little but do much.*

- b) - *I'd like to stay two nights, please.*
 - *Do you want full board or half board?*
 - *What's the difference?*
 - *Full board includes all meals and half board includes just breakfast and dinner.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Don't you sometimes miss your home?* 2. *Why did you leave?*
 3. *We laughed a lot that day.* 4. *You were happy, weren't you?*
 5. *Are you going or not?*

III. Analyze the following words.

1. *external* 2. *custom* 3. *combine*

IV. Define the types of stressed syllables.

[ðə prə'fesəz 'lʌntʃ ,frɪg ||
 ən 'æbsənt 'mɑ:ndɪd prə'fesə wəz 'lektʃerɪŋ ən ə ,nɒtəmɪ || tə 'ʃəu ju' ,mɔ: ,kl ɪəlɪ | 'wɒt
 aɪ ,mi:n | aɪ'hæv ə ,pɑ:sl ,ðeə | kən'teɪnɪŋ ə dɪ'sektɪd ,frɪg || aɪ'wɒnt ju' tu ɪg'zæmɪn ɪt ,keəfʊlɪ || ðə
 prə'fesə brɪ'gæn tu 'ʌn ,ræp ɪt | ənd ,sɔ: | ɪt kən'teɪnd 'tu: ,sænwɪdʒɪz | ənd ə 'hɑ:d 'bɔɪld ,eg ||]

VARIANT VIII

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Much ado about nothing.*
 2. *He laughs best who laughs last.*
 3. *East or West, home is best.*
 4. *Don't bite off more than you can chew.*

- b) - *I'd like a salad, please.*
 - *A mixed salad or a Greek salad?*
 - *What's the difference?*
 - *Well, a mixed salad has tuna and a Greek salad has cheese.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Can you show me that?*
2. *Where did you get this book?*
3. *I have been looking for it for two months.*
4. *You took it from Yulduz, didn't you?*
5. *Did he buy or borrow it?*

III. Analyze the following words.

1. *difficulty*
2. *complete*
3. *inspire*

IV. Rewrite the following transcribed text using ordinary letters.

[ət ðə ,lesn ||

'wɒt ɪz ən 'æbstɹækt `naun ,dʒem || 'ɑ:skt ə 'ti:ʃər əv ə 'lɪtl ,gə:l || aɪ'dəunt ,nəu ,mædəm ||
'wɒt || ju 'dəunt 'nəu || `wel | ɪt ɪz ðə 'neɪm əv ə ,θɪŋ | ju kən ,θɪŋk əv | bət ju 'kænət ,tʌʃ || ,nau |
'gɪv mi ən əg ,zɑ:mpl || ə 'red 'hɒt ,pɔ:kə | rɪp'laɪd ðə 'lɪtl 'gə:l ,prəm(p)tɪ ||]

VARIANT IX

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Still waters run deep.*
 2. *It's never too late to learn.*
 3. *God gives to those who get up early.*
 4. *Don't cross a bridge before you come to it.*
- b) - *I'm sorry, but I didn't understand.*
 - *But I spoke quite clearly.*
 - *Ah, but you spoke too quickly.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Has he already e-mailed the photos?*
2. *What does it taste?*
3. *I don't want to see him.*
4. *Are you going to Italy or Greece?*
5. *You like sweets, don't you?*

III. Analyze the following words.

1. *emotion*
2. *forget*
3. *extend*

IV. Rewrite the following transcribed text using ordinary letters.

[ən ɪ'sen]l kə ,rekʃn ||
,dʒɪmɪ | 'waɪ'dəunt ju 'wɒʃ jɔ' ,feɪs || aɪ ,si: | 'wɒt ju 'hæd fə ,`brækfæst ,ðɪs ,mɑ:nɪŋ || ,wɒt
wəz ɪt || ˜egz || ,rɒŋ ,ti:ʃə || ɪt wəz ,jestədi ||]

VARIANT X

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Rome wasn't built in a day.*
 2. *Lost time is never found again.*
 3. *If you hurry you will make people laugh.*
 4. *Forbidden fruit is sweetest.*
- b) - *Where were you standing ?*
 - *Outside my flat.*
 - *Where was the man ?*
 - *He ran out of the bank.*
 - *Was he carrying anything ?*
 - *A black bag.*
 - *Thank you, madam.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Do you like swimming in the sea?*
2. *How can I get in touch with you?*
3. *He couldn't help thinking about her.*
4. *You are from Tashkent, aren't you?*

5. *Have you chosen red or blue dress?*

III. Analyze the following words.

1. *concordant* 2. *depends* 3. *student*

IV. Rewrite the following transcribed text using ordinary letters.

[ə 'kændɪd ,ɑ:nse ||

'wʌn ,deɪ | wen 'mʌðər ənd hə 'lɪtl 'sʌn 'dʒɪmɪ wər 'i:tɪŋ ðeə ,dɪ:nə | ðə 'mʌðə ,sed | ,dʒɪmɪ |
'waɪ ə ju' waɪpɪŋ jə 'maʊθ wɪð ðə 'bæk əv jɔ' ,hænd || bɪkɔz ðə 'bæk əv maɪ'hænd ɪz 'kli:nə ðən
ðə ,frʌnt ,sed ,dʒɪmɪ]

KEY

VARIANT I

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Dog does not eat dog.*

 2. *By hook or by crook.*

 3. *Better a tomtit in the hands than a crane in the sky.*

 4. *As clear as day.*

b) - *But I don't think I deserve an absolute zero.*

- *Neither do I, but it is the lowest mark that I am allowed to give.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Do you go to school?*

2. *Why is she crying?*

3. *I fixed the problem.*

4. *Do you like tea or coffee?*

5. *You are a student, aren't you?*

III. Analyze the following words.

1. *struc-ture*

2. *sup-port*

3. *re-mem-ber*

IV. Rewrite the following transcribed text using ordinary letters.

THE BEST TIME

A teacher was speaking to his pupils of the different seasons of the year. He asked: "Who can tell me now, when it is the best to gather fruit?" Little Jimmy answered: "When the dog is chained up."

KEY

VARIANT II

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Curiosity killed the cat.*
2. *Better late than never.*
3. *An hour in the morning is worth two in the evening.*
4. *An ant is small but digs hills.*

b) - *Which apple do you want, Tom?*

- *The biggest one.*

- *Why, Tom, you should be polite and take the little one.*

- *Well, Mamma, should I lie just to be polite?*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Has anyone seen that film?*

2. *What colour do you prefer?*

3. *He is waiting for you.*

4. *Will we go there today or tomorrow?*

5. *The test wasn't difficult, was it?*

III. Analyze the following words.

1. *e-xac-tly*

2. *les-son*

3. *ac-ci-dent*

IV. Rewrite the following transcribed text using ordinary letters.

WAS BOBBY TO BLAME?

Brown is very proud of his little son. He was talking to a visitor about the wonderful intellectual development and future possibilities of the little fellow.

“Not two years old, and he knows all the animals by proper scientific classification. He’s going to be a great naturalist.

KEY

VARIANT III

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

a) 1. *Choose an author as you choose a friend.*

2. *Barking dogs seldom bite.*

3. *An attempt is not torture.*

4. *All is well that ends well.*

b) - *Sir, wake up, wake up!*

- *What’s the matter?*

- *It’s time to take your sleeping tablets.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Can he play football?*

2. *When did he say that?*

3. *The pain was unbearable.*

4. *You are waiting for me, aren’t you?*

5. *Do you like summer or winter?*

III. Analyze the following words.

1. *im-por-tant*

2. *ex-plore*

3. *pic-nic*

IV. Rewrite the following transcribed text using ordinary letters.

HE MUST GO

Two men had talked for a little time in the train.

“Are you going to Milberry’s lecture today?” said one.
“Yes,” replied the other.
“Take my advice, and don’t. I hear that he is a very bad speaker.”
“I must go,” said the other. “I’m Milberry.”

KEY

VARIANT IV

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Chickens are counted in autumn.*
2. *Appearances are deceptive.*
3. *After dinner sleep a while, after supper walk a mile.*
4. *A small pot is soon hot.*
- b) - *Grandpa, would you like me to give you a new pipe for your birthday?*
- *That’s very nice of you, Mary, but I have got a pipe.*
- *I don’t think you have, Grandpa. I’ve just broken it.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Will you write me soon?*

2. *What are you thinking about?*

3. *He fell in love with her.*

4. *He misses her, doesn’t he?*

5. *Would you like a glass of orange or apple juice?*

III. Analyze the following words.

1. *attended*

2. *according*

3. *republic*

IV. Rewrite the following transcribed text using ordinary letters.

HOSPITALITY

A good wife apologized to her unexpected guest for serving an apple-pie without cheese. The little boy of the family left quietly the room for a moment and returned with a piece of cheese which he laid on the guest's plate.

KEY
VARIANT V

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

a) 1. *Better to ask twice than to lose your way once.*

2. *All that glitters is not gold.*

3. *A sound mind in a sound body.*

4. *As you sow, so you reap.*

b) - *Hi, honey. What did you do today?*

- *I went shopping.*

- *You went shopping? Again?*

- *Yes. The store had a big sale. Everything was half price.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Shall I open the window?*

2. *What can I do for you?*

3. *They began quarreling too often.*

4. *You don't want to go away, do you?*

5. *Are you leaving for London or Moscow?*

III. Analyze the following words.

1. *pre-vent*

2. *com-mu-ni-ty*

3. *sur-prise*

IV. Rewrite the following transcribed text using ordinary letters.

A COMPASSIONATE HEART

A poor man once came to a millionaire and started telling him his troubles. He described his poverty in most vivid colours. Indeed, so vivid was the man's sad story that the millionaire felt affected as he had never been before.

KEY
VARIANT VI

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *After a storm comes a calm.*
2. *All roads lead to Rome.*
3. *An apple a day keeps the doctor away.*
4. *Better the foot slip than the tongue.*

b) - *We'd like a room for two, please.*

- *Would you like a standard or deluxe?*

- *What's the difference?*

- *Standard has a mountain view and deluxe has a sea view.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Should I bring something with me?*

2. *When will you come back?*

3. *You don't understand me.*

4. *He isn't serious, is he?*

5. *Do you like outdoor or indoor games?*

III. Analyze the following words.

1. *pro-vide*

2. *blan-ket*

3. *com-pare*

IV. Rewrite the following transcribed text using ordinary letters.

HE SHOT THEM ALL

“Yes, I used to shoot tigers in Africa,” said the hunter.

“Nonsense!” exclaimed his friend. “There are no tigers in Africa!”
“Right you are! I shot them all.”

KEY
VARIANT VII

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

a) 1. *Talk low, talk slow, and don't say too much.*

2. *One swallow does not make a spring.*

3. *Learn to walk before you run.*

4. *Promise little but do much.*

b) - *I'd like to stay two nights, please.*

- *Do you want full board or half board?*

- *What's the difference?*

- *Full board includes all meals and half board includes just breakfast and dinner.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Don't you sometimes miss your home?*

2. *Why did you leave?*

3. *We laughed a lot that day.*

4. *You were happy, weren't you?*

5. *Are you going or not?*

III. Analyze the following words.

1. *ex-ter-nal*

2. *cus-tom*

3. *com-bine*

IV. Define the types of stressed syllables.

THE PROFESSORS LUNCH FROG

An absent minded professor was lecturing an anatomy. "To show you more clearly what I mean, I have a parcel there containing a dissected frog. I want you to examine it very carefully." The professor began to unwrap it and saw it contained two sandwiches and a hard-boiled egg.

KEY

VARIANT VIII

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a)
1. *Much ado about nothing.*
 2. *He laughs best who laughs last.*
 3. *East or West, home is best.*
 4. *Don't bite off more than you can chew.*

- b)
- *I'd like a salad, please.*
 - *A mixed salad or a Greek salad?*
 - *What's the difference?*
 - *Well, a mixed salad has tuna and a Greek salad has cheese.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Can you show me that?*

2. *Where did you get this book?*

3. *I have been looking for it for two months.*

4. *You took it from Yulduz, didn't you?*

5. *Did he buy or borrow it?*

III. Analyze the following words.

1. *dif-fi-cul-ty*

2. *com-plete*

3. *in-spire*

IV. Rewrite the following transcribed text using ordinary letters.

AT THE LESSON

"What is an abstract noun, Jane?" asked a teacher of a little girl.

"I don't know, madam."

"What! You don't know! Well, it is the name of a thing you can think of but you cannot touch.

Now, give me an example."

"A red hot poker," replied the little girl promptly.

KEY
VARIANT IX

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a)
1. *Still waters run deep.*
 2. *It's never too late to learn.*
 3. *God gives to those who get up early.*
 4. *Don't cross a bridge before you come to it.*

- b)
- *I'm sorry, but I didn't understand.*
 - *But I spoke quite clearly.*
 - *Ah, but you spoke too quickly.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Has he already e-mailed the photos?*

2. *What does it taste?*

3. *I don't want to see him.*

4. *Are you going to Italy or Greece?*

5. *You like sweets, don't you?*

III. Analyze the following words.

1. *e-mo-tion*
2. *for-get*
3. *ex-tend*

IV. Rewrite the following transcribed text using ordinary letters.

AN ESSENTIAL CORRECTION

- Jimmy, why don't you wash your face? I see what you had for breakfast this morning,
- What was it?
- Eggs.
- Wrong, teacher. It was yesterday

KEY
VARIANT X

I. Transcribe the text, put correct stresses paying attention to the weak and strong forms.

- a) 1. *Rome wasn't built in a day.*
2. *Lost time is never found again.*
3. *If you hurry you will make people laugh.*
4. *Forbidden fruit is sweetest.*
b) - *Where were you standing?*

- *Outside my flat.*
- *Where was the man?*
- *He ran out of the bank.*
- *Was he carrying anything?*
- *A black bag.*
- *Thank you, madam.*

II. Mark the stresses and tunes, make up tonogram using basic intonation.

1. *Do you like swimming in the sea?*

2. *How can I get in touch with you?*

3. *He couldn't help thinking about her.*

4. *You are from Tashkent, aren't you?*

5. *Have you chosen red or blue dress?*

III. Analyze the following words.

1. *con-cor-dant*

2. *de-pends*

3. *stu-dent*

IV. Rewrite the following transcribed text using ordinary letters.

A CANDID ANSWER

One day, when a mother and her little son Jimmy were eating their dinner, the mother said: "Jimmy, why are you wiping your mouth with the back of your hand?" "Because the back of my hand is cleaner than the front," said Jimmy.

GLOSSARY

English		Uzbek		Russian
		А		
accent	–	урғу	–	ударение
accommodation		– мослашув	–	аккомодация
adequately		– мос	–	адекватно
adjacent	–	қўшни, ён (товуши)	–	соседний, примыкающий
advanced		– олдинга томон силжиган	–	продвинутый вперед
affricate	–	қоришиқ	–	аффрикат
airpassage		– ҳаво йўли	–	проход для воздуха
allophone		– аллофон ёки	–	аллофон или вариант
фонемы		фонеманинг варианты		
alternative		– альтернатив	–	альтернативный
apical		– танглай бўртмаси товуши	–	апикальный, верхушечный
ascending		– кўтарилувчи	–	повышающийся
aspiration		– портловчи хусусияти	–	аспирация (придыхание)
assimilation			–	ассимиляция
ассимиляция		(мослашув) ўхшашлик		(уподобление)
auxiliary		– ёрдамчи, кўмакчи	–	вспомогательный
		В		
back		– орқа	–	задний
backofthetongue		– тилнинг орқа қисми	–	задняя часть языка
bilabial	–	лаб-лаб	–	губно-губной
broken (scale)	–	синган (шакл шкала)	–	прерванная (шкала)
bulkofthetongue		– бутун тил	–	тело (масса) языка
		С		
sacuminal		– какуминал	–	какуминальный
cavity		– бўшлиқ	–	полость
classify	–	туркумларга ажратмок	–	подразделять классифицировать
closeyllable		– ёпиқ бўғин	–	закрытый слог
cluster		– товуш йиғиндиси	–	звуковой комплекс (сочетание)
colouring		– тус, тур, хил (овоз)	–	окраска (голоса), оттенок
colloquial		– оғзаки	–	разговорный
communicative	–	алоқа (сифат)	–	коммуникативный
communicativecenter	–	гапда энг кучли урғу олган бўғин	–	коммуникативный центр

comparison	–	қиёслаш	–	сравнение
consonant	–	ундош товуш	–	согласный звук
constrictive	–	сирғалувчи	–	щелевой
contour	–	оҳангнинг график кўриниши	–	рисунок (о мелодии)
cords	–	пайчалар	–	связки
curves	–	нотекис, эгри	–	кривые
D				
dark	–	қаттиқ	–	твердый
dash	–	чизикча	–	тире
define	–	таърифламоқ	–	определять
deletion	–	тушиб қолиш	–	уничтожение (выпадение)
dental consonants	–	тиш (дентал) ундошлари	–	зубной (дентальные) согласные
dentilabial	–	тиш-лаб	–	зубно-губной
descending	–	пасайиб борувчи	–	понижающийся
descriptive	–	тасвирловчи	–	описательный
devoiced	–	жарангсизлашган	–	оглушенный
devoicing	–	жарангсизланиш	–	оглушение
digraph	–	диграф (икки харф бирикмаси)	–	диграф
diphthong	–	дифтонг (икки товуш бирикмаси)	–	дифтонг
directaddress	–	мурожаат	–	обращение
disjunctive	–	тасдик, ажратувчи	–	разделительный
dissimilation	–	ўхшамаслик, фарқланувчи	–	диссимиляция
dissyllable	–	икки бўғинли	–	двусложный
division	–	ҳаракат	–	деление
dorsal	–	орқа	–	дорсальный
dot	–	нуқта	–	точка
downward (curve) (кривая)	–	пасаювчи	–	ниспадающая
E				
elision	–	элизия, товушнинг тушиб қолиши	–	элизия, выпадение (звука)
emphatic	–	ифодали, ҳис ҳаёжонли	–	эмфатический, выразительный
emphasize подчеркивать	–	кучайтирмоқ	–	выделять,
exhalation	–	нафас чиқариш	–	выдох
F				
falling	–	пасаювчи	–	нисходящий
feature	–	хусусият	–	свойство
final	–	сўнгги, охирги	–	конечный
fixed	–	ҳаракатсиз	–	пассивный, неподвижный

flapped	–	титровчи	–	дрожащий
forelingual		– тил олди		– переднеязычный
fortis		– кучли		– сильный
fricative consonants		– сирғалувчи (фрикатив) ундошлар		– щелевые согласные
front vowels		– тил олди		– гласные переднего
full		катор унлиси – тўлик		ряда – полный
G				
glide		– сирғалувчи		– скользящий, переходный
glottal		– бўғиз (товуш хакида)		– гортанный, смычной
glottis		– товуш оралиғи		– голосовая щель
gradually		– (мунтазам) секин-аста		– постепенно
H				
hard		– кучли		– сильный
hardpalate		– қаттиқ танглай		– твердое небо
high-falling		– юқори тушувчи		– высоко падающий
ТОН		оҳанг		
homophones		– омофонлар		– омофоны
human	–	инсоний	–	человеческий
I				
indicate (v)		– ишора қилмоқ, кўрсатмоқ		– показывать
initial		– бошланғич		– начальный
influence		– таъсир		– влияние
intonation		– оҳанг		– интонация
J				
juncture	–	икки товуш ёки сўзнинг қўшиб талаффуз этилиш ўрни	–	место, где два звука или слова сочетаются
L				
labial consonants		– лаб ундошлари		– губные согласные
labio-dental consonants		– лаб-тиш ундошлар		– губно-зубные
согласные				
larynx		– халкум		– гортань
lateral consonant or sonant		– ёнудош		– боковой согласный
lax		– кучсиз		– слабый
length		– узунлик, чўзиқлик		– долгота
leveltone		– текис оҳанг (тон)		– ровный тон
lingual	–	тил ундошлари	–	язычный
lips		– лаблар		– губы
listener	–	тингловчи	–	слушатель

literary	–	бадий	–	литературный
logicalstress	–	мантик урғуси	–	логическое ударение
М				
medio-lingual	–	тил ўрта	–	среднеязычный
melody	–	оҳанг (дорлик), талаффузда овознинг пасайиши ва кўтарилиши	–	мелодика – изменение, т.е. понижение или повышение голоса
movable	–	фаол	–	активный
muscles	–	мушаклар	–	мускулы
muscular	–	мушакли, мускулли	–	мускульный
Н				
narrow	–	тор	–	узкий
nasal consonants	–	бурун ундошлар	–	носовые согласные
neutral	–	нейтрал	–	нейтральный
noise	–	шовкин	–	шумный звук
notional	–	маъноли	–	смысловой
nucleus	–	ядро	–	ядро
О				
obstruction	–	тўсик	–	преграда
occlusive consonants	–	портловчи ундошлар	–	смычные
согласные				
off-glide	–	орқага чекиниш (рекурсия)	–	отступ, рекурсия
on-glide	–	бошланғич, дастлабки босқич	–	приступ, начальная фаза
open	–	очиқ	–	открытый
organsofspeech	–	нутқ органлари	–	органы речи
Р				
palatal	–	танглай (сифат)	–	небный
palatalization	–	ундошларнинг юмшаши	–	палатализация, смягчение (согласных)
palate	–	танглай	–	нёбо
parenthesis	–	кириш сыз	–	вводное слово
pause	–	танаффус,	–	пауза,
перерыв,				
pharyngeal consonant	–	тўхташ, тўхтам	–	остановка
(щелевой)	–	фарингал, бўғиз	–	фарингальный
pharynx	–	(сирғалувчи) ундош	–	согласный
pitch	–	бўғиз	–	гортань
тона	–	овоз тонининг	–	высота основного
plosive consonants	–	баландлиги	–	взрывные
согласные				
plosion	–	портловчи ундошлар	–	взрывные
post-dental	–	портлаш	–	плезия, взрыв
	–	тиш орқа	–	зазубный

preceding	–	олдида келадиган	–	предшествующий
pressure	–	босим	–	давление
primarystress	–	асосий урғу	–	главное ударение
process	–	жараён	–	процесс
progressiveassimilation	–	прогрессив ассимиляция	–	прогрессивная ассимиляция
prominent	–	ажралувчи	–	выделяющийся (по громкости)
to pronounce	–	талаффуз қилмоқ	–	произносить
prose	–	наср	–	проза
puff	–	нафас чиқариш	–	выдох
pure	–	соф	–	чистый
Q				
qualitative reduction	–	сифат редуцияси	–	качественная
редукция				
quantitative reduction	–	микдор редуцияси	–	количественная редукция
question tag	–	тасдиқ сўроқ	–	разделительный
вопрос				
R				
range	–	диапазон	–	диапазон
rapid	–	равон, тез	–	беглый, быстрый
reach	–	эришмоқ	–	достигать
reading rules	–	ўқиш қоидаси	–	правила чтения
reduction	–	редукция, унли	–	редукция
товушларнинг кучсизланиши				
regressive assimilation	–	регрессив ассимиляция	–	регрессивная ассимиляция
retain	–	сақламоқ, ушлаб	–	сохранять,
удерживать				
қолмоқ				
rhyme	–	қофия	–	рифма
rhythm	–	мақом	–	ритм
rising	–	кўтарилувчи	–	восходящий
rounded	–	лабланган	–	огубленный
rule	–	қоида	–	правило
S				
scale	–	шкала	–	шкала
scandent	–	кўтарилувчи	–	повышающийся
schwa	–	нейтрал товуш	–	нейтральный звук
scientific	–	илмий	–	научный
secondary	–	икинчи даражали	–	второстепенный
sense-group	–	маъно гуруҳи (синтагма)	–	смысловая группа (синтагма)
sentence stress	–	жумла урғуси (баъзан гап урғуси дейилади)	–	фразовое ударение
short	–	қисқа	–	короткий

single	–	якка	–	одиночный, единственный
smooth	–	силлик	–	плавность
softpalate	–	юмшоқ танглай	–	мягкое небо
sonant	–	сонант (бурун товуши)	–	сонант
sound	–	товуш	–	звук (фонема)
speech	–	нутқ	–	речь
stress	–	урғу	–	ударение
strong	–	кучли	–	сильный
syllabic sounds	–	бўғин ҳосил қилувчи товушлар	–	слоγοобразующие звуки
syllable	–	бўғин	–	слог
tail	–	Т оҳангнинг урғусиз бўлаги	–	безударная часть тона
tempo of speech	–	нутқтемп	–	темпречи
tension	–	таранглик	–	приступ, напряжение
terminal	–	сўнгги	–	терминальный
timbre	–	тембр (овознинг сифати)	–	тембр
tone	–	тон (оҳанг)	–	тон
tongue	–	тил	–	язык
trilled	–	титроқ	–	дрожащий
unemphatic	–	U ҳис, ҳаяжонли	–	неэмфатический
unrounded	–	лабламанмаган	–	нелабиализованный
unstressed	–	урғусиз	–	безударный
unvoiced	–	жарангсиз	–	глухой
upward (curve)	–	кўтарилувчи	–	повышающийся
utterance	–	гап, мулоҳаза	–	высказывание
uvula	–	кичик тил(ча)	–	маленький язычок
variant	–	V кўриниш	–	вариант, оттенок
velar	–	танглай орти	–	задненебный,
велярный				
vocalcords	–	товуш пайчалари	–	голосовые связки
voice	–	ун, товуш	–	голос
voiced consonants	–	жарангли ундошлар	–	звонкие согласные
voiceless consonants	–	жарангсиз ундошлар	–	глухие
согласные				
vowel	–	унли	–	гласный
weak	–	W кучсиз	–	слабый
word stress	–	сўз урғуси	–	словесное ударение
zeroreduction	–	Z рекдукциянинг йўқлиги	–	нулевая редукция

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1. Mark Hancock. Pronunciation in Use. Cambridge, 2003;
2. Martin Hewings. Pronunciation Practice Activities. *A resource book for teaching English pronunciation*. Cambridge, 2004;
3. Frederika Gebhardt. English pronunciation. 2011;
4. Iriskulov M.T., Shatunova A.S. English Phonetics. – Т., 2006
5. Соколова М.А. и др. Практическая фонетика английского языка. – М., 2001.
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8. Iriskulov M.T., Shatunova A.S. Practical English Phonetics Achievement Tests. – Т., 2007

ADDITIONAL MATERIALS

1. Pronunciation Teaching Methods and Techniques Janet Goodwin
2. AN INDUCTIVE METHOD OF TEACHING PRONUNCIATION
Walter Kaulfers
3. The Modern Language Journal [Volume 13, Issue 8, pages 610–619, May 1929](#)
4. Timesaver Pronunciation Activities Elementary - Intermediate with audio CD **By Bill Bowler**
5. Elements of Pronunciation: Intensive Practice for Intermediate and More Advanced Students **By Colin Mortime**
6. Longman Pronunciation Dictionary **By John Wells**
7. Perfecting Your English Pronunciation with DVD 1st Edition
by [Susan Cameron](#) (Author)
8. A Companion to Communication Skills in English: A Practical Approach to Improving Pronunciation (English) Author: [Jitendra Kumar Mishra](#)
9. A Practical Course in English Pronunciation (English) 1st Edition
Author: [Roopa Suzana](#)

Pronunciation activities and videos:

Topics	Online Videos and Activities and Exercises
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English pronunciation Learning Softwar	Pronunciation Power http://www.youtube.com/watch?v=muqkyh1XqJc Sky Pronunciation Suite http://www.youtube.com/watch?v=CHHwVllhhE4
Phonics	Consonant blends: Phonics 2 – by ELF Learning http://www.youtube.com/watch?v=485J4amokuA Phonics Chant 2 – by ELF Learning (original) http://www.youtube.com/watch?v=sYmwStHMezc Consonant Digraphs: sh ch wh th http://www.youtube.com/watch?v=8fc_pnz1sh0 Vowel digraphs http://www.youtube.com/watch?v=7fb3Pdt8kxg http://www.youtube.com/watch?v=Vm4rESpmWE4 http://www.youtube.com/watch?v=B9SZRec1HDc&list=PLWa0_NTrOAbbG4OQ6EaweG8DoPmT9YSdX http://www.youtube.com/watch?v=DBIUeqkbCgI Phonetic Spelling Rules http://tarconishtown.wikispaces.com/Phonetic+Spelling+Rules Vowel Digraphs Words http://rbeaudoin333.homestead.com/files/long_vowels/list_fry_words_1.pdf Between the Lions: “When Two Vowels Go Walking” http://www.youtube.com/watch?v=7fb3Pdt8kxg

