МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

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АНГЛІЙСЬКА МОВА: ФОНЕТИКА

Навчальний посібник
для здобувачів ступеня вищої освіти бакалавра
спеціальності «Середня освіта» освітньо-професійної програми
«Середня освіта (Мова і література (англійська))»

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Лужаниця О.І. Англійська мова : фонетика : навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності «Середня освіта» освітньо-професійної програми «Середня освіта (Мова і література (англійська))». Запоріжжя : Запорізький національний університет, 2021. 107 с.

Навчальний посібник містить теоретичні засади фонології, а також додаткові матеріали та практичні завдання з фонетики англійської мови до аудіокурсу «Ship or Sheep» Енн Бейкер. Призначений для здобувачів ступеня вищої освіти бакалавра спеціальності «Середня освіта» освітньо-професійної програми «Середня освіта (Мова і література (англійська))».

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ЗМІСТ

Вступ ……..... 4
Part One. Organs of speech and their work..... 6

Part Two. Articulation and breathing practice..... 9

Part Three The sounds (phonemes) of English: consonants. Principles of classification..... 13
Noise consonants…….……..... 16
Occlusive consonants: stops / plosives [p, b, t, d, k, g]..... 16
Occlusive consonants: affricates [tʃ, dʒ]……..... 24
Constrictive consonants: fricatives [f, v, θ, ð, s, z, ʃ, ʒ, h]..... 26
English sonorants ……..... 37
Occlusive nasal sonorants [m, n, ŋ] ……..... 37
Constrictive oral sonorants [w, j, l, r] ……..... 40

Part Four. The sounds of English: vowels. Principles of classification..... 48
Monophthongs..... 50
High (close) vowels [ɪ, i:, u, u:]..... 50
Open (mid-open) vowels [e, ə, ʌ, ɛ:]..... 55
Low (open) vowels [ɔ, ɑ, æ, ə:, o:] 58

Diphthongs 64
Rising to – ɪ diphthongs [ei, ɑi, ɔi]..... 64
Centering to – ə diphthongs [iə, ɛə, uə]..... 67
Narrowing to – u diphthongs [ɑu, ɔu]..... 70

Part Five. The syllable. Word stress ……..... 72

Part Six. Joining sounds in connected speech: Strong and weak forms…..... 77

Part. Seven. Joining sounds in connected speech: Assimilation…….. 79

Part Eight. Sentence stress. Intonation ……..... 85

Додаток 94

Термінологічний словник ……..... 99

Рекомендована література ……..... 106

ВСТУП

Метою викладання навчальної дисципліни «Англійська мова» є іншомовна підготовка кваліфікованого фахівця – здобувача рівня вищої освіти бакалавра спеціальності 014 «Середня освіта», майбутнього вчителя англійської мови, який володіє фундаментальною теоретичною базою фахових дисциплін, новітніми технологіями навчання та навичками їх практичного застосування, є здатним до творчої педагогічної діяльності, безперервної самоосвіти, професійного самовдосконалення, а також був здатним розв'язувати складні спеціалізовані задачі навчальної, виховної, методичної, організаційної роботи та іншої педагогічної діяльності з викладання англійської мови в закладах середньої освіти, а також у неформальній (позашкільній) освіті.

Оскільки формування та розвиток фонетичної компетенції студентів є одною з ланок у системі базової практичної підготовки вчителів англійської мови у середній школі, посібник є необхідною складовою навчально-методичного забезпечення курсу «Англійська мова», який належить до фундаментальних, професійно-орієнтованих дисциплін спеціальності 014 «Середня освіта», освітньо-професійної програми «Середня освіта (Мова і література (англійська)».

Складова частина дисципліни «Англійська мова» – «Фонетика» спрямована на формування іншомовної мовленнєвої компетенції на фонетичному рівні. Її основними ***завданнями*** є ознайомлення студентів з основами фонетичної будови англійської мови, формування та автоматизація фонетичних навичок.

По закінченню курсу студент повинен **знати** основні положення теоретичної фонетики англійської мови, відмінність англійського акценту від українського на сегментному та супрасегментному рівнях (артикуляції, інтонації).

Студенти мають набути **умінь** правильної англійської вимови: артикуляції звуків (ізольовано, а також у зв'язному мовленні), інтонації різних типів речень; повинні вдосконалити техніку читання, та вміти застосовувати одержані знання у освітній діяльності у закладах середньої освіти.

Матеріал посібника є інтегрованим доповненням до аудіокурсу «Ship or Sheep» Е. Бейкер та укладений відповідно до його структури.

Посібник складається з восьми розділів, додатку та термінологічного словника. В перших двох розділах подаються загальнотеоретичні аспекти породження звуків та надаються вказівки щодо тренування дихання та артикуляційного апарату.

Основна частина присвячена вивченню англійських приголосних та голосних. Кожний розділ включає звуко-літерні відповідності (spelling), пояснення та опис загальних характеристик звуків (description), рекомендації щодо постановки вимови звуків (production), а також вправи, що сприяють формуванню стійких артикуляційних навичок, завдання на читання скоромовок

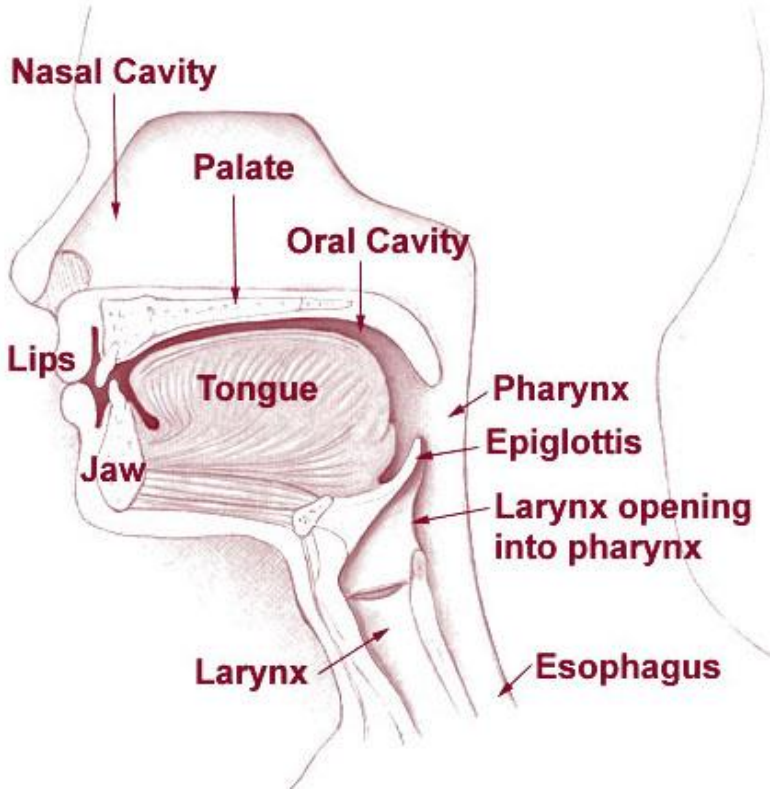
і вивчення їх напам’ять. Далі вивчаються процеси асиміляції та адаптації звуків у зв'язній мові, слабі та сильні форм, наголос (словесний та в реченні), інтонаційні моделі. Матеріал у кожному з цих розділів подається послідовно: від загальних пояснень до практичних вправ, які сприяють закріпленню та відпрацюванню вимови різних типів звукосполучень (однотипних і контрастних, звукосполучень на стику слів), а також суцільної вимови слів у фразі та різних інтонаційних моделей. Додаток містить завдання для індивідуальної роботи студентів, а саме зразки поезії для вивчення напам’ять.

Посібник спрямований на допомогу студентам у формуванні тих мовленнєвих компетенцій, які необхідні в подальшій педагогічній діяльності.

PART ONE
ORGANS OF SPEECH AND THEIR WORK

The production of voice of a human being is universal. The speech formation differs, but relatively is the same in all languages. Voice and breath comes out of the ***lungs*** through the ***windpipe***, ***larynx*** via ***vocal cords*** / ***folds*** and *pharynx*. Further on it interferes (or not) on its way with various obstructions in different places. Picture 1 below shows a side view of the organs of speech involved in speech production of the English language.

Picture 1.



The *vocal cords (folds)* are the most important for the speech production and language description of organs of speech among the ones mentioned above. These are two elastic tissues, which can be brought together or drawn apart. When they are in neutral position, relaxed and kept apart *voiceless sounds* are produced, eg. /h, k, s/. When the vocal folds are tensed, brought together and vibrate *voiced sounds* are articulated, eg. /g, z, m/. There's one more state of the vocal cords which results in the *glottal stop* /ʔ/. It is produced by a sudden audible stop of the airflow in the vocal tract, in the glottis. The opening between vocal cords is called the *glottis*.

Coming out of the pharyngal cavity through the laryngs the air stream can be released via 2 different ways: ***mouth or nasal cavities.*** The direction depends on the position of the rear part of the mouth cavity – ***soft palate / velum*** (the soft piece of muscle and tissue that forms the top of the mouth at the back, separating the passages behind the nose from the throat). When it is lowered the air passes into the nose and *nasal consonants* are produced /m, n, ŋ/. In case it is raised the breath is released through the mouth *oral consonants* are articulated, eg. /l, d, r, w, k/.

In the mouth cavity the air passes through the ***uvula*** (a fleshy extension at the back of the throat)***,*** *soft* and *hard palate* and is either released freely or obstructed by the ***lips***, ***teeth*** or the ***tongue*** in various places: ***teeth*** *(upper and lower),* ***lips*** *(upper and lower),* ***alveolar ridge***. The ***hard palate*** (the bony front part of the palate forming the roof of the mouth, which is behind the teeth) stretches from the soft palate to the ***alveolar ridge*** (teeth ridge – the part immediately behind the upper teeth).

The most important organ of speech is the ***tongue***. It is subdivided into 4 parts:

- ***back*** – section which is opposite the uvula and the rear part of the soft palate,
- ***central*** – the part which faces the central part of the soft palate and extends from it up to the place opposite the beginning of the hard palate,
- ***front*** – the part under the hard palate,
- ***blade*** – the part facing the alveolar ridge with the ***tip*** – its extremity.

The edges of the tongue are called ***rims***.

The ***tongue*** is a very movable organ. It may lay flat or move in horizontal or vertical directions. It can also fatten or be curved up forming a groove. It can function as a ***complete*** or ***partial obstructor***. In the first case it touchers lips, teeth, alveolar ridge, in the second it is either raised or is very close to other organs of speech in the mouth cavity. All these positions are crucial in formation of different sounds.

The ***lips*** can take up various positions as well. They can be neutral, kept apart, spread, brought tightly together, rounded, protruded.

All organs of speech are divided into active and passive.

Active organs of speech are movable, taking an active part in the formation of sounds. Among them are the vocal cords, the tongue, the lips, the soft palate, uvula, the back wall of the pharynx, the lower jaw, the lungs.

Passive organs of speech don't move, they are stable. To them belong the teeth, the alveolar ridge, the hard palate, the walls of the resonator and the nasal palate.

All in all, speech is produced due to:

1) the power mechanism (diaphragm, the lungs, the bronchi, the trachea (windpipe), the glottis, the larynx, the mouth cavity, and the nasal cavity);

2) the vibrator mechanism (the vocal cords – two horizontal folds of elastic tissue, which can be opened or closed completely or incompletely);

3) the resonator mechanism (pharynx, larynx, the mouth cavity, the nasal cavity);

4) the obstructor mechanism (tongue – blade with the tip, front, back /dorsum; lips; teeth; soft palate with uvula; the hard palate; the alveolar ridge).

Each speech sound is the result of the simultaneous work of all mechanisms. Vowels, consonants, sonorants are differentiated by the 3 articulatory criteria:

1) the presence/absence of an articulatory obstruction;
2) character of muscular tension;
3) the force of exhalation.

Consonants :

1) there is an articulatory obstruction to the air stream;

2) the concentrated or diffused character of muscular tension, muscular tension is in the place of obstruction;
3) the exhaling force is strong.

Vowels:

1) no articulatory obstruction;
2) muscular tension is diffused;
3) the exhaling force is rather weak.

Sonorants:

1) there is an obstruction but not narrow enough to produce noise;
2) muscular tension is concentrated in the place of obstruction;
3) but the exhaling force is rather weak.

PART TWO
ARTICULATION AND BREATHING PRACTICE

In order to acquire the correct pronunciation and sound like a native speaker, learners of the English language have to adapt their articulation habits to the ones mainly used in the language they study. Chief Ukrainian / English differences in pronunciation are centered around the sounds which are not typologically different (w, r, β, θ), but which are considered to be very close (t, v, s, n, p). As a result it is important for any scholar to develop a habit of their correct articulation on a segmental level. Moreover, the notion of foreign English accent comprises not only the wrong articulation, but differences in stress placement, rhythm and intonation. Mastering these suprasegmental features is directly connected with deep breathing and other prosodic exercises.

Exercises on Developing Deep Breathing

As the voice is grounded in the lungs, so the air we breathe out and use for production of speech goes from them. To manipulate the accent and to speak clearly one should open the body from the movement of the diaphragm muscle, through the lungs, the chest, the throat, jaw and the mouth. These organs are essential passageways for a sound. The throat, for example, holds the vocal chords which make slight adjustments for different vowel sounds. It's very important to keep the throat healthy and in a relaxed state. If any one of these passages is tight, holds a lot of tension, speech will sound more quiet or strained.

So, the formation and control of the breath through breathing techniques is vital while learning a foreign accent as it shapes up your articulation.

1. Stand up. Put your shoulders slightly back for good posture and to open your chest. As you breath, make sure you use your diaphragm (the muscle that expands your stomach).
2. Try to stretch out. Grab your arm, bend, pull your back anyway you like. This opens your ribs, reduces tension in the back, shoulders, arms, wrists. Rotate your neck, massage your throat.
3. Inhale slowly and deeply through the nose. Exhale slowly through the mouth. Repeat.
4. Close your mouth. Slowly breathe in through the nose. When you feel that the lungs are full, count up to the ‘three’, then exhale slowly. Repeat 3-5 times. If you find it difficult to count up to 3, lessen to 1. The maximum time of holding the breath is 5 seconds (5 counts), the maximum number of breaths is 10.
5. Breath from the diaphragm, (expanding your rib-cage out, without your shoulders rising up), practice these nursery rhymes, from memory, until you can recite them at least TWICE at a moderate speed on ONE breath. Control your breath, letting it out SLOWLY, so it runs out as the last recitation ends. See if you can get to 7 times in one breath, once you've practiced many times.

6. Gently blow 3 times through your lips with no voice, breathing into your diaphragm. Let your ribs expand without your shoulders rising up. Then, blow with the voice and muscular tension.

7. Read the following sentence as many times as you can on one breath. This sentence is filled with words that use air.

He hid at home and sobbed when his sister seized
whatever he had on top in the thin five-shelved closet.

8. Take a deep breath and see how far you can read through this grouping of words. Make sure you are making each of the words come alive as you say them. Don't just race through them — interpret!

Collecting and projecting,
receding and speeding
and shocking and rocking
and darting and parting
and treading and spreading
and whizzing and hissing
and dripping and skipping
and hitting and splitting
and shining and twining
and rattling and battling
and shaking and quaking
and pouring and roaring
and waving and raving
and flowing and going
and heaving and cleaving
and foaming and roaming
and moaning and groaning
and dropping and hopping

9. While walking slowly breath in rhythmically with your steps. Inhale during 3 steps, hold your breath for the next 3 steps, exhale during the following 3 steps. Continue doing this exercise till you feel no strain.

10. Choose a large paragraph from a book. Take a deep breath, start reading the paragraph without stopping at punctuation marks. Read as much as possible in one breath. Mark the place where you have stopped and continue reading. Read during 3 breaths. Read fairly loud at a normal speed. Count the words. Read the same paragraph each day for a week.

11. Practice these nursery rhymes, from memory, until you can recite them at least TWICE at a moderate speed on ONE breath. Control your breath, letting it out SLOWLY, so it runs out as the last recitation ends. See if you can get to 7 times in one breath, once you've practiced many times.

Mary had a little lamb
Its fleece was white as snow
And everywhere that Mary went
The lamb was sure to go.

Twinkle, twinkle litter star
How I wonder what you are?
Up above the world so high,
Like a diamond in the sky.

Articulation exercises

Articulation exercises: Lips

1. Yawn. If not naturally, fake it. Practice several times.

2. Do the lip drill. Protrude and vibrate your lips. Don't make them too tight or too loose. Balance in the middle. Add voice. Lower and raise the pitch. Do it for about 10 seconds and then longer and longer in one breath.

3. Keep your lips pressed together. Push the lower jar frontward, come back to neutral position. Repeat 3-5 times.

4. Keep the mouth closed with the lips pressed together. Push the lower jar to the left, then to the right, come back to neutral position. Practice doing 3-5 times.

5. Press the lips. Drop the lower jaw as low as possible for «aaaaa». Come back to neutral position. Repeat 3-5 times.

6. Keep your lips pressed together. Spread the lips in a smile for «eeee» and round them for «ooooo». Practice doing several times.

7. Press the lips together. Spread them giving a smile without showing the teeth. Come back to neutral position. Now spread the lips giving a smile showing the teeth. Repeat 3-5 times.

8. Press the lips. Spread the lips showing the upper teeth. Protrude the lips. Practice doing 3-5 times.

9. Put the upper teeth on the lower lip. Protrude and round the lips. Add voice. Practice doing several times.

10. Take a thin sheet of paper and put it before your lips. Press lips together. Push air through the mouth, saying /p/. Make the sheet vibrate. Repeat several times.

11. Take a deep breath with your shoulders down, repeat the following 5 times without straining or harming your voice: Wee-ooo, Way-ooo, Wah-ooo

12. Say the words «pit-pat-pit-pat-pit-pat» many times. Try to pronounce the «P's» and «T's» very clearly. Now try to pick up the speed. DON'T LOOSE THE «P» AND THE «T». If you can get your lips in shape you can articulate almost anything. Repeat 3-5 times.

Articulation exercises: Tongue

1. Open the mouth wide so that you can see the tongue and the jaws. Put the tip of the tongue against the lower teeth. Now press it against the upper teeth and alveolar ridge. Alternate the positions 3-5 times.

2. Open the mouth. Put the tip of the tongue against the lower teeth. Now press it against the upper teeth. Project it between the teeth. Close the teeth. Push air through the mouth. Add voice. Repeat 3-5 times.

3. Keep the mouth wide open. Hit the tip of the tongue against the left cheek, then on the right cheek. Alternate the positions counting 5.

4. Open the mouth. Place the tip of the tongue behind your lower front teeth. Roll the rest part of the tongue as far forward as possible. Hold it for about 10 seconds. Go back to initial position and let your tongue to relax. Repeat several times. Add voice.

5. Keep the mouth half open. Place the tongue behind the teeth. Curl the blade of the tongue up and back to the front part of the hard palate. Return to the previous position. Repeat several times.

6. Rapidly say «fud-dud-dud-dah» several times. Now say «ira-ira-ira-ira-ira-ira».

7. Make believe you are a truck. Trill your tongue. Be a rattlesnake.

8. Say each of the following words 5 times, trying to keep the tongue forward touching the hard palate just behind the teeth. Listen for brightness and liveliness of tone. Don't let the tongue get too soft and floppy – or flat and fat. Try that and see what happens to the sound of the initial consonants.

Tea	Deal
Tick	Dish
Tail	Thick
Nape	Table

9. Take a deep breath with your shoulders down, repeat the following 5 times without straining or harming your voice:

Kah, kah, kah,
Gah, gah, gah,
Tah, tah, tah,
Dah, dah, dah,
Bah, bah, bah,
Pah, pah, pah

Mah, mah, lah,
Pah, pah, pah,
May, may, lay,
Mee, mee, lee,
Pee, pee, lee,
Mow, mow, low,
Pow, pow, low,
Moo, moo, loo,
Poo, poo, loo.

Articulation exercises: Soft Palate

1. Take a mirror, turn your back to the light, open the mouth wide, keep the tongue as low as possible. Breathe in and out through the mouth. Alternate the air effort.

2. Open the mouth wide. Push the air through the nose. See and feel a contact between the tongue and the soft palate which is lowered and closes the mouth cavity. Release the air via nose. Repeat breathing in and out through the nose with your mouth open.

PART THREE
THE SOUNDS (PHONEMES) OF ENGLISH: CONSONANTS: PRINCIPLES OF CLASSIFICATION

A **phoneme** is a speech sound. It's the smallest unit of sound and language that distinguishes one word from another, so they are capable of distinguishing the meaning, and the form of words.

A phoneme is a dialectical unity of three aspects: (1) material, real and objective, (2) abstractional and generalized, (3) functional.

The phoneme is material, real and objective, because it really exists in the material form of speech sounds, allophones. It is an objective reality existing independently from our will, or intention.

The phoneme is an abstraction; it is not any definite /t/ or /d/ sound, for example, but an abstractional language unit, which exists in the form of its allophones.

The phoneme is functional, because it functions to make one word or its grammatical form distinct from the other, it functions because it constitutes words and because due to the fact that it really functions we recognize words (even though they are not pronounced properly).

In speech the phoneme serves to perform three functions:

(a) *constitutive, because* sounds constitute words, phrases and sentences;

(b) *distinctive,* because sounds help to distinguish them;

(c) *recognitive,* that is, its allophones help to recognize words and consequently phrases and sentences.

Allophone is a phonetic variant of a phoneme in a particular language. It is the materialization, instantiation realization of a phoneme in actual speech. The symbols for allophones are put in square brackets '[]'.

Allophones can be ***positional*** **and** ***combinatory.*** Positional allophones are used in certain positions traditionally, they are predictable. For example, the English /l/ phoneme is always «clear» in the initial position and «dark" in the terminal position. Russian sonorants are devoiced in the terminal position after voiceless and voiced consonants and vowels: вопль, рубль, мой, the aspirated *t* of *top,* the unaspirated *t* of *stop,* and the *tt* (pronounced as a flap) of *batter* are allophones of the English phoneme /t/.

Combinatory allophones appear as the result of **assimilation, adaptation, accommodation,** that is—when one phoneme influences another. For example, [t] is a rounded combinatory allophone of the /t/ phoneme in the word *twice.* The same is true of the Russian [r] in *my, mo.*

The 44 English sounds (phonemes) can be divided into two major categories – consonants and vowels. Since sounds cannot be written, scholars use letters to represent or stand for the sounds in the form of transcription. Phonemes are abstract, theoretical constructs (structural components). The symbols for phonemes are put in slashes '//'.

Consonant is a speech sound that is articulated with complete or partial closure of the vocal tract. Examples are [p], pronounced with the lips; [t], pronounced with the front of the tongue; [k], pronounced with the back of the tongue; [h], pronounced in the throat; and [m] and [n], which have air flowing through the nose.

Their classification is based on 4 principles:

1. Work of the vocal cords (a) and force exhalation (b)
2. Position of the soft palate
3. Active organs of speech and the place of obstruction
4. Manner of noise production and the type of obstruction

According to the work of the vocal cords consonants are divided into *voiced* (when the vocal cords are drawn together and vibrate) and *voiceless* (when the vocal cords are taken apart and do not vibrate). According to the force of articulation consonants are divided into *relatively strong,* or *fortis* and *relatively weak,* or *lenis.*

English voiced consonants are lenis (‘soft, weak’), because the force of exhalation and the degree of muscular tension in their articulation is weaker. English voiceless consonants are fortis (‘strong, energetic’), as they are pronounced with greater muscular tension and a stronger breath force.

The following English consonants are voiceless and fortis: [p], [t], [k], [tʂ], [f], [θ], [s], [ʂ], [h].

The following English consonants are voiced and lenis: [b], [d], [g], [dg], [v], [ð], [z], [*ʒ*], [m], [n], [ŋ], [w], [l], [r], [j].

According to the position of the soft palate consonants are divided into *oral* and *nasal.*

Nasal consonants are produced with the soft palate lowered and the mouth blocked. In this case the air passes through the nasal cavity.

The English nasal consonants are [m], [n], [ŋ].

Oral consonants are produced when the soft palate is raised and the air escapes through the mouth.

The following English consonants are oral [p], [b], [t], [dj, [k], [g], [f], [v], [θ], [ð], [s], [z], [ʂ], [*ʒ*], [h], [tʂ], [dʂ], [w], [l], [r], [j].

The last 2 principles are illustrated in table 1.

Table 1

According to the active speech organ and place of obstruction			Labial		Lingual							
According to the manner of the production of noise			Bila-bial	Labio-dental	Forelingual					Medio-lingual	Back-lingual	Glottal
					According to the position of the tongue lip							
					Apical			Cacuminal				
					Dental	Alveolar	Palato-alveolar	Alveolar	Palato-alveolar	Palatal	Velar	
Occlusive consonants	Noise consonants	Plosive / Stops	p, b			t, d					k, g	
		Affri-cates					tʃ, dʒ					
	Sonorants (nasal)		m			n					ŋ	
Constrictive consonants	Noise consonants (fricatives)			f, v	θ, ð							h
						s, z						
							ʃ, ʒ					
	Sonorants (oral) / semi-vowels	Medium	w									
									r	j		
		Lateral				[l]						

NOISE CONSONANTS
OCCLUSIVE CONSONANTS
STOPS / PLOSIVES [p, b, t, d, k, g]

Noise consonant is a consonant pronounced with noise prevailing over the tone.

Occlusive consonants are pronounced with a complete obstruction to the air stream; they are also called *stops* because the breath is stopped at some point of articulation and *plosives* as the air releases with an explosion.

According to the place of articulation According to the force of articulation	Bilabial	Forelingual apical alveolar	Backlingual velar
Strong (fortis) voiceless aspirated	p	t	k
Weak (lenis) voiced (in word final position partly devoiced) non-aspirated	b	d	g

Sound [p]

Study:

1. Spelling

p – pat
pp – happy
gh – hiccough

2. Description

[p] is voiceless, strong (fortis), occlusive, bilabial (pronounced with the help of two lips), plosive. You produce it by stopping the airstream with your lips, building up pressure, and suddenly releasing the air.

Note!

- [p] is loud at the beginning of a word, before a vowel and [r], [l].
- [p] is quite at the end of the word, quiet and almost silent before a consonant.

2. Production

1. Put your lips together. Press them fairly firmly closed.
2. Build up air pressure in your mouth. Don’t let any air escape through your nose. Keep your teeth slightly apart. Allow the air pressure to force your lips apart making an audible explosion of air.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 81 – 82 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Pick a partner and practice passing, for if you pass proficiently, perhaps you'll play professionally.

Plague-bearing prairie dogs.

A pleasant place to place a plaice is a place where a plaice is pleased to be placed.

Please pay promptly.

Pretty Kitty Creighton had a cotton batten cat.
The cotton batten cat was bitten by a rat.
The kitten that was bitten had a button for an eye,
And biting off the button made the cotton batten fly.

A proper cup of coffee from a proper copper coffee pot.

Task 3: Learn the following tongue-twister by heart:

Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

Sound [b]

Study:

1. Spelling

b – boat
bb – rubber
pb – cupboard

2. Description

[b] is voiced, weak (lenis), occlusive, bilabial (pronounced with the help of two lips), plosive. You produce it by stopping the air stream with your lips, building up pressure, and suddenly releasing the air, using voice.

Note!

- [b] is loud at the beginning of a word, before a vowel and [r], [l].
- [b] is partially devoiced at the end of the word and is quite before a consonant.

3. Production

1. Follow all the steps for [p], but start to produce voice at the same time that your lips close.
2. Don’t press the lips as firmly or hold them together as long as you did for [p].

Complete the following tasks:

Task 1: Follow the activities 1-3, pages 85 – 87 «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

A big black bug bit a big black bear,
A big black bear bit a big black bug.

A bitter biting bittern
Bit a better brother bittern,
And the bitter better bittern
Bit the bitter biter back.
And the bitter bittern, bitten,
By the better bitten bittern,
Said: «I'm a bitter biter bit, alack!»

Bill Board had a board bill and a billboard. Both the board bill and the billboard bored Bill Board. So, Bill Board sold the billboard to pay his board bill and now Neither the board bill nor the billboard will bore Bill Board.

Bobby Bippy bought a bat.
Bobby Bippy bought a ball.
With his bat Bob banged the ball
Banged it bump against the wall
But so boldly Bobby banged it
That he burst his rubber ball
««Boo!»« cried Bobby
Bad luck ball
Bad luck Bobby, bad luck ball
Now to drown his many troubles
Bobby Bippy's blowing bubbles.

The batter with the butter is the batter that is better!

Bake big batches of brown blueberry bread.

I bought a bit of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a basket of big biscuits. Then I took the big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the

basket into a biscuit mixer and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a tin of sardines.

Said to be a diction test for would-be radio announcers: To be read clearly, without mistakes, in less than 20 seconds.

Task 3: Learn the following tongue-twister by heart:

Betty Botta bought some butter,
«But, she said, this butter's bitter,
But a bit of better butter will make my batter better».
So, she bought a bit of butter better than the bitter butter,
And it made her batter better.
So, it was batter Betty Botta's bought a bit of better butter.

Sound [t]

Study:

1. Spelling

t – to	ght – tight
tw – two	tt – tattoo
th – thomas	pt – ptomaine
ed – liked	bt – doubt

2. Description

[t] is voiceless, strong (fortis), occlusive, forelingual apical (pronounced with the help of the blade of the tongue or the tip of the tongue), alveolar (the tongue touches alveolars or the upper teeth), plosive.

Note!

- [t] is loud before a vowel.
- [t] is quite at the end of the word and before a consonant.

3. Production

1. Narrow the tongue and place it against your upper gum ridge. Make sure the sides of the tongue touch the sides of the upper molars. Lower your jaw slightly, keeping your teeth apart.
2. Hold your tongue firmly in place against the gum ridge. Force some air from your lungs and allow pressure to build up behind your tongue.
3. Let the air pressure overcome your tongue and force it away from the gum ridge. This way, the air escapes quickly and goes over the dropped tongue and between the teeth.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 89 – 91 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Three twigs twined tightly.
Tim, the thin twin tinsmith.

Toy boat. Toy boat. Toy boat.

A tree toad loved a she-toad
Who lived up in a tree.
He was a two-toed tree toad
But a three-toed toad was she.
The two-toed tree toad tried to win
The three-toed she-toad's heart,
For the two-toed tree toad loved the ground
That the three-toed tree toad trod.
But the two-toed tree toad tried in vain.
He couldn't please her whim.
From her tree toad bower
With her three-toed power
The she-toad vetoed him.

Twelve twins twirled twelve twigs.

Two toads, totally tired.

The two-twenty-two train tore through the tunnel.

Task 3: Learn the following tongue-twister by heart:

A tutor who tooted the flute
Tried to tutor two tooters to toot.
Said the two to the tutor:
«Is it harder to toot or
To tutor two tooters to toot?»

Sound [d]

Study:

1. Spelling

d – dog
dd – ladder
ed – poured

2. Description

[d] is voiced, weak (lenis), occlusive, forelingual apical (pronounced with the help of the blade of the tongue or the tip of the tongue), alveolar (the tongue touches alveolars or the upper teeth), plosive.

Note!

- [d] is loud before a vowel
- [d] is partially devoiced at the end of the word and is quite before a consonant

3. Production

1. Narrow the tongue and place it against your upper gum ridge. Make sure the sides of the tongue touch the sides of the upper molars. Lower your jaw slightly, keeping your teeth apart.
2. Hold your tongue firmly in place against the gum ridge. Force some air from your lungs and allow pressure to build up behind your tongue. Let the air pressure overcome your tongue and force it away from the gum ridge. Add voice. Try to time your voicing so that it begins at exactly the same time that your tongue starts to leave the gum ridge.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 93 – 95 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Don't pamper damp scamp tramps that camp under ramp lamps.

A dozen double damask dinner napkins.

Draw drowsy ducks and drakes.

Ken Dodd's dad's dog 's dead.

Dust is a disk's worst enemy.

How much dew does a dewdrop drop
If dewdrops do drop dew?
They do drop, they do
As do dewdrops drop
If dewdrops do drop dew.

How much dough would Bob Dole dole if Bob Dole could dole dough? Bob Dole would dole as much dough as Bob Dole could dole, if Bob Dole could dole dough.

Task 3: Learn the following tongue-twister by heart:

When a doctor doctors a doctor,
does the doctor doing the doctoring doctor as the doctor being doctored

wants to be doctored
or does the doctor doing the doctoring doctor
as he wants to doctor?

Sound [k]

Study:

1. Spelling

k – key	qu – queen (with [w])
c – cat	que – plaque
ck – lock	cqu – lacquer
cc – occur	kh – khan
ch – echo	x – lax (with [s])

2. Description

[k] is voiceless occlusive, backlingual velar (pronounced with the help of the back of the tongue (the dorsum) against the soft palate, the back part of the roof of the mouth, known also as the velum), plosive.

Note!

- [k] is loud before a vowel and [r], [l].
- [k] is quite at the end of the word and before a consonant

3. Production

1. Open your mouth slightly.
2. Raise the back of your tongue and press it against the soft palate.
3. Build up air pressure behind the tongue. Don't let any air escape through your nose.
4. Let the air pressure force your tongue away from the palate. Make sure the release is sudden – an explosion.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 97 – 99 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Knapsack straps.

Kris Kringle carefully crunched on candy canes.

If you can't can any candy can,
how many candy cans can a candy canner can
if he can can candy cans?

She stood on the balcony, inexplicably mimicking him hiccuping, and amicably welcoming him in.

Chicken in the car and the car can go, that is the way you spell Chicago.

If coloured caterpillars could change their colours constantly could they keep their coloured coat coloured properly?

How can a clam cram in a clean cream can?

Task 3: Learn the following tongue-twister by heart:

How many cans can a canner can if a canner can can cans?
A canner can can as many cans as a canner can if a canner can can cans.

Sound [g]

Study:

1. Spelling

g – go	gue – plague
gg – egg	x – exam (with [z])
gu – guess	gh – ghost

2. Description

[g] is voiced, weak (lenis), occlusive, backlingual velar (pronounced with the help of the back of the tongue (the dorsum) against the soft palate, the back part of the roof of the mouth, known also as the velum), plosive.

Note!

- [g] is loud before a vowel and [r], [l].
- [g] is partially devoiced at the end of the word and is quite before a consonant.

3. Production

1. Open your mouth slightly.
2. Raise the back of your tongue and press it against the soft palate.
3. Build up air pressure behind the tongue. Don't let any air escape through your nose.
4. Let the air pressure force your tongue away from the palate. Make sure the release is sudden – an explosion. Produce voice as the tongue begins to block the airstream.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 101 – 103 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Gertie's great-grandma grew aghast at Gertie's grammar.

Girl gargoyle, guy gargoyle.

Give me the gift of a griptop sock: a drip-drape, ship-shape, tip-top sock.

Give Mr. Snipe's wife's knife a swipe.

Good blood, bad blood.

Gig whip, gig whip, gig whip, …

Greek grapes.

Task 3: Learn the following tongue-twister by heart:

Three gray geese in the green grass grazing.
Gray were the geese and green was the grass.

OCCLUSIVE CONSONANTS

AFFRICATES [tʃ, dʒ]

There are only 2 affricates in English: [tʃ, dʒ]. They are affricates because they are articulated by stopping the flow and then releasing it with a relatively slow friction.

According to the place of articulation According to the force of articulation	Forelingual apical palato-alveolar
Strong (fortis) voiceless aspirated	tʃ
Weak (lenis) voiced (in word final position partly devoiced) non-aspirated	dʒ

Sound [tʃ]

Study:

1. Spelling

ch – chair
tch – watch, kitchen
tu – nature
ti – question
c – cello
te – righteous

2. Description

[tʃ] is voiceless, strong (fortis), occlusive-noise consonant, affricate, forelingual palato-alveolar apical (pronounced with the help of the blade or the tip of the tongue against the alveolar ridge, while the front of the tongue is raised in the direction of the soft palate).

Note! [tʃ] is voiceless in all positions.

3. Production

1. Open your mouth slightly.
2. Place the tip of your tongue against the gum ridge, and lift the sides to touch the teeth, as though you were going to make the sound [t].
3. Build up air pressure.
4. Release the air pressure very suddenly, but only allow a very small portion of your tongue tip to leave the gum ridge. Although you started with [t], you'll finish with [ʃ].

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 120 – 122 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Chester Cheetah chews a chunk of cheep cheddar cheese.

Out in the pasture the nature watcher watches the catcher. While the catcher watches the pitcher who pitches the balls. Whether the temperature's up or whether the temperature's down, the nature watcher, the catcher and the pitcher are always around. The pitcher pitches, the catcher catches and the watcher watches. So whether the temperature's rises or whether the temperature falls the nature watcher just watches the catcher who's watching the pitcher who's watching the balls.

Which witch snitched the stitched switch for which the Swiss witch wished?

Three switched witches watch three Swatch watch switches. Which switched witch watches which Swatch watch switch?

Rhys watched Ross switch his Irish wristwatch for a Swiss wristwatch.

I wish to wash my Irish wristwatch.

Which wristwatch is a Swiss wristwatch?

Task 3: Learn the following tongue-twister by heart:

Three witches watch three swatch watches. Which witch watches which swatch watch?

Sound [dʒ]

Study:

1. Spelling

j – jam, judge	di – soldier, margin, cordial
g – gem, gypsy	ch – Norwich

dg – edge, judge ld – soldier
ge – age, George gg – exaggerate
dj – adjacent, adjective du – gradual

2. Description

[dʒ] is voiced, weak (lenis), is voiceless, strong (fortis), occlusive-noise consonant, affricate, forelingual palato-alveolar apical (pronounced with the help of the blade or the tip of the tongue against the alveolar ridge, while the front of the tongue is raised in the direction of the soft palate).

Note!

- [dʒ] is loud word initial position before a vowel, in intervocalic position, or before [r], [l].
- [dʒ] is partially devoiced at the end of the word.

3. Production

Follow the same steps used for [tʃ]. Produce voice as soon as you feel your tongue touch the gum ridge.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 124 – 126 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

The passengers of the jet-engine airplane flying to Germany were agitated having become hostages of the hijackers.

CONSTRICTIVE CONSONANTS

FRICATIVES [f, v; θ, ð; s, z; ʃ, ʒ; h]

Constrictive consonants are pronounced with an incomplete obstruction to the air stream, when the air passage is constricted; they are also called *fricatives* because the air passes through the narrowing with audible friction.

According to the place of articulation / According to the force of articulation	labio-dental	forelingual			glottal
		inter-dental	alveolar	palato-alveolar	
Strong (fortis) voiceless	f	θ	s	ʃ	h
Weak (lenis) sometimes voiced	v	ð	z	ʒ	-

Sound [f]

Study:

1. Spelling

f – four, fat, definite
ff – affair, sniff, off
gh – enough
ph – phone, photo
lf – half

2. Description

[f] is voiceless, strong (fortis), constrictive fricative, forelingual labio-dental (articulated with the lower lip against the upper teeth).

Note!

[f] is voiceless in all positions.

3. Production

1. Very lightly, rest the cutting edge of your upper front teeth against your lower lip.
2. Let your tongue rest against the floor of your mouth.
3. Start the breath stream moving, and force it between your lower lip and upper teeth. Don't allow any air to escape through your nose. Make sure you use a light touch. If you press too hard, not enough air comes through.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 131 – 134 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Four furious friends fought for the phone. Five frantic frogs fled from fifty fierce fishes.

Five fuzzy French frogs Frolicked through the fields in France.

Five fat friars frying flat fish.

Frogfeet, flippers, swimfins.

East Fife Four, Forfar Five

It's not the cough that carries you off, it's the coffin they carry you off in!

A fly and flea flew into a flue, said the fly to the flea 'what shall we do?' 'let us fly' said the flea said the fly 'shall we flee' so they flew through a flaw in the flue. A flea and a fly in a flue, were imprisoned. So what could they do? Said the fly, ««Let us flee»«. Said the flea, ««Let us fly»«. So they flew through a flaw in the flue.

Flies fly but a fly flies.

Fresh fried fish, Fish fresh fried, Fried fish fresh, Fish fried fresh.

Fresh French fried fly fritters

Freshly fried fresh flesh

Task 3: Learn the following tongue-twister by heart:

Love's a feeling you feel when you feel you're going to feel the feeling you've never felt before.

Sound [v]

Study:

1. Spelling

v – very, vast, cover
f – (only in of)
ph – Stephen, nephew
vv – savvy

2. Description

[v] is voiced, weak (lenis), constrictive fricative, forelingual labio-dental (articulated with the lower lip against the upper teeth).

Note!

- [v] is loud word initial position before a vowel, in intervocalic position
- [v] is partially devoiced at the end of the word

3. Production

1. Very lightly, rest the cutting edge of your upper front teeth against your lower lip.

2. Let your tongue rest against the floor of your mouth.

3. Start the breath stream moving, and force it between your lower lip and upper teeth. Don't allow any air to escape through your nose. Make sure you use a light touch. If you press too hard, not enough air comes through. As soon as you feel your teeth and lip touch, add voice.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 135 – 137 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Seventy seven benevolent elephants

Valour and virtue are opposed to villainy and vulgarity.

Very well, very well, very well … However, however, however…

Sound [s]

Study:

1. Spelling

s – size, snake	ps – psychology
ss – pass, grass	tz- waltz
c – lacy, cent	sch – schism
sc – scenery, scent	x – exit (with [k])

2. Description

[s] – voiceless, strong (fortis), constrictive fricative, forelingual, apical, alveolar (articulated by the tip of the tongue against the upper teeth or the alveolar ridge).

3. Production

1. Place your tongue in the position to sat [t], but don't say it.
2. Drop the tip of your tongue down and slightly back, but keep the sides lightly pressed against the middle and back upper teeth. Your tongue should now be pointing at the cutting edges of your front teeth or toward the gum ridge.
3. Make a shallow groove lengthwise along the middle of your tongue. Keep the sides up.
4. Blow the breath stream at the cutting edge of the teeth" create a hissing sound.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 107 – 108 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

I saw Susie sitting in a shoe shine shop. Where she sits she shines, and where she shines she sits.

She saw Sherif's shoes on the sofa. But was she so sure she saw Sherif's shoes on the sofa?

She had shoulder surgery.

I'm a sheet slitter. I slit sheets. I'm the sleekest sheet slitter that ever slit sheets.

Sally is a sheet slitter, she slits sheets.

How many sheets could a sheet slitter slit if a sheet slitter could slit sheets?

I slit a sheet, a sheet I slit, and on that slitted sheet I sit.

Whoever slit the sheets is a good sheet slitter.

She sits in her slip and sips Schlitz.

Sunshine city, sunshine city, sunshine city ...
The soldier's shoulder surely hurts!

Sally sells sea shells by the sea shore. But if Sally sells sea shells by the sea shore then where are the sea shells Sally sells?

She stood by Burgess's fish sauce shop welcoming him in.
Shoe section, shoe section, shoe section, ...

She sees seas slapping shores.

There once was a man who had a sister, his name was Mr. Fister. Mr. Fister's sister sold sea shells by the sea shore. Mr. Fister didn't sell sea shells, he sold silk sheets. Mr. Fister told his sister that he sold six silk sheets to six shieks. The sister of Mr. Fister said I sold six shells to six shieks too!

Sweet sagacious Sally Sanders said she sure saw seven segregated seaplanes sailing swiftly southward Saturday.

Suzie, Suzie, working in a shoeshine shop. All day long she sits and shines, all day long she shines and sits, and sits and shines, and shines and sits, and sits and shines, and shines and sits. Suzie, Suzie, working in a shoeshine shop.

Task 3: Learn the following tongue-twister by heart:

She sells sea shells on the sea shore;
The shells that she sells are sea shells I'm sure.
So if she sells sea shells on the sea shore,
I'm sure that the shells are sea shore shells.

Sound [z]

Study:

1. Spelling

s – roses, mews, hose, music
ss – scissors
z – zero, lazy, zoo
zz – dizzy, blizzard
X – exact , Xerox,

2. Description

[z] – voiced, weak (lenis), constrictive fricative, forelingual, apical, alveolar (articulated by the tip of the tongue against the upper teeth or the alveolar ridge).

Note! [z] is partially devoiced in word final positions, e.g. his, lose.

3. Production

Follow the same steps used for [s]. Start voicing as soon as the air begins to move.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 110 – 112 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Denise sees the fleece, Denise sees the fleas. At least Denise could sneeze and feed and freeze the fleas.

Fuzzy Wuzzy was a bear,
Fuzzy Wuzzy had no hair,
Fuzzy Wuzzy wasn't very fuzzy, was he?

A noise annoys an oyster, but a noisy noise annoys an oyster more!
On a lazy laser raiser lies a laser ray eraser.

Scissors sizzle, thistles sizzle.

This is the sixth zebra snoozing thoroughly.

Susie is kept busy visiting zebras at the zoo.

Task 3: Learn the following tongue-twister by heart:

Moses supposes his toeses are roses,
but Moses supposes erroneously.
For Moses, he knowses his toeses aren't roses,
as Moses supposes his toeses to be.

Sound [θ]

Study:

1. Spelling

th – bath
tth – matthew

2. Description

[θ] is voiceless, strong (fortis), constrictive fricative, forelingual, interdental (articulated by the blade of the tongue against the upper incisors. It is a fricative

because you produce it by squeezing the breath stream between your tongue and teeth. It differs from a dental consonant in that the tip of the tongue is placed between the upper and lower front teeth, and therefore may articulate with both the upper and lower incisors, while a dental consonant is articulated with the tongue against the back of the upper incisors.

3. Production

1. Open your mouth until your teeth are slightly apart.
2. Round the tip of your tongue. Don't try to point it too sharply.
3. Place your tongue so that it protrudes very slightly between your upper and lower front teeth.
4. Force the breath stream to come out between your tongue and teeth. Don't press too tightly; you'll end up forcing the sound. Don't let any air escape through the nose.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 151 – 154 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Here's a health to all those that we love.
Here's a health to all those who love us.
Here's a health to all those that love them
That love those that love us.

Theo thrust a thumb through two or three thick straw thatches.

A thatcher of Thatchwood went to thatchet a thatching.
If the thatcher of Thatchwood went to thatchet a thatching
Where is the thatching the thatcher of Thatchwood has thatched?

The Golden Legend.
A thousand faiths with the common dream.
A thousand tongues with the common thing.
A thousand thoughts with the single plan.
Peace on Earth and good will to man.

The thirty-three thieves thought that they thrilled the throne throughout Thursday.

Something in a thirty-acre thermal thicket of thorns and thistles thumped and thundered threatening the three-D thoughts of Matthew the thug - although, theatrically, it was only the thirteen-thousand thistles and thorns through the underneath of his thigh that the thirty year old thug thought of that morning.

There those thousand thinkers were thinking how did the other three thieves go through.

Thirty-three thirsty, thundering thoroughbreds thumped Mr. Thurber on Thursday.

I thought, I thought of thinking of thanking you.

Nothing is worth thousands of deaths.

Thirty-three thousand people think that Thursday is their thirtieth birthday.

Theophilus Thadeus Thistledown, the successful thistle-sifter, while sifting a sieve-full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thadeus Thistledown, the successful thistle-sifter, thrust three thousand thistles through the thick of his thumb, see that thou, while sifting a sieve-full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb.

Task 3: Learn the following tongue-twister by heart:

I thought a thought.
But the thought I thought
wasn't the thought I thought I thought.
If the thought I thought I thought
had been the thought I thought,
I wouldn't have thought so much.

Sound [ð]

Study:

1. Spelling

th – with the – bathe, father

2. Description

[ð] is voiced, weak (lenis), constrictive fricative, forelingual, interdental (articulated the same as [θ], but with the voice).

Note! [ð] is partially devoiced in word final positions, e.g. breathe, with.

3. Production

1. Open your mouth until your teeth are slightly apart.
2. Round the tip of your tongue. Don’t try to point it too sharply.
3. Place your tongue so that it protrudes very slightly between your upper and lower front teeth.
4. Force the breath stream to come out between your tongue and teeth. Don’t press too tightly; you’ll end up forcing the sound. Don’t let any air escape through the nose. Add voice as soon as you feel your tongue touch your teeth.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 155 – 157 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Sweater weather, leather weather.

The more we study, the more we know,
The more we know, the more we forget,
The more we forget, the less we know,
The less we know, the less we forget,
The less we forget, the more we know,
Why study?

Task 3: Learn the following tongue-twister by heart:

Whether the weather is fine or whether the weather is not,
Whether the weather is cold or whether the weather is hot.
We'll weather the weather whatever the weather,
Whether we like it or not.
We wonder whether the weather will weather the wether
Or whether the weather the wether will kill.

Sound [ʃ]

Study:

1. Spelling

sh – shoe, dish, she	c – ocean
ch – machine, Chicago	s – sure, tension
chs – fuchsia	ss – assure, fissure
sch – schedule, schnapps	sc – fascist
t – nation	x – luxury

2. Description

[ʃ] is voiceless, strong (fortis) constrictive fricative, forelingual, apical, palato-alveolar (articulated by the tip and the front of the blade against the back part of alveolar ridge, while the front part is raised in the direction of the hard palate).

3. Production

1. Open your mouth slightly so that your teeth are apart and your lips are separated.
2. Round your tongue slightly, and raise the sides of your tongue so that they are against the upper molars.
3. Raise the front of the tongue so that it points to the area just behind the gum ridge.

4. Keep the sides of the tongue up and start the breath stream flowing. Force the air against the front teeth, but make sure to keep the front of the tongue elevated.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 114 – 116 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

There was a fisherman named Fisher who fished for some fish in a fissure. Till a fish with a grin, pulled the fisherman in. Now they're fishing the fissure for Fisher.

I wish you were a fish in my dish

Shut up the shutters and sit in the shop.

She sits in her slip and sips Schlitz.

Ashley is a shy fish.

Wishes don't wash dishes.

Sherwood is on a fishing expedition.

Three short sword sheaths.

Suzie Seaword's fish-sauce shop sells unsifted thistles for thistle-sifters to sift.

Dr. Johnson and Mr. Johnson, after great consideration, came to the conclusion that the Indian nation beyond the Indian Ocean is back in education because the chief occupation is cultivation.

Task 3: Learn the following tongue-twister by heart:

I wish to wish the wish you wish to wish,
but if you wish the wish the witch wishes,
I won't wish the wish you wish to wish.

Sound [ʒ]

Study:

1. Spelling

si – vision
s – usual, measure
z – seizure, azure
ge – prestige, gendarme, beige
j – bijou

2. Description

[ʒ] is voiced, weak (lenis), constrictive fricative, forelingual, apical, palato-alveolar (articulated the same as [ʃ], but with the voice).

Note!

- [ʒ] is partially devoiced in word final positions, e.g. prestige, rouge.

3. Production

Follow the same steps used for [ʃ]. This time add voice at the same instant the air starts to move.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 117 – 118 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Casual clothes are provisional for leisurely trips across Asia.

Eat with pleasure, drink in measure.

The passengers of the jet-engine airplane flying to Germany
were agitated having become hostages of the hijackers**.**

Dr. Johnson and Mr. Johnson, after great consideration, came to the conclusion that the Indian nation beyond the Indian Ocean is back in education because the chief occupation is cultivation.

The soldier's shoulder surely hurts!

Sound [h]

Study:

1. Spelling

wh – who, whole
h – how, ahead, behave, manhood, hot

2. Description

[h] is voiceless, strong, (fortis), constrictive fricative, glottal (produced with the gloits).

3. Production

1. There is no special position or movement for [h]. Start with your tongue resting on the bottom of your mouth.
2. Open your mouth; constrict your vocal cords as though you were going to whisper.
3. Force the air out of your mouth. Don’t produce voice, and don’t let any air out of your nose.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 147 – 148 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

In Hertford, Hereford and Hampshire hurricanes hardly ever happen.

John, where Peter had had «had had», had had «had»; «had had» had had his master's approval.

The horses' hard hooves hit the hard highroad.

The hammerman hammers the hammer on the hard highroad.

When in high spirits, I eat honey and ham and hum happy songs.

Task 3: Learn the following tongue-twister by heart:

How much ground would a groundhog hog,
if a groundhog could hog ground?
A groundhog would hog all the ground he could hog,
if a groundhog could hog ground.

ENGLISH SONORANTS
[m, n, ŋ, l, w, j, r]

Sonorants are sounds pronounced with tone prevailing over noise; the air passage is rather wide when they are produced. When producing sonorants there is only a partial closure or an unimpeded oral or nasal escape of air; such articulations, typically voiced, and frequently frictionless, without noise component, thus they share many phonetic characteristics with vowels and are sometimes called semi-vowels or glides.

Place of articulation Manner of articulation		Bilabial	Forelingual apical alveolar	Forelingual apical post-alveolar	Medio-lingual palatal	Back-lingual, velar
Occlusive nasal		m	n	-	-	ŋ
Constrictive oral	medial	w	-	r	j	-
	lateral	-	l	-	-	-

OCCLUSIVE NASAL SONORANTS
[m, n, ŋ]

These sounds are articulated with a complete obstruction, thus they are *occlusive*, with the soft palate lowered when the air escapes through the nasal cavity, and thus they are *nasal*.

Sound [m]

Study:

1. Spelling

m – mean, man	Mb – comb, thumb
mm – summer, hammer	lm – calm
mn – autumn, column	gm – diaphragm

2. Description

[m] is occlusive nasal, bilabial sonorant (articulated with the lips slightly pressed together, forming a complete obstruction to the air stream through the mouth cavity; the soft palate is lowered and the air passes out through the nasal cavity).

Note!

- [m] sounds longer at the end of an isolated word or a sense-group after a short vowel or before a voiced consonant or a vowel, e.g.: dim [dim:], lambs [læm:z], mole [m:əul]
- [m] sounds shorter before a voiced consonant, e.g.: lamp.

3. Production

1. Close your lips, but keep your teeth very slightly apart.
2. Lower your soft palate, and rest your tongue on the floor of the mouth.
3. Produce voice, allowing the air to come out through your nose.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 162 – 154 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Mommy made me eat my M&Ms.

There was a minimum of cinnamon in the aluminum pan.

Meter maid Mary married manly Matthew Marcus Mayo, a moody male mailman moving mostly metered mail.

Task 3: Learn the following tongue-twister by heart:

Mary Mac's mother's making Mary Mac marry me.
My mother's making me marry Mary Mac.
Will I always be so Merry when Mary's taking care of me?
Will I always be so merry when I marry Mary Mac?

Sound [n]

Study:

1. Spelling

n – not, no	gn – gnaw, sign, gnat
nn – sunny, penny	pn – pneumonia
kn – know, knife	mn – mnemonic

2. Description

[n] is occlusive nasal, forelingual apical alveolar sonorant (articulated with the tongue tip touching the alveolar ridge (apical articulation), forming a complete obstruction to the air stream through the mouth cavity; the soft palate is lowered and the air passes out through the nasal cavity).

Note! Like in case with [m] the sonorant [n] may have variants of different length, depending on its position in the word (see [m]).

3. Production

1. Open your mouth slightly. Place the tip of your tongue on the upper gum ridge. At the same time, place the sides of your tongue along the upper inside surface of the molars.
2. Lower the soft palate so that air can leave via your nostrils.
3. Produce noise.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 165 – 167 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Ann and Andy's anniversary is in April.

You know New York.
You need New York.
You know you need unique New York

Ninety-nine new-born babies need ninety-nine new napkins

Near an ear, a nearer ear, a nearly eerie ear.

Task 3: Learn the following tongue-twister by heart:

I need not your needles, they're needless to me;
For kneading of noodles, they're needless, you see;
But did my neat knickers but need to be kneed,
I then should have need of your needles indeed

Sound [ŋ]

Study:

1. Spelling

n + velar consonant
ng – long, tongue, finger, sing, tongue
nk – sink
nc – uncle, anchor
nx – anxious (with [k])

2. Description

[ŋ] is occlusive nasal, backlingual, velar sonorant (articulated with the back of the tongue (the dorsum) raised and touching the soft palate (the velum), thus forming a complete obstruction to the air stream through the mouth cavity; the soft palate is lowered and the air passes out through the nasal cavity).

Note!

Like in case with [m, n] the sonorant [ŋ] may have variants of different length, depending on its position in the word (see [m, n]).

3. Production

1. Open your mouth fairly wide.
2. Place the back of your tongue against your soft palate, as though you were going to say the first sound of the word *go*.
3. Lower your soft palate, produce voice, and let the air and sound leave through your nose.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 168 – 167 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Mrs King is bringing something pink for Mr King to drink.

The king would sing, about a ring that would go ding.

Task 3: Learn the following tongue-twister by heart:

Thomas thinks of terrible things
And to the trouble teacher brings
Things that sing and things that sting,
Things which swing and things which cling,
Things that ping, and ring, and fling,
And of all these things thinks nothing.

CONSTRICTIVE ORAL SONORANTS
[w, j, l, r]

These sounds are articulated with an incomplete obstruction, thus they are *constrictive*, with the soft palate raised and the air escapes through the mouth, and thus they are *oral*. When the air stream passes along the sides of the tongue *lateral* sonorant is formed [l]; if the air goes down the center of the tongue *media*l sonorants are formed: [w, j, r].

Sound [w]

Study:

1. Spelling

w – warm, sweet, wet, twelve
wh – what, where
u after k – quit
u after q – question, liquid
u after g – language
o – one

2. Description

[w] is a constrictive oral medial bilabial sonorant, articulated with the lips forming a round narrowing, the back the tongue being raised towards the soft palate or even higher; the sound is very short and weak.

Note!

- the words spelt with ‘wh’, such as *when*, *what*, *why* may be pronounced with [hw] or voiceless fortis labio-velar fricative [w]
- when [w] occurs after voiceless consonants [w] is devoiced, e.g.: twelve, queen, square.

3. Production

1. Round your lips and purse them. Raise the back of your tongue toward the soft palate, but don’t let it touch. Keep your mouth slightly open.
2. Blow air out of your mouth with enough force to make an audible rush of air.
3. As you create the sound, open your mouth slightly. Keep this sound very short. Add voice as soon as you purse your lips; continue to voice it as your lips open slightly.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 139 – 140 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

What, when, where and why are the words we require quite often when we want to ask questions.

Which is the witch that wished the wicked wish?

William always wears a very warm white vest in winter.

How much wood would a woodchuck chuck
If a woodchuck would chuck wood?

World Wide Web

Wayne went to Wales to watch walruses.

Why do you cry, Willy? Why do you cry? Why, Willy? Why, Willy? Why, Willy? Why?

We won, we won, we won, we won, ...

While we were walking, we were watching window washers wash Washington 's windows with warm washing water.

I wish I were what I was when I wished I were what I am.

Swan swam over the sea,
Swim, swan, swim.
Swan swam back again.
Well swum, swan!

Six sleek swans swam swiftly southwards

How much wood could Chuck Woods' woodchuck chuck, if Chuck Woods' woodchuck could and would chuck wood? If Chuck Woods' woodchuck could and would chuck wood, how much wood could and would Chuck Woods' woodchuck chuck? Chuck Woods' woodchuck would chuck, he would, as much as he could, and chuck as much wood as any woodchuck would, if a woodchuck could and would chuck wood.

How much wood would a woodchuck chuck if a woodchuck could chuck wood? A woodchuck would chuck all the wood a woodchuck could chuck if a woodchuck could chuck wood.

There's a sandwich on the sand which was sent by a sane witch.

If two witches would watch two watches, which witch would watch which watch?

There was a little witch which switched from Chichester to Ipswich .

Which witch snitched the stitched switch for which the Swiss witch wished?

Three witches watch three swatch watches.
Which witch watches which swatch watch?

Three switched witches watch three Swatch watch switches.
Which switched witch watches which Swatch watch switch?

Rhys watched Ross switch his Irish wristwatch for a Swiss wristwatch.

I wish to wash my Irish wristwatch.

Which wristwatch is a Swiss wristwatch?

Switch watch, wrist watch.

Irish wristwatch, Irish wristwatch, Irish wristwatch

Task 3: Learn the following tongue-twister by heart:

Whether the weather is fine
Or whether the weather is not
Whether the weather is cold
or whether the weather is hot
we'll weather the weather whatever the weather
whether we like it or not

Sound [j]

Study:

1. Spelling

y – yard, yes	eau – beauty
u – mute, use	ui – suit
ie – view	ia - familiar
ew – few	io – opinion
eu – feud	j – hallelujah

2. Description

[j] is a constrictive oral medial medialingual palatal sonorant, articulated with the front of the tongue held against the hard palate at approximately the same height as in [i]; the sides of the tongue being raised; the sound is very short and weak.

Note!

- [j] after voiceless consonants is partially devoiced, e.g.: pew, tune.

3. Production

1. Open your mouth slightly.
2. Place the tip of your tongue behind your lower front teeth.
3. Raise the front of your tongue toward the hard palate. Keep the tip in place behind your lower front teeth and pull your lips slightly back.

4. Produce voice and let your tongue and lips glide to the position of the next sound. Don't let any air out your nose.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 143 – 145 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Young Frankenstein yearned for used electrodes from Uganda to restore his youthful looks.

More than a few army units situated in Europe reduced unusually yields of uranium.

Some musicians use popular folk tunes to produce music which goes beyond the usual.

Onions grown in the yard usually produce yearnings for yeasty bouillons.

You can be a Yo Yo hero.

Sound [l]

Study:

1. Spelling

l – like, glad, left
ll – tall
ln – kiln

2. Description

[l] is a constrictive oral lateral, fore-lingual apical alveolar sonorant (articulated with the tongue tip touching the alveolar ridge (apical articulation) sonorant.

Note!

[l] has two variants in English:

- clear [l] used before vowels and [j], e.g.: lesson, live, value
- dark [l] used before consonants and in word final positions, e.g.: children, bell.

3. Production

1. Place the tip of your tongue against your upper gum ridge.
2. Open your mouth wide enough to slip the tip of your finger between your lips.
3. Keep the sides of the tongue down.
4. Produce voice. Don't let any air through your nose.

Note! In the production of clear [l] the tongue is raised in the direction of the hard palate. This slightly palatalizes the sound. In the production of the dark variant the back of the tongue is raised in the direction of the soft palate.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 172 – 174 «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Luke's duck likes lakes.
Luke Luck licks lakes.
Luke's duck licks lakes.
Duck takes licks in lakes Luke Luck likes.
Luke Luck takes licks in lakes duck likes.

Yally Bally had a jolly golliwog. Feeling folly, Yally Bally Bought his jolly golli' a dollie made of holly! The golli', feeling jolly, named the holly dollie, Polly. So Yally Bally's jolly golli's holly dollie Polly's also jolly!

Pail of ale aiding ailing Al's travails.

Task 3: Learn the following tongue-twister by heart:

Little Lady Lilly lost her lovely locket.
Lucky little Lucy found the lovely locket.
Lovely little locket lay in Lucy's pocket.
Lazy little Lucy lost the lovely locket.

Sound [r]

Study:

1. Spelling

r – run, red
rr – berry, ferry
wr – write, wrong
rh – rhythm
linking r – far away, poor animal

2. Description

[r] is a constrictive oral medial, forelingual, cacuminal, post-alveolar sonorant, articulated with the tongue tip raised towards the back part of the alveolar ridge, forming a rather wide air passage, while the front of the tongue is to some extend depressed (cacuminal articulation).

Note!

[r] in south-east England, South Africa and Australia is silent when there is no vowel following it, e.g.; wonderful [`wʌndəful], marvelous [`ma:vələs], understand [ʌndə`stænd].

3. Production

1. Open your mouth slightly. Protrude your lips just a bit.

2. Raise the tip of your tongue to a point slightly behind the gum ridge, but don’t make contact. At the same time, spread the sides of your tongue so that they touch the upper teeth. You don’t want air to escape from the sides of your mouth.
3. Produce voice.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 176 – 178 «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Roberta ran rings around the Roman ruins.

Round and round the rugged rock the ragged rascal ran.

Rory the warrior and Roger the worrier were reared wrongly in a rural brewery.

Round the rugged rock, the ragged rascal ran.

We gathered ripe red raspberries along the river road.

The three will probably drive across the Brooklyn Bridge.

On a lazy laser raiser lies a laser ray eraser.

Red lolly, yellow lolly.

Truly rural, truly rural, truly rural, ...

Rattle your bottles in Rollocks' van.

Really leery, rarely Larry.

Her whole right hand really hurts.

A lump of red leather, a red leather lump

Red leather, yellow leather, ...

Larry Hurley, a burly squirrel hurler, hurled a furry squirrel through a curly grill.

The little red lorry went down Limuru road.

The crow flew over the river with a lump of raw liver.

The rate collector correctly collected the late rates at a great rate.

Robert Rowley rolled a round roll round roll round.

Task 3: Learn the following tongue-twister by heart:

Ray Rag ran across a rough road.
Across a rough road Ray Rag ran.
Where is the rough road Ray Rag ran across?

PART FOUR

THE SOUNDS OF ENGLISH: VOWELS
PRINCIPLES OF CLASSIFICATION

Vowel is a sound pronounced with an open vocal tract so that there is no build-up of air pressure at any point above the glottis.

During the pronunciation of a vowel the tongue may be advanced or retracted in horizontal axis to approximately three positions: the front, central, back of the mouth; it may be raised high, to a mid position, or remain low. As a result vowels are classified:

1. according to the position of the tongue in the mouth vowels are classified:
   a) in horizontal axis:

   Front – uttered with the front part of the tongue highest – [i:, ɪ, e, æ]

   Central – if it the central part of the tongue that is highest – [ʌ, ɜ:, ə]

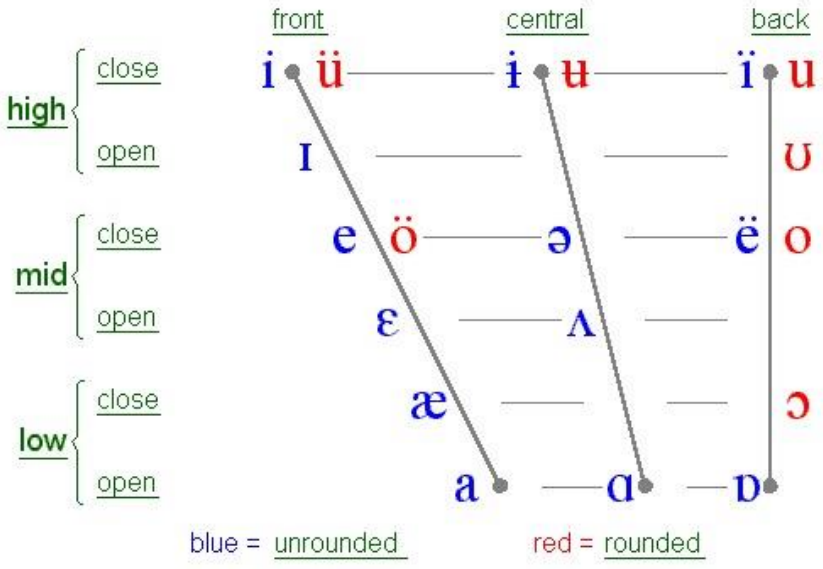
   Back – the rear part of the tongue is involved in articulation – [u, ɑ:, ɔ, o:, u:]
   b) in vertical axis:

   Close (high) [ɪ, i:, u, u:]

   Open (low) [ɔ, ɑ, æ, ə:, o:]

   Mid-open (open) [e, ə, ʌ, ɛ:]
2. according to the position of lips:
   - Rounded (labialized) [o:, u. u:] when the lips are rounded
   - Unrounded (nonlabialized) [i. i:. e, a:, æ, ɜ, ə]
3. according to the degree of muscular tension:
   - Tense [i:, a:, o:, u:], long vowels are always tense
   - Lax [i, e, u], short vowels are always weak

Picture 1



4. according to the length:

- Historically long
- Historically short

5. according to the vowel quantity and length, plus stability of articulation: *monophthongs, diphthongoids, diphthongs* and *triphthongs.*

A *monophthong* is a pure (unchanging) vowel sound. In its pronunciation the organs of speech do not perceptibly change their position throughout the duration of the vowel, viz. [i], [e], [a], [3:], [a:].

A *diphthong* combines 2 different vocalic elements joined together in a unique articulatory effect and consequently is a part of a syllable. In any diphthong one of the vocalic elements is stronger than the other, from which or towards which the pronunciation glides. It is usually the first element that is stronger and it is called nucleus, the weak element is called glide.

Diphthongs are classified according to the type of the glide:

- Rising to –i: [ei], [ɔi], [ai];
- Narrowing to –u: [əu], [au];
- Centering to -ə: [iə], [eə], [uə].

A *diphthongoid* is not a pure sound, its articulation is not stable as it combines two sounds, thought the nature of the sounds differs from those of a diphthong. It is a unit consisting of a vowel pronounced with coarticulation of a consonant, which is considered to be a semi-vowel. There are only two diphthongoids in the English language - /ʊ:, ɪ:/. In the articulation of /ʊ:/ the pronunciation starts with /ʊ/ and glides into /j/, further the two sounds are pronounced in one articulation effect. In case of /ɪ:/ the pronunciation starts with /ɪ/ glides into /w/.

A *triphthong* is a unit of three vowels in its pronunciation articulation glides from one vowel to another and then to a third, all produced rapidly and without interruption. Triphthongs form one syllable. As a rule triphthongs occur in the combination with /r/, thus most commonly are characteristic for the British English. For example:

ei+ ə - layer, player
ai+ ə - iar, fire
ɔi + ə - loyal, royal
əu + ə - lower, mower
au + ə - power, hour

MONOPHTHONGS
HIGH (CLOSE) VOWELS [i, i:, u, u:]
Sound [i]

Study:

1. Spelling

i – bit, pill, kitchen.
y – busy, syllable, syrup
e – pretty, before, homeless
ie – bodies, studies
a – luggage, graduate
ui – build
ee – been
ei – forfeit
ie – sieve
u – busy
o – women

2. Description

[i] is a high (close) front, lax vowel, broad variant, historically short.

3. Production

1. Open your mouth very slightly. Your upper and lower teeth should be close together. Spread your lips slightly, but don't smile for this vowel.
2. Touch the back sides of your tongue to the upper molars. Place the tip behind the lower front teeth. The back of the tongue will be slightly lower than it was for [i].
3. Produce voice.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 7 – 9 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Six thick thistle sticks. Six thick thistles stick.

Six sick hicks nick six slick bricks with picks and sticks.

Is this your sister's sixth zither, sir?

Thin grippy thick slippery.

Just think, that sphinx has a sphincter that stinks!

Six slippery snails, slid slowly seaward.

Scissors sizzle, thistles sizzle.

Three twigs twined tightly.

Fit six thin bricks into this big tin lid.

There was a young fisher named Fischer
Who fished for a fish in a fissure.
Till the fish with a grin,
Pulled the fisherman in;
Now they're fishing the fissure for Fischer.

Why do you cry, Willy? Why do you cry?
Why, Willy? Why, Willy? Why, Willy? Why?

Did Dick Pickens prick his pinkie pickling cheap cling peaches in an inch of Pinch or framing his famed French finch photos?

A bitter biting bittern
Bit a better brother bittern,
And the bitter better bittern
Bit the bitter biter back.
And the bitter bittern, bitten,
By the better bitten bittern,
Said: «I'm a bitter biter bit, alack!»

A big bug bit the little beetle but the little beetle bit the big bug back.

Task 3: Learn the following tongue-twister by heart:

I wish to wish the wish you wish to wish,
but if you wish the wish the witch wishes,
I won't wish the wish you wish to wish.

Sound [i:]

Study:

1. Spelling

e – be, scene, complete
ee – see, meet
ea – sea, mean, eat
ie – field, believe, belief
ei – receipt
ey – key
i – marine
is – debris
ae – caesar
ay – quay
oe – phoenix

2. Description [i:] is a high (close) front tense vowel, narrow variant, historically long.

3. Production

1. Open your mouth very slightly. Spread your lips just a little and pull the corners back slightly, as though you were going to smile. Your teeth should be almost touching.

2. Touch the back molars with the sides of the back of the tongue.
3. Put the tip of the tongue behind the lower teeth and arch the tongue up and forward. Continue to touch the rear upper teeth. Keep the soft palate tensed so that there's no nasal emission of air.
4. Produce voice.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 3 – 5 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

I need not your needles, they're needless to me;
For kneading of noodles, 'twere needless, you see;
But did my neat knickers but need to be kneed,
I then should have need of your needles indeed.

Three gray geese in the green grass grazing.
Gray were the geese and green was the grass.

Denise sees the fleece, Denise sees the fleas.
At least Denise could sneeze and feed and freeze the fleas.

Through three cheese trees three free fleas flew.
While these fleas flew, freezy breeze blew.
Freezy breeze made these three trees freeze.
Freezy trees made these trees' cheese freeze.
That's what made these three free fleas sneeze.

Task 3: Learn the following tongue-twister by heart:

She sells sea shells by the sea shore.
The shells she sells are surely seashells.
So if she sells shells on the seashore,
I'm sure she sells seashore shells.

Sound [ʊ]

Study:

1. Spelling

u – full
o – wolf, woman
oo – look, wool
ou – would, could

2. Description

[ʊ] is a high (close), back, lax vowel, narrow variant, historically short, it is the highest back vowel, the lips are considerably rounded.

3. Production

1. Open your mouth to a position slightly higher than for [I]. Round and slightly protrude your lips.
2. Raise the back of the tongue so that it almost touches the soft palate, touch your lower front teeth or the gum with the tip of your tongue.
3. Produce voice. Make sure there's no nasal emission.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 36 – 38 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

A good cook could cook as much cookies as a good cook who could cook cookies

How much wood could a wood chopper chop,
if a wood chopper could chop wood?

How much ground would a groundhog hog,
if a groundhog could hog ground?
A groundhog would hog all the ground he could hog,
if a groundhog could hog ground.

How many cookies could a good cook cook
if a good cook could cook cookies?
A good cook could cook as many cookies
as a good cook who could cook cookies.

I would, if I could,
If I couldn't how could I?
I couldn't, without I could, could I?
Could you, without you could, could ye?
Could ye? Could ye?
Could you, without you could, could ye?

Task 3: Learn the following tongue-twister by heart:

How much wood would a woodchuck chuck
if a woodchuck could chuck wood?
He would chuck, he would, as much as he could,
and chuck as much wood as a woodchuck would
if a woodchuck could chuck wood.

Sound [u:]

Study:

1. Spelling

oo – soon, mood, boot
o – to, lose
ou – through, wound, soup
u – rule, june
ew, ue, ui, oe – news, due, suit, shoe
u – tuba
eau – beauty

2. Description

[u:] is a high (close) back tense vowel, narrow variant, historically long. It's the highest back vowel, with the lips considerably rounded and protruded.

3. Production

1. Put your jaw at the same place as for [i]. Round your lips so as to leave only a small opening, as for [w].
2. Raise the back of your tongue so that it almost touches your soft palate. The tip should be just touching the gum behind the lower front teeth.
3. Produce voice. Make sure there's no nasal emission.

Complete the following tasks:

Task 1: Follow the activities 1 – 3, pages 39 – 41 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Unique New York.

The camel's hump is an ugly lump
Which well you may see at the Zoo;
But uglier yet is the hump we get
From having too little to do.
Kiddies and grown – ups too-oo-oo
If we haven't enough to do-oo-oo,
We get the hump –
Cameelious hump –
The hump that is black and blue!
I get it as well as you –oo-oo-
If I haven't enough to do-oo!
We all get hump –
Cameelious hump –
Kiddies and grown-ups too!

Task 3: Learn the following tongue-twister by heart:

A Tudor who tooted a flute
tried to tutor two tooters to toot.
Said the two to their tutor,
«Is it harder to toot
or to tutor two tooters to toot?»

OPEN (MID-OPEN) VOWELS [e, ə, ʌ, ɛ:]

Sound [e]

Study:

1. Spelling

e – red, get, spend, bet
ea – bread, leather, head
a – many, any
eo – leopard
ie – friend
ae – aesthetic
ai – again
ei – heifer
u – burial

2. Description

[e] is a mid, front, tense vowel, narrow variant, historically short.

3. Production

1. Lower your tongue to a point just a bit lower than the position for [ɪ]. Open your mouth slightly. Only the rear of your tongue should touch your upper back teeth, and the tip should be behind the lower front teeth.
2. Produce voice. As you do, pull the corners of your lips back very slightly.

Task 1: Follow the activities 1 – 3, pages 11 – 12 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

K**e**n s**ai**d T**e**d m**ea**nt to s**e**nd the r**e**nt but l**e**ft the ch**e**ck on a b**e**nch wh**e**n he stopped to m**e**nd the f**e**nce.

Federal Express is now called FedEx. When I retire I'll be a FedEx ex. But if I'm an officer when I retire, I'll be an ex Fedex Exec. Then after a divorce, my ex-wife will be an ex FedEx exec's ex. If I rejoin FedEx in time, I'd be an ex ex FedEx exec. When we remarry, my wife will be an ex ex FedEx exec's ex.

Grizzly Bear
By Mary Austin
If you ever, ever, ever meet a grizzly bear,
You must never, never, never ask him where
He is going,
For if you ever, ever dare
To stop a grizzly bear,

You will never meet another grizzly bear.

Task 4: Learn the following tongue-twister by heart:

Peter Piper picked a peck of pickled peppers.
Did Peter Piper pick a peck of pickled peppers?
If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

Sound [ɛ:]

Study:

1. Spelling

ir, ur – sir, girl, bird, first, myrtle
er, ear, err – her, earl, heard, err
ur, urr – fur, curl, purr
wor – worm, worse
our – journalist
yr – myrtle
yrrh – myrrh
or – world
olo – colonel

2. Description

[ɛ:] is a mid, central, narrow, historically long, stressed vowel that occurs only in stressed words and syllables. It has an [r] sound to it, but it is very different from the consonant in that it is longer and can form a syllable on its own.

The amount of [r] varies in different areas of the country. Less [r] is used in large areas of the South, East, and Northeast.

3. Production

1. Open your mouth to the position to say [ɔ], about halfway. Don't round your lips.
2. Raise the middle section of the tongue slightly, and curl the tongue back until it's pointing to the palate just behind the upper gum ridge. Produce voice. Make sure there's no nasality.

Task 1: Follow the activities 1 – 3, pages 43 – 46 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

The early bird

The early bird, so I have heard,
Catches the worm, and 'pon my word,
I know two chaps and yet a third
Could learn a lesson from that bird.

Birdie birdie in the sky laid a turdie in my eye.

You curse, I curse, we all curse, for asparagus!

Orion Rises on the Dunes

By Henry Beston

Touch the earth, love the earth, honor the earth, her plains, her valleys, her hills, and her seas; rest your spirit in her solitary places.

Task 3: Learn the following tongue-twister by heart:

How much myrtle would a wood turtle hurdle
if a wood turtle could hurdle myrtle?
A wood turtle would hurdle as much myrtle
as a wood turtle could hurdle if a wood turtle could hurdle myrtle.

Sound [ʌ]

Study:

1. Spelling

u – mud, dull, butter, much
o – son, brother, nothing
ou – young, country, rough
oo – flood
oe+s – does

2. Description

[ʌ] is a low, central, broad variant, historically short, stressed vowel that occurs in stressed syllables and words.

3. Production

1. Open your mouth about as wide as for [ɔ] and slightly higher than for [ɑ]. Don't round your lips.
2. Raise the center of your tongue very slightly. Produce voice. Make sure there's no nasal emission.

Task 1: Follow the activities 1 – 3, pages 19 – 21 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

A mother to her son did utter
«Go, my son, and shut the shutter»
«The shutter's shut» the son did utter
«I cannot shut it any shutter!»

How Much Wood Would A Woodchuck Chuck
If A Woodchuck Could Chuck Wood?
A Woodchuck Would Chuck As Much Wood As A Woodchuck Could,
If A Woodchuck Could Chuck Wood.

Double bubble gum, bubbles double.

A skunk sat on a stump.
The stump thought the skunk stunk.
The skunk thought the stump stunk.
What stunk the skunk or the stump?

The Brook
By Alfred Tennyson
Grumbling, stumbling,
Fumbling all the day,
Fluttering, stuttering,
Muttering away,
Rustling, hustling,
Bustling as it flows,
That it how the brook talks,
Bubbling as it goes.

Tugs
By James S. Tippet
Chug! Puff! Chug! Busy harbor tugs,
Push, little tug. Like round water bugs,
Chug! Puff! Chug! Hurry here and there,
Pull, strong tug. Working everywhere.

Task 3: Learn the following tongue-twister by heart:

Fuzzy Wuzzy was a bear,
Fuzzy Wuzzy had no hair,
Fuzzy Wuzzy wasn't very fuzzy... was he???

Sound [ə]

Study:

1. Spelling

Spelt with almost any vowel letter or combination of vowel letters.
e – mineral, president
a – ago, woman, frenchman
o – correct, omit
u – suggest, support
i – possible
er – teacher, after
or – director, doctor
ure – picture, furniture
ou – dangerous
our – favour

2. Description

[ə] is a low, mid central, broad variant, historically short unstressed vowel. It does not occur in any stressed syllables or in stressed single-syllable words.

3. Production

1. [ə] is produced in the same way as [ʌ]. The only difference is in the stress (loudness). Open your mouth to a position about the same as for [ɔ]. Rest your tongue in the bottom of your mouth.
2. Produce voice, but not as loud as for [ʌ] or as long.

Task 1: Follow the activities 1 – 3, pages 48 – 51 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Peter Piper picked a peck of pickled peppers.
Did Peter Piper pick a peck of pickled peppers?
If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

I slit the sheet, the sheet I slit, and
on the slitted sheet I sit.

A big black bug bit a big black bear,
Made the big black bear bleed blood.

Pete's pa pete poked to the pea patch to pick a peck of peas for the poor pink pig in the pine hole pig-pen.

LOW (OPEN) VOWELS [ɔ, ɑ, æ, ə:, o:]

Sound [o:]

Study:

1. Spelling

or – corn, port, force, lord
aw – law, drawn
ou, au – bought, fault, audible
a – call, chalk, water, war, quarter
ore, oor, oar, our – shore, door, board, four, court

2. Description

[o:] is a back, open, broad variant, rounded, historically long vowel.

3. Production

1. Open your mouth about halfway. Round your lips and slightly purse them. Touch the tip of your tongue to the back of your lower teeth, but do it lightly.

2. Raise the back of your tongue as you purse the lips. Produce voice. Make sure there's no nasal emission.

Task 1: Follow the activities 1 – 3, pages 33 – 35 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

I saw a saw that could out saw any other saw I ever saw.

Mr. See owned a saw.
And Mr. Soar owned a seesaw.
Now See's saw sawed Soar's seesaw
Before Soar saw See,
Which made Soar sore.
Had Soar seen See's saw
Before See sawed Soar's seesaw,
See's saw would not have sawed
Soar's seesaw.
So See's saw sawed Soar's seesaw.
But it was sad to see Soar so sore
Just because See's saw sawed
Soar's seesaw!

The crow flew over the river
With a lump of raw liver.

Doors

By Carl Sandburg
An open door says, "Come in".
A shut door says, "Who are you?"
Shadows and ghosts go through shut doors,
If a door is shut and you want it shut,
Why open it?
If a door is open and you want it open,
Why shut it?
Doors forget but only doors know what it is doors forget.

Task 3. Learn the following tongue-twister by heart:

I thought a thought.
But the thought I thought
Wasn't the thought I thought I thought.
If the thought I thought I thought
Had been the thought I thought,
I wouldn't have thought so much.

Sound [ɔ]

Study:

1. Spelling

O – dog, rock, holiday, jolly, wrong
A – want, quality
Ou, ow – cough, knowledge
Au – sausage, Austria

2. Description

[ɔ] is back, open, broad variant, rounded, historically short.

3. Production

1. Open your mouth wide. Slightly round your lips. The body of the tongue is even more retracted than in the case of the vowel [a:].
2. Slightly raise the back of the tongue. No contact is made between the rims of the tongue and the upper teeth.
3. Produce voice.

Task 1: Follow the activities 1 – 3, pages 29 – 30 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Bobby Bippy bought a bat.
Bobby Bippy bought a ball.
With his bat Bob banged the ball
Banged it bump against the wall
But so boldly Bobby banged it
That he burst his rubber ball
«Boo!» cried Bobby
Bad luck ball
Bad luck Bobby, bad luck ball
Now to drown his many troubles
Bobby Bippy's blowing bubbles.

How much pot, could a pot roast roast, if a pot roast could roast pot.

To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!
A dull, dark dock, a life-long lock,
A short, sharp shock, a big black block!
To sit in solemn silence in a pestilential prison,

And awaiting the sensation
From a cheap and chippy chopper on a big black block!

Task 3: Learn the following tongue-twister by heart:

Betty Botter bought some butter, but she said «this butter's bitter!
But a bit of better butter will but make my butter better»
So she bought some better butter,
better than the bitter butter, and it made her butter better
so it was better Betty Botter bought a bit of better butter!

Sound [æ]

Study:

1. Spelling

A – pat, sat, fat, that
Ai – said, paid (Am)
Au – laugh (Am)

2. Description

[æ] is a low, front, slightly tense vowel, broad variant, historically short. It is a longer sound than [e] and lower pitched.

3. Production

1. Drop your lower jaw noticeably from the position for [e].
2. Place your tongue tip behind the lower front teeth. Flatten the entire tongue slightly, and raise the middle and back slightly.
3. Produce voice. Make sure to keep the soft palate energize to prevent nasal emission of air.

Task 1: Follow the activities 1 – 3, pages 15 – 17 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

A canner exceedingly canny
One morning asked of his granny
A canner can can anything that he can
But a canner can't cancan, can he?

Oh, the sadness of her sadness when she's sad. Oh, the gladness of her gladness when she's glad. But the sadness of her sadness, and the gladness of her gladness, Are nothing like her madness when she's mad!

Hassock hassock, black spotted hassock. Black spot on a black back of a black spotted hassock.

Alas, Alack!
By Walter de la Mare
Ann, Ann?
Come quick as you can!
There's a fish that talks
In the frying-pan.
Out of the fat,
As clear as glass,
He put his mouth
And moaned "Alas!" –
Oh, most mournful,
" Alas,alack!"
Then turned to the sizzling, and sank him back.

Task 3: Learn the following tongue-twister by heart:

How many cans can a canner can
if a canner can can cans?
A canner can can as many cans as a canner can
if a canner can can cans.

Sound [a:/ɑ:]

Study:

1. Spelling

Ar – cart, start, arch
A – grass, after, path, branch
Au – aunt, laugh
Ear – heart
Al – calf, calm

2. Description

[a:] is a low, back, lax vowel, broad variant, historically long. The mouth position is the widest open of all the vowels. The tongue has only the very back part slightly raised, the rest of it is relaxed.

3. Production

Open wide, and say ahhh.

Task 1: Follow the activities 1 – 3, pages 23 – 25 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

One smart fellow, he felt smart.
Two smart fellows, they felt smart.
Three smart fellows, they felt smart.

Four smart fellows, they felt smart.
Five smart fellows, they felt smart.
Six smart fellows, they felt smart.

Come, come,
Stay calm, stay calm,
No need for alarm,
It only hums,
It doesn't harm.

A smart fella, a fella smart.
It takes a smart fella to say a fella smart.

The Telephone
By Alfred H. Miles
Friends a hundred miles apart
Sit and chatter heart to heart
Boys and girls from school afar
Speak to mother, ask papa

Heart of the Tree
By Henry Cayler Bunner
What does the plant who plants a tree?
He plants the friend of sun and sky,
He plants the flag of breezes free,
The shaft of beauty, towering high,
He plants a home to heaven anigh.

DIPHTHONGS

RISING TO –I DIPHTHONGS [ei, ɑi, [ɔi]

Sound [ei]

Study:

1. Spelling

a – ate
ea – break
ai – train
au – gauge
ey – prey
ei – eight
ay – delay
ee – matinee
at – sachet

2. Description[ei] – raising to –i diphthong, a double sound in which the pitch drops and glides from [e] to [i].

3. Production

1. Open your mouth slightly and spread the lips, pronounce [e].

2. Spread the lips more, as though you are going to smile, touch the back molars with the sides of the tongue, pronounce [j].

Task 1: Follow the activities 1 – 3, pages 54 – 56 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

The producer of the play
Said he'd reduce her pay
If she didn't read the lines
As they were written.

Sound [ɑi] / [ai]

Study:

1. Spelling

i – time, pint
igh – night
eigh – height but: eight [eit]
y – my
uy – buy
ui – guide
eye – eye

2. Description

[ɑi] – raising to –i diphthong, a double sound in which the pitch drops and glides from [ɑ] to [i].

3. Production

1. Open your mouth slightly and spread the lips, pronounce [a].
2. Spread the lips more, as though you are going to smile, touch the back molars with the sides of the tongue, pronounce [j].

Task 1: Follow the activities 1 – 3, pages 57 – 59 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

You've no need to light a night-light
On a light night like tonight,
For a night-light's light's a slight light,
And tonight's a night that's light.
When a night's light, like tonight's light,
It is really not quite right
To light night-lights with their slight lights
On a light night like tonight.

To put a pipe in byte mode, type PIPE_TYPE_BYTE.

I wish to wish, I dream to dream, I try to try, and I live to live, and I'd die to die, and I cry to cry but I don’t know why.

Silly shoe-fly pie fans sell chilly shoe-fly pie pans.

Kantai can tie a tie. If Kantai can tie a tie,
why can't I tie a tie like Kantai can tie a tie.

Task 3: Learn the following by heart:

There's no need to light a night-light
On a light night like tonight,
For a night-light's just a slight light,
On a light night like tonight.

Sound [ɔi]

Study:

1. Spelling

Oi – point, boil, coin
Oy – boy, joy, toy

2. Description

Raising to –i diphthong, a double sound in which the pitch drops and glides from [ɔ] to [i].

3. Production

1. Open your mouth slightly and spread the lips, pronounce [ɔ].
2. Spread the lips more, as though you are going to smile, touch the back molars with the sides of the tongue, pronounce [j].

Task 1: Follow the activities 1 – 3, pages 60 – 61 in «Ship or Sheep» by Ann Baker.

Task 3: Read the following as fast as you can:

What noise annoys a noisy oyster?
Any noise annoys a noisy oyster,
but a noisy noise annoys a noisy oyster most!

Joyce's boyfriend has the noisiest Rolls-Royce with a destroyed motor

Roy and the boys toiled and made noise as they
hoisted and joined the joists. They didn't loiter,
and they weren't coy.

Task 3: Learn the following tongue-twister by heart:

An oyster met an oyster, and they were oysters two,
Two oysters met two oysters, and they were oysters too,
Four oysters met a pint of milk, and they were oysters stew.

CENTERING TO -Ə DIPHTHONGS

Sound [iə]

Study:

1. Spelling

ea – ear, hear, dear, near, clear
eer – beer
ier – pier
ir – fakir
e before uneccented a,u – idea

2. Description

[iə] is a centering, falling, narrow and opening diphthong. It begins with close, front, unrounded vowel /i/ and ends at a central, nearly half-open unrounded vowel /ə/.

3. Production

Lips are spread or neutral. It is distributed in the three basic positions, initial e.g. ear, medial e.g. fierce, and final e.g. tear

Task 1: Follow the activities 1 – 3, pages 70 – 72 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Deer, deer, oh dear, oh dear,
your career as a deer is over here
no, no, oh no, although
your career as a skellytun's begun.

Really very weary, really very weary, really very weary

We're real rear wheels.

Near an ear, a nearer ear, a nearly eerie ear.

Good Night

Here’s a body-There’s a bed!
There’s a pillow- here’s a head!
There’s a curtain-here’s a light!
There’s a puff-and so good night!

I cannot bear to see a bear
Bear down upon a hare.
When bare of hair he strips the hare,
Right there I cry, «Forbear!»

Task 3: Learn the following poem by heart:

«How pleasant ot know Mr.Lear!»
Who has written such volumes of stuff!
Some think him ill-tempered and queer,
But a few think him pleasant enough.

Sound [eə]

Study:

1. Spelling

ai – air, chair, hair, fair
e – there
ei – their
ea – tear
ae – aerate
ay before or – mayor

2. Description

[eə] is a centering, falling, narrow and opening diphthong. It begins with vowel /ɛ / and ends at a central, nearly half-open unrounded vowel /ə/.

3. Production. Lips are in a position of /e/ weakly spread at the beginning of the glide, becoming neutrally spread as the glide progresses.

Task 1: Follow the activities 1 – 3, pages 75 – 76 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Song for the Children

By Joe Wallace

I heard music unawares
Upstairs, downstairs,
Here and there and everywheres.
Never were such lovely airs
Upstairs, downstairs,
Here and there and everywheres.
Some one sings and some one shares

Upstairs, downstairs,
Here and there and everywheres.
Some one comes and some one cares
Upstairs, downstairs,
Here and There and everywheres
Double love and double dares
Upstairs, downstairs,
Here and there and everywheres.

Sound [uə]

Study:

1. Spelling

oo before r – poor
oe – doer
ou – tourist,tour
ue – cruel, gruel
u – sure
it is pronounced in the words: steward, sewer

2. Description

[uə] is a centering diphthong. It starts with a quality similar to that of RP short /u/ and ends with /ə/.

3. Production

Lips are weakly rounded at the beginning of the glide, becoming neutrally spread as the glide progresses. It is distributed in the medial e.g. during and final e.g. pure

Task 1: Follow the activities 1 – 3, pages 77 – 78 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

Sure sure sure.
Poor poor poor.
I'm sure you know
I'm poor.
So i can't go to make a tour.

I'm sure it's a pure fuel
The steward is sure to come

NARROWING TO –U DIPHTHONGS

Sound [ɑu]

Study:

1. Spelling

ou – house, loud, mouth, shout, doubt, thou
ough – plough
ow – how, cow, now, town, down, howl, allow, owl

2. Description

The dipthong /au/ is combination of the vowels /æ/ and /u/. When the pronunciation glides from the first vowel to the second the lips become rounded.

3. Production

Lips start neutrally open and there is an increase of lip rounding during its production. It is distributed in the three basic positions, initial e.g. out, medial e.g. house, and final e.g. how

Task 1: Follow the activities 1 – 3, pages 63 – 65 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

A laurel-crowned clown.

Task 3: Learn the following by heart:

The snow came in the night
Without a sound.
Like a white cloud trembling
Down to the ground.

Sound [ɔʊ] / [əʊ]

Study:

1. Spelling

O – so, no, also, open, close
Oe – foe
Oa – road
Ou – soul
Ough – though, dough
Ow – know, snow, own, show, window

2. Description

The dipthong /au/ is combination of the vowels /ə/ and /u/. When the pronunciation glides from the first vowel to the second the lips become rounded.

3. Production

Lips are a bit spread while pronunciation odf a first sound and then there is an increase of lip rounding during production of a second element.

Task 1: Follow the activities 1 – 3, pages 66 – 69 in «Ship or Sheep» by Ann Baker.

Task 2: Read the following as fast as you can:

No nose knows like a gnome's nose knows**…**

Clowns grow glowing crowns.

A bloke's bike back brake block broke.

Task 3: Learn the following poem by heart:

Dust of snow

By Robert Frost

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued

PART FIVE
THE SYLLABLE. WORD STRESS

The syllable. A *syllable* is a speech unit higher than a sound, because sounds are not pronounced separately but are usually formed into syllables, which, in their turn, are joined into words, phrases and sentences. A syllable is the minimal unit of sounding speech.

The syllable can be analyzed from the acoustic and auditory, articulatory and functional points of view. It can be viewed in connection with its graphic representation.

(1) Acoustically and auditory a syllable is characterized by the force of utterance, or accent, pitch of the voice, sonority and length. Acoustic properties of syllables are connected with the inherent prominence (sonority) of syllable forming phonemes.

That prominence plays an important part in identifying the number of syllables in an utterance.

The most sonorous sounds human being produce are vowels. When asked to count the syllables in a given word, we roughly are counting the number of vocalic segments.

So the presence of a vowel or a sound having a high degree of sonority (sonorants) is an obligatory element in the configuration of a syllable.

As a result syllable in English can be formed by a vowel: (V), a vowel and a consonant: (VC), a consonant and a sonorant (CS) – such structure characterizes only the English syllabic system.

A syllable can be a single word: *chair* /tJea/, part of a word:

English /'iŋgliç/, or part of the grammatical form of a word: *later* /'lei—tə/. (2) Articulatory characteristics of a syllable are connected with sound juncture and with the theories of syllable formation and syllable division.

(3) Functional, or phonemic, characteristics of a syllable are connected with the constitutive, recognitive and distinctive properties of a syllable.

(4) Syllables in writing are called syllabographs and are closely connected with the orphemic structure of words.

The structure of the English syllables (vowels and consonants)

CVC pit – CVC—types of syllable called ***closed,*** *covered*
CVCC fact
CVCCC lapsed
CCVC plan
CCCVC spleen
CCVCC twiddle
CCVCCC stamps
CCCVCC spleens
CVCCCC texts
VCVCCCC attempts
VC eat - types of syllable called ***closed uncovered,***
VCC act
VCCC asks
V err V types of syllable is called ***uncovered open***,
CV dew types of syllable called ***covered open.***
CCV spy
CCCV straw

The structure of the English syllables (sonorants)

The structural patterns of syllables formed by sonorants with a preceding consonant in English are similar to V+C patterns:

CS	written /'ntn/
CVSC	licence /'laisans/
CCVSC	sanctions /'sasnkJanz/
CVSCC	scaffolds /'skaefaldz/
CSVSCC	entrants /'entr9nts/

Word stress. In linguistics, *stress* is the relative emphasis that may be given to certain syllables in a word. It comprises five features:

It is l-o-n-g-e-r – com-p-u-ter

It is LOUDER – comPUTer

It has a change in pitch from the syllables coming before and afterwards. The pitch of a stressed syllable is usually higher.

It is said more clearly. The vowel sound is purer. Compare the first and last vowel sounds with the stressed sound.

It uses larger facial movements. Look in the mirror when you say the word. Look at your jaw and lips in particular.

DEGREES OF WORD STRESS

English is commonly believed to have three levels of stress – *primary stress* (in stressed syllable), *secondary* stress (in half-stressed syllables), and weak (in unstressed syllables).

The mark (`) is used to indicate primary stress, secondary stress is marked by (,). A large group of polysyllabic simple words nave both primary and secondary word stresses, eg, conver`sation.

POSITION OF THE WORD STRESS

Word stress in English as well as in Ukrainian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any given word. The position of the word stress is the product of its historical development.

Some 'rules' of word stress

There are patterns in word stress in English but, as a rule (!), it is dangerous to say there are fixed rules. Exceptions can usually be found.

Here are some general tendencies for word stress in English:

1. In a *monosyllabic word* (a word that consists of a single syllable like cat) and most *disyllabic words* (a word consisting of two syllables like monkey) the stress falls on the initial syllable, eg `apple, `table, `happy (the exceptions are ho`tel, la`goon).

2. In most *polysyllabic words* stress falls on the third syllable from the end of the word, e.g. `family, `cinema.

This stress pattern is especially typical of polysyllabic words with suffixes:

- ify classify, terrify, humidify, personify, solidify
- ate operate, exaggerate, associate, integrate, certificate
- ize apologize, criticize, recognize, computerize
- logy biology, sociology, anthropology, psychology
- graphy / grapher autobiography, photography, geographer
- logist biologist

But exceptions are usually found.

The stress falls on the second syllable from the end of the word before the following suffixes:

- ial memorial, financial, artificial, essential
- ual visual, unusual, intellectual, individual
- ian Canadian, vegetarian, pedestrian, politician
- sion explosion, occasion, conclusion, permission
- tion definition, production, situation, qualification
- ient ancient, sufficient, efficient, deficient, proficient
- cious delicious, conscious, suspicious, judicious
- tious ambitious, cautious, superstitious, conscientious
- ic academic, energetic, fantastic, terrific, realistic
- ary secretary, necessary, contemporary, vocabulary
- ous dangerous, mysterious, spontaneous, simultaneous
- ible edible, flexible, incredible, impossible
- ity ability, necessity, publicity, possibility, humidity
- meter kilometer, parameter, speedometer, thermometer

The stress falls on the final syllable by the following suffixes:

- ee employee, refugee, trainee, referee
- eer engineer, career, volunteer
- ese Chinese, Japanese, Portuguese
- ique unique, antique, technique

3. There are many two-syllable words in English whose meaning and class change with a change in stress. It is called *lexical stress*. The word present, for example is a two-syllable word. If we stress the first syllable, it is a noun (gift) or an adjective (opposite of absent). But if we stress the second syllable, it becomes a verb (to offer).

More examples:

Noun	Verb	Example
record	record	The bank recorded a new record yesterday.
present	present	He presented his wife with a beautiful present.
conduct	conduct	They're conducting a study into his conduct.
suspect	suspect	The suspect was suspected of robbing the bank.
desert	desert	The desert is so dry that it is usually deserted.

4. Some of the polisyllabic words can change the stress pattern depending on a syntactic function of a word in a sentence.

Attributive use: A <u>Chi</u>nese girl (the first syllable is stressed)

Predicative use: The girl is Chinese (the second syllable is stressed)

5. Most words of more than four syllables have two stresses: *primary and secondary*. The primary stress usually falls either on the third or second syllable from the end.

In words with the primary stress on the third syllable the secondary stress usually falls on the first syllable, eg, *deco`ration.*

If the primary stress falls on the fourth or fifth syllable the secondary stress is very commonly on the second syllable: *ar,ticu`lation, ex,perimen`tation.*

Consequently the position of the secondary stress is often that of the primary stress in the original word, i.e. in the word from which the derivative word is formed: *'possible – possi`bility, ap`preciate – ap,preci`ation.*

6. Some English words have *two primary stresses,* the second being the nuclear one.

The following groups of words have two primary stresses:

(a) polysyllables with separable prefixes haying a distinct meaning of their own:

- negative prefixes un-, dis-. non-, in- (and its variants ir-. il-, im), eg: ,un'able, ,un'known, ,unem'phatic, ,unpre'pared, ,disap'pear, ,discon`nect, ,disbe'lief, ,non'smoker, ,non'final, ,non'union, ,incon'venient, ,in`artistic, ,in'accurate, ,il`literate, ,il'legal, ,imma'terial, ,ir`regular, ,ir`responsible.

re- (meaning repetition), eg: ,re'wi'ie, ,re`organize, ,reu'nite

mis- (meaning wrong), eg: ,misunder'stand, ,mis'print, ,mis'count

pre- (meaning 'before', 'earlier'), eg: ,pre'paid, ,pre-'war, ,prehis'toric

ex- (meaning 'former'), eg: ,ex-'minister, ,ex-'champion, ,ex-'husband

under-, sub- (meaning 'subordinate'), eg: ,under`charge, ,under`secretary, ,sub`conscious, ,subdi`vide

inter- (meaning 'among'), eg: ,inter`course, ,inter`change, ,inter`view

- some other rarely used prefixes like anti-, vice», ultra-, out-, eg; antifascist, vice-president, ultra-fashionable, outspread.

Note that very common words with these prefixes sometimes lose the stress on the prefix in everyday usage, eg: un'usual, im'possibie, mis'take; the stress on the prefix is also lost in words which are not used without these prefixes, eg: dis' courage (v), dis'dain.

(b) numerals from 13 to 19 including (otherwise in oral speech they might be easily mixed with such numerals as 30, 40, 50... 90).

(c) compound numerals, eg: 'twenty-' three.

(d) compound adjectives, eg: 'well-'known, 'absent-'minded, 'kind-'hearted.

(e) compound verbs consisting of a verb followed by a post-position or a preposition-like adverb which changes the primary meaning of the verb and as a result of it becomes very important and obtains a strong stress, eg: to 'give 'in, to 'put 'on, to 'take 'off, to 'try 'on.

7. Word stress in compounds (words composed of separable root morphemes) depends on the semantic weight of the elements. When the first element determines, restricts the second one or introduces some contrast it is stressed while the second

element of the compound remains unstressed though the stressed vowel of the second element retains its qualitative and quantitative prominence.

This is the case with the majority of compound nouns. They are usually single-stressed, eg: 'reading-room, 'writing-table, apple-tree, 'suitcase, 'raincoat, 'music-hall, 'blackboard, 'fountain-pen, 'deadline, 'classroom, 'software, 'typewriter, 'policeman, 'airplane, 'bus station, 'air conditioner, 'sports car, 'credit card, 'stock market, 'Great wall.

This type of word stress in compound nouns differentiates compounds from word combinations in which every word has a stress, compare:

'blackbird – дрізд	'black 'bird – чорний птах
'blackboard – класна дошка	'black 'board – чорна дошка
'goldfish – золота рибка	'gold 'fish – риба золотого кольору
'strong-box – сейф	'strong 'box – міцний ящик

Double-stressed compound nouns are comparatively rare. In such compounds both elements are equally important, eg: 'gas-'stove, 'gas-'ring, 'absent-'mindedness, 'ice-'cream.

Compound adjectives have generally two stresses for both elements are equally significant in them, eg: 'clean-'shaven, 'well-'bred, 'bare-'footed, 'broad-'shouldered; 'first-'class, 'home-'made, 'bad-'tempered, 'good-'natured, 'absent-'minded, 'clean-'shaven, 'close-'shaded, 'old-'fashioned.

Compound adjectives with only one stress on the first element occur when the second element is semantically weak, and add little meaning to the first element, eg 'spring-like, 'childlike, 'oval-shaped, 'square-shaped, 'yellowish-looking, 'bottle-shaped, 'heavy- looking.

Compound verbs have stresses on both elements as they are of equal semantic significance, but more strongly on the second word, eg: 'give 'in – 'give 'out, 'turn 'on – 'turn 'out.

Their noun equivalents have stress on the first part, compare:

Noun:	Verb:
Here's the 'printout.	He ,printed it 'out.
She's a 'dropout.	She ,dropped 'out.
Where's the 'checkout counter?	Can I c,heck it 'out? ,Hold up your 'hand.
There was a 'holdup at the bank. This clearly is a 'setup.	I'll ,set 'up a meeting for you

Complete the following tasks: 4, page 59, 4, page 62, 4, page 65, 4, page 84, 4, pages 88-89, 4, page 100.

PART SIX
JOINING SOUNDS IN CONNECTED SPEECH
STRONG AND WEAK FORMS

In English there are certain words which have two forms of pronunciation: strong and weak (full and reduced) forms. These words include form-words and the following pronouns: personal, possessive, reflexive, relative and the indefinite pronoun 'some', denoting indefinite quantity.

These words have strong forms when they are stressed. Each of these words usually has more than one weak form used in unstressed positions. There are three degrees of the reduction of strong forms:

1. The first degree consists in reducing the length of a vowel without changing its quality (the so-called *quantitative* reduction).

Strong forms	Weak forms with quantitative reduction
for [f ɔ:]	for [f ɔ]
you [ju:]	you [ju]
he [hi:]	he [hi]
her [hɛ:]	her [hə]
your [jɔ:]	your [jɔ]

2. The second degree of reduction consists in changing the quality of a vowel (the so-called *qualitative* reduction).

Strong forms	Weak forms with qualitative reduction
for [f ɔ:]	for [fə]
her [hɛ:]	her [hə]
he [hi:]	he [hə]
at [æt]	at [tə]
can [kæn]	can [kn]
was [wɔz]	was [wəz]
but [bʌt]	but [bət]

Most vowels in weak forms are reduced to the neutral [ə], although the long vowels [i:] and [u:] are usually reduced to [ı] and [u] respectively.

3. The third degree of reduction consists in the omission of a vowel or consonant sound (the so-called *zero* reduction).

	Strong forms	**Weak forms**
the vowels are omitted	am [æm]	[m]
	from [frɔm]	[frm]
	of [ɔv]	[v]
	can [kæn]	[kn]
	do[du:]	[d]
		[s], [z]

	is [ɪs]	[ʃl]
	shall [ʃæl]	[s]
	us [ʌs]	[mst]
	must [mʌst]	
the consonants are omitted	he [hi:]	[i], [ɪ]
	him [hɪm]	[ɪm]
	his [hɪz]	[ɪz]
	must [mʌst]	[məs]
	had [hæd]	[əd]
	has [hæz]	[əz]
	have [hæv]	[əv]
both the vowels and consonants are omitted	and [ænd]	[n]
	has [hæz]	[z], [s]
	have [hæv]	[v]
	had [hæd]	[d]
	will [wɪl]	[l]
	shall [ʃæl]	[l]
	would [wud]	[d]

The process of reduction vowels in unstressed position is called *weakening*.

Follow the activities 1 – 3, pages 48 – 59 in «Ship or Sheep» by Ann Baker.

PART SEVEN
JOINING SOUNDS IN CONNECTED SPEECH. ASSIMILATION

When phonemes are joined together within single words and at the junction of words in phrases and sentences, they have a tendency to react one upon the other in such a way that the articulation of one phoneme influences the articulation of a neighboring phoneme making it similar to itself. This process is called *assimilation.*

In assimilation the phoneme whose articulation is modified under the influence of a neighboring phoneme is called the *assimilated* phoneme; the phoneme which influences the articulation of a neighboring phoneme is called the *assimilating* phoneme.

The term *assimilation* may also be extended to include cases when two adjacent phonemes so influence each other as to give place to a single new phoneme different from either of them.

Although assimilation is common to all languages, it does not act in the same way in all languages. In modern English it is mostly consonant phonemes that are affected by assimilation.

1. Verbs ending in /ed/

- the sound in the flection is assimilated under the influence of a vowel or voiced consonant, thus becomes [d]
- the sound in the flection is assimilated under the influence of an unvoiced consonant, thus becomes [t]
- after [t], [d] it sounds as [id]

2. [s] / [z] sounds in plurals, 3d person singular, possessive case

- the sound in the flection is assimilated under the influence of a vowel or voiced consonant, thus becomes [z]
- the sound in the flection is assimilated under the influence of an unvoiced consonant, thus becomes [s]
- after [s], [z], [ʧ], [ʃ], [dg] we add /iz/

3. Linking sounds (liaison). The ability to speak English smoothly depends on linking, connecting sounds of the final sound of one word to the initial sound of the next. The amount of linking that occurs is not entirely predictable, however occurs in the following environments:

a) *linking [w]:* the sound [w] links words ending in [u:] or [u], e.g: *who, you, how, go* when the next word begins with a vowel:

Wh**o i**s? [hu`wis]
Yo**u a**re [ju`wa:]
G**o a**way [gəu`wai]

b) *linking [j]:* the sound [j] links words ending in [i:] or [i], e.g: *she, he, I, me, my, say, they* when the next word begins with a vowel:

I agree [aijə`gri:]
H**e i**s here [hijis`hiər]
Th**e w**ay out [ði weijaut]

c) *linking [r]:* in British English the sound [r] at the end of the words is not pronounced, but whet in a sentence it is followed by a word beginning with vowels, it serves as linking element and is called linking [r] e.g.:

fa**r a**way [fa: a`wei] → in connected speech [fa:ra`wei]

I the sentences where two adjacent words end and begin with a vowel (usually [ə], [ɑ:], [ɔ:]) [r] sound to connect the words. This type of [r] is called intrusive [r] e.g.:

vanill**a i**ce cream [və`niləraiskri:m]

the ide**a o**f it [ði ai`diərəv it]

d) *loss of [h] in linking:* the sound [h] in rapid spoken English often disappears in the weak forms of: *he, him, his, her, has, hand, have*

	strong stress	weak stress
he	[hi:]	[hi] or [i]
him	[him]	[im]
his	[hiz]	[iz]
her	[hɛ:]	[ə]
has	[hæz]	[əz]
had	[hæd]	[əd]
have	[hæv]	[əv]

e) When two sounds come together as a result of the juxtaposition of two words, several ways of pronunciation are possible:

- there can be one single, elongated articulation of the consonant, so called *prolongated pronunciation* (the native speakers do not pronounce the consonant twice). In case the second word in a phrase is stressed, it is pronounced with a little prominence, thus, it is louder:

[s] – let's stay [`letsstei]

[ʃ] – English ship [`ingliʃʃip]

When two different, but similar sounds occur in close concession, the second one is more strongly, e.g. [s] and [z] sounds:

Yes, `**Z**ena.

This parcel contains `**s**ix mice.

- there words can undergo the process of *resyllabification* which results in *stop without release*.

[g] – big garden [bɪ̄ `ga:dn]

[k] – black cup [blǣ `kʌp]

Notice! When [tʃ], [dʒ] come together, both sounds are pronounced.

Very often neighboring sounds influence each other to that extend that they undergo some changes. This process is called *assimilation*.

If we consider the extent to which features of a segment influence the features of an adjacent one we may classify assimilation into *partial* and *complete.*

Complete assimilation is characterized by complete similarity of the two sounds,

e.g. cupboard /'kubed/, in this word the sound /p/ is completely assimilated to /b/.

Partial assimilation is characterized by partial similarity of one sound to the other. Taking into account the direction of the process it can be subdivided into: a) progressive, b) regressive, c) reciprocal.

Assimilation is ***progressive*** when the first of the two sounds affected by assimilation makes the second sound similar to itself, when the feature of the first sound passes from it to the following one

X →Y (X lends to feature Y)

desks, pens→ voiceless in /desks/, voiced in /penz/.

e.g. *desks, pens,* the sounds /k/ and /n/ make the plural inflection /s/ similar to themselves: voiceless in /desks/, voiced in /penz/.

Assimilation is ***regressive*** when we have the opposite case, when the assimilated sound precedes the conditioning sound,

X <- Y (X borrows a feature from Y)

In the → dental under the infl. of /ð/

e.g. in the combination *in the* /n/ becomes dental assimilated to the next interdental /S/.

Assimilation is ***reciprocal*** when both sounds are equally affected by assimilation, e. g.

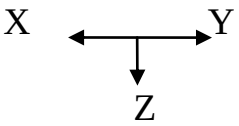
X <-> Y

Twice – t – is rounded under the influence of /w/

w – becomes partially devoiced under the infl. of /t/

e.g. twice, /t/ is rounded under the influence of /w/ and the latter in its turn becomes partly devoiced under the influence of voiceless.

Assimilation is ***coalescence*** when in the result of this transition a new sound appears.



When [t] as in *don't* is immediately followed by [j] as in *you* the consonant [t] devoices [j] and under the influence of this the devoiced [j] acquires tongue-front coarticulation and thus changes into [tf].

Cf. *don't you* ['dount ju], [dountJu], *can't you* ['kcmt ju], pkantJ'u].

When [j] is preceded by [d] the former disappears giving [d] tongue front coarticulation. As a result [dj] is replaced by [d5].

Cf. *did you* ['did ju], ['didgu], *could you* pkud ju|, [ikuc^u].

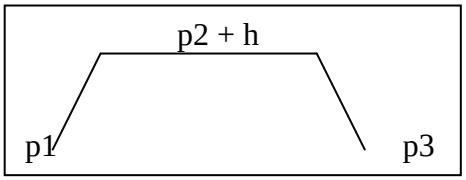
PECULIARITIES OF ARTICULATORY TRANSITIONS IN ENGLISH

1) Aspiration

One of the features which are peculiar to transition in English is aspiration - a puff of breath which is heard after the explosion of *p, t, k* in the initial position followed by an accented vowel. If *p, t, k* are preceded by s, there is no aspiration. This phenomenon does not exist in the Ukrainian.

Aspiration is defined as a «voiceless interval consisting of strongly expelled breath between the release of the plosive and the onset of the following vowel». It is phonemically relevant in pairs: *try—dry, crate—great* etc. because these pairs are distinguished by the presence of aspiration rather than through the presence of voice.

If we represent /p + a:/ in *part* graphically, then we may say that p1 is followed by p2 + a puff of breath and only then p3 follows.



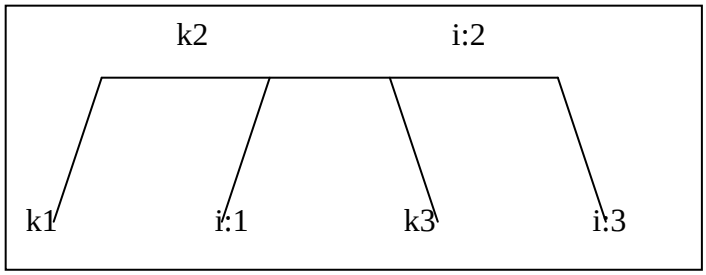
Some phoneticians mark aspiration by a raised *h.* Aspiration is stronger if *p, t, k* are followed by a long vowel, compare *Pete, pit.*

2) Palatalization

Another feature peculiar to the transition in the English is palatalization. It is the adaptation of dental or velar consonants to the high front vowels /i:, i/ or the sonant /j/. It takes place when the middle part of the tongue is raised to the hard palate and the air passage is narrowed or constricted, which gives the consonant a soft coloring. All the consonants, with the exception of medio-lingual can be affected by palatalization, if they are followed by /I, i:, e, j/.

Some phoneticians mark palatalized sounds by a raised *y,* e. g. *k y.*

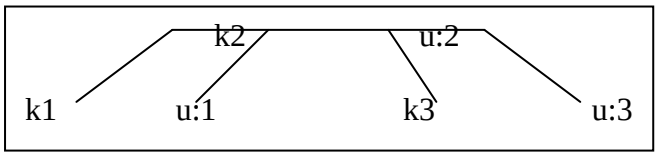
Thus in *key,* for example, /k/ is slightly palatalized: the contact for /k/a is made on the most forward part of the soft palate since the tongue is getting ready to pronounce the following sound, to be more exact /i:/.



3) Labialization (rounding)

One more peculiar feature of transition, a type of assimilation involving the manner of articulation features. It affects the sounds that are pronounced with rounded lips because of the followed rounded vowel or the sonorant /w/ – regressive assimilation.

For example, in the word *cool* the lips are rounded already at the medial stage of /k/:



Consider also such examples as twin, too, dwell, door where the alveolar plosives are rounded and a rounded allophone occurs when it is distributed in the above mentioned positions.

4) Nasalization

One of the features peculiar to transition in English is nasalization. All English vowels are oral, that is they are pronounced with the raised soft palate. But if the soft palate is lowered at the medial stage of the nasal sonant, followed by a vowel, the air escapes through the nasal cavity, this makes the vowel nasal, e.g. o: is nasalized in *morning* – progressive assimilation.

5) Nasal Plosion – an abrupt separation of speech organs at the place of articulation.

It occurs in the combination of a plosive + a nasal sonant, where the assimilation affects the manner of noise production and the transition results in the nasal plosion – it is a plosion formed when soft palate is separated from the back wall of the nasal pharynx and the air quickly escapes through the nasal cavity. It takes place in the combinations /tn, dn/

For example, in the word *recognize* the final stage of /g/ coincides with the medial stage of the sound /n/ which follows it – regressive assimilation.

6) Lateral Plosion

The manner of noise production is affected by assimilation in the combinations a plosive+the lateral sonant /l/. This type of articulatory transition is called *lateral plosion*, see the example with bottle on the previous lecture.

7) Loss of Plosion

Occurs in the combinations of two English plosives: /pt, pd, bd, pk, bk, tp, tk, kp, kt, gd/ and in the combination /ktç/ in which the first consonant loses its plosion. For example in the word *helped* the final stage of /p/ coincides with the medial stage of /t/ which follows it/.

Act – loss of plosion in /k/.

8) Voicing and Devoicing of Consonants Affected by Assimilation

In the English CC articulatory transitions the work of the vocal cords is affected by incomplete assimilation, the cases when one of the two adjacent consonants becomes voiced under the influence of the neighboring voiced consonant, or voiceless – under the influence of the neighboring voiceless consonant are rare. For example, in the word *gooseberry* /s/ became voiced under the influence of the next voiced /*b*/ – regressive assimilation. In the combination *chat's this* the voiced /z/ became voiceless under the influence of the preceding voiced /t/ – progressive assimilation.

In the process of speech the sonants /m, n, 1, r, j, w/ are partially devoiced before a vowel, preceded by the voiceless consonant phonemes /s, p, t, k/, e. g. *plate, slowly, twice, cry.*

9) The Active Organ of Speech and the Place of Articulation Affected by Assimilation

In the CC articulatory transition assimilation may affect the active organ of speech and the place of articulation. Thus forelingual apical /t, d, n, 1, s, z/ become dental followed by the interdental voiced or voiceless / θ /. For example, in *month* the medial stage of 'n' articulation is not accomplished assimilated to the interdental /θ/, which follows it, /n/ becomes dental – regressive assimilation.

Regressive assimilation affects the place of articulation and the manner of noise production when the alveolar /t, d, are followed by the post-alveolar /r/. For example, in the word *trip* /t/ becomes post-alveolar and /r/ is pronounced with an alveolar tap – progressively assimilated to the plosive /t/. In the word *comfort* the bilabial m becomes labio-dental regressively affected by /f/. Assimilation affects the active organ of speech and the place of articulation in the words with the accented prefix *con-* followed by /k, g/, for example: *congress, conquest* /congres, kogkwest/. In these words the alveolar /n/ turns in backlingual /'n/ which is pronounced in a different manner.

Assimilation can be obligatory (the points described above) and occasional, resulting from careless speech. For example, *this shop, of course, don't care* in careless speech can be pronounced as /ðiç çop/, /ev 'koç, 'douŋ 'k€ə./. Such cases should be avoided.

10) Elision

The dropping of a vowel in the initial or terminal position:
‘tis →instead of it is,
th’ eternal →the eternal

Follow the activities 4 c, page 88, 4, page 96, 3a, page 108, 4, page 109, 3 – 4, pages 111 – 112, 4, page 116, 4, page 152, 4, page 146, 4, page 150 in «Ship or Sheep» by Ann Baker.

PART EIGHT
SENTENCE STRESS. INTONATION

In any phrase or sentence of more than one word, some of the words are more prominent than the others. They are heard to stand out from the others. These words that stand out are stressed; whereas the other words in the sentence are unstressed. This sentence-stress is not always the same as word-stress. A word always has a stress when pronounced alone, but it may lose the stress in a sentence:
e.g. a'bout but: 'What are you 'talking about'?

In phrases or sentences where no special meaning is given to any word, the following parts of speech are usually stressed: nouns, adjectives, adverbs, principal verbs, demonstrative and interrogative pronouns, and numerals. Non-stressed parts of speech are articles, prepositions, conjunctions, link-verbs / auxiliary verbs.

We were par'ticularly 'keen on 'listening to 'one 'speaker of 'this 'kind.

'What 'languages do you 'speak?

Auxiliary and modal verbs, as well as the link-verb 'to be' are stressed in the following positions:

a) at the beginning of a sentence (general and alternative questions): 'Were you 'busy last night?

b) When they stand for a notional verb (in short answer to general questions): 'Have you 'seen him? – 'Yes, I 'have.

c) In contracted negative forms: I 'shan't be in 'time.

d) The auxiliary verb 'to be' is stressed when it is final and preceded by the subject which is unstressed: I 'don't 'know where he 'was.

e) The auxiliary verb 'to do' is stressed in emphatic sentences of the following type: 'Do ring him 'up.

Personal pronouns are not stressed as a rule. I 'saw him 'yesterday. She 'came with her 'mother. They 'said they would 'come at 'six. We are 'leaving at 'six.

In the combination possessive pronoun plus noun, the pronoun is not stressed, if no special importance is given to it. He 'put it into his 'pocket. His 'mother is 'very ill. 'Have you your 'book with you? She 'gave us our 'papers. My 'parents 'live in 'Lviv. I 'went to their 'home 'yesterday. Their 'father is coming to'day.

However, the absolute possessive pronouns – mine, his, ours, yours, theirs – are always stressed. The 'book is 'ours. I 'knew that the 'book was 'mine.

Reflexive pronouns used as objects are unstressed. He 'hurt himself. The 'chainmaker 'asked the 'judge 'how he was to 'keep himself alive without 'work. He 'offered himself as an in'terpreter. The 'child 'picked herself 'up and went on 'playing. We 'kept ourselves 'warm by running 'up and 'down.

Reflexive pronouns used appositionally are stressed. I my'self shall 'be there to'morrow. They 'saw it them'selves. You you'self 'showed it to me. If you 'want it 'done, you'll 'have to 'do it your'self.

It must be noted that general loudness at the end of the sentence, or sense group is a remarkable feature of English speech. Thus, in the sentence: *'Maize is what A'mericans call 'Indian 'corn*, the word corn is pronounced more energetically, i.e., has a stronger stress than the words call or Indian. It must be noted further that this

«strong ending» is not understood by the listener as special importance or emphasis laid on the last syllable.

Notice the «strong ending» in the following:

We de'cided to 'have our 'breakfast.

The 'boots were a 'size 'too 'small.

Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group: The 'dog 'ran 'after him.

Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word:

'If he 'drives, he may be 'here at any 'moment.

Complete the following tasks: 3, page 121, 3, page 140, 4, pages 13-14, 4, pages 17-18, 4, page 41, 4, page 59.

Intonation

Intonation – the rise and fall of pitch in our voices – plays a crucial role in how we express meaning.

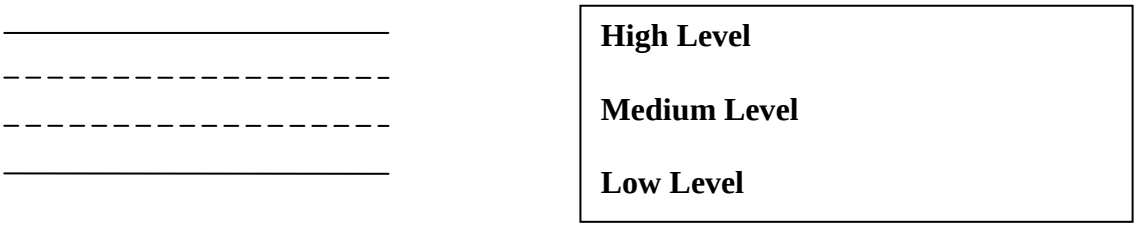
English has a number of intonation patterns which add conventionalized meanings to the utterance: question, statement, surprise, disbelief, sarcasm, teasing.

The anatomy of intonation patterns

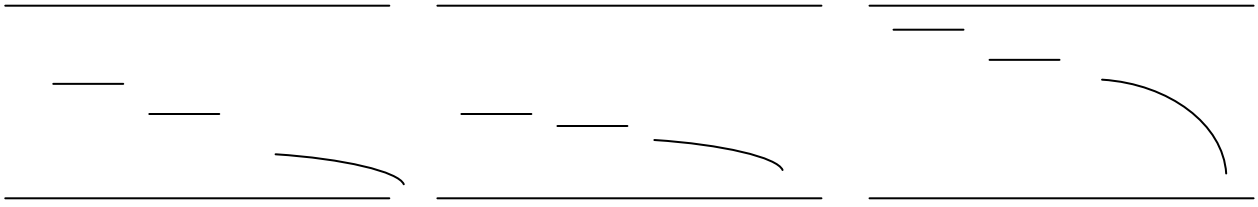
Methods of indicating intonation are different, but the traditional way of representing intonation is by tonograms. Two horizontal lines show graphically the upper and lower limits of the voice pitch. Dashes (—) represent stressed syllables, dots (.) represent unstressed syllables. Downward and upward curves represent the fall and the rise in the voice pitch. Vertical bars represent pauses: a single vertical bar (|) – a short pause, a double vertical bar (||) – a long pause, a wavy vertical line - a very short pause.

Each intonation group has its own pitch-and-stress pattern.

Generally 3 pitch levels are distinguished: high, medium, low.



Pitch range is the interval between the 2 pitch levels or 2 differently pitched syllables or parts of a syllable. It ranges from normal, wide, and narrow.



Normal pitch range Narrow pitch range Wide pitch range

The last stressed syllable of the intonation pattern on which the pitch movement changes is **called nucleus.** The placement of the nucleus is called **tonicity**.

There are 8 nucleus tones in Modern English

(1) The Low Fall contains falling nuclear tones and sounds definite and complete and can be used in statements, wh-questions (that sound serious, intense and urgent) yes-no questions (when the speaker sounds serious), in commands.

(2) The High Fall. The same completeness and definiteness is suggested by the *High Fall*, but the speaker no longer sounds detached, the tone group suggesting involvement through its greater variation in pitch.

(3) The Rise-Fall expresses definiteness, completeness and often the fact that the speaker is impressed or awed.

(4) The Low Rise is used in statements that invite the contribution of the listener to the conversation. In questions it is often used to invite the listener to repeat what he or she has just said. It implies a low rise in pitch.

(5) The High Rise is characterized by a high rise in the nucleus, being a typical interrogative pattern in European languages.

(6) The Fall-Rise is used in statements to express contrast, while in questions it expresses astonishment. Commands having this intonational contour contain a warning note, while interjections express scorn.

(7) The Rise-Fall-Rise. Patterns of this group have the same attitudes as the Rise-Fall, the emphasis being intensified.

(8) The Mid-Level maintains a level intonation and is typically used to express non finality.

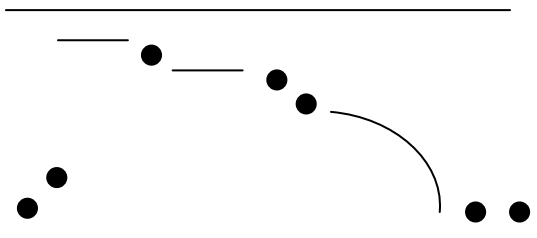
Post nuclear unstressed or partially stressed syllables are called **the Tail.**

The Head an extremely flexible element stretching from the first stressed syllable up to the nuclear tone. Head patterns are classified into 3 major groups:

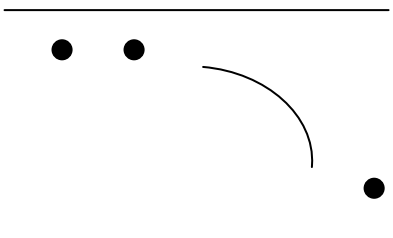
- Descending Heads
- Ascending Heads
- Level Heads

Unstressed or partially stressed syllables which precede the head are called **the Pre-Head.** They are of 2 types: low and high.

Post nuclear unstressed or partially stressed syllables are called **the Tail.**



I don’t want to go to the cinema.
The low pre-head



I don’t want it.
The high pre-nucleolus

Types of sentences and intonation pattern

Different types of sentences distinguished by intonation alone are called *communicative types.* The following communicative types of sentences are pronounced with the *falling tone:*

1. Categorical statements.
2. Disjunctive questions: the speaker is not asking for information, he is sure that the listener agrees.
3. Commands.
4. Exclamations.
5. Special questions.
6. Alternative questions. (The final sense group)

The following communicative types of sentences are pronounced with the *rising tone:*

1. Statements containing an implication.
2. Requests.
3. General questions.
4. Disjunctive questions: the speaker means to provoke the listener's reaction.

In English there are 3 main tones:

- the falling tone
- the rising tone
- the level tone

The use of the falling tone

The falling tone is used in the following communicative types of sentences: (1) in categorical statements, or assertions; (2) in special questions; (3) in commands: (4) in exclamations (or statement-like exclamations); (5) in sentences expressing offers to do something or suggestions that something should be done.

The use of the rising tone

The rising tone is used in the following communicative types of sentences: (1) in general questions; (2) in requests; (3) in non-categoric statements, or in sentences in which something is implied; (4) in greetings pronounced on parting; (5) in special questions expressing a friendly interest in the hearer or forming a series, as if in a questionnaire, or implying a mild reproach; (6) in questions expressing a request to repeat a previously made statement; (7) in echoing questions.

The use of the level tone

The level tone is used in sentences pronounced when the speaker stops to think, when he hesitates, when he pronounces the sentence with indifference, when he does not know what to say, or when he speaks to himself without paying any attention to the listener, and in reciting poems.

There are exceptions, so all types of sentences should be analyzed in a detail.

TYPES OF SENTENCES AND INTONATION PATTERN

Intonation in statements

1. Statements are most widely used with the *falling tone*, which expresses finality, completeness, and definiteness.

It's ˌdifficult.

I `wanted to `go there imˌmediately.

It `was not so ˌeasy.

2. However, in non-categoric statements, or in sentences in which something is implied (doubt, uncertainty, hesitation) *the rising tone* (the Low Rise) is used. This is the intonation of politeness, doubt, or indifference. In all cases it gives the impression that the expression of the speaker's idea is unfinished.

It `isn't `so ˌbad.

I `think he is busy.

It `wasn't `very ˌhot.

3. If a statement is a correction of what someone else has said or a contradiction to something previously uttered or a warning the *Fall-Rise* is usually used.

He is thirty. He is thirty- v five.

WE shall go there at once. We v shan't.

I must catch the 9.30 train. You'll be v late.

Complete the following tasks: 3, pages 115, 137, 177-178.

Intonation in special / wh-questions

1. Questions beginning with what, when, where, which, who, whom, whose, why and how often have a *falling tone* on an important word (often near the end of the question).

2. However, if the speaker is checking that he or she has heard something correctly, is very surprised at some information that they have just heard, forming a series, as if in a questionnaire, or implying a mild reproach the question may start rising on the *wh* word and continue to rise throughout (Low Rise)

`How `old are you?

`Where do you `study `English?

`What's the `matter?

`What have you `done?

Complete the following tasks: 4, pages 91-92, 94-96, 141-142, 170-171.

Intonation in yes/no (general questions) questions

1. General questions are most common with the *Low Rise* tone preceded by the Falling head, which expresses genuine interest.

Is anyone `absent to ˌday?

Have you been `studying ˌlong?

2. However, when general questions are said with the Low Fall they are interpreted as a serious suggestion or a subject for urgent discussion:

`Shall we post`pone?

`Haven't you `noticed the mis`take?

3. In short questions used as responses like 'did you?' 'have you?', 'has she?' the low fall is used, e.g.:

I `went to the `theatre `last night. `Did you?

He `hasn't been `invited. `Hasn't he?

Complete the following tasks: 3, pages 91, 4, pages 5, 91-92, 94-96.

Intonation in alternative questions with 'or'

An alternative question indicates the choice between two or more homogeneous parts; it usually has two intonation groups: the first one represents all the alternatives with the exception of the last one, which is considered to be the final intonation group.

The most common way of pronouncing alternative questions is to use the Low Rise in the first intonation group and the Law Fall in the final one, e.g.:

`Have you a `son or a ˌdaughter?

Complete the following tasks: 4, page 5.

Intonation in a list, enumeration, instructions

Enumeration in simple sentences is represented by a number of homogeneous parts. Each of them is pronounced as a separate intonation group.

Low Rise is usually used in the non final intonation segment showing that there is more to be said, that enumeration will be continued; the final intonation segment is represented by Low Fall, thus showing completeness, e.g.:

I `bought some `socks, `shirts and ˌties.

All he `does is `sleep, `eat and ˌplay.

In the instruction the intonation goes down only in the last sentence.

Complete the following tasks: 4, pages 22, 84, 122.

Intonation in a surprise

Intonation in surprise depends on its degree: from mild surprise to astonishment.

1. High Fall expresses mild / affronted surprise, e.g.:

Look! It's `stopped `raining! Oh `yes, so it `has!

He's `broken a `leg! How `awful!

ˌDid you call him a liar? Good ˌheavans `no!

2. High Rise or Rise Fall expresses astonishment, e.g.:

I've `just seen `John. Oh! `What!

A `young `woman `asks to ˌsee you! A `young ʌwoman!

3. In a conversation we can show surprise by repeating the other person's words. In this case the intonation goes up, e.g.:

I'm af`raid you've `made a `mistake, sir. A misˌtake?

They `changed the `timetable. ˌChanged it?

Complete the following tasks: 4, pages 35, 56; 3, 4, pages 153-154.

Intonation in exclamations

1. Exclamations are very common with High Fall, in this case it is very emphatic and emotional, e.g:

`Good `evening!
`Good `morning!
How `late you `are!
Mag`nificent!

2. The High Rise intonation pattern is also emphatic, implies suggestion, e.g.:

ˌCome in!
ˌGo on!
ˌSit down!

3. Rise-fall intonation is a very common usage when the speaker is surprised.

ˌWhat a `cold `day!
ˌWhat a `fast `car!
ˌWhat a `beautiful `day!

Complete the following tasks: 4, pages 26, 149, 175.

Intonation in suggestions

1. The common intonation pattern in suggestions is the High Fall, e.g.:

`Let me `read!
`Let's `go `home!

2. The rising tone in suggestions is an emphatic usage, the speaker sounds friendly

`Have a ˌholiday, Mrs. `Bloggs!
`Stop ˌwashing, Mr. `Wong!

Complete the following tasks: 4, pages 31 – 32.

Intonation in commands

1. Low Fall tone in commands sounds very powerful, intense, serious and strong. The speaker takes it for granted that he will be obeyed, e.g.:

Try the other key.
Come and have dinner with Tom.

2. High Fall tone suggests a course of action; the speaker doesn't worry whether he will be obeyed or not, e.g.:

Put some more milk in it.

3. Short commands pronounced with the Low Fall sound unemotional, calm, controlled, often cold, e.g.:

Take it. Stop it.

Complete the following tasks: 4, pages 31-32.

Intonation in disjunctive questions (tags)

Disjunctive questions consist of 2 parts. The first one is a statement and is usually said with the Falling Tone. The second part can be of 2 types:

1. Falling Tone is used when the speaker expects agreement and doesn't ask for confirmation, e.g.:

You know him, don't you?

You weren't there, were you?

Lovely weather today, isn't it?

He's a nice fellow, isn't he?

(I think he's a nice fellow.)

2. Rising Tone is used when the speaker is not sure if the information is correct and is asking the listener to check it, e.g.:

They weren't speaking German, were they?

Before a tag, there's usually a short pause.

Complete the following tasks: 4, pages 38, 46-47.

Intonation in thanks, responses

In *thank you* and replies to *thank you* phrases the intonation goes down at the end as in most widely used statements, which express finality, completeness, and definiteness.

- Thank you.
- You are welcome.
- My pleasure.

Complete the following tasks: 4, page 119.

Intonation in if-sentences

If-sentences, as well as all compound sentences, contain the principle clause and a subordinate one.

If the principle clause implies continuation, or each of the clauses is semantically independent they arrange separate intonation groups.

The principle clause may be pronounced with the falling, rising or even falling-rising intonation.

The subordinate clause usually implies non-finality and suggests not only continuation, but also sounds somewhat casual, e.g.:

If that's how you want it, don't ask me to help again.

If you ever need me, I'll willingly help.

Complete the following tasks: 4, page 134.

Intonation in Requests

1. Low Rise tone preceded by the Falling Head is used in requests when the speaker wants to sound soothing, encouraging, calm, patronizing, e.g.:

Don't move.

Come and stay with us again soon.

2. High Fise tone is used in cases the speaker tends to sound polite, e.g.:

Please, sit on the sofa.
Please, fill in this form.

3. Fall-Rise tone sounds pleading, e.g.:
   Try not to.
   Don't forget to remind me.
   Complete the following tasks: 4, page 133.

Tasks for individual work

Learn by heart.

A Poem on English Pronunciation

Here is some pronunciation.
Ration never rhymes with nation,
Say prefer, but preferable,
Comfortable and vegetable.
B must not be heard in doubt,
Debt and dumb both leave it out.
In the words psychology,
Psychic, and psychiatry,
You must never sound the p.
Psychiatrist you call the man
Who cures the complex, if he can.
In architect, chi is k.
In arch it is the other way.

Please remember to say iron
So that it'll rhyme with lion.
Advertisers advertise,
Advertisements will put you wise.
Time when work is done is leisure,
Fill it up with useful pleasure.
Accidental, accident,
Sound the g in ignorant.
Relative, but relation,
Then say creature, but creation.
Say the a in gas quite short,
Bought remember rhymes with thwart,
Drought must always rhyme with bout,
In daughter leave the gh out.

Wear a boot upon your foot.
Root can never rhyme with soot.
In muscle, sc is s,
In muscular, it's sk, yes!
Choir must always rhyme with wire,
That again will rhyme with liar.
Then remember it's address.
With an accent like posses.
G in sign must silent be,
In signature, pronounce the g.

Please remember, say towards
Just as if it rhymed with boards.
Weight's like wait, but not like height.
Which should always rhyme with might.
Sew is just the same as so,
Tie a ribbon in a bow.
When You meet the queen you bow,
Which again must rhyme with how.
In perfect English make a start.
Learn this little rhyme by heart.

Poem of English Pronunciation

Dearest creature in creation,
Study English pronunciation.
I will teach you in my verse
Sounds like corpse, corps, horse, and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy.
Tear in eye, your dress will tear.
So shall I! Oh hear my prayer.

Just compare heart, beard, and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.
Hear me say, devoid of trickery,
Daughter, laughter, and Terpsichore,
Typhoid, measles, topsails, aisles,
Exiles, similes, and reviles;
Scholar, vicar, and cigar,
Solar, mica, war and far;
One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel;
Gertrude, German, wind and mind,
Scene, Melpomene, mankind.

Billet does not rhyme with ballet,
Bouquet, wallet, mallet, chalet.
Blood and flood are not like food,

Nor is mould like should and would.
Viscous, viscount, load and broad,
Toward, to forward, to reward.
And your pronunciation's OK
When you correctly say croquet,
Rounded, wounded, grieve and sieve,
Friend and fiend, alive and live.

Ivy, privy, famous; clamour
And enamour rhyme with hammer.
River, rival, tomb, bomb, comb,
Doll and roll and some and home.
Stranger does not rhyme with anger,
Neither does devour with clangour.
Souls but foul, haunt but aunt,
Font, front, wont, want, grand, and grant,
Shoes, goes, does. Now first say finger,
And then singer, ginger, linger,
Real, zeal, mauve, gauze, gouge and gauge,
Marriage, foliage, mirage, and age.
Query does not rhyme with very,
Nor does fury sound like bury.
Dost, lost, post and doth, cloth, loth.
Job, nob, bosom, transom, oath.
Though the differences seem little,
We say actual but victual.
Refer does not rhyme with deafer.
Foeffer does, and zephyr, heifer.
Mint, pint, senate and sedate;
Dull, bull, and George ate late.
Scenic, Arabic, Pacific,
Science, conscience, scientific.

Liberty, library, heave and heaven,
Rachel, ache, moustache, eleven.
We say hallowed, but allowed,
People, leopard, towed, but vowed.
Mark the differences, moreover,
Between mover, cover, clover;
Leeches, breeches, wise, precise,
Chalice, but police and lice;
Camel, constable, unstable,
Principle, disciple, label.

Petal, panel, and canal,
Wait, surprise, plait, promise, pal.
Worm and storm, chaise, chaos, chair,
Senator, spectator, mayor.
Tour, but our and succour, four.
Gas, alas, and Arkansas.
Sea, idea, Korea, area,
Psalm, Maria, but malaria.
Youth, south, southern, cleanse and clean.
Doctrine, turpentine, marine.

Compare alien with Italian,
Dandelion and battalion.
Sally with ally, yea, ye,
Eye, I, ay, aye, whey, and key.
Say aver, but ever, fever,
Neither, leisure, skein, deceiver.
Heron, granary, canary.
Crevice and device and aerie.

Face, but preface, not efface.
Phlegm, phlegmatic, ass, glass, bass.
Large, but target, gin, give, verging,
Ought, out, joust and scour, scourging.
Ear, but earn and wear and tear
Do not rhyme with here but ere.
Seven is right, but so is even,
Hyphen, roughen, nephew Stephen,
Monkey, donkey, Turk and jerk,
Ask, grasp, wasp, and cork and work.

Pronunciation -- think of Psyche!
Is a paling stout and spikey?
Won't it make you lose your wits,
Writing groats and saying grits?
It's a dark abyss or tunnel:
Strewn with stones, stowed, solace, gunwale,
Islington and Isle of Wight,
Housewife, verdict and indict.

Finally, which rhymes with enough?
Though, through, plough, or dough, or cough?
Hiccough has the sound of cup.
My advice is give it up!

Tough Stuff

Blood and flood are not like food,
Nor is mould like should and would,
River, rival, tomb, bomb, comb,
Doll and roll and some and home.

Stranger doesn't rhyme with anger,
Danger doesn't rhyme with hanger,
Shoes, goes, does – now say finger,
Now say ginger, now say singer.

Query doesn't rhyme with very,
Nor does fury sound like bury
Ear and fear both rhyme with here,
But wear and tear both rhyme with there!

Just compare heart, beard, and heard,
Dies and diet, lord and word,
And be careful how you speak
Say break and steak, but bleak and streak.

Heaven, seven, eleven, even,
But which of them rhymes with Stephen?
Youth, south, southern, cleanse and clean.
But write and right, seen and scene.

Thought and taught and sort an sought
And through and plough and dough and cough
Do any of them rhyme with enough?
English is really tough stuff!

ТЕРМІНОЛОГІЧНІЙ СЛОВНИК

Adjacent sounds are sounds that follow each other.

Affricates are consonants that begin as stops (most often an alveolar, such as [t] or [d]) but release as a fricative (such as [s] or [z] or occasionally into a fricative trill) rather than directly into the following vowel.

Allophone is a phonetic variant of a phoneme in a particular language.

Alveolar consonants are articulated with the tongue against or close to the superior alveolar ridge, which is called that because it contains the alveoli (the sockets) of the superior teeth. Alveolar consonants may be articulated with the tip of the tongue (so-called apical consonants), as in English, or with the flat of the tongue just above the tip (the «blade» of the tongue; called laminal consonants), as in French and Spanish. The laminal alveolar articulation is often mistakenly called dental, because the tip of the tongue can be seen near to or touching the teeth. However, it is the rearmost point of contact that defines the place of articulation; this is where the oral cavity ends, and it is the resonant space of the oral cavity that gives consonants and vowels their characteristic timbre.

Alveoles or alveoli are depressions in the upper jaw, which socket the upper teeth.

Apical consonant is a phoneme (speech sound) produced by obstructing the air passage with the apex of the tongue (i.e. the tip of the tongue).

Articulation is coordinated movements of speech organs in the process of speech.

Aspiration is the strong burst of air that accompanies either the release or, in the case of preaspiration, the closure of some obstruents.

Assimilation is a common phonological process by which the phonetics of a speech segment becomes more like that of another segment in a word.

Backlingual consonants are consonants pronounced with the help of the back part of the tongue.

Bilabial consonant is a consonant articulated with both lips.

Cacuminal is a consonant articulated with the tip of the tongue turned back towards the hard palate

Consonant is a speech sound that is articulated with complete or partial closure of the vocal tract. Examples are [p], pronounced with the lips; [t], pronounced with the front of the tongue; [k], pronounced with the back of the tongue; [h], pronounced in the

throat; [f] and [s], which are noisy (fricatives); and [m] and [n], which have air flowing through the nose (nasals).

Constrictive consonants are consonants pronounced with an incomplete obstruction to the air stream, when the air passage is constricted.

Constrictive fricative sounds are sounds in articulation of which the air passage is narrowed or constricted to such an extent that the air passing through it produces noise or friction.

Constrictive sonants are sounds in articulation of which the narrowing for the air passage is not wide enough to eliminate the noise or friction completely; on the other hand it is wide enough to make the cavity function as a resonator.

Dental consonant or dental is a consonant that is articulated with the tongue against the upper teeth, such as /t/, /d/, /n/, and /l/ in some languages.

Devoiced consonants are those consonants which are pronounced with vocal cords switched off.

Diphthong is a contour vowel - that is, a unitary vowel that changes quality during its pronunciation, or «glides», with a smooth movement of the tongue from one articulation to another.

Diphthongoids are the 2 sounds in English [i:] and [u:]; while pronouncing them long two more sounds appear [j] in [i:] and [w] in [u:].

Dipping intonation is the intonation which falls at the beginning and then rises.

Disyllabic words are such words which having or characterized by or consisting of two syllables.

Falling intonation means that the pitch decreases with time.

Forelingual consonants are articulated with the tip of the tongue raised against the teeth or teethridge.

Fortis (Latin «strong») and ***lenis*** («weak») are linguistic terms. They refer in a vague way to the opposition between «stronger» and «weaker» (or «more tense» vs. «more lax») consonants, such as the distinction between p, t and b, d.

Fricatives are consonants produced by forcing air through a narrow channel made by placing two articulators close together.

Glottal consonants, also called laryngeal consonants, are consonants articulated with the glottis.

Glottis is defined as the combination of the vocal folds and the space in between the folds.

Grapheme is an orthographic unit with which a phoneme can be correlated.

Hard palate is a roof of the mouth; thin horizontal bony plate of the skull, located in the roof of the mouth. It spans the arch formed by the upper teeth.

Inter-dental are produced by placing the blade of the tongue (the top surface just behind the tip of the tongue) against the upper incisors.

Intonation is variation of pitch while speaking which is not used to distinguish words. Intonation and stress are two main elements of linguistic prosody.

Intonation group is an actualized intonation sense group.

Jaw is any opposable articulated structure at the entrance of the mouth, typically used for grasping and manipulating food.

Labial consonant is a consonant articulated with lips.

Labio-dental are consonants articulated with the lower lip and the upper teeth.

Lateral having to do with the sides of the tongue.

Lateral sounds are sounds in the articulation of which the air passages are formed at the lateral sides of the tongue.

Larynx (plural larynges), colloquially known as the voice box, is an organ in the neck of mammals involved in protection of the trachea and sound production. The larynx houses the vocal folds, which are an essential component of phonation. The vocal folds are situated just below where the tract of the pharynx splits into the trachea and the esophagus.

Lenis (see fortis) pronounced with weak articulation.

Level tone neutral tone, without the rise or fall of the tone used to distinguish lexical or grammatical meaning—that is, to distinguish or inflect words.

Lingual - a consonant articulated with the help of the tongue and other speech organs.

Logical stress is the singling out of the word, which seems to be most important in a sentence.

Lower (upper) teeth, tip, lip, jaw are organs involved in articulation; lower ones are more active than the upper ones.

Lungs are the source of the air stream that makes it possible to produce sounds. The latter also regulate the force of the air pressure and produce vibrations in the intensity of speech sounds.

Medial is passing through the middle of the air-passage.

Medial sonorant is a sound articulated with the air-passage through the middle part of the tongue.

Medio-lingual consonant is a consonant articulated with the help of the middle part of the tongue.

Monophthong is a «pure» vowel sound, one whose articulation at both beginning and end is relatively fixed, and which does not glide up or down towards a new position of articulation.

Monosyllabic word is the word having only one syllable.

Mouth is the cavity in the head containing the teeth the tongue and the palate with the uvula.

Mouth cavity is the cavity between the teeth and the pharynx.

Nasal cavity is an immovable cavity inside the nose and nasopharynx; it is separated from the mouth cavity by the upper jaw with the teeth ridge and palate.

Nasal sonants are sounds articulated with the blocked passage for the flow of air through the mouth cavity. This is effected by lowering the soft palate.

Nasal vowels are vowels articulated when th flow of air is directed from the lungs both through the mouth and the nasal cavity.

Obstruction is either the narrowing in the articulation or a complete closure of the speech organs.

Occlusive consonants are consonants when he air on is way out breaks up a complete obstruction.

Oral sounds *are the sounds which are produced with the raised soft palate, thus the air goes out of the mouth cavity.*

Organs of speech are the organs that together with biological functions, such as breathing, feeding, smelling and tasting, serve to carry out intercommunication through the elaborate work of the four mechanism: then power, the vibrator, the resonator and the obstructer.

Palatal sound is the sound that is connected with the palate articulation.

Palate - is the roof of the mouth in humans and other mammals. It separates the oral cavity from the nasal cavity.

Palato-alveolar sounds are the consonants articulated by the tip of the tongue raised against the teeth ridge (there is a narrowing between then) and the middle part of the tongue which is simultaneously raised to the hard palate.

Peaking intonation is the intonation which rises first and then falls.

Pharynx is the cavity between the mouth and the esophagus communicating with the nasal passage and ears.

Phoneme is the shortest functional unit of a language. Each phoneme exists in speech in the form of mutually non-distinctive speech sounds, its allophones. Each speech sound is an allophone of some phoneme.

Pitch represents the perceived fundamental frequency of a sound.[1] It is one of the three major auditory attributes of sounds along with loudness and timbre.

Place of articulation is the point of contact, where an obstruction occurs in the vocal tract between an active (moving) articulator (typically some part of the tongue) and a passive (stationary) articulator (typically some part of the roof of the mouth). It can be complete or incomplete obstruction; it forms consonants.

Plosive - a consonant produced by stopping the flow of air at some point and suddenly releasing it; «his stop consonants are too aspirated».

Post-alveolar consonants are consonants articulated with the tongue near or touching the back of the alveolar ridge, further back in the mouth than the alveolar consonants.

Primary stress is the strongest degree of stress placed on a syllable in the pronunciation of a word.

Reduced form of a word sounds weaker in the process of speech; articles, conjunctions, prepositions, pronouns are mostly affected by reduction.

Rising intonation means the pitch of the voice increases over time.

Roof of the mouth is the inner upper part of the mouth, which is for the purpose of consonant analyses divided into 5 parts: gums, teeth ridge, the back slope of the alveolar ridge, the soft palate (the velum), the uvula.

Scwa is an unstressed central vowel.

Secondary stress (or secondary accent [obsolete]) is the weaker of two degrees of stress in the pronunciation of a word.

Soft palate (or ***velum***) is the soft tissue constituting the back of the roof of the mouth. The soft palate is distinguished from the hard palate at the front of the mouth in that it does not contain bone.

Sonorants are sounds pronounced with tone prevailing over noise; the air passage is rather wide when they are produced.

Sound is a material unit produced by speech organs.

Stop, ***plosive***, or ***occlusive*** is a consonant sound produced by stopping the airflow in the vocal tract. The term plosive is reserved for oral (non-nasal) stops: that is, stops with a release burst.

Stress is the relative emphasis that may be given to certain syllables in a word. The term is also used for similar patterns of phonetic prominence inside syllables.

Strong forms are the forms which can be observed in accented words.

Strong vowels in weak positions are the vowels the quantity of which are reduced in unstressed positions.

Syllable is a unit of organization for a sequence of speech sounds.

Teethridge is he ridge of gum behind the upper front teeth.

Trachea (see windpipe).

Transcription is the system of signs in which sounds are symbolized. Transcription represents sounding speech.

Uvula is a fleshy conical body suspended from the soft palate over the back of the tongue.

Velars are consonants articulated with the back part of the tongue (the dorsum) against the soft palate, the back part of the roof of the mouth, known also as the velum).

Velum is the soft palate. When the soft palate is raised the air passes out of the mouth cavity, when it is lowered the flow of air is directed through the nasal cavity.

Vocal folds, also known commonly as ***vocal cords***, are composed of twin foldings of mucous membrane stretched horizontally across the larynx. They vibrate, modulating the flow of air being expelled from the lungs during phonation.

Voiced consonants are those, which are pronounced with the vocal cords brought together and vibrating.

Voiceless consonants are those which are produced with the vocal cords taken apart and not vibrating.

Vowel is a sound in spoken language, such as English ah! [ɑː] or oh! [oʊ], pronounced with an open vocal tract so that there is no build-up of air pressure at any point above the glottis. This contrasts with consonants, such as English sh! [ʃː], where there is a constriction or closure at some point along the vocal tract.

Vowel reduction is the term in phonetics that refers to various changes in the acoustic quality of vowels, which are related to changes in stress, sonority, duration, loudness, articulation, or position in the word.

Windpipe is a trachea or air passage.

Word stress is the relative emphasis that may be given to certain syllables in a word.

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Навчальне видання
(англійською мовою)

Лужаниця Олена Іванівна

Англійська мова: фонетика

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