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дисциплины «Теоретическая фонетика английского языка»

033200.00 Иностранный язык с дополнительной специальностью

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Учебно-методический комплекс «Теоретическая фонетика английского языка» составлен в соответствии с требованиями Государственного образовательного стандарта высшего профессионального образования/Основной образовательной программой по специальности

– **03300.00 «Иностранный язык с дополнительной специальностью».**

В учебно-методическом комплексе излагается методика изучения курса «Теоретическая фонетика английского языка». Отдельными главами представлены программа курса, лекционный материал, планы практических занятий, задания для самостоятельной работы, тестовые задания, тематика выпускных квалификационных работ. Рекомендуются преподавателям и студентам филологических факультетов университетов педагогических учебных заведений.

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ГОСУДАРСТВЕННЫЙ ОБРАЗОВАТЕЛЬНЫЙ СТАНДАРТ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ

Специальность 033200.00 Иностранный язык
с дополнительной специальностью

ДПП.Ф.03

Теоретическая фонетика

72

Предмет фонетики, разделы фонетики. Фонема как единица языка, звук как единица речи. Фонологические школы. Методы фонологического анализа. Морфонология. Интонация и ее функции. Фоностилистика вариативность на сегментном и сверхсегментном уровнях. Фонетические стили. Произносительная норма. Варианты произношения.

Пояснительная записка

Учебно-методический комплекс по дисциплине « Теоретическая фонетика английского языка» включает в себя: рабочую программу курса, планы лекционных и семинарских занятий, задания для самостоятельной работы, тестовые задания, тематику выпускных квалификационных работ, рейтинговую систему контроля знаний студентов, а также список литературы. Содержание всех форм работы и заданий соответствует требованиям Государственного образовательного стандарта.

Учебная и рабочая программы по курсу «Теоретическая фонетика английского языка» разработаны для студентов 3 курса Института иностранных языков отделения английского языка Дагестанского государственного педагогического университета по специальности 033200.00-Иностранный язык с дополнительной специальностью.

Представленный курс предусматривает углубленное изучение студентами общих вопросов и современных технологий в области теоретической фонетики современного английского языка. Теоретическая фонетика английского языка является базовым теоретическим курсом в составе других обязательных лингвистических дисциплин, включенных в программу языковой подготовки бакалавров. Курс обеспечивает теоретические и практические знания в области фонетики и фонологии. Отбор материала основывается на необходимости снабдить студентов-филологов современной научной информацией. Предметом фонетики является звуковая сторона языка; отсюда необходим анализ нелингвистических дисциплин: физиологии, акустики, психологии, социологии.

Научное изучение звуковой стороны языка, позволяющее глубже проникнуть в его языковую природу, сформулировать законы его развития и функционирования, имеет огромное значение для оптимизации процесса преподавания иностранных языков, поскольку возможности языка, как средства общения и передачи информации определяются правильным произнесением, обеспечивающим понимание.

1.Цели и задачи дисциплины:

Целью курса « Теоретическая фонетика английского языка» является обучение студентов основам общей фонетики как научной лингвистической и развитие у них представлений и навыков из области частной фонетики английского языка.

Задачи курса

- познакомить студентов с основными проблемами общей и английской фонетики и с различными теориями и взглядами по этим проблемам;
- познакомить студентов с современными методами фонетического исследования;
- систематизировать элементы фонетической теории, усвоенные студентами при изучении нормативного курса, и дать им на его основе более полное знание всех компонентов фонетического строя современного английского языка в их системе и в сопоставлении с фонетическим строем родного языка;
- заложить теоретико-методологические основы теории речевой коммуникации и связи фонетики с лингвистическими дисциплинами: психологией, акустикой.

В задачи данного курса также входит изучение таких вопросов как теория фонемы, вариативность фонемы, теория слога, ударения и интонации, а также особенности английской литературной произносительной нормы, состав английских гласных и согласных и их основные варианты, слогаобразование и слогаотделение в английском языке, словесное ударение и интонация в английском языке

2. Требования к уровню освоения содержания и организации учебного материала по курсу

Дисциплина обеспечивает теоретические и практические знания в области фонетики английского языка. Отбор материала основывается на необходимости сформировать необходимую систему знаний в области теоретической фонетики английского языка как объекта научных исследований и как предмета обучения, что предполагает рассмотрение в качестве приоритетных следующих вопросов:

1. Взаимоотношение теоретической фонетики с другими науками, изучающими как собственно текст, так и употребление языка: лексикологией, практической фонетикой английского языка, лингвистикой текста и теорией текста;
2. Функции языка и его экспрессивных средств;
3. Принципы и методы лингвистического анализа текста и уровни рассмотрения литературного произведения с точки зрения современной фонетики;

Содержательное наполнение дисциплины обусловлено как задачами дисциплины, так и взаимодействием ее с другими лингвистическими дисциплинами. Предлагаемая дисциплина строится на основе коммуникативно-прагматического подхода в обучении.

Контроль знаний осуществляется в рамках модульно-рейтинговой системы в ДМ, включающих текущую, промежуточную и итоговую аттестации. По результатам текущего и промежуточного контроля составляется академический рейтинг студента по каждому модулю и выводится средний рейтинг по всем модулям.

По результатам итогового контроля студенту засчитывается трудоёмкость дисциплины в ДМ, выставляется дифференцированная отметка в принятой системе баллов, отражающая качество знаний, умений и навыков по курсу.

Текущая аттестация качества усвоения знаний

Качество усвоения знаний проверяется как в письменной, так и в устной форме. Проведение разных по форме и по объёму письменных работ (подготовка докладов и проектов, фонемный анализ конкретных лексических единиц) дисциплинирует студента и даёт основания для объективной оценки знаний каждого студента, позволяет самому студенту представить реальный уровень своих знаний, стимулирует подготовку к итоговой аттестации. В процессе аттестации осуществляется прослушивание и имитация отдельных слов, упражнения на развитие фонологического слуха, прослушивание аудиоматериалов и просмотр видеоматериалов.

Итоговая аттестация

Курс завершается экзаменом, на котором проверяются полученные теоретические и практические знания по фонетике английского языка и степень усвоения понятийного аппарата. Каждый студент пишет реферат по теоретическому вопросу. В структуру курса входят лекции и семинары в примерном соотношении: 18 часов лекционных, 18 семинарских и 36 кср.

РАЗДЕЛ 1 ПРОГРАММА ДИСЦИПЛИНЫ

1.1.Объём дисциплины и виды учебной работы

Программа по теоретической фонетике английского языка состоит из двух разделов: общего и специального. В общем разделе рассматриваются важнейшие теоретические понятия и проблемы, которые анализируются на материале английского и русского языков. Специальный раздел представляет собой описание звукового строя английского языка на основе общefonетических представлений, введенных в первом разделе.

В программе выделяются те особенности английского языка, которые необходимы студентам для дальнейшего совершенствования основных языковых навыков.

Рабочая программа включает в себя темы лекций, планы семинарских занятий, тесты контроля знаний, контрольные вопросы к экзамену и тематику рефератов. Курс «Теоретическая фонетика английского языка» рассчитан на 72 часов (18 ч. – лекц., 18 ч. – практич., 36ч. – КСР) и читается в 5 семестре.

Объем дисциплины виды и учебной работы

№	Виды занятий	Всего часов
1	Общая трудоёмкость по ГОС	72
2	Аудиторные занятия	36
3	Лекции	18
4	Семинарские занятия	18
5	Самостоятельная работа	36
6	Вид итогового контроля	Экзамен

1.2 Содержание дисциплины и виды учебной деятельности

(тематический план)

№	Наименование тем	Трудоемкость по ГОСту	Аудиторные	Самостоятельная работа	Лекции	Семинарские	Итого
		72	36	36	18	18	72
1	Фонетика как наука			4	2	2	8
2	Артикуляционный аспект звуков речи			8	4	3	15
3	Функциональный аспект звуков речи			8	4	3	15
4	Ударение в английском языке			4	2	2	98
5	Слоговая структура английского языка			5	2	3	10
6	Интонация в английском языке			5	2	3	10
7	Варианты английского произношения			2	2	2	6
	Итого			36	18	18	72

1.3. Содержание учебного материала

Тема 1. Предмет фонетики– изучение звукового строя языка. Аспекты звука речи: физический (высота, длительность, сила, тембр) и классификация звуков по акустическому принципу; физиологический аспект (гласные и согласные) и классификация звуков по физиологическому признаку; социальный аспект и рассмотрение звуков с точки зрения их смысловозначительной функции (понятие фонемы). Фонология /наука о системе фонем и их функционировании в речи/. Орфоэпия. Графика, орфография и транскрипция. Общая и частная фонетика. Описательная и историческая фонетика. Сравнительная фонетика.

Экспериментальная фонетика. Частная и описательная фонетика как основа овладения иноязычным произношением. Значение и место фонетики. Фонетика как один из аспектов теории языка. Связь фонетики с другими лингвистическими науками: общим языкознанием, историей языка, грамматикой, лексикологией, стилистикой. Фонетика и смежные науки: физика / акустика/, биология/ анатомия и физиология/, психология, математика/ статистика/. Фонетика и методика преподавания иностранных языков. Значение данных теоретической и экспериментальной фонетики для практики обучения иностранному произношению. Связь фонетики с теорией речевой деятельности – психолингвистикой. Методы фонетики. Экспериментальные методы. Экспериментально-акустические и экспериментально - физиологические методы. Комбинирование экспериментальных методов. Современные лаборатории экспериментальной фонетики. Лингвистические методы. Метод прямого наблюдения /аудитивного и визуального/. Семантический и дистрибутивный методы в фонологических исследованиях. Сопоставительный и сравнительно-исторический методы. Фонетические анкеты и опросы.

Тема 2. Артикуляционный аспект звуков речи. Произносимая норма английского языка. Описание речевого аппарата и его функций в образовании звуков речи. Особенности образования гласных и согласных. Основные принципы классификаций английских гласных и согласных. Классификация английских гласных по устойчивости артикуляции (монофтонги, дифтонги, дифтонгоиды, трифтонги); по движению и положению языка в горизонтальной и вертикальной плоскостях (по ряду и подъему); по положению губ; по исторической долготе; по напряженности; по характеру отступа. Сопоставление английских гласных с русскими. Классификация английских согласных по работе голосовых связок и силе артикуляции; по активным и пассивным органам речи; по типу артикуляционной преграды или характеру шума; по количеству артикуляционных фокусов и шумообразующему или окрасочному характеру последних; по положению мягкого неба. Сопоставление английских гласных с русскими. Особенности артикуляционной базы английского языка в сравнении с русским.

Тема 3 Функциональный аспект звуков речи. Определение и функции фонемы. Различные точки зрения на фонему /Соссюр, Трубецкой, Бодуэн де Куртенэ, Щерба/.

Понятие дифференциального или различительного признака. Релевантные /коррелятивные/ и иррелевантные /некоррелятивные/ признаки фонем. Варианты фонем/аллофоны/. Варианты как конкретная реализация фонем в потоке речи. Комбинаторные и позиционные аллофоны. Понятие основного аллофона /типичного аллофона/. Сходство аллофонов русского языка с соответствующими фонемами английского языка. Значение и роль фонологии в обучении иноязычному произношению. Необходимость развития фонологичности речевого слуха.

Тема 4 Акцентная структура английских слов. Понятие словесного ударения, его виды (силовое или динамическое; музыкальное или тоническое; количественное или квантитативное; качественное или квалитативное). Характеристика английского словесного ударения с точки зрения его акустико-физиологической природы и восприятия. Характеристика английского словесного ударения с точки зрения его места в словах и их грамматических формах (свободное или разноместное; фиксированное). Степени словесного ударения в английском языке (главное, второстепенное, третьестепенное и слабое или отсутствие ударения). Факторы, определяющие место и различную степень ударения в английских словах: рецессивная (неограниченная и ограниченная). Ритмическая (диахроническая и синхроническая), ретентивная тенденция и семантический фактор. Взаимодействие этих факторов. Конститутивная, дистинктивная и рекогнитивная.

Тема 5 Слоговая структура английского языка. Слог как фонетическая единица. Функция слога в речи. Слоγοобразующие звуки в английском языке. Составные части слога. Типы слогов по их началу и концу (прикрытые, неприкрытые, открытые, закрытые), по длительности (долгие, краткие) и по их акцентному весу (ударные, безударные). Структура слога в английском языке. Возможные положения и сочетания, гласных и согласных в начале и конце слога. Основные теории слога в применении к английскому языку (экспираторная теория, теория сонорности, теория Л. В. Щербы о слоге как дуге общего произносительного усилия и о сильноконечных, слабоконечных и двухвершинных согласных). Критический анализ экспираторных теории слога и теории сонорности. Объяснение слоγοобразования и слоγοделения в современном английском языке в слоговой теории Л.В. Щербы. Основные правила слоγοделения в современном английском языке: в зависимости от вида отступа гласных, от ударности и безударности слога, от качества согласных, разделяющих два гласных, от допустимости сочетания тех или иных согласных в начале слова.

Тема 6 Интонация английского языка. Проблема определения интонации, ее компонентов и функций. Два основных подхода к проблеме интонации в отечественной и зарубежной лингвистике (Л. Армстронг и Уорд, Г. Торсуев, Л. Щерба и др.). Интонация как совокупность и единство четырех компонентов: мелодического (высотного), фразоакцентного, темпорального и тембрального. Конститутивная, дистинктивная и рекогнитивная функции интонации в целом и ее отдельных компонентов. Типы интонации: эмфатическая и нейтральная. Понятие об интонационной структуре и ее основных элементах: начальных безударных слогах, шкале, ядерном слоге и конечных безударных слогах.

Тема 7 Варианты английского произношения. Понятие национальных и региональных вариантов произношения и основных из них в современном английском языке. Южноанглийское произношение как учебная норма. Особенности северного и шотландского вариантов произношения. Важнейшие различия между британским и американским стандартным произношения. Региональные типы американского произношения. Стили произношения. Классификация стилей произношения Д.Джоунза.

РАЗДЕЛ 2 Содержание лекций по курсу

Lecture 1 Phonetics as a science

1. *The subject-matter of phonetics.*
2. *Branches of phonetics.*
3. *Connection of phonetics with other sciences.*

1. The term "phonetics" is of Greek origin, it means "matters pertaining to the voice, the science of voice". In modern phonetics it is often defined rather commonly as "the science of speech sounds considered as elements of language" (Webster's New International Dictionary of the English Language), "the science which treats the sounds of which a language is composed" (First Course of Phonetics. Cambridge). Such definitions are inevitably loose because it's impossible to define phonetics as a science in a single sentence. Besides the word "phonetics" is used in two different meanings: 1) to some authors, usually non-phoneticians, phonetics is that part of grammar which deals with speech sounds (all the books on grammar published in the nineteenth (and even in the twentieth) century have the following three divisions: phonetics (or phonology), morphology and syntax) 2) to phoneticians however phonetics is an independent branch of linguistics which is concerned with the phonetic structure of a language. The most general definition of phonetics is that it is a science of speech sounds. It also studies stress (accent) , syllable formation, intonation, 'phonemes and their distribution in words, their mutual adaptation, the relation between oral and written

speech and quite a number of other problems which have now become objects of poetic investigation. The most complicated subject-matter of phonetics is the speech sound. It has four different aspects, they are:

1) the articulatory aspect of speech sounds. It provides the idea of every speech sound to be a complex of definite, finely coordinated and differentiated movements and positions of the various speech organs; 2) different articulations produce different acoustic effects, i.e. different speesecond aspect, an acoustic one;

3) the auditory aspect of any sound, including a speech sound, is inseparable from its acoustic aspect. A sound has always its source in a vibrating medium set in motion by some kind of energy;

4) the functional aspect is called this because of the role speech sounds play in the functioning of the language as the most important medium of human intercommunication. Regarded from this point of view, speech sounds are functional units of language and perform, therefore, definite functions in a language.

Phonetics being the independent branch of linguistics has its own methods of investigation. They vary, but there are 5 principal methods: method of direct observation, experimental method, semantic method, statistical method and distributional method:

- the direct observation method comprises three important models of phonetic analysis: By ear, By sight and By muscular sensation;

- the experimental method is based, as a rule, upon the use of special apparatus or instruments such as the laryngoscope, the artificial palate, the magnetic tape-recorder etc.;

- the semantic method is based on the phonological rule that a phoneme can distinguish words when opposed to another phoneme or zero in an identical phonetic position;

- the statistical method of phonemic investigation is connected with the method of distributional analysis and nowadays it is being more and more widely used. Its aim is to establish the frequency, probability and predictability of occurrence of phonemes and allophones in different positions in words.

- the distributional method of establishing the distribution of speech sounds, i.e. all the positions or combinations in which each speech sound of a given language occurs (or does not occur) in the words of that language.

2. Phonetics is not a new science. It was known to the ancient Greeks and to the ancients Hindus. The scientists of that time were concerned with speech sounds only. Phonetics as an independent science began to develop in Western Europe and in Russia only in the XI th century. There has been considerable progress and growth in the XXth century. Within the last half century especially, new concepts have sprung up new schools have core into existence, new methods of investigation have been discovered. So phonetics has developed enough to have the branches of its own. The most important of these are Special phonetics and General phonetics.

Special phonetics is concerned with the study of the phonetic structure of one language only, in its static form only, at a particular period, synchronically (descriptive phonetics) and with the study of the phonetic structure of a language in its historical development,

diachronically (historical phonetics).

General phonetics is based on the extensive material which the special phonetics of a great number of languages provides; general phonetics studies all the sound-producing possibilities of the human speech apparatus and the ways they are used for purposes of human intercommunication by means of language, i.e. it finds out what types of speech sounds exist in various language of the world, how they are produced and what role they play in forming and expressing thoughts.

Phonetics can be Theoretical and Practical (practical is also called applied).

Theoretical phonetics studies the norms or standards of the language in the matter of its sounds, word stress and into nation in the broadest sense of the word.

Practical phonetics designates all the practical applications of phonetics, which are very manifold.

The branch of phonetics which is concerned with the study of the acoustic aspect of speech sounds is called **Acoustic phonetics** (or **Phono-acoustics**). It's one of the youngest and quickly growing branches of phonetic science. There is a comparatively new branch of phonetics, which is called **Phonology**. It is based on the phoneme theory founded by I.A Baudouin de Courteney and its subject's purely linguistic, and consequently, social aspects of speech sound. The branch of phonetics which is concerned with the study, description and classification of speech sounds as regards their production by the human speech apparatus is called **Articulatory phonetics**. It is the oldest and so far the most developed and productive branch of phonetics.

Physiological phonetics is concerned with the study of the articulatory and auditory aspects of speech sounds.

Comparative phonetics studies the correlation between the phonemic systems of two or more languages, especially kindred ones and finds out the correspondences between the speech sounds of kindred languages.

All the branches of phonetics are closely connected with one another. Besides phonetics as a whole and all of its branches have not core into being all at once. They developed gradually and their development was closely connected with and determined By the development of the other branches of linguistics and other science.

3. All the branches of phonetics are closely connected not only with one another, but also with the other branches of linguistics grammar, lexicology, stylistics etc. This connection is determined By the fact that language is a system whose component parts are inseparably connected with one another and therefore the sciences which study these component parts must Be also interconnected. Through the system of rules of reading phonetics is connected with grammar and helps to pronounce correctly singular and plural forms of nouns, the past tense forms and past participles of English regular verbs. One of the most important phonetics phenomenon - sound interchange is another indicator of the connection of phonetics with grammar. For example, the connection can be observed in the category of number. Thus, the interchange of /f-v/, /s-z/, /θ-ð/ helps to differentiate singular and plural forms of such nouns as: calf-calves /f-v/, leaf - leaves /f-v/, house-houses /s-z/. Vowel interchange is connected

with the tense forms of irregular verbs, e.g.: sing-sang-sung; write-wrote-written, etc. Vowel interchange can also help to distinguish between:

- a) nouns and verbs, e.g. bath-bathe /a:-ei/;
- b) adjectives and nouns, e.g. hot-heat /o-i:/;
- c) verbs and adjectives, e.g. moderate-moderate /ei-i/;
- d) nouns and 'nouns, e.g. shade-shadow /ei-æ/;
- e) nouns and adjectives, e.g. type-typical /ai-i /;

Consonants can interchange in different parts of speech, e.g. in nouns and verbs:

- extent-extend /t-d/;
- mouth-mouth /b- o/;
- relief-relieve /f-v/;

Phonetics is also connected with grammar through its intonation component.

Sometimes intonation alone can serve to single out the logical predicate of the sentence,

e.g.

'He came home. Not Mary or John.

He 'came home. So you can see him now.

He came 'home. He is at home.

Phonetics is connected with lexicology through shift of stress. It's only due to the presence of stress in the right place that we can distinguish certain nouns from verbs (formed by conversion), e.g.

'abstract реферат - to ab`stract извлекать

'object предмет - to ob`ject не одобрять

'transfer перенос - to trans'fer переносить

Homographs can be differentiated only due to pronunciation because they are identical in spelling, e.g.

bow [bəu] лук - bow [bau] поклон

lead [li:d] руководство - lead [led] свинец

row [raʊ] ряд - row [rau] шум

tear [tiə] разрыв - tear [tiə] слеза

wind [waind) виток - wind [wind] ветер

Due to the position of word accent there traces the difference between homonymous words and word groups, e.g. 'blackbird дрозд – black`bird черная птица

Phonetics is also connected with stylistics; first of all through intonation and its components: speech melody, utterance stress, rhythm, pausation and voice tamber which serves to express emotions, to distinguish between different attitudes on the part of the author and speaker. Repetition of words, phrases and sounds in another device through which phonetics is connected with stylistics. Repetition of this kind serves the basis of rhythm, rhyme and alliteration. Onomatopoeia, a combination of sounds which imitates sounds produced in

nature is one more stylistic device which can serve as an example of the connection between phonetics and stylistics, e.g. chatter, clatter, babble, clap, bang etc. Phonetics is connected not only with linguistic science, but also with many other sciences.. For example, the study of intonation is impossible without a good knowledge of Logic. Acoustic phonetics is connected with Physics, Mathematics and Cybernetics. Physiological phonetics is connected with Physiology, Anatomy and Anthropology. Historical phonetics is connected with General History and the History of the people whose language is studied; it is also connected with Archeology. Phonology is connected with Communication (information) theory, Mathematics, Statistics, Cybernetics. Practical phonetics is applied in methods of speech correction, teaching deaf-mutes, film doubling, transliteration, radio and telephone.

Lecture 2 Articulatory aspect of speech sounds

1. *General classification of speech sounds.*
2. *Organs of speech.*
3. *Classification of English consonants.*
4. *Classification of English vowels.*
5. *Differences between the articulatory bases of the English and Russian languages.*

1. In all the existing languages speech sounds are generally classified into vowels, consonants and sonorants. The articulatory differences between them depend on the three articulatory criteria, they are:

- 1) the presence or absence of an articulatory obstruction to the air stream in the larynx or in the supra-glottal cavities ;
- 2) the concentrated or diffused character of muscular tension;
- 3) the force of exhalation.

On the basis of these criteria consonants may be defined as sounds in the production of which there is an articulatory obstruction to the air stream (complete, incomplete, intermittent) , muscular tension is concentrated in the place of obstruction, the exhaling force is rather strong. Vowels may be defined as sounds in the production of which there is no articulatory obstruction to the air stream, muscular tension is diffused more or less evenly throughout the supra-glottal part of the speech apparatus; the exhaling force is rather weak. Sonorants are sounds intermediate between noise consonant and vowels because they have features common to both, there is an obstruction, but not narrow enough to produce noise. Muscular tension is concentrated in the place of obstruction, but the force of exhalation is rather weak. English sonorants are: [m, n, ŋ, l, w, r, j]. Because of their strong vocalic characteristics sonorants [w, j, r,] are often referred to as semivowels. Due to their great sonority some sonorants can be syllabic in the particular positions (e.g. /tei - bl, ga: - dn/). But generally sonorants do not perform the function of syllable formation. That is why they are usually attributed to consonants. Thus, consonants can be subdivided into sonorants and noise consonants (K.Pike calls the latter contoids). From the acoustic point of view vowels are complex periodic vibrations-tones. They are combination of the main tone and overtones intensified By the

supralaryngeal cavities. Consonants are non-periodic vibrations - noises. Voiceless consonants are pure noises. Voiced consonants are actually a combination of noise and tone. And sonorants are predominantly sounds of tone with an admixture of noise. Thus, the acoustic boundary between vowels and consonants is not well marked. Numerous experiments show that the criterion which justifies the division of speech sounds into vowels and consonants is the physiological criterion put forward By V.Bogoroditzky. It is the distinction in the groups of muscles, which operate in vowel and consonant production, and they result in different articulatory, energy in vowel and consonant production.

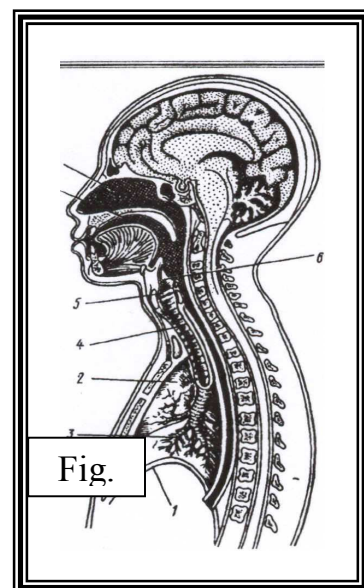
2. Speech sounds are products of human organs of speech. They result from the activities of the diaphragm, the lungs, the bronchi, the trachea, the larynx with the vocal cords in it, the pharynx, the mouth cavity with the speech organs situated in it and the nasal cavity.

Sound production is impossible without respiration, which consists of two alternating phases-inspiration and expiration. Speech sounds are based chiefly on expiration, though in some African languages there are sounds produced by inspiration. Expiration, during which speech sounds are produced, is called phonic expiration as distinct from quiet breathing. In phonic expiration the air comes from the lungs not freely but in spurts, because during speech the air passage is periodically blocked by the speech organs. Therefore in speech expiration lasts much longer than inspiration, whereas in quiet breathing inspiration and expiration each take about the same period of time.

To analyze, a speech sound physiologically and articulatory some data of the articulatory mechanism and its work should be introduced. Speech is impossible without the following four mechanisms:

- a) the power mechanism
- b) the vibrator mechanism
- c) the resonator mechanism
- d) the obstructor mechanism

The power mechanism (Fig. 1) consists of: the diaphragm (1), the lungs (2), the bronchi (3), the windpipe (or trachea) (4), the glottis (5), the larynx (6), the mouth cavity (7), the nasal cavity (8). The vibrator mechanism (Fig 2) (the voice producing mechanism) consists of the vocal cords, they are in the larynx, or voice box. The vocal cords are two horizontal folds of elastic tissue. They may be opened (b) or closed (completely or incompletely) (a). The pitch of the voice is controlled mostly by the tension of the vocal cords. Voice produced by the vocal cords vibration (c) is modified by the shape and volume of the air passage.



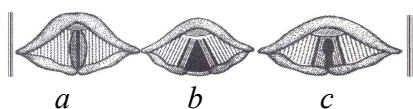


Fig. 2

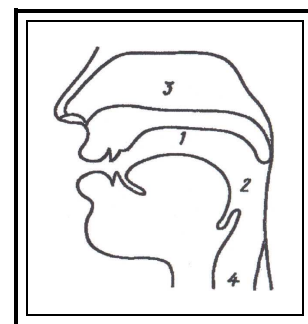
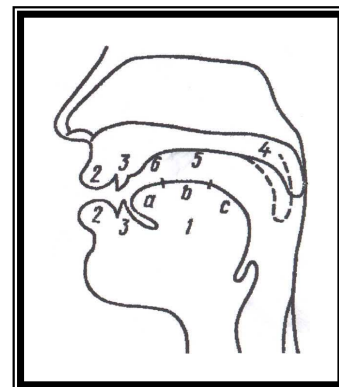


Fig. 3

The resonator mechanism (Fig 3) consists of the pharynx (2), the larynx (4), the mouth cavity (1) and the nasal cavity (3).

The obstruction mechanism (Fig 4) consists of:
 the tongue (1): a - blade with the tip, b - front,
 c - back or dorsum)
 the lips (2)
 the teeth (3)
 the soft palate with the uvula (4)
 the hard palate (5)
 the alveolar ridge (6)



It should be borne in mind that the four mechanisms (the power, the vibrator, the resonator and the obstructor mechanisms) work simultaneously and that each speech sound is the result of the simultaneous work of all them. From the point of view of their functions all the speech organs may be divided into three groups: 1) the active speech organs 2) the passive speech organs 3) the resonance chambers. The active speech organs are the vocal cords, the tongue, the lips, the soft palate with the uvula and the back wall of the pharynx. The passive speech organs are: the teeth, the teeth ridge, the hard palate and the walls of the resonance chambers. The latter are the so-called supra-laryngeal cavities, that is to say, the pharynx, the mouth cavity and the nasal cavity. The active speech organs are mobile; in articulating sounds they occupy one or another position in respect to the passive speech organs, which are immobile. In some cases, an active speech organ may play a passive role in sound formation. E.g. in articulating [k], [g], [ŋ] the back of the tongue is the active organ, while the soft palate is the passive organ.

3. Russian phoneticians classify English consonants according to the following principles:

- 1) work of the vocal cords and the force of exhalation
- 2) active organs of speech and the place of obstruction

3) manner of noise production and the type obstruction

4) position of the soft palate

According to the work of the vocal cords and the force of exhalation consonants are subdivided into voiced and voiceless. Voiced consonants are [b, d, g, z, v, ð, ʒ, m, n, ŋ, l, r, j, w, dʒ), voiceless ones are [p, t, k, s, f, θ, h, ʃ, tʃ]. The force of exhalation and the degree of muscular tension are greater in the production of voiceless consonants therefore they are called by the Latin word “fortis”, which means "strong, energetic". Voiced consonants are called 'lenis', 'soft, weak", because the force of exhalation and the degree of muscular tension in their articulation are weaker.

According to the position of the active organ of speech against the place of articulation consonants are classified into (see Table 1): labial, labio-dental, dental, alveolar, postalveolar, back lingual, pharyngeal. Such classification is the most common for all the English consonants, which can be examined further and more thoroughly.

A.L.Trakhterov, G.P.Torsuyev, V.A.Vassilyev and other Russian phoneticians consider the principle of consonants classification according to the manner of noise production and the type of obstruction to be one of the most important and classify consonants according to this principle very accurately and logically. They suggest the classification of consonants according to the manner of noise production from the viewpoint of the closure, which is formed in their articulation (Table 1). It may be: 1) a complete closure, then occlusive (stop or plosive) and nasal consonants are produced 2) an incomplete closure, then constrictive consonants are produced 3) the combination of the two closures, then occlusive-constrictive or affricates are produced.

According to the position of the soft palate all consonants are subdivided into oral and nasal. When the soft palate is raised and the air from the lungs gets into the pharynx and then into the mouth cavity, oral consonants are produced, e.g. [p, t, k, f, v]. When the soft palate is lowered and the air on its way out passes through the nasal cavity, nasal consonants are produced: [m, n, ŋ).

The classifications of consonants suggested by Russian phoneticians are considered more logical, accurate and detailed in comparison to those proposed by some foreign authors.

Table № 1. The classification of English consonants

Place of obstruction	labial	labio-dental	dental	alveolar	post-alveolar	back-lingual	pharyngeal

voiced	b			d		g	
Occlusive sonorants	m			n		ŋ	
voiceless	p			t		k	
voiced		v	ð	z ʒ			
Constrictive sonorants	w			l	j, r		
voiceless		f	θ	s ʃ			h
Affricative				ʤ tʃ			

4. The English vowel system consists of 20 vowel phonemes, which may be classified according to the following most general principles, suggested by foreign phoneticians:

1) the stability of articulation distinguishes monophthongs and diphthongs.

There are 12 monophthongs and 2 diphthongs in English;

2) the position of the tongue in the horizontal plane, according to which vowels can be front, back and mixed (front-retracted, back-advanced);

3) the position of the tongue in the vertical plane, according to which there are open) vowels, such as [æ],[a:], [ɔ]; close vowels such as [i:], [u:]. Various intermediate positions of the tongue result in half-close and half-open vowels;

4) duration (quantity), vowels can be long and short;

5) the position of the lips, due to which there distinguished rounded (labialized) and unrounded (non-labialized) vowels. This principle is not much used in English, as only [ʌ] and [ɔ] may be said to be distinguished by the position of the lips (the degree of raising the back of the tongue is also slightly different). Not all the vowel phonemes are equally free in their distribution, e.g. [a] can only appear in unstressed syllables; while all the other vowels may be used both in stressed and in unstressed positions. The principle of duration is clearly expressed in the monophthongs where it is phonemic: long and short vowels form a correlation. Short vowels are limited in their distribution: they are used in close syllables only. However long monophthongs and diphthongs may be used both in closed and open syllables. Russian linguists divide vowels according to the following criteria: 1) horizontal and vertical movements of the tongue (Table 2) 2) position of the lips 3) degree of tenseness 4) length 5) stability of articulation.

Table № 2. The classification of English vowels

horizontal \ vertical	front	front-retracted	central	back-advanced	back
high	i:	i		u	u:
mid	e, eə	ə(u)	ɜ: , ə		
low	æ	a (u,i)	ʌ	a:	o:, ɔ, ɔi

1. a) When the bulk of the tongue moves backwards, it is usually the back part of the tongue which is raised highest towards the soft palate. Vowels produced with the tongue in this position are called back. They are subdivided into:

fully back: [ɔ, o:, u:] and the nucleus of the diphthong [ɔi]

back advanced: [u, a:]

When the bulk of the tongue moves forward, it is usually the front part of the tongue which is raised highest towards the hard palate vowels produced with this position of the tongue are called front. They can be:

fully front: [i:, e, æ], the nuclei of the diphthongs [ei, eə]

front-retracted: [ɪ] and the nuclei of the diphthongs [au, ai]

In the production of central vowels the tongue is almost flat. Its central part is raised towards the juncture between the hard and the soft palate. Central vowels are: [ɜ, ə, ʌ] and the nucleus of the diphthong [əu].

b) According to the vertical movements of the tongue vowels are subdivided into: high: [i:, i, u, u:]

mid, half-open: [e, ɜ:, ə(u), e (ə), ə]

low, open: [ʌ, æ, a(i,u), a:, ɔ, ɔ(i)]

2. Classification of vowels according to the position of the lips given by Russian scholars coincides with that by foreign phoneticians.

3. According to the degree of tenseness traditionally long vowels are defined as tense and short as lax. When the muscles of the lips, tongue, cheeks and the back walls of the pharynx are tense, the vowels produced can be characterized as "tense". When those organs are relatively relaxed, "lax" vowels are produced. There are different opinions in referring English vowels to the first or to the second group. D.Jones considers only the long [i:] and [u:] tense. G.P.Torsuyev defines all long English vowels as tense as well as [æ], all short vowels are considered by him as lax.

4. According to the length English vowels are subdivided into historically long and

historically short. Vowel length may depend on a number of linguistic factors: position of the vowel in a word, word stress, the number of syllables in a word, the character of the syllabic structure, sonority.

5. Stability of articulation presupposes the subdivision of all the vowel phonemes into diphthongs and monophthongs and repeats the classification of the foreign authors.

5. Articulation bases of English and Russian speech sounds are unlike. Definite differences are observed in the system of consonants and vowels.

Differences in the articulatory bases of English of and Russian consonants:

a) in the production of the Russian consonants the bulk of the tongue is mainly in the front-mid part of the mouth resonator. When Russian soft forelinguals are produced the muscular tension is concentrated in the front-mid part of tongue, when the soft back lingual consonants are produced the muscular tension is concentrated in the middle part of the tongue. In the production of the English fore lingual consonants the tip of the tongue and the front edges are very tense;

b) the English voiceless fortis /p, t, k, f, s, ʃ, tʃ/ are pronounced more energetically than similar Russian consonants;

c) the bilabial [w] which is pronounced with a round narrowing is very often mispronounced by the Russian learners. They use the labio-dental [b] or [v] which is uttered with flat narrowing instead of the English [w];

d) there are definite consonant phonemes in English which have no counterparts in Russian, they are [w, θ, ð, ɔʒ, r, ɪ, h].

Differences in the articulatory bases of English and Russian vowels

a) in the production of Russian vowels the lips are considerably protruded and rounded. In the articulation of the similar English sounds such protrusion doesn't take place. Englishmen have the so-called " flat-type" position of the lips which are more tense than the lips of the Russian and the comers of the lips are raised to resemble a smile;

b) in the articulation of the English vowels the bulk of the tongue occupies more flat positions than in the production of the Russian vowels;

c) long vowels in English are considered to be tense. There are no long vowels which can be opposed phonemically to short vowels in the Russian language. Length in the Russian vowel system is an irrelevant feature;

d) there are monophthongs and diphthongoids in the 'Russian vowel system, but there no diphthongs (diphthongized sounds, in English they are [i:] and [u:]

e) there are 6 vowel phonemes in Russian and 20 in English, the majority of the English vowel phonemes have no counterparts in Russian: [æ, ɜ:, ə, u: eə, uə, ai,əu]

Lecture 3 Functional aspect of speech sounds

1. *Differences between sounds and phonemes.*
2. *Variants and allophones.*
3. *The Phoneme theory.*
4. *The Theory of phonological oppositions.*
5. *Schools in Phonology.*

1. Every language has a limited number of sound types which are shared by all the speakers of the language and are linguistically important because they distinguish words in the language. The segmental phoneme is the smallest (i.e. further indivisible into smaller consecutive segments) language unit that exists in the speech sounds which are capable of differentiating one word from another. They also can distinguish one grammatical form of the same word. Speech sounds can perform such distinctive function only when they are opposed to each other or to no sound in one and the same position. For example, the English words bid [bid], bed [bed] and bad [bæd] are distinguished from one another by the vowel sounds [i], [e], [æ] occurring in the same position. Therefore, these different vowel sounds represent different phonemes in English. In the pair of words bad [bæd] and add [æd] the consonant [b] is opposed to no sound in the same position (zero opposition) thus differentiating the two words. The vowel sounds [æ] and [e] are capable of differentiating the grammatical forms of one and the same word, e.g. the singular form man [mæn] and the plural form men [men]. This is another proof that [e] and [æ] represent different phonemes in English. The consonants [s] and [z] differentiate such words as advice [əd'vaɪs] and advise [əd'vaɪz] while the consonants [s] and [t] distinguish the grammatical forms of such a verb as 'to ask' [a:sk] - asks [a:sks] - asked [a:skt]. Therefore the consonant sounds [s, t] represent different English phonemes, [z] and [t] respectively. 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 as it helps to recognize words and consequently phrases and sentences.

2. The actual speech sounds pronounced by a speaker are variants or allophones of phonemes. Every phoneme displays a vast range of variation in connected speech. Variants are speech sounds the quality of which depends either on a) the region where the speaker lives or b) on the individual peculiarities of the speaker's speech apparatus, so they can be:

a) regional. It is caused by concrete historical tendencies active in certain locality. For example, the variant of [re] phoneme involves significant changes in its length, because in some dialects [re] is much longer than the standard sound. As to its quality, it ranges from a front open [re] in the southern part of England to [a] in Northern England. Such type of variants does not affect intelligibility of speech, yet they inform the listener about the speaker's origin (i.e. the region he comes from) and his social standing;

b) individual. This kind of variants embraces the individual peculiarities of articulating

sounds, which are caused by the shape and form of the speaker's speech organs and by his articulatory habits. For example, a speaker may mumble or lisp (say "thish ish" for "this is"), or stammer (say "a f-f-fine d-d-day"). Individual variants may cause a lot of difficulties in communication. At the same time they enable people to identify the speech of definite individuals.

Allophones are speech sounds the quality of which depends either **a)** on the position in the word or **b)** on the combination with other speech sounds. So allophones can be:

a) positional. They are used in certain positions traditionally. For example, the English [I] is realized in actual speech as a positional allophone: it is clear in the individual position and dark in the terminal position, compare "light", "let" and "hill" , "mill" ;

b) combinatory. They appear in the process of speech and result from the influence of one phoneme upon another.

Allophones are realized in concrete words. To distinguish the sound types from their allophones in writing, two types of brackets are used: slant like for the phonemes proper, and square - for their allophones, e.g. the phoneme /l/ has two positional allophones: clear [l] and dark [ɫ]. In practical teaching the most important allophones should be mentioned to teach the pupils their correct pronunciation. Complementary distribution is another pattern of, phoneme environment, when one and the same phoneme occurs in a definite set of contexts in which no other phoneme ever occurs. The allophones of one and the same phoneme never occur in the same context, variants of one phoneme are mutually exclusive.

3. The founder of the Phoneme theory was L.A.Baudouin de Courteney, the Russian scientist of Polish origin. His theory of phoneme was developed and perfected by L.V.Shcherba - the head of the Leningrad linguistic school. L.A.Baudouin de Courteney-defined the phoneme as a psychological image of a sound or one common to several sounds. Actually according to his conception pronounced speech sounds are, but imperfect realizations of such ideal psychological images, so in his opinion there is a discrepancy between an intended sound and the one really pronounced.

L.A.Baudouin de Courteney was an adherent to and an active exponent of the so-called psycho logistic school of thought in linguistics widely current in his time. His pupil and disciple, L.V.Shcherba, who took the Phoneme theory a stage further, was naturally under the influence of his teacher's views and of the general trend in linguistics then current. He stated that in actual speech we utter a much greater variety of sounds than we are aware of and that in every language these sounds are united in a comparatively small number of sounds types, which are capable of distinguishing the meaning and the form of words - that is to serve the purpose of social intercommunication. It is these sound types that should be included into the classification of phonemes and studied as differentiatory units of a language. In another variety of the entirely abstract ional conception of the phoneme the latter is regarded as a disembodied unit of language. This conception was originated by Ferdinand de Saussure, the famous Swiss linguist, who was the first exponent of the Phoneme theory in Western Europe. The distinctive feature of his viewpoint was his

complete disregard for the material aspect and the recognitive function of the phoneme.

With the spread of the Phoneme theory to and in the USA, originally in F. De Saussure's interpretation, the exclusively abstractional view of the phoneme was shared by some American linguists. The denial in American linguists of the objective reality of the phoneme has been carried to an extreme in what is known as the fictionalists' view of the phoneme launched by W.F. Twaddel. He declares the phoneme "an abstractional, fictitious unit". There, however existed the second group of phonological conceptions, which were the oppositions of the purely abstractional ones. One of the most typical definitions of this kind was put forward in D. Jones' book "An Outline of English Phonetics", it was as follows, "A phoneme may be described roughly as a family of sounds consisting of an important sound of the language together with other related sounds which "take its place" in particular sound-sequences or under particular conditions of length or stress or intonation". Definitions of the phoneme in which its functional aspect is not reflected do not form a separate group: they belong either to the first group (purely abstractional) or to the second (vulgarly materialistic).

It is assumed that for teaching purposes the most suitable viewpoint is that of L.V. Shcherba and his followers. Accordingly, the phoneme is characterized by definite articulatory and acoustic characteristics and can be easily described as a separate unit of the sound system of language. Whereas the other viewpoints treat the phoneme as a phonological unit which is devoid of articulatory and acoustic characteristics, because even its phonologically relevant features appear to be unstable (they can be neutralized). Moreover, the phoneme in that sense embraces sounds that can be assigned to other phonemes as well (the so-called "common" allophones). Such an approach lacks the practical application of phonology to teaching pronunciation. The existence of a number of viewpoints on phonological problems can be explained by the well-known fact that language is too complicated for all its features to be described in terms of anyone theory.

4. A phoneme can only perform its distinctive function if it is opposed to another phoneme (or to no sound) in the same position. Such opposition is called distinctive, or phonological. There exists a very thorough and rather complicated classification of phonological oppositions, such as one worked out by N.S. Trubetzkoy in his book "Grundzüge der Phonologie" ('Foundations of Phonetics'). This classification is based on the number of distinctive articulatory features underlying the opposition. For instance, if the opposition is based on a single difference in the articulation of two speech sounds; it is a single phonological opposition, e.g. the opposition between [p] and [t] as in [pen] - [ten], bilabial and forelingual, all the other features being the same. If the sounds in distinctive opposition have two differences in their articulation, the opposition is called double, e.g. the opposition between [p] and [d] as in [pen] - [den]: (1) bilabial and forelingual, (2) voiceless-fortis and voiced-lenis. If there are three articulatory differences, the opposition is a triple one, or the sum of three single oppositions, e.g. the opposition between [p] and [ð] as in [pei] - [ðei]. **(1)** bilabial and forelingual, **(2)** occlusive and constrictive, **(3)** voiceless-fortis and voiced-lenis. Thus, double and multiple phonological opposition are analyzable into the corresponding sum of single oppositions and the establishment of the phonemic system of a language is actually the establishment of all the single phonological oppositions existing in it. N.S. Trubetzkoy further developed his system of oppositions by giving special prominence to

the most essential members: 1) the phoneme which he defines as a unity of the phonologically relevant features of a sound 2) the speech sound, which he defines as a unity of all the features, both relevant and irrelevant of a sound representing the phoneme in connected speech. Some oppositions may be neutralized as, for example, the German [d - t] in final positions of words. The phoneme in the position of neutralization was called (by N.S.Trubetzkoy) the arch-phoneme and defined as "a unity of relevant features common to two phonemes". It is therefore an abstraction. N.S.Trubetzkoy emphasizes the fact that the inventory of the phonemes of a language is practically a correlation of its system of phonological oppositions.

5. One of the main problems of the Phoneme theory is the problem of identifying phonemes in different allomorphs of the same morpheme. Depending on the point of view on this problem linguists of Russia belong either to the Moscow Phonological School or to the Leningrad Phonological School.

The representatives of the Moscow trend (A.A. Reformatsky, R.S.Kusnetsov, R.I.Avanessov, M.V.Panov, etc.) investigate the phoneme on the material of the Russian language. They did a lot its thorough and multilateral morpho-phonological analysis. A number of linguists of the Moscow School have developed Baudouin's morphological Phoneme theory of the early period Prof. R.I.Avanessov in his book on Russian phonetics, has made a thorough analysis of this conception and is of the opinion that it lacks precision. He states that it has all the weak points of Baudouin's earlier morphological phoneme theory with the addition that it has become more complicated because of the introduction of two notions: 1) that of phonemic variations and 2) that of phonemic variants. Variations, according to the Moscow group of linguists are the concrete representations of phonemes in "strong" positions. Variants include all the alternation series that can be found within the same morpheme. Such a conception makes the phoneme idea very obscure.

The representatives of the Leningrad School (L.V.Shcherba's followers: L.R.Zinder, O.I.Dickushina, V.A.Vassilyev etc) analyze and investigate sounds as real speech units. Shcherba's disciples always cared for the practical appliance of phonemic analysis. For example, in solving the problem of phoneme identification in the neutral position they advocate the autonomy of the phoneme, its independence from the morpheme, which is simpler for practical purposes.

The phoneme theory has also been developed in other countries.

The Prague Phonological School The Phoneme idea was further developed by the Linguistic Society of Prague (Circle Linguistique de Prague). Among the linguists of this society there were a number of well-known scholars who had created quite a revolution in linguistics. The most prominent members are Dr. V.Mathesius, Prof. N.S.Trubetzkoy, Prof. R.Jakobson, Prof. B.Trinka, Prof. J.Vachek. It was N.S.Trubetzkoy who first became acquainted with the phoneme theory through the words of Baudouin and L.V.Shcherba while he was studying at the University of Moscow, and as a member of the Moscow Linguistic Society. However he did not approve of the definitions of the phoneme as formulated by Baudouin and by Shcherba's, yet he admitted his point of view to be a development of the essential points of these two systems. The main points of N.S.Trubetzkoy's theory were: 1) the separation of phonology from phonetics 2) the theory of phonological oppositions 3) the theory or arch-phoneme.

The London School of Phonology. It was headed by Prof. Daniel Jones of London and is considered to represent the physical conception of the phoneme. D.Jones' conceptions show

the influence of N.S.Trubetzkoy. In most of D.Jones' works his treatment of phonemes is connected with philosophy, and even metaphysics, so that a linguist cannot cope with it. And yet his object is to give the phoneme a purely practical application: it is useful in teaching languages, in creating phonemic transcription, etc. He considers that it is impossible to give an adequate definition of the phoneme. Since the term "language" is vague and may be taken as a primary notion only, a language can be said to exist only in some mentalistic or non-material sense. Thus there are elements of agnosticism in his teaching.

The Copenhagen Trend. This trend is represented by L.Hejelslev who claims "an utter estrangement" between phonetics and phonology. To L.Hejelslev a language is a system of signs, a code like any other code used by a human community. The Copenhagen trend tries to represent all linguistic phenomena as a series of "relations" and mathematical "rations". All the former linguistic terminology has been given up and new "metalinguistic" terminology has been substituted. R.Jakobson and M.Halle term this approach to linguistic problems "algebraic".

The American Phonological School The' Phoneme theory in America, headed by Edward Sapir and Leonard Bloomfield, may be characterized as structuralism. Leonard Bloomfield defined the phoneme as "a minimal unit of distinctive sound - feature", Twaddle defines it as "an abstractional fiction". The American trend in Phonology becomes more and more inclined towards abstractional views. According to Ch.F.Hockett, language may be compared to any system of codes. Such notions are characteristic of the Copenhagen School. The American structuralists are frequently alluded to as "descriptivists" for their treatment of phonetics as synchronic and descriptive. All the phenomena of language are analyzed in their present condition without any connection with the history of the language in question.

Lecture 4 Accentual structure of English.

1. *Definition of accent.*
2. *Types of stress.*
3. *Peculiarities of the English accent.*

1. Not all the syllables in a word are pronounced with the same degree of force. This phenomenon was observed by linguists long ago and a number of theories arose to explain it. All those theories tried to discover the nature of the word stress. A lot of definitions have been given to the word "accent" (or "stress"). The most general of them is as follows: the greater degree of special prominence given to one or more syllables as compared with that of the other syllable or syllables in one and the same word. There may be one prominent syllable in a word as compared to the rest of the syllables of the same word (as in "im`portant") , two equally prominent syllables (as in " `misbe'have"), two unequally prominent syllables (as in "e, xami 'naton") or more prominent syllables (as in "'unre,liab'ility"). This correlation of degrees of prominence of the syllables in a word forms the stress pattern of the word which is often called the accentual structure of a word. Therefore we may conclude that a word as a meaningful language unit has a definite phonetic structure which comprises not only the sounds that the word is composed of and the syllabic structure that these form. It also has a definite accent or stress pattern. One should bear in mind that monosyllabic words have no stress pattern because there can be established no correlation of prominence within it. Yet as lexical units monosyllables are regarded as

stressed. The phenomenon of accent has never been disputed by anyone but its causes have been explained in different ways. One of the wide-spread theories is the expiratory stress theory. According to this theory it is supposed that the strongest syllable in a word (the stressed one) is made more prominent than the others by means of a stronger current of air, by a stronger expiration. This makes the auditory impression of stress be that of prominence. According to some other opinion it is not only the force of exhalation greater in a stressed syllable, but that the articulation of a syllable is more energetic. Consequently, the term "expiratory" has often been replaced by the term "dynamic" by some linguists.

An interesting point of view has been introduced by V.A. Bogoroditzky who underlines that the greater prominence of expiratory activities can also be observed in the pronunciation of polysyllabic words when a stronger (more energetic) expiration is used in pronouncing one syllable (the stressed one). He also points out that when observing the process of the increase and decrease of energy in pronouncing sounds and unisyllabic words, two phenomena can be perceived: an increase and a diminution of expiratory activities and an increase and a diminution of articulatory activities. The more important role is performed here by the process of expiration. D. Jones introduces the same idea of stress. He suggests that stress may be described as the degree of force with which a sound or syllable is uttered. A strong force of utterance means energetic action of all the articulating organs. It involves a strong "push" from the diaphragm and consequently strong force of exhalation.

As it has been mentioned before, there are different definitions of accent in modern phonetics, given by prominent phoneticians (D. Jones, H. Sweet, V.A. Bogoroditzky etc.), but all the linguists can not but agree that accent is a complicated linguistic phenomenon accompanied not only by the change of force of utterance but the pitch of the voice and qualitative and quantitative characteristics of a sound.

2. In different languages stress may be achieved by various combinations of such parameters as intensity, duration, frequency, formant structure. Depending upon which parameter is the principal one in producing the effect of stress, word stress in languages may be of different types. Some linguists (V.A. Vassilyev and his followers) distinguish two main types of word stress first of all according to the articulatory means by which it is affected. This classification is the most general in modern phonetics:

- a) one of the articulatory means as the pronunciation of a syllable in a word with greater force of utterance is compared with that of the means is called dynamic, or force stress;
- b) a syllable can be made specially prominent by uttering it on a different pitch level or with a different pitch direction' than the other syllable or syllables of the word. Word accent affected by two means is called musical, or pitch, or tonic accent. In the languages with dynamic word stress the latter is mainly achieved by a greater force of articulation. It results in greater loudness on the auditory level. The stressed syllables are louder than the unstressed ones. All the other parameters play a less important role in producing the effect of stress in such languages. Word accent in some European languages such as English, French, German, and Russian is traditionally considered to be predominantly dynamic with different degrees of the force of uttering a stressed syllable. In the languages with musical word stress prominence is mainly achieved by variations in pitch level. Thus such Oriental languages as Chinese, Japanese, Vietnamese as well as some African languages are regarded as having exclusively or predominantly musical (or tonic) word accent. The position of the tonic accent is capable of distinguishing between two words which consist of the same sounds. In Japanese only a higher and a lower tone

but not differences in dynamic stress distinguish from each other words consisting of the same sounds. For example, the sequence /hana/ when said with even tone, means "nose", with higher tone on the second syllable means "flower". The Scandinavian languages make use of both, dynamic and tonic stress in more or less equal degree. Thus in Norwegian *axel*-*"shoulder"* and *axel*-*"axle"* are stressed alike but differ from each other in the contour of pattern of voice pitch. There are linguists (O.Dickushina, G.P.Torsuyev, LV.Zlatoostova, M.A.Sokolova etc) who distinguish some alternative types of stress: quantitative and qualitative. They put it the following way:

- a syllable becomes more prominent when its vowel is pronounced longer than another vowel or other vowels of the same tamber or historical length in the unstressed position in the same word or in other words of the language. Word accent effected by this means is called quantitative accent

- word accent effected by preserving unobscured the quality of the vowel phoneme in the accented syllable is called qualitative accent.

It is doubtful, however, that the quantitative and qualitative types of word accent exist separately from dynamic stress. V.A.Vassilyev considers them to be rather conditioned by and thus become incidental to the latter because the vowel of a dynamically stressed syllable is at the same time longer than an unstressed vowel of the same tamber of traditional length and always retains its full formation.

Word stress can also be considered from the point of view of its position or place. There are languages in which stress always falls on the first syllable (as in Czech and Finnish) or on the last syllable (as in French and Turkish). Word stress is said to be fixed in such cases, as compared with the same languages where it is free (Russian, German, Italian)

Stress can also be viewed from the point of its degree. The majority of British phoneticians distinguish three degrees of word -stress. The strongest stress is called primary stress, the second strongest is called secondary one. All the other degrees of stress are grouped together under the cover term of weak stress. The syllables bearing either primary or secondary stress are termed stressed while syllables with weak stress are called unstressed.

3. The stress patterns of the bulk of English words are regular and stable. Yet the English stress is said to be free. It is free in the sense that stress is not fixed to any particular syllable in all the words of a language. G.P.Torsuyev who has made a special analysis of the English stress pattern, distinguishes more than 100 stress patterns. He groups them into eleven main types. The most common among them are:

a) words with one primary stress, as in " `after";

b) words with two primary stresses, as in " 'week-'end ";

c) words with one primary and one secondary stress, as in " ,maga'zine". They are the most productive types of stress-patterns, as borrowings and new words that appear in English are generally stressed accordingly.

Though word stress in English is called free, there are certain tendencies in the language which to some extent regulate the accentuation of words. The linguists who dealt with a thorough analysis of English stress patterns have agreed upon the existence of two accentuation tendencies in English: the recessive tendency and the rhythmic tendency. According to the recessive tendency stress falls on the first syllable. It is generally the root syllable (e.g. "mother", "father", "ready", "table") or on the second syllable in words have a prefix of no special meaning (e.g. be'come", "in'deed", "for'give", "be'hind"). The recessive tendency in stressing words is characteristic of words of the Anglo-Saxon origin but the ten-

endency has also influenced many borrowings (e.g. "excellent", "garage").

In the English language a considerable part of the vocabulary consists of monosyllabic words. Some of them are stressed, others are not. This created the rhythmic tendency to alternate stressed and unstressed syllables. According to the rhythmic tendency stress falls on the third syllable from the end (e.g. in'tensity", "ho'stility"). It is the usual way of stressing four-syllabic words (e.g. po'litical", "de'mocracy", "i'dentify", "com'parison"). The rhythmic tendency remains a strong one and it affects the stressed patterns of a large number of words in words in modern English. Thus, in some polysyllabic words there is a tendency nowadays to avoid a succession of weak syllables, especially if these have [a] or [i]. As a result there appears a stress shift with a rhythmic alternation of stressed and unstressed syllables. This tendency is clearly evident in the new pronunciation of the following words:

ˈexquisite or ex'quisite

'precedence or pre'cedence

'sonorous or so'norous

'capitalist or ca'pitalist

articu'latory or ar,ticu'latory

In words with more than four syllables the influence of both the rhythmic and recessive tendencies can be observed (e.g. ,indi'visible, ,physi'ology", ,phono 'logical, ,possi'bility). The new variants of pronunciation of these words and many more English words have been accepted and included into "Everyman's English Pronouncing" Dictionary by D. Jones as either the second or even the first variant of pronunciation. It also has been noticed that the stress of the parent word is often retained in the derivatives, e.g.

'personal - perso'nality

'nation - natio'nality

This regularity is sometimes called the retentive tendency in English. It is worth mentioning that there is one more tendency in English: the tendency to stress the most important elements in words. Such meaningful prominence is given to negative prefixes "un-", "in-", "mis-", "dis-" (e.g. "un'known", "mis'behave", "in'artistic"); such prefixes as "ex-", "vice-", "sub-", "under-" (e.g. "ex'president", "vice-'president", "sub-'edition", "under-'mine"); suffix "-teen" (e.g. "thir'teen", "fifteen") semantically important elements in compound words (e.g. "well-'known", "red-'hot", "bad-'tempered")

To sum up what has been mentioned before we may conclude that these are the tendencies that to some extent regulate the placement of stress in English words and condition of their stress patterns.

LECTURE 5 The Theory of syllable

1. *Definition of syllable.*

2. *Classification of syllables.*

3. *Theories of syllable formation and syllable division.*

1. Traditionally linguists point out that 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. Therefore a syllable is the minimal

unit of sounding speech. A lot of definitions have been given to the word "syllable". According to the most generally accepted one (J.Kenyon) the syllable is one or more speech sounds forming a single unit of utterance which may be a word or a commonly recognized subdivision of a word. The syllable can be a single word: chair [tʃeə], a part of a word: English [iŋ-gliʃ], a part of the grammatical form of a word: later [lei-tə]. Phoneticians used to analyze the syllable from different points of view. From the acoustic and auditory standpoint a syllable is characterized by the force of utterance or accent, pitch of voice, sonority and length, that is by prosodic features. Articulatory characteristics of a syllable are connected with sound juncture and with the theories of syllable formation and syllable division. Functional or phonemic characteristics of a syllable are connected with the constitutive, recognitive and distinctive properties of a syllable. A syllable can be viewed in connection with its graphic representation. Syllables in writing are called syllabographs and are closely connected with the morphemic structure of words.

In addition to the general practical knowledge of the syllable, much is known to linguists about its acoustic, perceptual, functional and structural aspects, although the question of its exact phonetic constitution cannot be regarded as wholly answered. There appears to be a large area of agreement among linguists about the following points concerning the above-mentioned aspects of the syllable.

Since the syllable structure of words pronounced in isolation may be different from the syllabic structure of the same words in phrases and sentences, it is not sufficient to speak of the syllabic structure of only the words and word forms of a language. It is necessary to speak also of the syllabic structure of phrases and sentences in it, i.e. of the syllabic structure of the language itself.

2. There are a number of classifications of syllables in modern phonetics based on different criteria and various points of view. From the viewpoint of syllable division, i.e. from the viewpoint of whether a syllable begins and ends with a vowel or a consonant sound, syllables are classified as open, closed, covered and uncovered. A syllable which begins with a consonant sound and ends in a vowel sound (CV type) is called covered and open, e.g. no [nəu]. A syllable which begins with a vowel sound and ends in a consonant sound (VC type) is called uncovered and closed, e.g. on [ɒn]. Syllables with CVC structure are called covered and closed, e.g. man [mæn]. Syllables of the V type are uncovered and open, e.g. awe [o:]. G.P.Torsuyev suggests to differentiate the following types of syllabic structures: V type - fully open, e.g. or [ɔ:]

CVC type - fully closed, e.g. : fat [fæt], cart [kɑ:t]

CV type - initially covered, e.g. : no [nəu], bore [bo:]

VC type - finally covered, e.g. : add[æd]

Syllables can also be classified according to their length. They can be short and long. The linguistic unit of syllable length is the mora which is equal to the duration of a short vowel sound or syllable. The duration of a long vowel sound or syllable is taken to be equal to two moras. In some languages, such as Latin, the position of word-stress is determined by counting the number of moras (but not syllables) from the end of a word. English and Russian are, to use N.S.Trubetzkoy's terms, syllable-counting (but not mora-counting) languages.

In the so-called tonic languages the syllable is also the carrier of the word tone, a distinctive movement or change of pitch within the syllable. From this point of view syllables may be those pronounced with even pitch, on different pitch levels (low-even, mid-even and high-even tones) and those pronounced with changes of pitch going from one level to

another (a fall, a rise) or with combinations of such changes (a fall-rise, a rise-fall).

The syllable as a whole is also a carrier of what is known as dynamic stress, i.e. variation in the force of utterance. Syllables may be classified therefore also according to their accentual weight. From this viewpoint, syllables may be stressed and unstressed, with further subdivisions of stressed syllables distinguished in some languages (e.g. syllables with secondary stress in English). There can be traced some other classifications of syllables, but those mentioned above are the most known in modern linguistics.

3. There have been suggested several theories to explain the mechanism of syllabic formation. There are different points of view on syllable formation which are briefly the following:

1) the first in chronological order is the “breath-puff” theory which has now been practically abandoned. According to this theory, syllables are formed by “breath puffs”. The nature of phonic expiration has now been sufficiently analyzed, so that this theory can not be considered seriously;

2) the second ancient theory states that there are as many syllables in a word as there are vowels in it. This theory is primitive and insufficient since it does not take into consideration consonants which are also capable of forming syllables in some languages; neither does it explain the boundary of syllables;

3) the expiratory theory states that there are as many syllables in a word as there are expiration pulses. The borderline between the syllables is, according to this theory, the moment of the weakest expirations. This theory is considered by some linguists (S.F.Leontyeva, O.J.Dickushina) to be inconsistent because it is quite possible to pronounce several syllables in one articulatory effort or expiration, e.g.

seeing ['si:iŋ];

4) the sonority theory states that there are as many syllables in a word as there are peaks of prominence or sonority. Each sound has a different carrying power. By means of linguistic experiments, the creator of this theory, prof. Otto Jespersen, has proved that the least sonorous sounds (sounds that have the least carrying power) are those for which the mouth is closed while the most sonorous sounds are those for which the mouth is wide open. Between these extreme points there are different degrees of sonority. O.Jespersen established the scale of sonority of sounds that is the scale of their inherent prominence. According to this scale the most sonorous are back vowels (low, mid, high), then go semi-vowels and sonorants, then-voiced and voiceless consonants. The sonority theory helps to establish the number of syllables in a word but fails to explain the mechanism of syllable division because it does not state to which syllable the weak sound at the boundary of two syllables belongs;

5) the “arc of loudness” or “arc of articulatory tension” theory is based on L.V.Shcherba's statement that the centre of a syllable is the syllable forming phoneme. Sounds which precede or follow it constitute a chain or an arc which is weak at the beginning and in the end and strong in the middle. Consonants within a syllable are characterized by different distribution of muscular tension. L.V.Shcherba distinguishes the following types of consonants:

- finally strong (initially weak), they occur at the beginning of a syllable, e.g. “cab” [kæb]

- finally weak (initially strong), they occur in the end of a closed syllable, e.g. “mute” [mju:t]

- double-peaked (combination of two similar sounds): in their articulation the beginning and the end are energetic and the middle is weak. Acoustically they produce an impression of

two consonants: ['pen' naif], ['gud'dei].

In terms of the “arc of loudness” theory there are as many syllables in a word as there are “arcs of loudness” and the point of syllable division corresponds to the moment when the arc of loudness begins or ends, that is initially weak consonants begin a syllable, finally weak ones end it.

None of the theories mentioned above are reliable in the definition of the syllabic boundary. To define the syllabic boundary it is necessary to analyze the syllable on two levels: articulatory and auditory (phonetic and phonological), to take into consideration the structural pattern of the syllable. Several other theories of the syllabic division have been put forward by foreign linguists, such as F. de Saussure’s theory, the similar theory of the Rumanian linguist A.Rosetti and the theory of the Czech linguist B.Hala, but all of them are based on the results of the observations of auditory, articulatory and kinesthetic impressions and none has gained any considerable currency.

There are a number of factors determining the rules for syllable division in every language. They are put into effect by using one of the three forms of every consonant. All these factors are closely interdependent. None of them operates singly, they operate in certain combinations. Therefore it is impossible to examine them one by one. However it is due to the electroacoustic analysis that the phoneticians found it possible to formulate the following rules of syllable division in English:

1) in affixal words the syllabic boundary coincides with the morphological boundary: dis-place, be-come, un-able, count-less;

2) in words with CVCV structure the syllabic boundary is after the long accented vowel: farmer ['fa:-mə];

3) in words with CVCV structure the syllabic boundary is within the intervocal consonant, which terminates the short accented syllable: city ['siti] , pity ['piti];

4) in words with CSCV structure the syllabic boundary is within the intervocal sonorant: inner ['inə], cinema ['sinimə];

5) English diphthongs are unisyllabic, they consist of one vowel phoneme, English triphthongs are disyllabic, because they consist of two vowel phonemes: science ['sai-əns] , flower ['flɜu-ə].

To sum it up it should be underlined that it is quite difficult to divide an English word into syllables, but it is possible to do it taking into consideration the above mentioned rules.

Lecture 6 Intonation

1. Definition of intonation.

2. Components of the English intonation pattern.

3. Types of the English intonation.

1.Up to the present time intonation has been defined in terms of modification of "tone" or "pitch" or "musical note". In particular, Prof. D. Jones defined intonation as the variations which take place in the pitch of the voice in connected speech, i.e. the vibrations in the pitch of the musical note produced by the vibration of the vocal cords. L.E.Armstrong and I.C.Ward express practically the same opinion, meaning by intonation the rise and fall in the pitch of the voice when the vocal cords work. G.P.Torsuyev suggests a broader definition, he calls intonation a complex unity of pitch, intensity, timbre and tempo in speech which is one of the most-important ways of expressing the meaning of an utterance. Prof. LV.Shcherba's

definition of intonation is the traditional one. Intonation is defined by him as the variations of pitch, intensity duration of sounds and of voice timbre. Different types of intonation express various elements of the speech event such as: a question, a statement, a request, a command, irony, sincerity and many other shades of meaning.

This proves that intonation is very important. It organizes a sentence, determines communicative types of sentences and clauses, divides sentences into intonation groups, gives prominence to words and phrases, and expresses contrasts and attitudes. As a rule, the two main functions of intonation are distinguished, they are: communicative and expressive.

In Great Britain there are two main approaches to the problem of intonation. One is known as a contour analysis and the other may be called grammatical. The first is represented by a large group of phoneticians: H.Sweet, D.Jones, G.Palmer, L. Armstrong, I. Ward, K.Kingdom, J.O.'Connor, A.Gimson and others. It is traditional and widely used. According to this approach the smallest unit to which linguistic meaning can be attached is a tone group (sense-group). The grammatical approach to the study of intonation was worked out by M.Hallyday. The main unit of intonation is clause. Intonation is a complex of three systemic variables: tonality, tonicity and tone which are connected with grammatical categories.

M.Hallyday's theory is based on the syntactical function of intonation.

The founder of the American school of intonation is Kenneth L.Pike. In his book "The Intonation of American English" he considers "pitch phonemes" and "contours" to be the principal units of intonation. He describes different contours and their meanings, but the word "meaning" stands apart from the communicative function of intonation. It is worth mentioning, that some linguists (A.Antipova) characterize the approach of the American school to the study of intonation system as "mechanical".

To compile all the given definitions and pick out the essential characteristics, one may state that intonation is a complex unity of non-segmental or prosodic features of speech: 1) melody, pitch of the voice 2) sentence stress; 3) temporal characteristics (duration, tempo, pausation) 4) rhythm 5) timbre (voice quality).

2. The structure of intonation pattern of the English language is the following: unstressed and half stressed syllables preceding the first stressed syllable constitute the pre-head of the intonation pattern, stressed and unstressed syllables up to the last stressed syllable constitute the head, body or scale of the intonation group.

3. The last stressed syllable, within which fall or rise in the intonation group is accomplished, is called the nucleus, the syllables that follow the nucleus constitute the tail, e.g.: It's been a `very `interesting _ lecture for all the students.

The most important part of the intonation group is the nucleus, which carries nuclear stress (nuclear tone). According to the changes in the voice pitch pre-heads can be rising, mid and low. Scales can be: descending, ascending and level. According to the direction of pitch movement within and between syllables, descending and ascending scales can be stepping, sliding and scandent. This classification is the most non-complicated, though there are a lot of approaches by numerous scholars. In the works by Russian Phoneticians (L.Trakhterov, G.Torsuyev, V.Vassilyev, A.Antipova, etc.) the following types of scales are distinguished: the gradually descending scale, the broken descending scale, the low level scale, the high level scale, the ascending scale, the scandent scale, the sliding scale. J.O.'Connor and G.Arnold distinguish four unemphatic heads (scales): low, high, falling, rising and three emphatic heads: stepping (which is an emphatic modification of the high head), sliding (an emphatic modification of the falling head) and climbing (an emphatic

variant of the rising head).

3. Many phoneticians find it important to distinguish such types of the English intonation as emphatic and unemphatic ones.

Unemphatic English intonation has two fundamental "tunes": 1) the falling tune and 2) the rising tune. They differ semantically and are different in form. The gradually descending scale of stressed syllables remains in both cases essentially the same, the main difference being in the treatment of the final syllables of the syntagm. In "falling" syntagms, the falling pitch pattern is "sung" on the last stressed syllable while the final unstressed syllables either continue the fall or are spoken on a low level. In "rising" syntagms, the descending scale of stressed syllables is regular, until the final stressed syllable of the syntagm is reached; it is pronounced on a low note, but there is a slight rise at the end. If the last stressed syllable of the syntagm is followed by one or several unstressed syllables, the last stressed syllable has a low level intonation and the rise is confined to the following final unstressed syllables. This rise is never very high. e.g.: 'Have you 'been 'there since 'last , 'year?

The main semantic difference between falling and rising intonation is that falling tune expresses finality; decisiveness, it is much more categorical than the rising tune. The latter lacks decisiveness. The falling tune is used in the following communicative types in English':

- 1) statements; e.g. He has 'just 'come ,home
- 2) special question requiring definite information (questions beginning with an interrogative word); e.g. 'Where does your 'friend ,live?
- 3) exclamations (of an unemphatic nature); e.g. 'How ,cold.
- 4) commands (unemphatic); e.g. 'Go there at ,once!
- 5) greetings (when you are the first to greet somebody.); e.g. Good ,morning!
- 6) sentences expressing deep gratitude; e.g. . Thank you 'ever so ,much!

The rising tone is used in the following communicative types of one-syntagm sentences:

- 1) general questions (which begin with an auxiliary, a semi-auxiliary or a modal verb); e.g. 'Is your 'family ,large?
- 2) requests; e.g. 'Will you' pass me the' salt ,please.
- 3) polite remarks; e.g. It was' rather a ,pity.
- 4) implications; e.g. I thought you'd ,come.
- 5) formal expressions of gratitude; e.g. ,Thank you.
- 6) answers to greetings; e.g. Good ,morning.

As for the emphatic intonation, L.E.Armstrong and I.C.Ward define it as an all-round special increase of effort on the part of the speaker. This "increase of effort" may manifest itself in several ways:

- a) in a more energetic articulation of sounds
- b) in the use of the strong forms of words instead of the weak forms, c) in an increase of sentence-stress
- d) in various pitch patterns

It is impossible to formulate exact rules for the use of emphatic intonation. However, the

Following suggestions may be helpful. Hugh Colman, the author of the book "Intonation and Emphasis", says that cases of emphasis can be classified under two general headings: emphasis for intensity and emphasis for contrast. Intensity-emphasis is very often suggested by the kind of words we use. Such words usually express measurable qualities:

- 1) Adjectives: huge, enormous, lovely, tremendous, wonderful, marvelous, awful, tiny, absurd, killing, brilliant, etc.
- 2) Adverbs: particularly, extremely, hopelessly, etc.
- 3) Plural nouns: quantities, masses, heaps, tons, hundreds, etc.
- 4) Verbs: rush, squeeze, hate, etc.

Emphasis for contrast is not connected with the use of special words; any word may be emphasized, e.g. "You must do it yourself." This sentence with intensification means: "No one is going to do it for you".

Lecture 7 Variants of the English Pronunciation

1. *Regional Types of the British Pronunciation.*
2. *American English Pronunciation.*
3. *Phonetic Styles.*

1. There exist numerous varieties of pronunciation in any language, in English language as well. The national language of England developed on the basis of the London dialect, because London became the centre of commerce, industry and learning as early as the 14th century. Literary English is characterized by its grammatical structure, vocabulary and phonetic structure. English people consider literary English to be superior to other forms of English; the literary pronunciation is considered "more beautiful", "more correct" than dialectal pronunciations. For the literary English usually the terms Received Pronunciation, Standard Pronunciation, Standard Received Pronunciation are used. The first term is more frequently used and it seems to be more exact. Received Pronunciation means that this type of pronunciation is "received" or accepted as correct by the majority of the English people.

The number of local dialects in England is very great. It is possible to classify them, however, into the following main classes, each class including several groups:

- 1) The dialects of Scotland (9 groups)
- 2) The dialects of Ireland (3 groups)
- 3) The dialects of England and Wales, consisting of five divisions, can also be subdivided into several groups:
 - a) Northern (3 groups)
 - b) Midland (10 groups)
 - c) Eastern (5 groups)
 - d) Western (2 groups)
 - e) Southern (10 groups)

In present-day English the number of the local dialects are being reduced to the fewer more or less general, regional types. Every regional type of pronunciation is characterized by features that are common to all the dialects used in the region. In British English phoneticians generally distinguish three main regional types of pronunciation: Northern, Southern and Scottish regional types of English pronunciation.

The Northern dialects are spoken in Cumberland, Yorkshire, Westmoreland, and

Lancashire. They are not quite uniform, since some of the features characteristic of one of them do not appear in another. The following are the features that are common to all of them: in Cumberland, Yorkshire and Westmoreland the M.E. [u] has not changed into [ʌ], and such words as "once", "love", "come" have preserved their older pronunciation [wʊns], [lʊv], [kʊm]. In most of the Northern dialects, M.E. [u:] has been preserved, thus the words house, mouse are pronounced [hu:s], [mu:s]. In the system of consonants the initial [h], as a rule, is dropped. In most of the Northern dialects, unstressed [ɪ] is not used; [n] is used instead. Looking, loving, happening are pronounced [lʊkɪn], [lʊvɪn], ['hʌpənɪn].

The most characteristic features of the Southern dialects are as follows: M.E. [a] has changed into [æ]; thus 'man' is pronounced [mæn]. In some of the Southern dialects, the voiceless [s], [f], [θ] are not used initially; the corresponding voiced phonemes [z], [v], [ð] are used instead.

The peculiarities of the Scotch dialects are as follows: M.E. [a] has been preserved in such words as 'house', 'mouse' which are pronounced [hu:s], [mu:s]. In words which have long [o:] in RP and a historical 'r' in the spelling, [ʌr] is pronounced: bird [bʌrd]. The sound [r] is strongly trilled and is pronounced in all positions.

The examples of the Southern Dialects are presented in "Vanity Fair" by W. Thackeray and in "Tom Jones" by H. Fielding. Many examples of the Scotch dialect may be found in the poems by the famous Scotch poet, Robert Burns. We have dwelt upon the principal phonetic peculiarities of some of the English dialects, but we have not exhausted either the peculiarities or the dialects.

2. American English (AE), which is a variant of the English language, has developed its own peculiarities in vocabulary, grammatical structure and pronunciation. American English embraces a wide range of pronunciation varieties. With the beginning of the 19th century the mobility of the population in the USA increased greatly: there was migration to the West of the country, and with the growth of industrial centers a considerable proportion of the farm population moved to the cities. As a result of that, dialectal differences have been reduced to fewer, more or less general, regional types. The most widely spread regional types of AE pronunciation are the Eastern, the Southern and the General American types, the latter spoken mainly in the Middle Atlantic States Region.

The opinion that General American is the literary standard of AE appears to be more logical. Consequently General American pronunciation is the pronunciation standard of the USA. Lately American and other scholars have adopted similar views and expressed them in their books. C.M. Wise, for example, considers General American to be the most important of the three American dialects.

O.J. Dickushina believes there are basic reasons for considering General American pronunciation to be the dominant in the USA. According to her opinion, the three dialects of America are not equal in importance. It may be said with certainty that the pronunciation of the Southern States of the US, for example is not the pronunciation standard of American English. The Southern American pronunciation is peculiar to that part of the country only and has spread north. A "Southern accent" is detected at once as characteristic of a locality and is therefore non-standard.

There may be a question as to the priority of General American over Eastern American English. But it is an established fact that most of the typical American peculiarities of pronunciation are characteristic of both General American and of Eastern American pronunciation. Eastern American has only a few features which are not to be met with in

GA. General American is the form of speech used by the radio, the cinema and television. It is mostly used in scientific and business intercourse. A proof of this is the fact that in two important business centers, namely New York City and St.Louis, GA is the prevailing form of speech and pronunciation, yet New York is situated within the territory where Eastern American is spoken and St.Louis is within the region of Southern American.

In conclusion we should underline that GA is the pronunciation standard of American English. Eastern American and Southern American are usually considered by linguists as two American dialects that are used in separate localities. There are many various regional accents in both the USA and Britain. The most important general differences between American and British speech are as follows:

a) certain vowels are nasal (pronounced through the nose and mouth at the same time) in some varieties of American English, but not in most British accents;

b) some words written with 'a' + consonant (e.g. "fast", "after") have different pronunciations: with [ɑ:] in Standard Southern British English and with [æ] in American and some other varieties of English;

c) the vowel in "home", "go", "open" is pronounced [əʊ] in Standard Southern British and [u] in American English. The two vowels sound very different;

d) in Standard Southern British English, 'r' is only pronounced before a vowel sound. In most kinds of American English, 'r' is pronounced in all positions where it is written in a word and it changes the quality of a vowel that comes before it. So words like "car", "turn", "offer" sound very different in British and American speech;

e) words ending in unstressed ~ 'ile' (e.g. "fertile", "reptile", "missile", "senile") are pronounced with [ail] in British English; some are pronounced with [il] in American English;

f) words borrowed from French are often stressed differently, especially if their pronunciation ends with a vowel sound. The final vowel is usually stressed in American English but not in British English, e.g.

pate	US [pæ'tei]	GB ['pætei]
ballet	US [bæ'lei]	GB ['bælei]

3. A person does not always pronounce the same words in the same way. The pronunciation of one and the same person may be unlike on different occasions. The various ways of pronunciation are called phonetic styles; they have their peculiarities which may differ in dissimilar languages. English phoneticians distinguish a greater number of styles of pronunciation, although among them there is no generally accepted classification of pronunciation styles either. J.Kenyon suggests four principal styles of "good spoken English": 1) familiar colloquial, 2) formal colloquial, 3) public-speaking style, 4) public-reading style. D.Crystal and D.Davy consider that the differences between these varieties are due to the kind of social situation the speaker is in, including the social position of the speaker and the person spoken to. Prof. D.Jones has classified pronunciation styles (or phonetic styles) as the rapid familiar style; the slower colloquial style, the natural style used in addressing a fair-sized audience, the acquired style of the stage and the acquired styles used in singing. Some authors confuse styles of pronunciation with literary styles. Prof. R.I.Avanessov, for instance, mentions the following styles: common colloquial, poetic, academic, the style of public address, low colloquial. Prof. L.V.Shcherba provided his vision of the problem, according to his opinion, the distinctive principle of differentiating between pronunciation styles is the degree of carefulness with which words are uttered. He points out the full style and the colloquial style. In Prof. Shcherba's classification, the most essential features which differentiate the two styles are emphasized. In addition he distinguishes two main types of the colloquial style: 1) the careful colloquial style

(which may have subdivisions in tempo) and 2) the careless colloquial style, which differs from the careful colloquial style in the free use of non-obligatory assimilations, such as: ['gimmi), ['oupm), etc. The two phonetic styles in English are chiefly distinguished by the use of strong forms of all the words in the full style and by the use of weak forms of all the words in the colloquial style.

All the classifications mentioned above differ not only in the number of styles which are singled out. The main distinction between them is that they are based on different principles: the degree of carefulness (see LV. Shcherba's and RAvanessov's classifications of styles of pronunciation), the extent of formality (see J.Kenyon's classification), the rate of speech (see D.Jones's classification), the social situations (see D.Crystal and D.Davy).

РАЗДЕЛ 3. ПЛАНЫ И ВОПРОСЫ СЕМИНАРСКИХ ЗАНЯТИЙ

№	Наименование разделов и тем.	Количество часов на семинары	Количество часов на КСР
1.	Тема 1. Фонетика как наука 1. предмет фонетики; 2. отрасли фонетики; 3. связь фонетики с другими науками;	2	4
2.	Тема 2. Артикуляционный аспект звуков речи 1. общая классификация звуков речи; 2. органы речи; 3. классификация английских согласных; 4. классификация английских гласных; 5. различия артикуляционной базы английского языка в сравнении с русским.	3	8
3.	Тема 3. Функциональный аспект звуков речи 1. различия между звуками и фонемами; 2. варианты фонем (аллофоны) 3. теория фонем; 4. теория фонологических оппозиций; 5. школы фонологии;	3	8
4.	Тема 4. Ударение в английском языке 1. определение ударения; 2. типы ударения;	2	4

	3. особенности ударения в английском языке;		
5.	Тема 5.Слоговая структура английского языка 1. определение слога; 2. классификация слогов; 3. теория образования слогов и их разделение;	3	5
6.	Тема 6. Интонация в английском языке 1. определение интонации; 2. компоненты английской интонации; 3. типы интонации в английском языке;	3	5
7.	Тема 7. Варианты английского произношения 1. региональные типы британского произношения; 2. американский и английский варианты произношения; 3. фонетические стили	2	2
	Итого	18	36

ТЕСТОВЫЕ ЗАДАНИЯ ПО КУРСУ

COMPREHENSION TESTS IN THEORETICAL PHONETICS.

Тест I. Phonetics as a science.

1. *Subject-matter of phonetics includes:*

- a) world-building, shift of stress, speech sounds and alliteration
- b) speech sounds, intonation, stress, syllable
- c) intonation, accent, homographs, onomatopoeia
- d) accent, speech sounds, synonyms and syllables

2. *Every speech sound has four aspects, they are:*

- a) physiological, distributional, articulatory and structural
- b) compositional, auditory, articulatory and functional
- c) analytical, phrasemic, phonemic and auditory
- d) articulatory, acoustic, auditory and functional

3. *The connection of phonetics with lexicology is displayed through:*

- a) alliteration
- b) repetition
- c) shift of stress
- d) sound interchange

4. *The linguistic phenomenon which connects phonetics with grammar is:*

- a) alliteration
- b) repetition
- c) shift of stress
- d) sound interchange

5. *Phonetics is closely connected with stylistics through:*

- a) alliteration
- b) repetition
- c) shift of stress
- d) sound interchange

Тест II. Articulatory aspect of speech sounds.

1. *General classification of speech sounds does not include the following criterion:*

- a) the presence or absence of an articulatory obstruction
- b) the duration of articulation
- c) the concentrated or diffused character of muscular tension
- d) the force of exhalation

2. *The resonator mechanism consists of:*

- a) the pharynx, the larynx, the mouth cavity and the nasal cavity
- b) the tongue, the vocal cords, the pharynx and the larynx
- c) the lungs, the bronchi, the wind pipe and the glottis
- d) the lungs, the teeth, the soft palate and the uvula

3. *The organ of speech which can not be characterized as active is:*

- a) tongue
- b) lips
- c) teeth
- d) uvula

4. *Work of the vocal cords, the force of exhalation, place of obstruction, type of obstruction and manner of noise production are the main criteria for the classification of:*

- a) English vowels
- b) English consonants
- c) English sonorants
- d) English semi-vowels

5. *According to the vertical movements of the tongue English vowels are subdivided into:*

- a) high, mid, back
- b) front, middle, low
- c) front, central, low
- d) high, mid, low

Тест III. Functional aspect of speech sounds

1. *In speech phoneme serves to perform three functions, they are:*

- a) auditory, functional and distinctive
- b) communicative, structural and semantic
- c) componential, distinctive and recognitive
- d) constitutive, distinctive and recognitive

2. *Allophones are speech sounds the quality of which depends:*

- a) either on the position in the word or on combination with other sounds
- b) either on the region where the speaker lives or on the individual peculiarities of a speaker's speech apparatus
- c) on the context
- d) on the social standpoint of the speaker

3. *The Phoneme theory originator was:*

- a) L.V.Shcherba
- b) L.A.Baudouin de Courteney
- c) N.S.Trubetzkoy
- d) G.P.Torsuyev

4. *Variants are subdivided into:*

- a) individual and regional
- b) combinatory and positional
- c) individual and positional
- d) distributional and regional

5. *The Theory of phonological oppositions was put forward by:*

- a) L.V.Shcherba
- b) L.A.Baudouin de Courteney
- c) N.S.Trubetzkoy
- d) G.P.Torsuyev

Тест IV. ACCENTUAL STRUCTURE OF ENGLISH

1. *According to the expiratory stress theory the strongest syllable is made more prominent by means of:*

- a) a more concentrated character of muscular tension
- b) a stronger current of air
- c) a wider closure between vocal cords
- d) a more energetic work of active organs of speech

2. *In the languages with dynamic word stress the latter is achieved by:*

- a) a greater force of articulation
- b) variations in pitch level
- c) means of different tone patterns
- d) a longer pronunciation act

3. *The rhythmic tendency of the English word stress confirms that:*

- a) stress falls on the second syllable from the end of the word
- b) stress is totally free
- c) stress falls on the third syllable from the end of the word
- d) stress falls on the first and the third syllables in the word.

4. *English stress can be qualified as:*

- a) free and dynamic
- b) fixed and dynamic
- c) free and tonic
- d) fixed and tonic

Тест V. The theory of syllable

1. Articulatory characteristics of a syllable are connected with:

- a) the number of vowels and consonants in it
- b) the place of articulation
- c) sound juncture and the theories of syllable formation and syllable division
- d) the type of its structure

2. The word "glad" according to the type of syllabic structure is:

- a) fully closed (CVC type)
- b) initially closed (CV type)
- c) fully open (V type)
- d) finally covered (VC type)

3. The sonority theory of syllabic division states that there are as many syllables in a word as:

- a) there are sonorants in it
- b) there are peaks of prominence in it
- c) there are expiration pulses in it
- d) there vowels in it

4. The expiratory theory of syllabic division states that there are as many syllables in a word as:

- a) there are sonorants in it
- b) there are peaks of prominence in it
- c) there are expiration pulses in it
- d) there are vowels in it

5. *The word "busy" is divided into syllables in the following way:*

- a) bi-zi
- b) biz-i
- c) bizi
- d) biz-zi

Tect VI. Intonation

1. *The grammatical approach to the study of intonation was worked out by :*

- a) L.V.Shcherba
- b) D.Jones
- c) H.Sweet
- d) M.Hallyday

2. *The structure of intonation Pattern of the English language is as follows:*

- a) head, body, scale, tail
- b) pre-head, head, fall, end
- c) pre-head, head, nucleus, tail
- d) rise, head, body, tail

3. *The majority of phoneticians distinguish such main types of intonation:*

- a) falling and rising
- b) high and low
- c) energetic and non-energetic (weak)
- d) emphatic and unemphatic

Tect VII. Variants of the English Pronunciation.

1. *The literary English pronunciation is usually called:*

- a) General Received Pronunciation
- b) Received Pronunciation

- c) General Accepted Pronunciation
- d) Standard Norm Pronunciation

2. *The most widely spread regional types of AE pronunciation are:*

- a) the Eastern, the Southern and the General American types
- b) the General American, the Eastern and the Western types
- c) the General American, the Southern and the Middle Atlantic types
- d) The General American, the Northern and the Southern types

3. *In the Northern British dialects the word "love" is pronounced in the following way:*

- a) [lov]
- b) [luv]
- c) [lʌv]
- d) [la:v]

4. *The familiar colloquial, formal colloquial, public-speaking and public-reading styles were suggested as the four principal styles of "good-spoken" English by:*

- a) D.Crystal and D.Davy
- b) L.V.Shcherba and R.Avanessov
- c) D.Jones
- d) J.Kenyon

5. *According to the AE pronunciation the word "tune" is uttered like this:*

- a) [tju:n]
- b) [tu:n]
- c) [tun]
- d) [tʌn]

Keys to the tests

I. Phonetics as a science:

- 1. **b**
- 2. **d**
- 3. **c**
- 4. **d**
- 5. **b**

II. Articulatory aspect of speech sounds:

1. **b**
2. **a**
3. **c**
4. **b**
5. **d**

III. Functional aspects of speech sounds:

1. **d**
2. **a**
3. **b**
4. **a**
5. **c**

IV. Accentual structure of English:

1. **b**
2. **a**
3. **c**
4. **a**

V. The theory of syllable:

1. **c**
2. **a**
3. **b**
4. **c**
5. **d**

VI. Intonation:

1. **d**
2. **c**
3. **d**

VII. Variants of the English pronunciation:

1. **b**
2. **a**

3. d

4. b

3.2. ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ВОПРОСОВ И ЗАДАНИЙ ДЛЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ

1. Предмет теоретической фонетики, задачи, разделы, методы, связь с другими лингвистическими и нелингвистическими дисциплинами.
2. Методы экспериментальной фонетики.
3. Фонетика – фонология.
4. Учение Бодуэна де Куртене о потенциальной связи фонемы со значением слова.
5. Фонема в концепции ПЛК: определение, принцип системности, функции фонемы, различительные признаки.
6. Логическая классификация смыслоразличительных оппозиций.
7. Фонема в концепции ЛФШ: определение, функции, принципы и методы сегментации, минимальность и линейность, учение о вариантах фонемы.
8. Фонема в концепции МФШ: определение, функции, учение о сильных и слабых позициях, нейтрализация, гиперфонема.
9. Фонема в дескриптивной лингвистике.
10. Фонема в генеративной линейной фонологии.
11. Фонема в нелинейной фонологии (современные американские учения о фонеме).
12. Орфоэпическая норма британского английского; проблема литературной нормы.
13. Вариативность произношения как характерная черта современной орфоэпической нормы БА.
14. Основные фонетические особенности региональных и социальных диалектов.
15. Система гласных фонем – различительные признаки и аллофоны.
16. Система согласных фонем – различительные признаки и аллофоны.
17. Проблема монофонемности на примере английских дифтонгов и аффрикат.
18. Гласные и согласные в потоке речи. Фонетическая вариативность на границе слов и морфем.
19. Слог. Теории слога. Проблемы слогоделения. Типы слогов в английском.
20. Особенности слогоделения в английском.
21. Фонетическая природа ударения. Смыслоразличительная функция ударения. Словесное ударение.
22. Ударение в английском языке. Акцентные типы слов.
23. Фразовое ударение в английском.
24. Фонетическая природа интонации. Коммуникативный аспект интонации. Эмоциональный аспект интонации.
25. Интонационные модели и их коммуникативное значение в английском.

РАЗДЕЛ 4 МОДУЛЬНО-РЕЙТИНГОВАЯ СИСТЕМА КОНТРОЛЯ ЗНАНИЙ СТУДЕНТОВ

Рейтинговая система контроля и оценки знаний предполагает, что на протяжении освоения учебной дисциплины студенты набирают определённую сумму баллов, в зависимости от которой определяется рейтинг (итоговая оценка). Возможная семестровая сумма – 100 баллов. Трудоемкость всех видов учебной работы в учебной программе устанавливается в ДМ (1 ДМ=36 академическим часам). Трудоемкость дисциплины «Теоретическая фонетика английского языка» составляет два модуля (18 ч. лекций+18 ч. практических занятий + 36 ч. самостоятельной работы). Первый модуль – Введение. Теории фонемы. Второй модуль – Фонетические особенности английского языка. Положительная оценка может быть выставлена по результатам итогового рейтинга только при условии, что по каждому рубежному рейтингу студентом было набрано не менее 60% максимального количества баллов.

Шкала соответствия рейтинга итоговой оценке (по пятибалльной системе):

- выше 85 баллов – «отлично»;
- 70-85 баллов – «хорошо»;
- 60-69 баллов – «удовлетворительно»;
- менее 60 баллов – «неудовлетворительно».

4.1 Структура и балльная оценка рейтингов по дисциплине

Структура	Рейтинговая оценка в баллах		
	Стартовый рейтинг	Рейтинг 1	Рейтинг 2
1. Оценка по дисциплине	3-4-5	-	-
2. За посещение			
- всех занятий		4	4
- не менее 75%		3	3
- не менее 50%		2	2
3. За выполнение домашних заданий			
- каждого задания		1,5	1,5
- всех заданий (8)		12	12
4. Оценка ответов на практических занятиях (8)		2-3	2-3
Общая сумма баллов за ответы на практических занятиях		24	24

5. За выполнение самостоятельной работы		3-4-5	3-4-5
6. За выполнение заданий рейтингового контроля		3-4-5	3-4-5
7. Всего (максимальный балл)	5	45	50

4.2. Задания для рубежного контроля по модулям

Модуль 1

1. Определите следующие понятия:
 - А) звук – это акустическое явление; фонема – это лингвистическая единица; буква – это графическое изображение звука;
 - Б) звук – это единица языка и речи; фонема – это единица языка; буква – это графическое изображение фонемы;
 - В) звук – это акустическое явление; фонема – это единица языка и речи; буква – это графическое изображение фонемы.

2. Фонология в отличие от фонетики – это наука о
 - А) материальной стороне звуков речи;
 - Б) функциональной стороне звуков речи;
 - В) различительных признаках фонемы.

3. Обязательными функциями фонемы являются
 - А) делимитативная и дистинктивная
 - Б) конститутивная и дистинктивная
 - В) кульминативная и конститутивная.

4. В концепции МФШ фонема определяется как
 - А) класс звуков речи
 - Б) совокупность РП
 - В) линейная единица

5. В концепции ЛФШ фонема определяется как
 - А) линейная единица
 - Б) просодическая единица
 - В) совокупность РП.

6. В концепции Н.С.Трубецкого (ПЛК) фонема определяется как
 - А) минимальная линейная единица
 - Б) экспонент морфемы
 - В) пучок РП

7. Минимальность фонемы проявляется в том, что фонема является
- А) конститутивным, сегментативным и локомоционным минимумом языка и речи
 - Б) фонема выполняет смысловозначительную функцию
 - В) фонема является неделимой единицей.
8. Линейность фонемы состоит в том, что фонема является
- А) парадигматической единицей
 - Б) синтагматической единицей
 - В) неделимой единицей.
9. Критерий морфемного шва используется для
- А) определения монофонемности
 - Б) сегментации аффрикат
 - В) сегментации дифтонгов
10. Критерий единства морфемы важен при
- А) определении фонемы как класса звуков речи
 - Б) определении фонемы как минимальной линейной единицы
 - В) установлении РП

Модуль 2.

1. RP как название британской орфоэпической нормы было введено Д.Джоунзом на смену термину
- А) BBC English
 - Б) PSP
 - В) SECE.
2. Произносительная норма современного английского языка допускает вариативное произношение
- А) в середине слова
 - Б) в начале слова
 - В) в безударных позициях.
3. В английском языке по способу преодоления преграды различаются
- А) смычные и щелевые
 - Б) взрывные и аффрикаты
 - В) смычные, щелевые и аффрикаты.
4. В английском аффрикатами являются
- А) две палато-альвеолярные смычно-щелевые фонемы
 - Б) сочетания всех альвеолярных смычных с палатальным полугласным
 - В) сочетания всех альвеолярных смычных с гоморганными согласными.

5. Нейтральный гласный в английском является
 - А) самостоятельной фонемой
 - Б) аллофоном полновзвучных гласных в безударных позициях
 - В) факультативным вариантом.

6. Доказательством того, что в английском слове *die* две фонемы, а в русском *дай* – три, является
 - А) возможность ресиллабации в русском языке
 - Б) внутренняя флексия
 - В) тождество морфемы

7. Аллофоны английских шумных с назальным размыканием смычки являются
 - А) комбинаторными
 - Б) позиционными
 - В) факультативными

8. Придыхательные аллофоны английских напряженных смычных являются
 - А) комбинаторными
 - Б) позиционными
 - В) факультативными

9. Долгота английских гласных сокращается в позиции перед
 - А) напряженными согласными
 - Б) ненапряженными согласными
 - В) сонантами

10. Корреляция примыкания является
 - А) просодической
 - Б) фонемной
 - В) модальной корреляцией первой степени

11. Английские сонанты и латеральный смычный выполняют слогообразующую функцию в позиции
 - А) после шумных
 - Б) перед шумными
 - В) после гласных

12. В английских двусложных словах с усеченным гласным первый слог всегда является
 - А) закрытым
 - Б) открытым
 - В) неприкрытым

13. В английских двусложных словах с неусеченным гласным первый слог всегда является
- А) закрытым
 - Б) открытым
 - В) прикрытым
14. Сложные существительные и словосочетания в английском (e.g. blackbird – black bird) различаются
- А) акцентной структурой
 - Б) интонацией
 - В) видом ударения
15. Фонетическим средством отношения говорящего к высказыванию является
- А) акцентная структура
 - Б) интонация
 - В) высота тона
16. Интонационная структура высказывания определяется
- А) грамматической структурой предложения
 - Б) отношением говорящего
 - В) коммуникативной целью
17. В английском словесное ударение имеет следующие компоненты:
- А) динамический и музыкальный
 - Б) музыкальный и количественный
 - В) динамический и количественный
18. Безударные гласные сближаются с гласными
- А) центрального ряда
 - Б) переднего ряда
 - В) заднего ряда
19. В английском ударение является
- А) связанным и неподвижным
 - Б) свободным и подвижным
 - В) свободным и неподвижным
20. Фразовое ударение
- А) образует ритм речи
 - Б) участвует в эмоциональном выделении слова
 - В) участвует в оформлении актуального членения предложения.

**РАЗДЕЛ 5 ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ЭКЗАМЕНАЦИОННЫХ ВОПРОСОВ.
ТЕМАТИКА РЕФЕРАТОВ И ВЫПУСКНЫХ КВАЛИФИКАЦИОННЫХ РАБОТ**

5.1. Примерный перечень вопросов к экзамену по дисциплине

1. Фонетика как наука. Предмет фонетики. Связь фонетики с другими дисциплинами.
2. Понятие фонемы. Главные варианты фонемы. Аллофоны. Функции фонемы.
3. Понятие фонологической оппозиции. Релевантные и нерелевантные признаки в системе английских фонем.
4. Принципы классификации согласных фонем английского языка. Различия в артикуляции согласных в русском и английском языках.
5. Принципы классификации гласных фонем английского языка. Монофтонги, дифтонги, дифтонгоиды. Различия в артикуляции гласных фонем в русском и английском языках.
6. Транскрипция. Различия в транскрипционных системах.
7. Правила произношения сочетаний звуков.
8. Типы ассимиляций согласных фонем в английском языке.
9. Редукция гласных фонем. Степени редукции.
10. Понятие слога. Слоγοобразующие звуки в английском языке.
11. Типы слогов в английском языке.
12. Словообразование и слогоделение в английском языке.
13. Слоγοделение в английском и русском языках: сравнительный анализ.
14. Акцентная структура английского слова.
15. Понятие словесного ударения. Виды словесного ударения.
16. Факторы, определяющие место и степень ударения в английском языке.
17. Понятие интонации. Фразовое ударение.
18. Постоянные и временные компоненты интонации.
19. Понятие интонационной группы. Ядерные тоны и их значение.
20. Графическое изображение ударно-мелодического ряда в тексте.
21. Эмфатическая интонация и нейтральная интонация: сравнительный анализ.
22. Функции интонации.
23. Особенности английской разговорной речи.
24. Особенности американской разговорной речи.

25. Предмет и задачи фоностилистики. Понятие стиля произношения.
26. Стилистическое использование интонации.
27. Текстовые функции интонации.
28. Фонетика текста.

5.2. Примерная тематика рефератов и ВКР

1. Современные методы исследования звуков речи.
2. Вариативность фонемы.
3. Проблема сегментации фонемы.
4. Теория дифференциальных признаков.
5. Нейтрализация фонологических оппозиций.
6. Виды нейтрализации.
7. Архифонема и гиперфонема.
8. Основные принципы и методы определения состава фонем.
9. Особенности современного состояния британской орфоэпической нормы.
10. Суперсегментные средства языка.
11. Английские гласные в сравнении с русскими гласными.
12. Английские смычные в сравнении с русскими смычными.
13. Аффрикаты в английском и русском языках.
14. Проблема бифонемности.
15. Типичные ошибки в произношении английских гласных и пути их устранения.
16. Типичные ошибки в произношении английских согласных и пути их устранения.
17. Полугласные в английском.
18. Основные аллофоны английских гласных.
19. Основные аллофоны английских согласных.
20. Чередование фонем. Морфонологические явления в английском.
21. Слогообразование и слоговое деление в английском.
22. Словесное ударение в английском.
23. Структура синтагмы в английском.
24. Мелодические контуры в английском и их коммуникативное значение.
25. Гласные в британском и американском английском.
26. Согласные в британском и американском английском.
27. Основные отличия в области ударения и интонации в британском и американском английском.
28. Просодические корреляции в истории английского языка.
29. Акцентные изменения в орфоэпической норме британского английского.
30. Вокалические изменения в орфоэпической норме британского и американского английского.

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ПРИЛОЖЕНИЕ 1

Материально-техническое и информационное обеспечение дисциплины

Тема	трудоемкость	Аудиторная работа				Самостоятельная работа			
		лекции	Практич/ семинар	Лабор. работа	Итоговый контроль	Под рук-вом препод.			Индивид-ая работа ст-та
						К/Р	Реф-т	Конт/ Раб.	
Модуль 1. Теория фонемы									
Тема1.Предмет фонетики.		2	2						
Тема2.Артикуляционный аспект звуков речи.		4	3						
Тема3.Функциональный аспект звуков речи.		4	3						
Всего за модуль	36	10	8		4		6		8
Модуль 2. Фонетические особенности английского языка.									
Тема1Ударение в английском языке.		2	2						
Тема2.Слоговая структура английского языка		2	3						
Тема3.Интонация в английском языке. Структура синтагмы в английском: её компоненты и их роль.		2	3						

Тема4Варианты английского произношения и литературная норма.		2	2						
Всего за модуль	36	8	10		4		4		8

ПРИЛОЖЕНИЕ 2

Методические рекомендации для преподавателя

В соответствии с учебным планом предусмотрен экзамен в пятом семестре.

Формы контроля - текущий контроль, промежуточный контроль по модулю, итоговый контроль по дисциплине – предполагают следующее распределение баллов.

Текущий контроль:

- посещаемость занятий – 1 балл
- активное участие в практических занятиях – 10 баллов
- выполнение домашнего задания – 10 баллов
- написание реферата – 4 балла.

Максимальное суммарное количество баллов по результатам текущей работы для каждого модуля – 100 баллов.

Лекции					Практические занятия				Реферат	ПК	Всего
1	1	1	1		10	10	10	10	4	60	100
1	1	1	1	1	10	10	10	10	3	60	100

Промежуточный контроль усвоения учебного материала по каждому модулю проводится либо в форме тестирования, либо в форме контрольной работы и оценивается в 100 баллов. Результаты всех видов учебной деятельности за каждый модульный период оцениваются рейтинговыми баллами. Минимальное количество средних баллов по двум модулям, дающее студенту право на получение зачета без итогового контроля 85 - 100. Итоговый контроль осуществляется преимущественно в форме контрольной работы или тестирования по балльно-рейтинговой системе, максимальное количество баллов – 100. Итоговая оценка по дисциплине выставляется в баллах. Удельный вес итогового контроля в итоговой оценке по дисциплине составляет 60%, среднего балла по всем модулям – 40%.

ПРИЛОЖЕНИЕ 3
Краткий англо – русский словарь фонетических терминов

A	
accent Acoustic Phonetics Adjacent affricate allophone alveoles, alveoli alveolar (consonant) apex (tip of the tongue)[articulation Articulatory Phonetics aspiration assimilation.	ударение акустическая фонетика смежные звуки в слове аффриката аллофон альвеолы альвеолярный согласный кончик языка артикуляция артикуляционная фонетика придыхание ассимиляция, уподобление смежных звуков
B	
back advanced vowels bilabial bronchi	гласные заднего, продвинутого вперед ряда губно-губной бронхи
C	
combinatory allophones commutation method Comparative Phonetics consonant constrictive fricative sound constrictive sonant {resonant)	комбинаторные аллофоны коммутационный метод сравнительная фонетика согласный (звук) щелевой фрикативный звук [f,s,ʃ,θ,h] щелевой сонант [w,l,r,j]
D	
dental (consonant) descending scale Descriptive Phonetics devoicing diachronic approach	зубной (согласный) постепенное понижение силы голоса описательная фонетика оглушение гласных звуков в определённой позиции диахронический подход
G	
General American (GA) General Phonetics	общепринятое литературное произношение

glottis	общая фонетика щель между голосовыми связками
H	
hard palate Historical Phonetics Homograph hyphen	твёрдое небо историческая фонетика омограф графический знак, служащий для разграничения слогов
I	
Inhalation Instrumental Phonetic Intonation intonation group	вдох инструментальная фонетика интонация актуализированная смысловая группа
J	
jawbreaker jaws junction juncture	слово, трудное для произнесения челюсти соединение двух звуков или слов Место соединения двух звуков или слов
K	
kinetic	относящийся к движению, производящий движение
L	
labial labial sound labialization laryngeal larynx lateral length of the sound lessen lip position Logopaedics lungs	губной губной звук округление губ, лабиализация ларингальный гортань латеральный, боковой длина звуковых волн при произнесении звука ослаблять положение губ при произнесении звуков логопедия легкие

M	
<p>melody</p> <p>mid back vowel</p> <p>mid central vowel</p> <p>mid front vowel</p> <p>minimal distinctions</p> <p>mispronounce</p> <p>monophthong</p> <p>monosyllable</p> <p>mouth cavity</p> <p>movable organs of speech</p>	<p>изменение силы голоса в процессе речи</p> <p>гласный заднего ряда среднего подъема</p> <p>гласный среднего ряда среднего подъема</p> <p>гласный переднего ряда среднего подъема</p> <p>мелкие различия, помогающие распознавать и определять слова</p> <p>произносить неправильно</p> <p>монофтонг</p> <p>слово, состоящее из 1-го слога</p> <p>ротовая полость</p> <p>активные органы речи (губы, нижняя челюсть, язык, мягкое небо и uvula, задняя стенка зева)</p>
N	
<p>nasal cavity</p> <p>nasal sonants</p> <p>nasal plosion</p> <p>nasalization</p> <p>noise</p>	<p>носовая полость</p> <p>носовые сонаты ([m], [n])</p> <p>носовой взрыв</p> <p>назализация</p> <p>шум</p>
O	
<p>obsolete</p> <p>obstruction</p> <p>occlusion</p> <p>occlusive (consonant)</p> <p>occurrence</p> <p>open syllable</p> <p>organs of speech</p> <p>overtone</p>	<p>устаревший</p> <p>преграда</p> <p>смычка, полная преграда</p> <p>смычный (согласный)</p> <p>частота, с которой используются звуки, фонемы или слова</p> <p>открытый слог</p> <p>органы речи</p> <p>обертон</p>
P	

<p>palatalization palate palatal sound palato - alveolar consonant pharynx pharyngeal (pharyngeal) phoneme phonemic transcription Phonetics phonic phonological opposition Phonology place of articulation</p> <p>plosive consonant</p> <p>positional allophones</p> <p>post-alveolar consonant post-consonantal sound Practical Phonetics pre-vocal pronounce pronunciation</p>	<p>палатализация, смягчение звуков небо небный звук небно-альвеолярный согласный звук особенность глотка фарингальный фонема Фонетическая транскрипция фонетика акустический, фонический фонологическая оппозиция фонология место, где образуется полная или частичная преграда при произнесении согласных звуков взрывной согласный позиционные аллофоны, варианты фонемы, используемые в определенных позициях согласно традициям языка заальвеолярные согласные звук, который следует за согласным практическая фонетика согласный в слове перед гласным произносить произношение</p>
R	
<p>Received Pronunciation (RP) reduce retracted position rhythm rhyme rules of reading</p>	<p>Литературное произношение уменьшать, сокращать отодвинутая позиция ритм рифма правила чтения.</p>
S	

<p>scale of sonority secondary accent sense-group silent letters similarity soft consonant soft palate sonorant sonority sound statistical method stress (or accent) structuralists syllable</p>	<p>шкала сонорности второстепенное ударение смысловая группа немые буквы сходство, похожесть палатализованный согласный мягкое небо сонорный звук ([l, m, n, g, j, w, r]) сонорность, степень шума звук метод статистического анализа ударение структуралисты слог</p>
T	
<p>tamber tempo of speech tongue tonogram transcription transliteration tune one tune two</p>	<p>тембр скорость речи язык тонограмма, графическое изображение интонации транскрипция, система знаков для обозначения звуков транслитерация нисходящий тон восходящий тон</p>
U	
<p>unaccented unilateral unrounded vowels utterance uvula</p>	<p>безударный с одним фокусом гласные, при произнесении которых губы не округлены словесное выражение мысли увула, маленький язычок</p>
V	

<p>velar velum</p> <p>visual aids vocalism voice voice consonant voiceless consonant volume</p>	<p>велярный звук (в произношении которого участвует мягкое небо [g,k]) мягкое небо наглядные средства система гласных фонем голос звонкий согласный глухой согласный сила или громкость звуковой речи</p>
W	
<p>windpipe word</p>	<p>трахея слово как фонетическая единица</p>

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