ЛОЙИҲА

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ НАЗАРИЙ АСПЕКТЛАРИ КАФЕДРАСИ

НАЗАРИЙ ФОНЕТИКА ФАНИДАН ЎҚУВ-УСЛУБИЙ МАЖМУА

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Фаннинг ишчи ўқув дастури ўқув, ишчи ўқув режа ва ўқув дастурига мувофиқ ишлаб чиқилди.

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Полвонова Х.Д. – ЎзДЖТУ, “Инглиз тили ўқитиш методикаси № 1” кафедраси, ф.ф.д.

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ТАЪЛИМ ТЕХНОЛОГИЯСИ

НАЗАРИЙ ФОНЕТИКА ФАНИ БЎЙИЧА МАЪРУЗАЛАР ТЕХНОЛОГИЯСИ

LECTURE # 1

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Lecture	**Кириш маърузаси:** **The theme of the lesson: Phonetics as a Branch of Linguistics**
Маъруза режаси укув машгулотининг тузилиши **Procedure/ Lesson outline**	1.Introduction to phonetics 2. Connection of Phonetics with Other Sciences 3. Aspects of Speech Sounds 4. Branches of Phonetics 5.Methods of Phonetic Investigation 6. Significance of Phonetics
Ўқув машғулотининг мақсади: • **Lesson aims**: to give general information about phonetics as a linguistic science to students in order to have a general view and notion about the discipline	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the object of phonetics as a science • to distinguish the aspects and branches of phonetics • to know the distinction between phonetics and phonology
Таълим усуллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Frontal, collective, whole class
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15minutes)**	1.1. greets and checks the attendance. presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 1
PHONETICS AS A LINGUISTIC SCIENCE
1. Introduction to Phonetics

Language as "the most important means of human intercourse" exists in the material form of speech sounds. It cannot exist without being spoken. Oral speech is the primary process of communication by means of language. Written speech is secondary; it represents what exists in oral speech.

In oral speech grammar and vocabulary as language aspects are expressed in sounds. The modification of words and their combination into sentences are first of all phonetic phenomena. We cannot change the grammatical form of a verb or a noun without changing the corresponding sounds. The communicative type of sentences can often be determined only by intonation. Hence the importance of the sound (phonetic) aspect of a language is obvious. To speak any language a person must know nearly all the 100% of its phonetics while only 50-90% of the grammar and 1% (1) of the vocabulary may be sufficient.

The terms "phonetics" and "phonetic" come from the Greek word ϒωνη (fo:ne:) sound. The term "phonetics" may denote either the phonetic system of a concrete language or the phonetic science. Both the phonetic system of a language and the phonetic science are inseparably connected with each other but at the same

time the one cannot be taken for the other. The phonetic system of a language is an objective reality while the phonetic science is a reflected reality.

Phonetics as a science is a branch of linguistics. It is concerned with the study of the sound system of a language. Phonetics has a long history. It was known to the ancient Greeks and Hindus. But up to the 19th century it was considered to be a part of grammar. As an independent linguistic science it began to develop in Russia and Western Europe in the 2nd half of the 19th century.

Being an independent science, phonetics is at the same time closely connected with other linguistic sciences – grammar, lexicology, stylistics and the history of a language since the phonetic system of a language, its vocabulary and grammar constitutes one indivisible whole. It is also closely interconnected with such sciences as physiology, biology, physics, pedagogy, psychology, mathematics, cybernetics. The object of phonetics is the sound matter of a language which comprises speech sounds and prosodic characteristics of speech (stress, pitch, rhythm, tempo, etc.)

Sounds and prosodic phenomena of speech are of a complex nature. They involve a number of simultaneous activities on the part of the speaker and the hearer: the movement of speech organs that is regulated by the central nervous system; the perception of sound waves resulting from the work of speech organs; the formation of the concept in the brain (at a linguistic level).

2. Connection of Phonetics with Other Sciences

Phonetics is connected with linguistic and non-linguistic sciences: acoustics, physiology, psychology, logic, etc.

The connection of phonetics with grammar, lexicology and stylistics is exercised first of all via orthography, which in its turn is very closely connected with phonetics.

Phonetics formulates the rules of pronunciation for separate sounds and sound combinations. The rules of reading are based on the relation of sounds to orthography and present certain difficulties in learning the English language, especially on the initial stage of studying. Thus, vowel sounds, for instance, are pronounced not only as we name the letters corresponding to them: the letter **a** as /eɪ/, the letter **e** as /i:/, the letter **I** as /aɪ/, the letter **y** as /waɪ/, the letter **u** as /ju:/ the letter **o** as /oʊ/, *but* **a** can be pronounced as: /æ/ - *can*, /ɑ:/ - *car*, /ɛə/ - *care*; **e** can be pronounced as: /e/ - *them*, /3:/ - *fern*, /ɪə/ - *here*, etc.

Though 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, e.g. /d/ is pronounced after voiced consonants (*beg-begged*), /t/-after voiceless consonants (*wish-wished*). It is only if we know that /s/ is pronounced after voiceless consonants, /z/ after voiced and /ɪz/ after sibilants, that we can pronounce the words *books, bags, boxes* correctly. The ending **-ed** is pronounced /ɪd/ following /t/ or /d/, e.g. *waited* /'weɪtɪd/, *folded*, /'fəuld ɪd/. Some adjectives have a form with /ɪd/, e.g. *crooked* /'krʊkɪd/, *naked* /'neɪkɪd/, *ragged* /'rægɪd/.

One of them important phonetic phenomena - sound interchange - is another manifestation of the connection of phonetics with grammar. For instance, this 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 helps to distinguish the singular and the plural of such words as: *basis – bases* /`beɪsɪs - `beɪsi:z/, *crisis – crises* /`kraɪsɪs - `kraɪsi:z/, *analysis-analyses* /ə`næləsɪs- ə`næləsi:z/, and also: *man-men* /mæn-men/, *foot-feet* /fʊt-fi:t/, *goose-geese* /gu:s-gi:z/, *mouse –mice* /maʊs-maɪs/.

Vowel interchange is connected with the tense forms of irregular verbs, for instance: *sing-sang-sung; write-wrote-written*, etc.

Vowel interchange can help to distinguish between

a) nouns and verbs, e.g. *bath-bathe* /a:-eɪ/,
b) adjectives and nouns, e.g. *hot-heat* /ɔ -i:/,
c) verbs and adjectives, e.g. *moderate-moderate* /eɪ-ɪ/,
d) nouns and nouns, e.g. *shade-shadow* /eɪ-æ/,
e) nouns and adjectives, e.g. *type-typical* /aɪ-ɪ/.

Vowel interchange can be observed in onomatopoeic compounds:

jiggle - joggle *толчок, покачивание*
flip - flop *лёгкий удар, шлепок*
chip - chop *рубить топором, штыковать*
flap - flop *шлепать, шлёпнуть*
hip - hop *подпрыгивание при ходьбе*

Consonants can interchange in different parts of speech for example in nouns and verbs:

extent – extend /t-d/
mouth - mouth /θ-ð/
relief - relieve /f-v/

Phonetics is also connected with grammar through its intonation component. Sometimes intonation alone can serve to single out predication in the sentence. Compare:

`He came home. Not Mary or John.
He `came home. So you can see him now.
He came `home. He is at home,and you said he was going to the club.

In affirmative sentence the rising nuclear tone may serve to show that it is a question. Cf.:

He `came home.
He ˩came home?

Pausation may also perform a differentiatory function. If we compare two similar sentences pronounced with different places of the pause, we shall see that their meaning will be different.

˩What ˩writing ˩poet is doing is ˏinteresting.

If we make a pause after the word *what*, we are interested in what the poet is doing in general. If the pause is made after the word *writing* we want to know, what book or article the poet is writing.

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

ˈabstract *реферат* - to abˈstract *извлекать*
ˈobject *предмет* - to obˈject *не одобрять*
ˈtransfer *перенос* - to transˈfer *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 /rəu/ *ряд* - row /rau/ *шум*
sewer /səuə/ *швея* - sewer /sju:ə/ *сточная труба*
tear /tɛə/ *разрыв* - tear /tɪə/ *слеза*
wind /wɪnd/ *ветер* - wind /waɪnd/ *виток*

Due to the position of word accent we can distinguish between homonymous words and word groups, e.g.

`blackbird дрозд - ˈblack `bird чёрная 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 serve to express emotions, to distinguish between different attitudes on the part of the author and speaker. Very often the writer helps the reader to interpret his ideas through special words and remarks such as: *a pause*, *a short pause*, *angrily*, *hopefully*, *gently*, *incredulously*, etc. For example:

“Now let me ask you girls and boys, would you paper a room with representations of horses?”

After a pause, one half of the children cried in chorus, “Yes, sir!” Upon which the other half, seeing in the gentleman’s face that “Yes” was wrong, cried out in chorus, “No, sir!”- As the custom is in these examinations.

“Of course, no. Why wouldn’t you?”

A pause. (Ch. Dickens. *Hard Times*)

If the author wants to make a word or a sentence specially prominent or logically accented, he uses graphical expressive means, e.g.:

“You *must* paper it,” said the gentleman, rather warmly.

“You *must* paper it,” said Thomas Gradgrind, “whether you like it or not. Don’t tell *us* you wouldn’t paper it’. (*ibid*)

Phonetics is also connected with stylistics through repetition of words, phrases and sounds. Repetition of this kind serves the basis of rhythm, rhyme and alliteration.

3. Aspects of Speech Sounds

Consequently, sound phenomena have different aspects, which are closely interconnected: articulatory, acoustic, auditory and linguistic.

The articulatory (sound-production) aspect. Speech sounds are products of human organism. 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. Phonic expiration differs from ordinary biological non-phonic expiration. In phonic expiration the air comes from the lungs not freely but in spurts, because the speech organs often block the air-passage.

The lungs are the source of energy. They supply the air-pressure (the spectral component of sounds) and at the same time they regulate the force of the air-pressure, thus producing variations in the intensity of speech sounds.

Sound production actually takes place in the larynx, the pharynx and the oral and the nasal cavities. The air-stream coming from the lungs undergoes important modifications in them.

One part of sound production is **phonation,** or voice-production.

When the vocal cords, situated in the larynx, are tensed and brought loosely together, the air-pressure below the vocal cords becomes very high and the air comes from the lungs in regular puffs making the vocal cords vibrate. Their vibrations are complex and, mainly, regular or periodic. The regular vibrations of the vocal cords are transmitted to the air-stream and the acoustic effect perceived by the human ear is that of a vocal tone.

This is what we call voice.

The other part of sound-production is **articulation**, i.e. all the movement and positions of the speech organs necessary to pronounce a speech sound. The movements of speech organs modify the shape, size and volume of the supralaryngeal cavities (the pharynx, the mouth and the nasal cavity) and the voice coming from the lungs receives characteristic resonance depending on the shape, size and volume of the cavities (resonance chambers). As a result, a vowel sound of a certain quality is produced.

When in the supralaryngeal cavities there is an obstruction to the air-stream, a certain noise is produced. The character of the noise-friction or plosion – depends on the type of obstruction (a complete closure or a constriction) and determines the particular quality of a consonant. When an obstruction is created and the vocal cords vibrate, a voiced consonant is produced. When the vocal cords do not vibrate, the result is a voiceless consonant.

Thus sound production is a complicated phenomenon. The main sourced of vibration in the production of speech sounds are the vocal cords and various kinds of obstruction.

Complex periodic vibrations of the vocal cords are the physiological basis of speech melody and voice-timbre as components of prosody. The amplitude of vibration is the physiological basis of intensity-the dynamic component of prosody.

The acoustic aspect. Like any other sound of nature speech sounds exist in the form of sound waves and have the same physical properties-frequency, intensity, duration and spectrum.

Frequency is the number of vibrations per second generated by the vocal cords. Frequency produced by the vibration of the vocal cords over their whole length is the fundamental frequency. It determines the musical pitch of the tone and forms an acoustic basis of speech melody.

Frequency is measured in hers or cycles per second (ops).

Intensity of speech sounds depends on the amplitude of vibrations. Changes in intensity are associated with stress in those languages which have force stress, or dynamic stress.

Intensity is measured in decibels (dbs).

Like any other form of matter, sound exists and moves in time. Any sound has a certain *duration*. The duration of a sound is the quantity of time during which the same pattern of vibration is maintained. For this reason the duration of a sound is often referred to as its quantity. The duration of speech sounds is usually measured in milliseconds (msec.).

It has already been mentioned that the vocal tone is the result of complex vibrations. The whole length of the vocal cords vibrates to produce the fundamental tone (see Fig.1). In addition, each part of the vocal cords vibrates simultaneously to produce partial tones (overtones or harmonics, see Fig.2).

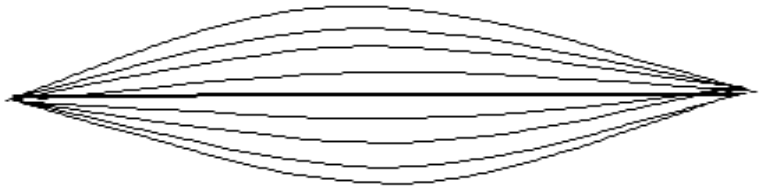

Fig.1. Vibration of entire cord.

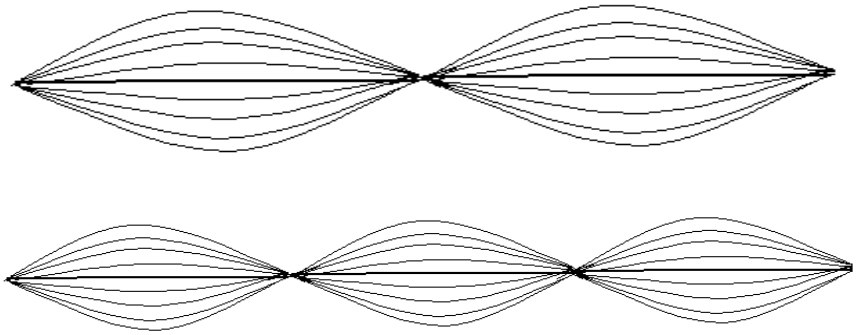

Fig.2. Vibration of its parts.

The frequency of the overtones is higher than that of the fundamental tone. Complex vibrations resulting from the superposition of the fundamental and partial vibrations can be presented in the following way.

The complex tone is modified in the resonance chambers (the pharyngial, oral and nasal cavities). These chambers can assume an infinite number of shapes, each of which has a characteristic vibrating resonance of its own. Those overtones of the complex tone which coincide with the chamber's own vibrating resonance are considerably intensified. Thus, certain bands of strongly intensified overtones are characteristic of a particular shape, size and volume of the resonator which produces a certain vowel sound. These bands of frequencies are intensified whatever the fundamental frequency. The vowel /ɑ:/, for instance, has one such characteristic band of energy in the region of 800 cps and another at about 1,100 cps; the vowel /i:/ has bands of energy at about 280 cps and 2,500 cps, irrespective of the pitch of the voice.

The complex range of frequencies of varying intensity which form the quality of a sound is known as the *acoustic spectrum. The* bands of energy in the spectrum which are characteristic of a particular sound are known as the sounds *formants.* Thus formants of /ɑ:/ occur in the region 800 and 1,100cps; the formants of /i:/ occur in the region of 280 and 2500 cps. It is known that vowel sounds have at least two formats –F_1 and F_2, which are responsible for the particular quality (timbre) of each vowel type. F_1 is characterized by lower frequencies than F_2. The format of the fundamental tone (marked by F_0) is irrelevant to vowel differentiation. F_0 is present in the spectra of vowels, sonants and voiced consonants because these sounds are formed with voice. It is absent in the spectra of voiceless consonants.

The spectra of consonants have no sharply defined formant structure. There are concentrations of energy at high frequencies or no energy, at a low, fundamental frequency.

The auditory (sound-perception) aspect Every act of oral communication presupposes the presence of at least two persons: the speaker and the hearer. The former produces speech sounds, the latter perceives them. Thus speech sounds may also be analysed from the point of view of perception.

The perception of speech sounds involves the activity of our hearing mechanism, which can be viewed in two ways.

On the one hand, it is a physiological mechanism which reacts to acoustic stimuli. The human ear transforms mechanical vibrations of the air into nervous stimuli and transmits them to the brain.

On the other hand, it is also a psychological mechanism which selects from the great amount of acoustic information only that which is linguistically significant. The human brain interprets acoustic phenomena in terms of a given language system. In this way, different acoustic stimuli may be interpreted as being the same sound unit. Thus for an Englishman the soft /l/ as in "let" and the hard / ł / as in "tell" are one and same unit, as the difference between them is not significant in distinguishing words or grammatical forms in English. A Russian would consider these sounds as different units, since in the Russian language the soft /л'/ as in "мель" and the hard /л/ as in 'мел" serve to differentiate words. A listener's reactions are conditioned by his experience of handling his own language.

In what way does the human ear perceive and interpret the acoustic properties of speech sounds-frequencies, intensity, duration?

The same frequency of vibrations is always perceived as the same *pitch* regardless of the other qualities of the vibrating body. The greater the frequency, the higher is the pitch of the voice and vice-versa. Our perception of the pitch of the voice depends largely (but not solely) on the fundamental frequency carried by vowels and other voiced sounds. Impressions of a change of pitch may be induced by variations of intensity on the same frequency. Our perception goes further than the limits of fundamental frequency (the total range of a speaking voice being as extensive as 80-350 cps). The human ear perceives frequencies from 16 cps to about 20,000 cps.

Formant frequencies, which are much higher than the fundamental frequency, determine our identification of different *qualities* of speech sounds.

Changes in intensity are perceived by our ear as variations in the *loudness* of a sound. The greater the intensity of a sound, the louder the sound. But our perception of loudness does not depend on intensity alone. A sound or a syllable may be perceived as louder, in comparison with neighboring sounds or syllables, because there is a marked pitch change on it or because it is longer than the others.

Furthermore, some sounds, owing to their nature, are louder or more sonorous than others. This /ɑ:/ is more powerful than /i:/, and vowels generally have more carrying power than consonants.

Our judgments relating to loudness are not as fine as those relating to either quality or pitch.

Different duration of speech sounds is perceived as a difference in their *length.* The time necessary for the recognition of a sound depends on the nature of the sound and the pitch. The minimum duration of a vowel to be recognized may be 4 msec. But our perception of length does not always correspond to the actual duration of speech sounds or other units. Thus the length of rhythmic groups in an English utterance is considered to be approximately the same since it is a characteristic feature of English rhythm that stressed syllables occur at more or less equal intervals of time. But the actual duration of rhythmic groups is far from being equal. This is an example of how our brain interprets from the acoustic material only that which is linguistically significant.

Our hearing mechanism plays an important role in controlling our own speech. The control of our sound production is complementary to our articulatory habits. The process of communication would be impossible if the speaker himself did not perceive the sounds he pronounces. If this control is disturbed, disturbances in the production or speech sounds are likely to appear.

The linguistic aspect. Speech sounds and prosodic features are linguistic phenomena. They are realizations of language units-phonemes and prosodies. Representing language units in actual speech, speech and prosodic features (pitch, stress, temporal characteristics etc.) perform certain linguistic functions. They constitute meaningful units-morphemes, words, word forms, utterances. All the words of a language consist of speech sounds and have stress. All the utterances consist of words, and, consequently, of sounds; they are characterized by certain pitch-and-stress patterns, temporal features, rhythm.

Speech sounds and prosodic features serve to differentiate the units they form. Communication by means of language is possible only because speech sounds (and prosodic features) can be opposed to one another for purposes of differentiating words, wordforms, and communicative units-utterances.

Simultaneously all the sound phenomena provide a basis for the hearer to identify them as concrete words, word forms or utterances.

Thus, speech sounds and prosodic features of speech perform constitutive, distinctive and identificatory functions.

The linguistic aspect of speech sounds is also called the function or social aspect, because of the role which sound matter plays in the functioning of language as a social phenomenon. Thus, speech sounds and prosodic features are functional and significant phenomena of language.

Depending on which of the aspects of speech sounds is studied, phonetics is subdivided into the following branches.

Physiological phonetics is concerned with the study of speech sounds as physiological phenomena. It deals with our voice-producing mechanism and the way we produce sounds, stress, intonation. It studies respiration, phonation (voice-production), articulation and also the mental processes necessary for the mastery of a phonetic system. Since sounds of speech are no only produced but are also perceived by the listener and the speaker himself, physiological phonetics is also concerned with man's perception of sounds, pitch variation, loudness and length. In fact, physiological phonetics can be subdivided into articulatory and auditory (perceptual) phonetics.

Methods employed in physiological phonetics are experimental. They involve palatography, laryngoscopy, photography, cinematography, X-ray photography, X-ray cinematography, electromyography and various kinds of technique to study sound-perception.

Acoustic phonetics is concerned with the acoustic aspect of speech sounds. It studies speech sounds with the help of experimental (instrumental) methods. Various kinds of apparatus are applied for analyzing sounds, stress, intonation and other phonetic phenomena. For example, we use spectrographs to analyse the

acoustic spectra of sound, oscillographs and intonographs to analyse frequency, intensity and duration. With the help of an electro-acoustic synthesizer synthetic speech is produced which is a good means of testing the results of the electro-acoustic analysis.

Because of the methods used acoustic phonetics is often called experimental phonetics.

Besides these objective methods physiological phonetics uses its oldest subjective method-the method of direct observation. This method involves observation of the movements of speech organs when pronouncing sounds and analysis of one's muscular sensations during the articulation of speech sounds.

Phonology, or function phonetics, is a purely linguistic branch of phonetics. It deals with the functional aspect of speech sounds. Phonology sets out to determine the phonetic distinctions which have a differential value in a language is as to establish the system of phonemes and prosodemes.

The basis of phonology is the phoneme theory, created in Russia by I.A.Baudonin de Courtenay (1845-1929) and developed by his pupils and followers L.V.Shcherba, N.V.Krushevsky and later by other Russian and foreign linguists. Phonology was founded in Prague by a group of linguists (Trubetskoy, Jacobson and others).

The methods employed by phonology are linguistic.

All the above branches of phonetics are closely connected since the object of their study-speech sounds-is a close unity of acoustic, physiological and linguistic aspects. But not all linguists are of the opinion that phonology is an integral part of phonetics.

N.S.Trubetzkoy claims that phonology should be separated from phonetics. According to the Prague School phonetics and phonology are independent sciences: phonetics is a biological science and is concerned with physical and physiological characteristics of speech sounds, phonology is a linguistic science and is concerned with the social function of phonetic phenomena. This point of view is supported by the Danish linguist L.Hjelmslev who advocates total separation of phonetics and phonology. But the vast majority of Russian phoneticians do not consider it logical to separate function from form and thereby completely exclude phonetics from the linguistic sciences. A great number of phoneticians abroad adhere to the same point of view. For instance, B. Malmberg, a Swedish phonetician, writes as follows:

"It was a grave error on the part of the Prague School to want to establish a strict separation between phonetics and phonology". "The two types of studies are interdependent and condition each other. Consequently it seems preferable to group them together under the traditional general heading of phonetics".

4. Branches of Phonetics

Besides the three branches given above there are other branches of phonetics: special, general, historical, descriptive, comparative, applied.

Special phonetics is concerned with the study of the phonetics system of a concrete language. When the phonetic system is studied in its static form, at a particular period (synchronically, we speak about **descriptive phonetics**. When the system is studied in its historical development (diachronically) we speak about **historical**, or **evolutionary phonetics**. Historical phonetics uses the philological method of investigation. It studies written documents and compares the spelling and pronunciation of one and the same word in different periods of the history of the language.

Generally phonetics is concerned with the study of man's sound-producing possibilities and the functioning of his speech mechanism. It finds out what types of speech sounds exist in various languages. How they are produced and what role they play when forming and expressing thoughts. General phonetics is based on the extensive material which is provided by the special phonetics of a great number of languages and on the material of other sciences. As a result of this, general phonetics has been able to make a number of general conclusions concerning the complex nature of speech sounds and to formulate a number of theories: the phoneme theory, the theory of syllable formation, theories of stress, intonation, etc.

Comparative phonetic is concerned with the comparative study of the phonetic systems of two or more languages, especially kindred ones.

By **practical, or applied phonetics** we mean all the practical applications of phonetics. Phonetics is of considerable importance for other fields of language study, which have made use of the structural approach and those linguistic methods worked out by phonetics.

Phonetics is applied in the teaching of diction; in correcting speech defects (pathological phenomena and aphasia); in teaching children to read and write their mother tongue and in teaching foreign languages ; in the teaching of deaf-mutes; for creating orthographies for unwritten languages.

Phonetics is used in the field of sound transmission: in telephony, broadcasting, etc. Sound engineers have to solve the same problems that occupy the minds of phoneticians.

Close interaction and collaboration between phonetics and other sciences has given birth to new branches of phonetics (technical phonetics, psycho phonetics, etc.)

5. Methods of Phonetic Investigation

The methods of investigation used in phonetics vary, but there are three principal methods: (1) the direct observation method; (2) the linguistic method; (3) the experimental method.

1 The direct observation method comprises three important modes of phonetic analysis: by ear, by sight and by muscular sensation. Investigation by means of this method can be effective only if the persons employing it have been specially trained to observe the minutest movements of their own and other people's speech organs, and to distinguish the slightest variations in sound quality. Every phonetician undergoes a special training, in the course of which his "phonetic ear", and also his muscular sensation, are developed. By a "phonetic ear"

is meant the capability to distinguish the exact quality of sounds pronounced in various sound sequences or in isolation, whether in one's mother tongue or in a foreign language.

The muscular sensation is developed by constant and regular practice in articulating various sounds. A trained phonetician should be able to pronounce sounds of a given quality (e.g. an open back unrounded vowel, a trilled [r], a fronted [k], etc.), as well as to recognize, by means of his highly developed muscular sensation the exact nature of the articulation of any speech sound that he hears.

2. The aim of the linguistic method of investigation of any concrete phonetic phenomena, such as sound, stress, intonation or any other feature, is to determine in what way all of these phonetic features are used in a language to convey a certain meaning. An accurate phonetic analysis (made either by ear or by means of some instruments or apparatus) is of no use whatever unless it serves as a clue that will help to interpret the linguistic function of a phonetic phenomenon.

The linguistic method utilizes linguistic analysis in observing the actual facts of language and interpreting their social significance. It likewise makes use of linguistic experiment to determine, with the help of native informants, the functioning power of some concrete phonetic feature in a language or in a specific dialect which is being subjected to investigation.

The linguistic method, therefore, is of paramount importance.

3. The experimental method is based, as a rule, upon the use of special apparatus or instruments, such as the laryngoscope, the artificial palate, the kymograph, the magnetic tape recorder, the oscillograph, the intonograph.

Special laboratory equipment, such as kymograph, spectrograph, oscillograph and intonograph help to obtain the necessary data about prosodic properties of speech sounds.

A kymograph records qualitative variations of sounds in the form of kymographic tracings.

A spectrograph produces sound spectrograms which help to list the frequencies of a given sound and its relative amplitudes.

An oscillograph records oscillograms of sound vibrations of any frequency. Automatically recorded oscillograms can be observed upon the screen.

An intonograph measures automatically: 1) the fundamental tone of the vocal cords, 2) the average sound pressure, 3) the duration or length of speech (pausation). The results are recorded: 1) visually upon the screen of the electron-ray tube, 2) on paper or film with the continuous reproduction by tape recorder, 3) in digits (while estimating the limits of the recorded area along the screen of the electron-ray tube).

6. Significance of Phonetics

Theoretical significance of phonetics is connected with the further development of the problem of the synchronic study and description of the phonetic system of a national language, the comparative analysis and description of different languages, the study of the correspondences between them, the

diachronic description of successive changes in the phonetic system of a language or different languages.

Practical significance of phonetics is connected with teaching foreign languages. Practical phonetics is applied in methods of speech correction, teaching deaf-mutes, film dubbing, transliteration, radio and television.

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LECTURE # 2

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Phonological Theories in Russia**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.I.A. Baudouin de Courtenay's theory of phonology 2. Russian phonological schools 3. The Prague Phonological School 4. The London Phonological School 5.Phonological trends in the USA
Ўқув машғулотининг мақсади: **Lesson aims**: to present different definitions of phoneme suggested by the representatives of different phonological schools and analyze the main features of phonemes so that the students have enough knowledge about the term phoneme and its specific features	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have a notion about the definition of phoneme • to know about different schools of phoneme theory • to analyze the specific features of phoneme
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли	Frontal, collective, whole class

Interaction patterns	
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 2
PHONOLOGICAL THEORIES
1. I.A. Baudouin de Courtenay's Theory of Phonology

The formation of the phonological theory may be divided into two periods:

1. **The «prephoneme» period,** i.e. when there was no distinction between «speech sound» and «phoneme» until 1870;

2. **The «phonemic» period,** which began in 1870 and includes the twentieth century. In this period the basic phonetic and phonological terms and concepts were proposed, and the distinction between the actually pronounced speech sounds and the phonemes as functional units of the language was recognized. The first

linguist to point out this distinction was I.A. Baudouin de Courtenay (1845-1929), an outstanding Russian and Polish scholar.

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

He admitted the division of morphemes into physical or physiological elements to be unjustified in linguistic analysis. He criticized N V. Krushevsky's conception of this problem. Incidentally, N.V. Krushevsky, was one of his students who introduced the term «phoneme» at the same time as F. de Saussure, an eminent Swiss linguist did. I.A. Baudouin de Courtenay's fundamental ideas had a great influence on the development of later phonological theories both in our country and abroad. In early phonological works many linguists defined the phoneme as «sound image», «conscious sound image», «sound intent» (N. S. Trubetzkoy), and also as the sum of acoustic impressions and of articulatory movements (F. de Saussure) but none of them suggested any other to substitute the term «phoneme». Nevertheless I.A. Baudouin de Courtenay's psychological interpretation of the phoneme concept could not lead to an obliteration of the boundary between sound and phoneme; it was merely a terminological mixture of psychological and linguistic concepts which greatly influenced each other in that period. Many interesting ideas stating linguistic functions of speech sounds may be found in his works. He showed the articulatory - *acoustic, morphological* and *semantic* aspects of sound material and their relationship. I.A. Baudouin de Courtenay's idea of the distinctive-semantic function of speech sound was very important in relation to the modern theory of distinctive features of the phoneme, according to which the phoneme of a given language may be divided from a system of sequences which is formed by their constituents, i.e. by distinctive features. As the morphemes may be divided into phonemes, likewise phonemes are divided into distinctive features which are interpreted either in articulatory or acoustic terms. In spite of the various approaches to the problem of establishing an inventory of the phonemes in a given language, which should be possible on the basis of breaking up utterances or words into the smallest segments or by the method of commutation test, counting minimal pairs of words like **pill - bill, till - mill, kill - hill** etc. The fundamental discussion on the problems of phonemic analysis is still going on among phonemicists.

2. The St. Petersburg Phonological School. L.V. Scherba Phonemic Concept

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

He emphasized the importance of the variants of phoneme. For example, citing D. Jones' idea of the existence of two allophones of the phoneme /1/ in English - **dark** and **clear.** L.V. Shcherba wrote that they cannot be associated with meanings consciously. As for the Russian pair of **ль - л** it is capable to distinguish meanings: **бил - был**. Thus L.V. Shcherba emphasized the practical value of sound types in the pronunciation of a given language. He explained that in concrete speech we pronounce a number of speech sounds which may be summed up in a comparatively small number of sound types capable of distinguishing words and word forms. Such sound types are called phonemes. Actually pronounced speech sounds, in which phonemes may be realized, would be called the phoneme shades (allophones or variants of the phoneme). But among those shades of the phoneme usually there may be one that is the typical representative of the phoneme which can be pronounced isolately, actually, this is what is perceived by us consciously as an element of speech. All other shades cannot be understood consciously and it is difficult to perceive them all by ear normally. These explanations make it clear to understand the distinction between general sound types and concrete speech sounds, which can prove the distinction between a phoneme and allophone (speech sound).

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

each phoneme is defined by its oppositions against another separate phoneme or phoneme groups.

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

L.R. Zinder defines the phoneme as the smallest, i.e. indivisible in time (or linearly) unit, but from the structural view point, it may have different features some of which are considered to be common with other phonemes and some other features which distinguish it from all other phonemes. The phoneme is very complex unit and it may be realized in different allophones (or shades, variants). There are two of allophones: positional and combinatory i.e. depending on their positions and on the neighboring sounds. If the distinctions between the sounds are not capable of distinguishing the meanings of words or word-forms, then such sounds are the allophones of a phoneme. For example, let us examine consonant sounds t, t°, t', t'° in the words **так** /tak/, **тот** /t°ot/, **стяг** /st'ak/, **тётя** /t'otъ/ etc. The distinction between the first and second sounds, and between the third and fourth sounds can not serve to distinguish the meanings of the words. Thus, they represent one phoneme. The distinctions between the first and the third sounds and between te second and fourth sounds are capable of differentiating the meanings of the words. Therefore they may represent different phonemes. Accordingly we can state that some sound distinctions may be phonematic and some of them may be phonetic.

L.R. Zinder points out the reality of the phoneme i. e, its existence in a given language, being the sound unit of a language phoneme through its different representatives may have very complex phonetic characteristics. Besides, being independent and autonomous unit of a language expression, the phoneme can be separated from the sound material of words. For example, the word **прут** /prut/, may be broken up into /p/, /r/, /u/, /t/. This comes from the discrete character of the phoneme. L.R. Zinder also proposes rules to determine phonemes and phoneme combinations. He thoroughly analyses the most valuable phonological ideas of I.A. Badouin de Courtenay, L.V. Shcherba, N.S. Trubetzkoy and other linguists.

It must be kept in mind that the St. Petersburg Phonological School's definition of a phoneme is based on words and word forms, i.e. the phoneme is the smallest unit capable of differentiating words and word forms. This phonemic concept is applied to the description of English phonemes by G.P. Torsuyev, V.A.Vassilyev, O. I. Dicku-shina and V.N. Vitomskaya.

3. The Moscow Phonological School

Another scientific approach to the phoneme concept in Russia is known as the Moscow phonological school. This school is represented by R.I. Avanesov,

V.N. Sidorov, A.A. Reformatsky (1901-1978), P.S. Kuznetzov (1899-1968), A.M. Sukhotin, M.V. Panov, N.F. Jakovlev.

One of the first linguists to give a definition of phoneme void of psychologic elements was N.F. Jakovlev: «Phonemes are understood those phonic properties that can be analyzed from the speech flow as the shortest elements serving to differentiate units of meaning.

The representatives of the Moscow phonological school based their definition of a phoneme on the concept of the morpheme. A.A. Reformatsky gave the following definition of the phoneme: «Phonemes are minimal units of the sound structure of a language, serving to form and differentiate meaningful units: morphemes and words». Phonemes are meaningless units of a language but they are capable of distinguishing meaningful units as their sequences may form morphemes and words. For example, **pit - lit, but - bet** etc.

Analyzing the sound changes in the morphemic structure of a language, it is possible to establish two different positions: **stressed** and **unstressed**. In a stressed position phonemes can preserve their phonetic characteristics, while in an unstressed position they change their articulatory and acoustic features. This fact is very important in the phonetic analysis of Russian vowels. In the Russian word **вода** /vad' ʌ/ there are two variants or allophones of the phoneme /ʌ/: stressed and unstressed, which are different as to their quantitative feature because usually stressed vowels are longer than unstressed ones. But if we take the word forms **воды** /vodi/, **водный** /vodnij/, **водяной** /və djanoj/ in the morpheme **вод** we can distinguish the sound alternations /ʌ'-o-ə/. In such cases R.I. Avanesov proposes to define each member of alternations /ʌ'-o-ə/ as variants of one phoneme /o/. Likewise in the words **вода** / vʌdʌ′/, **вод** /vo´t/, **воде** /vʌde/ the consonants /t/ and /d/ may also be interpreted as variants of the phoneme /d/, but the members of alternations /d-t-d'/ may be considered as the realizations of one phoneme. In all these cases the relationship between the notions of phoneme and morpheme becomes very important. In such alternations, which depend on their position in morphemes or words, and there are no distinctive functions between the members of alternations, it is possible to use the term **phonemic line** («фонемный ряд»). According to R.I. Avanesov a phoneme is an element of a wordform and «phonemic line» is an element of a morpheme. There are some differences in the phonemic solutions of the representatives of this school. A.A. Reformatsky did not use the term «phonemic line». Thanks to the perceptual and significative functions, he divided the stressed and unstressed positions into the following types: perceptually the stressed position is that where a phoneme is represented in its basic form independent of its position; as to the unstressed position, where under the influence of positions, a phoneme is represented in its variations. For example, in the words **мал — мял** and **мил — мыл** we can observe pairs of vowels /a/ - /æ/ and /и/ — /ы/. In the first pair the basic form of the phoneme is /a/, while /æ/ is variation, likewise in the second pair /и/ is the basic form of the phoneme, while /ы/ is its variation.

Phonemes organize different phonological oppositions, resulting in their significant functions. In a stressed position phonemic oppositions may be preserved, while in an unstressed position they are neutralized. Usually neutralization is the result of coincidence of two phonemes which are differentiated by one feature. For example, in words **плод** and **плот, луг** and **лук** voiced consonants become voiceless at the end of words. The Moscow phonologists suggested the term «hyperphoneme» which is defined as a unit which appears in the position of neutralization of a group of phonemes. For example, in Russian neutralization may take place in unstressed syllables where the vowels /a/, /o/, /i/, /e/, /u/ can be distinguished from each other; in this case they are not phonemes but hyperphonemes /a/ o, i /e/ and /u/. The unit hyperphoneme as presented by the Moscow phonologists does not coincide with the «archiphoneme» unit suggested by the Prague phonological school. The latter is understood as a unit, when two phonemes, distinguished only by one feature, for example, voiced -voiceless consonants /p - b/, /t - d/ etc., may coincide with their feature in the position of neutralization: **луг - лук, пруд - прут.** In such cases archiphonemes /p/b and t/d/ may appear in Russian.

Phonemes and their distinctive features differ. A phoneme is a sum of distinctive features. Distinctive sounds, i.e. phonemes and distinctive features are considered to be two levels of the phonological structure of a language. The level of distinctive features is called «merismatic level». One of the fundamental notions of phonology is that of position, which creates conditions for the realization of phonemes in speech. Positions may depend not only on the phonetic context but also on the morphological conditions. For example, in joining basic and affixal morphemes some sound combinations become an affricative: **штатский**, **шведский** where /тс/ and /дс/ form the affricate /ц/.

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

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LECTURE # 3

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Principle types of English Pronunciation (British based pronunciation)**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1. Types of English Pronunciation 2. Types of Received Pronenciation 3. Nothern English Pronunciation 4. Scottish English Pronunciation
Ўқув машғулотининг мақсади: • **Lesson aims**: to explain the importance of knowing the principle types of English pronunciation and its main features so that the students have enough information about dialects, variants and the orthoepic norm of the English pronunciation	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know about the literary English and its modifications at present time • to distinguish main features of the variants of the English language in comparison with BE to have enough knowledge about segmental and supersegmental features of the principle types of English pronunciation
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions

Таълим шакли **Interaction patterns**	Frontal, collective, whole class
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (±15mins)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (±55mins)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (±10mins)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 3
PRINCIPLE TYPES OF ENGLISH PRONUNCIATION (BRITISH BASED PRONUNCIATION)

1. Types of English Pronunciation

There is wide range of pronunciation of any language, the English language as well. The pronunciation of almost every locality in the British Isles has peculiar features that distinguish it from other varieties of English pronunciation. Moreover pronunciation is socially influenced, i.e. it is influenced by education and upbringing. At the same time all these varieties have much more in common that what differentiates them. They are varieties of one and the same language, the English language.

The varieties that are spoken by a socially limited number of people only in certain localities are known as **dialects**.

Due to communication media (radio, TV, cinema), the increased mobility of the population, concentration of the population in the cities, the dialectal differences are becoming less marked. That, of course, does not mean that the pronunciation of a Manchester dialect speaker does not differ from the pronunciation of a London dialect speaker. Dialect speakers are, as a rule, the less educated part of the population. With the more educated people pronunciation generally tends to comfort to a particular standard. In present-day English the number of local speech dialects is being reduced to a 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. The dialects, in their turn, are marked one from another by a number of peculiarities specific to each of them.

The **orthoepic norm** of a language is the standard pronunciation adopted by native speakers as the right and proper way of speaking. It comprises the variants of pronunciation which reflect the main tendencies in pronunciation that exist in the language. It is the pronunciation used by the most educated part of the population, the pronunciation that is recorded in pronouncing dictionaries as the best.

The orthoepic norm of the English language is generally considered to be "Received Pronunciation" (RP), though, as many scholars state, it is not the only orthoepic norm current in present-day Britain.

2. Types of Received Pronunciation

Received pronunciation (RP) appeared about a century ago. It is mainly based on Southern English Pronunciation, but it has developed its own features which have given it a non-regional character, i.e. there is no district in Britain to which it is native. RP is spoken all over Britain by a comparatively small number of Englishmen who have had the most privileged education in the country-public school education, public schools being the best and most expensive fee-paying schools in the country. Suffice it to say, that almost all the leading positions in the

Cabinet, the armed forces, the judiciary are occupied by those who have had public school education. RP is not taught at these schools, "it is absorbed automatically by the pupils" (as D. Jones puts it), for children are sent to live there at the age of 11 when pronunciation is most flexible. The children isolated in the school from their parents and other children, contact only with their teachers and schoolmates, and very soon acquire the so-called "public school accent", or RP.

Though RP is carefully preserved by the public schools and the privileged class in England, the RP of today differs in some respects from the former classic RP used half a century ago. A. Gimson claims that the exclusive purity of the classic RP has been diluted, as some features of regional types of speech are "received" now, though some 50 years ago those features were considered to be regional, non-RP.

The main changes are as follows:

1. The diphthongization of the RP/i:/ and /u:/ which in final position are often pronounced with a glide (e.g. "see", "who").
2. The centering of the former /ou/ to /əu/, which "is perhaps the most striking of the changes which have affected the pronunciation of British English in recent times".

This change is obvious from the following: for D. Jones the vowel in the first weak syllable of such words as "November" had three possible pronunciations – the recommended /ou/ (/nou`vembə/), shortened monophthongal form /o/ (/no`vembə/), or, in rapid speech /ə/ (/nə`vembə/). Now, there is a tendency to pronounce /əu/ in careful speech (/nəu`vembə/), and /ə/ in rapid speech (/nə`vembə/).

Another English linguist S. Potter states on this account : "Increasing numbers of young people pronounce home as /həum/ centralizing the initial element of this narrow diphthong. This is a prominent and outstanding change because it is so widespread in all classes of society. There are clear indications that /həum/, not /houm/, will be the pronunciation on of tomorrow."

3. A greater weakening of vowels in weakly stressed syllables, which results in the use of the neutral /ə/ where the more conservative form had and has the strong /ɪ/, e.g.

/ bə`li:v / for / bɪ`li:v /
/ ɪntrəstɪŋ / for / ɪntrɪstɪŋ /.

But RP does not accept a loss of the /ə/ - /ɪ/ distinction in final open syllables, e.g., between "better – Betty", "dollar – dolly". RP retains the /ɪ/ in such morpheme endings as -ed, -es, e.g. "matted, teaches" (as opposed to "mattered, teachers").

4. The assimilation of the following sounds: /sj/ > /ʃ/, /zj/ > /ʒ/, /tj/ > /ʧ/, /dj/ > /ʤ/, e.g. "issue", "crozier", "situation", "education".
5. The final /b, d, g/ are now partially devoiced. But the distinctions between /b – p, d – t, g – k/ are just as clearly marked, because /p, t, k/ are energetic sounds (fortis), while /b, d, g/ are weak (lenis). ("cab – cap", "had – hat","bag –back")

6. The use of the intrusive /r/, which some 20-30 years ago was carefully avoided by RP speakers.

Nowadays RP tolerates the intrusive /r/ in such phrases as “the idea /r/ of it”, “Asia /r/ and Africa”, “drama /r/ and music”.

Those modifications are accepted and have become well-established nowadays, but they are not equally widespread among all the RP speakers. On this account A. Gimson distinguishes three types of RP today : (1) the conservative RP forms used mainly by the older RP speakers, (2) the general RP forms heard on radio and TV, are less conservative and have received all the changes mentioned above, (3) the advanced RP forms mainly used by the younger RP speakers, which as often as not have received many more changes, even the use of the glottal stop.

The modifications of RP which have been mentioned above are rather numerous and provide sufficient evidence of the evolution of RP during the past quarter of a century. RP has accepted so many features of the Southern English regional accents that many linguists use the terms “Southern English” or “Southern English type of pronunciation” for RP.

RP has been investigated and described more thoroughly than any other type of English pronunciation. It was excellently described in the works of D. Jones and his “English Pronouncing Dictionary” is still the most reliable reference book on RP. Many features of RP have been studied in the Russia and other countries. That is why it is RP or Southern English Pronunciation that is often accepted as the teaching standard in many countries where English is taught as a foreign language.

There are many educated people in Britain who do not speak RP, though their English is good and correct as well. They speak Standard English with a regional type of pronunciation.

D. Abercrombie divides English people by the way they talk into three groups:

(1) RP speakers of Standard English (those who speak Standard English without any local accent);

(2) non-RP speakers of Standard English (those who speak Standard English with a regional accent);

(3) Dialect speakers.

Scholars often note that it is wrong to assume that only one type of pronunciation can be correct. If a particular pronunciation is well-established and current among educated speakers, it should not be treated as incorrect.

The types of pronunciation that are widely used by educated people in Britain, besides RP and Southern English Pronunciation (which have much in common), are the Northern type and the Scottish type of English pronunciation.

3. Northern English Pronunciation

The Northern regional type of English pronunciation is characterized by features that are common to all the dialect used in the northern part of England.

Thus, the main distinctions of the Northern type of English pronunciation, as opposed to RP, are as follows:

(a) the vowel /æ/ is more open and more retracted back, as in /a/ (e. g. “back, bad”).

(b) /ɑ:/ is fronted compared with /ɑ:/ in RP and it approximates to /æ/ (e. g. “glass, fast, after”),

(c) /u/ is used instead of /ʌ/ (e.g. “cup, love, much”),

(d) /ou/ is pronounced as a monophthongal /o:/ (e.g. “go, home”),

(e) /e/ or /ɛ: / are pronounced instead of /eɪ/ (e. g. “may, say, take”).

(f) All tones are drawled.

4. Scottish English Pronunciation

The Scottish type of English pronunciation is based on the dialects spoken in Scotland which vary among themselves in some respects. Some of their common features, which distinguish the Scottish type of pronunciation from RP, are as follows:

(a) the use of the rolled /r/ not only between and before vowels (as in “hurry, brown”), but also after vowels (as in “born”);

(b) the use of the back-lingual fricative /x/, which resembles the corresponding Russian sound (e. g. “loch”);

(c) the use of the dark /l/ in all positions (“like, least”);

(d) the use of monophthongs instead of diphthongs before /r/ (as in “beard, there, pure, poor, sure”);

(e) the pronunciation of all the vowels short. There is no distinction in length between the vowels in words like “food-good”, with the exception that the vowel in inflected words is not as short as the vowel in non-inflected words (“road-rowed, greed-agreed”).

There are certain peculiarities in the intonation of the Scottish type of English pronunciation, such as

(a) Special Questions may end with a high level tone after a fall on the interrogative word, e.g.

RP ˈWho’s ˈhaving the `grape fruit?

Scot. `Who’s ˌhaving the ˈgrape fruit?

(b) A final vocative does not necessarily continue the tune of the General Question,

e.g.

RP ˈWill you ˈin to ´lunch, Mr. Brown?

Scot. ˈWill you be ˌin to ´lunch, ˌMr. ˎBrown?

We may now summarize by saying that one should distinguish between RP and “educated” regional types of pronunciation (such as Southern, Northern and Scottish types of English pronunciation), of the one hand, and local dialects, on the other.

One of the best examples of uneducated local dialects is Cockney.

Cockney is used by the manual workers, in the region of London, Cockney has not been investigated, but there are certain striking peculiarities that should be mentioned here. In Cockney:

(a) a nasalized /aɪ/, or /ɛɪ/, is used for /eɪ/ (as in "railway", "take");
(b) a nasalized /ɔɪ/ is used for /aɪ/ (as in "ɪ", "right", "night");
(c) /h/ is omitted in " his, her";
(d) /p, t, k/ are over aspirated;
(e) the final /ŋ/ sounds like /n/ (as in "evening, havening").

English is spoken not only in the British Isles. It is the national language in the USA, Australia, New Zealand, and of a great part of the population in Canada. Each of those national has its own orthoepic norm which exists a long side of regional types and numerous dialects.

Though those national languages have distinctive features of their own which differentiate them from British English and from each other, they have much more in common. That is why they are considered to be variants of the same language, the English language.

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LECTURE # 4

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Lecture	**Кириш маърузаси:** **The theme of the lesson: Principles types of English Pronunciation (American based pronunciation)**
Маъруза режаси укув машғулотининг тузилиши	1. American English Pronunciation

Procedure/ Lesson outline	2. Canadian English Pronunciation 3. Australian English Pronunciation 4. New Zealand English Pronunciation 5. The South African English Pronunciation
Ўқув машғулотининг мақсади: • **Lesson aims**: to improve learner's skills about nine principle types of English pronunciation and its main features, dialects, variants and the orthoepic norm of the English pronunciation	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know about the literary English and its modifications at present time • to distinguish main features of the variants of the English language in comparison with American Englisg to have enough knowledge about segmental and supersegmental features of the principle types of English pronunciation
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**

1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar 1.3. explains the criteria of assessment.	To be ready for the home task and teacher's questions.
2-босқич **Part II (55 minutes)**	2.1. to tell about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. to make a report about types of American English 2.3. to be ready for the every regional type of pronunciation and orthoepic norm. 2.4. to speak about difference between Canadian English Pronunciation and Scottish English Pronunciation. 2.5. to be ready for the three types of New Zealand Pronunciation	• to answer American English and its types. • to answer every regional type of pronunciation and orthoepic norm. • Ss give questions to each others according to the theme. • to compare and answer the difference between Canadian English Pronunciation and Scottish English Pronunciation • to tell the three types of Australian English Pronunciation
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 4
PRINCIPLES TYPES OF ENGLISH PRONUNCIATION (AMERICAN BASED PRONUNCIATION)

1. American English Pronunciation

American English which is a variant of the English language, has developed its own peculiarities in vocabulary, grammatical structure and pronunciation. There are three main types of AE pronunciation, the Eastern, the Southern, and the General American type.

The G.A. type of pronunciation is considered to be the standard pronunciation of American English. It is used by the majority of Americans, and is, therefore, less regional, where as the other two types of pronunciation are easily detected as either Eastern or Southern. G. A. is used by radio and TV in the USA.

The peculiarities of GA lie in

(1) the pronunciation of sounds,
(2) differences in the accentual structure of words, and
(3) intonation.

1) Peculiarities of the pronunciation of GA sounds as compared to RP sounds are as follows:

a) /r/ in GA is retroflexive, the tip of the tongue is curled back;
b) /t/ between a vowel and a sonorant, or between two vowels the second of which is unstressed, is vocalized: it is a short voiced /t/. But the distinction between /t/ and /d/ is not neutralized. American easily distinguish the words in such minimal pairs as "writer-rider".

E.g. "better, pity, battle, twenty" (Exception: "return").
(c) /l/ is always dark, even before vowels (e.g. "film, look, like");
(d) /ʃ/ is vocalized in words like "excursion" /ʒn/, "version" /ʒn/, "Persia" /ʒ/;
(e) /d/ is omitted after /l/ and /n/ (e. g. " cold, old, sold, individual");
(f) /k/ is omitted before /t/ (e. g. "asked" /æst /);
(g) /j/ is omitted before /u/ (e.g. "duty" /du:ti/, "student" /`studnt/ , "tutor" /tu:tə/, "new"/nu:/);
(h) /hw/ is used in words spelt with "wh" (e. g. "which, why, while, whine, wheel");
(i) the use of the glottal stop /'/ instead of /t/ before /m, n, l, r, j, w/; (e.g. "certainly" / `sɜ:'nl̩/, "that one" /ðæt'wən/
(j) GA vowels are not differentiated by their length. D. Jones notes that all American vowels are long.
(k) /æ/ is used instead of /ɑ: ("path, grass, staff, laugh, can't, last, pass, ask, half") EXCEPTIONS: father, palm, balm, alms, March, part");
(l) /æ/ in GA is wider and longer than /æ/ in RP, the Americans pronounce it with a twang ("ma"', "can");
(m) AE vowels are nasalized in all positions.
(n) In AE /oʊ/ is much less diphthongal than in RP. It may be represented as /o:/ or /o/.

G.P. Krapp writes: "In the British speech a great variety of diphthongal shadings occur, some of them are familiar in the exaggerated representations of Englishmen and their speech on the American stage".

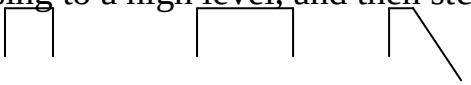
2) Peculiarities in the accentual structure of words in GA as compared to RP.

American speakers make much greater used of secondary stress in polysyllabic words than British speakers do. In words ending in "-ary, -ory, -ery, -mony, -ative" the syllable containing the but last vowel bears tertiary stress (i.e. stress is somewhat weaker than secondary stress).

E.g. ˈdictioˌnary, ˈterriˌtory, ˈmilliˌnery, ˈcereˌmony, comˈmuniˌcative.

(3) Peculiarities of GA intonation.

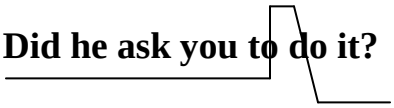
The most frequent intonation contour for statements and requests in GA is the tune, beginning low, rising to a high level, and then steadily falling.



e.g. He asked me to do it. or He asked me to do it.

You better do it . or You better do it.

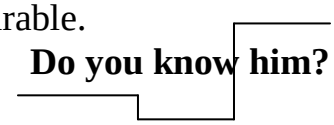
The same type of falling intonation contour characterizes the so-called General Questions in GA.



Did he ask you to do it?

"Rising" tunes that rise from a low pitch level and end on a high pitch level occur with some General Questions, especially in situations where a very polite form is desirable.

e.g. Do you know him?

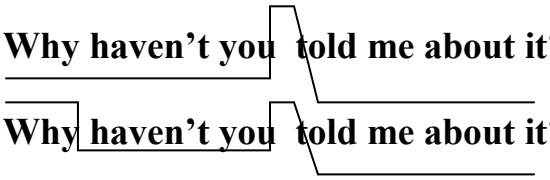


Will you be ready at seven?

Such intonation contours used in GA unemphatic questions are generally perceived by RP speakers in Britain as implying surprise or disappointment. On the other hand, the RP General Questions (pronounced with a Descending Scale ending with a Rise) are considered by the American to sound pretentious.

Though the so-called Special Questions are pronounced with a falling tone in both RP and GA, the difference lies in the pronunciation of the Scale. If in RP it is usually the Descending Scale (e.g. ˈWhy ˈhaven't you `told me aˌbout it?), in GA the whole utterance is generally pronounced on a level tone.

e.g. Why haven't you told me about it? or



Why haven't you told me about it?

Such questions sound dispassionate and disrespectful to an RP speaker.

The RP Special Question pronounced with a rising tone (polite question) are perceived by the Americans as questions implying curiosity.

To end a sentence with a high-pitched fall-rise (which differs from the RP fall-rise) is another frequent intonational characteristic in GA.

e.g. Can you do it? We ˌcertainly ˇcan.

We ˌhappened to be ˇpassing by.

On account of the fact that the features which distinguish AE from the British English are numerous, some linguists claim that AE can no more be

considered a variant of the English language. H. L. Mencken, for instance, wrote that "the American form of the English language was plainly departing from the parent stem, and it seemed at least likely that the differences between American and English would go on increasing".

But most of the linguists express the opposite point of view. Prof. Shveitser, a Russian linguist who has made a thorough study of AE, has proved that the distinctions between AE and BE do not affect the inventory of the main language units which are common to both variants of the English language: AE and BE.

2. The Pronunciation of English in Other Countries

3. Canadian English Pronunciation

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

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

a) before the voiceless consonants the first element of the diphthongs /aɪ/ and /au/ may be substituted by the vowels /ʌ/and /ɛ/ in words like **out** /ʌut/ or /ɛut /, **nice** /nʌɪs/ or /nɛɪs/, **house** /hʌus/or /hɛus/;

b) in word final position before the sonants /l/ , /m/, /n/, the vowel sounds as /u/,/ə/, /ɪ/ may be added: **mail** /meiul/, **film** /filəm/, **known** /nouən/ etc.;

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

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

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

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

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

h) **dark** /l/ is used in CaE in almost all position: **pull** /pul/, fellow /fɛlau/ etc.;

i) both GB and GA forms of accentuation are used in words ending with -ary, -ory, -iry; dictionary /dɪkʃənrɪ/ or /ˋdɪkʃənˏɛrɪ/, **laboratory** /ləˋbɔrətri/ or /ˊlæbrəˏtɔrɪ/

j) CaE intonation possesses many features in common with both RP and GA. However it is still not scientifically investigated by the methods of instrumental phonetics.

4. Australian English Pronunciation

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

1 .Educated or Cultivated Australian English;

2. Broad Australian English;

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

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

/i/ as in the word		**seat** /sɪt/
/ɪ/	»	**sit** /sɪt/
/ɛ/	»	**head** /hɛd/
/æ/	»	**had** /hæd/
/ʌ/	»	**father** /ˈ fʌðə/
/ɔ/	»	**hot** /hɔt/
/ɔ:/	»	**sort** /sɔ:t/
/u/	»	**put** /put/
/u:/	»	**boot** /bu:t/
/ʌ/	»	**but** /bʌt/
/ɛ/	»	**bird** /bɛ:d/
/ə/	»	**alone** /ə`loun/

The following diphthongs exit in GAu:

/ɛɪ/	as in the word	**day**
/ou/	»	**so**
/aɪ/	»	**try**
/ʌu/	»	**down**
/ɔ ɪ/	»	**boy**
/ɪa/	»	**clear**
/ɛə/	»	**dare**
/uə/	»	**tour** (tuə)

GAu /ɪ/ is a diphthongized vowel as /u/ or diphthong /aɪ/, /ɪ/ is more close and somewhat prolonged especially in a stressed position. GAu uses diphthong /ʌɪ/ for /ʌˑɪ/ instead of /ɛɪ/: **say** /sʌɪ/ **made** /mʌˑɪd/. It often alternates between /ɛɪ~ʌɪ~æɪ/ in Australian speech. GAu diphthong /aɪ/ sounds like /ʌɛ/, /ɔɪ/, /ɔˑɪ/: **time** /taɪm/, /tɔɪm/etc. GAu /A/ is used instead of RP /a:/: **father** /fʌðə/. The opposition /ʌ-A/ is neutralized in GAu: **cut - cart**, **much - march** sound identical, i.e. become homophones.

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

5. New Zealand English Pronunciation

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

a) the short vowel /ɪ/ is prolonged in the final unstressed position: **city** /sɪti:/, **very** /verɪ:/ etc.

b) in the unstressed position /ɪ/ becomes /ə/. Phonologically the opposition /ɪ-ə/ is neutralized in an unstressed position: **did** /dəd/, **it is** /ət əz/, **charges** /ʧa:ʤəz/.

c) Words like **dance**, **chance**, **glass** have two forms of pronunciation one, which coincides with RP, the other – with GA :/da:ns/ - /dæns/, /ʧa:ns/ - /ʧæns/, /gla:s/ - /gæls/ etc.;

d) The diphthong /au/ is substituted by /æu/: **town** /tæun/,**cow** /kæu/ etc.;

e) Besides the influences of GA, as in the usage of /æ/ and substitution of /ʃ/ by /ʒ/ in words like **Asia** /ˋeɪʒ /, **version** /və:ʒn/ the influence of Eastern English and Cockney dialects may be noticed in the New Zealand pronunciation.

6. The South African Pronunciation

The following are the most striking phonetic features of this pronunciation type:

a) the vowels may be nasalized when the nasal consonant precedes or follows them;

b) all the vowel sounds are half-long, i.e. all short vowels become longer and long vowels – shorter.

c) a special vowel /ë/ which is half-close, front-central, half-tense and rounded, is used instead of /ɪ/, /ɛ/, /ə/, /ə:/ both in stressed and unstressed positions;

d) in an initial position /h/ may be dropped: house /aus/

e) the rolled or thrilled (r) is used in all positions: **great** /greɪt/, **dear** /dɪr/, **warm** /wɔ˙rm/etc.;

f) word accentuation and intonation are different in this type than in RP and GA. For example, auxiliary verbs, pronouns and meaningless words may be stressed and therefore they are pronounced in full;

g) the glottal stop is often used to retain the “jerky” South African pronunciation.

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

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LECTURE # 5

LESSON PLAN

Teacher's name: Course name: Theoretical Phonetics of English Date:	Course type: Developing/ Review Room:
Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: The Vowel System of English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Vowel-Consonant Distinction 2. General Principles of Vowel Formation 3. The Phonological Status of Diphthongs 4. The Articulatory Classification of Vowels 5.The Acoustic Classification of Vowels 6. Unstressed Vowels in English

Ўқув машғулотининг мақсади:
Lesson aims: to give general view about the formation, classifications of vowel phonemes and diphthongs in English so that the students should have enough knowledge about main peculiarities of English vowel phonemes

Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know general principles of vowel formation • to have enough knowledge about the Phonological status of English diphthongs • to learn different classifications of English vowels • to analyze unstressed vocalism in English
Таълим усуллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions

Таълим шакли
Interaction patterns Frontal, collective, whole class

Таълим воситалари
Materials used: Aids, blackboard, cluster, insert table

Таълим бериш шароити
Equipment/ aids used: Auditorium, projector, computer

Мониторинг ва баҳолаш
Types of assessment

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 5

THE VOWEL SYSTEM OF ENGLISH

1. Vowel-Consonant Distinctions

Speech sounds are divided into two main classes – vowels and consonants.

The main articulatory principles according to which speech sounds are classified are as follows:

the presence or absence of obstruction;
the distribution of muscular tension;
the force of the air stream coming from the lungs.

Vowels are speech sounds based on voice which is modified in the supralaryngeal cavities. There is no obstruction in their articulation. The muscular tension is spread evenly throughout the speech organs. The force of the air stream is rather weak.

Consonants are speech sounds in the articulation of which the air stream is obstructed. The removal of this obstruction causes noise, an acoustic effect (plosion or friction) which is perceived as a certain consonant. The muscular tension is concentrated at the place of obstruction. The air stream is strong.

The articulatory boundary between vowels and consonants is not well marked. There exist speech sounds that occupy an intermediate position between vowels and consonants and have common features with both. These are sonants (or sonorous sounds /m, n, ŋ , j, l, w, r/). Like vowels they are based on voice. There is an obstruction in their articulation and the muscular tension is concentrated at the pale of obstruction as in the production of consonants. But the air passage is wide and the force of the air is weak as in the case of vowels. Because of their strong vocalic characteristics some sonants /w, j, r / are referred to as semi-vowels.

From the acoustic point of view vowels are complex periodic vibrations-tones. They are combinations of the main tone and overtones amplified by the supralaryngeal cavities.

Consonants are non-periodic vibrations-noises. Voiceless consonants are pure noises. But voiced consonants are actually a combination of noise and tone. And sonants are predominantly sounds of tone with an admixture of noise.

Thus, the acoustic boundary between vowels and consonants is not well marked either.

V.A. Bogoroditsky pointed out to different groups of muscles which operate in vowel and consonant production and the resulting different articulatory energy in vowels and consonants.

The spectrum of a vowel has a sharply defined formant structure and high total energy which are not observed in the spectra of noise consonants.

In the spectrum of a consonant there is a formant of noise, which is absent in the spectrum of a vowel.

Numerous experiments prove this criterion to be a reliable one in classifying speech sounds into vowels and consonants.

2. General Principles of Vowel Formation

The distinction between vowels and consonants is a very old one. The principle of this division, however, is not sufficiently clear up to the present time, the boundary between them being rather uncertain. The old term "consonants" precludes the idea that the consonants can not be pronounced without vowels. Yet we know that they can and often are; for instance, in the sound that calls for silence: /ʃ:/.

The fact the vowels are usually syllabic, doesn't mean that consonants are incapable of forming syllables. On the contrary, they may be syllabic too, and we find many instances in the English language of the syllabic sonorants forming syllables by themselves.

Acoustically, vowels are musical sounds. Nevertheless, in the formation vowels considarable noise-producing narrowings are sometimes created; on the other hand, some consonants possess musical tone.

According to Prof. D. Jones: "The distinction between vowels and consonants is not an arbitrary physiological distinction. It is in reality a distinction based on acoustic considerations, namely, on the reletive sonority or carring power of the various sounds." In the opinion of D. Jones, vowels are more sonorous than consonants. This is correct in most cases, but some consonants, espessialy sonorants, are very sonorous (for example, /l/, /m/, /n/, /ŋ/).

D. Jones gives the following definition: "A vowel (in normal speech) is defined as a voiced sound in forming which the air issues in a continuous stream through the pharynx and mouth, there being no obsruction and no narrowing such as would case audible friction.

All other sounds (in normal speech) are called consonants."

E.A. Boudouin de Courtenay has discovered a physiological distinction between vowels and consonants; according to his theory the main principle of their articulation is different: in consonant articulation the muscular tension is concentrated at one point which is the place of articulation, in vowel articulation the muscular tension is spread over all the speech organs. Knowing this, we have no difficulty in ascertaining whether one or another particular sound is a vowel or a consonant.

Acoustically, a vowel is a musicl sound, it is formed by means of periodic vibrations of the vocal cords in the larynx.

The resulting sound waves are transmitted to the supra-laryngal cavities (the pharynx and the mouth cavity), where vowels receive their characteristic tamber.

We know from acoustics that the quality of a sound depends on the shape and the size of the resonance chamber, the material which it is made of and, also, on the size and shape of the aperture of its outlet. In the case of vowels, the resonance chamber is always the same – the supra-laryngal cavities. However,

the shape and size of the chamber can be made to vary, depending upon the different position that the tongue occupies in the mouth cavity, and also depending on any slight alternations in the position of the back wall of the pharynx, the position of the soft palate and of the lips which form the outlet of the resonance chamber. The lips may be neutral or rounded, protruded or not protruded, forming a small or a large aperture, or they may be spread, forming a narrow slit-like opening. When the lips are protuded, the resonance chamber is lengthened; when he lips are spread or neutral, the resonance chamber is shortened, it is front boundary being formed practically by the teeth.

It has already been mentioned that in producing vowels, the muscular tension is spread equally over all the speech organs, yet the tension may be stronger or weaker. If the muscular tension in the walls of the resonance chamber is weaker, the vowel has a less distinct quality, it may sometimes be quite obscure. If the muscular tension is stronger, the vowel has a well defined quality. In the first case, the vowels are called lax, in the second – tense.

It is difficult, however, if not next to impossible, to classify vowels corerctly from the point of view of tenseness. The degree of tenseness may be ascertained chiefly by comparison, while the result of comparison depends largely upon the articulation basis of the mother-tongue of the person who makes the comparison. To a Russian, for instance, all vowels seem tense, because Russian vowels are lax.

We can now formulate the general principles of vowel articulation.

1. Vowels are based on voice which is modified in the supra-laryngal cavities.

2. The muscular tension is spread overall the speech organs.

3. The air-stream passes through the supra-laryngal cavities freely, no narrowings being expressly formed on its way.

4. The breath force is rather weak for, it is expanded when the air-stream passes through the larynx and causes the vocal cords to vibrate.

Thus, vowels have no special place of articulation, - the whole of the speech apparatus takes part in producing them. The classification of vowels, as well as the description of their articulation, is therefore based upon the work all the speech organs.

3. The Phonological Status of Diphthongs

There are two basic approaches to the phonological status of English diphthongs, which are known as the “unit theory” and “analytic treatment”. The unit theory suggested by the Prague phonologists (N.S.Trubetzkoy, B.Trnka, J.Vachek) is based on the certain rules for the determination of the mono- and biphonematic realizations of the combinations of two phonemes. The criteria used in the unit theory are as follows: 1) diphthongs may be produced by unit articulatory movements and their length is almost equal to that of simple vowels (monophthongs); 2) diphthongs are monosyllabic combinations, i.e. their two elements – a nucleus and a glide – do not belong to different syllables of a word; 3)

according to the functional criterion the distinctive function of a diphthong may be established by two rules: a) the combination is biphonemic if its components may function as distinctively different elements, i.e. if it can be substituted. If the combinations may fulfill its distinctive function, it is monophonematic; b) if the combination has its correlation pair among the simple phonemes, then it is monophonematic.

According to the above criteria long vowels and diphthongs can be defined as single vowel phonemes, since both categories with the exception of /a:/ and /ɜ:/ are free vowels with a variable degree of opening. In this case /i:/ and /u:/ are interpreted as /ii/ and /uu/ (but not as /ij/ and /uw/ in which the second elements appear as semi-vowels or consonants). According to the articulatory direction of the second elements, the diphthongs /eɪ, aɪ, au, əu, ɔɪ/ are parallel to those of the high, long vowels. They are opposed to the remaining diphthongs, whose second elements move towards the central neutral vowel /ə/. Usually these two groups of diphthongs are called closing and centring diphthongs. J.Vachek classifies them as "movement diphthongs" which are constituted by a direct articulatory movement and cannot be divided into two vowels /eɪ, aɪ, au, əu/ and therefore, they are regarded as single phonemes and "positional diphthongs" which preserve the individual articulatory nature of these two elements /ɪə, ɛə, uə, ɔə/.

N.S.Trubetzkoy's first functional criterion, which may function as single phonemes, it is a biphonematic combination, is entirely useless. By using this principle the diphthongs /eɪ/ and /ou/ become biphonematic, though Trubetzkoy regarded them as single phonemes, i.e. he admitted their monophonematic value. In this case he takes into consideration the stability of diphthongs in morphological changes. This approach is formal and cannot explain the phonological status of diphthongs.

The morphological criterion which works in favour of a morphemic boundary between the two elements of a diphthong leads to its interpretation as a biphonematic combination. For example, **loyal** /lɔ:jəl/, **lower** /lɔ: - uə/, **sawing /s** uə-uɪŋ**/, poet** /pəu-ɪt/ etc. In such words they occur at morphemic junctures in native words, or in two contiguous syllables of the same morpheme in distinctively foreign words. In words like **seer** /si:ə/, **fewer** /fju:ə/. B.Trnka notices the combinations of two phonemes in which the first element preserves the tendency of length.

The analytic treatment suggested by some American and Copenhagen linguists regards diphthongs to be biphonematic combinations. The criterion used by American linguists is based on the method of complimentary distribution. As complex segments (diphthongs) consist of two components. The first components of the diphthongs /eɪ, αɪ, əu, au/ are in complementary distribution with the simple vowels /ɛ/ and /a/ used in such words as **let, sun.** The second elements are also in complementary distribution with the semi-vowels or glides /j/ and /w/. The diphthongoids /i:/ and /u:/ are also treated as /ij/ and /uw/. According to this approach English diphthongs are regarded as the combinations of two phonemes, because their first and second elements can function as single phonemes.

On the paradigmatic axis the English diphthongs may form phonological oppositions both with simple phonemes and with each other. They have constitutive, distinctive and recognitive functions in the structure of English.

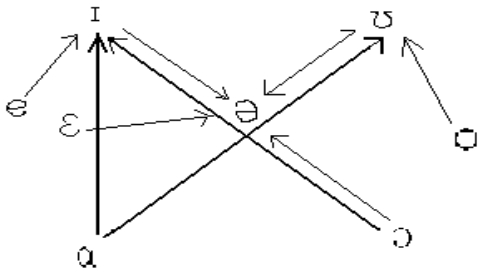
On the syntagmatic axis the structure of a diphthong is represented by three properties: a) the first component, called its nucleus; b) the second element, called its glide; c) its monosyllabic character, i.e. forming the crest of the syllable as in the word **time** /taɪm/.

The length of the diphthong, which is equal to that of the simple vowel, also proves its monophonematic character.

D. Jones defined diphthongs from the phonetic point of view. He also regarded diphthongs as monosyllabic units pronounced by one expiration. He distinguished "rising" /ɪə, uə/ and "falling" (all other diphthongs) diphthongs. The endings of the rising diphthongs have greater prominence than their beginnings, while in falling diphthongs their beginnings have greater prominence than their endings.

D. Jones' treatment is based on the articulatory indivisibility of English diphthongs and their monosyllabic character. Besides he represented positional variants of the diphthongs /ɔɪ, eə, ɔə/ in his dictionary. But /uɪ/ can not function as a diphthong owing to its articulatory divisibility and disyllabic character.

The substitution of diphthongs by monophthongs takes place in morphological alternations: **devine /**dəˈvaɪn/ - **devinity** /dəˈvɪnɪtɪ/, **chubby** /tʃʌbɪ/ - **chubbier** /tʃʌbɪə/ etc. The gliding of English diphthongs may be represented in the following form:



Speaking about diphthongs we should mention two triphthongs: /aɪə/ and /auə/. The first two elements of these combinations may be regarded as diphthongs /aɪ/ and /uə/ while the third element represents the neutral vowel /ə/. There is no stable articulatory and syllabic indivisibility among the elements of these combinations. Usually they are divided into two syllables: **tire** /taɪ-ə/, **fire** /faɪ-ə/, **cower** /kau-ə/, **shower** /ʃau-ə/. The element /ə/ cannot be omitted in the pronunciation, otherwise words like **high** /haɪ/ - **higher**/ haɪə/ , **tie** /taɪ/ - **tire** /taɪə/ may be mixed.

The combinations /eɪə/, /ouə/ and /ɔjə/ occur in word-forms as **player** /pleɪə/ **rower** /rouə/ **destroyer /**dɪstrɔjə/ and they are also considered to be combinations of vowel phonemes or groups of vowel phonemes.

4. The Articulatory Classification of English Vowels

Various qualities (timbres) of English vowels are determined by the oral resonator – its size, volume and shape. The resonator is modified by the most movable speech organs – the tongue and the lips. Moreover, the quality of a vowel depends on whether the speech organs are tense or lax and whether the force of articulation weakens or is stable throughout articulation.

The position of the speech organs in the articulation of vowels may be kept for a variable period of time.

All these factors predetermine the principles according to which vowels are classified:

according to the horizontal movement of the tongue;
according to the vertical movement of the tongue;
according to the position of the lips;
according to the degree of the muscular tension of the articulatory organs;
according to the force of articulation at the end of a vowel;
according to the stability of articulation;
according to the length of a vowel.

1. According to the first principle English vowels are classified into **front** /i:, e, æ/ and the nuclei of the diphthongs /eɪ, ɛə, aɪ/, **front-retracted** /ɪ/ and the nucleus of the diphthong /ɪə/, **mixed** /ɜ:, ə/, **back-advanced** /u, ʌ, ɑ:/ and the nuclei of the diphthongs /ou, uə/ and **back** /u:, ɔ:, ɔ/.

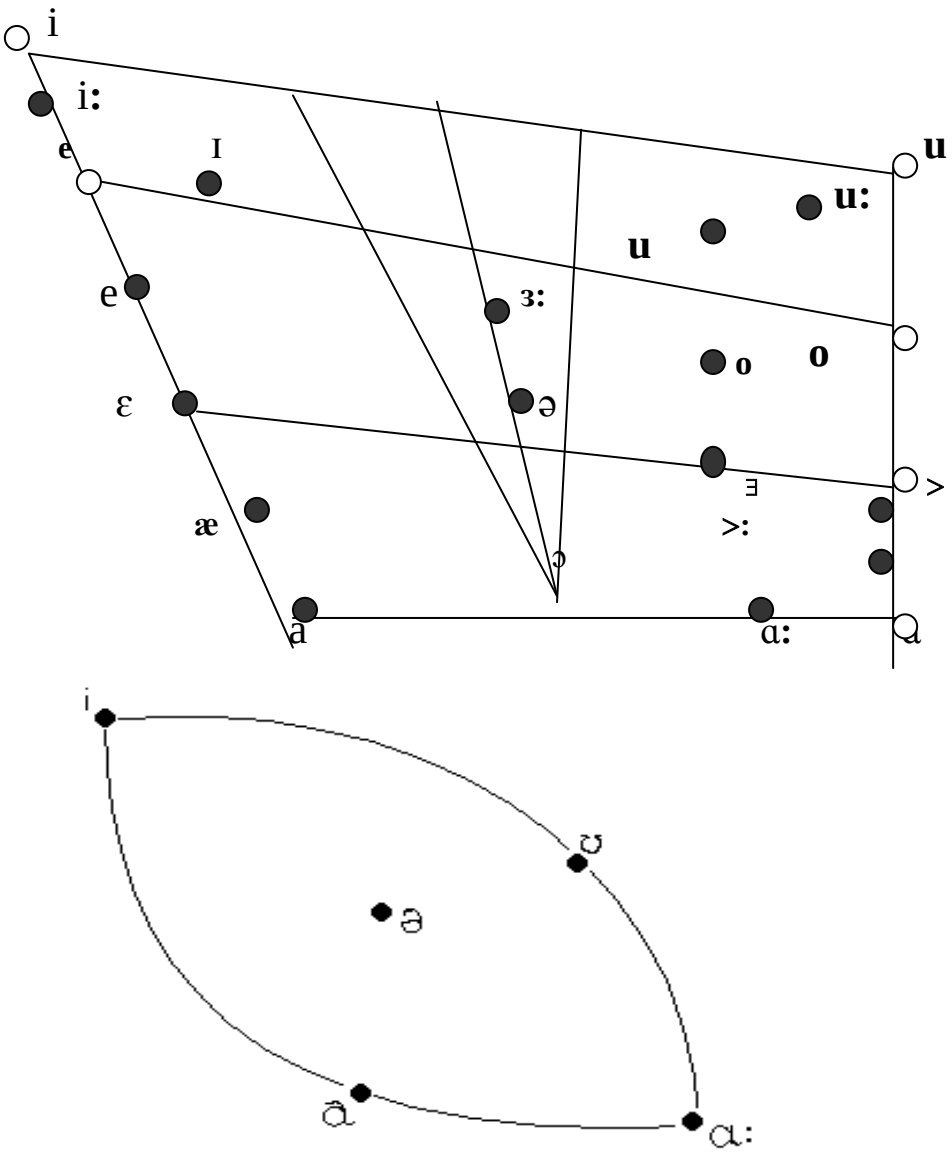
2. According to the vertical movement of the tongue, English vowels have been traditionally subdivided into close (high), mid and open (low). It is insufficient, however, to define the articulatory features of vowels in terms of the 3 degrees of the opening of the mouth cavity, since functionally different vowels, such as /i: - ɪ/, /u: - u/, /ɔ: - ɔ/ are not described from the point of view of their articulatory destinations.

Russian phoneticians G.P. Torsuyev, A.L. Trakhterov, V.A. Vassilyev have made the classification more precise by subdividing each class (close, mid, open) into two subclasses – vowels of narrow and broad variation. Thus, according to the height of the tongue, vowels can be classified as **high-narrow** /i:, u:/, **high-broad** /ɪ, u/, **mid-narrow** /e, 3:, o (u)/, **mid-broad** /ə, ɛ(ə)/, **low-narrow** /ʌ, ɔ:/, **low-broad** /æ, a (ɪ, u), ɑ:, ɔ/.

This more exact classification reflects the distinctive differences in the quality of the historically long and historically short vowels.

The terms used to describe English vowels are applicable to other languages as well. For instance in Russian., German and French, front and back vowels are distinguished. Some of them are close, others more open. But they seldom correspond exactly to the English vowels which, though apparently similar sounds, are not identical. Thus both Russian and English /u/ and /i: / sounds are close and fronted, but /u/ is closer than the English /i:/. To enable a linguist or a language-learner to give the exact position of the tongue for a certain vowel of any language,

a system of standard or cardinal vowels was devised by D. Jones and is presented in the following quadrilateral. This is a simplication of the real positions of the tongue for various vowels. The high point of the tongue describes an area of the shape shown next to the quadrilateral.



The four corners of this quadrilateral and the lines connecting them indicate the limit of possible tongue position for vowels.

Other vowels of whatever language have their tongue position within this figure. In relation to the cardinal vowels English vowels occupy the positions marked by larder dots.

The cardinal vowels are not the vowels of any particular language. They present an absolute standard in relation to which the vowel sounds of individual languages can be described and placed in the quadrilateral. In order to use them one must have them recorded of learn from a teacher who knows them.

The Cardinal Vowel system is used mainly in purely scientific linguistic work, where no comparison with one's mother-tongue is possible, e.g. in description and classifications of the vowel system of individual languages to be read by linguists of different nationalities.

In language-teaching it can be used only when one has the recording at one's disposal or can get oral instruction from a teacher familiar with the cardinal vowels.

3. According to the position of the lips, i.e. whether they are rounded, spread or neutral, English vowels are divided into **rounded** /ɔ:, ɔ, u:, u/ and **unrounded** /i:, ɪ, e, æ, ʌ, ɑ:, 3:, ə/. Subdivision of vowel into lip-spread and lip-neutral is unnecessary for phonological analysis, but may be useful in describing concrete realizations of the phonemes.

4. According to the degree of muscular tension English vowels are classified into **tense** and **lax**. Thus, for instance, English /i:/ and /u:/ are characterized as tense, because the speech organs that participate in their formation – the tongue and the lips, are considerably tensed. In the articulation of short /ɪ/ and /u/ these organs are relatively relaxed, so these vowels are characterized as lax.

All the long vowels are believed to be tense, while short vowels are lax (Torsuyev G.P.). This is due to the time for which the speech organs are kept is a certain position, and this requires greater muscular tension of the speech organs. Not all phoneticians share this opinion. According to D. Jones only the long /i:/ and /u:/ may be considered a tense. D. Jones applies the terms "tense" and "lax" only to close vowels, because in the case of open vowels it is difficult to define whether there is any tenseness or not. This point can be clarified with the help of special electromyographic investigations.

5. According to the force of articulation at the end of the vowel (the character of the end) English vowels are divided into **free** and **checked**. Free vowels are pronounced in an open syllable with a weakening in the force of articulation towards their end, i.e. they have a fading character. These are all the English long monophthongs and diphthongs and unstressed short vowels.

Checked vowels are those in the articulation of which there is no weakening of the force of articulation. They are pronounced abruptly at the end, immediately followed by a consonant that checks them. These are historically short vowels under stress. They occur in closed syllables.

6. According to the stability of articulation English vowels are divided into **monophthongs** /i:, ɪ, e, æ, ɑ:, ʌ, ɔ:, ɔ, u:, u/, **diphthongs** /eɪ, aɪ, ɔɪ, au, ou, ɪə, ɛə, oə, uə/ and **diphthongoids**, or **diphthongized** vowels /i:, u:/.

The stability of articulation (as in the case of monophthongs or its instability (as in the case of the diphthongs and diphthongoids) is, actually, the stability (or instability) of the shape of the oral resonator. When the position of the tongue and the lips during the pronunciation of a vowel is altered to some extent, a new vowel quality is produced. In diphthongs two vowel elements are distinguished – a nucleus and a glide. The nucleus is stronger, longer, more definite in timbre, more prominent and syllabic.

In different languages the nucleus of a diphthong may be either the first or the second element. Diphthongs that consist of a nucleus followed by a glide are falling diphthongs because the total amount of articulatory energy falls towards the second element. Those consisting of a glide followed by a nucleus are rising diphthongs, since the articulatory energy rises towards the second element. English diphthongs are falling. Rising diphthongs are common in Italian.

In some phonetic contexts English diphthongs /ɪə, uə/ may be pronounced with the second element stronger and more prominent than the first, and are, consequently, rising.

When the diphthong /oʊ/ is pronounced as an exclamation with the high rising tone, the /ʊ/ element in it is as strong and prominent as /o/. So /oʊ/ can be called a level diphthong.

D. Jones points out that in unstressed syllables the /ɪ/ and /ʊ/ elements in /ɪə/, /uə/ may be weaker than the second element /ə/. E.g. /ˈsɪərɪəs/ "serious", /ˈpɪərɪəd/ "period"; /ˈɪnfʊuəns/ "influence"; /ˈkɔŋgeˋuənt/ "congruent".

7. Closely connected with the quality of vowels is their quantity, or length. Any speech sound must have certain duration to display its quality, to be perceived as such. According to their length English vowels are divided into **long** /i:, a:, ɔ:, u:, ɜ:/ and **short** /ɪ, e, æ, ʌ, ʊ, ə/. This length is historical. It differs from the positional length of the same vowels. In connected speech historically long vowels may be of the same length as historically short ones and even shorter. Cf, /bi:t/ - /bɪd/, /si:t/-/sɪd/.

5. The Acoustic Classification of English Vowels

Each vowel has its own acoustic spectrum, its own formant structure. The frequency of the formants and their position in the spectrum distinguish one vowel from another. The acoustic characteristics of vowels are based on their articulatory distinctions. Certain formants are characteristic of a particular volume, shape, and size of the resonators which produce a certain vowel. Thus, F_1 is conditioned by the vertical position of the tongue. When the tongue is high in the mouth, F_1 is low and vice versa. E.g. /i:/ and /u:/ have F_1 in the region of 280-300 cps, whereas /ɑ:/ and /ɔ/ have F_1 in the region of 600-800 cps. The second formant (F_2) is conditioned by the horizontal position of the tongue and by the position of the lips. F_2 is high in the case of a front vowel and it is low in the case of a back vowel. Thus /i:/ has F_2 at about 2500 cps, where as /u:/ has F_2 at about 900cps. F_2 of rounded vowels is lower than of unrounded vowels, e.g. F_2 of /ʌ/ is 1320 cps whereas F_2 of /ʊ / is 940 cps.

If the formants F_1 and F_2 are in the middle of the spectrum, i.e. close to each other as for /ɑ:, ɔ, æ/, the vowels are classified as **compact**. If the formants are at each of the extremities of the spectrum as for /u:, ʊ, i:, ɪ/ the vowels are **diffuse**. Open vowels are compact, close vowels are diffuse.

If the second formant is high, as for /i:, e/, the vowels are of a clear or **acute** timbre. If it is low, so that both F_1 and F_2 are in the low section of the spectrum (as for /u:, ʊ, ɔ:/, a vowel has a dark or **grave** timbre. Front vowels are acute, back

vowels are grave. F_2 is lower in rounded vowels (as ɔ, ɔ:, u, u:) than it is in unrounded vowels (as i:, ɪ, e, æ, ʌ, ɑ:). Acoustically, rounded vowels are opposed to unrounded as **flat** to **plain.**

Thus, from the point of view of their acoustic characteristics, the vowel /e/, for instance, is described as acute, compact, and plain. The vowel /ɔ/ is compact, grave and flat, and /u:/ is diffuse, grave and flat.

6. Unstressed Vowels in English

As stated above the unstressed vocalism of, English includes all vowel phonemes and the neutral phoneme /ə/ which appears as a result of weakening of the vowels in the unstressed position. The vowel /ə/ articulated by weak articulatory affect, has an indefinite tamber and changes its quality under the influence of neighbouring sounds depending on its position, and in certain positions it may be omitted. Therefore, it may have different variations distinct from each other, especially, by the height of the tongue and duration. The X-ray picture of /ə/ in **a cat** /ə`kæt/ shows that this vowel may be classified as mixed, mid-broad variation, unrounded (either lips are spread or neutral) vowel. Usually linguists distinguish from two to four variations of /ə/.

The neutral vowel, which appears in final unstressed position, is somewhat close to the tamber of the vowel /ʌ/, perhaps, to the Russian /a/ and the Uzbek /a/, but is shorter than they are: **worker** /wə:kə/ **matter /**mætə/etc.

The next version of /ə/ is used in initial and median unstressed positions except the neighbouring /k/ and /g/. This type of /ə/ is pronounced by a higher position of the tongue than in the first version: **announce** /ə`nauns/, **about** /ə`baut/. These two versions of /ə/ are regarded basic in practical studying of English.

The version of /ə/ used by the neighbouring /k/ and /g/ is regarded to be a very short and back, close-narrow variation: continue /kən`tɪnju:/, **aggregate** /ə`grɪgeɪt/.

The fourth version occurs before the consonants /z/ and /d/ which are used as morphemes expressing the plural form of nouns and the tense of verbs: **matters** /mætəz/, **hunters** /hʌntəz/, **covered** /kʌvəd/. It resembles /ɜ:/ though it is pronounced half-long.

All these versions have different degrees of laxity. They are notated by the symbols /ə^, ə^3, ə^u, ə/.

They all represent the reduced forms of the neutral vowel /ə/, as they all occur in unstressed positions under the influence of reduction. Weakening of the unstressed syllables, as a result of which vowels (sometimes, consonants) change their quality and quantity features, is called **reduction**. The shortening of the vowel-length in unstressed position is known as a **quantity reduction,** while the omission of the clear tamber of a vowel is termed as a **quality reduction**. The most widespread type of quality reduction is neutralization, used in the phonetic but not phonological sense. The vowels of the neutral tamber have features similar to vowels with a certain quality called **“cardinal tambers”** by A.L.Trakhterov. Speaking about /ə/ it is better to describe it as **“neutral tamber”**, than **“neutral**

position" of speech organs. Usually "neutral position" is used to describe the configuration of the speech organs just prior to a certain articulation of a speech sound. In **a neutral** position the velum is raised and the air-flow through the nose is shut off. Such a universal neutral position does not exist in the articulation of any speech sound. However, some linguists consider that the sounds /æ/, /ɜ:/, /ʌ/, /e/, /ə/ may be produced by a neutral position. The neutral position stated above is possible in "hesitation vowels", interpreted also as a " vocalic filled pause" which is defined as having a (+vocalic,-consonantal) feature. X-ray pictures of the articulation /ə/ do not show any neutral position of the speech organs. Thus /ə/ is called a neutral vowel not for its articulation by the "neutral position", but owing to the fact that during its articulation it has a neutral, non-distinct tamber or quality which is significant.

Besides the neutral vowel /ə/ there is an unstressed /ɪ/ which is regarded as an unstressed allophone of the English phoneme /ɪ/. The unstressed /ɪ/ is used in unstressed syllables, in prefixes, in medial and final positions: **mischief** /mɪstʃi:f/, **abdicate** /ə`bdɪkeɪt/, **infinite** /ɪn`fɪnɪt/, **discover** /dɪs`kʌvə/, **impose** /ɪm`pəuz/, **enjoy** /ɪn`ʤɔɪ/, **credit** /`kredɪt/ etc. It should be stated that the neutral vowel /ə/ may often be omitted in colloquial rapid style of speech, but never so in the unstressed /ɪ/: **cotton** /kɔt(ə)n/, **London** /lʌnd(ə)n/, **darkness** / dɑ:knɪs/, **sausage** /sɔ:sɪʤ/ etc. According to their occurance some authors distinguish vowels of: 1) full formation; 2)semi-weak vowels, i.e. those which take an intermediate position between strong vowels and the neutral /ə/ and 3) weak vowels. The idea of the semi-weak vowels have been made clear by G.P. Torsuyev and V.A. Vassilyev: "From the distributional point of view a semi-weak vowel… be defined as a partially reduced vowel which is used in more careful style of pronunciation instead of the neutral vowel used in the rapid colloquial style and instead of the corresponding vowel of full formation used in the full style". All the unstressed vowels of constantly full formation are used in all styles of pronunciation and even in many words of foreign origin, especially Latin and Greek, which have not yet been fully adopted in English: **insect** /ɪnsekt/, **epochs** /i:pɔks/, **diagram** /daɪəgræm/,**marquee** /mɑ:ki:/ etc.

The vowels of constantly full formation have a relatively stable quality and may preserve their less clear tamber in an unstressed position: **apple-tree** /`æpltri:/, **architect** /`ɑ:kɪtekt/, **objective** /əb`jektɪv/, **artistic** /ɑ:`tɪstɪk/, **programme** /prəu`ræm/, **ensign** /en`saɪn/, **upturn** /ʌp`tɜ:n/, **Uganda** /u:gændə/, **obey** /əu`beɪ/, **idea** /aɪ`dɪə/ etc.`

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LECTURE # 6

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: The Consonant System of English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1. General Principles of Consonant Formation 2. The Articulatory Classification of English Consonants 3. The Acoustic Classification of English Consonants 4. Dichotomic Classification of the Acoustic Distinctive Features of English 5.Consonant Phonemes and its Articulatory Correlates 6.Allophonic Variations of English Consonant Phonemes
Ўқув машғулотининг мақсади: **Lesson aims**: to improve the students' knowledge about the formation of consonants and their articulatory and acoustic classifications so that the students should have enough knowledge about main peculiarities of English consonant phonemes in comparison with Uzbek and Russian	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the criteria of vowel –consonant distinction • have enough knowledge about the main principles of articulatory – acoustic classifications of English consonants • to analyze the similarities and differences of consonants in English and Uzbek (Russian)
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Frontal, collective, whole class
Таълим воситалари	Aids, blackboard, cluster, insert table

Materials used:	
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 6

THE CONSONANT SYSTEM OF ENGLISH

1. General Principles of Consonant Formation

The distinction between vowels and consonants is a very old one. The principle of this division, however, is not sufficiently clear up to the present time, the boundary between them being rather uncertain. The old term, "consonants" precludes the idea that consonants cannot be pronounced without vowels. Yet we know that they can and often are; for instance, in the sound that calls for silence: [ʃ:].

The fact vowels are usually syllabic, does not mean that consonants are incapable of forming syllables. On the contrary, they may be syllabic too, and we

find many instances in the English language of syllabic sonorants forming syllables by themselves.

Acoustically, vowels are musical sounds. Nevertheless, in the formation of vowels considerable noise-producing narrowings are sometimes created; on the other hand, some consonants possess musical tone.

According to Prof. D. Jones: "The distinction between vowels and consonants is not an arbitrary physiological distinction. It is in reality a distinction based on acoustic considerations, namely on the **relative sonority or carrying power** of the various sounds." In the opinion of D. Jones, vowels are more sonorous than consonants. This is correct in most cases, but some consonants, especially sonorants, are very sonorous (for example, [l], [m], [n], [ŋ]).

D. Jones gives the following definition: "A vowel (in normal speech) is defined as a voiced sound in forming which the air issues in a continuous stream through the pharynx and mouth, there being no obstruction and no narrowing such as would cause audible friction.

"All other sounds (in normal speech) are called **consonants"**.

I.A. Baudouin de Courtenay has discovered a physiological distinction between vowels and consonants; according to his theory the main principle of their articulation is different: in consonant articulation the muscular tension is concentrated at one point which is the place of articulation in vowel articulation the muscular tension is spread over all the speech organs. Knowing this, we have no difficulty in ascertaining whether one or another particular sound is a vowel or a consonant.

Acoustically, a vowel is a musical sound; it is formed by means of periodic vibrations of the vocal cords in the larynx.

The resulting sound waves are transmitted to the supra-laryngeal cavities (the pharynx and the mouth cavity), where vowels receive their characteristic tamber.

We know from acoustics that the quality of a sound depends on the shape and the size of the resonance chamber, the material which it is made of and, also, on the size and shape of the aperture of its outlet. In the case of vowels, the resonance chamber is always the same – the supra-laryngeal cavities. However, the shape and size of the chamber can be made to vary, depending upon the different positions that the tongue occupies in the mouth cavity; and also depending on any slight alterations in the position of the back wall of the pharynx, the position of the soft palate and of the lips which form the outlet of the resonance chamber. The lips may be neutral or rounded, protruded or not protruded, forming a small or a large aperture, or they may be spread, forming a narrow slit-like opening. When the lips are protruded, the resonance chamber is lengthened; when the lips are spread or neutral, the resonance chamber is shortened, its front boundary being formed practically by the teeth.

It has already been mentioned that in producing vowels, the muscular tension is spread equally over all the speech organs, yet the tension may be stronger or weaker. If the muscular tension in the walls of the resonance chambers

is weaker, the vowel has a less distinct quality; it may sometimes be quite obscure. If the muscular tension is stronger, the vowel has a well defined quality. In the first case, the vowels are called lax, in the second-tense.

It is difficult, however, if not next to impossible, to classify vowels correctly from the point of view of tenseness. The degree of tenseness may be ascertained chiefly by comparison, while the result of comparison depends largely upon the articulation basis of the mother-tongue of the person who makes the comparison. To a Russian, for instance, all vowels seem tense, because Russian vowels are lax.

We can now formulate the general principles of vowel articulation.

1. Vowels are based on voice which is modified in the supralaryngeal cavities.
2. The muscular tension is spread over all the speech organs.
3. The air-stream passes through the supra-laryngeal cavities freely, no narrowings being expressly formed on its way.
4. The breath force is rather weak for, it is expended when the air stream passes through the larynx and causes the vocal cords to vibrate.

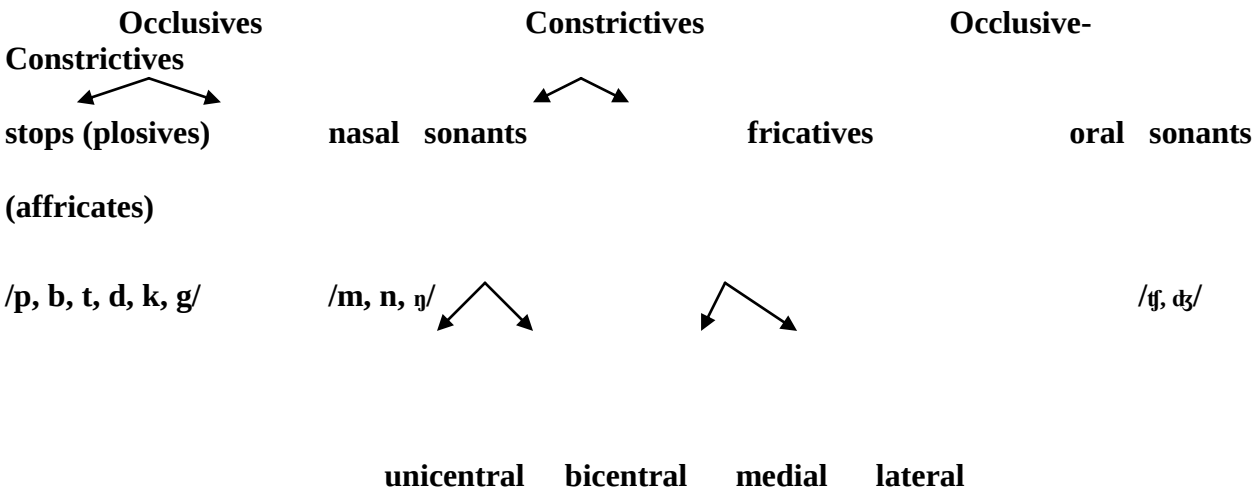
Thus, vowels have no special place of articulation; - the whole of the speech apparatus takes part in producing them. The classification of vowels, as well as the description of their articulation, is therefore based upon the work of all the speech organs.

2. The articulatory of English Consonants

An indispensable constituent of a consonant is noise. The source of noise is an obstruction. There are the following types of obstruction in the production of consonant: 1) complete occlusion (closure), 2) constriction (narrowing) and 3) occlusion-constriction (closure immediately followed by a constriction).

The noise produced by the removal of a closure is that of a plosion, the noise resulting from the movement of the air stream in the narrowing is that of friction. The two effects are combined when closure is followed by a narrowing.

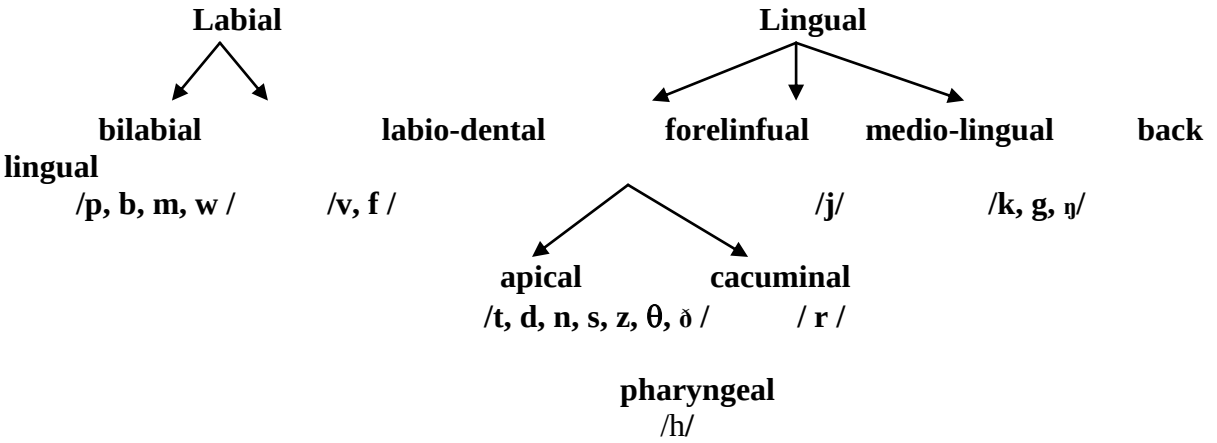
1. According to the type of obstruction and the manner of the production of noise English consonants are classified in the following way:



/f, v, θ, s, z / /ʃ, ʒ/ /j, r, w / /l/

Obstructions may be formed either by two active speech organs or by one active speech organ (articulator) and a passive organ of speech (point or place of articulation).

2. According to the active speech organ English consonants are divide into:



3. According to the place of obstruction consonants are classified into dental /θ/, alveolar /t, d, n, l, s, z/, post-alveolar /r/, palatal /j/, palate-alveolar /ʃ, ʒ, tʃ, ʤ/, velar /ŋ/.
4. According to the presence or absence of voice, English consonants are divided into voiced /b, d, g, v, z, ð, ʒ, ʤ/ and voiceless /p, t, k, f, s, θ, ʃ, tʃ/.
5. According to the force of articulation, English consonants are classified as lenis and fortis.

In the articulation of English voiced consonants the muscular tension is weak –lenis articulation. In the articulation of English voiceless consonants the muscular tension is strong-fortis articulation.

6. According to the position of the soft palate English consonants are divided into oral /p, b, t, d, k, g, f, v, θ, s, z, ʃ, ʒ, h, tʃ, ʤ, w, l, r, j/ and nasal /m, n, ŋ /.

3. The Acoustic Classification of English Consonants

The acoustic character of a consonant is conditioned by its articulation.

Plosives and affricates (e.g. /t, d, tʃ, ʤ/) differ from fricatives (e.g. /f, v/) mainly in that part of their spectra which corresponds to the articulatory "stop". A plosive is characterized by the absence of noise in part of the spectrum. The plosion is marked by a burst of noise, i.e. the formant of noise appears.

Fricatives are characterized by the presence of a noise formant throughout the spectrum.

Hence plosives and affricates are classed as discontinuous and fricatives as continuant.

Voiceless consonants (fortis) are characterized acoustically as tense and voiced (lenis) as lax, since the burst of noise in voiced plosives and the formant of

noise in voiced fricatives are less strong than those in voiceless plosives and fricatives.

The noise peculiar to alveolar and dental consonants /t, d, s, z, n, l, θ, ð/ is contrasted with that of labial and labio-dental ones /p, b, m, f, v/ because it is sharper in character. This means that in the spectra of /t, d, s, z, n, l, θ, ð/ high frequencies are predominant and in the spectra of /p, b, m, f, v / the formant of noise is lower.

The fricatives (alveolar and dental) /s, z, θ, ð/ have the highest frequencies of noise in the spectrum-up to 8000 cps. The frequencies of the noise formant in the spectrum of /f, v/ are low. Therefore, /t, d, s, z, θ, ð, n/ are characterized as acute and /p, b, m, v/, as grave. The consonants /k, g, ʃ, ʒ, tʃ, ʤ/ are intermediate in this contrast.

The spectrum of velar and palatal consonants / k, g, ŋ, ʃ, ʒ, tʃ, ʤ/ is compact while the spectrum of alveolar, labial and dental ones /t, d, n, s, z, m, p, b, f, v, θ, ð/ is diffuse. Consequently, the former are classified as compact consonants and the latter as diffuse ones.

The sonants /m, n, ŋ/are opposed to all the other consonants as nasal to oral, because in their spectrum there is a special nasal formant.

The consonants /s, z/ having a round narrowing are opposed to /θ, ð/ having a flat narrowing and the affricates /tʃ, ʤ/ are opposed to the plosives /t, d/ as strident to mellow. In the spectrum of strident consonants the intensity of noise formant is greater in the spectrum of mellow consonants.

The first attempt to classify speech sounds on the basis of their acoustic distinctions was made by a group of phoneticians and linguists Jacobson, Fant and Halle, in their work “Preliminaries to Speech Analysis”. The authors establish the acoustic distinctions used in human language. These distinctions form 12 binary (or dichotomous) distinctive oppositions. The authors claim that their classification can be applied to all the languages of the world, but not all the 12 oppositions are to be used to classify the phonemes of a particular language. For the English language, according to the authors, 9 binary oppositions are sufficient: 1) vocalic – non-vocalic; 2) consonantal – non-consonantal; 3) compact – diffuse; 4) grave – acute; 5) flat – plain;6) nasal – oral; 7) tense – tax; 8) discontinuous – continuant; 9) strident – mellow.

Vowels are vocalic and non-consonantal; consonants are consonantal and non-vocalic. The sonants /l, r/ are vocalic and consonantal /w, j/ are non-vocalic and non-consonantal.

The traditional vowel /consonant opposition is divided into two oppositions to define the sounds /r, l, w, j/.

The acoustic classification of speech sounds worked out by Jacobson, Fant and Halle is perhaps not absolutely definite. But it is a new classification based on the discoveries of modern electro-acoustics.

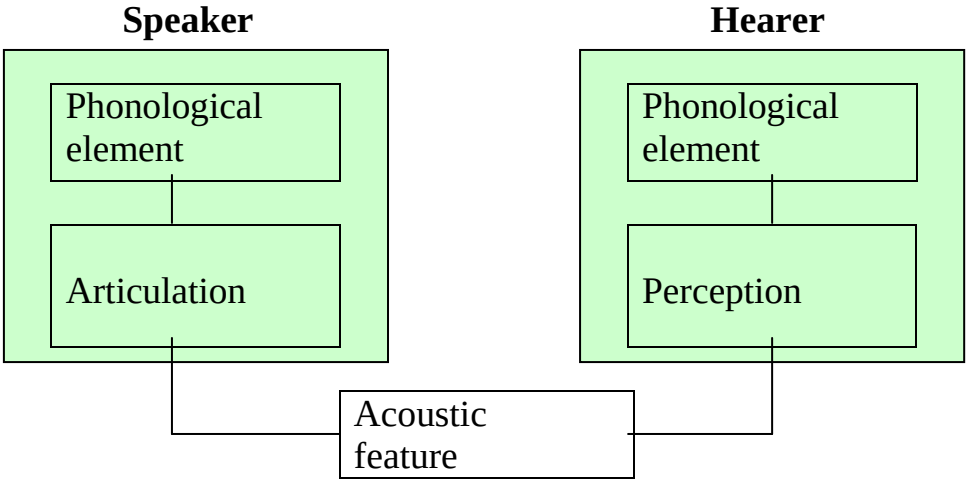
Acoustic definitions and classifications of speech sounds are of great theoretical importance to linguists. Their practical importance and application is also undeniable. Acoustic characteristics of speech sounds are indispensable in

technical acoustics for the solution of the problem of speech synthetics and sound transmission, for the construction of speech recognizers as well as machines capable of putting out information in spoken words.

As for language teaching the acoustic classification of speech sounds is practically inapplicable. But the acoustic data of spectrographic analysis are of great use when related to the articulatory characteristics of speech sounds.

4. Dichotomic Classification of the Acoustic Distinctive Features of English Consonant Phonemes and its Articulatory Correlates

The theory of distinctive features, which was suggested by Jakobson-Fant-Halle, is known as the acoustic classification. In fact, this theory represents the act of communication and shows the steps involved in inducing the hearer to select the same phonological element the speaker has selected. It may be illustrated as follows:



This theory is based on the results of the spectrographic (acoustic) and X-ray (articulatory) investigation. Each feature is described in articulatory and acoustic levels (including perception).

The acoustic representation of a distinctive feature corresponds to more than one articulatory feature. In many cases it does not take into consideration the existing allophones, i.e. non-distinctive features of phonemes. In such cases as distinguishing the dental /n/ as in **tenth** /tenθ/ from the alveolar /n/ no acoustic or perceptual feature can be used. These two allophones of the phoneme /n/ can be described only in articulatory terms.

The dichotomic (or binary-meaning to choose two elements or a pair of elements in logic sense) theory has many other shortcomings. Each of the distinctive features involves a choice between two terms of opposition. The mark (+) means “yes”, (-) - “no”, (0) - both distinctive features are possible.

According to this theory 12-15 distinctive features are possible both for vowels and consonants in all languages. The starting point of this classification shows that two binary features define four major classes of segments (minimal

segments of sound, which can be distinguished by their contrast within words are called phonemes).They are:

Consonant (C)	**Vowel (V)**	**Liquid (L)**	**Glide (G)**
+C	-C	+C	-C
-V	+V	+V	-V
/p/	/a/	/l/	/ j /
stop	all	/r/	/w/
fricatives	vowels	*intermediate between*	
affricates		*the 1st and 2d classes*	
nasals			

The consonant features correlation in acoustic and articulatory terms, their correspondence and representation can be illustrated in the following table:

№	*Binary acoustic features*	*Articulatory correlates*
1.	Vocalic/ non-vocalic	a periodic excitation and constriction/non-periodic
2.	Consonantal /non-consonantal	excitation and obstruction in oral cavity produced with occlusion of contact / with lesser degrees of narrowing
3.	Compact/diffuse	palatal, velar, guttural /labial/ dental, alveolar consonants opposition
4.	Grave/acute	labial, velar/dental, alveolar, palatal
5.	Flat/plain (non-flat)	labial/non-labial
6.	Nasal/oral	nasal/oral
7.	Discontinuous/continuant	stops (plosives), affricates/fricatives, liquids, glides
8.	Voiced /voiceless	voiced/voiceless
9.	trident/mellow	noisy fricatives (labio-dental, alveolar, alveo-palatal affricate)/less noisy fricatives (interdental, palatal, velar), plosives, glides, liquids
10.	Checked/unchecked	glottalization/non-glottalization
11.	Tense/lax	fortis/lenis
12.	Sharp/plain (non-sharp)	palatalized/non-palatalized (in Russian)

In the table of the distinctive features representation eight pairs of them are characteristic of English consonant phonemes.

Distinctive Feature Representation of the English Consonants

Distinctive features	l	ŋ	ʃ	tʃ	k	ʒ	ʤ	g	m	f	P	v	n	s	θ	t	z	ð	d	h	≠
Vocalic/non-vocalic	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Consonantal/non-consonantal	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	-
Compact/diffuse	+	+	+	+	+	+	+	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Grave/acute								+	+	+	+	+	-	-	-	-	-	-	-	-	-
Nasal/oral		+	-	-	-	-	-	-	+	-	-	-	-	+	-	-	-	-	-	-	-
Tense/lax			+	+	+	-	-	-		+	-	-	-	+	+	+	-	-	-	+	-
Discontinuous/continuant			+	-	-	+	-	-		+	-	+	-		+	+	-	+	+	-	-
Strident/mellow				+		-	+	-									+	-		+	-

As we can notice in the above table /i/,/r/, /w/, /j/, are omitted be cause the liquids /l, r/ are vocalic and consonantal and the glides /j, w/ are non-vocalic and non-consonantal. Usually American linguists regard the semivowels /j/, /w/ to be positional variants of the lax vowels /i/, /u/, respectively. Thus, this binary classification has restrictions on these four classes. Besides, correlation between the acoustic and the articulatory classification is not very clear in this theory. In spite of the fact that the binary classification of the acoustic features has some shortcomings, it is often used as a universal framework in the description of the distinctive features of phonemes without any experimental research. It is useful to use the binary classification of the acoustic distinctive features after instrumental investigations, as the latter is helpful in making a correct classification. The articulatory correlates of the twelve pairs of acoustic features may correspond to more than twenty features, thanks to the division of the consonant classes. This correlation has its own difficulties which require experimental investigation as well. The articulatory classification is more useful in language teaching practice than the acoustic one.

The feature strident-mellow is distinctive for eight consonant phonemes of English, whereas it is not distinctive for the Uzbek consonants the distinctive feature strident-mellow is very important in Russian as the consonant phonemes form one more correlation on the basis of this feature (in Russian it is called “мягкие-твёрдые”) besides voiced-voiceless correlation.

6. Allophonic Variations of English Consonant Phonemes

G.P. Torsuyev distinguishes two types of variations of the English phonemes: a) diaphonic variation which does not depend on the position, i.e. the consonant quality and quantity of the phonemes; b) allophonic variation which

depends on the position and changes its quality and quantity. He also gives a complete description of these variations is English.

The allophonic variations of the English and Uzbek consonant phonemes depend on their distribution in words, syllables and junctures and also on the phonotactic rules (combinations of sounds or sound sequences). The allophones of a phoneme may be established on the basis of the complementary distribution. Two acoustically similar speech sounds which never occur in a certain position are regarded the allophones of a phoneme. The pronunciation of the allophones may vary in different positions i.e. in initial, medial, final positions of words, syllables and also in neighbourhood positions, in stressed and unstressed positions. The way three phases of articulation act to combine the sounds in the structure of words and syllables is also essential. It is very complicated to describe all the allophonic variations of the consonant phonemes. Therefore, we give the general rules of the occurrence of the allophones.

The phonemes /p, t, k/ have rather marked positional allophones. Before a stressed vowel, whether alone or followed by a sonorant or other consonant; they have aspirated allophones /p^h, t^h, k^h/: **pin, play, proud, pure, tin, true, twice, tune, key, clean, crop, cure, quick.** The alveolar phonemes /t, d, n, l/ have dental allophones before the fricative consonants /θ/ or /ð/ of the same or following word: **health, eighth, tenth, width, the ticket, all those, bell tune** etc. The phonemes /t, d, n, l/ have post alveolar allophones before /r/: **true, drink, country, hungry, children**, etc. The lateral sonant /r/ has rather striking allophones and regional diaphones, when /r/ follows /θ / or /ð/ it has an alveolar allophone, for example – **through, the right hand.** In prevocalic and intervocalic positions it has an apical allophone: **cherry, merry, glory, far out, store it** etc. After aspirated voiceless stops, as in **proud, try, cry,** it has a partially voiceless allophone.

Diaphone variation may be observed when /n/ is pronounced in stead of /ŋ/ in words like **strength, length.** The prefixes **con-, in-, syn-,** when stressed, have /ŋ/ besides a following /n/ before a following /k/, as in **conquest, concord, income, syncope** etc.

The vowel-like allophone of the phoneme /j/ may occur in such words as **curious, Indian, Genius** etc.

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

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LECTURES # 7-8

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Modification of Phonemes in Speech**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.The Phenomenon of Assimilation 2. Phonetic Modification of the Sound Structure of Speech 3.Modifications of the Syllabic Structure of Speech 4. Modifications of the Accentual Structure of Words in Speech
Ўқув машғулотининг мақсади: • **Lesson aims**: to explain main peculiarities of modifications of phonemes in speech so that the students could use them in connected speech	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have enough view about assimilation • to know about modifications of syllabic structure and accentual structure of words in speech • to use different types of modifications in speech
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Frontal, collective, whole class
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer

Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURES 7-8

MODIFICATION OF PHONEMES IN SPEECH

1. The Phenomenon of Assimilation

Every utterance is a continuous flow of speech interrupted by pauses. There is no break between the sounds, not even between the words. In connected speech the sounds undergo various modifications under the influence of neighbouring sounds and the rhythmic patterns they occur in. Consequently, sounds uttered in isolation are not identical to the sounds uttered in connected speech, not even in smaller phonetic units as a rhythmic group, or a syllable. /p/, for instance, loses its aspiration when preceded by /s/; /l/ is clear when followed by /j/ or a vowel.

When interpreted linguistically, it means that in a speech continuum there appears a variety of realizations of one and the same phoneme, its allophones. The number of allophones of each phoneme is, therefore, no less than the number of phonetic positions in which the phoneme occurs.

The modifications that the sounds undergo in connected speech vary a great deal. The speaker avoids articulatory movements which are not absolutely necessary for intelligibility of speech. But this process is to some extent regulated by the articulatory habits, the orthoepic norm, by the system of phonemes in the language and the system of phonological oppositions the phonemes form in the language.

Thus, in English lenis consonants /b, d, g/ in final position can be voiceless, but they cannot be replaced by fortis /p, t, k/, as in English fortis and lenis consonants distinguish words (e.g. “cab-cap”, “had-hat”, “bag-back”). It has been noted that /l/ may be “clear” or “dark” in one and the same phonetic position; but the “clear” allophone of /l/ does not occur in the positions in which the “dark” allophone of /l/ is used, if the former is used instead of the latter, it is immediately detected by the native speakers as a foreign accent.

These are just a few example of how the orthoepic norm and the articulatory habits regulate the various modifications of sounds in connected speech. Yet certain phonetic modifications are have been for many centuries, characteristic of English.

The phonetic modifications that occur in a speech continuum may affect (1) its sound structure (those modifications are due to assimilation, accommodation, reduction, elision of consonants, the appearance of the linking /r/ or the intrusive /r/); (2) its syllabic structure (due to the elision of syllabic sounds); (3) the accentual structure of words (due to rhythm).

2. Phonetic Modifications of the Sound Structure of Speech

In a speech continuum sounds are so closely one to another it is hardly to say exactly where the articulatory and acoustic boundary between the sounds occurs. The reason of this is the fact that while one sound is being formed the speech organs are already moving on to the position in which the next sound is to be formed. So the articulation of a sound in a speech continuum is modified under the influence of neighbouring sounds.

For purposes of analysis it is convenient to distinguish between the following three phases in the articulation of an isolated speech sound;

(1) the initial phase, when the speech organs are placed in the position necessary to produce the sound;
(2) the central phase, during which the speech organs retain their position for a certain period of time;
(3) The final phase, during which the speech organs return to a position of rest.

In connected speech the phases of the sounds interpenetrate.

The extent to which the phases of the neighbouring sounds interpenetrate depends mainly on the nature of those sounds (whether both the sounds are consonants, or one of them is a consonant and the other a vowel).

When the neighbouring sounds are of a different nature (e.g. a consonant+ a vowel, or vice versa), the final phase of the first sound penetrates into the initial phase of the following sound, and both the sounds are but slightly modified. This process is called accommodation.

Accommodation is the process of adapting the articulation of a consonant to a vowel, or a vowel to a consonant.

Accommodation results in allophonic modifications only. It never affects the essential qualities (i.e. the phonologically relevant features) of each of the two sounds.

The different phenomena that occur when a consonant and a vowel accommodate are as follows:

1. Canalization – the lowering of the soft palate due to which vowels assume a nasal shade when they are in contact with nasal consonants (/n/, /m/, /ŋ/). (of "men"-"tell").
2. Shortening of vowels before consonants, especially before fortis consonants (of "see"-"seize"-"cease").
3. The lengthening of /m, n, ŋ, l/ after short vowels (of "sun"-"soon").
4. Labialization – the rounding of the lips which consonants acquire when in contact with rounded vowels (ɔ:/, /u:/, /ou/).
5. Velarization – the raising of the back of the tongue towards the soft palate, hence the velar grave colouring which consonants acquire in contact with back vowels (/u/, /ɔ/, /uə/).
6. Labio-velarization – the raising of the back of the tongue and the rounding of lips, hence the velar and labial features which consonants acquire when in contact with lip-rounded back vowels (/ɔ:/, /u:/).
7. Palatalization – the raising of the central part of the tongue, hence the palatal shade which such consonants as /ʃ, ʒ, tʃ, dʒ, l/ acquire when followed by vowels or /j/. But it should be noted that palatalization in English is rather weak, and the palatalizing tendency is much less obvious in English than it is in Russian and French.

All these phenomena, except the shortening of vowels and the lengthening of /m, n, ŋ, l/, involve a change in the work of the active organs, which modify the acoustic features of the sounds (that can be clearly seen on spectrograms).

Accommodation can be progressive, regressive, or mutual.

If the articulation of a sound is modified under the influence of the preceding sound, i.e. its articulation is adapted to the articulation of the preceding sound, the accommodation is progressive. (E.g. the nasalization of /i:/ in "me").

If the articulatory of a sound is adapted to the articulation of the following sound, the accommodation is regressive. (E.g. the labialization of /t/ in "toe").

If the articulatory movements of both the sounds are adapted to each other, the accommodation is mutual.

Assimilation is the process of adapting the articulation of sounds that are of a similar as identical nature.

Assimilation involves changes in the central phases of the adjoining sounds (as in /nð/) or even in all their phases (as in /sj/>/ʃ/).

When two consonants assimilate, different phonetic phenomena may occur, such as

1. Vocalization and devocalization, which involve the work of the vocal cords (as in /tra:nz`leɪt/ for /tra:ns`leɪt/; /aɪ ʃt`θɪŋk ˌsoʊ/ and /aɪ ʃd `du: ɪt/; /aɪ`hæf tə `goʊ/).
2. Coalescent assimilation, when under the influence of mutual assimilation there appears a new phoneme (as in /sj/>/ʃ/, /zj/ >/ʒ/,/tj/ >/tʃ/, /dj/>/ʤ/).
3. Labialization under the influence of /w/ (as in /tw/, /kw/, etc.)
4. Dentalization, which is a change in the articulation of alveolar sounds under the influence of dental sounds /as in /nθ/, /zð/).
5. Loss of aspiration, when a fortis plosive is unaspirated under the influence of a neighbouring sound (as in /spi:k/, spɔ:t/.
6. Changes in the articulation of plosives, such as:

a) nasal plosion produced by the soft palate when a plosive is followed by a nasal consonant (as in /tl/, /dn/, /pm/);
b) lateral plosion produced at the sides of the tongue when a plosive is followed by /l/ (as in /tl/, /dl/);
c) restricted plosion, which is an incomplete plosion that occurs when a plosive is followed by a constrictive (as in /pl/, /gr/, /kr/).
d) Loss of plosion when a plosive is followed by a plosive (as in /dt/, /tt/, /kk/, etc.)

7. Changes involving both the work of the active organs and the place of obstruction, which result in allophonic and phonemic changes. (E.g. /kən ˈgrætjuleɪt/ or /kəŋ ˈgrætjuleɪt/ where /n/>/ŋ/ under the influence of /g/).

The mutual influence that the sounds of a similar or identical nature exert upon each other may result in either allophonic modifications or phonemic changes.

Phonological analysis shows that assimilation resulting in phonemic changes occurs mainly at the juncture between words: won't you /tj/>/tʃ/, would you /dj/>/ʤ/, of course /vk/>/fk/.

It may also occur at the juncture between the parts of a compound word: gooseberry /sb/>/zb/, newspaper /zp/>/sp/, horseshoe /sʃ/>/ʃʃ/.

Assimilation resulting in allophonic modifications may occur within a syllable (e.g. in "train" /r/ is voiceless, or party devoiced), at the juncture of syllables (e.g. in "anthem" /n/ is dental under the influence of /θ/, or at the juncture of two words (e.g. "but the" where /t/ is dental).

The assimilation that occurs at word juncture is termed junctural assimilation.

The nature of the adjoining sounds determines the degree of the modifications that these sounds undergo. It should also be noted that the extent of these modifications depends largely upon the tempo of speech and the style of pronunciation. The faster and more careless the delivery, the greater is the degree of these modifications.

The degree of the modifications that the assimilated sound undergoes may vary.

If the assimilated sound is completely altered and acquires all the main features of the assimilating sound (as in "horseshoe"), the assimilation is said to be complete.

If the assimilated sound is partially altered and acquires only some feature of the assimilating sound (as in "try", where /t/ is post-alveolar), the assimilation is said to be partial.

The influence that sounds exert upon each other may vary in direction.

If a sound is influenced by the preceding sound and acquires some of its features (as in "cry", where /r/ is partly devoiced under the influence of /k/), the assimilation is progressive.

If a sound is influenced by the following sound and acquires some of its features (as in "gooseberry", where /s/ is voiced and replaced by /z/ under the influence of /g/), the assimilation is regressive.

If the sounds influence each other equally, i.e. each sound acquires some features of the other sound (as in "twenty", where /t/ is labialized under the influence of /w/, and /w/ is partly devoiced under the influence of /t/), the assimilation is mutual.

Besides that, we distinguish obligatory assimilation and non-obligatory assimilation.

Obligatory assimilation occurs in everybody's speech, no matter what style of pronunciation is used.

Non-obligatory assimilation appears mainly in rapid and careless conversational styles. The more rapid and careless the speeches, the more cases of non-obligatory assimilation occur in it.

In "in the (dental /ð/), "last Tuesday", (/tt/), "horseshoe' /ʃʃ/ Assimilation is obligatory. But /ʤenoʊə/ for "Do you know her,", /aɪʃl `ɪ:tʃə/ for "I shall hit you", /amgənə`gouðɛə/ for "I'm going to go there" sound vulgar and are instances of non-obligatory assimilation.

Junctural assimilation may also vary in the extent of the modifications that take place. It may either be complete (as in "is she" /`ɪʃʃɪ/, "has she" /`hæʃʃɪ/, "good bye" /gʊb`baɪ/), or partial (as in "in the", "at the", where /n/ and /t/ are central). It may vary in direction as well, and we distinguish progressive junctural assimilation (as in "what's /wɔts/, "it's" /ɪts/, "Open the door" /ˈoupm ðə dɔ:/), regressive junctural assimilation (as in "of course" /əfˈkɔ:s/, "with thanks" /wɪθˈθæŋks/, "in case" /ɪŋˈkeɪs/, "I have to go" /aɪˈhæftə`gou/), and mutural junctural assimilation (as in "won't you" /ˈwountʃə/, "would you" /ˈwuʤə/).

Junctural assimilation may be either obligatory (as in “in the”, “at the”) or non-obligatory (as in “let me” /ˈlemmɪ/, “give me’ /ˈgɪmmɪ/, “during” /ˈdʒuərɪŋ/, “How do you do” /ˈhaudʒə`du:/, “good bye” /gubˈbaɪ).

The investigation of non-obligatory assimilation in a language is important, as it disclosed the main phonetic tendencies of the language. Very often phonetic changes first occur among the uneducated before they are recognized by the educated speakers. For instance, Ch.Barber notes that before the Second World War the pronunciation with /dʒ/ in “duke”, “during”, “education” were vulgar, while nowadays that is quite common in rapid educated speech.

Assimilation in different languages has been studied by a number of well-known scholars (M. Grammont, P.Passy, A. Martinet and others). Most of them consider that such phonetic modifications are to a great extent caused by an unconscious economy of effort referred to as “the law of least effort”, which is universal for all languages.

In a speech continuum not all the syllables are equally stressed. Therefore, not all the sounds are produced with equal articulatory effort.

Reduction is the modification of the quality and length of a vowel due to a weakening of its articulation and a shortening of its duration.

Reduction of vowels occurs only in weakly stressed position.

Vowels can be partially reduced (these are generally called semi-weak vowels). Vowels can also be reduced to /ə/ which is the weakest English vowel and its quality is most indistinct.

E.g. /sou/ - where the vowel is of full formation,

/soˈleɪt/ - where the word “so” contains a semi-weak vowel,

/ˈnɔt səˈleɪt/ - where /ou/ is obscured to /ə/.

The degree of reduction depends on a number of factors:

1) the extent to which the duration of the sound is shortened, which L.Scherba considers to be the main factor, as the shorter the sound, the less time there is for its articulation, and, therefore, the less distinct is its quality;

2) the extent to which the articulatory effort is decreased, that results in indistinctness of the quality of the sound.

Any English vowel can be reduced if it occurs in weakly stressed syllables. The general tendency is that /i:/ and /e/ are reduced to a weaker front vowel /ɪ/, while the rest of the vowels are obscured to the central vowel /ə/.

It is characteristic of present-day English to use /ə/ in weakly stressed syllables where the more conservative form had and has the stronger /ɪ/, as has been noted by A.Gimson. E.g. /aɪ bəˈli:v/ for /aI bɪˈli:v/, /ˈintrəstɪŋ/ for /ˈɪtrɪstɪŋ/. That very often results in neutralization of the oppositions between words, e.g. accept - except, forward - foreword, affect - effect, etc. But /ɪ/ in such morpheme endings as “-ed”, “-es”, “-y” is generally retained, and the opposition of “-ed”, “-ered”, (matted - mattered),

“-es” - “-ers” (mixes - mixers), “-y” - “er” (Betty - better) are not neutralized as a rule.

The phonetic phenomenon known as reduction presents special problems, one of the principal bring the phonological status of reduced vowels. The way the problem is solved depends upon whether one accepts or rejects the phenomenon termed as “neutralization of phonological oppositions” (which has been discussed in “Problems of Phonological Analysis”).

It is feature of English that in clusters of consonants there takes place a phonetic phenomenon known as elision.

Elision is the leaving out of a sound as a means or simplifying the pronunciation of a word or a rhythmic group.

One of the peculiarities of English is that in a cluster of three consonants within a word, the middle one (usually a plosive) is elided. For example, in “empty”, “tempt’, “Christmas”, “castle”, the elision of /t/ and /p/ is the norm. In “exactly”, “restless”, “handbag”, “handsome”, “friendship” elision takes place only in rapid colloquial speech, the pronunciation of the alveolar /t/ and /d/ being characteristic of careful speech. Whenever the consonant is retained, it loses its plosion.

Such cases of elision occur rather often even in careful speech.

E.g., pos(t)man, gran(d)father, nex(t) day, kep(t) quiet, ask(ed) them, bread an(d) butter, up an(d) down, wasn’(t) that. Doesn’(t) she know?

The elision of one of a cluster of two consonants at the boundary of words is considered to be vulgar and occurs in rapid careless speech only.

E.g., he went away (hɪ ˈwen əˈweɪ/,

I want to come /aɪ ˈwʌnə ˈkʌm/,

Let me see /ˈlemɪˈsi:/,

Give me /ˈgɪmɪ/

The elision of consonants modifies the sound structure of words.

In a speech continuum words are generally linked into higher phonetic units: the intonation groups. Every language has its own peculiarities of linking words. The manner of linking neighboring words is known as liaison. Liaison is a phonetic phenomenon which modifies the sound structure of an utterance.

Though liaison has not as yet been fully investigated, there are two features which are clearly distinguished: the occurrence of the “linking” /r/ and the use of the “intrusive” /r/.

The linking /r/ is inserted after words that in their old pronunciation (the 16th century and earlier) had a final /r/, which still remains in the spelling of those words.

Phonetic analysis shows that the linking /r/ is inserted after /ɑ:, ɔ:, ɜ:, ə/, or after diphthongs that have a /ə/ glide (such as /ɪə ,uə, ɛə/, if they are immediately followed by a word beginning with a vowel.

E.g., here /r/ and there,

for /r/ a minute,

later/r/ on,

for /r/ instance.

But if the above mentioned sounds are preceded by /r/ (as in “bearer’, “drear”, “error”, “horror”, “roar”), there generally does not arrear any linking sound.

E.g., a roar of laughter /əˈrɔ: əv ˈlɑ:ftə/,

an error of judgment /ənˈerə əvˈʤʌʤmənt/,

horror of war /ˈhɔrə əv ˈwɔ:/.

The linking /r/ does not normally occur before words pronounced with emphasis.

E.g. we were ˈˈabsolutely sure.

The linking /r/ is usually inserted at the juncture of two words belonging to one and the same intonation group.

E.g., the door /r/ opened and I peeped in.

But: He locked the door and put the key into his pocket.

D.Jones writes: “The insertion of /r/ is unusual if a pause is possible between the words, even if no pause is actually made”.

The intrusive /r/, which has been brought about by analogy with the linking /r/, is believed to have appeared in the 17th century. But until lately it was looked upon as a vulgarism. In the latest papers and article on English pronunciation it is generally noted that the intrusive /r/ is being used more widely, even by RP speakers.

The intrusive /r/ is more commonly inserted after /ə/ or any diphthong containing /ə/ as a glide.

E.g., Asia /r/ and Africa,
the idea /r/ of it,
the sofa /r/ over there.

It is sometimes inserted after /ɔ:/ and /ɑ:/.

E.g., the law /r/ of the sea,
Papa /r/ isn’t in.

It should be noted that not all Englishmen use the intrusive /r/. Moreover, not all Englishmen use the linking /r/. Nevertheless it is clearly evident that the usage of the linking /r/ is the standard. As for the intrusive /r/ it is more widely used by RP speakers than it was some 20-30 years ago.

3. Modifications of the Syllabic Structure of Speech

Elision of vowels is closely connected with the process of reduction. Just as reduction, it is conditioned by the general tendency to produce the weakly stressed syllables with minimal articulatory effort.

Elision of a vowel is the leaving out of a vowel.

In English there are certain phonetic position in which the elision of a weakly stressed vowel does not affect intelligibility of speech. Moreover, instances of such elision are commonly used by RP speakers.

A.C.Gimson notes that the elision of vowels can now be observed in the following phonetic position:

1) in post-nuclear positions in the sequence Consonant+ /ə/ + /r/+ weak vowel, e.g. “preferable” /ˋprefrəbl/, “temperature” /ˋtemprətʃə/, “territory” /ˈterɪtrɪ/, “murderer” /ˈmɜ:drə/, “nursery” /ˈnɜ:srɪ/, “camera” /ˈkæmrə/, robbery /ˈrəbrɪ/;

2) in post-nuclear position in the sequence Consonant +weak vowel + /l/ + weak vowel, e.g. “easily” /ˈi:zlɪ/, “carefully” /ˈkɛəflɪ/, “novelist” /ˈnɔvlɪst/, “family” /ˈfæmlɪ/;

3) in pre-nuclear positions, /ə/ or /ɪ/ of the weak syllable preceding the primary stress is apt to be elided in very rapid speech, e.g. “police” /pli:s/, “terrific” /ˈtrɪfɪk/, “correct” /krekt/, “believe” /bli:v/, “direction” /drekʃn/, “phonetics” /ˈfnetɪks/, “photography” /ˈftɔgrəfɪ/, “suppose” /spouz/, “perhaps” /præps/.

Elision of vowels may occur at word boundaries as well. The elision occurs in rapid colloquial speech when followed by linking /r/ + weak vowel,

e.g. “after a while” /ˈɑ: ftərəwaɪl/,
“as a matter of fact” /æ zəˈmætrəvˈfækt/,
“father and son” /ˈfɑ:ðrənˈsʌn/.

Many words, which are usually weakly stressed in speech, are also obscured and some of the sounds that constitute them are elided. If the elided sounds are vowels or syllabic sonorants, the syllabic structure of such words is modified.

E.g. “I had” or “I would” are often pronounced as /aɪd/,
“it is” as /ɪts/,
“he will” as /hiˈl/,
“he is” or “he has” /hiˈz/,
“This is a fine day!” as /ðɪssəˈfaɪn `deɪ/.

4. Modifications of the Accentual Structure of Words in Speech

The accentual structure of English words is generally retained in speech. But it appears that English is a language in which a relatively high percentage of words change their accentual structure in the speech continuum under the influence of rhythm.

Modifications of the accentual structure (or shifting of stress) in English involves words that in isolation are double-stressed. In English double-stressed words may be either simple, or compound.

e.g. ˈdisaˈgree ˈafterˈnoon
ˈthirˈteen ˈwell-ˈknown
ˈsixˈteen ˈso-ˈcalled
ˈinˈcapable ˈgrey-ˈhaired

When in the speech continuum such words are preceded or followed by a strongly stressed syllable, their accentual structure is modified,

e.g. ˈthis afterˋnoon ˈafternoon ˋtea
Itˋs ˈnine ˌthirˋteen ˈthirˌteen ˋpence
ˈnot ˌfull-ˋgrown a ˈfull-ˌgrownˋman

Thus, in a speech continuum there can be observed a variety of phonetic phenomena, which affect the sound structure, the syllabic structure and the accentual structure of words constituting the speech continuum.

The pronunciation of one and the same word uttered in the speech continuum will not be identical if its phonetic environment and phonetic position differs. The neighbouring sounds, the rhythmic patters, the degree of prominence, the speed of utterance and other factors affect the extent of the phonetic modifications, such as accommodation, assimilation, reduction, elision, liaison and shifting of stress. This is why; the extent of these phonetic modifications varies in different styles of pronunciation: in rapid and careless colloquial style the modifications that a word may undergo are much greater than those that occur in careful styles of pronunciation.

Besides, the pronunciation of a word with special prominence in the utterance (the nucleus of the utterance) is modified less than the pronunciation of the same word when weakly stressed.

Therefore, the phonetic modifications of the sound structure, the syllabic structure and the accentual structure of a word in the speech continuum depend on

a) the phonetic environment of the word,
b) its phonetic position in the speech continuum,
c) the prosodic features of the speech continuum the word occurs in (the main prosodic features being the pitch pattern, the tempo of speech, the rhythmic pattern, the degree of prominence).

At the same time, the extent of phonetic modifications is regulated by the orthoepic norm of the language and intelligibility, which prevent modifications that may hinder intercommunication.

The investigation of the phonetic modifications that occur in the speech continuum reveals the phonetic tendencies of a language. This is one of the main reasons why there is a need for further investigation of this problem, especially of the influence of the prosodic features upon the sound structure of speech which has received almost no treatment at all.

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Fig.1

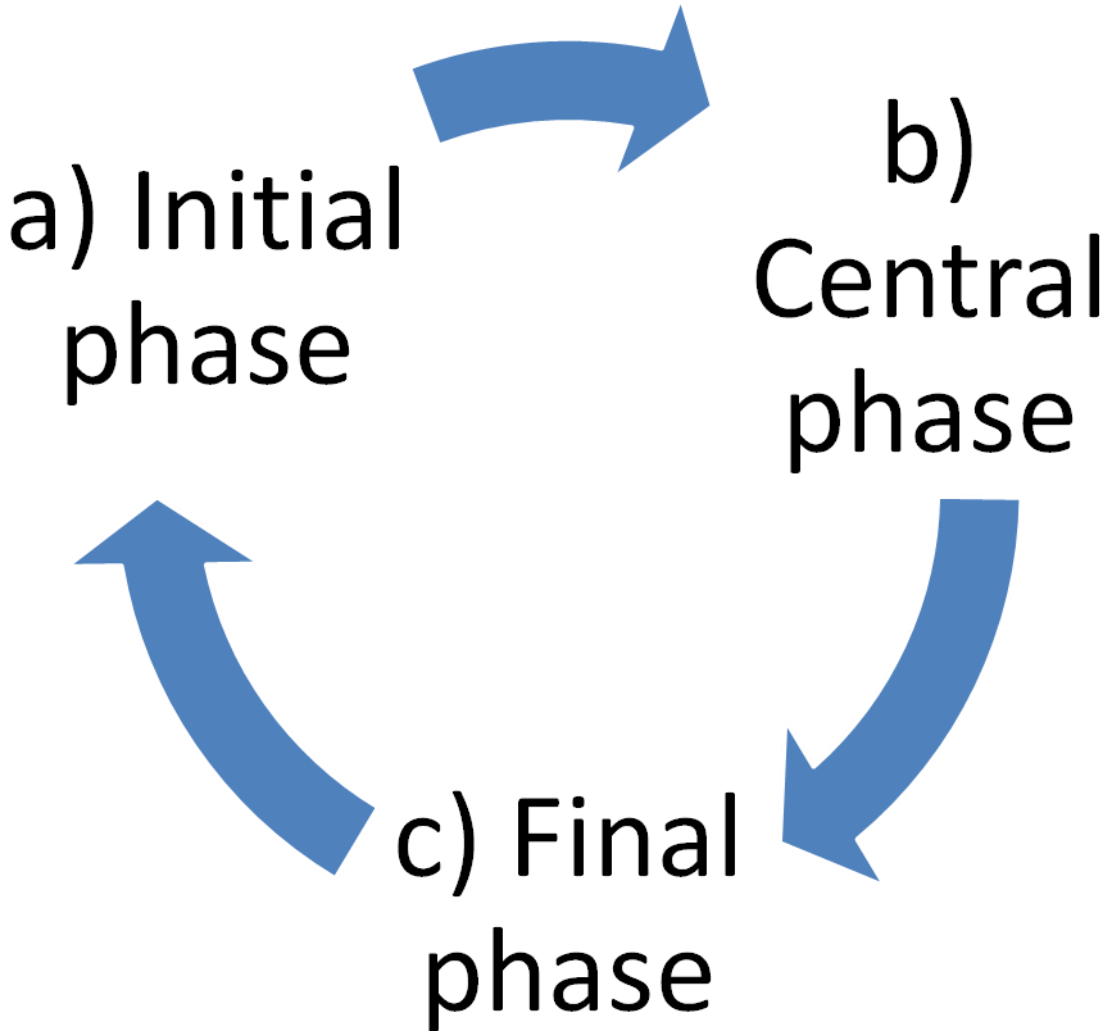


Fig.2

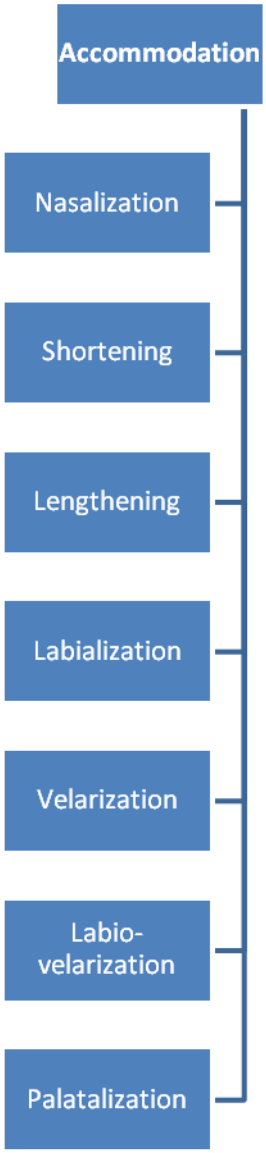
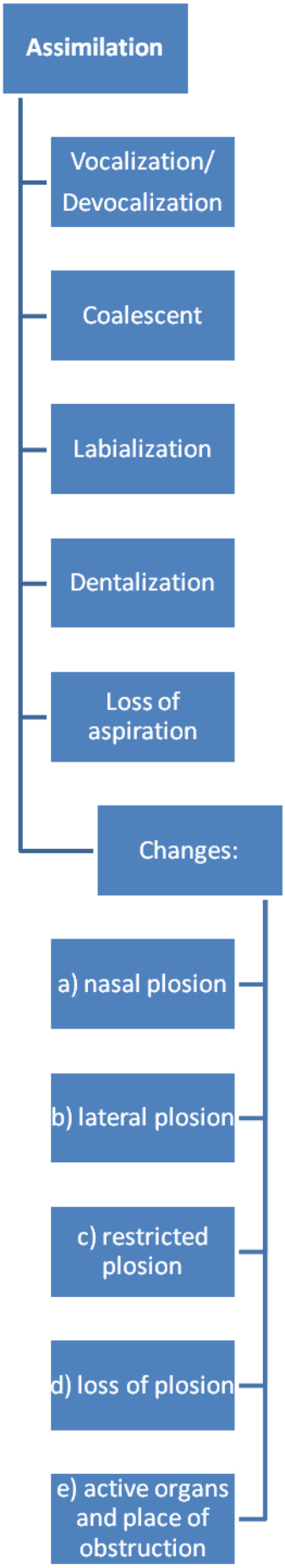

Accommodation
Nasalization
Shortening
Lengthening
Labialization
Velarization
Labio-velarization
Palatalization

Fig.3


Assimilation
Vocalization/ Devocalization
Coalescent
Labialization
Dentalization
Loss of aspiration
Changes:
a) nasal plosion
b) lateral plosion
c) restricted plosion
d) loss of plosion
e) active organs and place of obstruction

LECTURE # 9

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: The Syllabic Structure of English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.The Definition of a Syllable 2.Theories of Syllable Formation and Syllable Division 3. The Syllable Structure of English 4. Functions of Syllable 5. The Phonological Status of Factures
Ўқув машғулотининг мақсади: • **Lesson aims**: to explain the main features of syllable so that the students could understand the importance of the syllable in pronunciation	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the definition syllable and its nature • to analyze theories of syllable formation and syllable division • to know about linguistic function of syllable in connected spech
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, tables
Таълим бериш шароити **Equipment/ aids used**:	Big room, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 9

THE SYLLABIC STRUCTURE OF ENGLISH

1. The Definition of a Syllable

In the speech continuum sounds are not pronounced separately "by themselves". The final and the initial phases of the articulation of two neighbouring sounds interpenetrate. So it is practically impossible to draw articulatory and, consequently, acoustic boundaries between them. Sounds are the smallest phonetic units resulting from the linguistic analysis as representatives of phonemes, though they are not articulatory ones.

The minimal pronunciation (articulatory) unit is the syllable which may consist of sound or a group of sounds. The notion of the syllable is one of the fundamental notions of phonetics.

The problem of the syllable in modern phonetics is the problem of syllable formation, syllable division and the phonological status of the syllable. Phoneticians are not always in agreement in their definition of the syllable. This is due to the fact that the syllable may be defined in different ways – functionally, physiologically, acoustically.

According to the oldest conception, expressed by the ancient Greek scholars, the syllable consists of a vowel, surrounded by consonants. The function of the vowel in the syllable is to serve as its nucleus, or peak. The function of the consonants is to be the margins of the syllable. Hence the name consonant, which means "sounding with something" (con + sonorant), incapable of sounding alone. This definition of the syllables is inapplicable to all languages. There are languages where a syllable may consist of consonants only. For instance, in Czeck – "krk" (neck), in English – the second syllable of words like "garden" /gɑ:-dn/, "needn`t" /`ni:-dnt/, "fasten" /fɑ:-sn/, lighten" /laɪ-tn/.

2. Theories of Syllable Formation and Syllable Division

One of the physiological theories is the expiratory, or chest pulse, theory. It defines the syllable as a sound or a group of sounds that are pronounced in one chest pulse, accompanied by increases in air pressure. There are as many syllables in a word as there are chest pulses (expirations) made during the utterance of the word. Each vowel sound is pronounced with increased expiration. Consequently, vowels are always syllabic. Boundaries between syllables are in the places where there occur changes in the air pressure. The American phonetician R.H. Stetson, who tried to prove the validity of the expiratory theory, measured the action of the respiratory muscles and pointed out the existence of a relationship between syllables and the stimulation of the respiratory muscles. But later scholars doubted Stetson's results. A.C. Gimson notes that it is doubtful whether a double chest pulse will be evident in the pronunciation of juxtaposed vowels as, for instance, in "seeing" /si:-ɪŋ/, though such words consist of two syllables. It is impossible to explain all cases of syllable formation on the basis of the expiratory theory, and therefore, to determine boundaries between syllables.

To study the physiological mechanism of syllable formation a further investigation was carried out. It was done in Edinburgh by P. Ladefoged, M. Draper and D. Whitteridge. The results of the electromyographic experiments show that the mechanism of syllable formation and syllable division is very complicated and involves the work of a greater number of muscles than were described by Stetson.

Another theory of the syllable is **the relative sonority theory**, or the **prominence theory**, created by the Danish phonetician Otto Jespersen. This theory is based mainly on auditory judgments on the prominence of speech sounds, e.g. their sonority, or audibility.

Pronounced with uniform force, length and pitch, speech sounds differ in prominence (sonority). The most sonorous are vowels, less sonorous are sonants and the least sonorous are noise consonants. Otto Jespersen classifies sounds according to the degree of sonority in the following way (beginning with the most sonorous):

1. Open vowels /æ, ɔ, ɑ:, ɔ:/
2. Mid-open vowels /e, ɜ:, ə, ʌ/
3. Close vowels /i:, ɪ, u:, ʊ/

4. Sonants /r, l, m, n, ŋ, w, j /
5. Voiced fricatives /v, ð , z, ʒ/
6. Voiced stops /b, d, g/
7. Voiceless fricatives /f, θ, s, ʃ/
8. Voiceless stops /p, t, k/

In a syllable sounds are grouped around the most sonorous ones which are syllable-vowels (and sometimes sonants). They form the peaks of sonority in a syllable. One peak of sonority (prominence) is separated from another peak by sounds of lower sonority. So, the syllable is an arc of sonority. The number of syllables is determined by the number of peaks of prominence. Thus in the word /melt/ "melt" there is one peak of sonority /e/ and the word is monosyllabic. In the word /metl/ "metal" there are two peaks of sonority /e/ and /l/ separated by the least sonorous /t/, and, consequently, there are two syllables.

Here are some examples to illustrate the sonority theory: play /pleɪ/, tidy /taɪdɪ/, frighten /fraɪtn/, wound /wʊnd/, wooden /wʊdn/.

But there are syllables in English and in Russian that are in contradiction with Jespersen's theory.

e.g. star /stɑ:/, skate /skeɪt/, next /nekst/.

In these words the sound /s/ is more sonorous than /t/ and /k/ and forms the second peak of sonority. Yet, the words are monosyllabic.

It is evident that the relative sonority theory does not explain the mechanism of syllable formation. It is based only on our perception of a syllable as varying sonority. Neither is it helpful in determining the position of the syllabic boundary when there are consonant clusters between syllabic peaks, as in extra /ekstrə/, admit /ədmɪt/, and when utterance have identical phoneme sequences, as in "an iceman" /ən aɪsmæn/ and "a nice man" /ə naɪs mæn/, "an aim" /ən eɪm/ and "a name" /ə neɪm/, "some addresses"/sʌm ə`dresɪz/ and "summer dresses" /sʌmə dresɪz/.

Nevertheless, the relative sonority theory has been accepted by a number of phoneticians, the British phonetician Daniel Jones among them.

The syllable theory of the Russian phonetician Avanesov has much in common with Jespersen's theory.

The Swiss linguist Ferdinan de Saussure formulated a definition of the syllable on the **basis of articulation**. Syllable formation is conditioned by the degree of opening of the sounds. If we examine Jespersen's table of sonority we find that the degree of opening coincides with the degree of sonority.

So, independently of Jespersen, Saussure pointed out that the nucleus of the syllable is the most open sound.

This theory cannot be applied to all cases either.

Of all physiological theories of the syllable, the most wide-spread among Russian linguists is the **muscular tension** (or the articulatory effort) theory which is known as Scherba's theory.

According to the muscular tension theory a syllable is an arc of muscular tension. The energy of articulation increases at the beginning of a syllable reaches

its maximum with the vowel (or the sonant) and decreases towards the end of the syllable. Vowels are always syllabic. Sonants may be syllabic when they are pronounced with renewed muscular tension, i.e. with new articulatory energy. So, the formation of a syllable is explained by the variation in muscular tension. The boundaries between syllables are determined by the occurrence of the lowest articulatory energy.

Scherba has analyzed the character of consonants according to the distribution of articulatory energy in them. The following three type of consonants were revealed:

1) Initially strong consonants, in the articulation of which the beginning is stronger while the end is weaker. They occur at the end of a closed syllable.

E.g. ɪ t, ʌ s, pɪ n, sæ d, pɑ: t

2) Finally strong consonants, in the articulation of which the beginning is weak while the end is more energetic. They occur at the beginning of a syllable.

E.g. m i:, ta ɪ, p ɑ:t, s æd

3) Double-peaked consonants, in the articulation of which both the beginning and the end are energetic whereas the middle is weak. Acoustically they produce the impression of two consonants. These consonants occur at the junction of words or morphemes.

E.g. pe nn aɪf, ðæ tt aɪm, mɪ dd eɪ

If we know the type of consonant in such sequences as /ənaɪs haʊs/ or /s∧mədresɪz/ we can say where the syllabic boundary is. If in /ənaɪs haus/ the sound /n/ is initially strong, the syllabic boundary is after the /n/ - /ən ˈaɪs `haʊs/. If the sound /n/ is finally strong, the boundary is before it - /ə ˈnaɪs `haʊs/. In other words, if there is a new onset of muscular tension on the sound /n/, the latter belongs to the second syllable, and if the new onset of articulatory energy is on /aɪ/, the sound /n/ belongs to the first syllable.

N.I. Zhinkin has put forward a new theory based on physiological principles. It is called “the loudness theory”. The syllable is defined from the point of view of both speech production and speech perception (the articulatory and auditory aspects). On the perceptual level a syllable is an arc of actual loudness, not the inherent loudness of speech sounds. The experiments carried out by Zhinkin, showed that the organ immediately responsible for the formation of a syllable is the pharynx. Both the narrowing of the pharyngeal passage and the increasing muscular tension reinforce the actual loudness of the vowel so that it becomes the peak of the syllable while the loudness of the marginal consonants is lower. Thus

on the speech production level the correlate of “the arc of loudness” is the arc of articulatory effort.

The acoustic aspect of the syllable has been studied by E. Zwirner, R. Jacobson and M. Halle. According to the results obtained, the peak of the syllable (a vowel or a sonant) has higher intensity than its marginal consonants and in many cases a higher fundamental frequency. Perceptually, it is louder and higher in pitch. These acoustic features easily agree with the physiological definition of the syllable as an arc of articulatory effort (or energy). If the tension of the sound production mechanism is increased, it is expressed acoustically by a strengthening of the intensity of the sounds produced and perceptually it is characterized by higher loudness.

The problem of the phonological status of the syllable is a disputable one. Linguists recognize the syllable as a phonetic unit. But is it at the same time a phonological unit? Does it perform linguistic functions and if so what are these functions? The latest works on the syllabic structure of Russian, English and other languages show that the syllable cannot be treated as a phonetic unit only.

Like the phoneme the syllable is an abstraction, which is realized in speech in phonetically definite units. In each language there is a limited number of syllable structures. Like the phoneme the syllable is meaningless. But it is significant in the formation of meaningful units.

3. Syllable Formation and Syllable Division in English

As stated above the syllabic structure, as a component of the phonetic system, consists of syllable formations and syllable division which are in close relationship to each other. All theories of the syllable have more often attempted to explain the syllable formation, but the problem of syllable division has not been thoroughly investigated, which is both theoretically and practically important in language description. Nevertheless, it is possible to formulate some general rules of syllable formation and syllable division in English.

In English a syllable is formed by a vowel (monophthong or diphthong) alone or in combination with one or more consonants. E.g., ore /ɔ:/ , more /mɔ:/ , at /æt, ət/, cap /kæp/, consideration /kənsıdə-reı-ʃn/ etc. In the English words bottle /bɔt-l/, batten /bæt-n/, rhythm /rıð-m/ the final sonorants (lateral /n/ and nasal /m/, /n/ and sometimes /ŋ/) may form separate syllables. But the English sonorants /w/, /j/, /r/ cannot form syllables. Thus, we can distinguish syllabic /m, n, l/and non-syllabic /r, j, w/ sonorants.

In English a syllable formation and syllable division depend on many factors among which the phonotactic rules, which determine the combination of phonemes or clusters and the nature of adjoining them, are regarded very important. The permissible clusters of consonants are, in part, conditioned by historical but chiefly by physiological factors. These include the following: 1) whether two phonemes which might adjoin in the same cluster have the same articulator; 2) whether they have the same type of articulation; 3) whether they are both voiced or voiceless; 4) whether they have the same or varying conditions of structure; 5) whether,

especially in phonemes of the same articulation type, one is slightly more prominent than the other. Thus, /r/, an apical consonant, is never preceded by /s/, also apical stops do not combine initially with stops, etc.

Syllabic consonants occur when a syllable ends in /t/, /d/ or /n/ and the next syllable is unstressed and contains /l/, /n/, or /m/. If the other consonant clusters except C + /l/, /n/, /m/ occur at the end of words they are regarded to be non-syllabic. This conditions the existence of the contrast "no syllable vs. a syllable". E.g. cattle /kæt-l/ - cats /kæts/, battle /bæt-l/ - bats /bæts/, muttony /m∧t-nɪ/-matches /mætʃz/ etc. Thus, the syllable formation and syllable division in English have a phonological (distinctive) function. From the articulatory point of view the clusters /t/, /d/ + /l/, /n/ are formed with the tip of the tongue touching the tooth ridge, i.e. they have the similar type of articulation. Clifford H. Prator, Jr. points out two other cases of the occurrence of syllabic consonants in rapid conversational speech where stops and continuants have the same points of articulation: (1) between /p/ or /b/ and /m/ as in stop'em /stop them/stɔp-m/; and (2) between /k/ or /g/ and /n/, as in I can go /aɪ kŋgəu/. The English consonants are not syllabic when they follow vowels. E.g. Sweden /swɪdən/, heighten /haɪtən/, lantern /læntən/ etc.

The following final clusters, in which the second member constitutes sonorants /m/, /n/ and /l/ may form separate syllables: /-tm/, /- ðm/, /-sm/, /-zm/, /-lm/: bottom /bɔt-m/, rhythm /rɪð-m/, blossom /blɔsm/, prison /prɪzn/, film /fɪlm/; /p, b, t, d, k, g, ʤ, f, v, θ, s, z, ʃ ,l/ ++ /n/: open /əu-pn/, ribbon /rɪ-bn/, eaten /i:-tn/, garden /gɑ:-dn/, darken /dɑ:-kn/, dragon /dræ-gn/, region /ri:-ʤn/, often /ɔ-fn/, seven /se-vn/, earthen /ɜ:- θn/, lesson /le-sn/, season /si:-zn/; /p, b, t, d, k, g, ʧ, ʤ, v, f, s, z/ +(l): people /pi:pl/, table /teɪ-bl/, settle /se-tl/, middle /mɪd-l/, cycle /saɪ-kl/, bugle /bju:-gl/, racial /reɪ-ʃl/, cudgel /kʌʤl/, rifle /raɪ-fl/, civil /sɪ-vl/, castle /kɑ:-sl/, drizzle /drɪ-zl/, special /speɪ-ʃl/.

In some cases two syllabic consonants may occur in the derivatives of English words. E.g. national /næʃnl/, regionally /rɪʤnlɪ/ etc.

Acoustically, the syllabic feature of /n/ and /l/ may be characterized by relative duration and intensity, which are interpreted as their prosodic properties. As to the distribution of the non-syllabic consonants, it is conditioned by the occurrence of /ə/ or /ɪ/ sounds between the two elements of the clusters cited above, whereas their omission is necessary for the formation of syllables.

None of the above clusters exist in final position of Uzbek words. On the contrary, in such Uzbek wordforms as qoldi "stayed", senga "for you", tomda "on the attic", bordi "went" etc. combinations of /l, m, n, p/ + S appear which are divided into two syllables. The consonants /l, p, y, v, n, m, p/ cannot form syllables in Uzbek isolately. When they occur before vowels, they signal the existence of a syllable division before or after them. E.g. bola /bo-la/ "a child", qani /qa-ni/ "where", borgan /bor-gan/ "gone", qorda /qor-da/ "on the snow", uyga /uy-ga/ "to the house", suvda /suv-da/ "in the water", ko'rdingmi? /ko'r-ding-mi/ "have you seen?" etc. All Uzbek vowels are freely used before or after consonants and it is an important factor of syllable division and non-syllabic character of the consonants /l, m, n/. Thanks to this difference there may be cases of syllabic interference. The

syllable division may depend on the free and checked character of English vowels. All the long monophthongs, two diphthongoids and diphthongs of English are regarded free, as they occur both in open and closed syllables, while all the checked vowels occur in a closed syllable. The free vowels may be separated from the word-final syllabic sonorants, when the latter form separate syllable with the preceding consonants, e.g. cable /keɪ-bl/, people /pi:-pl/, garden /gɑ:-dn/. When the checked vowels are separated from other vowel sounds by only one consonant sound, the exact determination of the syllabic boundary is a moot point. Theoretically this means that the syllable division can only be either within or after the intervocalic consonant and never before it, since the vowel is checked by it, and the syllable is closed. Matter /mætə/, sitter /sɪtə/, manner /mænə/, lesser /lesə/ etc. Though after the stressed checked vowels of such words as middle, sunny, flannel, the syllable division regularly occurs before the consonants: /`mi-dl/, /`sʌ-nɪ/, /flæ-nl/. In many English words the syllable division automatically coincides with the morphemic boundary. E.g. take over /teɪk` əuvə/, daytime /`deɪtaɪm/, over-dressed /`əuvədrest/. Such a coincidence of syllabic and morphemic boundaries often occurs in English complex and compound words.

G.P. Torsuyev points out that there are many cases of the variation of phonemic structure of English words, which are conditioned by different types of assimilation and reduction. For example, /mpt/→/mt/: attempt, /kən/→/kn: bacon, /nʧ/→/nʃ/: bencher, open /əup(ə)n/, total /təut(ə)l/ etc. G.P. Torsuyev states that the articulatory transition is constant in syllable boundary but all other features of a syllable may be varied by the influence of different phonetic factors.

There are also cases when the syllable boundary is within the consonant sound in an intervocalic position or within the C + sonorant: cluster in word-medial position. E.g. ever /ev-və/, difficult /dɪfɪ-k(ə)lt/, sunny /sʌ-nɪ/, middling /mɪdl-lɪŋ/. A similar case may be noticed in some Uzbek words: olla /ol-la/ “black”, Ashirmat /Ashir-mat/ “a name of a man”. Incidentally, such cases appear as the result of metanalysis of syllables into two syllables which often occur in rapid pronunciation, but they are theoretically doubtful.

The syllabic structure of English is very complex and we have analyzed some of its general problems of theoretical importance.

4. The Syllabic Structure of English

The syllabic structure of English has certain peculiarities that distinguish it from other languages. They are as follows:

1. Syllabic sound in English are not only vowels, but also sonants /l, n, m/, when they are preceded by a noise consonant.

E.g. /teɪbl, gɑ:dn, bi:tn, fɪlm, prɪzm, sʌdnlɪ/

The sonants /w, r, j/ are never syllabic.

2. As to the type of sounds constituting the syllable (vowel-V, consonant-C) there exist 23 syllable structures in the English language.

Depending on the position of the vowel, which is the peak of the syllable, and that of the consonants, which form the margins of the syllable, we distinguish the following types of syllables:

Open syllables, when there is no consonant after the vocalic peaks, (CV) e.g. /fa:/ far, /taɪ/ tie, /si:/ sea.

Closed syllables, when the vocalic peak is followed by a consonant, (VC) e.g. /a:t/ art, /sɪt/ sit, /bɪl/ bill.

Covered syllables, (CV(c)), when the peak is preceded by a consonant, e.g. /lɔŋ/, /ʃɔ:/ shore.

Uncovered syllables, (v(c)), when there is no consonant before the peak, e.g. /æpt/ apt, /i:t/ eat, /ɪn/ in.

The fundamental syllable type in English is the closed syllable, whereas in Russian it is the open syllable. The most frequent type in English is CVC.

3. Consonant clusters are very characteristics of the syllable structure of English, 19 structures out of 23 have consonant clusters.

The largest possible initial number of consonants in a cluster is 3. Final clusters contain up to 4 (5 are very rare). Consonant clusters present particular interest in the studies of the syllable because it is due to consonants that the structure of the syllable varies.

4. English checked vowels (i.e. all historically short vowels under stress) occur only in a closed syllable. They cannot occur at the end of a syllable as there is no tailing off in articulatory tension. Checked vowels are always followed by initially strong consonants.

E.g. bed /bed/, Sunday /s∧n-dɪ/, hot /hɔt/, put /pʊt/.

English free vowels (historically long monophthongs, diphthongs and unstressed short monophthongs) can occur both in the open and in the closed syllable, because the end of free vowels is weaker than the beginning.

E.g. car / kɑ:/, cart /kɑ:t/, tea /ti:/, teeth /ti:θ/, tie /taɪ/, tide /taɪd/, Sunday /s∧n-dɪ/, forehead /fɔrɪd/.

The character of the end of a vowel, i.e. the retention or the weakening of articulatory energy is important for determining the rules of syllabification in English.

5. The syllable boundary never occurs after a checked vowel. It lies after the following consonant, as in.

E.g. twenty /`twen-tɪ/, quickly /kwɪk-lɪ /, hotly /hɔt-lɪ/, /gʊd-nɪs/ or within it, if it is the only consonant between the checked vowel and the succeeding vowel.

E.g. letter /letə/, bigger /bɪgə/, hotter /hɔtə/, shilling /ʃɪlɪŋ/.

The preceding and following vowels attract this consonant and the consonant is split into two. In speech the consonant forms a close link between the two syllables. It is especially important to know the point of syllable division in such English words, because similar Russian words are divided into syllables in a different way. Cf.

English		Russian
/sɪtə/	sitter	/с’итъ/ сито
/letə/	letter	/л’этъ/ лето
/r∧nə/	runner	/ранъ/ рана

If a checked vowel is separated by one consonant from a syllabic sonant the boundary between the two syllables is also within the consonant.

E.g. /lɪtl, kətn, fætn, bɪtn, rɪðm/

6. When a free vowel is separated from a succeeding stressed vowel by only one consonant sound, the syllable in which such a vowel occurs is always open.

E.g. idea /aɪ-`dɪə/, cartoon /kɑ:-`tu:n/, erect /ɪ-`rekt/

When a post-stressed free vowel is separated from a succeeding vowel by a single consonant it is hardly possible to determine the point of syllable division – whether it is before, within or after the intervocalic consonant. In all probability it is before the consonant.

E.g. family /`fæmɪlɪ/, policy /`pɔlɪsɪ/, economy /ɪ`kɔnəmɪ/, possibility /ˌpɔsɪ`bɪlɪtɪ/

But the establishment of the place of syllable division is of no practical importance being of academic interest only.

7. When there is a cluster of consonants between two vowels the place of the syllabic boundary is conditioned by whether this cluster occurs word-initially or not. If it does occur at the beginning of words, the syllabic boundary is before it. If it doesn’t, the boundary is between the consonants. For instance, the cluster /gr/ is used word-initially in English, therefore it can occur at the beginning of a syllable and the syllabic boundary is before the cluster.

E.g. agree /ə`gri:/, regret /rɪ`gret/.

The clusters /dm/, /dv/ do not occur word-initially and cannot occur at the beginning of a syllable. The syllabic boundary is, therefore, between the consonants constituting the clusters.

E.g. admit /əd`mɪt/, admire /əd`maɪə/, advice /əd`vaɪs/, admission /əd`mɪʃn/.

When two vowels are separated by more than two consonants as for example in /ekstrə/ the boundary may be both before /s/ and /t/ because both /str/ and /tr/ occur at the beginning of words.

8. The so-called triphthongs in English are disyllabic combinations.

E.g. /`saɪ-ənz/ sciences, /`flau-ə/ flower, /`vau-əl/ vowel.

9. The structure of the stressed syllable in English is different from the structure of the unstressed syllable. The main difference is in the peak. The peak of the stressed syllable is always vocalic. In the unstressed syllable the peak may be a vowel or a sonant. When the peak of the stressed syllable is checked, the syllable must be “closed” by a consonant. The structure of the stressed syllable (open and closed) may be presented by the following formula.

a) (C)v(c) - where v is a historically long monophthong or a diphthong and the brackets show that the consonant may be absent;

b) (C)vc - where v is a historically short monophthong.

To sum up, we can say that syllable formation and syllable division can more usefully be described with reference to the structure of an individual language since each particular language has its own syllabic structure.

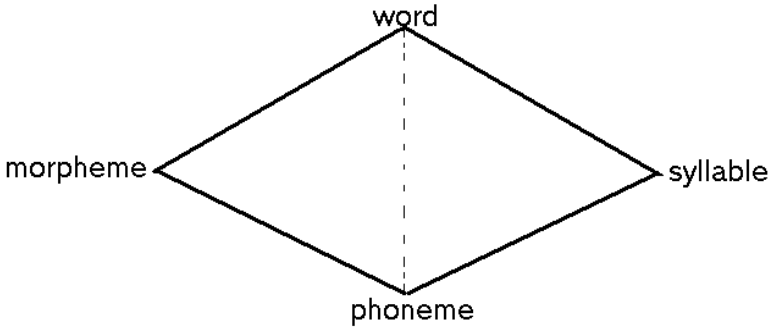
5. Functions of Syllable

As a linguistic unit the syllable performs the following functions.

1. The constitutive function. The syllable is a constituent element of larger units – words, rhythmic group, utterances. Two aspects of this function can be emphasized. On the one hand the syllable is a unit which segmental phonemes are materialized and perform their functions. On the other hand, within a syllable (or a number of syllables) prosodic (or suprasegmental) features of speech are also realized. These are the phenomena of stress, pitch, tempo, etc. Syllables may be stressed and unstressed, long or short, high- or low-pitched, etc. The prosodic characteristics of the syllable depend on its position in an utterance and on its function, i.e. on whether it is the first stressed syllable (the head) of the utterance, the nuclear syllable (the nucleus), the initial or the final unstressed syllable (the pre-head or the tail).

Thus the syllable is a unit which serves to convey both segmental phonemes and prosodic phenomena of speech, thus constituting hierarchically higher units.

In the system of language units the syllable can be placed between the phoneme and the word. The relations between the units can be illustrated in the following diagram.



Being a semantic unit, the word can be regarded at the same time as a phonetic structure within which several substructures may be distinguished: the sound (phonemic) substructure, the syllabic substructure and the accentual substructure.

In forming words and utterances the syllable performs the delimitative function which is inseparable from the constitutive function. Some syllables can occur only word-initially and others only word-finally: thus marking the boundaries between words. For instance, the syllables /dn/, /zl/, /stl/ cannot occur at the beginning of English words, and can only occur at the end or in the middle of words /gɑ:-dn/, /pou-stl/.

The distribution and grouping of phonemes in syllables and words are fixed in each individual language. They are dealt with in the area of phonology which is called “phonotactis”

2. **The distinctive function.** The syllable is a unit that serves to differentiate words. It has been mentioned that phonemes exist and function within the syllable. Therefore words are actually differentiated by the syllable as a whole, as one articulatory and perceptible unit. For instance, the words /ri:də/ “reader” and /li:də/ are distinguished not only by /r/ and /l/ phonemes but also by the syllables /ri:/ and /li:/. Such words as /gɑ:dn/ “garden, /gɑ:dz/ “guards”, /bi:tn/ “beaten”, /bi:ts/ beats are distinguished not only by the phonemes /n/ versus /z/ and /n/ versus /s/ but also by their syllables as bisyllabic and monosyllabic words.

V.A. Vassilyev gives the following example where syllabicity alone is responsible for the differentiation of the words:

/laɪtnɪŋ/ lightening (освещение) and /laɪtnɪŋ/ lightening (молния).

V.A. Vassilyev says that the existence of such pairs of words makes it possible to consider syllabicity the only distinctive feature and, therefore, it may be considered a separate phonological unit – the “syllabeme”.

Syllable division (syllabification) is very important too in distinguishing words and utterances.

The distinctive role of syllabification is illustrated by examples like /naɪtreɪt/ nitrate - /naɪtreɪt/ night-rate, /ə neɪm/ a name – /ən eɪm/ an aim, /wɪloun/ we’ll own – /wɪ loun/ we loan, /aɪ skri:m/ I scream – /aɪs kri:m/ ice-cream, /ənaɪs haus/ a nice house – /ənaɪshaus/ an ice house, /aɪsɔ:hər aɪz/ I saw her eyes – /aɪ sɔ:hər aɪz / I saw her rise.

Due to the distinctive importance of syllable division the syllabic boundary is often regarded as a separate phonological unit – juncture phoneme.

There are two types of juncture: 1) open; 2) close. Open juncture (or open transition, or plus juncture, according to H.A. Gleason) occurs between syllables and may also be called intersyllabic juncture. This juncture is signaled by a new articulatory effort. Thus, in “we’ll own” /wɪl+oun/ the open juncture is between /l/ and /ou/ and in “we loan” / wɪ+loun / it is between /ɪ/ and /l/.

Close juncture occurs between sounds within one syllable, i.e. within one articulatory arc. Therefore the transitions form one sound to another are closer within the syllable than between the syllables. Thus, in “we loan” / wɪ loun / the close juncture is between /l/ and /ou/, /ou/ and /n/.

This juncture may also be called intrasyllabic juncture.

The latest acoustic investigations of juncture show that the factors determining the presence of a juncture are the duration of the sounds, their intensity and formant transitions. Thus, according to the data obtained by I. Lehiste the initial /n/ in “a nice man” is longer than the final /n/ in “an iceman”. The prejunctural /n/ has falling intensity, while the postjunctural /n/ has rising intensity. Formant transitions of /n/ and /ɑ:/ are different in the contrasted pairs. While the phonetic realization of open juncture is desorbed in approximately the same terms,

there is less uniformity in the phonological interpretation of the phenomena. The following interpretations of open juncture appear to be current.

1. The open juncture is a segmental phoneme.
2. The open juncture is a suprasegmental phoneme.
3. The open juncture is a phoneme in its own right – a "juncture phoneme".
4. Juncture is a contrastive feature of high-level units but not a phonological unit in its own right.

As a result of a comprehensive experimental investigation of juncture I. Lehiste has come to the conclusion that the status of a phonological unit is attributed to a bounded sequence, (a word, or a group of words), and not to a juncture.

Further investigation of junctures of all kinds between words, utterances and parts of utterances (including pauses) may help to clarify the junctures of the syllable in an utterance and contribute to the solution of the problems of speech segmentations, rhythm and other problems of prosody. The problem of juncture can also be studied from the point of view of interpenetration between the levels of the language – phonology, morphology and syntax, i.e. from the point of view of what phonological, morphological and syntactical units are separated by junctures as phonetic phenomena.

The indemnificatory function of the syllables is conditioned by the bearer's perception of syllables as entire phonetic units with their concrete allophones and by the perception of the syllabic boundaries. This is why shifting of syllabic boundaries, especially at the junction of words as, for instance, in /mɔ:rouvə/ "more over" instead of /mɔ:r ouvə/ and in /sɪ-tɪ/ "city", /ʃɪ-lɪŋ/ "shilling" instead of /sɪtɪ/ and /ʃilɪŋ/ produces a strong phoneme accent in English speech. This should be borne in mind by Russian learners of English.

6. The Phonological Status of Junctures

The American linguists use the term **juncture phoneme** to indicate the distinctions in the syllabic boundary at the junction of words and morphemes. We do not use the term "juncture phoneme" but suggest the term "juncture" which is sufficient to analyse open and closed transitions between vowels and consonants in the syllabic boundary of words and morphemes. Phonemes are segmental units of language, particularly, units of the phonological level of a language. As to syllables, stress and intonation they are suprasegmental or prosodic features of language and as phonological units they exist only in the phonological level of a language. Thus, phonemes, which exist in the form of speech sounds and suprasegmental units or prosodemes, are not equal as to their function in a language. Therefore, we do not shade the terms **suprasegmental phonemes, juncture phonemes, the accentual phonemes** etc. which are used by some linguists.

The syllable division is phonologically distinctive in English. The position of the syllable boundary at the junction of words or morphemes, which are often accompanied by differences in length, pitch and rhythm can distinguish the

meaning of words and word combinations. Such distinctive units are termed "junctures" which may be of two types: **open juncture** (+) and **close juncture** (-). Thus, in **a tall** /ə`tɔ:l/ there is an open juncture between /ə/ and /t/ which may be contrasted to the closed juncture in **at all** /ət`ɔ:l/ in which /t/ and /ɔ:/ are linked more loosely than in the previous case. There are other examples illustrating the difference in junctures; **they'd rest – they dressed, not the terrain – not that a rain, in to play – into play, some ice – some mice, its tips – it stips, that stop – that's top** etc. The distinctive function of the open juncture is rather limited in English.

The following examples may illustrate the phonological function of junctures in Uzbek and Russian: **yettita kampir** "seven old women" – **yettita kam bir** "seven minutes to one" when (п) becomes voiced by the influence of (m) in "**kampir**" ("old woman"), **yotoq oldi** "got the place in hostel" – **yota qoldi** "went to bed", **к Ире** "to Ira" – **Кире** "to Kira", **Виталию** "to Vitaly" - **в Италию** "to Italy".

In **pea stalks**, open (i.e. as before a pause) juncture relates to /s/ and close, (i.e. as within a word) juncture relates /s/ to /t/, with relevant phonetic cues. If the two utterances were not distinguished in such terms, it would be necessary to postulate, for instance, a phonetic opposition between the full and reduced forms of /i:/ and between the aspired and uninspired types of /t/, the latter is not a distinctive feature in English.

A.C. Gimson and D. Jones have given the following in which phonetic cues may mark word boundaries: /ə`neɪm/ **a name** (relatively long /n/, associated with stress onset and possible pitch change);

an aim (relatively short /n/, stress and pitch change beginning in /eɪ/).

/ðætstʌf/ - **that stuff** (uninspired /t/, strong /s/)

/ðæts`tʌf/ - **that's tough** (aspired /t/, weaker /s/)

/ðə weItəkʌtIt/ - **the waiter cut it** (reduced /eɪ/, rhythmic group /ðə `weItə`kʌt It);

the way to cat it (long /eɪ/, rhythmic group /ðə weI tə kʌt It);

/haʊ streɪnd/ - **how strained** (long /aʊ/, strong /s/, little devoicing of /r/);

house trained (reduced /aʊ/, weaker /s/, devoiced /r/).

Similarly, simple word entities may be distinguished from words composed of separable morphemes;

/haɪnɪs/ - **highness** (/aɪ/ and /n/ in close juncture, rhythmical shortening of /aɪ/);

high-ness (/aɪ/ and /n/ in open juncture, full length of /aɪ/);

/naɪtreɪt/ - night-rate (/t/ and /r/ in open juncture of relationship, little devoicing of /r/);

nightrate (/t/ and /r/ close juncture, devoiced /r/).

The given examples illustrate the phonological status of junctures in modern English. In defining junctures it is necessary to take into consideration the stages of transition between the sound sequences and establish the combinatory changes taken place in the syllabic boundary at the junction of words and morphemes.

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LECTURE # 10

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Word Stress in English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Stress as a Supersegmental Unit 2.Types of Stress in Languages 3. Approaches to Explain Nature of Stress 4. Degrees of Stress 5. Accentual Structure of English Words 6.The Place of Word Stress in English 7.Functions of Word Stress 8.Accentual Tendencies in English
Ўқув машғулотининг мақсади: • **Lesson aims**: to improve the students' knowledge on the specific features of the accentual structure of English words so they could understand the importance of word stress and its usage in speech	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the general view of the accentual structure of English words • to have a deep notion about degrees and types of word stress in English

	• to analyze the linguistic function of word stress
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 10
WORD STRESS IN ENGLISH

1. Stress as a Suprasegmental Unit

Stress is a prosodic (suprasegmental) phenomenon, which characterizes phonetic units higher than segmental phonemes. It can characterize syllables, rhythmic groups, intonation groups and utterances.

Linguists generally distinguish between two types of stress: word stress and sentence stress.

Word stress is a feature of the phonetic structure of a word as a vocabulary unit, i.e. of a word pronounced in isolation. Word stress, as all other phonetic phenomena, can be described and analyzed on three different levels: the auditory level, the acoustic level and the linguistic level.

The auditory impression of word stress is that of prominence. Therefore, on the auditory level, word stress is generally defined as the greater degree of special prominence given to one or more syllables in one and the same word.

But it should be emphasized that word stress refers to the relative prominence of all the syllables of a word. One or more syllables of the word may be marked by different degrees of prominence as compared to the rest of the syllables of the same word. There may be one prominent syllable in a word (as in "mother'), two equally prominent syllables (as in "ˈmisbeˈhave"), two unequally prominent syllables (as in "eˌxamiˈnation") or more prominient syllables (as in "ˈunreˌliaˈbility"). And this correlation of degrees of prominence in the syllables of a word forms the accentual structure of the word.

Monosyllabic words, therefore, have no accentual structure, and they cannot be said to have, by themselves, one degree of stress rather than another. But it is generally agreed that in isolation a monosyllabic word is stressed.

The accentual structure of a word is generally perceived without difficulty. People easily distinguish between "ˈsubject" and "subˈject".

Auditory analysis shows that the effect of prominence may be produced by a greater degree of loudness, greater length of the stressed syllabic, some modifications in its pitch and quality.

Investigations of the acoustic nature of word stress show that the perception of prominence may be due to definite variations or the following acoustic parameters: intensity, duration, frequency, formant structure. All these parameters generally interact to produce the effect of prominence.

2. Types of Stress in Languages

In different languages stress may be achieved by various combinations of these parameters. Depending upon which parameter is the principal one in producing the effect of stress, word stress in languages may be of different types.

There are languages with dynamic word stress. Stress in such languages is mainly achieved by a greater force of articulation which results in greater loudness, on the auditory level, and greater intensity, on the acoustic level. The stressed

syllables in such languages are louder than the unstressed ones. All the other parameters play a less important role in producing the effect of stress in such languages.

In languages with musical word stress prominence is mainly achieved by variations in pitch level, the main acoustic parameter being fundamental frequency. Chinese, Japanese, Vietnamese are languages with musical word stress (or tonic word stress). The meaning of the words in those languages depends on the pitch levels of their syllables.

Swedish word stress is characterized as dynamic and musical, because both loudness and pitch variations are relevant factors in producing prominence.

In languages with quantitative word stress the effect of stress is mainly based on the quantity of the sound, i.e. its duration. In such languages the vowel in the stressed syllable is always longer than the same vowel in an unstressed syllable. Russian word stress is considered to be quantitative by a number of linguists. But Russian phoneticiants have proved that duration is not the only parameter that produces the effect of stress in Russian.

Besides those types of word stress, some linguists (e.g. G. Torsuyev) distinguish qualitative word stress, as in many languages (including English) the quality of the vowel in a stressed syllable is unobscured and consequently differs greatly from the quality of the same vowel in unstressed syllables where it is reduced and obscured. Cf. the vowels in "subject" /ˈsʌbʤɪkt/ and "subject" /səbˈʤekt/. On the acoustic level the physical correlate of quality is the formant structure. The spectrum of a vowel is unobscured when stressed and obscured when unstressed.

What type of word stress is English word stress? What i its acoustic nature?

Until recently, English word stress was considered to be dynamic, as the role of loudness in rendering a syllable more prominent than the neighbouring syllables is indisputable in English. But numerous investigations of the acoustic nature of English word stress have it clear that the effect of word stress in English does not depend on intensity alone, and that English word stress is of a complex nature.

3. Approaches to Explain the Nature of Stress

Thus, D. Fry synthesized pairs of non-verb homonyms (e.g. "ˈobject-obˈject") on monotones, and varied the relative durations and intensities of the two vowels. His experiment showed that as long as duration and intensity were increased together, reinforcing each other, there was agreement on which syllable was stressed; but, when increased separately, duration appeared to be more important than intensity.

D. Bolinger's experiments have shown that pitch movement in English is also one of the most important cues to stress. But it is not the pitch direction that is significant in English; it is the pitch contrast that really matters. In other words, changes in the pitch direction will not change the meaning of a word, e.g. "ˋabstract", "ˌabstract", "∨abstract" remain to be one and the same word. But a pitch movement involving a rapid and relatively wide departure from a monotone

level is always perceived as a change in the degree of prominence of the syllables of the word.

And finally, A. Gimson notes that if a nonsense word /ɪlɔlelæ/ is presented to English listeners, with no pitch or length variations but with vowels of different quality, the vowels which are the most sonorous (i.e. the most open vowels) will be judged most prominent. In this nonsense word /ɔ/ and /æ/ are usually judged as the points of greatest prominence. This shows what an important role the quality of a vowel plays in producing the effect of stress.

Therefore, as far as English word stress is concerned, relative prominence in the listeners' mind is created by an interaction of at least four acoustic parameters: intensity, fundamental frequency, duration and formant structure. Which of these parameters is the principal one in creating English word stress still remains a controversial problem.

C. Torsuyev, who has conducted a series of investigations into the acoustic nature of English word stress, calls it dynamic, quantitative and qualitative. He does not call it musical, because he considers pitch variations in English to be an inherent feature of a phrase (not a word). Consequently, he defines pitch variations in English as an important feature of sentence stress (not word stress).

As for Russian word stress, it is considered to be primarily quantitative and, secondarily, qualitative and dynamic.

4. Degrees of Stress

One of the main questions for the linguist is to determine the number of contrastive degrees of word stress in a language.

How many contrastive degrees of word stress exist in English? How many degrees of word stress are linguistically relevant in English?

Instrumental investigations show that a polysyllables word has as many degrees of stress as there are syllables in its.

D. Jones has indicated the degrees of stress in the word "opportunity". The strongest stress is denoted by figure l, the second degree which is less strong-by figure 2, and so on.

2 4 1 5 3

/ˌɔ p ə ˈt j u: n ɪ t ɪ/

But not all these degrees of stress are linguistically relevant. The problem is to determine which of these degrees of stress are linguistically relevant.

There are two views of the matter. Some (e.g. D. Jones, R. Kingdon, V. Vassilyev) consider that there are three degrees of stress in English, namely, primary (or strong stress), secondary (or medium stress), and weak (the so-called "unstressed" syllables have weak stress). Secondary stress is chiefly needed to define the accentual structure of words containing four or more syllables, and compound words, e.g.

"eˌxamiˈnation" "ˌqualifyˈcation" "'hair-ˌdresser"

All these three degrees of stress are linguistically relevant as there are words in English the meanings of which depend upon the occurrence of either of the three degrees of stress in their accentual structure.

E.g. “ˈimport - imˈport”, “ˌcertifiˈcation”-“cerˌtifiˈcation”

But auditory analysis shows that there are certain positions in the accentual structure of English words where the vowel remains unobscured and its duration is considerable (though the syllable it occurs in does not actually bear either primary or secondary stress, but is more prominent than weakly stressed syllables). This can be clearly seem in verbs ending in “-ate”, “-ise”, “-y”, (as in “elevate, recognize, occupy”). Besides, this can also be observed in GA nouns ending in “-ary”, “-ony”, “-ory” (as in “dictionary, territory, ceremony”). On this account, some linguists (G. Trager, A. Hill and other American linguists) distinguish four degrees of stress:

primary stress /ˊ/ (as in “cúpboard”),

secondary stress /^/ (as in discriminátion),

tertiary stress /ˋ/ (as in “ánalỳse”),

weak stress /v/ (as in “cúpboard”, but very often the weakly stressed syllable is left unmarked).

American linguists consider that secondary stress generally occurs before the primary stress (as in “examinátion”) while tertiary stress occurs after the primary stress (as in “hándbòok, spécialìze”).

Though the second view seems to be more exact, it lacks objective indicators of the distinctions between secondary and tertiary degrees of stress, the distinctions between them being too subtle to be noticed by an untrained ear.

Linguistically, tertiary word stress can be taken for a variant of secondary word stress, as there are no words in English the meanings of which depend on whether their accentual structure is characterized by either secondary or tertiary stress.

That is why the accentual structure of English words is defined by most linguists as a correlation of three degree of stress (or prominence).

5. Accentual Structure of English Words

G.Torsuyev analyses the accentual structures of English words. He distinguishes 11 types of accentual structure of English words, the most widely spread of them are:

⊥	(words with one primary stress as in “ˈafter”),
⊥ ⊥	(words with two primary stresses as in “ˈweek-ˈend”),
─ and ⊥	(words with one primary and one secondary stresses as in “ˈhair-ˌdresser, ˌmagaˈzine”).

These are the most typical accentual structure for the common English words. Besides, they are the most productive, i.e. borrowings and new words that appear in English are generally accentued accordingly.

The remaining accentual structures (⊥ ⊥ ⊥ “ˈUˈSˈA”, ⊥ ⊥ ⊥ ⊥ “ˈUˈSˈSˈR”, ⊥ ⊥ ─ “ˈunˈseaˌworthy”, ⊥ ─ ⊥ “ˈmisˌinˈterpret”, ⊥ ─ ─ “ˈunˌcircumˌcision”,

┬┬┴ "ˌindiˌviduaˈlization", ┬┴ ┬"ˌgingerˈbeer-ˌbottle") are less common in English.

6. The Place of Words Stress in English

The accentual structures of languages differ from each other by the position of word stress in the syllable structures of words.

There are languages in which the main stress falls on a definits syllable of any word. It may on the first syllable, as in Czech, Finnish, or the last syllable, as in French, Turkish.

E.g. naŕodni, ci:́sio, mohú – in Czech,
francaís, parleŕ, bonjouŕ – in French

Stress in such languages is said to be <u>fixed</u>. Fixed stress performs a delimitative function, because it delimits one word from another by signaling its boundaries, e.g. the stressed syllable in Czech signals the initial boundary of a word, in French it signals the final boundary of a word.

Stress that is not fixed to any particular in all words is called <u>free.</u> Stress in the English language is free.

Free word stress does not perform the delimitative function.

Free word stress may be of two subtypes:

1. The <u>constant subtype</u> – when word stress remains on the same morphemes in all the derivatives:
   ˈwonderful phoˈnetic
   ˈwonderfully phoˈnetically
   ˈwonder phoˈnetics

2. The <u>shifting</u> stress which may fall on different morphemes in the derivatives of a word:
   ˈphotograph ˈorigin
   photoˈgraphic oˈriginal
   phoˈtography

7. Functions of Word Stress

Word stress in English has several functions: the constitutive function, the distinctive function and the identificatory function.

Word stress has a <u>constitutive</u> function, as it moulds syllables into a word by forming its accentual structure. Without a definite accentual structure a word ceases to be a word and because a sequence of syllables.

Word stress has a <u>distinctive</u> function in English, because there exist different words in English with analogical sound structure which are differentiated in speech only by their accentual structure. E.g.,

Noun/Adjective	Verb
ˈinsult	inˈsult
ˈabˌstract	ˌabˈstract or abˈstract
ˈacˌcent or ˈaccent	ˌacˈcent or acˈcent

But are these words distinguished by different degrees of stress or are they distinguished by different accentual structures?

There exist two views on the problem.

Some linguists (G. Trager, A. Hill and V.Vassilyev) consider that degrees of word stress can be regarded as phonological units. Most of the American linguists consider degrees or word stress to be separate phonemes. Alongside the generally accepted phonemes they have introduced into their list 4 stress phonemes: primary, secondary, tertiary and weak stress phonemes.

V. Vassilyev analyses minimal pairs as "ˈimport - imˈport" and states that in them primary stress and weak stress form phonological oppositions (primary stress vs. weak stress). The distinction in the meaning of the words "ˌcertifiˈcation-cerˌtifiˈcation", according to V.Vassilyev, is based on the phonological opposition of secondary stress vs. weak stress.

On account of this, he regards the degrees of stress as phonological units, which he calls "accentemes". He distinguishes three word accentemes in English, namely

primary accenteme,
secondary accenteme,
weak accenteme.

The second view is expressed by G. Torsuyev, H. Kurath, A. Gimson and others. They consider that it is the accentual structure of words that contrast with each other and not the degrees of stress.

Degrees of word stress can be perceived only in accentual structures as relatively strong, medium or weak stress, i.e. one syllables has stronger stress than any other, another syllable is less strong but stronger than the weak ones. Moreover in one accentual structure secondary stress may be stronger than primary stress in another accentual structure. Therefore, it is the accentual structures "primary stress + weak stress" and "weak stress + primary stress" that distinguish words as "ˈimport - imˈport", "ˈinsult - inˈsult".

Word stress has an identificatory function (or recognitive function) as well, because the accentual structures of words enable people to identify definite combinations of sounds as meaningful linguistic units, namely, words. A distortion of the accentual structure may either hamper understanding or produce a strange accent.

Word stress in English has no delimitative function, as it is free shifting word stress.

8. Accentual Tendencies in English

Though word stress in English is called free, it is not really free of any accentual tendencies. There are certain tendencies in English which regulate the accentuation of words to a certain extent.

Linguists, who have made a thorough study of English word stress, have agreed upon the existence of two main accentuation tendencies in English: the recessive tendency and the rhythmic tendency.

According to the recessive tendency stress falls on the first syllable which is generally the root syllable (e.g. “ˈmother, ˈfather, ˈsister, ˈbrother, ˈready, ˈwindow”) or on the second syllable in words which have a prefix of no special meaning (e.g. , “beˈcome, inˈdeed, forˈgive, beˈhind”).

The recessive tendency in stressing words is characteristic of words of Anglo-Saxon origin, and the recessive tendency has influenced many borrowings (e.g. “ˈexcellent, ˈgarage”).

The second tendency in word stress is the so-called rhythmic tendency.

In the English language a considerable part of the vocabulary consists of monosyllabic words, some of which are stressed, others not.” This created the rhythmic tendency to alternate stressed and unstressed syllables. According to the rhythmic tendency, stress is on the 3rd syllable from the end in a great number of words (e.g. “ˈrecognize, ˈpossible, possiˈbitity”).

It is the usual way of stressing four-syllabled words. E.G., “poˈlitical, deˈmocracy, iˈdentify, comˈparison”.

In word with more than four syllables we very often find the influence of both the rhythmic and the recessive tendencies. E.g., “ˌindiˈvisible, ˌinefˈficiency, ˌphysiˈology, ˌphonoˈlogical”

In rapid colloquial style the two tendencies very often coincide as one of the vowels is elided. E.g. ˈterrit (o) ry, ˈdiction(a)ry.

The rhythmic tendency remains a strong one and it affects the accentual structures of a large number of words in modern English. Thus, in some polysyllabic words there is a tendency nowadays to avoid a succession of weak syllables, especially is these have /ə/ or /ɪ/.

As a result, there appears as accentuation shift with a rhythmic alternation of stressed and unstressed syllables. This tendency is clearly evident in the second (new) pronunciation of the following words:

ˈexquisite or exˈquisite	ˈcapitalist or caˈpitalist
ˈprecedence or preˈcendence	ˈcontroversy or conˈtroversy
ˈsonorous or soˈnorous	ˈhospitable or hosˈpitable

Analyzing the accentuation structures of derivatives and their parent words, I. Wolfson noticed that the stress of the parent word is often retained in the derivatives.

Cf. ˈsimilar - assimiˈlation, simiˈlarity
ˈpersonal - ˌpersoˈnality, ˈnation -ˌnatioˈnality.

I. Wolfson calls it the retentive tendency in English.

There is one more accentuation tendency in English: the tendency to stress the most important elements in words. Such meaningful prominence is given to negative prefixes (as in “ˈunˈknown, ˈinarˈtistic, ˈmisbeˈhave”), meaningful prefixes (as in “ˈex-ˈpresident, ˈvice-ˈpresident, ˈsub-ˈeditor, ˈunderˈmine”), suffix “-teen” (as in ˈthirˈteen, ˈfourˈteen”), semantically important element in compound words (as in “ˈwell-ˈknown, ˈred-ˈhot, ˈbad-ˈtempered”).

These are the numerous tendencies that to some extent regulate the accentuation of words in English.

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LECTURE # 11

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Intonation Structure of English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Narrow and Broad Definitions of Intonation 2.Intonation and Prosody 3. Rhythmic Group and Intonation Group
Ўқув машғулотининг мақсади: • **Lesson aims**:to enlarge the students' knowledge about English intonation, its nature and linguistic functions in order to have enough notion on intonation and its specific features in connected speech.	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have enough knowledge on the definitions of

	intonation • to analyze the elements and components of intonation • to know about the linguistic functions of intonation •
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

1. Narrow and Broad Definitions of Intonation

Phonemes, syllables and words, as lower – level linguistic units, constitute a higher phonetic unit – the utterance. Every concrete utterance, alongside of its phonemic and syllabic structures has a certain intonation.

Most Russian and Uzbek phoneticians define intonation as a complex unity of speech melody, sentence stress, tempo, rhythm and voice timbre, which enables the speaker to express his thoughts, emotions and attitudes towards the contents of the utterance and the hearer. Speech melody, sentence stress, tempo, rhythm and timbre are all components of intonation. These are perceptible qualities of intonation.

Acoustically, intonation is a complex combination of varying fundamental frequency, intensity and duration (see the intonograms).

Speech melody is primarily related with fundamental frequency, tempo – with duration. But there is no one – to – one relation between any of the acoustic parameters and stress, any parameter and rhythm. About the acoustic nature of voice timbre little is known as yet.

On the articulatory, or production, level intonation is a complex phenomenon. In the production of speech melody the subglottal, laryngeal and supraglottal respiratory nucleus regulate the subglottal air – pressure, which makes the vocal cords vibrate. An increase of subglottal pressure raise the pith of the voice, and its decrease lowers the pith.

There is no single mechanism to which the production of stress can be attributed.

Further investigations are necessary to discover the articulatory mechanisms of the components of intonation.

The definition of intonation given above is a broad definition. It reflects the actual interconnection and interaction of melody, sentence stress, rhythm and timbre in speech.

A great number of phoneticians abroad, including Jones, Armstrong and Ward, Pike, Kingdon, Gimson, O'Connor and Arnold define intonation as the variation of the pitch of the voice, thus reducing it to just one component – speech melody. This is a narrow definition of intonation.

Thus Jones writes: "Intonation may be defined as the variations which take place in the pitch of the voice in connected speech, i.e. variations in the pitch of the musical note produced by the vibrations of the vocal cords".

In spite of the fact that many scholars do not include sentence another. According to Kingdon, tones are combinations of stress and pitch.

Some foreign phoneticians give broader definitions of intonation. thus Hultzen includes the variations of pitch, loudness and duration, Danes – the variations of pitch and intensity, Haugan – a combination of tone, stress, duration and juncture.

2. Intonation and Prosody

Alongside of the term "intonation" the term "prosody" is widely used. "Prosody" and "prosodic" denote non – segmental phenomena, i.e. those which do

not enter into the system of segmental phonemes. The British phonetician Crystal defines prosodic features as "vocal effects consituted by variations along the parameters of pitch, loudness, duration and silence".

Some phoneticians distinguish the prosody of the syllable from the prosody of the word and the prosody of the syllable from the prosody of the word and the prosody of the utterance. Others apply the terms "prosody" and "prosodic" only to the features pertaining to the syllable and phonetic word or rhythmic group (which are regarded as meaningless prosodic units) and oppose prosody to intonation (which is a meaningful phenomenon).

We adhere to the point of view, that prosodic features pertain not only to syllables, words and rhythmic group, but to the intonation group and the utterance as well, since the latter are constituted by these units.

Therefore the notion of prosody is broader than the notion of intonation as it can characterize both the utterance and its smaller units.

Whatever the views on the linguistic nature of prosodic phenomenon, the phonic substance of prosody is regarded by all phoneticians as the modifications of fundamental frequency, intensity and duration. The most complicated and unsolved problems of prosody are 1) the interaction between its acoustic properties, 2) their functioning in speech and 3) their systematization. Jacobson says that prosody is one of the most difficult and controversial problems of modern linguistic studies.

3. Rhythmic Group and Intonation Group

Concrete realizations of speech prosody and its systematic nature can be described adequately in terms of the syllable, the rhythmic (or accent) group, the intonation group and the utterance.

The syllable is the smallest prosodic unit. It has no meaning of its own, but it is significant for constituting higher prosodic units. Prosodic features of the syllable (pitch, loudness, duration) depend on its position and function in the higher-level units.

A rhythmic group (or an accent unit) is either one stressed syllabic or a stressed syllabic with a number of unstressed ones grouped around it.

The stressed syllable is the nucleus of the rhythmic group. There are as many rhythmic groups in an utterance as there are stressed syllables in it. The unstressed syllables are clitics. Those precedings the stressed syllable are called proclitics, and those following it – enclitics. The syllables of a word always belong to one rhythmic group. Form words may be both proclitics and enclitics, depending on their semantic and syntactic relations with the notional words preceding and following them. Rhythmic groups are actual perceptible units, capable of being isolated out of an utterance due to the meanings, expressed by their prosody. These may be the meanings of assertiveness, separateness, newness (when the pitch falls within the stressed syllable or within the enclitics or within both) as in the first rhythmic group of the following utterance:

But `nobody `knew abut it.

the meanings of connectedness and incompleteness (when the pitch rises within the stressed syllable, or the pitch of the stressed syllable is higher then that of the proclitics) as in the second and the first rhythmic groups of the utterance:

The `warmer they ˌare the `better.

The intonation group is higher than the rhythmic group. It has also been termed "syntagm", "sense-group", "breath-group", "divisible accent unit", "tone-group", "tune", "tore-unit".

4. Syntagm Theory

The term "syntagm" has a drawback: it suggests only syntactic relationship of a group of words. Moreover, the term "syntagm" is often used by many well-known linguists with two different meanings which have nothing to do with the prosodic unit under consideration.

Baunduin de Cournetay applied the term "syntagm" for a word used in a sentence in contradistinction to a word taken as a lexical unit ("a lexeme").

Sausure used this term to mean two or more linguistic elements joined together: two successive morphemes or two elements of a compound word or a noun with an attribute.

Scherba's syntagm theory is based on the syntactic, semantic and phonetic relations of words in an utterance. Scherba defined the syntagm in the following way: "The phonetic entity, which expresses a semantic entity in the process of speaking (and thinking), and which may consist either of one rhythmical group or of a number of such groups is what I call a syntagm."

The term "sense-group" calls attention to the fact that it is a group of words that make sense when put together. But it doesn't indicate its intonational character.

The term "breath-group" emphasizes the physiological aspect of the syntagm, which is uttered with a single breath. A breath-group usually coincides with a syntagm because pauses for breath are normally made at points where pauses are necessary or possible from the point of view of meaning.

But a pause for breath may be made after two or more syntagm are uttered, so a breath-group may not coincide with a syntagm.

To be consistent in the use of the criterion of accentual division, the term "divisible accent unit" is preferable. The divisible accent unit may consist of several rhythmic groups, which are indivisible accent units. The terms "tone-group", "tune", "tone-unit" also emphasize the role of just one (pitch) component of prosody for the formation of the unit. In our opinion, the term "intonation group" better reflects the essence of this unit. It shows that the intonation group is the result of the division in which not only stresses, but pitch and duration play a role. It also shows that intonation group is meaningful unit. The most general meanings expressed by the intonation group are, for instance, those of completeness, finality versus incompleteness, non-finality.

Structurally the intonation group has some obligatory characteristics. These are the nuclear stress, on the semantically most important word, and the terminal tone i.e. pitch variations on the nucleus (and the tail if any). They shape the intonation

group, delimit one intonation group from another and show its relative semantic importance. The length of an intonation group may vary. The minimal intonation group is represented by a rhythmic group and potentially may be reduced to a syllable.

References

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LECTURE # 12

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Intonation of sentences in English**
Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	**a.** 1. Elements of Intonation Group 2.Functions of Intonation The intonation of declarative sentences The Intonation of imperative sentences The intonation of question forms
Ўқув машғулотининг мақсади: • **Lesson aims**: to give the students knowledge about English intonation, its nature and linguistic functions in order to use the types of sentence intonation in speech and written as well as make a practice om them	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able…

	• to have enough knowledge on the definitions of intonation • to analyze the elements and components of intonation • to know about the linguistic functions of intonation • to define the intonation of types of sentences and its nature • to have enough knowledge about the imperative sentences and declarative sentences • to analyze different features of exclamatory and question forms
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results	Ss listen attentively, ask their questions, write the tasks, self-assessment

	3.3. T. gives tasks for self-study and explains the assessment criteria	

LECTURE 12
INTONATION OF SENTENCES IN ENGLISH

1. Elements of an Intonation Group

The stressed and unstressed syllables of an intonation group perform different functions. Palmer was the first to single out consecutive elements of the intonation group ("tone-group") which differ in their functions. These elements are "pre-head", "head", "nucleus", and "tail".

The number of functional elements distinguished by different phoneticians is not the same. Thus, Palmer, O'Connor and Arnold distinguish two elements in the per-nuclear part of the utterance – the pre-head (unstressed syllables, preceding the first stressed one) and the head (the first stressed syllable and the following stressed and unstressed ones). The notion of "head" in this sense coincides with the notion of "scale", used by Russian phoneticians, e.g. Torsuyev, Tyrakhterov, Vassilyev, Antipova and others.

Kingdon uses the term "head" to mean only the first stressed syllable, which he considers to be independent functional element. The stressed and unstressed syllables following the head, form another functional element – the body.

The functional role of the pre-head of an utterance has been proved. It bears distinctively significant pitch variation. The high pre-head is opposed to the low or mid pre-head for differentiating attitudinal meanings.

But whether the first stressed syllables of an utterance plays a functional role or not is a moot point. Auditory observations and the analysis of acoustic data show that pitch characteristics attributed to the first stressed syllable are actually characteristics of the unstressed syllables following it (part of the body). Eth Rising Head, for instance, is frequently characterized as such due to the higher pitch of the following unstressed syllables.

The first stressed syllables and the following ones seem to function as one whole, the first stressed syllable being the one which determines the pitch variations of the intonation group.

It is also disputable that the tail is an independent functional element of the intonation group, since its pitch variations are determined by the nuclear tone.

The "pre-head", "head" and "tail" are non-obligatory element of an intonation group, whereas the nucleaus is an obligatory and the important functional element.

Thus, the intonation group can be divided in two different ways: 1) into rhythmic groups and stllabic which are hierarchically related (the latter being an element of the former) or 2) into functional elements which are autonomous prosodic units.

Further experimental investigations are needed to study prosodic features of all theses units and to determine their correlation and their functional significance.

The largest prosodic unit is the utterance, which is characterized by its definite acoustic and auditory structure. It is the main communicative unit. One and the same intonation pattern of an utterance may be imposed on any syntactical structure of a senetnce. The term “sentence” may denote 1) a synactical unit only. A formal grammatical structure, and 2) a ssintactical and phonetic unit together.

The utterance is an actualized sentence (a formal grammatical structure which is uttered), or it is the phonetic aspect of the sentence in the broad sense.

An utterance may consis of one or more intonation groups.

The structure of an utterance is determined by its thought content and its modality, and also by the number of stressed and unstressed syllables in it.

The meaning of an utterance is to a great extent determined by its prosodic characteristics, or intonation.

2. Functions of Intonation

Intonation performs the following threee basic functions: constitutive, distictive and identificatory. Each of these is a complex function, capable of being analysed in several different ways.

1. The constitutive function of intonation is to form utterance communicative units on the basis of certain syntactical and lexical structures. Intonation unifies words into utterances, thus giving the latter the final form without which they cannot exit. A succession of words arranged syntactically is not a communicative unit until intonation is attached to it. E.g. “Pete has left for Moscow” is not a communicative unit until it is pronounced, until it acquires a certain pitch and stress pattern. It may then be <u>a statement</u> – “ˡPete has ˡleft for `Moscow” or “ˡPete has ˡleft for ˇMoscow”; <u>a question</u> - “ˡPete has ˡleft for ′Moscow?” or “′Pete has left for Moscow?”; <u>an exclamation</u> -“ ˈPete has ˈleft for ˋMoscow!” Intonation is the only language device that transforms words as appellative units (vocabulary items) into communicative units – utterances. In written speech intonation is, to some extent indicated by punctuation marks, e.g. Fire! – a command or an exclamation, depending on the situation in which it occurs, Fire? – a question, Fire – an answer.

Intonation, is therefore, the most common, the most elementary, the ever present constitutive factor of the utterance. It forms all communicative types of utterances – statements, questions, imperatives, exclamations and modal types: - e.g. categoric statements, non-categoric, perfunctory statements, quizzical statements, certainty and uncertainty questions, insistent questions, etc. In constituting an utterance, intonation at the same time performs the <u>segmentative and delimitative function.</u> It segments connected discourse and delimite utterance (and intonation groups) one from another and shows relations between them. It also signals the semantic nucleus of an utterance (an intonation group) and other semantically important words. Intonation also constitutes phonetic styles of speech.

2. <u>The distinctive function of intonation</u> manifests itself in several particular functions, depending on the meanings differentiated. These are communicative-

distinctive, modal-distinctive, culminative ("theme-rheme") distinctive, syntactical-distinctive and stylistic-distinctive functions.

The communicative-distinctive function is to differentiate the communicative types of utterance, i.e. statements, questions, exclamations, imperatives, and communicative subtypes, e.g. within statements, - statements proper (собственно-повествование) informing statements (сообщение), announcements, etc., within questions – first instance questions, repeated questions, echo questions; within imperatives – commands, requests, orders and so on.

The modal-distinctive function of intonation consists in differentiating modal meanings of utterance, e.g. the speaker's attitudes and emotions, for instance, a reserved, dispassionate versus involved, interested attitude, antagonistic versus friendly attitude and so on. This function is often defined as expressive, or emotional, attitudinal.

Various modal meanings can also be expressed and differentiated by lexical and grammatical means, e.g. such modal words as "sure", "undoubtful", "definitely", "perhaps", "may be", "probably" and modal verbs "may", "might" and so on. Usually, the speaker's attitude corresponds to the contents of the words be chooses. But intonation may disagree with word content and is, then, the crucial factor in determining the modal meaning of the utterance. For instance, "Thank you" when pronounced with different tone, e.g. the High Falling and Rising-Falling Tone may express genuine gratitude and an antagonistic attitude. That is why in actual speech the hearer is more interested in the speaker's "tone" than in his words.

The culminative-distinctive function of intonation manifests itself in differentiating the location of the semantic nuclei of utterances and other semantically important words. This function is often called logical (Artyomov), predicative (Vinogradov), accentual (Gimson).

The adherents to the theory of "sentence perspective" claim that in this way intonation indicates the "theme-rheme" organization of an utterance, i.e. it shows the thing already known and the new thing said about it.

Theme rheme
e.g. The ˈteacher has `come
rheme theme
The `teacher has ˌcome.

The semantic nuclei in these utterances are different or, according to the theory of sentence perspective, the "theme-rheme" structure of the utterance is distinguished purely by intonation.

The syntactical-distinctive function of intonation is to differentiate syntactical types of sentences and syntactical relations in sentences.

E.g. "Her ˏsister" ˌsaid ˏMary, |" was a ˈwell-known `actress" – a compound sentence.

Her sister said | Mary a well-known actress.

a complex sentence with an object subordinate clause.

ˈSmiling ˏTom | ˈentered the `hall.

ˏSmiling | ˈTom entered the `hall.

In the first utterance “smiling” is an attribute, in the second it is an adverbial modifier.

But it is disputable whether intonation performs in such cases a grammatical function. Crystal writes that the number of syntactical opposition, based on intonational features – is not large in English. Bolinger says, that intonation gives us a clue to the grammatical relations in utterances. But it is an accendental effect of two possible semantic (theme-rheme) organizations of the utterances. “The encounters between intonation and grammar are casual, not casual. Grammar uses intonation on those frequent encounters, but intonation is not grammatical.” The same intonation is in “ˌSmiling| ˡTom ˡentered the `hall” might be used to emphasize the separate importance of “smiling” if the listener hasn’t heard it. So, there is no direct relation between intonation and grammar. Intonation cannot be defined and described in terms of the syntactical structures with which it occurs.

The same can be said about the relation between intonation and the meaning of a word. Intonation can differentiate between two possible meanings of a word.

E.g. I have certain `proofs. (some proofs)
I have `certain proofs. (undoubtedly true)
ˡGive me some `apples. (a few)
ˡGive me ˡsome `apples. (any)[1]

But intonation does not determine the meaning directly. It only signals contrastive emphatic.

Stylistic-distinctive function of intonation manifests itself in that intonation differentiates pronunciation (phonetic) styles, determined by extralinguistic factors. 3. The indemnificatory function of intonation is to provide a basis for the hearer’s identification of the communicative and modal type of an utterance, its semantic and syntactical structure in accordance with the situation of the discourse.

All the functions of intonation are fulfilled simultaneously and cannot be separated one from another. They show that intonation is linguistically significant and meaningful.

Now that the functions of intonation (prosody of utterance) are analyzed and recurrent intonation (prosodic) structures are described. (e.g. 10 tone-groups of O’Connor and Arnold in English, 5 basic intonation constructions of Bryzgunova in Russian) the problem is to establish the intonation (prosodic) units on the abstractional level like the phoneme.

Each language has a certain limited number of such meaningful units, capable of distinguishing utterance. They are defined as intonemes (Artyomov, Nork, Vassilyev) or utterance prosodemes. (Kuznetsov, Baryshnikova, Gaiduchik). The intonation (prosodic) system is characteristic of each language. The intonation patterns of one language are not the same in form as those of other languages. Nor do they necessarily express the same meanings, though there may be resemblances here and there.

[1] These examples are borrowed from Fr. Daněs. Sentence Intonation from a Functional Points of View. Word, vol.16, №1, 1960, p.51

Learners of English should bear in mind both peculiarities of forms and meanings of English intonation, i.e. to produce the intonation pattern correctly and to use it in appropriate situations.

The use of wrong intonation can cause vezation and misunderstanding. Imagine one saying "ˡGood `bye" intend of "ˊGood ˏbye"; "ˡShut the `door behind you" instead of "ˡShut the ˏdoor behind you" . In this connection O'Connor in his article "Styles of English Pronunciation" writes the following: "We English can make any amount of allowance for poor pronunciation of sounds… But let him (the speaker – A.M.) choose the wrong intonation pattern in a given situation, and we will hold him to it… He will be set down as a door with no chance appeal."

Emphasizing the role of intonation in speech, Kingdon says: "Intonation is the soul of a language while the pronunciation of the sounds is its body". "There is a practical reason why it is advisable to pay more attention to intonation than to pronunciation . The sounds of English as it is pronounced by different speakers and in different dialects vary within wide limits, so that the foreign learner has a certain latitude in this field, but in most dialects stressing and intonation conform fairly closely to the same pattern".

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2. L.V.Borisova, A.A. Metlyuk. Theoretical Phonetics of English. M., 1976
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LECTURE # 13

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** lecture	**Кириш маърузаси:** **The theme of the lesson: Phonostylistics**

Маъруза режаси укув машғулотининг тузилиши **Procedure/ Lesson outline**	1. What is Style? 2. The Origin and Present-day Status of Phonoatylistics 3. The correlation between style and phonetics 4. Stylistics and phonetics in Linguistics 5.Literary stylistics and phonetics
Ўқув машғулотининг мақсади: • **Lesson aims**: to expand the students' knowledge about style, its nature and linguistic functions in order to have enough knowledge and its specific features in Stylistics; to cites phonostylistics as a new subdivision of phonetics so that the students should have enough information about the stylistic use of phonetic and phonological units	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to define phonostylistics and its nature • to have enough knowledge about the diachronical and synchronical status of phonostylistics • to analyze different features of the stylistic use of linguistic units
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results.	Listen, make notes, answer if a question is asked by the lecturer

	1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

LECTURE 13

PHONOSTYLISTICS

1. What is Style?

One of the most important notions of linguistics is that of **style.** In fact, the word "style" has a very broad meaning. The Latin word *stylus*, from which it has originated, meant 'a tool used for writing on waxed tablets'.

Besides linguistics, style can be found in other areas of human knowledge and activity. There is style in architecture (e.g. Gothic, baroque), painting (classical, impressionistic), fashion, and sports. Also, we can speak of the style of one's behaviour, (independent, authoritative, etc.) or lifestyle as a whole. G. Buffon, a French thinker, used to say: "The style is the man himself."

Style is a feature of not only human activity as such but also of its resultant artefacts - works of art, clothes, cars, buildings, etc. Each epoch facilitates the appearance and development of different styles and trends.

Our choice of style is actually determined by a set of codified rules and social restrictions (e.g. choice of particular clothes, speech etiquette acceptable on different social occasions, etc.). Such restrictions are liable to change and can differ from culture to culture.

In its most general meaning, style is a specific characteristic of human activity arising within the accepted norms as the result of choice. Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definition of style as 'saying the right thing in the most effective way' or as 'good manners' (Crystal and Davy 1974).

The speech of an individual, which is characterized by some peculiarities typical of that particular individual, is viewed as **idiolect.** It includes the person's habitual **idiosyncrasies,** i.e. his particular way of speaking clearly different from others.

Each person belongs to some social group, age, gender, interest, profession, education, and other. Because of this, speech retains certain features typical of the social group. Besides people, as a rule, possess some peculiar territorial (or orthoepic) traces of speech variation: they speak the way their

community speaks. The social varieties of people's speech are viewed as **social dialects,** or **sociolects;** the territorial differences in the speech are labeled as **territorial varieties.**

The issues described above are within the scope of phonetic stylistics as they reflect the existing variability of language-in-action. They are also confined to the phenomenon of appropriateness in speech behaviour of different language societies. The two most widespread territorial variaties of English are British and American English. The successful expansion of English throughout the world, its obvious dominance in many areas of international intercourse as well as the present official status of English as a *lingua franca* have forced into being an abundance of new "Englishes" *(Franglish, Spanglish, Japlish, Swedlish, Angleutsh,* etc.). This process is in the phase of active development, which affects both the donor and the recepient languages.

The study of new varieties of English is at the forefront of social phonetics and phonostylistics as there is much to be investigated, described and evaluated. According to David Crystal (1997), less than three percent of the British population speak RP in its pure form, with many educated people having developed an accent known as "Modified RP" - a combination of RP and regional features.

Peter Roach in his practical course of "English Phonetics and Phonology" (2000) underlines that "the most familiar as the accent used by most announcers and newsreaders on BBC and British independent television broadcasting channels is BBC pronunciation. The BBC itself does not improve an "official" accent - individual broadcasters all have their own personal characteristics, and an increasing number of broadcasters with Scottish, Welsh and Irish accents are employed. However, there is a useful degree of consistency in the broadcast speech of speakers with an English accent." The study of English Pronunciation standard is a great challenge in English Phonetics especially for foreign learners studying British English.

2. The Origin and Present-day Status of Phonostylistics

The branch of linguistics, which focuses on the study of styles, is called **stylistics.** The word *stylistics* was first registered in English dictionaries in 1882. It meant 'the science of literary style; the study of stylistic features'.

Modern stylistics was elaborated at the end of the 19th century - the beginning of the 20th century. It has inherited much from ancient **rhetoric,** the art of public

speaking and writing that appeared in the 5th century BC. Rhetoric dealt with the choice of words in sentences and their detailed or-ganization *(elocutio).* Modern stylistics is reconsidering, from a different perspective, the problems that formerly constituted the object of rhetoric.

Stylistics further splits into a number of interrelated disciplines that in-vestigate style from different angles. The subject-matter of **phonetic styli-stics** (or **phonostylistics)** is versatile and not clearly determined. It studies variation in the use of sounds of a language, its phonetic expressive inventory, as well as typical prosodic features of different types of discourses and registers.

No unanimous approach to the study of styles and stylistic variation has been elaborated yet. In its broadest sense, phonostylistics deals with "style-sensitive" or "style-dependent" phonological processes, i.e. conditioned by style. The three major aspects of the study of styles: quantitative, qualitative, and functional. Discrete styles are present in some languages, which impose co-occurrence restrictions on forms within a given style.

Stylistic variation can also be caused by such factors as 1) topic, 2) setting, and 3) relationship between interlocutors.

Stylistic variation is often analysed as a linear continuum, according to the parameter of formality: due to the degree of attention given to speech by speakers, speech is classified from very casual to very careful (Labov 1974). A scale of styles is generally encompassed within the extremes of emphatic vs. informal, with formal in between. Emphatic style is well-exemplified by citation forms, informal styles include casual, colloquial, intimate words, while a speech, a lecture, or a job interview are examples of a formal style.

Casual speech is the most common and the most natural register speakers use. There exists the whole array of terms to label this type of speech: *fast, rapid, allegro, connected, informal, real, spontaneous, or conversational.* The primary style-differentiating criteria are tempo of speech and attention paid to speech. The relationship between the two criteria is inversely proportional: the higher the degree of attention, the slower the tempo.

Phonostylistic processes are language-specific. The same function is served by various means across languages, but also within a language.

Some new ideas and developments have been born (or at least grow very fast) in the last decades: face, politeness, accommodation and prototypes. Some research areas have expanded enormously: sex differences of all kinds, stylistic variables, and relationship between language and thought (Hudson 1996).

There is also an increasing study of the phonostylistic and pedagogic issues raised by the role of English as an international language, and by the worldwide teaching of non-native literatures in English. The main effect of

such developments has been a gradual displacement of the canon of Eurocentric and American texts by material such as popular fiction, writing by women, texts from different national literatures, and a wider range of spoken and written material. The role of style in such texts compels the study of the ideological determinants both on the texts and on the position of the reader/interpreter.

Consideration of such sociolinguistic and sociocultural factors is facilitated by the developments in linguistic/stylistic/phonostylis-tic description moving away from extracts and from short, "deviant" lyric poems toward a study of larger units like discourse, genre and narrative as socially signifying practices.

The focus of the field of **applied stylistics** is the study of contextually distinctive varieties of language, with particular reference to style as a linguistic phenomenon of literary and non-literary texts. In the 1980s, strong influences have come from developments in linguistics in the fields of **pragmatics** and **discourse analysis.** Such influences have reinforced descriptions of style as predominantly **suprasentential** textual phenomenon, and have broadened the base for the applications of stylistics and phonostylistics.

Literary stylistics and **phonostylistics** comprise the study of the aesthetic use of language (phonetic, prosodic and lexico-syntactic), both in texts that are predominantly aesthetic - canonical literature, oral narrative, jokes, etc. - and in texts with other predominant aims, e.g. conversation. Phonostylistics in particular contributes to the study of literary discourse and parallels the study of verbal texture in other discourse varieties. Phonostylistics mediates between the disciplines of linguistic and literary criticism, applying the methods and insights of linguistics to traditional problems in literary analysis, and the methods and insights of literary criticism to the analysis of language and intonation patterns.

The main orientations of phonostylistics are interdisciplinary, and toward literary studies in particular. Phonostylistics provides descriptive frameworks by which reader's hypotheses concerning the meanings and effects produced in texts can be explored through a systematic and principled attention to language and intonation patterns.

Aesthetic uses of language are defined within a typology of language functions. In most cases, a language function is associated with each of several 'factors' in communication (Jacobson 1987), as shown in Table.

Table 1

Factor	**Function**
addresser	emotive/expressive/interjection
addressee	rhetorical/persuasive/conative
context	Referential/informative
Code	metalinguistic
contact	Phatic
message	Poetic/aesthetic/literary

Within this typology, aesthetic uses of language focus on the message itself: we respond aesthetically to language when our dominant response is to appreciate some quality of the language, independent of other ends to which that language is directed.

Stylistics in general and phonostylistics in particular, has played an important part in the re-insertion of literature into the second language (L2) curriculum. However, their applications to the first language (LI) situations

continue to be relevant, and are being developed in the ways which foster among the students the confidence to understand contextual meanings for themselves, in preference to the imposed views of teachers and critics.

The classification of speech acts of different styles (registers) is of great interest and importance to English speakers, although there is no single basis for classification. One can classify them on the basis of:

- the manner of speaking (for example, whispering versus shouting);
- how information flows between speaker and hearer (asking versus telling);
- where the words originate from (acting, reciting or spontaneous speech);
- how the speaker evaluates it (promising versus threatening);
- the effect it has on the hearer, i.e. its "perlocutionary force" (persuading versus dissuading).

One can even combine two or three of these bases; for example, preaching and lecturing are defined both by their manner and by the flow of information. Even the length of units classified - our speech acts - varies vastly, from such complex categories as preaching and lecturing, which apply to long stretches of speech, to the manner-based categories - (for example, whispering) that can apply just to single words.

At present, relations between phonostylistics and its neighbouring disciplines are tentative at best. In the 21st century, however, this situation may change. In recent years, linguists have begun to acknowledge the important role of aesthetic considerations in conventional language and intonational structuring.

The recent broadening of linguistic description - to include pragmatics, semantics, discourse, psycholinguistics, and sociolinguistics - also suggests closer relations between the study of grammar, phonology, and the study of style. In these new sub-fields, the traditional methodological differences between linguists and stylisticians dissolve, here linguists must face the difficulties of describing contextual choice, intention, meaning, and real-time processing.

References

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СЕМИНАР МАШҒУЛОТЛАРИ ВА МУСТАҚИЛ ИШЛАР ТЕХНОЛОГИЯСИ

SEMINAR # 1

LESSON PLAN

Teacher's name:
Course name: Theoretical Phonetics of English
Date:

Course type: Developing/ Review
Room:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Phonetics as a Branch of Linguistics**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Introduction to phonetics 2. Connection of Phonetics with Other Sciences 3. Aspects of Speech Sounds 4. Branches of Phonetics 5.Methods of Phonetic Investigation 6. Significance of Phonetics

Ўқув машғулотининг мақсади:
Lesson aims: to improve Ss knowledge for the given information about phonetics as a linguistic science and branches of phonetics

Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the object of phonetics as a science • to distinguish the aspects and branches of phonetics • to know the distinction between phonetics and phonology
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance and tells about the outline of the lesson and to organize of the process of the lesson according to its structure. 1.2.to activate students' knowledge by quiz and brainstorming to create the environment for the seminar . 1.3. to ask the hold meaning of the home task. 1.4. to explain the criteria of assessment.	1. Be ready for the lesson and answer to the teacher's questions
2-босқич **Part II (55 minutes)**	2.1. to be ready for the introduction part of the lesson 2.2. to ask about the connection of phonetic with other sciences and aspects of speech sounds 2.3 to be able to distinguish the aspects and branches of phonetics 2.4. to know the distinction between phonetics and phonology 2.5. to make a discussion for the lesson.	2.1. Ss answer to the introduction part of the theme, teacher's questions and tell their opinions. 2.2. to make a presentation for the connection of phonetics with other sciences and aspects of speech sounds 2.3. to speak about branches of phonetics and methods of phonetic investigations. 2.4. to answer for the comparative and applied phonetics. 2.5. to tell their opinions about the lesson
3-босқич **Part III (10minutes)**	3.1.To make conclusion for the lesson and explain the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What does the term “language” denote?
2. Explain the theoretical and practical importance of phonetics.
3. What types of phonetics do you know?
4. What aspects of phonetics do we distinguish?
5. What is the difference between phonological aspect and phonetic aspect?
6. What does segmental phonology study?
7. What does suprasegmental phonology study?
8. Why do we use transcription? What types of transcription do you know?
9. With what other fields of science is phonetics connected?
10. What methods of investigation do you know?

Tests for the seminar

1. What does phonetics study?
   a) Morphemes
   b) Words
   *c) Speech sounds
   d) Sentences

2. Phonetics is closely connected with…..
   a) Grammar
   b) Lexicology
   c) Stylistics
   *d) a, b, c.

3. What aspects do the speech sounds have?
   a) Articulatory, physiological, functional and linguistic
   b) Articulatory, physiological, phonological and functional
   *c) Articulatory, acoustic, auditory and linguistic
   d) Articulatory, acoustic, auditory and perceptual

4. What is the experimental method based on?
   *a) Special apparatus or instruments
   b) Laryngoscope and sight
   c) Listening
   d) Feeling

5. What does special phonetics study?
   a) It is concerned with the study of man’s sound-producing mechanism
   b) It deals with the phonetic structure of two or more languages
   c) It deals with the historical development of speech sounds
   *d) It studies the phonetic system of a concrete language

6. What does the direct observation method comprise?
   *a) By ear, by sight, by muscular sensation
   b) Instruments and equipments
   c) Linguistic analysis
   d) Laryngoscope, kymograph, spectrograph

7. What are main branches (or types) of phonetics?
   a) General, descriptive, special, linguistic
   b) General, special, descriptive, historical
   *c) General, special, historical, and comparative
   d) General, special, typological and comparative

8. What does phonetics study? It studies...
   a) *speech sounds.

b) grammar.
c) lexicology
d) physiology

9. What do you understand by segmental units?
a) we understand syllable structure, word stress and intonation
b) *segmental units are sounds of speech (vowels and consonants).
b) segments are distribution of the allophones of the phonemes
c). segments are medical units

10. What do you understand by suprasegmental units?
a) they are units of length
b) they are elements of intensity
c * they are units of syllable structure word stress and intonation.

SEMINAR # 2

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Phonological Theories in Russia**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. I.A. Baudouin de Courtenay's theory of phonology 2. Russian phonological schools 3. The Prague Phonological School 4. The London Phonological School 5. Phonological trends in the USA
Ўқув машғулотининг мақсади: **Lesson aims**: to consolidate Ss knowledge about the theory of I.A. Baudouin de Courtenay's, the Prague Phonological School's, the London Phonological School's and with Phonological trends in the USA.	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have a notion about the definition of phoneme • to know about different schools of phoneme theory • to analyze the specific features of phoneme

Таълим усуллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. explains the criteria of assessment. 1.3. to activate students' knowledge by quiz and brainstorming to create the environment for the seminar. 1.4.T. tells about the outline of the lesson and organization of the process of the lesson according to its structure	Be ready for the lesson, teacher's and each other's questions
2-босқич **Part II (55 minutes)**	2.1. to be able to tell about the important phonological theory of .I.A. Baudouin de Courtenay 2.2. to speak about the Moscow phonological school. 2.3. to compare the Prague phonological school with the London phonological school 2.4. to be ready for to tell about the all phonological schools and make	• to answer for the hold meaning of the phonological schools • to answer for the phonological theory of .I.A. Baudouin de Courtenay • to answer for the Moscow phonological school • to compare and answer the Prague and the London

	discussion for them.	phonological schools • to give different questions to each other during the lesson
3-босқич **Part III (10minutes)**	3.1. to make a conclusion for lesson 3.2. to grade Ss according to their answer and attends the lesson 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. Who is the founder of the phonological theory?
2. Explain I.A. Baudoin de Courtenay's phonological theory. How did he define the phoneme?
3. Give L.V. Scherba's definition of the phoneme.
4. Give the definition of the phoneme by the Moscow Phonological School.
5. What marked differences exist between the theories of St. Petersburg and Moscow phonological schools?

Test for seminars

1. Who are representatives of the Moscow Phonological School?
   a) Scherba, Vassilyev, Dickushkina, Panov
   b) Zinder, Scalichka, Vachek
   *c) Avanesov, Sidorov, Reformatsky
   d) Jakovlev, Vassilyev, Panov

2. Who are the representatives of the St. Peterburg phonological School?
   a) Avanesov, Sidorov, Panov, Zinder, Jakovlev
   *b) Zinder, Matusevich, Bondarko, Gvozdev, Litkin
   c) Trubetskoy, Scalichka, Bondarko, Zinder
   d) Scherba, Vassilyev, Panov, Jakovlev

3. What aspects of phoneme does L. V.Scherba point out?
   a) Concrete
   b) Generalized
   c) Functional
   *d) a, b, c.

4. Who is the author of the book "Principles of Phonology" which discusses the relation of phonology to other studies?
   a) V. Vassilyev
   b) L. Shcherba
   c) L. Zinder
   *d) N. Trubetzkoy

5. According to the representatives of the London Phonological School phoneme is treated as…..
   a) *a family of sounds
   b) a speech sound
   c) a sound image
   d) an allophone

SEMINAR # 3

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Principle types of English Pronunciation(British based pronunciation)**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. Types of English Pronunciation 2. Types of Received Pronenciation 3. Nothern English Pronunciation 4. Scottish English Pronunciation
Ўқув машғулотининг мақсади: • **Lesson aims**: to explain the importance of knowing the principle types of English pronunciation and its main features so that the students have enough information about dialects, variants and the orthoepic norm of the English pronunciation	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know about the literary English and its modifications at present time • to distinguish main features of the variants of the English language in comparison with BE to have enough knowledge about segmental and supersegmental features of the principle types of English pronunciation
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Frontal, collective, whole class
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (±15mins)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (±55mins)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (±10mins)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What is a national language?
2. What is a literary variant of a language?
3. What is an orthoepic norm?
4. Why has RP been chosen as a standard for teaching in many countries?
5. Explain the Northern English spread.
6. What pronunciation types exist in the USA?
7. What pronunciation type is accepted as literary in the USA?
8. What differences exist between the distribution of vowel (or consonant) phonemes in RP and GA?
9. What are the marked differences in word accentuation between RP and GA.
10. Explain the main features of Canadian pronunciation.
11. What do you know about the Australian pronunciation?
12. What main pronunciation features of New Zealand English are known?

Test for seminars

1. What is RP (Received Pronunciation)?
   *a)It is the literary pronunciation of people.
   b)It is territorial peculiarities of pronunciation
   c)It is social type of pronunciation
   d)It is classification of pronunciation variants

2. How does D.Jones call the Southern English pronunciation?
   a)Standard English
   b)Uniform English
   c)Received pronunciation.
   *d)General British

3. What type of American Pronunciation is accented as the literary pronunciation in the USA?
   *a)Western.
   b)Southern
   c)Eastern
   d)Northern

4. What is dialect?
   a) process of producing the noise
   b) graphic representation of a language.
   c) a feature of literary language
   d) *linguistic variety of the language used by some group of speech community only in the spoken form and differ from the spoken literary form of a language
   e) pronunciation in UK

5. What is the Southern English pronunciation?
   a) the orthoepic standard for American English
   b) *the orthoepic standard for modern English.
   c) the distribution of vowel phonemes
   d) the distribution of consonant phonemes

SEMINARS # 4-5

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 4 соат. **Length: 4 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш:** **The theme of the lesson: Principles types of English Pronunciation (American based pronunciation)**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. American English Pronunciation 2. Canadian English Pronunciation 3. Australian English Pronunciation 4. New Zealand English Pronunciation 5. The South African English Pronunciation
Ўқув машғулотининг мақсади: • **Lesson aims**: to improve learner's skills about nine principle types of English pronunciation and its main features, dialects, variants and the orthoepic norm of the English pronunciation	

Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know about the literary English and its modifications at present time • to distinguish main features of the variants of the English language in comparison with American Englisg to have enough knowledge about segmental and supersegmental features of the principle types of English pronunciation
Таълим усуллари **Task types**	Seminar, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar 1.3. explains the criteria of assessment.	To be ready for the home task and teacher's questions.

2-босқич **Part II (55 minutes)**	2.1. to tell about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. to make a report about types of American English 2.3. to be ready for the every regional type of pronunciation and orthoepic norm. 2.4. to speak about difference between Canadian English Pronunciation and Scottish English Pronunciation. 2.5. to be ready for the three types of New Zealand Pronunciation	• to answer American English and its types. • to answer every regional type of pronunciation and orthoepic norm. • Ss give questions to each others according to the theme. • to compare and answer the difference between Canadian English Pronunciation and Scottish English Pronunciation • to tell the three types of Australian English Pronunciation
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

13. What pronunciation types exist in the USA?
14. What pronunciation type is accepted as literary in the USA?
15. What differences exist between the distribution of vowel (or consonant) phonemes in RP and GA?
16. What are the marked differences in word accentuation between RP and GA.
17. Explain the main features of Canadian pronunciation.
18. What do you know about the Australian pronunciation?
19. What main pronunciation features of New Zealand English are known?

Tests for the seminar

1. What is a dialect?
   a) It is the orthoepic norm of a language
   b) Regional type of pronunciation
   *c) The variety which is spoken by is socially limited number of people only in certain localities
   d) The variety which is spoken by all people

2. What are main types of American English pronunciation?
   a) GA, Western, Eastern
   *b) Western, Eastern, Southern

c) Eastern, Northern, Scottish
d) Northern, Southern, Eastern

3. What is the orthoepic norm of the English language?
a) General America
* b) Received Pronunciation
c) Northern English
d) Southern American

4. Define the types of Australian English pronunciation?
a) Educated, General American, Broad
*b) Educated, Broad, General Australian
c) R.P. General Australian, Educated
d) Northern, Southern, Western Australian

5. Which type of pronunciation in the American English is regarded as a literary (standart) pronunciation?
a) Northern English
b) Southern American
c) *Western American
d) Eastern American

SEMINAR # 6

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: The Vowel System of English**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Vowel-Consonant Distinction 2. General Principles of Vowel Formation 3. The Phonological Status of Diphthongs 4. The Articulatory Classification of Vowels 5.The Acoustic Classification of Vowels 6. Unstressed Vowels in English
Ўқув машғулотининг мақсади: **Lesson aims**: to improve Ss knowledge of vowel phonemes and diphthongs in English so that the students should have enough knowledge about main peculiarities of English vowel phonemes	
Педагогик вазифалар: **Objectives: based on the**	Ўқув фаолиятининг натижалари

topic	**Learning outcomes:** By the end of the lesson the Ss will be able… • to know general principles of vowel formation • to have enough knowledge about the Phonological status of English diphthongs • to learn different classifications of English vowels • to analyze unstressed vocalism in English
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (±15mins)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar 1.3. explains the criteria of assessment.	To be ready for the home task and answer teacher's questions
2-босқич **Part II (±55mins)**	2.1. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. to prepare a presentation for the phonological status of English diphthongs.	• To answer for the general principles of vowel formation. • phonological status of English diphthongs. • different classifications of English vowels.

	2.3. Ss have to be able to know and make report about different classifications of English vowels. 2.4. to speak about unstressed vowels in English	• unstressed vowels in English • Ss answer the questions, tell their opinions about the theme
3-боскич **Part III (±10mins)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

2. What are the main differences between vowels and consonants?
3. What are the 7 principles of classification of vowels?
4. What are the two basic approaches to the Phonological status of vowels?
5. What classes of vowels are distinguished by the horizontal movement of the tongue?
6. What classes of vowels are distinguished by the vertical movement of the tongue?
7. What vowels are rounded and unrounded?
8. What vowels are tense and lax?
9. What is the difference between checked and free vowels?
10. According to what principles we classify vowels into monophthongs and diphthongs?
11. According to what principles we distinguish vowels as compact and diffuse?
12. How do you explain reduction?

Tests for the seminar

1. What are the main articulatory principles according to which speech sounds are classified?
   *a) The presence or absence of obstruction, the distribution of muscular tension, the force of the air stream
   b) The presence of obstruction, absence of obstruction, words of vocal cords
   c) The movement of the tongue, lips and vocal cords
   d) Vibrations, the presence or absence of obstruction

2. According to prof. D. Jones; "The distinction between vowels and consonants is based on…"
   *a) Acoustic consideration
   b) Auditory considerations

c) Phonological considerations
d) Articulatory considerations

3. From the acoustic point of view vowels are…….
*a) Complex periodic vibrations
b) Non-periodic vibrations
c) Noises
d) Combination of noise and tone

4. Who discovered a physiological distinction between vowels and consonants?
a) D.Jones
b) A.Gimson
c) I. Ward
*d) I. A.Boudouin de Courtenay

5. What theory do the American linguists suggest about diphthongs?
*a) Analytical treatment
b) Unit Theory
c) Functional Approach
d) Morphological criteria

6. What are mixed vowels according to the horizontal movement of the tongue?
a) [I, Iː]
*b) [ə, əː]
c) [a, u]
d) [e, I]

7. What does allophonic variations depend on?
a) The consonant quality
b) It depends on the position and does not change the quality of a consonant
*c) The position and changes its quality and quantity
d) It does not depend on the position and changes its quality and quantity

8. Define the classification of English vowels according to the position of lips?
*a) Rounded and unrounded
b) Tense and lax
c) Long and short
d) Free and checked

9. What phoneme appears as a result of weaking of the vowels in unstressed position?
a) [a]
b) [u]
*c) [ə]
d) [uː]

10.What are main principles of vowel articulation?
a)noise, voice, the muscular tension is spread over all organs of speech
b) *based on voice, the muscular tension is spread over all organs of speech, no obstruction to the air stream, vocal cords are vibrated
c)based on voice, the muscular tension is concentrated at the place of articulation, no obstruction, vocal cords are vibrated
d) based on voice, the muscular tension is free, there is an obstruction, vocal cords are not vibrated

SEMINAR # 7

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: The Consonant System of English**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. General Principles of Consonant Formation 2. The Articulatory Classification of English Consonants 3. The Acoustic Classification of English Consonants 4. Dichotomic Classification of the Acoustic Distinctive Features of English 5.Consonant Phonemes and its Articulatory Correlates 6.Allophonic Variations of English Consonant Phonemes
Ўқув машғулотининг мақсади: **Lesson aims**: to improve the students' knowledge about the formation of consonants and their articulatory and acoustic classifications and the main peculiarities of English consonant phonemes in comparison with Uzbek and Russian	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the criteria of vowel –consonant distinction • have enough knowledge about the main principles of articulatory – acoustic classifications of English consonants • to analyze the similarities and differences of consonants in English and Uzbek (Russian)
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer

Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. activates students' knowledge by quiz and brainstorming to create the environment for the seminar. 1.3. explains the criteria of assessment.	Listen, make notes, be ready for the home work and answer to teacher's questions
2-босқич **Part II (55 minutes)**	2.1. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. to make a interesting presentation for general principles of consonant formation 2.3. to be ready for the articulatory classification of English consonants 2.4. to speak about the acoustic classification of English consonants and analyze the similarities and differences of consonants in English and Uzbek. 2.5. to make a report for allophonic variations of English consonant phonemes	Ss will answer the theme, questions, tell their opinions according to the plan of the lesson
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What are the general principles of Consonant function?
2. How are English consonants classified according to the type of obstruction and the manner of production of noise?
3. How are the English Consonants classified according to the active speech organ?
4. How do we classify consonants according to the place of obstruction?
5. How do we classify consonants according to the presence or absence of voice?
6. How do we classify consonants according to the force of articulation?
7. How are the consonants classified according to the position of the soft palate?
8. What consonants are called discontinuous and continuant?
9. What consonants are characterized as tense and lax?
10. What are the acute and grave consonants?
11. According to what principle we classify consonants as compact and diffuse?
12. What are 9 binary oppositions of English Consonants according to their acoustic distinctions?

Tests for the seminar

1. What kind of phonemes are continuants according to acoustic features?
   a) Plosives
   b) Affricates
   *c) Fricatives
   d) Occlusives

2. What are bilabial consonants?
   a) l, r, t, d
   b) *p, b, m, w
   c) s, z, f, v
   d) t, d, k, g

a. How many types of speech sounds are there in any language?
   *a) 2 types – consonants and vowels.
   b) occlusive and constrictive consonants
   c) classification of consonants according degree of force
   d) place of articulation

4. Define the constrictive consonants
   a) p, t, k
   *b) f, v, s.
   c) b, d, g

5. What are sonorants?
   *a) They are sounds, close to vowels.
   b) There are no sonorants in English
   c) There are 10 sonorants in English
   d) Sonorants can not form syllables

6. Who discovered a physiological distinction between vowels and consonants?
   a) D.Jones
   b) A.Gimson
   c) I. Ward
   *d) I. A.Boudouin de Courtenay

7. Find the fricatives.
   a) w, y, k, g, p
   b) k, g, t, d, b
   c) n, l, r, s, z
   d) f, v, s, m, w
   *e) f, v, s, z, h

8. Find the labiodental consonants.
   a) l, r
   b) p, b
   c) k, g
   d) t, d
   e) f, v*

9. Classification of consonants according to the work of the vocal cords?
   a) voiced, half – voiced, voiceless
   b) voiced and voiceless*
   c) super voiced, voiced, voiceless
   d) voiced, slightly voiced, voiceless

10. Fill in the gaps.
According to the place of articulation the consonants may be lingual,.... and.....
   a) fricative, plosive
   b) labial, fricative
   c) dental, plosive
   *d) pharyngal, labial
   e) dental, fricative

SEMINARS # 8-9

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 4 соат. **Length: 4 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Modification of Phonemes in Speech**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. The Phenomenon of Assimilation 2. Phonetic Modification of the Sound Structure of Speech 3. Modifications of the Syllabic Structure of Speech 4. Modifications of the Accentual Structure of Words in Speech

Ўқув машғулотининг мақсади: • **Lesson aims**: to make students be able to distinguish phonetic modifications of the sound structure of speech and define whate assimilation is	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have enough view about assimilation • to know about modifications of syllabic structure and accentual structure of words in speech • to use different types of modifications in speech
Таълим усулллари **Task types**	Lecture, explanation, demonstration, brainstorming, instructions
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Aids, blackboard, cluster, insert table
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, projector, computer
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш боскичлари ва вакти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (±15mins)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar. 1.3. explains the criteria of assessment.	Listen, make notes, be ready for the home work and answer to teacher's questions

2-босқич **Part II (±55mins)**	2.1. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. T. asks to tell the presentation about assimilations 2.3. to speak about modifications of syllabic structure and accentual structure of word stress. 2.4. to make a report about how to use different types of modifications in speech.	Ss will answer the theme, questions, tell their opinions according to the plan of the lesson
3-босқич **Part III (±10mins)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What are three phases of speech sounds?
2. Explain the phenomenon of adaptation.
3. What types of accommodation do you know?
4. Explain the phenomenon of assimilation.
5. What types of assimilation do you know?
6. Explain two degrees of assimilation.
7. What is progressive and regressive assimilation?
8. What is elision?
9. What do you understand by liaison?
10. Explain modifications of the syllabic structure of speech.
11. How do you understand by modifications of the accentual structure of words?

Tests for the seminar

1. What is the initial phase in the articulation of an isolated speech sound?
   *a) Speech organs are placed in the position necessary to produce the sound
   b) Speech organs retain their position for a certain period of time
   c) Speech organs return to a position of rest
   d) a, b, c.

2. The raising of the central part of the tongue is…
   a) Accommodation

*b) Palatalization
c) Velarization
d) Nasalization

3. What is accommodation?
*a) The process of adapting the articulation of a consonant to a vowel, or vowel to a consonant
b) The lowering of the soft palate in the production of neighboring consonants
c) The process of adapting the articulation of sounds that are of a similar as identical nature
d) Under the influence of mutual assimilation there appears a new phoneme

4.Find an aspirated sound
a) speed
b) day
c) spy
d) peak*

5. Point out the line with complete assimilation?
a) Absent
*b) Let me
c) Twenty
d) Try

6. Elision is ….
a) Lialision
b) Assimilation of sounds
c) Accommodation of vowels and consonants
*d) The leaving out of a sound

7. Find the line with intrusive"r"
*a) The idea of
b) Give me
c) For along line
d) Brother and sister

8. When does the raising of the central part of the tongue occur?
a) accommodation
b) assimilation
*c) palatalization.
d) canalization

9. Define the progressive accommodation?
a. tea
b. me*
c. toe
d. time

10. What is a coalescent assimilation?
a. *under influence of mutual assimilation there appears a new phoneme
b. it involves the work of vocal cords
c. it is a change in the articulation of alveolar sounds by dental sounds
d. it is a velarization

SEMINAR # 10

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: The Syllabic Structure of English**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1.The Definition of a Syllable 2.Theories of Syllable Formation and Syllable Division 3. The Syllable Structure of English 4. Functions of Syllable 5. The Phonological Status of Factures
Ўқув машғулотининг мақсади: • **Lesson aims**: to improve learner's knowledge about the syllabic structure of English and its importance to pronunciation	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the definition syllable and its nature • to analyze theories of syllable formation and syllable division • to know about linguistic function of syllable in connected spech
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Visual aids, blackboard, tables
Таълим бериш шароити **Equipment/ aids used**:	Big room, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar. 1.3. explains the criteria of assessment.	Listen, make notes, be ready for the home work and answer to teacher's questions
2-босқич **Part II (55 minutes)**	2.1. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure. 2.2. Ss have to be ready for the theory of syllable formation and syllable division in English and the syllable structure of English. 2.3. T. asks presentation about linguistic functions of syllable in connected speech.	Ss will answer the theme, questions and tell their opinions according to the plan of the lesson.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar. 3.2. announces the marks, analyzes the degree of achieved results. 3.3. T. gives tasks for self-study and explains the assessment criteria.	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What is a syllable?
2. What theories of syllable formation and syllable division do you know?
3. What is relative sonority theory?
4. What is the essence of the expiratory theory?
5. Explain L. V. Sherba's 3 types of consonants theory.
6. What types of structure do you know?
7. What peculiarities of syllabic structure do you know?
8. What types of syllable do you know?
9. Explain peculiarities of syllable formation and syllable division.

10. What can you say about the distinctive function of syllable?

Tests for the seminar

1. What is the syllable theory suggested by O. Jespersen?
   a) Expiration
   b) Muscular tension
   c) Basic of articulation
   *d) Relative sonority

2. What is the auditory impression of word stress?
   *a) Prominence
   b) Isolation
   c) Intensities
   d) Duration

3. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….
   a) Sonority
   b) Muscular tension
   c) Expiration
   *d) Articulation

4. Who suggests the muscular tension (or the articulatory effort) theory?
   a) D. Jones
   *b) L. Scherba
   c) F. de Saussure
   d) O. Jespersen

5. What phonemes except vowels are syllabic in English?
   a) Fricatives
   b) Plosives
   c) Consonants
   *d) Sonorants

6. According to D. Jones and instrumental investigations polysyllabic words have…..
   a) One degree of stress
   b) Two degrees of stress
   *c) As many degrees of stress as there are syllables in them
   d) One primary, two secondary and one unstressed

7. What functions can a syllable perform?
   a) Constitutive
   b) Distinctive
   c) Aticulatory
   *d) A and B

8. According to Jones, Kingdon, Vassilyev there are……
   a) 4 degrees of stress
   *b) 3 degrees of stress
   c) 2 degrees of stress
   d) No degrees of stress

9. Who suggested expiratory (or chest pulse) theory?
   *a) R.Stetson.
   b) F. de Saussure

c) L. Sherba
d) O. Jerpersen

10. What was the name of O.Jespersen's syllable theory?
a) Expiratory
b) Chest pulse
*c) Relative sonority.
d) Muscular tension

SEMINAR # 11

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Word Stress in English**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1.Stress as a Supersegmental Unit 2.Types of Stress in Languages 3. Approaches to Explain Nature of Stress 4. Degrees of Stress 5. Accentual Structure of English Words 6.The Place of Word Stress in English 7.Functions of Word Stress 8.Accentual Tendencies in English
Ўқув машғулотининг мақсади: • **Lesson aims**: to consolidate the students' knowledge of types of stress, nature of stress and functions of word stress.	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to know the general view of the accentual structure of English words • to have a deep notion about degrees and types of word stress in English • to analyze the linguistic function of word stress

Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Individual work
Таълим воситалари **Materials used:**	Visual aids, blackboard
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. T. activates students' knowledge by quiz and brainstorming to create the environment for the seminar. 1.3. explains the criteria of assessment.	Listen, make notes, be ready for the home work and answer to teacher's questions
2-босқич **Part II (55 minutes)**	2.1. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss will answer the theme, questions and tell their opinions according to the plan of the lesson
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the seminar. 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. What is the definition of stress?
2. Explain Segmental and Suprasegmental units.
3. What approaches exist to explain the nature of stress?
4. What can you say about degrees of stress?
5. How many accentual structures of English word stress do you know?
6. What do you know about the place of word stress?
7. Explain functions of stress.
8. What accentual tendencies in English do you know?
9. What is the difference between BE and AE?
10. How many degrees of stress exist in AE?

Tests for the seminar

1. Who suggested 11types of accentual structure of English words?
   a) V. Vassilyev
   b) O. Dickushina
   *c) G. Torsuyev
   d) D. Jones

2. Stress in the English language is…….
   *a) Free
   b) Fixed
   c) Shifting
   d) permanent

3. Word stress in language may be…..
   *a) Dynamic, musical, quantitative, qualitative
   b) Dynamic, force, stative, fixed
   c) Articulatory, acoustic, functional, auditory
   d) Musical, tonic, dynamic, fixed

4. What is auditory impression of word stress?
   a) Sound wave
   *b) Prominence.
   c) Formant structure
   d) Duration

5. How many types of word stress may be found in languages?
   a) 1
   b) 2
   c) 3
   *d) 4.

6. What is a musical word stress?
   *a) it has variations in pitch level.
   b) it is prominent
   c) it is long
   d) it is loud

7. What is the most important component of dynamic word stress?
   a) Length
   *b) Greator force.
   c) Quantity
   d) Quality of vowel

8. What types of word stress is distinguished in English according to G.Torsuyev?
   a) dynamic
   b) quantitative
   c) qualitative
   *d) a, b, c.

9. How many degrees of stress are there according to Jones, Kingdon and Vassilyev?
   a) 2
   *b) 3.
   c) 4
   d) 5

10. What is the place of word stress in English?
   a) stable
   b) fixed
   *c) free.
   d) a, b

SEMINAR # 12

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Intonation Structure of English;**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	**a.** 1.Narrow and Broad Definitions of Intonation 2.Intonation and Prosody 3. Rhythmic Group and Intonation Group 4
Ўқув машғулотининг мақсади: • **Lesson aims**:to enlarge the students' knowledge about English intonation, its nature and linguistic functions in order to have enough notion on intonation and its specific features in connected speech.	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able…

	• to have enough knowledge on the definitions of intonation • to analyze the elements and components of intonation • to know about the linguistic functions of intonation •
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси
DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

Questions

1. How do you understand broad and narrow definitions of intonation?
2. What is the difference between intonation and prosody?
3. Is Rhythmic Group and Intonation group the same?
4. What other names of a syntagm do you know?
5. Can you explain the elements of an Intonation group?
6. What functions can Intonation perform?
7. What conclusions can we do on discussing Intonation?

Tests for the seminar

1. What is a broad definition of intonation?
   a) Variation of the pitch of the voice
   *b) Complex unity of speech melody, sentence stress, tempo, rhythm and voice timbre
   c) It is suggested by English linguists
   d) Combination of intensity, frequency, duration and contiguity

2. What are the elements of an intonation group?
   *a) Pre-head, head, nucleus, tail
   b) Pre-head, tempo, head, nucleus
   c) Head, level-tone, rhythm and timbre
   d) Tempo, timbre, sentence stress and tail

3. Who suggests broad definition of intonation?
   *a) Russian and Uzbek phoneticians
   b) American and British phonologists
   c) Representatives of the London phonological School
   d) I.A. Bandouin de Courtenay

1.Who gives narrow definition of intonation?
   A) Uzbek linguists
   B) Russian linguists
   C) British linguists*
   D) Japanese linguists

2.What is the definition of intonation according to the narrow definition of intonation?
   A) It is the stress of one word of a sentence.
   B) It is the longer pronunciation of a stressed syllable.
   C) It is the fall or rise of the voice in speech.*
   D) It is pronunciation of the sentence with level tone.

3.Define intonation according to the broad definition
   A) *It is a complex unity of speech melody, sentence stress, tempo, rhythm, pausation and voice – tamber.
   B) It is a unity of speech melody and sentence stress.
   C) It is the pausation of utterance.
   D) It is the voice – tamber.

4.What functions does intonation carry out?
   A) *Constitutive, delimitative, distinctive and recognitive functions.
   B) Constitutive and recognitive functions.
   C) Syntactical and lexical functions.
   D) It has no functions.

5.What is a constitutive function of intonation?
A) It distinguishes different types of sentences.
B) It expresses characteristic features of a sentence.
C) *It constitutes different grammatical structures.
D) It doesn't mean anything.

6. What is distinctive function of intonation?
A) It distinguishes certain words in a sentence.
B) *It distinguishes communicative types of sentences.
C) It distinguishes grammatical structures of a sentence.
D) It doesn't distinguish anything.

7. How many tones does R.Kingdon distinguish?
A) 2 tones
B) 3 tones
C) 4 tones
D) *6 tones

SEMINAR # 13

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 2 соат. **Length: 2 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: Intonation of sentences in English**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. Elements of Intonation Group 2.Functions of Intonation The intonation of declarative sentences The Intonation of imperative sentences The intonation of question forms
Ўқув машғулотининг мақсади: • **Lesson aims**: to give the students knowledge about English intonation, its nature and linguistic functions in order to use the types of sentence intonation in speech and written as well as make a practice om them	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to have enough knowledge on the definitions of intonation • to analyze the elements and components of intonation

	• to know about the linguistic functions of intonation • to define the intonation of types of sentences and its nature • to have enough knowledge about the imperative sentences and declarative sentences • to analyze different features of exclamatory and question forms
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

QUESTIONS

1. What do you understand by The syntactical-distinctive function of intonation?
2. What do you know about the culminative-distinctive function of intonation?
3. Talk about the modal-distinctive function of intonation
4. Give some data the communicative-distinctive function
5. What do you say the indemnificatory function of intonation?
6. What is the difference in intonation of imperative and declarative sentences?

SEMINARS # 14-15

LESSON PLAN

Teacher's name: Course type: Developing/ Review
Course name: Theoretical Phonetics of English Room:
Date:

Вақт: 4 соат. **Length: 4 hours**	Талабалар сони: **Number of students**:
Ўқув машғулотининг шакли ва тури **Type of the lesson** Seminar	**Кириш маърузаси:** **The theme of the lesson: The problem of phonostylistics**
Семинар режаси ўқув машғулотининг тузилиши **Procedure/ Lesson outline**	1. What is Style? 2. The Origin and Present-day Status of Phonoatylistics 3. The correlation between style and phonetics 4. Stylistics and phonetics in Linguistics 5.Literary stylistics and phonetics
Ўқув машғулотининг мақсади: • **Lesson aims**: to expand the students' knowledge about style, its nature and linguistic functions in order to have enough knowledge and its specific features in Stylistics; to cites phonostylistics as a new subdivision of phonetics so that the students should have enough information about the stylistic use of phonetic and phonological units	
Педагогик вазифалар: **Objectives: based on the topic**	Ўқув фаолиятининг натижалари **Learning outcomes:** By the end of the lesson the Ss will be able… • to define phonostylistics and its nature • to have enough knowledge about the diachronical and synchronical status of phonostylistics • to analyze different features of the stylistic use of

	linguistic units
Таълим усуллари **Task types**	Lecture, explanation, demonstration
Таълим шакли **Interaction patterns**	Frontal, collective,
Таълим воситалари **Materials used:**	Visual aids, blackboard, cluster
Таълим бериш шароити **Equipment/ aids used**:	Auditorium, computer, projector
Мониторинг ва баҳолаш **Types of assessment**	

Ўқув машғулотининг технологик харитаси

DETAILED PROCEDURE OF THE LESSON

Иш босқичлари ва вақти **Steps and duration**	Фаолият **Process**	
	Таълим берувчи **Teacher**	Таълим олувчилар **Students**
1-босқич **Part I (15 minutes)**	1.1. greets and checks the attendance. Presents the theme of the lesson, its aim, plan and expected results. 1.2. gives the list of used literature as a source. 1.3. explains the criteria of assessment.	Listen, make notes, answer if a question is asked by the lecturer
2-босқич **Part II (55 minutes)**	2.1. T. activates students' knowledge by quiz and brainstorming to create the environment for the lecture. 2.2. T. tells about the outline of the lesson and organization of the process of the lesson according to its structure.	Ss answer the questions, tell their opinions and write necessary points of the lecture.
3-босқич **Part III (10minutes)**	3.1. T draws a conclusion of the lesson, explains the importance of the lecture 3.2. announces the marks, analyzes the degree of achieved results 3.3. T. gives tasks for self-study and explains the assessment criteria	Ss listen attentively, ask their questions, write the tasks, self-assessment

QUESTIONS

1. What is the style?
2. What is the relation between stylistics and phonostylistics?
3. What do you understand by stylistics?
4. What the correlation between style and phonetics do you know?
5. Define Stylistics and phonetics in Linguistics
6. What connection do they have (Literary stylistics and phonetics)

НАЗАРИЙ ФОНЕТИКА ФАНИДАН

III КУРС ТАЛАБАЛАРИ УЧУН

ТЕСТ САВОЛЛАРИ

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT I

1. Find words with progressive assimilation
A. dropped, it's, drops, brings;
B. which, book, student, phone;
C. law, vanish, pull, door;
D. bring, minute, speaker, season.

2. In what disyllabic words is the first syllable closed?
A. when the stressed vowel is long (heating);
B. when the stressed vowel is a diphthong (nation);
C. when the stressed vowel is short (button);
D. when the vowel is not stressed (begin).

3. **What is the definition of English word stress**?
A. it is a degree of force with which a word is pronounced;
B. it is only the melody with which a word is pronounced;
C. it is only the length with which a word is pronounced;
D. it is the weakening with which a word is pronounced.

4. What type of word stress does English have?
A. it is fixed;
B. it is free;
C. it is shifting;
D. it is not free.

5. What types of assimilation do we distinguish according to its direction?
A. historical, living
B. complete, partial
C. progressive, regressive
D. double, reciprocal

6. What is elision?
A. it is the lengthening of a vowel
B. it is the leaving out of a sound
C. it is the doubling of a sound
D. it is weakening of a sound

7. What is attitudinal or emotional function of intonation?
A. intonation distinguishes communicative types of sentences
B. intonation distinguishes the speaker's attitudes and emotions
C. intonation distinguishes syntactical types of sentences
D. intonation distinguishes the semantic centre of sentences

8. What is a phonetic synonym?

A. it is a grammatical phenomenon.
B. it is a lexical phenomenon.
C. it is a different pronunciation of one and the same word.
D. it is a phonetic mistake.

9. How many degrees does English stress have?

A. only one degree.
B. only two degree.
C. three degree.

10. What types of sentence stress do you know?

A. syntactic stress, logical stress, emphatic stress.
B. rhythmic stress, ordinary stress, emphatic stress.
C. weak stress, strong stress, extra strong stress.
D. no kind of stress.

11. How can communicative types of sentences be determined?

A. by motor theory of R.Stetson
B. by changing the place of stress
C. by using different words
D. by intonation

12. **Speech rhythm in English has been defined as…**

A. regularity (periodicity) in the occurrence of particular phenomena
B. (stresses and/or syllables) in an utterance .
C. stress-timed rhythm.
D. syllable-timed rhythm.
E. perceptible isochrony of rhythmic units within an intonation group.

13. **The division of an utterance into rhythmic units is based in English mostly on…**

a. isochronous intervals between stressed syllables.
B. the boundaries between rhythmic units determined by the semantic and grammatical relations between the words in an utterance.
C. objective isochrony of english rhythmic units.
D. prosodic characteristics of proclitics and enclitics belonging to the nuclei of rhythmic units.

14. **The most prominent and functionally important components in an utterance are…**

A. complex rhythmic units.
B. the nuclear rhythmic units.
C. rhythmic units formed by post-nuclear stress.
D. rhythmic units with a number of proclitics and enclitics in them.

15. **Phonostylistics, an essential branch of phonetics, is concerned with the study of…**

a. lexical and grammatical differences in definite varieties of language in use.
B. extralinguistic factors and circumstances of reality involved in the process of oral and written communication.

C. style-forming means characterized by definite phonetic features.
D. functional styles of the written language.

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT II

1. What syllable theories do you know?
a) the expiratory theory, the relative sonority theory, muscular tension theory, three types of consonants theory
b) phonological theory, phonetic theory, linguistic theory, logical theory
c) functional theory, distinctive theory, psychological theory, modern theory
d) positional theory, articulatory theory, prosodic theory, rhythmic theory
2. What types of syllables are distinguished according to the position of vowel?
a) checked, unchecked, free
b) stressed, unstressed, weakly stressed
c) open, close, initially covered, finally covered
d) long, short, double
3. What is a dynamic word stress?
a) it is a longer articulation
b) it is a clear articulation
c) it is a stronger articulation
d) it is a weak articulation
4. What is the distinctive function of word stress?
a) it changes the meaning of a word
b) it can be fixed and free
c) it can be primary, secondary and weak
d) it can mean nothing
5. Who gives narrow definition of intonation?
E) Uzbek linguists
F) Russian linguists
G) British linguists
H) Japanese linguists
6. **What is the definition of intonation according to the narrow definition of intonation**?
E) it is the stress of one word of a sentence.
F) it is the longer pronunciation of a stressed syllable.
G) it is the fall or rise of the voice in speech.

H) it is pronunciation of the sentence with level tone.

7. What are the 5 intonational styles of communication?

a) lecture style, conversational style, informational style, publicistic style, declamatory style.

b) informational style, academic style, local style, conversational style, syntactic style.

c) informational style, academic style, publicistic style, declamatory style, conversational style.

d) no styles at all.

8. An intonation pattern (on the perceptive level) is the basic unit of intonation consisting of three prosodic components:

A. pitch movement, loudness, duration.

B. pitch variations, speech melody, the fundamental frequency of vibrations of the vocal cords.

C. pitch with the nucleus (a pitch-and-stress complex), loudness, tempo.

D. stressed syllables, unstressed syllables, rhythm.

9. When phonemes are pronounced in sequences, we observe the phenomenon of….

a) adaptation

b) elision

c) non-obligatory assimilation

d) reduction

10. How does G.A. Torsuyev distinguish "…variation which depends on the position and changes its quality and quantity":

a) allophonic

b) diaphonic

c) syllable

d) juncture

11. Which assimilation is there in the combination "won't you" [wountʃə]

a) mutual junctural assimilation

b) regressive junctural assimilation

c) progressive junctural assimilation

d) partial junctural assimilation

12. What is liaison?

a) it modifies the sound structure of an utterance

b) it's process of adapting the articulation of a sound

c) it's a living out of a consonant

d) it's a living out of a vowel

13. What is the syllable theory suggested by O. Jespersen?

a) Expiration

b) Muscular tension

c) Basic of articulation

d) Relative sonority

14. What is the auditory impression of word stress?

a) Prominence
b) Isolation
c) Intensities
d) Duration

15. Who suggested 11 types of accentual structure of English words?
a) V. Vassilyev
b) O. Dickushina
c) G. Torsuyev
d) D. Jones

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
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Score:_____

VARIANT III

1. How do you explain progressive assimilation?
a) when the previous sound influences the following sound.
b) when following sound influences the previous sound.
c) when there are vowels at the end of a word.
d) when words are not stressed.
2. What is a complete assimilation?
a) when one sentence influences the second.
b) when one sound influences the neighbouring sound and makes it similar to itself.
c) when we classify vowels.
d) when we stress the words.
3. What is intrusive "r"?
a) it is the synonym of linking "r".
b) it is mispronunciation of "r".
c) it is the pronunciation of "r" in all cases.
d) it is the pronunciation of "r" in cases when there is no letter "r".
4. What does morphological factor of word stress mean?
a) some parts of speech are stressed.
b) some suffixes are stressed.
c) all the words are stressed.
d) some syllables are not stressed.
5. What functions does word stress have?
a) morphological function, syntactical function, constitutive function

b) constitutive function, distinctive function, recognative function
c) stylistic function, distinctive function, recognative function
d) psychological function, constitutive function, stylistic function,

6. Define intonation according to the broad definition

E) it is a complex unity of speech melody, sentence stress, tempo, rhythm, pausation and voice – tamber.
F) it is a unity of speech melody and sentence stress.
G) it is the pausation of utterance.
H) it is the voice – tamber.

7. What functions does intonation carry out?

E) constitutive, delimitative, distinctive and recognitive functions.
F) constitutive and recognitive functions.
G) syntactical and lexical functions.
H) it has no functions.

8. What does emphatic intonation mean?

a) it expresses positive and negative emotions and feelings.
b) it expresses only emphasis for contrast.
c) it expresses only emphasis for intensity.
d) it doesn't express anything.

9. **The heads (pre-nuclear patterns) frequently used in the academic-style reading are…**

a) level heads of all ranges (low, mid, high).
b) broken descending heads.
c) different types of heads which are alternated to break the monotony of a scientific-style talk and to attract listeners' attention.
d) stepping and falling heads; the alternation of descending and ascending heads (in enumerations)

10. **The attitudinal function of intonation comes to the force in…**

a) the publicistic style.
b) the academic style.
c) the declamatory style.
d) the conversational style.

11. **Informal spontaneous conversation is characterized by a high proportion of hesitation phenomena of all kinds because…**

a) conversational-style talks are often unpredictable; they display the lack of their planning and the randomness of their topics.
b) speakers use paralinguistic features to support their conversational interaction.
c) speakers rely very much on extralinguistic factors in everyday communication.
d) speakers are too relaxed in informal situations to monitor
e) their linguistic behavior.

12. The process of adapting the articulation of a consonant to a vowel or vice versa is called:

a) accommodation
b) labialization
c) canalization
d) elision

13. Who suggests the muscular tension (or the articulatory effort) theory?

a) D. Jones
b) L. Scherba
c) F. de Saussure
d) O. Jespersen

14. What phonemes except vowels are syllabic in English?

a) fricatives
b) plosives
c) consonants
d) sonorant

15. Word stress in language may be….

a) dynamic, musical, quantitative, qualitative
b) dynamic, force, stative, fixed
c) articulatory, acoustic, functional, auditory
d) musical, tonic, dynamic, fixed

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
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VARIANT IV

1. How many types of syllables according to G.P. Torsuyev?

a. 3
b. 4
c. 5
d. 12

2. What is syllabeme?

a. phonological functions of syllables
b. phonetic functions of syllables
c. a linguistic term for syllable
d. constitutive function of syllable

3. According to the sonority theory the most sonorous sounds are….

a. voiced stops
b. mid vowels
c. open vowels
d. close vowels

4. What problem receives high priority consideration in phonostylistics?
A) What a person talks about
B) How a person talks about something
C) The problem of functional styles
D) A,C
5. All intonational styles include
A) emotional and attitudinal intonation patterns
B) volitional and desiderative intonation patterns
C) intellectual intonation patterns
D) A,B
6. What intonational style is considered to be stylistically neutral ?
a) Informational (formal) style
b) Scientific (academic) style
c) Declamatory style
d) Publicistic style
7. The style frequently used, for example, by university lecturers, school – teachers is known as
a) Formal style
b) Academic style
c) Declamatory style
d) Familiar style
8. Where is the Fall – Rise used?
a) in general questions
b) in imperatives
c) in exclamations
9. In which sentence is the Low Falls used?
a) He is really rather splendid.
b) Confound audacity!
c) Ugly!
10. Stress in the English language is…….
a) free
b) fixed
c) shifting
d) permanent
11. How many oppositions are there in English?
a) single
b) double
c) complex
d) a,b,c
12. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….
a) sonority
b) muscular tension
c) expiration

d) articulation

13. What is a constitutive function of intonation?

E) it distinguishes different types of sentences.
F) it expresses characteristic features of a sentence.
G) it constitutes different grammatical structures.
H) it doesn't mean anything.

14. Give examples for finally strong consonants.

a) ill, eat, at
b) may, tea, new
c) is, end, add
d) all, aim, idle

15. Where do geminate or double consonants occur? They occur…

a) at the boundary juncture of 2 words or morphemes
b) at the beginning of a syllable
c) at the end of a syllable
d) in all cases

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
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Score:_____

VARIANT V

1. Which definition of intonation is used by Uzbek linguists?

a) narrow definition;
b) no definition;
c) broad definition;
d) limited definition.

2. What are the main functions of intonation?

a) constitutive, distinctive, recognitive, delimitative;
b) only constitutive;
c) only distinctive;
d) only recognitive.

3. What types of assimilation do we distinguish according to its direction?

a) historical, living
b) complete, partial
c) progressive, regressive
d) double, reciprocal

4. In what cases historical assimilation is found?

a) in all cases

b) in vowel interchange
c) in open syllables
d) in borrowed words

5. What does Phonostylistics study?
a) it studies the stylistic function of speech sounds.
b) it studies grammatical function of speech sounds.
c) it studies the vocabulary of a language.
d) it studies idioms of a language.

6. How many tones does R.Kingdon distinguish?
E) 2 tones
F) 3 tones
G) 4 tones
H) 6 tones

7. The components of extralinguistic situations relevant to phonostylistic differentiation of speech are…
a) public-private, impersonal-personal dimensions.
b) individual and social characteristics of speakers, their age and sex differences.
c) a formal context, an informal context.
d) purpose, participants, setting .

8. The bipolar dimension related to the extent of formality, a style-modifying factor, involves the dichotomy, such as…
a) oral-written texts.
b) formal-informal (official-unofficial) speech styles.
c) a monologue-a dialogue.
d) public-non-public communication.

9. Find the covered syllable:
a) CVC
b) VC
c) V
d) CV

10. How many types of reduction do you know?
a) 3
b) 2
c) 4
d) 5

11. How many vertical functional styles are there in English?
a) 5
b) 4
c) 3
d) 2

12. A system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication is called
a) an intonational functional style

b) the phonetic norm
c) phonetic synonyms
d) sound symbolism

13. How many types of intonation pattern are used in oral communication?
a) 3
b) 5
c) 7
d) 9

14. What is syllabeme?
a. phonological functions of syllables
b. phonetic functions of syllables
c. a linguistic term for syllable
d. constitutive function of syllable

15. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….
a) sonority
b) muscular tension
c) expiration
d) articulation

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Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT VI

1. Declamatory style is used, for instance,
a) by radio and television announcers when reading news
b) by scientists in formal and informal discussions
c) in stage speech
d) by judges in courts of law

2. What functional style has features in common with scientific style, on the one hand, and declamatory style, on the other?
a) Conversational style
b) Formal style
c) Publicistic style
d) Newspaper style

3. The aim of any kind of discourse is to communicate or express some

a) intellectual information
b) emotional and attitudinal information
c) volitional and desiderative information
d) B,C

4. What area of linguistic is concerned with phonetic phenomena and processes from the stylistic point of view?
a) phonetics
b) phonology
c) stylistics
d) phonostylistics

5. What types of assimilation do you know?
A) Historical and living; progressive and regressive; complete and partial.
B) Special and descriptive; progressive and regressive; comparative and universal.
C) Historical and living; special and descriptive; comparative and universal
D) Historic and synchronic.

6. What is emphasis for contrast?
A) the intonational means of contrasting a word with another word
B) the phonetic means of intensifying the meaning already contained in the word
C) the intonational means of intensifying the meaning already contained in the word

7. What is the universial and the most spread type of syllable for English?
A) V – fully open syllable
B) CVC – Fully closed syllable
C) CV – Initial covered syllable
D) VC – finally covered syllable

8. What is the syllable boundary in the following words?
A) bo – ttle, rhy – thm, ci – ty
B) bott – le, rhyth – m, cit – y
C) bottl – e ,rh – ythm, c – ity
D) b – ottle, r – hythm, c – it – y

9. If the following sound influences the preceding sound, the assimilation is called…..
a) regressive
b) progressive
c) partial
d) complete

10. At the level of suprasegmental phonetics, phonostylistic variations give good grounds for…
a) establishing intonation styles.
b) conveying the stylistic value of intonation according to the purpose of communication.

c) singling out a number of extralinguistic and social factors.
d) forming intonation patterns in accordance with the types of information being present in certain situational contexts.

11. The prosodic parameters of discourse (read aloud or spoken) with a style-differentiating value are…

a) terminal tones, pre-nuclear patterns, the contrast between accented and unaccented segments of speech.
b) loudness, pitch directions, levels and ranges, rate, pauses, rhythm.
c) variations in style-forming intonation patterns determined by intellectual, attitudinal, volitional purposes of communication.
d) timbre, delimitation, style-marking prosodic features, the accentuation of semantic centers.

12. What is a distinctive function of intonation?

E) it distinguishes certain words in a sentence.
F) it distinguishes communicative types of sentences.
G) it distinguish grammatical structures of a sentence.
H) it doesn't distinguish anything.

13. Who gives broad definition to intonation?

a) British linguists
b) American linguists
c) European linguists
d) Russian and Uzbek linguists

14. How do you define the English stress?

a) it is a musical stress.
b) it is a dynamic stress.
c) it is a quantitative stress.
d) it is a qualitative stress.

15. What is a syllable?

a) the minimal pronunciation unit, which may consist of a sound or a group of sounds
b) the minimal pronunciation unit, which may consist of consonants and vowels
c) the minimal pronunciation unit, which may consist of vowels
d) the minimal pronunciation unit, which may consist of consonants

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT VII

1. How many of junctures do you know?

a. 2
b. 4
c. 6
d. 3

2. The sonority theory was formed by……

a. Otto Espersen
b.D. Jones.
c. Zhinkin
d. M. Halle

3. Depending on the position of vowel how many types of syllables do you know?

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

4. How many degrees of stress according to the American linguists?

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

5. **What is the definition of English word stress**?

a) it is a degree of force with which a word is pronounced;
b) it is only the melody with which a word is pronounced;
c) it is only the length with which a word is pronounced;
d) it is the weakening with which a word is pronounced.

6. What is elision?

a) it is the lengthening of a vowel
b) it is the leaving out of a sound
c) it is the doubling of a sound
d) it is weakening of a sound

7. Where do geminate or double consonants occur? They occur…

a) at the boundary juncture of 2 words or morphemes
b) at the beginning of a syllable
c) at the end of a syllable
d) in all cases

8. What functions does word stress have?

a) morphological function, syntactical function, constitutive function
b) constitutive function, distinctive function, recognative function
c) stylistic function, distinctive function, recognative function
d) psychological function, constitutive function, stylistic function,

9. What are the 6 tones suggested by R.Kingdon?

a) falling tone, rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, falling – rising – falling tone
b) low – falling tone, high – falling tone, low – rising tone, high – rising tone, falling – rising tone, rising – falling tone
c) high rising tone, low rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, level tone
d) low falling tone, mid – falling tone, high falling tone, low rising tone, mid – rising tone, high – rising tone

10. The main extralinguistic contexts that cause modifications in both segmental and prosodic phenomena are…

a) social situations, the rate of speech, the extent of its formality, degree of its preparedness.
b) teaching, learning, conducting a meeting, chatting.
c) a monologue, a dialogue, spontaneous speech, formal conversation.
d) the aim (purpose) of speech and the extent of its spontaneity, the nature of communication, its social and psychological factors.

11. **The phonetic style-forming means (style-differentiating characteristics) are…**

a) the degree of assimilation and reduction, elision.
b) phonetic modifications of segmental and prosodic features of speech.
c) the degree of carefulness of articulation, the degree of preparedness of speech.
d) the extent of formality of speech, the social acceptability of a phonetic style.

12. **Two common informational style registers (spheres of discourse) are…**

a) educational information and press reporting/broadcasting .
b) a monologue and a dialogue.
c) reading and speaking activities.
d) prepared and spontaneous presentations of speech/talk.

13. How many oppositions are there in English?

a) single
b) double
c) complex
d) a,b,c

14. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….

a) sonority
b) muscular tension
c) expiration
d) articulation

15. **According to D. Jones, instrumental investigations polysyllabic words have**…..

a) one degree of stress

b) two degrees of stress
c) as many degrees of stress as there are syllables in them
d) one primary, two secondary and one unstressed

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT VIII

1. **Suprasegmental (prosodic) units comprise**

A. vowels, consonants, syllables, morphemes, words.

B. the subsystems of pitch, stress, rhythm, tempo, pauses.

C. segmental sounds, prosodic phenomena, intonation patterns, pitch changes, utterances.

D. the vocalic subsystem, the consonantal subsystem, intonation groups, pitch levels and ranges.

2. **Phonetics as a linguistic science is concerned with**

A. the study of the phonetic system of a concrete language.

B. a sound-production phenomenon.

C. a sound-perception process.

D. the functional aspect of segmental sounds and prosodic phenomena.

3. **The definition of intonation which embraces relevant prosodic characteristics is**

A. a complex unity of speech melody, sentence stress, rhythm, tempo and voice timbre.

B. a complex combination of the fundamental frequency of vibrations of the vocal cords (correlating with pitch) and the amplitude of vibrations related to loudness, intensit duration and stress.

C. variations in the pitch of the voice, utterance stress, rhythm,tempo and pauses.

D. modifications of pitch and loudness, intensity and tempo, rhythmicality.

4. What is emphasis for intensity?

A) the intonational means of contrasting a word with another word

B) the phonetic means of intensifying the meaning already contained in the word

C) the intonational means of intensifying the meaning already contained in the word

5. What is necessary to make contrast the emphasis stronger?

A) the fall must be followed by a slight rise

B) the rise must be preceded by a slight fall

C) the fall must be preceded by a slight rise

6. Phonostylistics cropped up as a result of a certain amount of functional overlap between

a) phonetics and phonology
b) phonetics and morphology
c) phonetics and stylistics
d) phonetics and morphonology

7. What syllable theories do you know?

a) the expiratory theory, the relative sonority theory, muscular tension theory, three types of consonants theory
b) phonological theory, phonetic theory, linguistic theory, logical theory
c) functional theory, distinctive theory, psychological theory, modern theory
d) positional theory, articulatory theory, prosodic theory, rhythmic theory

8. What types of syllables are distinguished according to the position of vowel?

a) checked, unchecked, free
b) stressed, unstressed, weakly stressed
c) open, close, initially covered, finally covered
d) long, short, double

9. What is a dynamic word stress?

a) it is a longer articulation
b) it is a clear articulation
c) it is a stronger articulation
d) it is a weak articulation

10. What is the distinctive function of word stress?

a) it changes the meaning of a word
b) it can be fixed and free
c) it can be primary, secondary and weak
d) it can mean nothing

11. What is intrusive "r"?

a) it is the synonym of linking "r".
b) it is mispronunciation of "r".
c) it is the pronunciation of "r" in all cases.
d) it is the pronunciation of "r" in cases when there is no letter "r".

12. What does emphatic intonation mean?

a) it expresses positive and negative emotions and feelings.
b) it expresses only emphasis for contrast.
c) it expresses only emphasis for intensity.
d) it doesn't express anything.

13. How can communicative types of sentences be determined?

a) by motor theory of r.stetson
b) by changing the place of stress
c) by using different words
d) by intonation

14. In what disyllabic words is the first syllable closed?

a) when the stressed vowel is long (heating);
b) when the stressed vowel is a diphthong (nation);
c) when the stressed vowel is short (button);
d) when the vowel is not stressed (begin).

15. **What is the definition of English word stress**?
a) it is a degree of force with which a word is pronounced;
b) it is only the melody with which a word is pronounced;
c) it is only the length with which a word is pronounced;
d) it is the weakening with which a word is pronounced.

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT IX

1. How is syllable formed?
a. By any vowel and consonant
b. By a monophtong and diphthong
c. By a sonorant and consonant
d. By consonant clusters
2. What was the aim of the expiratory theory?
a. The syllable should be pronounced with a new breath
b. How many vowels so many syllable
c. The position of vowels
d. The syllable can be formed by implosive and explosive position of the vowel
3. How many types of syllables are there according to V. A Vasiiliyev?
a. 3
b. 4
c. 2
d. 12
4. What kind of stress does the Uzbek language have?
a. Qualitative
b. Quantitative
c. Dynamic
d. Musical
5. What are the 6 tones suggested by R.Kingdon?
a) falling tone, rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, falling – rising – falling tone

b) low – falling tone, high – falling tone, low – rising tone, high – rising tone, falling – rising tone, rising – falling tone
c) high rising tone, low rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, level tone
d) low falling tone, mid – falling tone, high falling tone, low rising tone, mid – rising tone, high – rising tone

6. **The communicative function of intonation is concerned with the realization of the structuring functions of intonation in combination with…**

a) delimitating and integrating functions.
b) the functions serving the purpose of structuring the information content of a textual unit and determining its syntactic parameter.
c) the distinctive (phonological) function of intonation conveying the meanings of textual units, their attitudinal connotations and phonostylistic characteristics in speech.
d) functions connected with semantic and stylistic modifications of textual units in various contexts.

7. **The classification of phonetic styles based on the principle of the extent of formality includes…**

a) belles-lettres style, publicistic style, the style of scientific prose, the style of official documents, colloquial style.
b) the full style and the colloquial style of pronunciation, the neutral style.
c) the rapid familiar style, the slower colloquial style, the natural style used in addressing an audience, the acquired style of the stage .
d) familiar colloquial and formal colloquial styles, public-speaking style, public-reading style.

8. **The classification of phonostyles according to the purpose of communication and the correlation between phonostyles and functional styles is represented by…**

a) solemn, scientific business, official business, everyday, familiar styles.
b) informal ordinary, formal neutral, formal official, informal familiar, declamatory styles.
c) a formal speech style, an informal speech style
d) the informational style, the academic style, the publicistic style, the declamatory style, the conversational style.

9. What is the syllable theory suggested by O. Jespersen?

a) Expiration
b) Muscular tension
c) Basic of articulation
d) Relative sonority

10. What is the auditory impression of word stress?

a) Prominence
b) Isolation
c) Intensities
d) Duration

11. What problem receives high priority consideration in phonostylistics?

A) What a person talks about

B)How a person talks about something

C)The problem of functional styles

D) A,C

12. What is regarded as the invariant phonetic pattern of language – in – action at a given period of time?

a) The phonetic norm

b) The phonetic deviation

c) The phonetic variation

d) B,C

13. Combinations of speech sounds which aim at imitating sounds produced in nature, by people, by things or by animals are an examples of

a) Sound symbolism

b) Phonetic synonyms

c) Phonetic functional styles

d) Euphonology

14. What types of assimilation do we distinguish according to its direction?

a) historical, living

b) complete, partial

c) progressive, regressive

d) double, reciprocal

15. What is elision?

a) it is the lengthening of a vowel

b) it is the leaving out of a sound

c) it is the doubling of a sound

d) it is weakening of a sound

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____

Group:_____Faculty:_____

Date:_____

Score:_____

VARIANT X

1. What syllable theories do you know?

a) the expiratory theory, the relative sonority theory, muscular tension theory, three types of consonants theory

b) phonological theory, phonetic theory, linguistic theory, logical theory

c) functional theory, distinctive theory, psychological theory, modern theory

d) positional theory, articulatory theory, prosodic theory, rhythmic theory

2. What types of syllables are distinguished according to the position of vowel?

a) checked, unchecked, free
b) stressed, unstressed, weakly stressed
c) open, close, initially covered, finally covered
d) long, short, double

3. What is a dynamic word stress?

a) it is a longer articulation
b) it is a clear articulation
c) it is a stronger articulation
d) it is a weak articulation

4. What is attitudinal or emotional function of intonation?

a) intonation distinguishes communicative types of sentences
b) intonation distinguishes the speaker's attitudes and emotions
c) intonation distinguishes syntactical types of sentences
d) intonation distinguishes the semantic centre of sentences

5. Give examples for initially strong consonants.

a) may, tea, new
b) penknife, midday, what time
c) it, us, add
d) i, or, are

6. Where do geminate or double consonants occur? They occur…

a) at the boundary juncture of 2 words or morphemes
b) at the beginning of a syllable
c) at the end of a syllable
d) in all cases

7. In what cases historical assimilation is found?

a) in all cases
b) in vowel interchange
c) in open syllables
d) in borrowed words

8. What does morphological factor of word stress mean?

a) some parts of speech are stressed.
b) some suffixes are stressed.
c) all the words are stressed.
d) some syllables are not stressed.

9. Define intonation according to the broad definition

a) it is a complex unity of speech melody, sentence stress, tempo, rhythm, pausation and voice – tamber.
b) it is a unity of speech melody and sentence stress.
c) it is the pausation of utterance.
d) it is the voice – tamber.

10. What functions does intonation carry out according to Peter Roach?

a) Attitudinal, grammatical, emotional, accentual

b) constitutive, delimitative, distinctive and recognitive functions.
c) constitutive and recognitive functions.
d) syntactical and lexical functions.

11. What types of sentence stress do you know?

a) syntactic stress, logical stress, emphatic stress.
b) rhythmic stress, ordinary stress, emphatic stress.
c) weak stress, strong stress, extra strong stress.
d) no kind of stress.

12. What are the 5 intonational styles of communication?

a) lecture style, conversational style, informational style, publicistic style, declamatory style.
b) informational style, academic style, local style, conversational style, syntactic style.
c) informational style, academic style, publicistic style, declamatory style, conversational style.
d) no styles at all.

13. **The degree of informality presented in a familiar spontaneous conversation is identified with…**

a) even melodic, temporal and rhythmic organization of speech.
b) simplification of sound sequences, uneven rhythm, abundance of pauses, varying loudness and tempo.
c) a fully prepared type of text presentation which sounds loud and distinct.
d) the occurrence of pauses at the syntactic junctures.

14. **From the viewpoint of phonostylistics it is relevant for teaching and learning purposes to differentiate between**

a) phonetic styles of spontaneous speech and phonetic styles of prepared speech, including phonetic styles of reading aloud.
b) the following types of texts: conversation and drama.
c) prose and verse.
d) scientific prose read aloud and belles-lettres style read aloud.

15. **The phonostylistic features relevant to teaching style-differentiating characteristics on the perceptive level are…**

a) the contrast between accented and unaccented segments of oral speech, the use of short intonation groups in it.
b) the phonetic delimitation of an oral text, the accentuation of its semantic centres, phonetic variations in speech timbre.
c) the choice of verbal means in the realization of the aim of speech.
d) specific linguistic markers of speech styles.

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Name:_____
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VARIANT XI

1. If the following sound influences the preceding sound, the assimilation is called…..
a) regressive
b) progressive
c) partial
d) complete

2. How does G.A. Torsuyev distinguish "…variation which depends on the position and changes its quality and quantity":
a) allophonic
b) diaphonic
c) syllable
d) juncture

3. Find the covered syllable:
a) CVC
b) VC
c) V
d) CV

4. How many types of reduction do you know?
a) 3
b) 2
c) 4
d) 5

5. Which assimilation is there in the combination "won't you" [wountʃə]
a) mutual junctural assimilation
b) regressive junctural assimilation
c) progressive junctural assimilation
d) partial junctural assimilation

6. The process of adapting the articulation of a consonant to a vowel or vice versa is called:
a) accommodation
b) labialization
c) canalization
d) elision

7. What is liaison?

a) it modifies the sound structure of an utterance
b) it's process of adapting the articulation of a sound
c) it's a living out of a consonant
d) it's a living out of a vowel

8. What is a syllable?

a) the minimal pronunciation unit, which may consist of a sound or a group of sounds
b) the minimal pronunciation unit, which may consist of consonants and vowels
c) the minimal pronunciation unit, which may consist of vowels
d) the minimal pronunciation unit, which may consist of consonants

9. What is the syllable theory suggested by O. Jespersen?

a) Expiration
b) Muscular tension
c) Basic of articulation
d) Relative sonority

10. What is the auditory impression of word stress?

a) Prominence
b) Isolation
c) Intensities
d) Duration

11. Who suggested 11 types of accentual structure of English words?

a) V. Vassilyev
b) O. Dickushina
c) G. Torsuyev
d) D. Jones

12. How many oppositions are there in English?

a) single
b) double
c) complex
d) a,b,c

13. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….

a) sonority
b) muscular tension
c) expiration
d) articulation

14.What is the syllable boundary in the following words?

A) ri – fle, gar – den, sea – son
B) rif – le , gard – en , seas – on
C) r – ifle , g – arden , s – eason
D) rifl – e, garde – n , seaso – n

15. The choice of an intonational style is determined by

a) the situational context

b) the type of information
c) the speaker's purpose
d) A,C

2nd INTERMEDIATE TEST ON THEORETICAL PHONETICS OF ENGLISH FOR 3rd YEAR STUDENTS

Name:_____
Group:_____Faculty:_____
Date:_____
Score:_____

VARIANT XII

1. How many types of information are present in communication?
a) 2
b) 3
c) 4
d) 5
2. Types of information present in communication are
a) Intellectual, emotional, and attitudinal (modal) information
b) volitional and desiderative information
c) emotional and attitudinal (modal) information
d) A,B
3. In what disyllabic words is the first syllable closed?
a) when the stressed vowel is long (heating);
b) when the stressed vowel is a diphthong (nation);
c) when the stressed vowel is short (button);
d) when the vowel is not stressed (begin).
4. **What is the definition of English word stress**?
a) it is a degree of force with which a word is pronounced;
b) it is only the melody with which a word is pronounced;
c) it is only the length with which a word is pronounced;
d) it is the weakening with which a word is pronounced.
5. What types of assimilation is distinguished according to its degree?
a) progressive, regressive
b) historical, living
c) double, reciprocal
d) complete, partial
6. What syllable theories do you know?
a) the expiratory theory, the relative sonority theory, muscular tension theory, three types of consonants theory
b) phonological theory, phonetic theory, linguistic theory, logical theory
c) functional theory, distinctive theory, psychological theory, modern theory

d) positional theory, articulatory theory, prosodic theory, rhythmic theory

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d) i, or, are

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b) it is a unity of speech melody and sentence stress.
c) it is the pausation of utterance.
d) it is the voice – tamber.

12. **The division of an utterance into rhythmic units is based in English mostly on…**

a) isochronous intervals between stressed syllables.
b) the boundaries between rhythmic units determined by the semantic and grammatical relations between the words in an utterance.
c) objective isochrony of english rhythmic units.
d) prosodic characteristics of proclitics and enclitics belonging to the nuclei of rhythmic units.

13. **The most prominent and functionally important components in an utterance are…**

a) complex rhythmic units.
b) the nuclear rhythmic units.
c) rhythmic units formed by post-nuclear stress.
d) rhythmic units with a number of proclitics and enclitics in them.

14. **Phonostylistics, an essential branch of phonetics, is concerned with the study of…**

a) lexical and grammatical differences in definite varieties of language in use.
b) extralinguistic factors and circumstances of reality involved in the process of oral and written communication.
c) style-forming means characterized by definite phonetic features.
d) functional styles of the written language.

15. How does G.A. Torsuyev distinguish "…variation which depends on the position and changes its quality and quantity":

a) allophonic
b) diaphonic
c) syllable
d) juncture

ЖН, ОН, ЯН бўйича назорат саволлари

Intermediate computer test

(оралиқ назорат тест саволлари)

Variant 1

1. What does phonetics study?
   a) Morphemes
   b) Words
   c) Speech sounds
   d) Sentences
2. Phonetics is closely connected with…..
   a) Grammar
   b) Lexicology
   c) Stylistics
   d) a, b, c.
3. What aspects do the speech sounds have?
   a) Articulatory, physiological, functional and linguistic
   b) Articulatory, physiological, phonological and functional
   c) Articulatory, acoustic, auditory and linguistic
   d) Articulatory, acoustic, auditory and perceptual
4. What is the experimental method based on?
   a) Special apparatus or instruments
   b) Laryngoscope and sight
   c) Listening
   d) Feeling
5. What does special phonetics study?
   a) It is concerned with the study of man's sound-producing mechanism
   b) It deals with the phonetic structure of two or more languages
   c) It deals with the historical development of speech sounds
   d) It studies the phonetic system of a concrete language
6. What does the direct observation method comprise?
   a) By ear, by sight, by muscular sensation
   b) Instruments and equipments
   c) Linguistic analysis
   d) Laryngoscope, kymograph, spectrograph
7. What are main branches (or types) of phonetics?
   a) General, descriptive, special, linguistic
   b) General, special, descriptive, historical
   c) General, special, historical, and comparative
   d) General, special, typological and comparative
8. Who was the first linguist to distinguish speech sounds and phoneme?
   a) I. A. Bandouin de Courtenay
   b) L. V. Shcherba
   c) N.V. Krushevsky
   d) N. S. Trubezkoy
9. Define L.V.Scherba's phoneme definition?
   a) The smallest language unit which is able to distinguish words from each other

b) The shortest general sound image of a given language, which is capable of associating with the images of meaning differentiating words
c) Psychological equivalent of the speech sounds
d) The sum of acoustic impressions and of articulatory movements

10. What theory do the Prague phonologists suggest about diphthongs?
a) Analytic treatment
b) Unit theory
c) Functional approach
d) Morphological criteria

11. Who is the founder of phonology and the phoneme theory?
a) L.V. Shcherba
b) N.S. Trubetzkoy
c) N.V Krushevskiy
d) T.A. Boudouin de Courtenay

12. When did the phonemic period begin?
a) 1845
b) 1870
c) 1865
d) 1929

13. Who are representatives of the Moscow Phonological School?
a) Scherba, Vassilyev, Dickushkina, Panov
b) Zinder, Scalichka, Vachek
c) Avaneso, Sidorov, Reformatsky
d) Jakovlev, Vassilyev, Panov

14. Who are the representatives of the St. Peterburg phonological School?
a) Avanesov, Sidorov, Panov, Zinder, Jakovlev
b) Zinder, Matusevich, Bondarko, Gvozdev, Litkin
c) Trubetskoy, Scalichka, Bondarko, Zinder
d) Scherba, Vassilyev, Panov, Jakovlev

15. What aspects of phoneme does L. V.Scherba point out?
a) Concrete
b) Generalized
c) Functional
d) a, b, c.

16. Who is the author of the book “Principles of Phonology” which discusses the relation of phonology to other studies?
a) V. Vassilyev
b) L. Shcherba
c) L. Zinder
d) N. Trubetzkoy

17. According to the representatives of the London Phonological School phoneme is treated as…..
a) a family of sounds
b) a speech sound
c) a sound image
an allophone

18. What is a dialect?
a) It is the orthoepic norm of a language

b) Regional type of pronunciation
c) The variety which is spoken by is socially limited number of people only in certain localities
d) The variety which is spoken by all people

19. What are main types of American English pronunciation?
a) GA, Western, Eastern
b) Western, Eastern, Southern
c) Eastern, Northern, Scottish
d) Northern, Southern, Eastern

20. What is the orthoepic norm of the English language?
a) General America
b) Received Pronunciation
c) Northern English
d) Southern American

21 Define the types of Australian English pronunciation?
a) Educated, General American, Broad
b) Educated, Broad, General Australian
c) R.P. General Australian, Educated
d) Northern, Southern, Western Australian

22. Which type of pronunciation in the American English is regarded as a literary (standart) pronunciation?
a) Northern English
b) Southern American
c) Western American
d) Eastern American

23 What is RP (Received Pronunciation)?
a)It is the literary pronunciation of people.
b)It is territorial peculiarities of pronunciation
c)It is social type of pronunciation
d)It is classification of pronunciation variants

24. How does D.Jones call the Southern English pronunciation?
a)Standard English
b)Uniform English
c)Received pronunciation.
d)General British

25. What type of American Pronunciation is accented as the literary pronunciation in the USA?
a)Western.
b)Southern
c)Eastern
d)Northern

26. What is dialect?
f) process of producing the noise
g) graphic representation of a language.
h) a feature of literary language
i) linguistic variety of the language used by some group of speech community only in the spoken form and differ from the spoken literary form of a language
j) pronunciation in UK

27. What is the Southern English pronunciation?
   e) the orthoepic standard for American English
   f) the orthoepic standard for modern English.
   g) the distribution of vowel phonemes
   h) the distribution of consonant phonemes
28. What does comparative type phonetics study?
   a. comparative type phonetics concerned with the comparative study of the phonetic systems of two or more languages.
   b. comparative phonetics is concerned with the comparative study of the phonetic system of only one languages.
   c. comparative phonetics studies only German languages.
   d. there is no comparative phonetics.
29. Fill in the gap.
   .... is a member of phonological opposition.
   a. language
   b. lexicology
   c. word
   d. phoneme
   e. linguistics
30. What does general phonetics study?
   It studies ... .
      a. Phonetic system of a certain language.
      b. Man's sound producing possibilities and the functioning of his speech mechanism.
      c. Phonetic system of two or more languages.
      d. Historical development of phonetic system of a certain language.

Variant 2

1. What is the main principle according to which speech sounds are classified?
   a. the presence or absence of obstruction.
   b. voice
   c. phonemes
   d. syllable formation
2. Who found a physiological distinction between vowels and consonants?
   a. I.A. Baudouin de Courtenay
   b. L.V. Scherba
   c. D. Jones
   d. A. Gimson
3. Fill in the gap.
   Usually the pronunciation of .... depends on the neighbouring consonants.
   a. vowels
   b. consonants
   c. plosives
   d. fricatives
   e. B and C

4. What is the classification of vowels according to the horizontal movement of the tongue?

a. Front, open, mixed, back.
b. Close, open, front, mixed
c. Front, front – retracted, mixed, back- advanced, back.
d. Close, mid- open, mixed, front, back

5. What are two basic approaches to the phonological status of English diphthongs?

a. Unit theory and supersegmental approach.
b. Unit theory and analytic treatment.
c. Analytical approach and synthetic treatment.
d. Syntagmatic and paradigmatic.

6. Fill in the gap.

According to the .... movement of the tongue, vowels are classified into front, mixed and back ones.

a. high
b. horizontal
c. vertical
d. upward
e. downward

7. What is essential in the acoustic classification of vowels?

a. cinematographic analysis
b. spectographic analysis
c. articulation of the English
d. x-ray photos
e. teeth

8. Fill in the gap.

According to the .... movement of the tongue, vowels are classified into close or high, mid-open or mid, open or low.

a. linguistic
b. horizontal
c. downward
d. flexible
e. vertical

9. What is the classification of vowels according to the horizontal movement of the tongue?

a. Front, open, mixed, back.
b. Close, open, front, mixed
c. Front, front – retracted, mixed, back- advanced, back.
d. mid- open, mixed, front, back.

10. What is an allophonic variation?

a. It is based on the position and changes its quality and quantity
b. It is based on the position and changes only its quality
c. It doesn’t depend on the position and changes quality and quantity
d. It depends on the speaker

11. What is the classification of vowels according to the length?

a. very long, long, short.
b. very long, very short.
c. long, short.

d. long, very long, short, very short.

12. What are sonant according to the acoustic point of view?
    a. The are non-periodic vibration.
    b. Combination of noise and tone.
    c. Tone with an admixture of noise.
    d. Complex periodic vibrations.
13. What are the principles of vowel classification?
    a. According to the place of articulation; According to the position of the soft palate; According to the horizontal movement of the tongue.
    b. According to the horizontal movement of the tongue; according to the vertical movement of the tongue; According to the position of the lips; According to the stability of articulation; According to the length.
    c. According to the place of articulation; According to the manner of articulation; According to the horizontal movement of the tongue; According to the vertical movement of the tongue.
    d. According to the position of the soft palate; According to the horizontal movement of the tongue; According to the vertical movement of the tongue; According to the position of the lips.
14. Who suggested the unit theory?
    a. Representatives of the Moscow phonological school
    b. Representatives of the London phonological school
    c. American phoneticians
    d. Representatives of the Prague phonological school
15. According to the force of articulation at the end English vowels are classified into:
    a. Tense and lax.
    b. Strong and weak.
    c. Free and checked.
    d. Long and short.
16. Who found a physiological distinction between vowels and consonants?
    a. I.A. Baudouin de Courtenay
    b. L.V. Scherba
    c. D. Jones
    d. A. Gimson
17. How many types of variations of the English phonemes according to Torsuev?
    a. Three: allophonic, diaphonic, and triphthong
    b. Two: allophonic and diaphonic
    c. Four: assimilated, accommodated, reduced and elided
    d. One: only allophonic
18. What is a phoneme?
    a. it is a meaningful unit.
    b. it is a smallest meaningless unit.
    c. it is a non-linguistic unit.
    d. it is equal to morpheme.
19. What is the classification of vowels according to the stability of articulation?
    a. monophthongs, diphthongs
    b. long vowels, open vowel, diphthongs
    c. short vowels, close vowels, monophthongs
    d. monophthongs, diphthongs diphthongoids

20. What are suprasegmental units?
a) they are units of length.
b) they are elements of intensity.
c) they are units of syllable structure word stress and intonation.
21. What is a phoneme?
a) it is a combination of speech sounds.
b) it is the smallest, meaningless unit of a language which forms and distinguishes words and morphemes.
c) it is a word stress.
d) it is intonation.
22. How many types of speech sounds are there in any language?
a) 2 types – consonants and vowels
b) occlusive and constrictive consonants
c) classification of consonants according degree of force
d) place of articulation
23. What can you say about sonorants?
a) they are sounds, close to vowels.
b) there are no sonorants in English.
c) there are 10 sonorants in English.
d) sonorants can form syllables
24. What is the distinction between a vowel and a consonant?
a) there is no distinction.
b) vowels have no obstruction and consonants have obstruction.
c) sonorants are vowels.
d) air stream is strong for vowels.
25. What is a vowel?
a) vowels are noises.
b) vowels are not syllabic.
c) there is an obstruction in the formation of vowels.
d) a vowel is a musical tone.
26. What is a diphthong?
a) it is a combination of consonants.
b) it is a combination of two vowel phonemes.
c) the first element of a diphthong is called a glide.
d) there are 2 diphthongs in English.
27. What is a triphthong?
a) it is a combination of consonants.
b) it consists of 2 consonants.
c) it consists of 3 vowel sounds and a combination of a diphthong and a monophthong.
d) it is a monosyllabic vowel sound
28. What is a reduction?
a) it is stressed syllable in a word.
b) it is weakening of unstressed syllable to [ə].
c) it is a vowel of full formation.
d) it is a weakening of consonant formation.
29. What speech sound is the nucleus of the syllable?
a) it is a consonant.

b) it is a sonorous sound.
c) it is a vowel sound in a syllable.
d) it is a double consonant in a syllable.

30. What is a stressed syllable?
a) it is elision.
b) stress is a weak pronunciation of a syllable in a word.
c) it is linking “r”
d) it is louder, longer and clear pronunciation.

Variant 3

1. What kind of stress does English have?
a) the place of stress is free in English.
b) it is fixed.
c) it is not free.
d) word stress has no degrees at all.

2. What kind of distinction does I.A.Baudouin de Courtenay discover between vowels and consonants?
a) physiological
b) phonological
c) acoustic
d) descriptive

3. Define the constrictive consonants
a) p, t, k
b) f, v, s
c) b, d, g

4. Define diphthongoids in English
a) ei, ai
b) au, oi
c) i, u
d) i:, u:

5. Define the functions of word stress
a) distinctive, cognitive, cultural
b) constitutive, recognitive, aspective
c) constitutive, distinctive, recognitive
d) constitutive, delimitative, distinctive, phonological

6. According to its degree assimilation may be...
a) complete, partial, intermediate
b) complete, incomplete, intermediate
c) progressive, regressive, double
d) complete, regressive, double

7. Define aspirated word
a) stop
b) car
c) scar
d) mean

8. The omission of a sound in rapid speech is called...
a) elision
b) haplology

c) adapting
d) accommodation

9. Define the word with regressive assimilation
   a) works
   b) talked
   c) used to
   d) twice
10. Define the word with complete assimilation
   a) give me
   b) that's all right
   c) hand kerchief
   d) ten pence
11. Define the word with elision
   a) newspaper
   b) next week
   c) stop
   d) time
12. How many phases are distinguished in the articulation of an isolated speech sound?
   a) two
   b) three
   c) four
   d) five
13. What is accommodation?
   a) it is assimilation of consonants
   b) pronunciation of sonorants in connected speech
   c) it is the process of adapting of articulation of a consonant to a vowel, or a vowel to a consonant
   d) it is the process of adapting the sounds of the same nature
14. What is nasalization?
   a) the lowering of the soft palate
   b) the raising of the soft palate
   c) the rounding of the lips
   d) the raising of the back of the tongue
15. When does the raising of the central part of the tongue occur?
   a) accommodation
   b) assimilation
   c) palatalization
   d) canalization
16. Define the progressive accommodation?
   a) tea
   b) me
   c) toe
   d) time
17. What is a coalescent assimilation?
   a) under influence of mutual assimilation there appears a new phoneme
   b) it involves the work of vocal cords
   c) it is a change in the articulation of alveolar sounds by dental sounds
   d) it is a velarization

18. What is a junctural assimilation?
    a) it is the process of adapting of sounds of different nature
    b) it is the combination of two or more speech sounds in a given word
    c) it occurs at word juncture
    d) it is mutual, progressive, regressive types of assimilation
19. Who suggested expiratory (or chest pulse) theory?
    a) R.Stetson
    b) F. de Saussure
    c) L. Sherba
    d) O. Jerpersen
20. What was the name of O.Jespersen's syllable theory?
    a) expiratory
    b) chest pulse
    c) relative sonority
    d) muscular tension
21. What are the most sonorous phonemes according to O.Jespersen?
    a) sonorants
    b) vowels
    c) consonants
    d) fricatives
22. What are the least sonorous phonemes according to O.Jespersen?
    a) sonorants
    b) vowels
    c) noise consonants
23. Define the name of L.Sherba's syllable theory:
    a) expiratory
    b) chest pulse
    c) relative sonority
    d) muscular tension
24. Define double peaked consonants:
    a) [pennaif]
    b) [pa:t]
    c) [tai]
    d) [mi:]
25. How many syllables can a triphthong be divided?
    a) 3
    b) 2
    c) 1
26. What is the most frequent syllable type in English?
    a) V
    b) VC
    c) CVC
    d) CVCC
27. What is a stress?
    a) it is prosodic phenomenon, which characterizes phonetic units higher than segmental phonemes
    b) it is a segmental unit
    c) it is a phonological unit

28. What is auditory impression of word stress?
    a) sound wave
    b) prominence
    c) formant structure
    d) duration
29. How many types of word stress may be found in languages?
    a) 1
    b) 2
    c) 3
    d) 4
30. What is a musical word stress?
    a) it has variations in pitch level
    b) it is prominent
    c) it is long
    d) it is loud

VARIANT 4

1. What does phonetics study?
    a) Morphemes
    b) Words
    c) Speech sounds
    d) Sentences
2. Phonetics is closely connected with…..
    a) Grammar
    b) Lexicology
    c) Stylistics
    d) a, b, c.
3. Who was the first linguist to distinguish speech sounds and phoneme?
    a) I. A. Baudouin de Courtenay
    b) L. V. Shcherba
    c) N.V. Krushevsky
    d) N. S. Trubezkoy
4. Define L.V.Scherba's phoneme definition?
    a) The smallest language unit which is able to distinguish words from each other
    b) The shortest general sound image of a given language, which is capable of associating with the images of meaning differentiating words
    c) Psychological equivalent of the speech sounds
    d) The sum of acoustic impressions and of articulatory movements
5. What is a dialect?
    a) It is the orthoepic norm of a language
    b) Regional type of pronunciation
    c) The variety which is spoken by is socially limited number of people only in certain localities
    d) The variety which is spoken by all people
6. What are the main articulatory principles according to which speech sounds are classified?
    a) The presence or absence of obstruction, the distribution of muscular tension, the force of the air stream

b) The presence of obstruction, absence of obstruction, words of vocal cords
c) The movement of the tongue, lips and vocal cords
d) Vibrations, the presence or absence of obstruction

7. What theory do the Prague phonologists suggest about diphthongs?
a) Analytic treatment
b) Unit theory
c) Functional approach
d) Morphological criteria

8. According to prof. D. Jones; "The distinction between vowels and consonants is based on…"
a) Acoustic consideration
b) Auditory considerations
c) Phonological considerations
d) Articulatory considerations

9. What kind of phonemes are continuants according to acoustic features?
a) Plosives
b) Affricates
c) Fricatives
d) Occlusives

10. What is the initial phase in the articulation of an isolated speech sound?
a) Speech organs are placed in the position necessary to produce the sound
b) Speech organs retain their position for a certain period of time
c) Speech organs return to a position of rest
d) a, b, c.

11. The raising of the central part of the tongue is…
a) Accommodation
b) Palatalization
c) Velarization
d) Nasalization

12. What is the syllable theory suggested by O. Jespersen?
a) Expiration
b) Muscular tension
c) Basic of articulation
d) Relative sonority

13. What is the auditory impression of word stress?
a) Prominence
b) Isolation
c) Intensities
d) Duration

14. Who suggested 11types of accentual structure of English words?
a) V. Vassilyev
b) O. Dickushina
c) G. Torsuyev
d) D. Jones

15. How many oppositions are there in English?
a) single
b) double
c) complex

d) a,b,c

16. What aspects do the speech sounds have?
    a) Articulatory, physiological, functional and linguistic
    b) Articulatory, physiological, phonological and functional
    c) Articulatory, acoustic, auditory and linguistic
    d) Articulatory, acoustic, auditory and perceptual
17. Who is the founder of phonology and the phoneme theory?
    a) L.V. Shcherba
    b) N.S. Trubetzkoy
    c) N.V Krushevskiy
    d) T.A. Boudouin de Courtenay
18. What is the experimental method based on?
    a) Special apparatus or instruments
    b) Laryngoscope and sight
    c) Listening
    d) Feeling
19. When did the phonemic period begin?
    a) 1845
    b) 1870
    c) 1865
    d) 1929
20. Who are representatives of the Moscow Phonological School?
    a) Scherba, Vassilyev, Dickushkina, Panov
    b) Zinder, Scalichka, Vachek
    c) Avanesov, Sidorov, Reformatsky
    d) Jakovlev, Vassilyev, Panov
21. What are main types of American English pronunciation?
    a) GA, Western, Eastern
    b) Western, Eastern, Southern
    c) Eastern, Northern, Scottish
    d) Northern, Southern, Eastern
22. From the acoustic point of view vowels are…….
    a) Complex periodic vibrations
    b) Non-periodic vibrations
    c) Noises
    d) Combination of noise and tone
23. Who discovered a physiological distinction between vowels and consonants?
    a) D.Jones
    b) A.Gimson
    c) I. Ward
    d) I. A.Boudouin de Courtenay
24. What theory do the American linguists suggest about diphthongs?
    a) Analytical treatment
    b) Unit Theory
    c) Functional Approach
    d) Morphological criteria
25. What are mixed vowels according to the horizontal movement of the tongue?
    a) [I, I:]

b) [ə, ə:]
c) [a, u]
d) [e, I]

26. What does allophonic variations depend on?
a) The consonant quality
b) It depends on the position and does not change the quality of a consonant
c) The position and changes its quality and quantity
d) It does not depend on the position and changes its quality and quantity

27. What is accommodation?
a) The process of adapting the articulation of a consonant to a vowel, or vowel to a consonant
b) The lowering of the soft palate in the production of neighboring consonants
c) The process of adapting the articulation of sounds that are of a similar as identical nature
d) Under the influence of mutual assimilation there appears a new phoneme

28. The Swiss linguist F. de Saussure formulated a definition of the syllable on the basis of….
a) Sonority
b) Muscular tension
c) Expiration
d) Articulation

29. Stress in the English language is…….
a) Free
b) Fixed
c) Shifting
d) permanent

30. What is a broad definition of intonation?
a) Variation of the pitch of the voice
b) Complex unity of speech melody, sentence stress, tempo, rhythm and voice timbre
c) It is suggested by English linguists
d) Combination of intensity, frequency, duration and contiguity

VARIANT 5

1. What does phonology study?
a) It studies speech sounds and sentences
b) It studies phonemes and morphemes
c) It studies the functional aspect of speech sounds
d) It studies sound waves

2. What does special phonetics study?
a) It is concerned with the study of man's sound-producing mechanism
b) It deals with the phonetic structure of two or more languages
c) It deals with the historical development of speech sounds
d) It studies the phonetic system of a concrete language

3. What does the direct observation method comprise?
a) By ear, by sight, by muscular sensation
b) Instruments and equipments

c) Linguistic analysis
d) Laryngoscope, kymograph, spectrograph

4. Who are the representatives of the St. Peterburg phonological School?
   a) Avanesov, Sidorov, Panov, Zinder, Jakovlev
   b) Zinder, Matusevich, Bondarko, Gvozdev, Litkin
   c) Trubetskoy, Scalichka, Bondarko, Zinder
   d) Scherba, Vassilyev, Panov, Jakovlev
5. What aspects of phoneme does L. V.Scherba point out?
   a) Concrete
   b) Generalized
   c) Functional
   d) a, b, c.
6. What is the orthoepic norm of the English language?
   a) General America
   b) Received Pronunciation
   c) Northern English
   d) Southern American
7. Define the types of Australian English pronunciation?
   a) Educated, General American, Broad
   b) Educated, Broad, General Australian
   c) R.P. General Australian, Educated
   d) Northern, Southern, Western Australian
8. Define the classification of English vowels according to the position of lips?
   a) Rounded and unrounded
   b) Tense and lax
   c) Long and short
   d) Free and checked
9. What phoneme appears as a result of weakening of the vowels in unstressed position?
   a) [a]
   b) [u]
   c) [ə]
   d) [u:]
10. Define the type of assimilation in the word horseshoe.
   a) Complete, regressive
   b) Incomplete, progressive
   c) Partial, regressive
   d) Complete, progressive
11. Who suggests the muscular tension (or the articulatory effort) theory?
   a) D. Jones
   b) L. Scherba
   c) F. de Saussure
   d) O. Jespersen
12. What phonemes except vowels are syllable in English?
   a) Fricatives
   b) Plosives
   c) Consonants
   d) Sonorant
13. Word stress in language may be…..

a) Dynamic, musical, quantitative, qualitative
b) Dynamic, force, stative, fixed
c) Articulatory, acoustic, functional, auditory
d) Musical, tonic, dynamic, fixed

14. According to D. Jones and instrumental investigations polysyllabic words have…..
a) One degree of stress
b) Two degrees of stress
c) As many degrees of stress as there are syllables in them
d) One primary, two secondary and one unstressed

15. What are the elements of an intonation group?
a) Pre-head, head, nucleus, tail
b) Pre-head, tempo, head, nucleus
c) Head, level-tone, rhythm and timbre
d) Tempo, timbre, sentence stress and tail

16. What are main branches (or types) of phonetics?
a) General, descriptive, special, linguistic
b) General, special, descriptive, historical
c) General, special, historical, and comparative
d) General, special, typological and comparative

17. Who is the author of the book "Principles of Phonology" which discusses the relation of phonology to other studies?
a) V. Vassilyev
b) L. Shcherba
c) L. Zinder
d) N. Trubetzkoy

18. According to the representatives of the London Phonological School phoneme is treated as…..
a) a family of sounds
b) a speech sound
c) a sound image
d) an allophone

19. Find an aspirated sound
a) speed
b) day
c) spy
d) peak

20. Which type of pronunciation in the American English is regarded as a literary (standard) pronunciation?
a) Northern English
b) Southern American
c) Western American
d) Eastern American

21. What are main principles of vowel articulation?
a) noise, voice, the muscular tension is spread over all organs of speech
b) based on voice, the muscular tension is spread over all organs of speech, no obstruction to the air stream, vocal cords are vibrated
c) based on voice, the muscular tension is concentrated at the place of articulation, no obstruction, vocal cords are vibrated

d) based on voice, the muscular tension is free, there is an obstruction, vocal cords are not vibrated

22. According to the stability of articulation vowels are classified into……
    a) monophthongs, diphthongs and dipthongoids
    b) tense, lax and fortis
    c) monophtongs and triphtongs
    d) fortis, lenis and lax
23. What are bilabial consonants?
    a) l, r, t, d
    b) p, b, m, w
    c) s, z, f, v
    d) t, d, k, g
24. What is diaphonic variation according to G.P.Torsuyev?
    a) It is an equivalent of allophone
    b) It depends on the position and changes its quality and quantity
    c) It does not depend on the position
    d) It depends on the position and does not change in quality
25. Point out the line with complete assimilation?
    a) Absent
    b) Let me
    c) Twenty
    d) Try
26. Elision is ….
    a) Lialision
    b) Assimilation of sounds
    c) Accommodation of vowels and consonants
    d) The leaving out of a sound
27. Find the line with intrusive”r”
    a) The idea of
    b) Give me
    c) For along line
    d) Brother and sister
28. What functional can a syllable perform?
    a) Constitutive
    b) Distinctive
    c) Articulatory
    d) A and B
29. According to Jones, Kingdon, Vassilyev there are……
    a) 4 degrees of stress
    b) 3 degrees of stress
    c) 2 degrees of stress
    d) No degrees of stress
30. Who suggests broad definition of intonation?
    a) Russian and Uzbek phoneticians
    b) American and British phonologists
    c) Representatives of the London phonological School
    d) I.A. Baudouin de Courtenay

Ҳар бир талабага оралиқ назоратда 30-саволлар берилади. Ҳар бир тўғри жавоб учун 1 баллдан ажратилган.

For each correct answer	1 point
Total questions	30
Total points	15

TESTS

(ТЕСТЛАР)

1. What does phonetics study?
   It studies…
   A) meaningful units of a language.
   B) articulatory acoustic features of a language.
   C) human ability to speak.
   D) grammatical structure of a language.
   *B

2. What is phonetics connected with?
   It is connected with…
   A) economics and business.
   B) sports.
   C) physics, biology, and other branches of linguistics.
   D) philosophy.
   *C

3. How is phonetics connected with physics?
   A) Speech sound are spread into air in the form of sound waves.
   B) Speech sounds consist of smallest atoms.
   C) They make up electricity.
   D) Speech sound are not connected with physics.
   *A

4. How is phonetics connected with biology?
   A) Phonetics forms the human body.
   B) Phonetics consists of organs of speech.
   C) Phonetics is not connected with biology.
   D) Phonetics is connected with biology, because speech sounds are formed with the help of organs of speech.
   *D

5. What branches of phonetics do you know?
   A) Special, descriptive and historical phonetics, general phonetics and comparative phonetics.
   B) Active and passive phonetics.
   C) Linguistic and non – linguistic phonetics.
   D) Prosodic and non – prosodic phonetics.
   *A

6. What are the methods of phonetic investigation?
   A) Psychological and pedagogical methods.
   B) Medical and biological methods.

C) Direct observation method, linguistic method and experimental method.
D) Physical and biological methods.
*C

7. What is the difference between phonetics and phonology?
A) Phonetics study medicine and phonology studies the human body.
B) Phonetics studies the articulation and classification of speech sounds, while phonology studies the distinctive function of speech sounds.
C) Phonetics studies only vowels and phonology studies only consonants of a language.
D) Phonetics and phonology mean one and the same thing.
*B

8. Who was the founder of the phoneme theory in linguistics?
A) I.A. Baudouin de Courtenay
B) L.V. Sherba
C) N.S. Trubetskoy
D) D. Jones
*A

9. What is the main difference of Leningrad and Moscow phonological Schools?
A) Representatives of Leningrad and Moscow phonological schools are of the same opinion on the phoneme.
B) Representatives of Leningrad phonological school emphasised. the distinctive function of the phoneme and the importance of the variants of the phoneme, while representatives of Moscow phonological school based the definition of a phoneme on the concept of the morpheme.
C) Representatives of Leningrad phonological school distinguish phonological and non – phonological oppositions, while representatives of Moscow phonological school distinguish only phonological opposition.
D) Representative of both schools don't consider phonological role of the phoneme.
*B

10. Who is the founder of the Prague phonological school?
A) L.V. Shcherba
B) A.A Reformatsky
C) L.R. Zinder
D) N.S. Trubetskoy
*D

11. What did N.S Trubetskoy discuss in his book "Principles of Phonology"?
A) Classification of vowels.
B) Classification of consonants.
C) The relation of phonology to other studies;
The nature of phonemes and their variants;
The classification of phonological oppositions.
D) Non – phonemic elements of a language.
*C

12. What do you understand by literary and local type of pronunciation?
A) Literary type of pronunciation is used by a small group of people while the local type of pronunciation by the majority of population.
B) Literary language has its own lexical, grammatical, orthographic and pronunciation or phonematic norms. Local types or dialects are linguistic varieties of the language by some group of speech community only on the oral or spoken form.
C) The use of literary language is limited but the use of local type of pronunciation is not limited.

D) Literary and local type of pronunciation do not differ absolutely.

*B

13. What regional types of pronunciation exist in Great Britain?
    A) General American pronunciation, Northern English pronunciation, Scottish pronunciation, Irish pronunciation.
    B) Canadian pronunciation, General American pronunciation, Southern English pronunciation, Irish pronunciation.
    C) Southern English pronunciation, Northern English pronunciation, Scottish pronunciation, Irish pronunciation.
    D) South African pronunciation, South English pronunciation, Northern English pronunciation, Scottish pronunciation.

    *C

14. What are the main differences in the consonant system of AE?
    A) / r / is pronounced in all cases; words with "wh" are pronounced as / hw /, glottal stop [?] is used as an allophone of the medial / t / phoneme in the words: butter / 'bʌ?ə /, letter / l e?ə /
    B) / r / is not pronounced in all cases; / hw / and / w / are not differentiated glottal stop / ? / is used in all cases.
    C) / r / is pronounced in all cases; /hw/ is pronounced instead of /w/; glottal stop /?/ is not used in AE.
    D) /r/ is not pronounced at the end of a word; /hw/ is not pronounced in AE glottal stop /?/ is used in word final positions.

    *A

15. What are the vowel differences in AE?
    A) Length is not phonemic in AE /æ/ is used instead of /a:/. The number of vowels is less than in BE; /u/ is used instead of /ju:/
    B) All vowels in AE are long; /æ/ is used only in restricted cases; the number of vowels is more than in BE; /ju:/ is used in all cases.
    C) All vowels are short in AE; there are 8 diphthongs in AE too; /æ/ is used instead of / ɑ:/; /ju:/ is used instead of /u/
    D) Length is phonemic in AE; / æ /is used instead of /a:/; /u:/is used instead of /ju:/; the number of vowels is about 14.

    *A

16. What are the principles of consonant classification?
    A) According to the horizontal movement of the tongue; According to the vertical movement of the tongue.
    B) According to the place of articulation; According to the lips.
    C) According to the place of articulation; According to the length. According to the manner of production; According to the position of the soft palate.
    D) According to the place of articulation; According to the manner of production; According to the presence or absence of voice; According to the position of the soft palate.
    E) According to the stability of articulation; According to the place of articulation; According to the manner of production; According to the position of the lips.

    *C

17. What are the principles of vowel classification?
    A) According to the place of articulation; According to the position of the soft palate; According to the horizontal movement of the tongue.
    B) According to the horizontal movement of the tongue; according to the vertical movement of the tongue; According to the position of the lips; According to the stability of articulation; According to the length.
    C) According to the place of articulation; According to the manner of articulation; According to the horizontal movement of the tongue; According to the vertical movement of the tongue.
    D) According to the position of the soft palate; According to the horizontal movement of the tongue; According to the vertical movement of the tongue; According to the position of the lips.
    *B
18. What types of assimilation do you know?
    E) Historical and living; progressive and regressive; complete and partial.
    F) Special and descriptive; progressive and regressive; comparative and universal.
    G) Historical and living; special and descriptive; comparative and universal
    H) Historic and synchronic.
    *A
19. What is the classification of vowels according to the horizontal movement of the tongue?
    A) Front, open, mixed, back.
    B) Close, open, front, mixed
    C) Front, front – retracted, mixed, back- advanced, back.
    D) mid- open, mixed, front, back.
    *C
21. What is the classification of vowels according to the vertical movement of the tongue?
    A) Close, mid- open, open.
    B) Close, half- close, half- open, open.
    C) Front, mid- open, back.
    D) Front, back, open.
    *A
22. What is the classification of vowels according to the position of the lips?
    A) Rounded, half- rounded, unrounded.
    B) Rounded, unrounded.
    C) Diphthongized, non- diphthongized.
    D) Long and short.
    *B
23. What is the classification of vowels according to the length?
    A) Very long, long, short.
    B) Very long, very short.
    C) Long, short.
    D) Long, very long, short, very short.
    *C
24. What is the classification of vowels according to the stability of articulation?
    A) monophthongs, diphthongs, triphthongs
    B) long vowels, open vowel, diphthongs
    C) short vowels, close vowels, monophthongs
    D) monophthongs and diphthongs
    *D
25. What is the classification of consonants according to the articulating organ?
    A) Labial consonants, lingual consonants, verbal consonants, uvular consonants.
    B) Nasal consonants, dental consonants, alveolar consonants.

C) Voiced consonants, labial consonants, nasal consonants.
D) Velar consonants, uvular consonants, lingual consonants, nasal consonants.
*A

26. Classification of consonants according to the work of the vocal cords?
A) voiced, half – voiced, voiceless
B) voiced and voiceless
C) super voiced, voiced, voiceless
D) voiced, slightly voiced, voiceless
*B

27. What syllable theories do you know?
A) Vowel type theory, Consonant formation theory, gesture theory.
B) Open syllable theory, close syllable theory, diphthong theory.
C) Articulatory theory, acoustic theory, Perceptual theory.
D) Chest pulse theory, relative sonority theory, 3 types o consonants theory.
*D

28. Give examples for initially strong consonants.
e) may, tea, new
f) penknife, midday, what time
g) it, us, add
h) I, or, are
*C

29. Give examples for finally strong consonants.
e) ill, eat, at
f) may, tea, new
g) is, end, add
h) all, aim, idle
*B

30. Where do geminate or double consonants occur? They occur…
e) at the boundary juncture of 2 words or morphemes
f) at the beginning of a syllable
g) at the end of a syllable
h) in all cases
*A

31. In what cases do we have historical assimilation?
e) In all cases
f) In vowel interchange
g) In open syllables
h) In borrowed words
*D

32. How do you explain progressive assimilation?
e) When the previous sound influences the following sound.
f) When following sound influences the previous sound.
g) When there are vowels at the end of a word.
h) When words are not stressed.
*A

33. What is a complete assimilation?
e) When one sentence influences the second.
f) When one sound influences the neighbouring sound and makes it similar to itself.
g) When we classify vowels.
h) When we stress the words.
*B

34. What is intrusive “r”?
    e) It is the synonym of linking “r”.
    f) It is mispronunciation of “r”.
    g) It is the pronunciation of “r” in all cases.
    h) It is the pronunciation of “r” in cases when there is no letter “r”.
    *D
35. What does the Phonostylistics study?
    e) It studies the stylistic function of speech sounds.
    f) It studies grammatical function of speech sounds.
    g) It studies the vocabulary of a language.
    h) It studies idioms of a language.
    *A
36. What is a phonetic synonym?
    A) It is a grammatical phenomenon.
    B) It is a lexical phenomenon.
    C) It is a different pronunciation of one and the same word.
    D) It is a phonetic mistake.
    *C
37. What is the definition of the syllable?
    A) It is the largest unit, consisting of several words.
    B) It is the smallest sound in the language.
    C) It is the smallest pronouncing unit.
    D) It is a combination of several sentences.
    *C

1. What are the types of syllable?
A) covered, half closed, open, uncovered
B) open, closed, covered, half covered
C) fully open, fully closed, initially not covered, finally covered
D) fully open, fully closed, initially covered, finally covered
*D
2. What is the universial and the most spread type of syllable for English?
E) V – fully open syllable
F) CVC – Fully closed syllable
G) CV – Initial covered syllable
H) VC – finally covered syllable
*B
3. What is the syllable boundary in the following words?
E) bo – ttle, rhy – thm, ci – ty
F) bott – le, rhyth – m, cit – y
G) bottl – e ,rh – ythm, c – ity
H) b – ottle, r – hythm, c – it – y
*B
4. What is the syllable boundary in the following words?
E) ri – fle, gar – den, sea – son
F) rif – le , gard – en , seas – on
G) r – ifle , g – arden , s – eason
H) rifl – e, garde – n , seaso – n
*A
5. Where is the syllable boundary?
A) miss – pell, on – enight, att – en

B) mi – sspell, o – nenight, a – tten
C) mis – spell, one – night, at – ten
D) missp – ell, onen – ight, att – en
*C
6. What is stress?
A) It is the fall of the voice.
B) It is the rise of the voice.
C) It is the longest pronunciation of a syllable.
D) It is the prominence of one syllable than others.
*D
7. How do you define the English stress?
e) It is a musical stress.
f) It is a dynamic stress.
g) It is a quantitative stress.
h) It is a qualitative stress.
*B
8. What is the place of stress in English?
A) It is fixed.
B) It is half – fixed.
C) It is free.
D) It is not free.
*C
9. How many degrees does English stress have?
A) Only one degree
B) Only two degrees
C) Three degrees
D) Four degrees
*C
10. What does morphological of word stress mean?
e) Some parts of speech are stressed.
f) Some suffixes are stressed.
g) All the words are stressed.
h) Some syllables are not stressed.
*B
11. What functions has word stress?
e) morphological function, syntactical function, constitutive function
f) constitutive function, distinctive function, recognative function
g) stylistic function, distinctive function, recognative function
h) psychological function, constitutive function, stylistic function,
*B
12. Who gives narrow definition of intonation?
I) Uzbek linguists
J) Russian linguists
K) British linguists
L) Japanese linguists
*C
13. What is the definition of intonation according to the narrow definition of intonation?
I) It is the stress of one word of a sentence.
J) It is the longer pronunciation of a stressed syllable.
K) It is the fall or rise of the voice in speech.
L) It is pronunciation of the sentence with level tone.
*C

14. Who gives broad definition to intonation?
e) British linguists
f) American linguists
g) European linguists
h) Russian and Uzbek linguists
*D
15. Define intonation according to the broad definition
I) It is a complex unity of speech melody, sentence stress, tempo, rhythm, pausation and voice – tamber.
J) It is a unity of speech melody and sentence stress.
K) It is the pausation of utterance.
L) It is the voice – tamber.
*A
16. What functions does intonation carry out?
I) Constitutive, delimitative, distinctive and recognitive functions.
J) Constitutive and recognitive functions.
K) Syntactical and lexical functions.
L) It has no functions.
*A
17. What is a constitutive function of intonation?
I) It distinguishes different types of sentences.
J) It expresses characteristic features of a sentence.
K) It constitutes different grammatical structures.
L) It doesn't mean anything.
*C
18. What is distinctive function of intonation?
I) It distinguishes certain words in a sentence.
J) It distinguishes communicative types of sentences.
K) It distinguish grammatical structures of a sentence.
L) It doesn't distinguish anything.
*B
19. What does emphatic intonation mean?
e) It expresses positive and negative emotions and feelings.
f) It expresses only emphasis for contrast.
g) It expresses only emphasis for intensity.
h) It doesn't express anything.
*A
20. How many tones does R.Kingdon distinguish?
I) 2 tones
J) 3 tones
K) 4 tones
L) 6 tones
*D
21. What are the 6 tones of R.Kingdon?
e) falling tone, rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, falling – rising – falling tone
f) low – falling tone, high – falling tone, low – rising tone, high – rising tone, falling – rising tone, rising – falling tone
g) high rising tone, low rising tone, falling – rising tone, rising – falling tone, rising – falling – rising tone, level tone
h) low falling tone, mid – falling tone, high falling tone, low rising tone, mid – rising tone, high – rising tone

*B
22. What types of sentence stress do you know?
e) Syntactic stress, logical stress, emphatic stress.
f) Rhythmic stress, ordinary stress, emphatic stress.
g) Weak stress, strong stress, extra strong stress.
h) No kind of stress.
*A
23. What are the 5 intonational styles of communication?
e) Lecture style, conversational style, informational style, publicistic style, declamatory style.
f) Informational style, academic style, local style, conversational style, syntactic style.
g) Informational style, academic style, publicistic style, declamatory style, conversational style.
h) No styles at all.
*C
24. What is elision?
A) It is the same as assimilation.
B) It is the reduction of unstressed syllables.
C) It is the lengthening of vowels.
D) It is the omission of some sounds in words.
*D
25. How is phonetics connected with grammar?
A) Grammatical forms have nothing with phonetics.
B) Plural and tense forms are formulated by sound interchange.
C) Phonetics and grammar cannot be separated.
D) Phonetics is not connected with grammar.
*B
26. How is phonetics connected with lexicology?
A) Lexicology studies speech sounds.
B) Lexicology studies the grammatical structure of a language.
C) All words consists of speech sounds.
D) Phonetics is not connected with lexicology.
*C
27. How can communicative types of sentences be determined?
e) By motor theory of R.Stetson
f) By changing the place of stress
g) By using different words
h) By intonation
*D
28. What does general phonetics study? It studies…
A) classification of speech organs.
B) the phonetics structure of many languages.
C) the vocabulary of a language.
D) types of sentences.
*B
29. What does special phonetics study? It studies…
A) tenses of one language.
B) speech organs of many people.
C) phonetic structure of one language only.
D) idioms of the language.
*A
30. What does the descriptive phonetics study? It studies…
A) grammatical structure ob many languages.
B) grammatical structure of one language only.
C) synonyms of a language.

D) the phonetic structure of language of the present time.
*D
31. What does historical phonetics study? It studies…
A) lexical structure of language.
B) phonetic structure of a language in its historical development.
C) the phonemes of English of the present time.
D) the modal verbs of a language.
*B
32. What are 3 important modes of direct observation method?
A) by ear, by sight, by muscular sensation
B) by vowels, by consonants, by intonation
C) by articles, by prepositions, by linking "r"
D) by articulation, by obstruction, by muscular tension
*A
33. What does the linguistics method use to describe the language? It uses …
A) the linguistic knowledge.
B) the grammatical knowledge.
C) the mathematic knowledge.
D) the psychological knowledge.
*A

Final test on theoretical Phonetics of English for the 3th year students of academic year 2018-2019

Name _____ Teacher _____
Group _____
Date _____

Content	Pronunciation	Grammar and lexical competence	Total
15	8	7	30

Sign _____

Glossary (English – Uzbek – Russian)

A

Accent	–	урғу	–	ударение
Accommodation	–	мослашиш	–	аккомодация
Adequately	–	мос	–	адекватно
Adjacent	–	қўшни, ён (товуши)	–	соседний, примыкающий
Advanced	–	олдинга томон силжиган	–	продвинутый вперед
Affricate	–	қоришиқ	–	аффрикат
Air passage	–	ҳаво йўли	–	проход для воздуха
Alternative	–	альтернатив	–	альтернативный
Apical	–	танглай быртмаси товуши	–	апикальный, верхушечный
Ascending	–	кўтарилувчи	–	повышающийся
Aspect	–	аспект	–	аспект
Aspiration	–	портловчи хусусияти	–	аспирация (придыхание)
Assimilation	–	ассимиляция (мослашув) ўхшашлик	–	ассимиляция (уподобление)
Auxiliary	–	ёрдамчи, кўмакчи	–	вспомогательный

B

Back	–	орқа	–	задний
Back of the tongue	–	тилнинг орқа қисми	–	задняя часть языка
Bilabial	–	лаб-лаб	–	губно-губной
Broken (scale)	–	синган (шакл шкала)	–	прерванная (шкала)
Bulk of the tongue	–	бутун тил	–	тело (масса) языка

C

Cacuminal	–	какуминал	–	какуминальный
Cavity	–	бўшлиқ	–	полость
Classify	–	туркумларга ажратмоқ	–	подразделять классифицировать
Close syllable	–	ёпиқ бўғин	–	закрытый слог
Cluster	–	товуш йиғиндиси	–	звуковой комплекс (сочетание)
Colouring	–	тус, тур, хил (овоз)	–	окраска (голоса), оттенок
Colloquial	–	оғзаки	–	разговорный
Communicative	–	алоқа (сифат)	–	коммуникативный
Communicative center	–	гапда энг кучли урғу олган бўғин	–	коммуникативный центр
Comparison	–	қиёслаш	–	сравнение
Consonant	–	ундош товуш	–	согласный звук
Constrictive	–	сирғалувчи	–	щелевой
Contour	–	оҳангнинг график кўриниши	–	рисунок (о мелодии)
Cords	–	пайчалар	–	связки
Curves	–	нотекис, эгри	–	кривые

D

Dash	–	чизиқча	–	тире
Define	–	таърифламоқ	–	определять
Deletion	–	тушиб қолиш	–	уничтожение (выпадение)
Dental	–	тиш	–	зубной
Dentilabial	–	тиш-лаб	–	зубно-губной
Descending	–	пасайиб борувчи	–	понижающийся
Descriptive	–	тасвирловчи	–	описательный
Devoiced	–	жарангсизлашган	–	оглушенный
Devoicing	–	жарангсизланиш	–	оглушение
Dialect	–	шева	–	диалект
Digraph	–	дифраф (икки харф бирикмаси)	–	дифраф

Diphthong	–	дифтонг (икки товуш бирикмаси)	–	дифтонг
Dissimilation	–	ўхшамаслик, фарқланувчи	–	диссимиляция,
Dissyllabic	–	икки бўғинли	–	двусложный
Division	–	ҳаракат	–	деление
Dorsal	–	орқа	–	дорсальный

E

Elision	–	элизия, товушнинг тушиб қолиши	–	элизия, выпадение (звука)
Emphatic	–	ифодали, щис щаёжонли	–	эмфатический, выразительный
Emphasize	–	кучайтирмоқ	–	выделять, подчеркивать
Exhalation	–	нафас чиқариш	–	выдох

F

Falling	–	пасаювчи	–	нисходящий
Feature	–	хусусият	–	свойство
Final	–	сўнги, охирги	–	конечный
Fixed	–	харакатсиз	–	пассивный, неподвижный
Flapped	–	титровчи	–	дрожащий
Forelingual	–	тил олди	–	переднеязычный
Fortis	–	кучли	–	сильный
Fricative	–	сирғалувчи	–	щелевой
Front	–	олд (танглай)	–	передний
Full	–	тўлиқ	–	полный

G

Glide	–	сирғалувчи	–	скользящий, переходный
Glottal	–	бўғиз (товуш ҳақида)	–	гортанный, смычной

Glottis	–	товуш оралиғи	–	голосовая щель

H

Hard palate	–	қаттиқ танглай	–	твердое небо
High - falling	–	юқори тушувчи оҳанг	–	высоко падающий тон
Human	–	инсоний	–	человеческий

I

Indicate	–	ишора қилмоқ, кўрсатмоқ	–	показывать
Initial	–	бошланғич	–	начальный
Influence	–	таъсир	–	влияние
Intonation	–	оҳанг	–	интонация

L

Labial	–	лаб-лаб (лабиал)	–	губной
Labio-dental	–	лаб-тиш	–	губно–зубной
Larynx	–	халқум	–	гортань
Lateral	–	ён	–	боковой
Length	–	узунлик, чўзиқлик	–	долгота
Level tone	–	текис ощанг (тон)	–	ровный тон
Lingual	–	тил ундошлари	–	язычный
Lips	–	лаблар	–	губы
Listener	–	тингловчи	–	слушатель
Literary	–	бадиий	–	литературный
Logical stress	–	мантиқ урғуси	–	логическое ударение

M

Medio-lingual	–	тил ўрта	–	среднеязычный
Melody	–	ощанг (дорлик)	–	мелодика
Movable	–	фаол	–	активный

Muscles	–	мушаклар	–	мускулы
Muscular	–	мушакли, мускулли	–	мускульный

N

Narrow	–	тор	–	узкий
Nasal	–	бурун	–	носовой
Neutral	–	нейтрал	–	нейтральный
Noise	–	шовқин	–	шумный звук
Nucleus	–	ядро	–	ядро

O

Obstruction	–	тўсиқ	–	преграда
Occlusive	–	портловчи	–	смычный
Open	–	очиқ	–	открытый
Organs of speech	–	нутқ органлари	–	органы речи

P

Palatal	–	танглай (сифат)	–	небный
Palatalization	–	ундошларнинг юмшаши	–	палатализация, смягчение (согласных)
Palate	–	танглай	–	нёбо
Parenthesis	–	кириш сыз	–	вводное слово
Pause	–	танаффус, тўхташ, тўхтам	–	пауза, перерыв, остановка
Pharyngeal	–	фарингал, бўғиз (сирғалувчи)	–	фарингальный
Pharynx	–	бўғиз	–	гортань
Phase	–	фаза	–	фаза
Phoneme	–	фонема	–	фонема
Pitch	–	овоз тынинг баландлиги	–	высота основного тона
Plosion	–	портлаш	–	плозия, взрыв
Post-dental	–	тиш орқа	–	зазубный

Preceding	–	олдида келадиган	–	предшествующий
Pressure	–	босим	–	давление
Primary (stress)	–	асосий урғу	–	главное (ударение)
Process	–	жараён	–	процесс
Progressive assimilation	–	прогрессив ассимиляция	–	прогрессивная ассимиляция
Prominent	–	ажралувчи	–	выделяющийся
Pronunciation	–	талаффуз	–	произношение
Prose	–	наср	–	проза
Puff	–	нафас чиқариш	–	выдох
Pure	–	соф	–	чистый

Q

Qualitative reduction	–	сифат редукцияси	–	качественная редукция
Quantitative reduction	–	миқдор редукцияси	–	количественная редукция

R

Range	–	диапазон	–	диапазон
Rapid	–	равон, тез	–	беглый, быстрый
Reach	–	эришмоқ	–	достигать
Reading rules	–	ўқиш қоидаси	–	правила чтения
Reduction	–	редукция	–	редукция
Regressive assimilation	–	регрессив ассимиляция	–	регрессивная ассимиляция
Retain	–	сақламоқ, ушлаб қолмоқ	–	сохранять, удерживать
Rhyme	–	қофия	–	рифма
Rhythm	–	мақом	–	ритм
Rising	–	кўтарилувчи	–	восходящий
Rounded	–	лабланган	–	огубленный
Rule	–	қоида	–	правило

S

Scale	–	шкала	–	шкала
Scandent	–	кытарилувчи	–	повышающийся
Schwa	–	нейтрал товуш	–	нейтральный звук
Scientific	–	илмий	–	научный
Secondary	–	икинчи даражали	–	второстепенный
Sense-group	–	маъно гурущи (синтагма)	–	смысловая группа (синтагма)
Sentence stress	–	жумла урғуси (баъзан гап урғуси дейилади)	–	фразовое ударение
Short	–	қисқа	–	короткий
Single	–	якка	–	одиночный, единственный
Smooth	–	силлиқ	–	плавность
Soft palate	–	юмшоқ танглай	–	мягкое небо
Sonant	–	сонант (бурун товуши)	–	сонант
Sound	–	товуш	–	звук (фонема)
Speech	–	нутқ	–	речь
Stress	–	урғу	–	ударение
Strong	–	кучли	–	сильный
Syllabic	–	бўғин ҳосил қилувчи	–	слоговый
Syllable	–	бўғин	–	слог

T

Tail	–	оҳангнинг урғусиз бўлаги	–	безударная часть тона
Tempo	–	суръат	–	темп
Tension	–	таранглик	–	приступ, напряжение
Terminal	–	сўнгги	–	терминальный
Timbre	–	тембр (овознинг сифати)	–	тембр
Tone	–	тон (ощанг)	–	тон

Tongue	–	тил	–	язык
Trilled	–	титроқ	–	дрожащий

U

Unemphatic	–	щис, щаяжонли былдаган	–	неэмфатический
Unrounded	–	лабланмаган	–	нелабиализованный
Unstressed	–	урғусиз	–	безударный
Unvoiced	–	жарангсиз	–	глухой
Upward (curve)	–	кытарилувчи	–	повышающийся
Utterance	–	гап, мулощаза	–	высказывание
Uvula	–	кичик тил(ча)	–	маленький язычок

V

Variant	–	кыриниш	–	вариант, оттенок
Velar	–	танглай орти	–	задненебный, велярный
Vocal cords	–	товуш пайчалари	–	голосовые связки
Voice	–	ун, товуш	–	голос
Voiced	–	жарангли	–	звонкий
Voiceless	–	жарангсиз	–	глухой
Vowel	–	унли	–	гласный

W

Weak	–	кучсиз	–	слабый
Wide	–	кенг	–	широкий
Word	–	сўз	–	слово

Z

Zero reduction	–	рекдукциянинг йўқлиги	–	нулевая редукция

OTHER MATERIALS

ТАВСИЯ ЭТИЛАЁТГАН БИТИРУВ МАЛАКАВИЙ ИШЛАР МАВЗУЛАРИ РЎЙХАТИ

НАЗАРИЙ ФОНЕТИКА
фанидан БМИ мавзулари
РЎЙХАТИ

1. Сўроқ гапларнинг интонацион структураси (оҳанги).
Intonational Structure of English Interrogative Sentences.
2. Фонетика ва фонология ярусларидаги тил ва нутқ бирликлари.
Language and Speech Units on the Phonological and Phonetic Levels.
3. Урғу гапларнинг актуал бўлинишидаги асосий воситалардан бири сифатида.
Stress as One of the Important Means of Functional Sentence Perspective.
4. Хорижий тилларни интерфаол ва коммуникатив ёндошув асосида ўқитишда талаффузнинг ўрни.
The Role of Pronunciation in Interactive and Communicative Approaches in Teaching Foreign Languages.
5. Хорижий тилларни ўқитишда она тили товушларининг интерференция ва фасилитацияси.
Facilitation and Interference of Native Sounds in Foreign Language Acquisition.
6. Инглиз тили талаффузига ўргатишни такомиллаштиришда тестларнинг ўрни.
Types of Tests to Improve English Pronunciation.
7. Фонологик назарияларнинг лингвистик таҳлили.
Linguistic Analysis of Phonological Theories.
8. Буюк Британияда тарқалган инглиз тили талаффузининг ўзига хос хусусиятлари.
Specific Features of British English Pronunciation.
9. Инглиз тили америка вариантининг ўзига хос хусусиятлари.
Specific Features of American English Pronunciation.
10. Инглиз тили Америка варианти интонациясининг адабий инглиз тили интонацияси билан қиёсий таҳлили.
Analysis of American English Intonation in Comparison with British English (R.P.)
11. Инглиз тили Австралия вариантининг инглиз тили адабий тили талаффузи билан қиёсий таҳлили.
Comparative Analysis of Australian English and R.P.
12. Инглиз тили Канада вариантининг ўзига хос хусусиятлари.
Specific Peculiarities of Canadian English Pronunciation.
13. Замонавий инглиз тилида дифтонглар масаласи.
The Problem of Diphthongs in Modern English.
14. Инглиз тилида унли фонемаларнинг тарихий тараққиёти.
Historical Development of English Vowel Phonemes.
15. Инглиз тилида ундош фонемаларнинг тарихий тараққиёти.
Historical Development of English Consonant Phonemes.
16. Инглиз ва ўзбек тилларидаги ундош фонемаларнинг қиёсий таҳлили.
Comparative Analysis of Consonants in English and Uzbek.

17. Инглиз ва ўзбек тилларидаги унли фонемаларнинг қиёсий таҳлили.
Comparative Analysis of Vowels in English and Uzbek.
18. Турли тил тизимида унли фонемаларнинг қиёсий таҳлили (ўзбек, рус, инглиз).
Comparative Analysis of Vowels in Different Languages (Uzbek, Russian, English).
19. Турли тил тизимида аллофонлар таҳлили (ўзбек, рус, инглиз тили материали асосида).
Analysis of Allophones in Different Languages (Uzbek, Russian, English).
20. Инглиз ва ўзбек тилларидаги комбикатор-позицион ўзгаришларнинг қиёсий таҳлили.
Comparative Analysis of Combinatory-Positional Changes in English and Uzbek.
21. Инглиз ва рус тилларидаги комбикатор-позицион ўзгаришларнинг қиёсий таҳлили.
Comparative Analysis of Combinatory-Positional Changes in English and Russian.
22. Инглиз тилидаги суперсегментал бирликлар прагматикаси.
Pragmatics of Supersegmental Units in English.
23. Инглиз ва ўзбек тилларида интонациянинг прагматик хусусиятлари.
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24. Инглиз ва рус тилларидаги интонация прагматикасининг қиёсий таҳлили.
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25. Инглиз ва ўзбек тилларида урғунинг қиёсий таҳлили.
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26. Замонавий тилшуносликда фоностилистиканинг долзарб муаммолари.
Actual Problems of Phonostylistics in Modern Lunguistics.
27. Замонавий тилшуносликда фоносемантиканинг долзарб масалалари.
Actual Problems of Phonosemantics in Modern Lunguistics.
28. Замонавий тилшуносликда фонотактиканинг ўзига хос хусусиятлари.
Specific Features of Phonotactics in Modern Linguistics.
29. Замонавий тилшуносликда товуш символизмининг ўзига хос хусусиятлари.
Specific Peculiarities of Sounds Symbolism in Modern Linguistics.
30. Инглиз тили Янги Зеландия варианти талаффузининг ўзига хос хусусиятлари.
Specific Features of New Zealand English Pronunciation.
31. Турли тизимли тилларда ассимиляциянинг лингвистик таҳлили (ўзбек, рус, инглиз тиллари материали асосида).
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32. Бўғин назарияларининг лисоний таҳлили.
Linguistic Analysis of Syllable Theories.
33. Морфонологиянинг ўзига хос хусусиятлари.
Main Peculiarities of Morphonology.
34. Тилшуносликда фонологик мактаблар.
Phonological Schools in Linguistics.

35. Москва фонологик мактаби вакилларининг илмий қарашлари.
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36. Турли тизимли тилларда редукциянинг қиёсий таҳлили.
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37. Инглиз ва ўзбек тилларидаги тил олди унлиларининг қиёсий - типологик таҳлили
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Comparative-Typological Analysis of English and Uzbek Forelinguial Consonants
40. Инглиз ва ўзбек тилларидаги тил орқа унлиларининг қиёсий - типологик таҳлили
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41. Инглиз ва ўзбек тилларидаги тушувчи оҳангнинг қиёсий - типологик таҳлили
Comparative-Typological Analysis of English and Uzbek Falling Tones
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Comparative-Typological Analysis of English and Uzbek Rising Tones
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47. Инглиз ва ўзбек тилларидаги танлов сўроқ гаплар интонациясининг қиёсий – типологик таҳлили
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54. Инглиз ва ўзбек тилларидаги эргашган қўшма гаплар интонациясининг қиёсий – типологик таҳлили
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56. Инглиз тилидаги унлиларнинг нутқдаги ўзгариши
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58. Инглиз ва ўзбек тилларидаги тақлидий сўзларнинг қиёсий - типологик таҳлили
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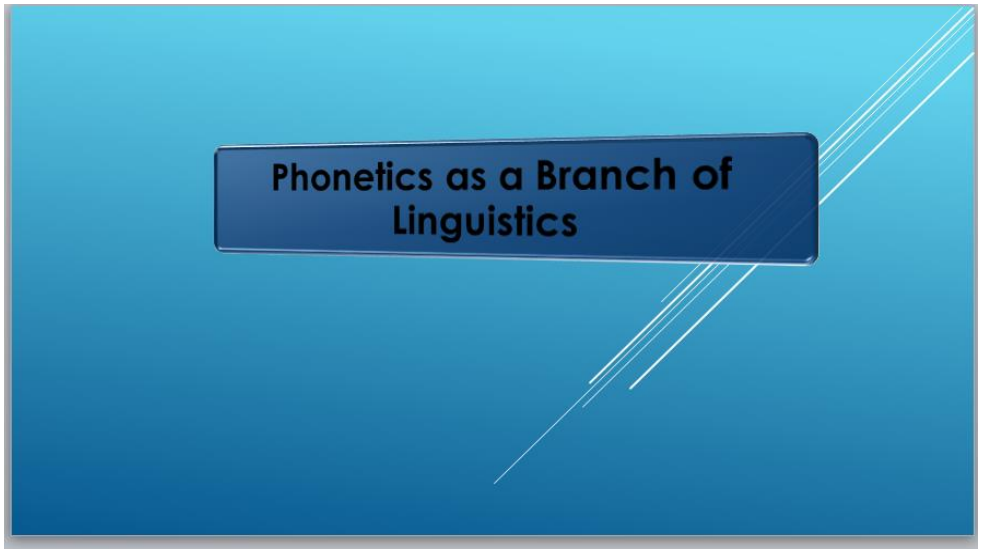
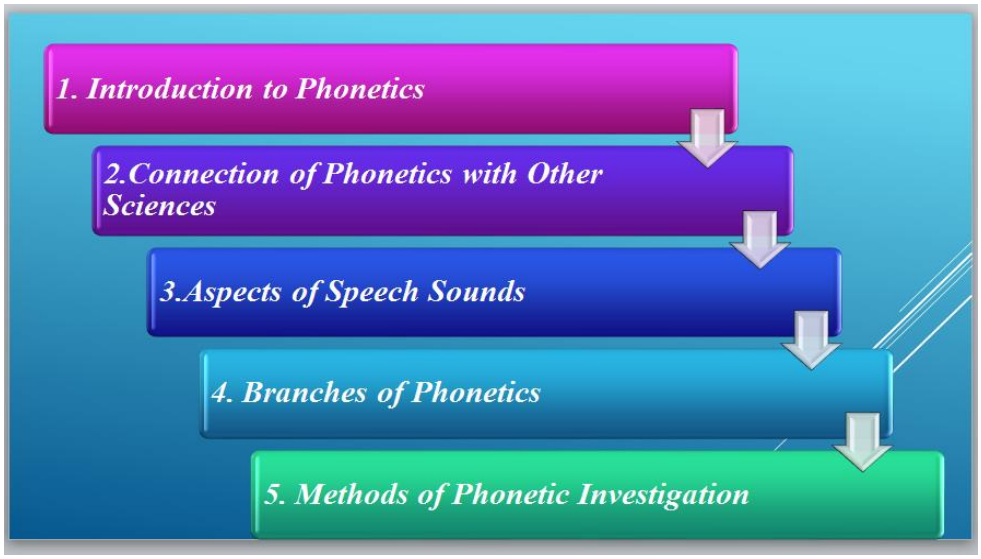
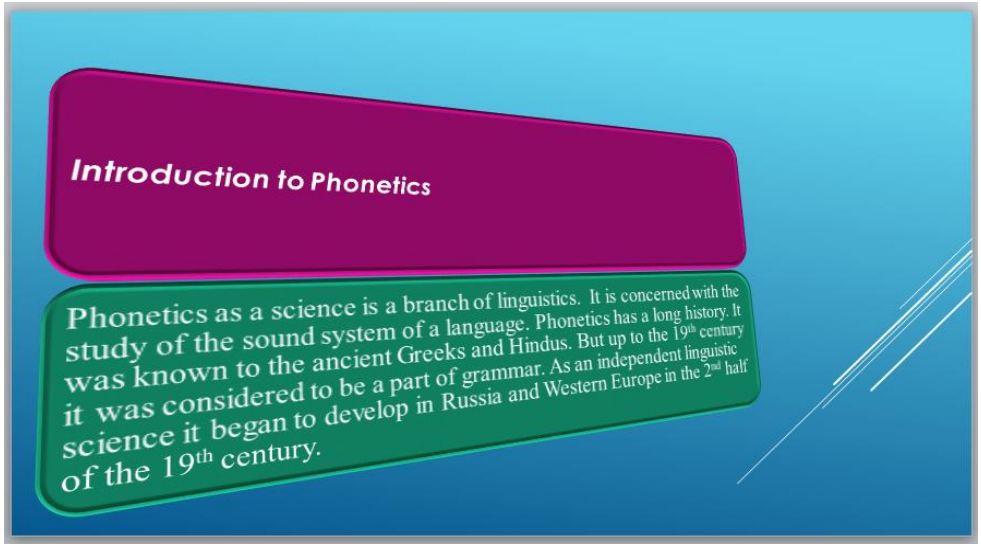
59. Инглиз тилининг Британия ва Америка вариантларидаги дарак гаплар интонацияси
Intonation of Declarative Sentences in British and American English
60. Инглиз тилининг Британия ва Канада вариантларидаги махсус сўроқ гаплар интонацияси
Intonation of Special Questions in British and Canadian English
61. Инглиз тилининг Британия ва Австралия вариантларидаги танлов сўроқ гаплар интонацияси
Intonation of Alternative Questions in British and Australian English
62. Сўз урғусининг когнитив вазифалари
Cognitive Functions of Word Stress
63. Инглиз ва ўзбек тиллари фонотактикасининг қиёсий - типологик таҳлили

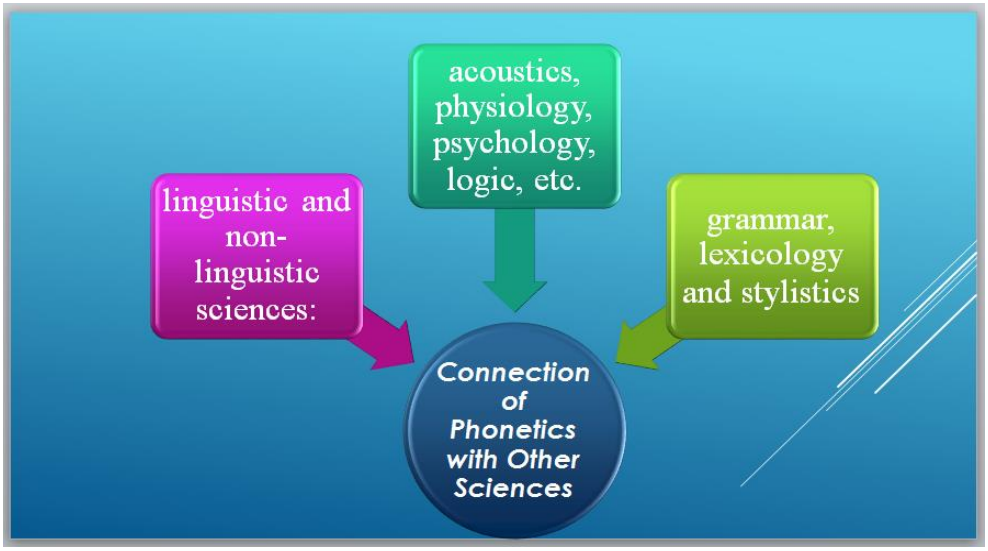
Comparative-Typological Study of Phonotactics in English and Uzbek
64. Матннинг фонетик ва фоностилистик таҳлили
Text Analysis from Phonetic and Phonostylistic Points of View

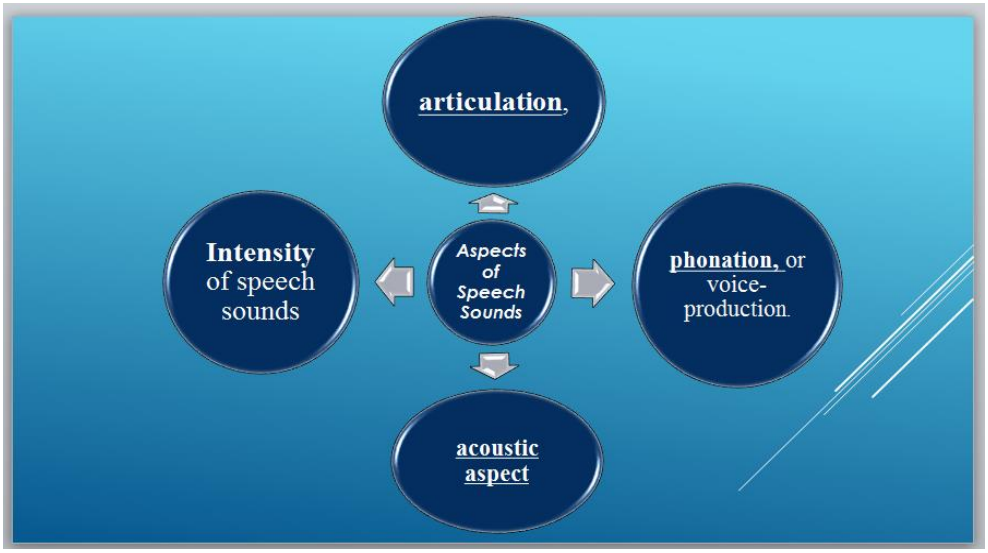
КЎРГАЗМАЛИ ТАҚДИМОТ СЛАЙДЛАРИ

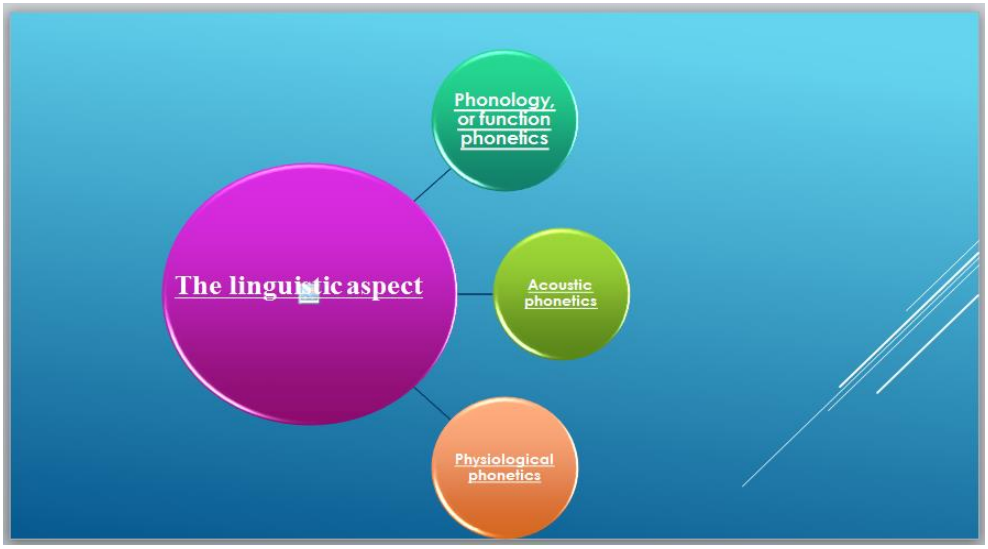


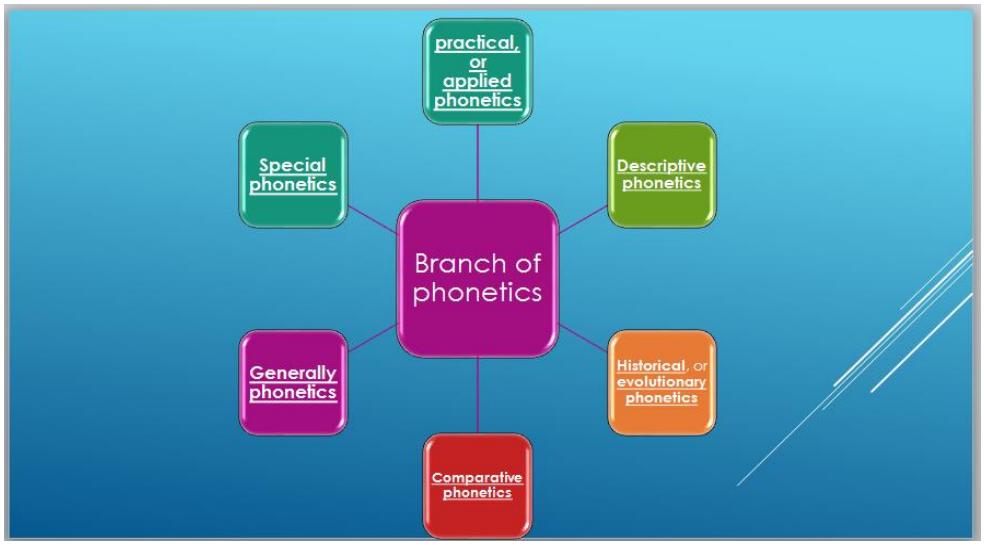


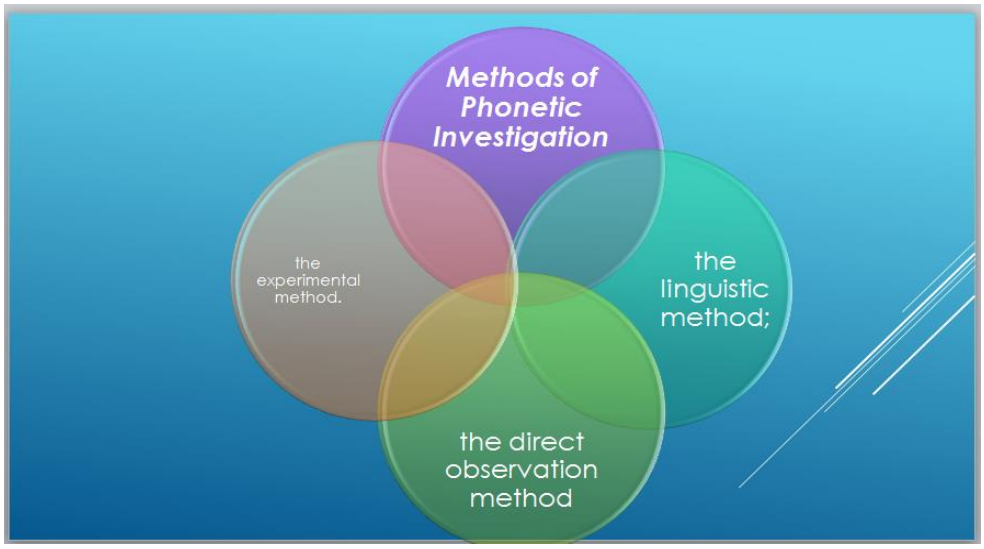


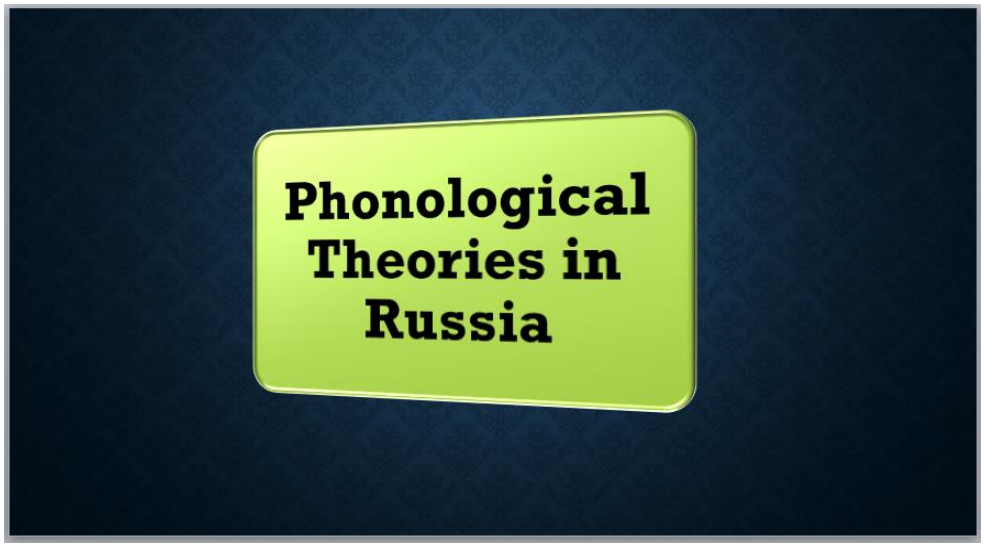

acoustics, physiology, psychology, logic, etc.
linguistic and non-linguistic sciences:
grammar, lexicology and stylistics
Connection of Phonetics with Other Sciences


articulation,
Intensity of speech sounds
Aspects of Speech Sounds
phonation, or voice-production.
acoustic aspect

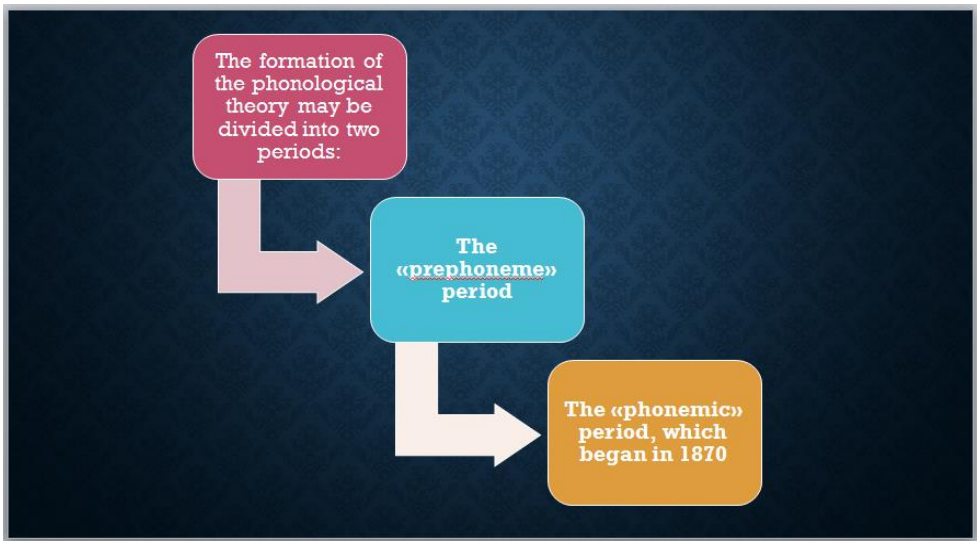

Phonology, or function phonetics
The linguistic aspect
Acoustic phonetics
Physiological phonetics

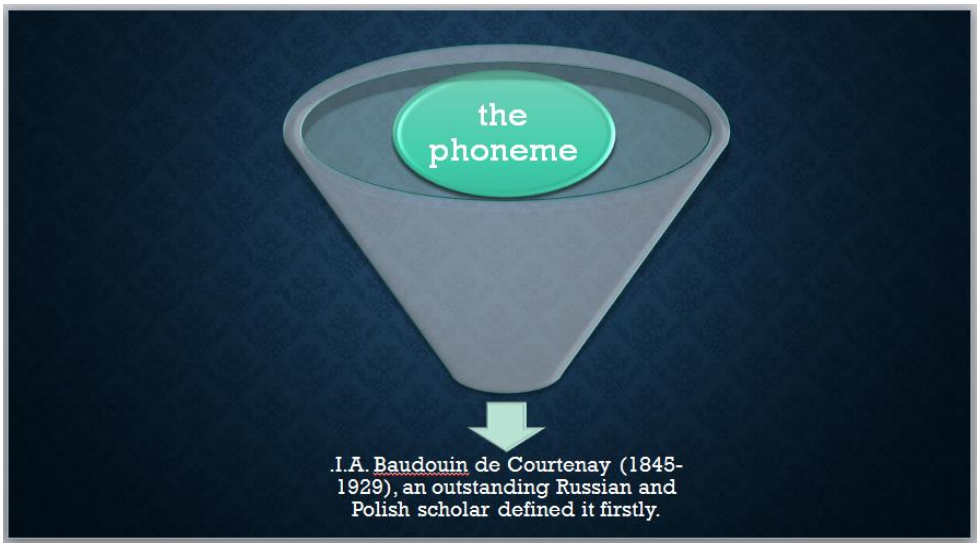

practical, or applied phonetics
Special phonetics
Descriptive phonetics
Branch of phonetics
Generally phonetics
Historical, or evolutionary phonetics
Comparative phonetics

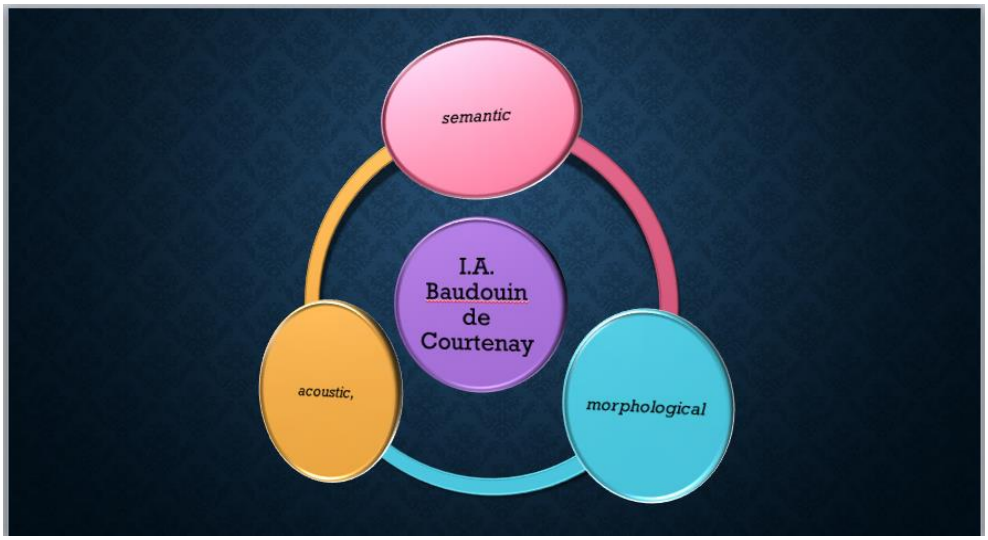

Methods of Phonetic Investigation
the experimental method.
the linguistic method;
the direct observation method

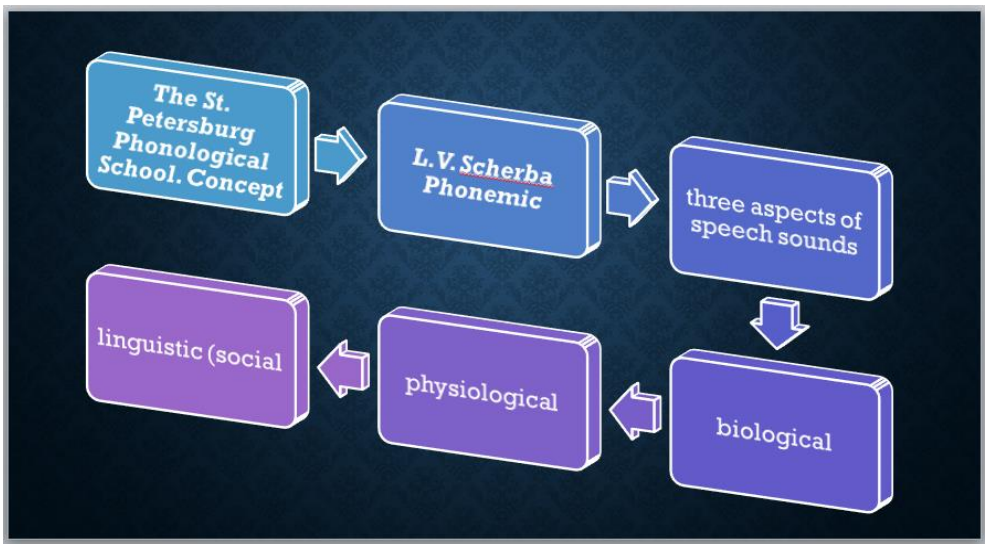

Phonological Theories in Russia

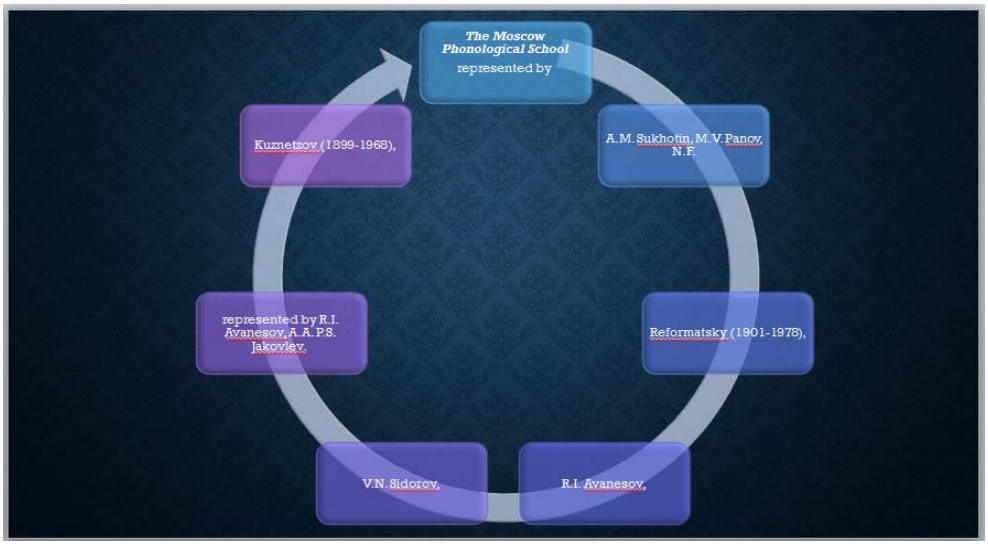
The St. Petersburg Phonological School
The Moscow Phonological School

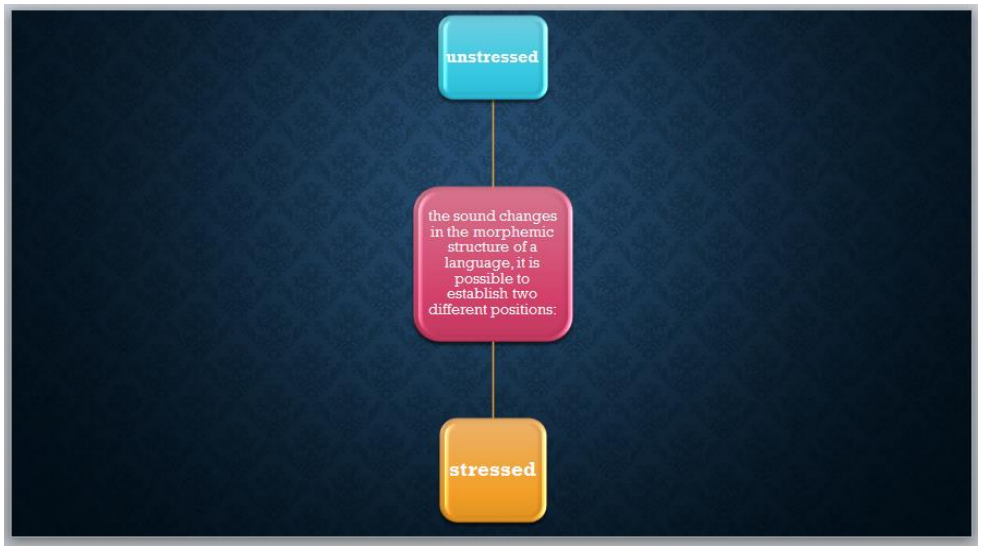

The formation of the phonological theory may be divided into two periods:
The «prephoneme» period
The «phonemic» period, which began in 1870


the phoneme
.I.A. Baudouin de Courtenay (1845-1929), an outstanding Russian and Polish scholar defined it firstly.


semantic
I.A. Baudouin de Courtenay
acoustic,
morphological


The St. Petersburg Phonological School. Concept
L.V. Scherba Phonemic
three aspects of speech sounds
biological
physiological
linguistic (social


The Moscow Phonological School
represented by
A.M. Sukhotin, M.V. Panov, N.F.
Reformatsky (1901-1978),
R.I. Avanesov,
V.N. Sidorov,
represented by R.I. Avanesov, A.A. P.S. Jakovlev,
Kuznetzov (1899-1968),



In the Russian word **вода** /vad' ʌ/ there are two variants or allophones of the phoneme
/ʌ/: stressed and unstressed, which are different as to their quantitative feature because usually stressed vowels are longer than unstressed ones.
But if we take the word forms **воды** /vodi/, **водный** /vodnij/, **водяной** /və djanoj/ in the morpheme **вод** we can distinguish the sound alternations /ʌ'-o-ə/.
In such cases R.I. Avanesov proposes to define each member of alternations /ʌ'-o-ə/ as variants of one phoneme /o/.
Likewise in the words **вода** / vʌdʌ'/, **вод** /vo´t/, **воде** /vʌde/ the consonants /t/ and /d/ may also be interpreted as variants of the phoneme /d/,
but the members of alternations /d-t-d'/ may be considered as the realizations of one phoneme.

In a stressed position phonemic oppositions may be preserved, while in an unstressed position they are neutralized. Usually neutralization is the result of coincidence of two phonemes which are differentiated by one feature.

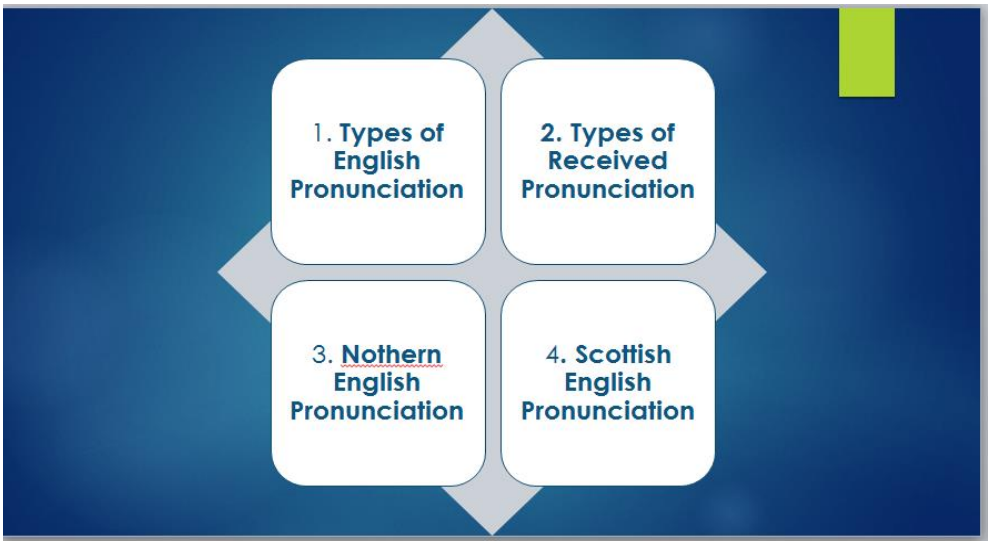
For example, in words **плод** and **плот, луг** and **лук** voiced consonants become voiceless at the end of words.

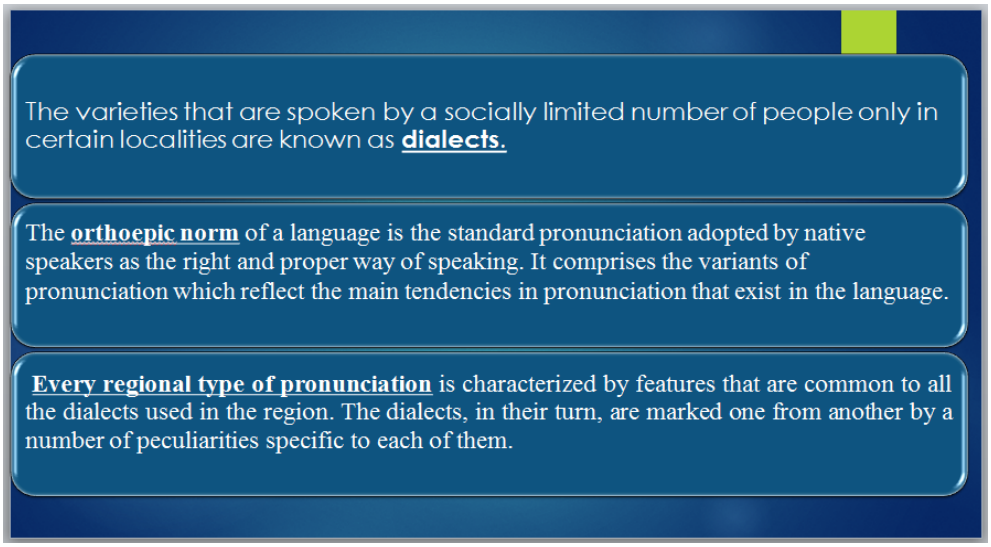
The Moscow phonologists suggested the term «hyperphoneme» which is defined as a unit which appears in the position of neutralization of a group of phonemes.

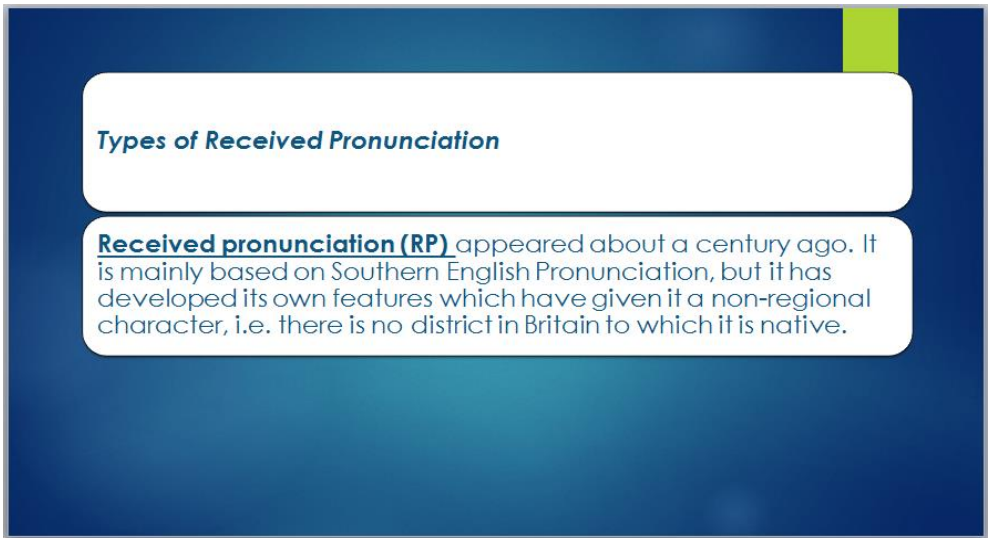
For example, in Russian neutralization may take place in unstressed syllables where the vowels /a/, /o/, /j/, /e/, /u/ can be distinguished from each other; in this case they are not phonemes but hyperphonemes /a/ o, i /e/ and /u/.

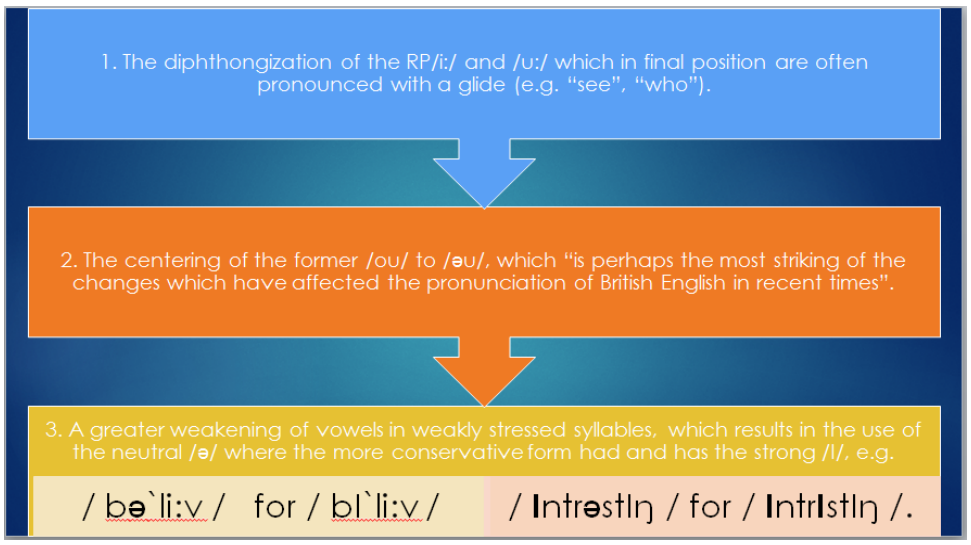
The unit hyperphoneme as presented by the Moscow phonologists does not coincide with the «archiphoneme» unit suggested by the Prague phonological school. The latter is understood as a unit, when two phonemes, distinguished only by one feature, for example,

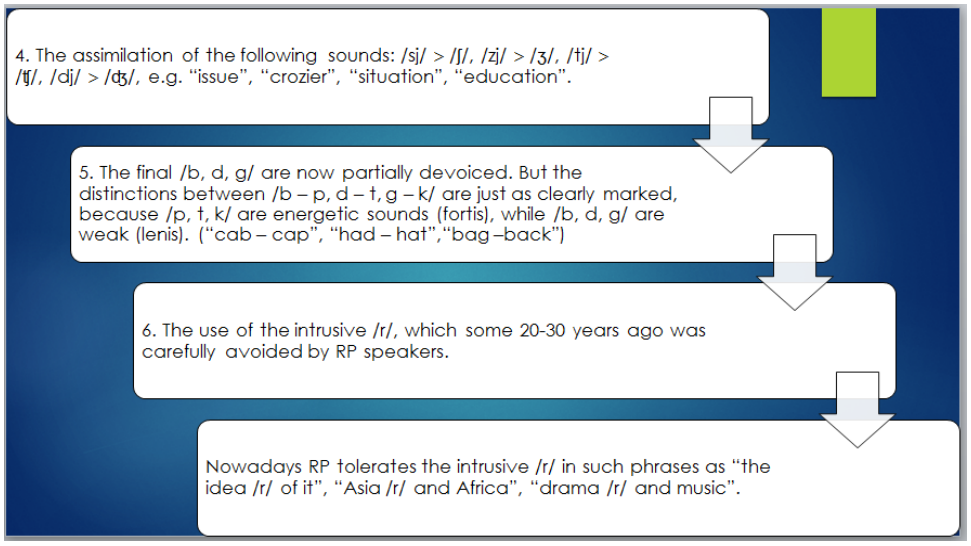
voiced -voiceless consonants /p - b/, /t - d/ etc., may coincide with their feature in the position of neutralization: **луг - лук, пруд - прут**. In such cases archiphonemes /p/b and t/d/ may appear in Russian.

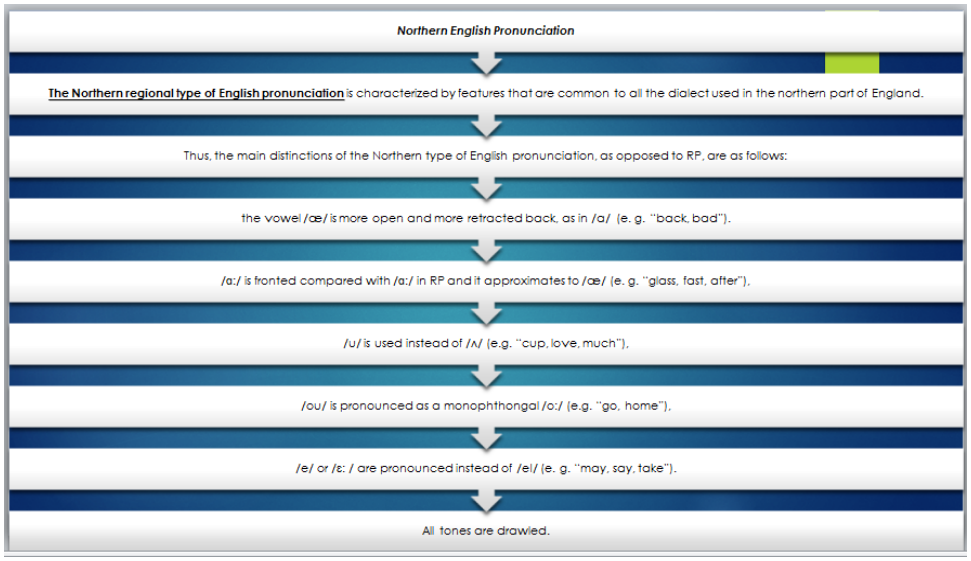

1. Types of English Pronunciation
2. Types of Received Pronunciation
3. Nothern English Pronunciation
4. Scottish English Pronunciation

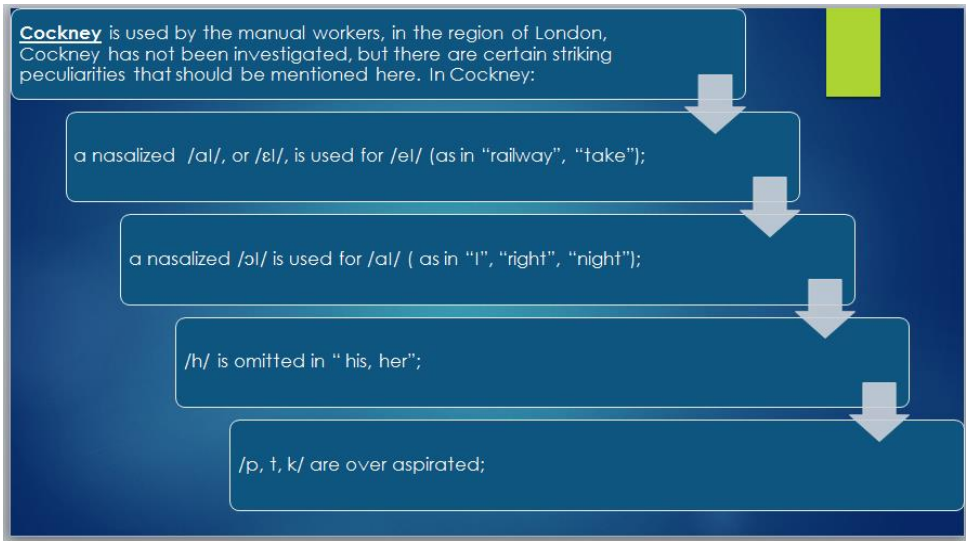

The varieties that are spoken by a socially limited number of people only in certain localities are known as dialects.
The orthoepic norm of a language is the standard pronunciation adopted by native speakers as the right and proper way of speaking. It comprises the variants of pronunciation which reflect the main tendencies in pronunciation that exist in the language.
Every regional type of pronunciation is characterized by features that are common to all the dialects used in the region. The dialects, in their turn, are marked one from another by a number of peculiarities specific to each of them.

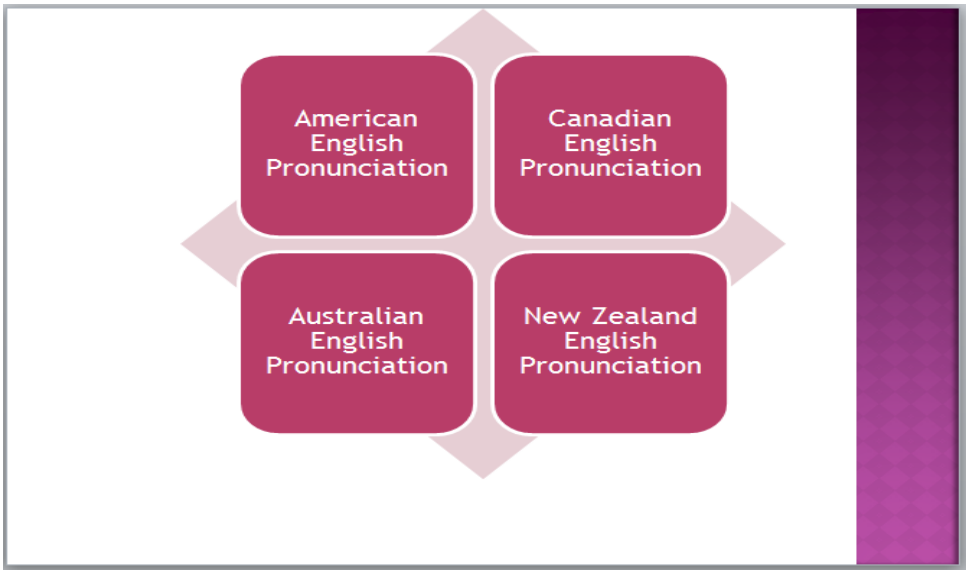

Types of Received Pronunciation
Received pronunciation (RP) appeared about a century ago. It is mainly based on Southern English Pronunciation, but it has developed its own features which have given it a non-regional character, i.e. there is no district in Britain to which it is native.

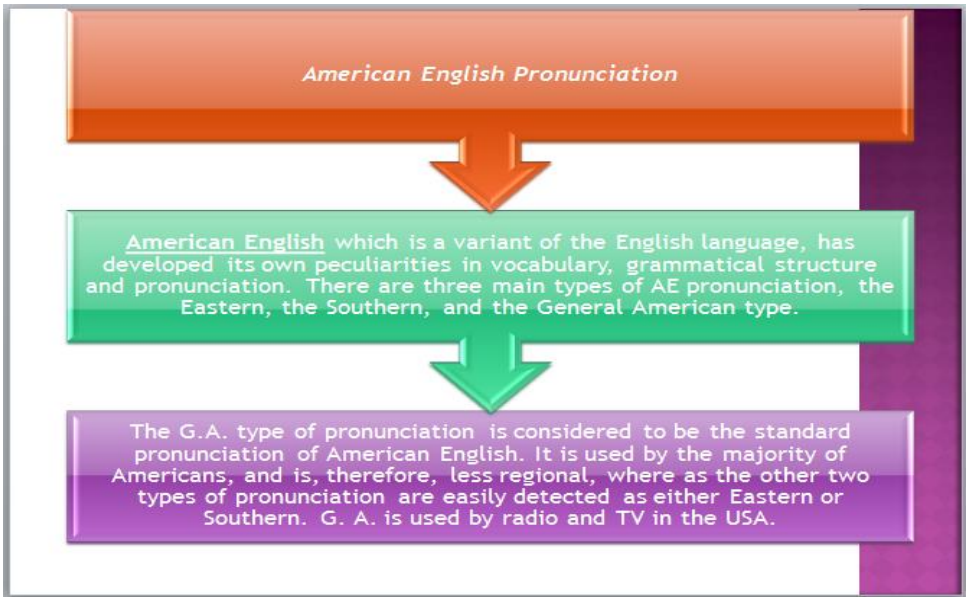

1. The diphthongization of the RP/i:/ and /u:/ which in final position are often pronounced with a glide (e.g. "see", "who").
2. The centering of the former /ou/ to /əu/, which "is perhaps the most striking of the changes which have affected the pronunciation of British English in recent times".
3. A greater weakening of vowels in weakly stressed syllables, which results in the use of the neutral /ə/ where the more conservative form had and has the strong /I/, e.g.
/ bə`li:v / for / bI`li:v /
/ ɪntrəstɪŋ / for / ɪntrɪstɪŋ /.

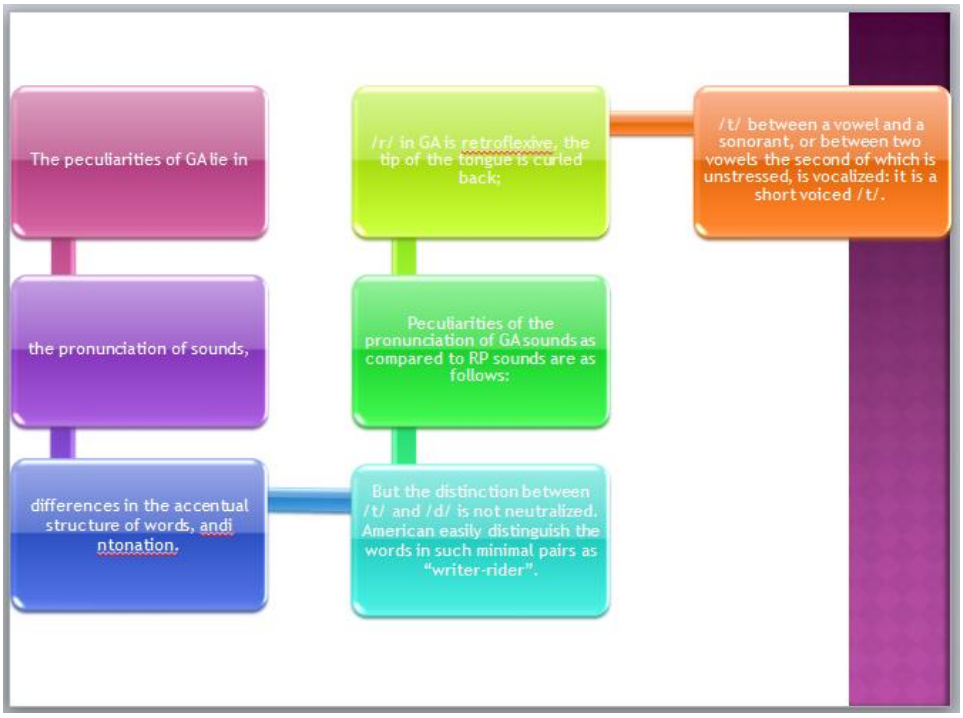

4. The assimilation of the following sounds: /sj/ > /ʃ/, /zj/ > /ʒ/, /tj/ > /ʧ/, /dj/ > /ʤ/, e.g. "issue", "crozier", "situation", "education".
5. The final /b, d, g/ are now partially devoiced. But the distinctions between /b – p, d – t, g – k/ are just as clearly marked, because /p, t, k/ are energetic sounds (fortis), while /b, d, g/ are weak (lenis). ("cab – cap", "had – hat","bag –back")
6. The use of the intrusive /r/, which some 20-30 years ago was carefully avoided by RP speakers.
Nowadays RP tolerates the intrusive /r/ in such phrases as "the idea /r/ of it", "Asia /r/ and Africa", "drama /r/ and music".

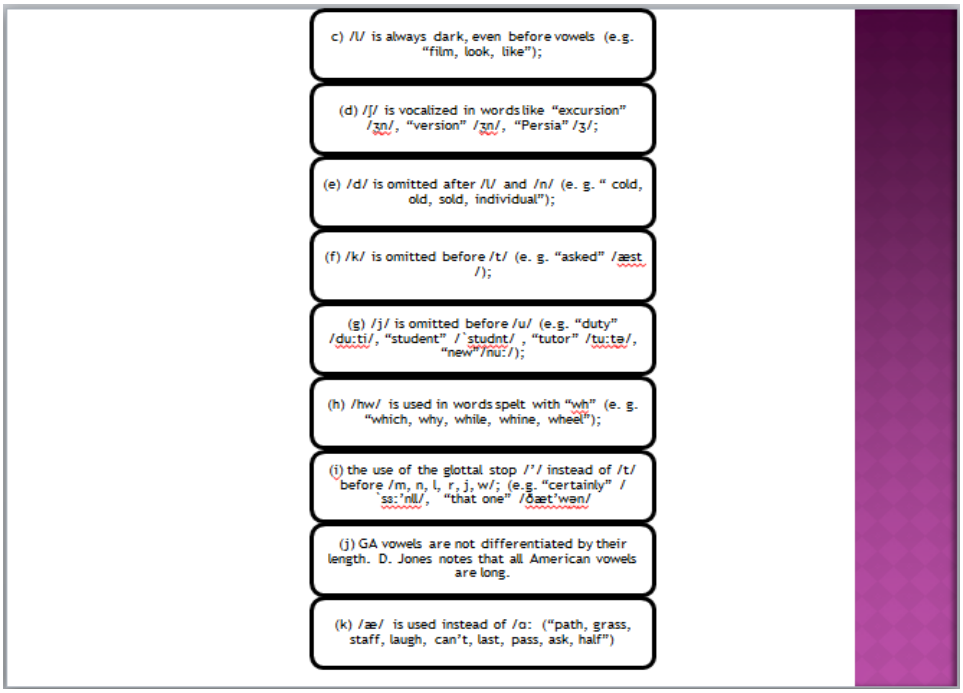

Northern English Pronunciation
The Northern regional type of English pronunciation is characterized by features that are common to all the dialect used in the northern part of England.
Thus, the main distinctions of the Northern type of English pronunciation, as opposed to RP, are as follows:
the vowel /æ/ is more open and more retracted back, as in /ɑ/ (e. g. "back, bad").
/ɑ:/ is fronted compared with /ɑ:/ in RP and it approximates to /æ/ (e. g. "glass, fast, after").
/u/ is used instead of /ʌ/ (e.g. "cup, love, much").
/ou/ is pronounced as a monophthongal /o:/ (e.g. "go, home").
/e/ or /ɛ: / are pronounced instead of /ei/ (e. g. "may, say, take").
All tones are drawled.


Cockney is used by the manual workers, in the region of London, Cockney has not been investigated, but there are certain striking peculiarities that should be mentioned here. In Cockney:
a nasalized /aI/, or /ɛI/, is used for /eI/ (as in "railway", "take");
a nasalized /ɔI/ is used for /aI/ (as in "I", "right", "night");
/h/ is omitted in " his, her";
/p, t, k/ are over aspirated;


American English Pronunciation
Canadian English Pronunciation
Australian English Pronunciation
New Zealand English Pronunciation


American English Pronunciation
American English which is a variant of the English language, has developed its own peculiarities in vocabulary, grammatical structure and pronunciation. There are three main types of AE pronunciation, the Eastern, the Southern, and the General American type.
The G.A. type of pronunciation is considered to be the standard pronunciation of American English. It is used by the majority of Americans, and is, therefore, less regional, where as the other two types of pronunciation are easily detected as either Eastern or Southern. G. A. is used by radio and TV in the USA.


The peculiarities of GA lie in
the pronunciation of sounds,
differences in the accentual structure of words, and intonation.
/r/ in GA is retroflexive, the tip of the tongue is curled back;
Peculiarities of the pronunciation of GA sounds as compared to RP sounds are as follows:
But the distinction between /t/ and /d/ is not neutralized. American easily distinguish the words in such minimal pairs as "writer-rider".
/t/ between a vowel and a sonorant, or between two vowels the second of which is unstressed, is vocalized: it is a short voiced /t/.


c) /l/ is always dark, even before vowels (e.g. "film, look, like");
(d) /ʃ/ is vocalized in words like "excursion" /ʃn/, "version" /ʃn/, "Persia" /ʒ/;
(e) /d/ is omitted after /l/ and /n/ (e. g. " cold, old, sold, individual");
(f) /k/ is omitted before /t/ (e. g. "asked" /æst /);
(g) /j/ is omitted before /u/ (e.g. "duty" /du:ti/, "student" /`studnt/ , "tutor" /tu:tə/, "new"/nu:/);
(h) /hw/ is used in words spelt with "wh" (e. g. "which, why, while, whine, wheel");
(i) the use of the glottal stop /'/ instead of /t/ before /m, n, l, r, j, w/; (e.g. "certainly" /`sɜ:'nlI/, "that one" /ðæt'wən/
(j) GA vowels are not differentiated by their length. D. Jones notes that all American vowels are long.
(k) /æ/ is used instead of /ɑ: ("path, grass, staff, laugh, can't, last, pass, ask, half")

Canadian English Pronunciation

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

a) before the voiceless consonants the first element of the diphthongs /aI/ and /au/ may be substituted by the vowels /ʌ/and /ɛ/ in words like **out** /ʌut/ or /ɛut /, **nice** /nʌIs/ or /nɛIs/, **house** /hʌus/or /hɛus/;

b) in word final position before the sonants /l/ , /m/, /n/, the vowel sounds as /u/,/ə/, /I/ may be added: **mail** /meiul/, **film** /filəm/, **known** /nouən/ etc.;

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

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

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

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

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

h) dark /l/ is used in CaE in almost all position: pull /pul/, fellow /fɛlau/ etc.;

i) both GB and GA forms of accentuation are used in words ending with -ary, -ory, -ary: dictionary /dIkʃənrI/ or /ˈdIkʃən erI/, laboratory /lə ˈborətrI/ or /ˈlæbrə ˌtorI/

j) CaE intonation possesses many features in common with both RP and GA. However it is still not scientifically investigated by the methods of instrumental phonetics.

Australian English Pronunciation

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

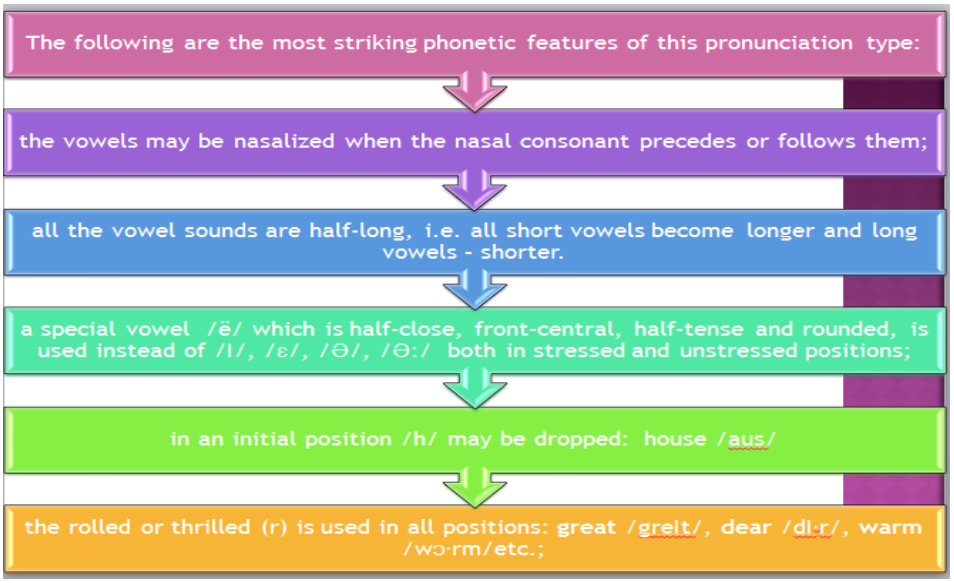
1 .Educated or Cultivated Australian English;

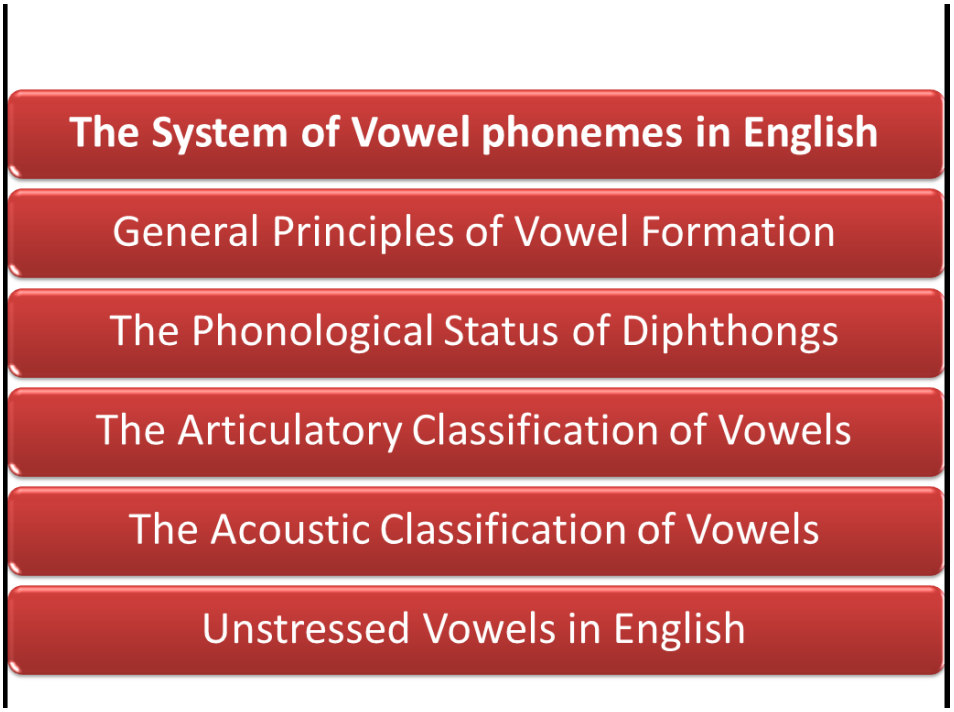
2. Broad Australian English;

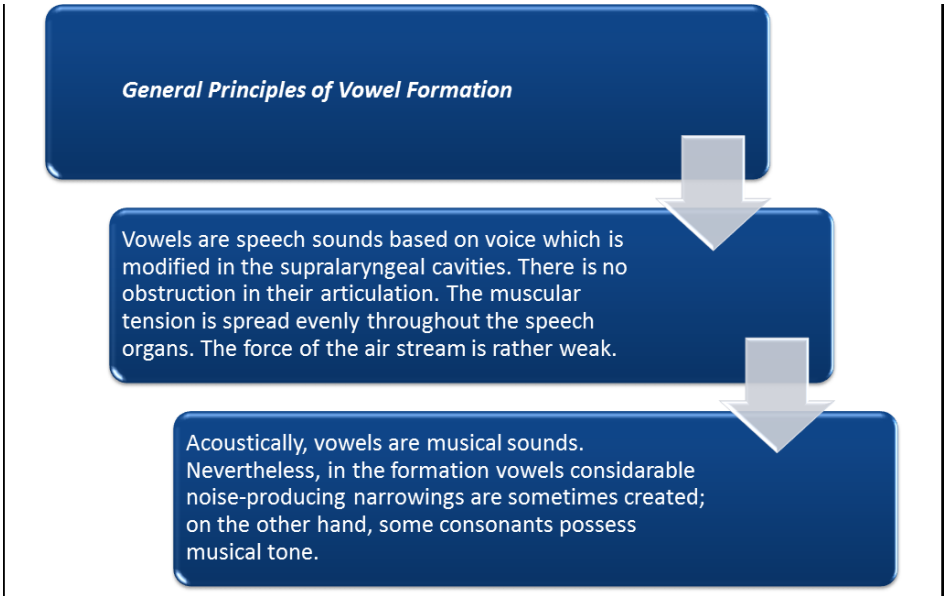
3. General Australian English (GAu) which is regarded as a literary type.

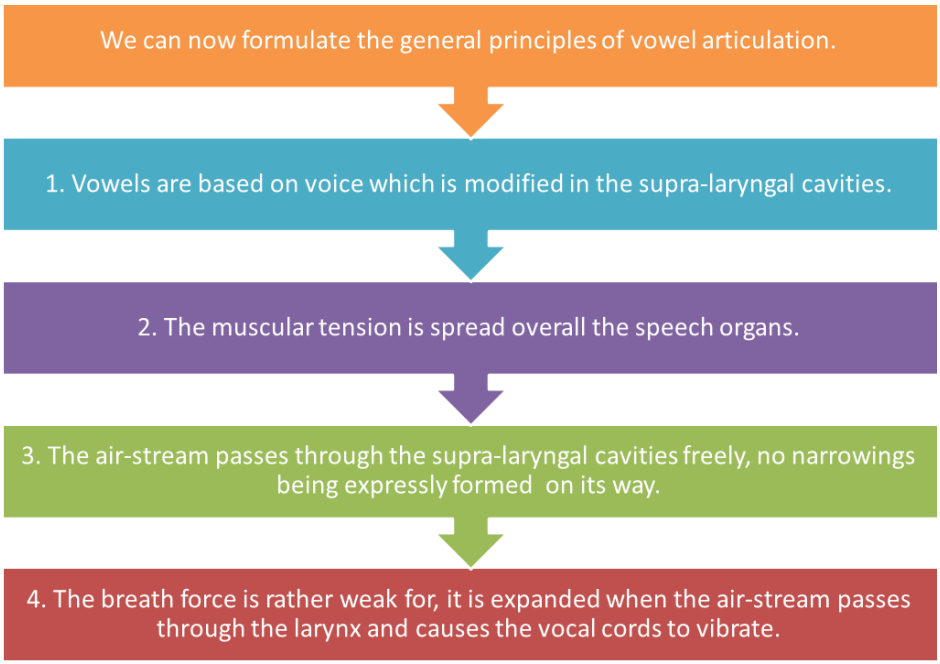
The following simple vowels (monophthongs and diphthongized vowels) exist in GAu;

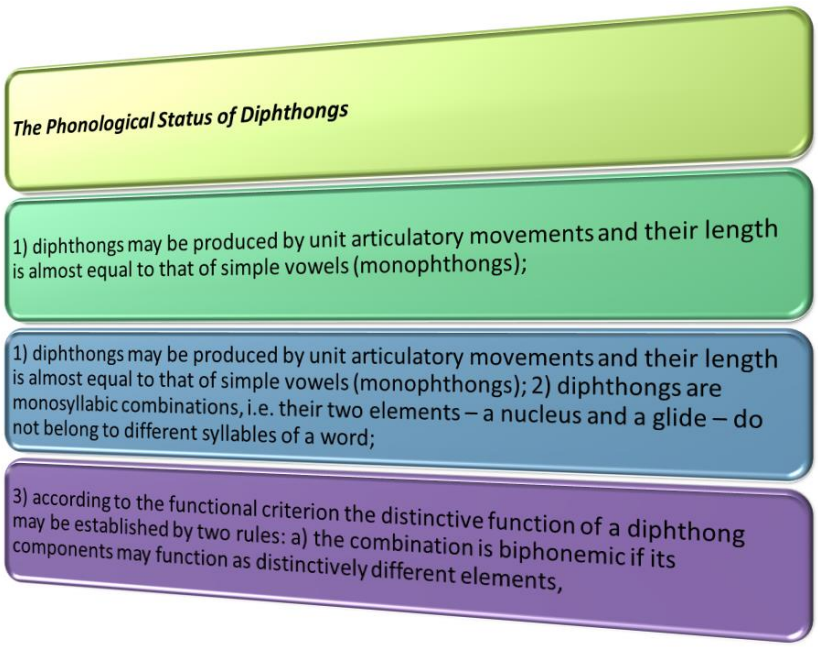
New Zealand English Pronunciation
This type of pronunciation has many features in common with RP. The most striking phonetic features of the New Zealand English pronunciation are the following:
a) the short vowel /I/ is prolonged in the final unstressed position: city /sIti:/, very /verI:/ etc.
b) in the unstressed position /I/ becomes /ə/. Phonologically the opposition /I-ə/ is neutralized in an unstressed position: did /dəd/, it is /ət əz/, charges /ʧa:ʤəz/.
c) Words like dance, chance, glass have two forms of pronunciation one, which coincides with RP, the other - with GA: /da:ns/ - /dæns/, /ʧa:ns/ - /ʧæns/, /gla:s/ - /gæls/ etc.;
d) The diphthong /au/ is substituted by /æu/: town /tæun/, cow /kæu/ etc.;
e) Besides the influences of GA, as in the usage of /æ/ and substitution of /ʃ/ by /ʒ/ in words like Asia /ˈeIʒ/, version /və:ʒn/ the influence of Eastern English and Cockney dialects may be noticed in the New Zealand pronunciation.

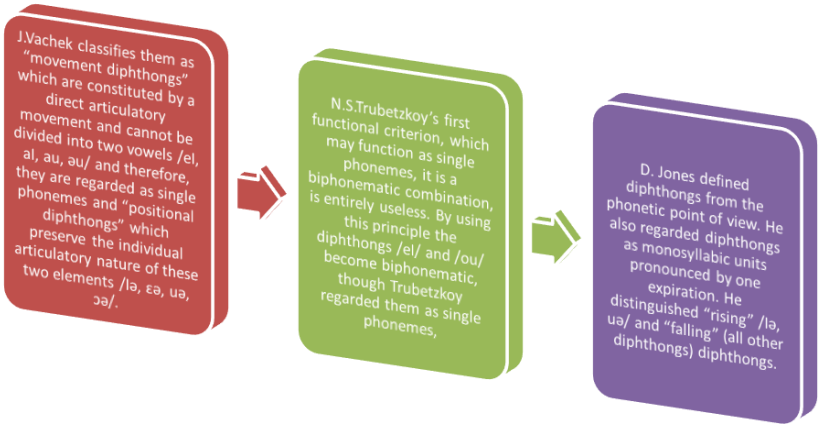

The following are the most striking phonetic features of this pronunciation type:
the vowels may be nasalized when the nasal consonant precedes or follows them;
all the vowel sounds are half-long, i.e. all short vowels become longer and long vowels - shorter.
a special vowel /ë/ which is half-close, front-central, half-tense and rounded, is used instead of /I/, /ɛ/, /Ə/, /Ə:/ both in stressed and unstressed positions;
in an initial position /h/ may be dropped: house /aus/
the rolled or thrilled (r) is used in all positions: great /greIt/, dear /dI·r/, warm /wɔ·rm/etc.;


The System of Vowel phonemes in English
General Principles of Vowel Formation
The Phonological Status of Diphthongs
The Articulatory Classification of Vowels
The Acoustic Classification of Vowels
Unstressed Vowels in English


General Principles of Vowel Formation
Vowels are speech sounds based on voice which is modified in the supralaryngeal cavities. There is no obstruction in their articulation. The muscular tension is spread evenly throughout the speech organs. The force of the air stream is rather weak.
Acoustically, vowels are musical sounds. Nevertheless, in the formation vowels considarable noise-producing narrowings are sometimes created; on the other hand, some consonants possess musical tone.


We can now formulate the general principles of vowel articulation.
1. Vowels are based on voice which is modified in the supra-laryngal cavities.
2. The muscular tension is spread overall the speech organs.
3. The air-stream passes through the supra-laryngal cavities freely, no narrowings being expressly formed on its way.
4. The breath force is rather weak for, it is expanded when the air-stream passes through the larynx and causes the vocal cords to vibrate.


The Phonological Status of Diphthongs
1) diphthongs may be produced by unit articulatory movements and their length is almost equal to that of simple vowels (monophthongs);
1) diphthongs may be produced by unit articulatory movements and their length is almost equal to that of simple vowels (monophthongs); 2) diphthongs are monosyllabic combinations, i.e. their two elements – a nucleus and a glide – do not belong to different syllables of a word;
3) according to the functional criterion the distinctive function of a diphthong may be established by two rules: a) the combination is biphonemic if its components may function as distinctively different elements,


J.Vachek classifies them as "movement diphthongs" which are constituted by a direct articulatory movement and cannot be divided into two vowels /el, al, au, əu/ and therefore, they are regarded as single phonemes and "positional diphthongs" which preserve the individual articulatory nature of these two elements /lə, ɛə, uə, ɔə/.
N.S.Trubetzkoy's first functional criterion, which may function as single phonemes, it is a biphonematic combination, is entirely useless. By using this principle the diphthongs /el/ and /ou/ become biphonematic, though Trubetzkoy regarded them as single phonemes,
D. Jones defined diphthongs from the phonetic point of view. He also regarded diphthongs as monosyllabic units pronounced by one expiration. He distinguished "rising" /lə, uə/ and "falling" (all other diphthongs) diphthongs.

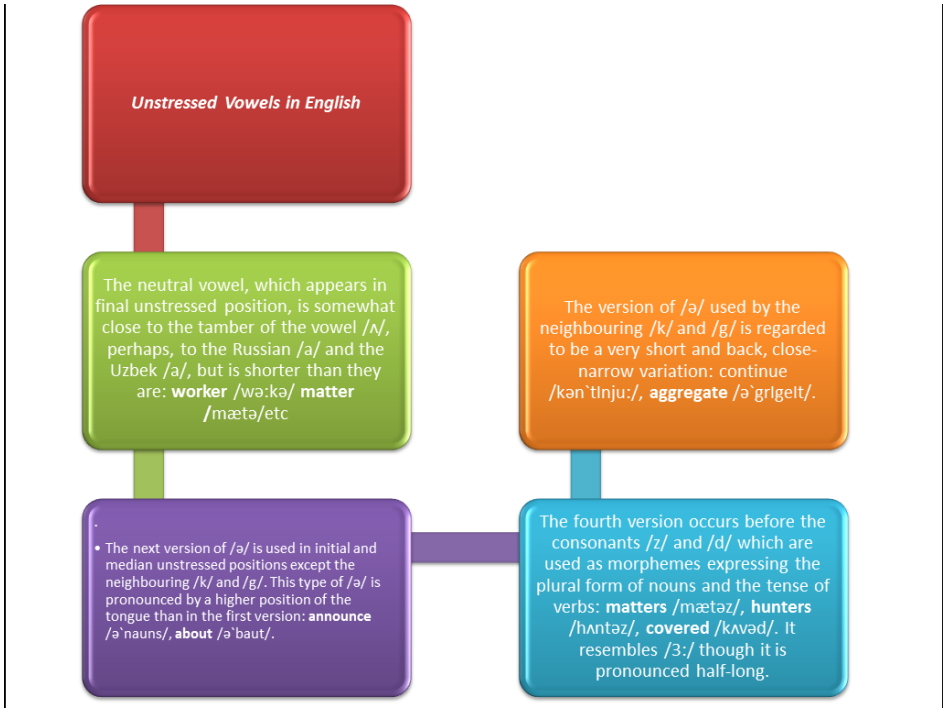
The Articulatory Classification of English Vowels

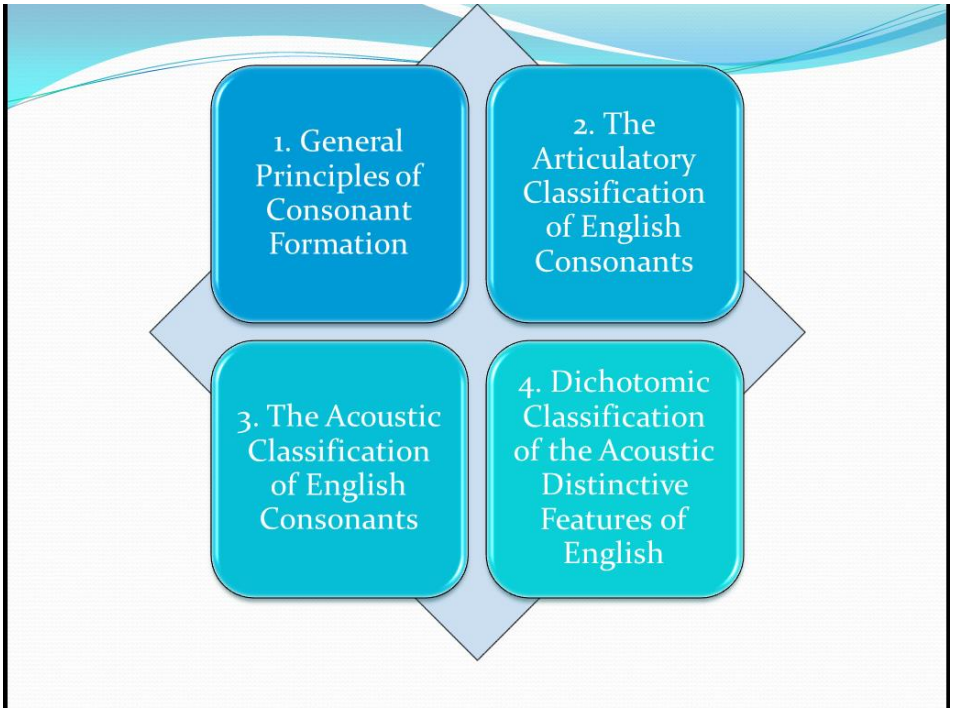
according to the horizontal movement of the tongue;	*according to the vertical movement of the tongue;*	*according to the position of the lips;*	*according to the degree of the muscular tension of the articulatory organs;*	*according to the force of articulation at the end of a vowel;*	*according to the stability of articulation;*	*according to the length of a vowel.*

5. The Acoustic Classification of English Vowels

If the formants F_1 and F_2 are in the middle of the spectrum, i.e. close to each other as for /ɑ:, ɔ, æ/, the vowels are classified as **compact**. If the formants are at each of the extremities of the spectrum as for /u:, u, i:, I/ the vowels are **diffuse**. Open vowels are compact, close vowels are diffuse.

If the second formant is high, as for /i:, e/, the vowels are of a clear or **acute** timbre. If it is low, so that both F_1 and F_2 are in the low section of the spectrum (as for /u:, u, ɔ:/, a vowel has a dark or **grave** timbre. Front vowels are acute, back vowels are grave. F_2 is lower in rounded vowels (as ɔ, ɔ:, u, u:) than it is in unrounded vowels (as i:, I, e, æ, ʌ, ɑ:). Acoustically, rounded vowels are opposed to unrounded as **flat** to **plain.**

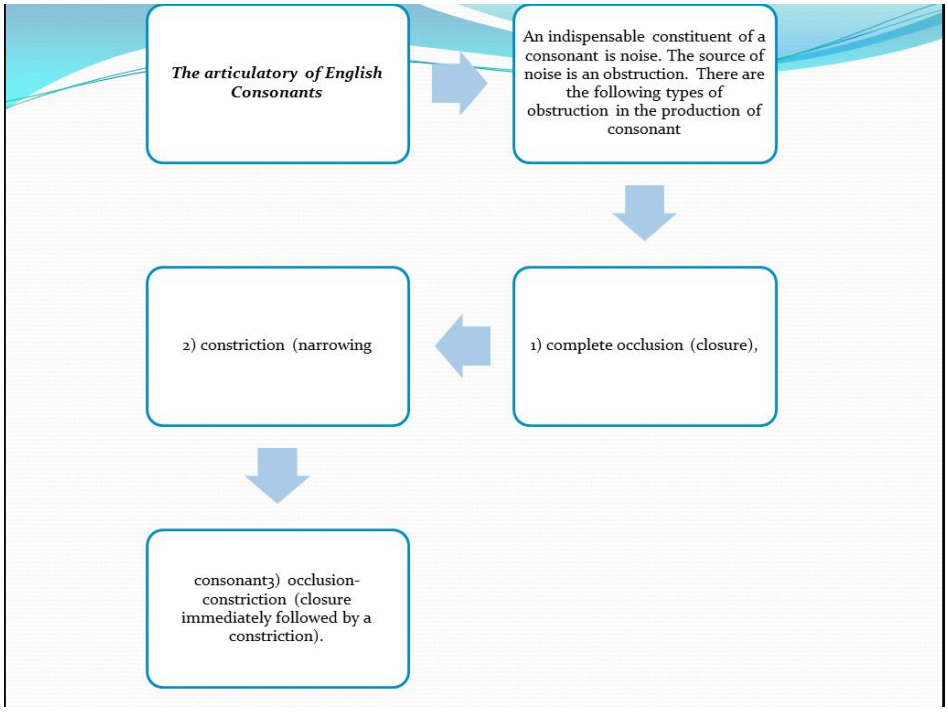

Unstressed Vowels in English
The neutral vowel, which appears in final unstressed position, is somewhat close to the tamber of the vowel /ʌ/, perhaps, to the Russian /а/ and the Uzbek /а/, but is shorter than they are: worker /wə:kə/ matter /mætə/etc
The version of /ə/ used by the neighbouring /k/ and /g/ is regarded to be a very short and back, close-narrow variation: continue /kən`tɪnju:/, aggregate /ə`grɪgeɪt/.
• The next version of /ə/ is used in initial and median unstressed positions except the neighbouring /k/ and /g/. This type of /ə/ is pronounced by a higher position of the tongue than in the first version: announce /ə`nauns/, about /ə`baut/.
The fourth version occurs before the consonants /z/ and /d/ which are used as morphemes expressing the plural form of nouns and the tense of verbs: matters /mætəz/, hunters /hʌntəz/, covered /kʌvəd/. It resembles /3:/ though it is pronounced half-long.


1. General Principles of Consonant Formation
2. The Articulatory Classification of English Consonants
3. The Acoustic Classification of English Consonants
4. Dichotomic Classification of the Acoustic Distinctive Features of English

General Principles of Consonant Formation

I.A. Baudouin de Courtenay has discovered a physiological distinction between vowels and consonants; according to his theory the main principle of their articulation is different: in consonant articulation the muscular tension is concentrated at one point which is the place of articulation in vowel articulation the muscular tension is spread over all the speech organs.

According to Prof. D. Jones: "The distinction between vowels and consonants is not an arbitrary physiological distinction. It is in reality a distinction based on acoustic considerations, namely on the **relative sonority or carrying power** of the various sounds." In the opinion of D. Jones, vowels are more sonorous than consonants. This is correct in most cases, but some consonants, especially sonorants, are very sonorous (for example, [l], [m], [n], [ŋ]).



The Acoustic Classification of English Consonants

The acoustic character of a consonant is conditioned by its articulation.

Plosives and affricates (e.g. /t, d, tʃ, ʤ/) differ from fricatives (e.g. /f, v/) mainly in that part of their spectra which corresponds to the articulatory "stop". A plosive is characterized by the absence of noise in part of the spectrum. The plosion is marked by a burst of noise, i.e. the formant of noise appears.	Fricatives are characterized by the presence of a noise formant throughout the spectrum.	Hence plosives and affricates are classed as discontinuous and fricatives as continuant.	Voiceless consonants (fortis) are characterized acoustically as tense and voiced (lenis) as lax, since the burst of noise in voiced plosives and the formant of noise in voiced fricatives are less strong than those in voiceless plosives and fricatives.	The noise peculiar to alveolar and dental consonants /t, d, s, z, n, l, θ, ð/ is contrasted with that of labial and labio-dental ones /p, b, m, f, v/ because it is sharper in character. This means that in the spectra of /t, d, s, z, n, l, θ, ð/ high frequencies are predominant and in the spectra of /p, b, m, f, v / the formant of noise is lower.	The fricatives (alveolar and dental) /s, z, θ, ð/ have the highest frequencies of noise in the spectrum-up to 8000 cps. The frequencies of the noise formant in the spectrum of /f, v/ are low. Therefore, /t, d, s, z, θ, ð, n/ are characterized as acute and /p, b, m, v/, as grave. The consonants /k, g, ʃ, ʒ, tʃ, ʤ/ are intermediate in this contrast.

The nature of stress

- All stressed syllables are more **prominent** than unstressed syllables. Four different factors are important:

1. Stressed ayllables are **louder** than unstressed syllables; (loudness)
2. The **length** of syllables; If one syllable is longer than the others there is quite a strong tendency to hear it as stressed;
3. The **pitch** of the syllable: pitch in speech is realted to the frequency of vibration of the vocal cords and to the musical notion of low and high pitched notes;
4. A syllable will tend to be more prominent if it contains a vowel that is different in **quality** from neighbouring vowels (i.e look at vowels against vowels encountered in weak syllables]

Word Stress - Guidelines

- **Please read: Roach Chapter 10**
- **We should ask first: is the word simple, complex or a compound?**

Word Stress - Guidelines

Simple : one morpheme: *enter, deny, return, cotton, potato*

Complex: it contains one or more bound morphemes= affixes (prefixes or suffixes): *singer, goodness, unlock, capable, conversation* or is a **compound word**

Compound: more than one unbound morpheme: *greenhouse, handbag, overcast, whitewash*

1. SIMPLE WORDS

2 syllables: VERBS, ADJECTIVES, ADVERBS, PREPOSITIONS

Second syllable stressed if heavy: apply, correct
ə'plaɪ, kə'rekt

otherwise first syllable stressed: enter, open
'entə, 'əʊpən

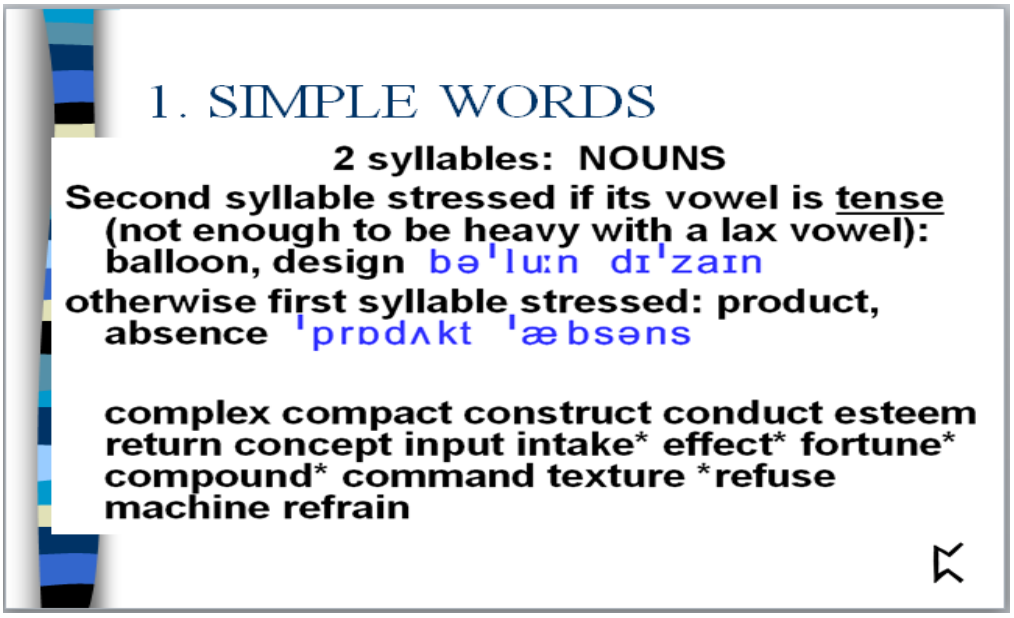
(if əʊ GOAT occurs in the second of 2 heavy syllables, it generally becomes light: follow, borrow)

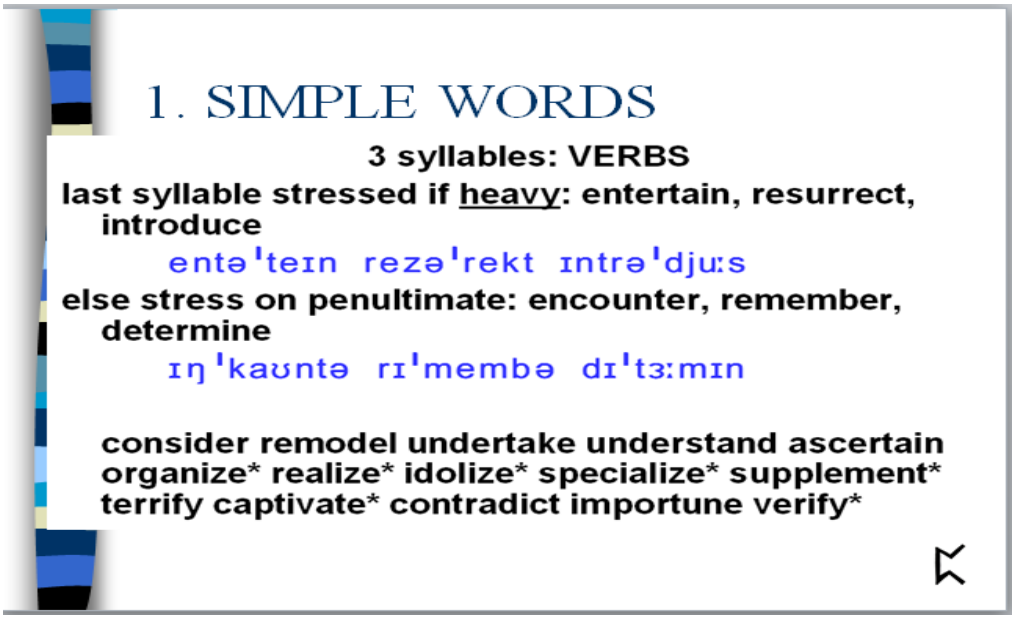
descend return frighten capture obey below around combine under quickly perverse rapid respect complex* compact construct conduct refuse

SIMPLE WORDS: Nouns

- **2-syllable Nouns:**
  If the second syllable contains a short vowel the stress will usually come on the first syllable; otherwise it will be on the second syllable:

Money ‘m✞ni **Larynx** ‘l🌼r✋☠ks
Product ‘pr✈d✞kt **Balloon** b✍’lu:n
Estate ✋’ste✋t **Design** d✋’za✋n


1. SIMPLE WORDS
2 syllables: NOUNS
Second syllable stressed if its vowel is tense (not enough to be heavy with a lax vowel):
balloon, design bəˈluːn dɪˈzaɪn
otherwise first syllable stressed: product, absence ˈprɒdʌkt ˈæbsəns
complex compact construct conduct esteem return concept input intake* effect* fortune* compound* command texture *refuse machine refrain


1. SIMPLE WORDS
3 syllables: VERBS
last syllable stressed if heavy: entertain, resurrect, introduce
entəˈteɪn rezəˈrekt ɪntrəˈdjuːs
else stress on penultimate: encounter, remember, determine
ɪŋˈkaʊntə rɪˈmembə dɪˈtɜːmɪn
consider remodel undertake understand ascertain organize* realize* idolize* specialize* supplement* terrify captivate* contradict importune verify*

1. SIMPLE WORDS

- 3 Syllables: **Nouns & Adjectives**

1. If the **final syllable** contains a **short vowel** or ə ɚ, it is **unstressed**; if the syllable preceding this final syllable (penultimate) contains a **long vowel** or **dipthong** or ends with more that **one consonant** that **penultimate syllable is stressed**.
2. If the **final syllable** contains a **short vowel** and **the penultimate** contains **a short vowel** and ends with not more than **one consonant**, the first syllable is stressed.

1. SIMPLE WORDS

3 syllables: NOUNS, ADJECTIVES

penultimate syllable stressed if heavy: potato, disaster, synopsis

pəˈteɪtəʊ dɪˈzɑːstə sɪˈnɒpsɪs

if the penultimate syllable is light and the final syllable has a lax vowel (even if heavy), the **first** syllable is stressed: quantity, cinema, intellect ˈkwɒntɪti ˈsɪnɪmɑː (ˈsɪnɪmə) ˈɪntl̩ekt

accident marigold insolent erudite* enclosure banana wallaby character* acrostic elephant albatross absolute professor photograph horizon

2. Complex Words

- Roach, Chapter 11
- Unclear distinction, not always useful

legal – illegal

lawful – unlawful

2. Complex Words: suffixes

- stem + affix (prefix, infix, suffix)
- Is the affix productive (=common, can be applied to new words) ?

2. Complex Words: suffixes

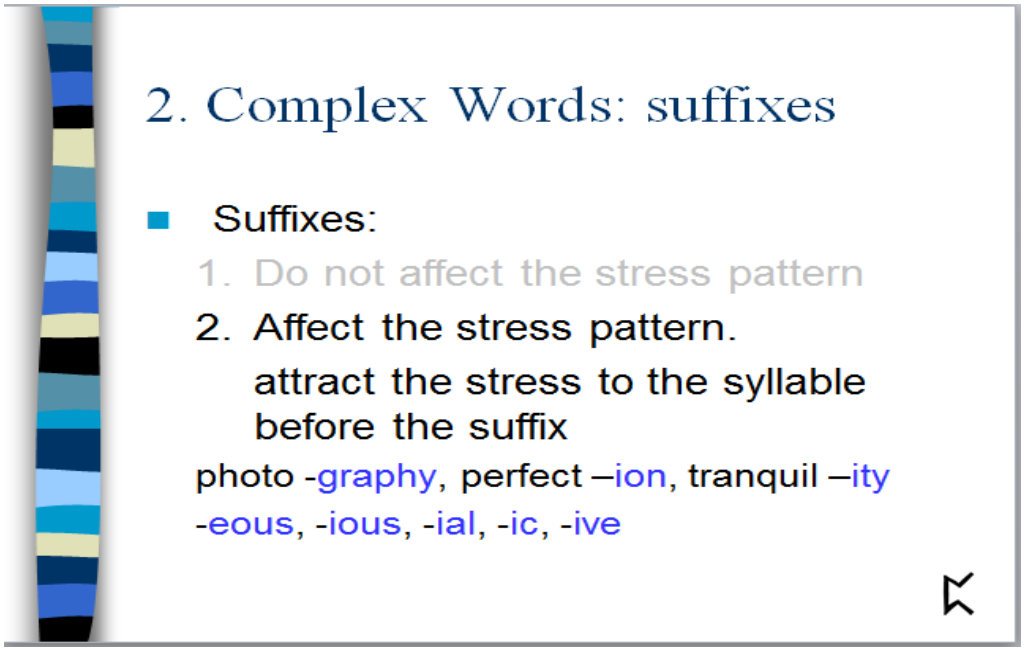
- Suffixes:
  1. Do not affect the stress pattern
  2. Affect the stress pattern
  3. Take the stress themselves

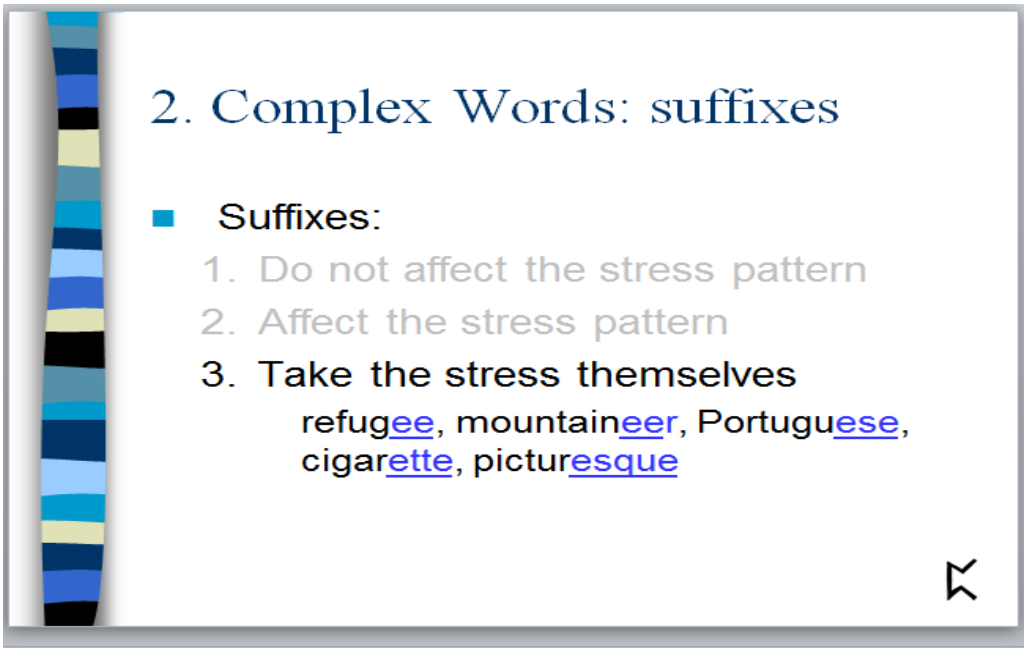
2. Complex Words: suffixes

- Suffixes:
  1. Do not affect the stress pattern

     comfort -able, wonder -ful

     -age, -al, -en, -ing, -ish, -like, -less, -ly, -ment, -ous, -fy, -wise, -y


2. Complex Words: suffixes
Suffixes:
1. Do not affect the stress pattern
2. Affect the stress pattern.
attract the stress to the syllable before the suffix
photo -graphy, perfect –ion, tranquil –ity
-eous, -ious, -ial, -ic, -ive


2. Complex Words: suffixes
Suffixes:
1. Do not affect the stress pattern
2. Affect the stress pattern
3. Take the stress themselves
refugee, mountaineer, Portuguese,
cigarette, picturesque

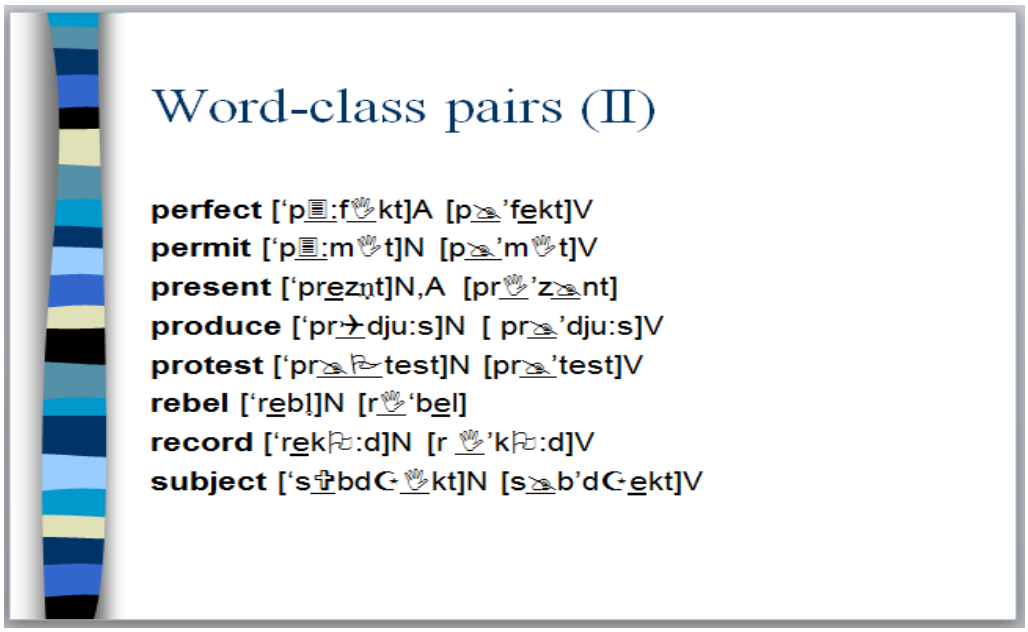
3. Complex words:compounds

- General rules:

1. If the first part of the compound is (in a broad sense) adjectival the stress goes on the second element with a secondary stress on the first:
   ,la☞d'spi:k☜ ,sek☜nd'kla:s
   ,b☺d'temp☜d ,❄ri:'wi:l☜
2. If the first element is a noun (in a broad sense), the stress goes on the first element:
   'ta☝pra☝t☜ 'k✌:feri 's✞nra☝z 'ti:k✞ɔ

Word-class pairs, p.84-85

abstract ['☺bstr☺kt]A [☺b'str☺kt]V
conduct ['k✈nd✞kt]N [k✈n'd✞kt]V
contract ['k✈ntr☺kt]N [k✈n'tr☺kt]V
contrast ['k✈ntr✌:st]N [k☜n'tr✌:st]V
desert ['dez☜t]N [d☝'z▤:t]V
escort ['esk☞:t]N [☝s'k☞:t]V
export ['eksp☞:t]N [☝k'sp☞:t]V
import ['☝mp☞:t]N [☝m'p☞:t]V
insult ['☝ns✞lt]N [☝n's✞lt]V
object ['✈bdʒ☝kt]N [☜b'dʒekt]


Word-class pairs (II)
perfect ['p:fkt]A [p'fekt]V
permit ['p:mt]N [p'mt]V
present ['prezənt]N,A [pr'znt]
produce ['prdju:s]N [pr'dju:s]V
protest ['prtest]N [pr'test]V
rebel ['rebl]N [r'bel]
record ['rek:d]N [r 'k:d]V
subject ['sbdkt]N [sb'dekt]V

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

Рўйхатга олинди:
№ _____
2018 й. «__» _____

«ТАСДИҚЛАЙМАН»
Ўқув ишлари бўйича проректор
_____
Т.А.Мадрахимов
2018 й. «__» _____

НАЗАРИЙ ФОНЕТИКА

фанининг

ИШЧИ ЎҚУВ ДАСТУРИ

Билим соҳаси:	100000	- Гуманитар соҳа
Таълим соҳаси:	110000	- Педагогика
	120000	- Гуманитар фанлар
Таълим йўналиши:	5111400	- Хорижий тил ва адабиёти (инглиз тили)

Тошкент - 2018

Фаннинг ишчи ўқув дастури ўқув, ишчи ўқув режа ва ўқув дастурига мувофиқ ишлаб чиқилди.

Тузувчилар:

1. Джабборова Қ.А.
2. Палуанова Х.Д.
3. Хожикулов Ш.К.

Фаннинг ишчи ўқув дастури “Инглиз тили назарий аспектлари №1” кафедрасининг 2018 йил - __ августдаги __- сонли йиғилишида муҳокамадан ўтган ва факультет илмий кенгашида муҳокама қилиш учун тавсия этилган.

Фаннинг ишчи ўқув дастури “Инглиз тили биринчи” факультети илмий кенгашида муҳокама этилган ва фойдаланишга тавсия қилинган (2018 йил - __ августдаги __ - сонли баённома).

Факултет кенгаши раиси: _____ Юлдашев А.Г.

Келишилди: Ўқув услубий бошқарма бошлиғи

_____ Яриев У.Э.

1. Ўқув фани ўқитилиши бўйича услубий кўрсатмалар

Назарий фонетика фанидан маъруза коммуникатив метод асосида ўтилишига алоҳида аҳамият берилади, чунки маъруза ўқиш давомида маърузачи талаба билан бевосита мулоқотда бўлиши, талаба унинг диққат марказида бўлиши замонавий ўқитиш методининг асосини ташкил этади.

Фан бўйича талабаларнинг малакасига қўйиладиган талаблар:

Назарий фонетика хорижий тил ва адабиёти (инглиз тили) фани бўйича ўқув режасида 56 соат ажратилган. Унинг 26 соати маъруза, 30 соати эса семинар машғулотларини ташкил этади.

2. Хорижий тил ва адабиёти таълим йўналиши “Назарий фонетика” фанидан машғулотларнинг маърузалар ва соатлар бўйича тақсимланиши:

№	Боблар бўйича маърузалар номи	Ажратилган соат	Дарснинг шакли		Фойдаланиладиган адабиётлар
			маъруза	семинар	
1.	**Phonetics as a Linguistic Science** 1) Introduction to Phonetics 2) Connection of Phonetics with Other Sciences 3) Aspects of Speech Sounds 4) Branches of Phonetics 5) Methods of Phonetic Investigation 6)Significance of Phonetics	4	2	2	1) Abduazizov A.A. Theoretical Phonetics of Modern English. Tashkent, 1986, pp.7-26 Vassilyev V.A. English Phonetics. A Theoretical Course. Moscow, 1970, pp.7-35 3) Leontyeva S.F. A Theoretical Course of English Phonetics. Moscow, pp. 10-24 Sokolova M.A. English Phonetics. A Theoretical Course. Moscow, pp.6-17, 51-59 Зиндер Л.Р. Общая фонетика. М., 1979, с.4-35
2.	**Phonological Theories** 1) I.A. Baudouin de Courtenay’s Theory of Phonology 2) The St.Petersburg Phonological School. L.V. Scherba’s Phonemic Concept 3) The Moscow Phonological School	4	2	2	1) Abduazizov A.A., pp.27-39 2) Vassilyev V.A., pp.134-171 3) Leontyeva S.F., pp.56-64 4) Sokolova M.A., pp.39-58 5) Зиндер Л.Р., с.36-74 6) Трубецкой Н.С. Основы фонологии. Москва, 2000, с.36-50
3.	**Principle Types of English Pronunciation (British based pronunciation)** 1) Types of English Pronunciation 2) Types of Received Pronunciation 3) Northern English Pronunciation 4) Scottish English Pronunciation	4	2	2	1) Abduazizov A.A., pp.46-47 2) Leontyeva S.F., pp. 261-274 3) Sokolova M.A., pp.276-283 4) Daniel Jones. An Outline of English Phonetics. London, 1976, pp.356-366 5) Shakhbagova J.A. Variants of English Pronunciation. Moscow, 1982

4.	**Principle Types of English Pronunciation (American based pronunciation)** 1) American English Pronunciation 2) The Pronunciation of English in Other Countries 3) Canadian English Pronunciation 4) Australian English Pronunciation 5) New Zealand English Pronunciation 6) The South African Pronunciation	6	2	4	1) Abduazizov A.A., pp.46-47 2) Leontyeva S.F., pp. 261-274 3) Sokolova M.A., pp.276-283 4) Daniel Jones. An Outline of English Phonetics. London, 1976, pp.356-366 5) Shakhbagova J.A. Variants of English Pronunciation. Moscow, 1982
5.	**The Vowel System of English** 1) Vowel-Consonant Distinction 2) General Principles of Vowel Formation 3) The Phonological Status of Diphthongs 4) The Articulatory Classification of English Vowels 5) The Acoustic Classification of English Vowels 6) Unstressed Vowels in English	4	2	2	1) Abduazizov A.A., pp.84-106 2) Vassilyev V.A., pp.134-218 3) Leontyeva S.F., pp.75-78 4) Sokolova M.A., pp.78-87 5) Зиндер Р.С., с.170-203 6) D. Jones, pp.29-40 7) Gimson A.C., pp.90-148
6.	**The Consonant System of English** 1) General Principles of Consonant Formation 2) Articulatory Classification of English Consonants 3) Acoustic Classification of English Consonants 4) Dichotomic Classification of the Acoustic Distinctive Features of English Consonant Phonemes	4	2	2	1) Abduazizov A.A., pp.68-83 2) Leontyeva S.F., pp.56-72 3) Sokolova M.A., pp.59-57 4) Vassilyev V.A., pp.182-194 5) Зиндер Л.Р., с.111-169 6) D. Jones, pp.42-48, 138-157 7) Gimson A.C. An Introduction to the Pronunciation of English. Edward Arnold, 1970, pp.149-219
7.	**Modification of Phonemes in Speech** 1) The Phenomenon of Assimilation 2)Phonetic Modifications of the Sound Structure of Speech 3)Modifications of the Syllabic Structure of Speech 4) Modification of the Accentual Structure	4	2	2	1) Abduazizov A.A., pp.163-171 2) Leontyeva S.F., pp.174-182 3) Sokolova M.A., pp.71-77, 88-89 4) D. Jones, pp.217-231 5) Зиндер Л.Р., с.217-233
8.	**Modification of Phonemes in Speech** 1) The Phenomenon of Assimilation 2) Phonetic Modifications of the Sound Structure of Speech 3) Modifications of the Syllabic Structure of Speech	4	2	2	1) Abduazizov A.A., pp.163-171 2) Leontyeva S.F., pp.174-182 3) Sokolova M.A., pp.71-77, 88-89 4) D. Jones, pp.217-231 5) Зиндер Л.Р., с.217-233

	4) Modification of the Accentual Structure				
9.	**The Syllablic Structure of English** 1) Definition of a Syllable 2) Theories of Syllable Formation and Syllable Division 3) Syllable Formation and Syllable Division in English 4) The Syllabic Structure of English 5) Functions of Syllable 6) The Phonological Status of Junctures	4	2	2	1) Abduazizov A.A., pp.107-123 2) Vassilyev V.A., pp.229-256 3) Leontyeva S.F., pp.205-216 4) Sokolova M.A., pp.112-121 5) Зиндер Л.Р., с.251-256 6) Трубецкой Н.С., с.195-210 7) D. Jones, pp.327-330 8) Gimson A.C., pp.51-53
10.	**Word Stress in English** 1) Stress as a Suprasegmental Unit 2) Types of Stress in Languages 3) Approaches to Explain the Nature of Stress 4) Degrees of Stress 5) Accentual Structure of English Words 6) The Place of Word Stress in English 7) Functions of Word Stress 8) Accentual Tendencies in English	4	2	2	1) Abduazizov A.A., pp.124-141 2) Vassilyev V.A., pp.257-285 3) Leontyeva S.F., pp.220-227 4) Sokolova M.A., pp.121-134 5) Зиндер Л.Р., с.258-267 6) D. Jones, pp.245-261 7) Gimson A.C., pp.222-233
11	**Intonation Structure of English** 1) Narrow and Broad Definitions of Intonation 2) Intonation and Prosody 3) Rhythmic Group and Intonation Group 4) Syntagm Theory 5) Elements of an Intonation Group 6) Functions of Intonation 7) Summary	4	2	2	1) Abduazizov A.A., pp.142-162 2) Vassilyev V.A., pp.286-320 3) Leontyeva S.F., pp.24-260 4) Sokolova M.A., pp.195-168 5) Зиндер Л.Р., с.267-280 6) Трубецкой Н.С., с.235-241 7) D. Jones, pp.275-310 8) Gimson A.C., pp.266-284
12.	**Intonation of sentences in English**	4	2	2	1) Abduazizov A.A., pp.142-162 2) Vassilyev V.A., pp.286-320 3) Leontyeva S.F., pp.24-260 4) Sokolova M.A., pp.195-168 5) Зиндер Л.Р., с.267-280 6) Трубецкой Н.С., с.235-241 7) D. Jones, pp.275-310 8) Gimson A.C., pp.266-284
13	**Phonostylistics** 1) What is Style 2) The Origin and Present-Day Status of Phonostylistics 3) Phonetics and Discourse 4) Phonosemantics 5) Phonotactics 6) Communication and its Types	6	2	4	1) Sokolova M.A., pp.18-38 2) Galperin I.R. Stylistics. Moscow, 1977, pp.123-135 3) Dickushina O.I., pp.47-49 4) Leontyeva S.F., pp.249 5) D. Jones, pp.254, 297-310 6) Трубецкой Н.С., с.22-34
		56	26	30	

ДАСТУР БАЖАРИЛИШИНИНГ КАЛЕНДАРЛИ РЕЖАСИ

Хорижий тил ва адабиёти таълим йўналиши
(маъруза ва амалий машғулотлар)

№	Машғулот турлари	Мавзу номи ва назоратлар турлари	Ажратилган соат	Бажарилганлиги ҳақида маълумот		Ўқитувчи имзоси
				ой ва кун	соатлар сони	
1	2	3	4	5	6	7
		FIRST TERM				
1.	маъруза	Phonetics as a Branch of Linguistics	2			
2.	маъруза	Phonological Theories in Russia	2			
3.	маъруза	Phonological schools in other countries	2			
4.	маъруза	Principle types of English Pronunciation (British based pronunciation)	2			
5.	маъруза	Principle types of English Pronunciation (American based pronunciation)	2			
6.	маъруза	The System of Vowel Phonemes in English	2			
7.	маъруза	The System of Consonant Phonemes in English	2			
8.	маъруза	Modification of Phonemes in Connected Speech	2			
9.	маъруза	Syllable Structure	2			
10.	маъруза	Word Stress in English	2			
11.	маъруза	Intonation Structure of English	2			
12.	маъруза	Intonation of sentences in English	2			
13.	маъруза	the Problem of Phonostylistics	2			
Семинарлар мавзулари						
1.	амалий	Phonetics as a Branch of Linguistics	2			
2.	амалий	Phonological Theories in Russia	2			
3.	амалий	Phonological schools in other countries	2			

4.	амалий	Principle types of English Pronunciation (British based pronunciation)	2			
5.	амалий	Principle types of English Pronunciation (American based pronunciation)	2			
6.	амалий	Principle types of English Pronunciation (Australian based pronunciation)	2			
7.	амалий	The System of Vowel Phonemes in English	2			
8.	амалий	The System of Consonant Phonemes in English	2			
9.	амалий	Modification of Phonemes in Connected Speech	2			
10.	амалий	Syllable Structure	2			
11.	амалий	Word Stress in English	2			
12.	амалий	Intonation Structure of English	2			
13.	амалий	Intonation of sentences in English	2			
14.	амалий	the Problem of Phonostylistics	2			
15.	амалий	Phonetics and discourse	2			

№	**Фан бўйича курс иши мавзулари**
1	Phonetics as a Branch of Linguistics
2	Phonological Theories in Russia
3	Phonological schools in other countries
4	Principle types of English Pronunciation (British based pronunciation)
5	Principle types of English Pronunciation (American based pronunciation)
6	The System of Vowel Phonemes in English
7	The System of Consonant Phonemes in English
8	Modification of Phonemes in Connected Speech

9	Syllable Structure
10	Word Stress in English
11	Intonation Structure of English
12	Intonation of sentences in English
13	the Problem of Phonostylistics
14	Phonetics and discourse
16.	Phonetics as a Branch of Linguistics
17.	Phonological Theories in Russia
18.	Phonological schools in other countries
19.	Principle types of English Pronunciation (British based pronunciation)
20.	Principle types of English Pronunciation (American based pronunciation)
21.	Principle types of English Pronunciation (Australian based pronunciation)
22.	The System of Vowel Phonemes in English
21	The System of Consonant Phonemes in English
22	Modification of Phonemes in Connected Speech
23	Syllable Structure
24	Word Stress in English
25	Intonation Structure of English
26	Intonation of sentences in English
27	the Problem of Phonostylistics
28	Phonetics and discourse

Талабалар мустақил таълимининг мазмуни ва ҳажми

Ишчи ўқув дастурининг мустақил таълимга оид бўлим ва мавзулари	Мустақил таълимга оид топшириқ ва тавсиялар	Бажарилиш муддатлари	Ҳажми (соат)
1	2	3	4
Phonetics as a Branch of Linguistics. The Development of the Phoneme Theory	Мавзуга оид материаллар тўплаш ва муҳокама қилиш	Сентябрь	8
The Principle Types of Pronunciation of English The Vowel System of English	Мавзуга оид материаллар тўплаш ва муҳокама қилиш	Октябрь	8
The Consonant System of English Modification of Phonemes in Speech	Мавзуга оид материаллар тўплаш ва муҳокама қилиш	Ноябрь	8
The syllable structure of English The Accentual Structure of English Words Word stress in English	Мавзуга оид материаллар тўплаш ва муҳокама қилиш	Декабрь	8

“Назарий фонетика” фанидан талабалар билимини рейтинг тизими асосида баҳолаш мезонлари

Балл	Баҳо	Талабанинг билим даражаси
86 – 100	**Аъло**	86-100 балл учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим: - назарий фонетика фанининг назарий масалаларига оид ҳулоса ва қарор қабул қилиш; - назарий фонетика мавзулари юзасидан ижодий фикрлай олиш; - назарий фонетика фанидаги баҳсли муаммолари юзасидан мустақил мушоҳада юрита олиши; - мазкур фандан олинган маълумотларни амалда қуллай олиш; - фонологик мактаблар ва оқимларни билиш, айтиб бериш; - назарий фонетика фанидаги долзарб масалалар ҳақида тўла тасаввурга эга бўлиши.
71 – 85	**Яхши**	75-81 балл учун талабанинг билим даражаси қуйидагиларга жавоб бериши керак: - назарий фонетика фанининг долзарб масалалари ҳақида мустақил мушоҳада юритиш; - ўрганилган малака ва кўникмаларни амалда қўллай олиши; - муҳокама қилинаётган мавзулар моҳиятини тушуниши; - ўқитилаётган мавзуни билиш, айтиб бериши ва тасаввурга эга бўлиши;
55 – 70	**қониқарли**	55-70 балл учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим: - инглиз тили назарий фонетикаси фанининг моҳиятини тушунинш; - фонологик мактаблар ва оқимлар тўғрисида билиши, айтиб бериши; - назарий фонетиканинг долзарб масалалари ҳақида тасаввурга эга бўлиш
0 – 54	**қониқарсиз**	Қуйидаги ҳолларда талабанинг билим даражаси 0-54 балл билан баҳоланиши мумкин: - инглиз тили назарий фонетикаси фанидаги муҳим масалалар ҳақида аниқ тасаввурга эга бўлмаслик; - мазкур фандаги долзарб муаммоларни билмаслик

ЖОРИЙ БАҲОЛАШ (ЖБ) – 40 балл

№	Назорат шакли	Назорат сони	Назорат учун балл	Йиғилган балл
1.	Oral Check (оғзаки назорат)	8	4	32
2.	Presentations (Self-directed Study) Мустақил иш	4	2	8
Жами		**12**	**6**	**40**

ОРАЛИҚ БАҲОЛАШ (ОБ) – 30 балл

№	Назорат шакли	Назорат сони	Назорат учун балл	Йиғилган балл
1.	Written	1	30	30
Жами		**1**	**30**	**30**

ЯКУНИЙ БАҲОЛАШ (ЯБ) – 30 балл

№	Назорат шакли	Назорат сони	Назорат учун балл	Йиғилган балл
1.	Oral check up	1	30	30
Жами		**1**	**30**	**30**

Ўқув юкламаларининг ҳажми (хорижий тил ва адабиёти йўналиши)

Семестр	Ўқув юкламаси ҳажмининг машғулотлар кўринишда тақсимланиши			
	Маърузалар	Семинарлар	Жами	Мустақил иш
VI	26	30	56	56
Жами	**26**	**30**	**56**	**56**

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