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Факультет истории и межкультурных коммуникаций
Кафедра межкультурных коммуникаций
и международного туризма

СОГЛАСОВАНО

Заведующий кафедрой
межкультурных коммуникаций
и международного туризма



Т.В. Починок
« 4 » мая 2022 г.

СОГЛАСОВАНО

Декан факультета истории
и межкультурных коммуникаций



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« 4 » ноября 2022 г.

УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС
МОДУЛЯ

«ПРАКТИЧЕСКАЯ ФОНЕТИКА
ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА»
для специальности

1-23 01 02 Лингвистическое обеспечение
межкультурных коммуникаций
(по направлениям)

направления специальности

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(международный туризм)

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Рассмотрено и утверждено
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**Содержание учебно-методического комплекса
модуля «ПРАКТИЧЕСКАЯ ФОНЕТИКА
ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА»**

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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебно-методический комплекс модуля «Практическая фонетика первого иностранного языка» включает в себя теоретический раздел, практический раздел, раздел, посвященный контролю знаний, а также вспомогательный раздел. Комплекс содержит перечень вопросов к зачетам и образцы тестовых заданий для промежуточного тематического и итогового контроля. ЭУМК включает в себя учебную программу дисциплины и перечень рекомендуемой литературы.

Учебно-методический комплекс способствует расширению и углублению теоретических и практических знаний по соответствующей дисциплине, приобретению и закреплению практических навыков, необходимых студенту в его дальнейшей профессиональной деятельности.

Учебно-методический комплекс модуля «Практическая фонетика первого иностранного языка» охватывает следующие разделы, изучаемые студентами специальности 1-23 01 02-02 Лингвистическое обеспечение межкультурных коммуникаций (международный туризм) на 1-2 курсах факультета истории и межкультурных коммуникаций: 1. Звуки английского языка и звуковые явления. 2. Интонация, ее компоненты и функции. 3. Надсегментные фонетические единицы.

Учебно-методический комплекс направлен на реализацию основных целей модуля «Практическая фонетика первого иностранного языка», а именно: 1. усвоение артикуляционно-перцептивной базы изучаемого языка; 2. формирование основных произносительных навыков; 3. овладение основными высотно-мелодическими структурами изучаемого языка и их соотносительностью с коммуникативными типами высказываний и типами речевых актов.

ЭУМК ставит своей целью обеспечить студентов теоретическим и практическим материалом для самостоятельного изучения дисциплины, а также оптимизировать работу студентов по усвоению курса практической фонетики. Учебно-методический комплекс способствует приобретению и закреплению практических навыков, необходимых студентам в их дальнейшей профессиональной деятельности.

Модуль «Практическая фонетика 1-го иностранного языка» изучается студентами 1 и 2 курсов факультета истории и межкультурных коммуникаций специальности 1-23 01 02 Лингвистическое обеспечение межкультурных коммуникаций (международный туризм).

Форма обучения – дневная, курс – 1 и 2, семестр – 1, 2, 3, 4. Общее количество часов – 432 (12 зачетных единиц); аудиторное количество часов – 242 (практические занятия). Формы отчетности – дифференцированный зачет в 1 и 4 семестрах, зачет во 2 семестре.

1 Теоретический раздел

1.1 Теоретический материал по практической фонетике английского языка

General notions and definitions

Phonetics is the study of all the speech sounds that the human voice is capable of creating. It deals with how speech sounds are actually made, transmitted and received.

In any language we can identify a small number of regularly used sounds (vowels and consonants) that we call **phonemes**; for example, the vowels in the words 'pin' and 'pen' are different phonemes, and so are the consonants at the beginning of the words 'pet' and 'bet'.

So, a **phoneme** is an abstract linguistic unit which serves to distinguish one word from another. Phonemes are realized in speech in the material form of their variants called allophones.

Allophones are phonetically similar sounds that do not contrast with each other. Allophones of a certain phoneme have articulatory and acoustic distinctions. Each allophone is used in a specific phonetic context: it occurs in a certain position or in a combination with certain sounds. Since allophones are realizations of the one and the same phoneme they can not distinguish words.

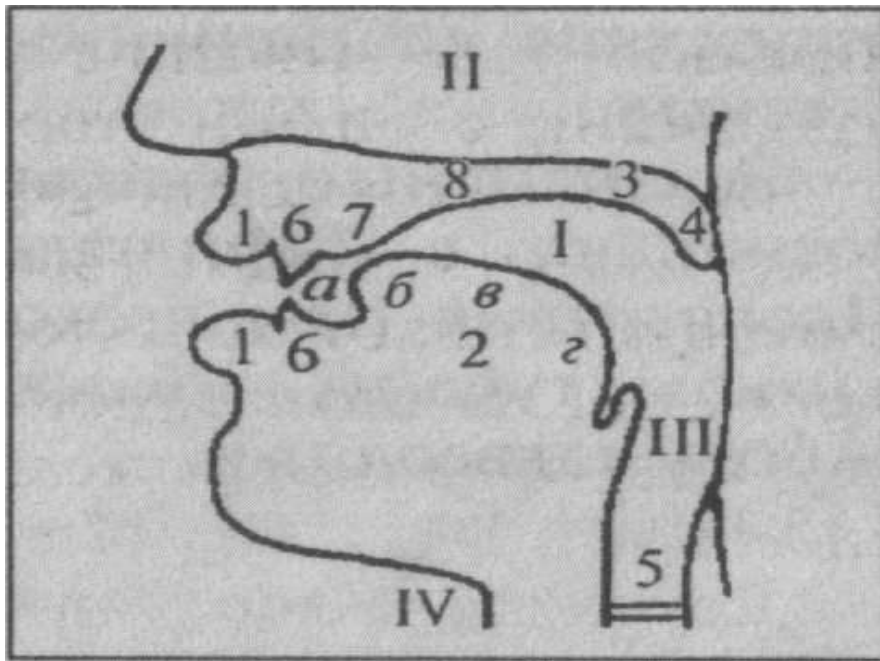
In Phonetics special symbols are used to represent speech sounds. **Transcription** is a visual system of notation of the sound structure of speech, a generalization of a great variety of sounds that are pronounced by speakers of a given language.

Organs of speech. The production of speech sounds

All the sounds we make when we speak are the result of muscles contracting. The muscles in the chest that we use for breathing produce the flow of air that is needed for almost all speech sounds; muscles in the larynx produce many different modifications in the flow of air from the chest to the mouth. After passing through the larynx, the air goes through what we call the **vocal tract**, which ends at the mouth and nostrils. Here the air from the lungs escapes into the atmosphere.

In order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract. These different parts are called **articulators**, and **articulations** are all positions and movements of the speech organs necessary to produce a speech sound.

The following diagram represents the human head, seen from the side, displayed as though it had been cut in half.



I mouth cavity;

II nasal cavity;

III pharynx;

IV larynx.

Active (mobile) articulators:

1 lips;

2 tongue;

a tip of the tongue;

b blade of the tongue;

c middle part;

d back part;

3 soft palate;

4 uvula;

5 vocal cords.

Passive (immobile) articulators:

6 upper and lower teeth;

7 alveolar, teeth ridge;

8 hard palate.

The air released by the lungs comes through the wind-pipe and arrives first at the larynx. The **larynx** is a boxlike part in the throat which contains two small bands of elastic tissue, that lie opposite each other across the air passage. These are the **vocal cords**. They can be pulled together or drawn apart. The opening between

the cords is called **glottis**. As air passes through the glottis, different glottis states are produced, depending on the positioning of the vocal cords.

In the larynx the vocal cords set up vibrations of the airflow. The vibrating air passes through the filters (cavities with passive and active articulators) which modify it into sounds.

Articulation is all the positions and movements of the speech organs necessary to produce a speech sound. Different vowels are produced by varying the shape of the mouth, using the tongue and lips. When in the pharynx, the mouth, and the nasal cavity there is an obstruction to the air-flow, a consonant is produced.

The **pharynx** is a tube which begins just above the larynx. At its top end it is divided into two, one part being the back of the mouth (you can see it if you look in your mirror with your mouth open), and the other being the beginning of the way through the nasal cavity.

The **soft palate** or velum is one of the articulators that can be touched by the tongue. For example, when we make the sounds *k* and *g* the tongue is in contact with the lower side of the velum, and we call these **velar** consonants.

The **hard palate** is often called the "roof of the mouth". You can feel its smooth curved surface with your tongue.

The **alveolar ridge** is between the top front teeth and the palate. You can feel its shape with your tongue. Its surface is really much rougher than it feels, and is covered with little ridges. They can only be seen with the help of a mirror small enough to go inside the mouth (such as those used by dentists). Sounds made with the tongue touching here (such as *t* and *d*) are called **alveolar**.

The **tongue** is, of course, a very important articulator and it can be moved into many different places and different shapes. It is usual to divide the tongue into different parts, though there are no clear dividing lines within the tongue.

The tongue is in contact with the **teeth** for many speech sounds. Sounds made with the tongue touching the front teeth are called **dental**.

The **lips** are important in speech. They can be pressed together (when we produce the sounds *p*, *b*), brought into contact with the teeth (as in *f*, *v*), or rounded to produce the lip-shape for vowels like *u*:. Sounds in which the lips are in contact with each other are called **bilabial**, while those with lip-to-teeth contact are called **labiodental**.

The articulators described above are the main ones used in speech, but there are three other things to remember. For example, the **jaws** are sometimes called articulators; certainly we move the lower jaw a lot in speaking. But the jaws are not articulators in the same way as the others, because they cannot themselves make contact with other articulators. Finally, although there is practically nothing that we can do with the nose and the **nasal cavity**, they are a very important part of our equipment for making sounds (what is sometimes called our **vocal apparatus**), particularly nasal consonants such as *m*, *n*.

Sound classes

The sounds of languages can be grouped into classes on the basis of phonetic properties they share. The most basic division among sounds is into two classes: vowels and consonants.

Vowels

From a phonological point of view, vowels are units of the sound system which typically occupy the middle of a syllable, as in “cat” or “big”. Vowels involve the vibration of the vocal cords, and shaping of the mouth.

The 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.

The main 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 horizontal movement of the tongue, English vowels are classified into front, central and back.

2 According to the vertical movement of the tongue, English vowels have been traditionally subdivided into close (high), mid and open (low).

3 According to the position of the lips, i.e. whether they are rounded, spread or neutral, English vowels are classed into rounded and unrounded.

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 /ʊ/ and /ɪ/ these organs are relatively relaxed, so these vowels are characterized as lax.

5 According to the force of articulation at the end of the vowel (the character of the end), English vowels are subdivided 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.

6 According to the stability of articulation, English vowels are classed into monophthongs / a:, ɔ:, ɜ:, e, æ, ʌ, ɒ, ʊ, ɪ, ə/, diphthongs /eɪ, aɪ, ɔɪ, aʊ, əʊ, ɪə, eə, ʊə/ and diphthongoids /i:, u:/.

Monophthongs are made by a movement of the tongue toward one position in the mouth. Diphthongs are vowels which consist of a movement, or glide, from one position to another.

7 According to their length, English vowels are divided into long /i:, a:, ɔ:, u:, ɜ:/ and short /e, æ, ʌ, ɒ, ʊ, ɪ, ə/.

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 consonants:

- 1) complete occlusion (closure);
- 2) constriction (narrowing);
- 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:

- Occlusive (plosives and nasal sonants)
- Constrictives (fricatives and oral sonants)
- Occlusive–constrictives (affricates)

2 According to the active speech organ which forms an obstruction, English consonants are classed into:

- Labial
- Lingual

3 According to the place of obstruction, consonants are classified into

- Bilabial
- Labiodental
- Dental (Interdental)
- Alveolar

- Palatal
- Velar
- Glottal (Pharyngeal)

4 According to the presence or absence of voice, English consonants are subdivided into

- Voiced
- Voiceless

5 According to the force of articulation, English consonants are classified as

- Lenis
- 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 subdivided into

- Oral
- Nasal

In this description of the sounds of the English language we have considered the articulatory characteristics of the sounds, pronounced in isolation. But in connected speech isolated sounds are rather unusual. Sounds are grouped together to form larger units and in the process of grouping they influence one another (the stages of their articulation merge and interpenetrate), and their articulatory features are modified in various ways. Nevertheless, those characteristics of a sound, which are significant for differentiating meaningful units, are preserved in all positions and combinations.

Sound Phenomena. Consonant Clusters

Loss of Plosion

When two plosives [t,d,p,b,k,g] are in contact there's a complete loss of plosion of the first sound, and a plosion is heard only after the second consonant (tt, tb, tg, db, dp, dt, gk, gp, gt, kt, kk, kb, kd, kg, pt, pb, pd, etc.). This phenomenon is known as loss of plosion, e.g.: Blackboard, midday. What kind of book is it?

Fricative Plosion

When a plosive consonant [p, b, t, d, k, g] precedes a fricative consonant [f, v, s, z, h, ʃ, ʒ, θ, ð] in a word or at a junction of words it has its release during the

pronunciation of the fricative. This phenomenon is called fricative plosion, e.g.: let's, what's, kinds, upside, didn't finish.

Nasal Plosion

At the junction of the plosive consonants [p, b, t, d, k, g] with the nasal sonorants [m, n] the articulation of the sonorant starts when the articulation of the plosive consonant is not yet finished. As a result of this the air stream passes through the nasal cavity producing the effect of nasal plosion. This phenomenon is regarded as one of the cases of assimilation of English consonants, e.g.: shouldn't, wouldn't, garden, Send me a letter.

Lateral Plosion

At the junction of plosive consonants [p, b, t, d, k, g] with the lateral sonorant [l] the plosion is heard during the pronunciation of the sonorant as the air stream passes along the sides of the tongue. This is the case of assimilation known as lateral plosion, e.g.: kettle, club, standard-lamp. I don't like it.

Alveolar Consonants before [θ, ð].

At the junction of the alveolar consonants [t, d, n, l] and the interdental consonants [θ, ð] regressive assimilation is observed: the alveolar consonants are represented by their dental variants, e.g.: ninth, sixteenth, about the text.

Difficult Consonant Clusters

In the clusters of consonants the place of articulation of which is only slightly different [v-w, f-w, s- θ, z- ð, etc.] care should be taken to preserve the quality of each sound and to avoid wrong assimilation.

Linking [r]

When the spelling of the word ends in the letter “-r” (or “-re”) and the following word begins with a vowel the sound [r] is very often (but not always) inserted at the junction of these words. The inserted r-sound is called a linking [r]. E.g.: never again but: a roar of laughter, an error of judgement.

Combinations of Different Consonants with [r]

In the clusters of voiceless consonants with [r] (e.g. tr, pr, kr, str, skr, sr, etc.) complete or partial devoicing of the sonorant takes place. This is the case of progressive assimilation. In a stressed syllable the devoicing is complete after [p, t, k] and partial after [f, ʃ, θ].

In an unstressed position and at the word junction, or when [p, t, k] are preceded by [s] the devoicing of [r] is partial, too. The clusters of plosive consonants [t, d] with [r] (e.g. tr, dr) are actually characterized by double assimilation: [t, d] become postalveolar and [r] becomes fricative. In the cluster [tr], [r] is devoiced.

Combinations of Consonants with [w]

Consonants preceding [w], especially in a stressed syllable are lip rounded (or labialized), i.e. regressive assimilation takes place. E.g.: twist, quarter, switch, dweller, wigwam.

When [w] is preceded by a voiceless consonant there is also some devoicing of [w]. This is the case of progressive assimilation. Thus, in the clusters [tw, kw, sw, pw] double assimilation takes place.

Intonation

Intonation is a complex unity of variations in pitch stress, tempo and timbre.

The *pitch* component of intonation is the changes in the pitch of the voice in connected speech.

Utterance stress is the greater prominence of one or more words among other words in the same sentence (or utterance).

Tempo is the relative speed with which utterances and intonation—groups are pronounced in connected speech.

Speech *timbre* is a special coloring of the voice which shows the speaker's emotions.

Intonation serves to form sentences, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning.

Long sentences, simple extended, compound and complex, are subdivided into *intonation-groups*. Intonation-group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech. The number of intonation-groups in the same sentence may be different.

The end of each sentence is characterized by a relatively long pause. The pauses between intonation-groups are shorter, they vary in length. There may be no pauses between intonation-groups at all.

Each intonation-group is characterized by a certain intonation pattern. Intonation patterns consist of one or more syllables. The syllables can be unstressed, fully stressed (carrying a full static stress), partially stressed (carrying a partial static stress) and kinetically stressed. *Static tones* are pronounced on a steady pitch level and can be high, mid and low (m – full high, m – full mid, m –low partial, m–high partial) *Partially stressed* syllables are shorter in length and prominence than *fully stressed* syllables. *Kinetic stresses* are characterized by a varying pitch, when the voice goes downwards, upwards or both.

Intonation patterns containing a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail.

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable. The head includes the stressed and unstressed syllables beginning

with the first stressed syllable up to the last kinetically stressed syllable. The last kinetically stressed syllable is called the nucleus. The unstressed and half-stressed syllables that follow the nucleus are called the tail,

e.g.: **It was a very sunny day yesterday.**

It was a ...- the pre-head.

... very sunny - the head.

... day ... - the nucleus.

... yesterday - the tail.

The most basic types of heads are the Gradually Descending Stepping Head and the High Level Head.

In the *Gradually Descending Stepping Head* each fully stressed syllable beginning with the second is lower in pitch than the preceding one. Unstressed syllables are said on the same pitch as the preceding fully stressed syllable. This head is mostly used in reading aloud and formal speech.

In the *High Level Head* all the syllables are said on the same rather high pitch. Only the first stressed word gets a full static tone, all the other syllables are unstressed and partially stressed. This head is used in conversational speech.

In English notional words (nouns, adjectives, verbs, etc.) are generally stressed. Form-words and most pronouns (personal and possessive mainly) are generally unstressed. But any part of speech may be stressed if it is semantically important.

The rises and falls that take place in the nucleus or start with it are called *nuclear (kinetic, dynamic) tones* (or *tunes*).

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the utterance, determines the semantic value of the intonation-group, and indicates the communicative centre of the intonation-group or of the whole utterance. The communicative centre is associated with the most important word or words of the intonation-group or of the utterance.

Intonation of Incomplete Statements

1 Enumeration.

If a sentence contains enumeration, all non-final intonation-groups are usually pronounced with the *Low Rising* nuclear tone. The final intonation-group is pronounced with Low Fall if the choice of enumeration is exhausted.

e.g.: **On the ground floor | there is a kitchen, a pantry, a dining-room
and Dr. Sandford's study.**

2 Non-final intonation-groups are widely used with *Low Rise*. The function of LR here is to indicate that the utterance is incomplete, is not finished and a continuation is implied.

Non-final (or incomplete) intonation-groups are formed not only by

a) enumeration, but by b)adverbial phrases, c)subject groups, d)parenthesis, e)initial subordinate clauses of complex sentences, f)initial direct address and g)initial author's words.

e.g. :

b)In front of the house there is a green lawn.

c) Mr. Brighton's daughter studies in college.

d) As far as I know, he's quite right.

e) When Betty Smith studied at college, she had many companions.

f) Sally, will you get it for me.

g) His younger sister says, | she's eager to become a teacher.

3 Sometimes non-final intonation-groups are pronounced with the *Falling-Rising* nuclear tone. It is used to emphasize the prominent word of the intonation-group or contrast it to another part of the sentence. Such intonation-groups sound incomplete as well as closely connected in meaning with the continuation.

e.g.: I have a younger sister. My younger sister says she's eager to become a teacher? (emphasis)

In front of the house there is a play ground. Behind it there is a little orchard. (contrast)

4 A non-final intonation-group may be pronounced with the *Low Falling* nuclear tone. Then it sounds relatively complete, independent, sometimes categoric and is not so closely connected with the continuation. This tone is used in initial clauses of compound sentences.

Intonation of Statement

Straightforward Statements

These are statements which convey information in a straightforward manner without any implications. They are pronounced with the nuclear *Falling* tone (high, mid or low) which is normally carried by the last important word of an utterance and is commonly combined with a high level head:

e.g.: What time shall we meet?

'Let's make it Monday after noon.

Whenever it is necessary to give more prominence to all or some of the words in the prenuclear part of an utterance a stepping head (which may have a broken variant) or a sliding head are used:

e.g.:— 'Did she 'show you her birthday presents?

— Yes. She got a lovely present from her aunt.

Statements pronounced with any of the pitch varieties of the *Falling* tone are final, complete, definite and categoric in meaning. But straightforward statements with a *High Fall* sound light, energetic and have the effect of the speaker's personal

involvement in the situation. A Low Fall gives a considered, serious and weighty note to a statement. Statements with a Mid Fall convey a neutral, calm and quiet attitude:

- e.g.: — Why did he 'run a way?
— I 'haven't the 'slightest idea.

Implicatory Statements

Statements pronounced with the nuclear Falling-Rising tone (Divided or Undivided) are known as implicatory statements.

Due to the specific character of the Fall-Rise such utterances give the impression that the speaker wants his hearer to understand more than the words themselves convey. The additional meanings implied by this tone include contradiction, correction, contrast, hesitation, apology, cordiality, warning.

e.g.:

- 1 — It's one of the best German 'films I've seen.
— It's Italian. (correction)
- 2 — I think they have 'all finished writing their essays.
— Ann hasn't. (contrast)
- 3 — 'Let's go 'out and do the shopping now.
— But it hasn't stopped raining yet. (contradiction)
- 4 — It was his plan, wasn't it?
— I think so. (hesitation)
- 5 — We'll 'get there in half an hour or so.
— You are driving too fast, James. (warning)
- 6 — It's 'getting late.
— I can 'run you up to 'town in my car. (cordiality)
- 7 — You'll 'stay for tea, won't you?
— Perhaps some other time. (apology)

The nuclear Fall-Rise in implicatory statements can be preceded by different kinds of head (high level, stepping, falling), but a sliding head is the most typical.

Friendly Statements

Friendly statements are characterised by the nuclear Low Rising tone and a high-pitched prenuclear part (normal or high prehead, high level or stepping head). Utterances with this intonation pattern lack the definiteness and finality of falling tones and the implicatory note of the falling-rising ones. They sound warm, lively and encouraging.

- e.g.: — 'Don't be long, Ann.
— I 'shan't be 'later than usual.

Основные правила произношения звуков английского языка

Гласные и двугласные (дифтонги):

- [i:] - **see** (похож на долгий русский [и], примерно как в слове "иволга")
- [ɪ] - **his** (краткий [и], как в слове "игра")
- [e] - **ten** (похож на звук [э] в слове "шесть", "эти")
- [æ] - **cat** (средний между [э] и [а], напоминает мягкий а в слове "дятел")
- [ʌ] - **sun** (похож на русский безударный [а] в слове "казак". В английском языке обычно находится *под ударением*)
- [ɑ:] - **rather** (долгий и глубокий [а], как в ударном слове "галка")
- [ɒ] - **hot** (краткий [о], как в слове "вот")
- [ɔ:] - **morning** (долгий, глубокий [о], как в слове "порт")
- [ʊ] - **foot** (краткий, близкий [у] примерно как в слове "тук")
- [u:] - **you** (долгий [у], примерно как в слове "у-уголь")
- [ɜ:] - **girl** (средний между [о] и [э])
- [ə] - **letter** (краткий, неясный *безударный* звук, близкий к [э])
- [aɪ] - **my** (похож на русский [ай] в слове "лай")
- [eɪ] - **name** (похож на русский [эй] в слове "лей")
- [ɔɪ] - **boy** (похож на русский [ой] в слове "рой")
- [aʊ] - **how** (похож на русский [ау], как в слове "пауза")
- [əʊ] - **no** (похож на русский [оу], как в слове "клоун", только губы растянуты)
- [ɪə] - **near** (похож на русский [иэ], с ударением на [и])
- [eə] - **where** (похож на русский [эа], с ударением на [э])
- [ʊə] - **tour** (похож на русский [уэ], с ударением на [у])

Согласные:

- [p] - **pen** (произносится как русский [п], но с придыханием)
- [b] - **big** (похож на русский [б])
- [t] - **tea** (сходен с русским [т], но произносится у альвеол и сопровождается придыханием)
- [d] - **do** (звонкий, сходен с русским [д], но произносится у альвеол и сопровождается придыханием)
- [k] - **cat** (похож на русский [к], произносится с придыханием)
- [g] - **go** (звонкий [к])
- [f] - **four** (сходен с русским [ф])
- [v] - **very** (звонкий [ф])
- [θ] - **thanks** (кончик языка помещается в щели между верхними и нижними зубами; звук произносится без голоса)
- [ð] - **they** (звонкий [θ])
- [s] - **son** (похож на русский [с], произносимый у альвеол)
- [z] - **zoo** (похож на русский [з], произносимый у альвеол)
- [ʃ] - **she** (средний между русскими [ш] и [щ]. Произносится у альвеол)
- [ʒ] - **television** (звонкий [ʃ], произносимый у альвеол)
- [tʃ] - **child** (звуки [t] и [ʃ], произнесенные слитно. Произносятся у альвеол)
- [dʒ] - **German** (звонкий [tʃ], произносимый у альвеол)
- [h] - **hot** (простой выдох)
- [m] - **my** (похож на русский [м])
- [n] - **net** (похож на русский [н], произносимый у альвеол)
- [ŋ] - **English** (звук [н], произнесенный "в нос", задней частью спинки языка. Кончик языка никуда не ставится)
- [r] - **red** (слабый русский [р], близкий к [ж])
- [l] - **lot** (смягченный русский [л], произносимый у альвеол)
- [w] - **web** (сильно напряженные округленные губы произносят очень краткий звук [у] и переходят в положение для последующего гласного)
- [j] - **yes** (похож на слабый русский [й])

Правила чтения **согласных** и **сочетаний согласных**

c	[s] перед e, i, y – <i>cent, nice, city, icy</i> [k] в остальных случаях – <i>can, come, catch, con`trol</i>
g	[dʒ] перед e, i, y – <i>large, engine, gym</i> (кроме <i>get, begin, give</i>) [g] в остальных случаях – <i>big, good, go, flag</i>
s	[s] после глухих согласных и в начале слова – <i>sets, sell, laps, caps</i> [z] между гласными, после гласных и звонких согласных – <i>noisy, user, is, spends, plans</i>
ck	[k] <i>clock, deck, back, black, pack, `joystick</i>
ch	[tʃ] <i>inch, chip, `China, check</i> [k] в словах <u>греческого</u> происхождения – <i>chemist, character, tech`nology</i> [ʃ] в словах <u>французского</u> происхождения – <i>machine, cham`pagne</i>
tch	[tʃ] <i>catch, match, patchy</i>
sh	[ʃ] <i>shelf, she, shine, fish</i>
th	[ð] в начале служебных слов (артикли, союзы), указательных местоимений, наречий, а также между гласными – <i>the, this, within, brother</i> [θ] в начале и конце знаменательных слов – <i>thin, theory, depth</i>
ph	[f] в словах <u>латинского</u> и <u>греческого</u> происхождения – <i>phrase, `physics, `telephone, photo</i>
kn	[n] <i>knife, knee, knick, knot</i>
ng	[ŋ] <i>song, thing, ping-pong, long</i>
nk	[ŋk] <i>link, bank, trunk, thank</i>
tion (s)sion sion	[ʃ(ə)n] <i>mention, at`tention, tension, session, co`mission</i> [ʒ(ə)n] после гласной – <i>di`vision, de`cision, con`clusion</i>
wh	[w] <i>when, which, what</i> [h] перед <i>o</i> – <i>who, whom, whose</i>
wr	[r] <i>write, wrong, written, wrap, wrist, wretch</i>
wa+r	[wɔ:] <i>warn, ward, warp, wart</i>
wa	[wɔ] перед <i>n, s, t</i> – <i>want, wash, was, watch, watt, `wander, water</i>
wor	[wɜ:] перед согласной – <i>work, worst, world, worth, word, worm</i>
qu	[kw] <i>quest, quite, quit, quick</i>
gue	[g] <i>fugue, rogue, vogue, fa`tigue, vague, plague, `catalogue, `analogue, `dialogue, `colleague, `epilogue</i>
ssure sure	[ʒ] <i>pressure, `acupressure, censure, fissure</i> [ʒə] <i>measure, treasure, closure, exposure, pleasure</i>
ture dure	[tʃə] <i>nature, culture, mixture, `architecture, structure, picture, future</i> [dʒə] <i>procedure, verdure</i>

Правила чтения гласных в 4-х типах ударного слога

Гласные буквы Тип слога	a	o	e	u	i, y
I (открытый)	[eɪ] tape date save	[əʊ] no mode pole	[i:] me eve cede	[ju:] due use mute	[aɪ] line by type
II (закрытый)	[æ] bad add scrap	[ɒ] not odd spot	[e] net end help	[ʌ] rub cut pulse	[ɪ] disk rhythm 'system
III (гласная + r в конце слова или перед согласной)	[ɑ:] star mark hard	[ɔ:] or form sport	[ɜ:] her serve term	[ɜ:] fur turn burden	[ɜ:] stir firm myrtle
IV (гласная + r + e или другая читаемая гласная)	[eə] ware share 'vary	[ɔ:] ore core store	[ɪə] here mere 'hero	[juə] cure en'dure 'fury	[aɪə] wire de'sire 'tyro

1. Пользуясь таблицей чтения гласных, распределите слова вместе с транскрипцией по ячейкам таблицы:

huge, fly, step, same, revert, drum, close, third, tag, more, file, print, tyke, fare, null, solid, sharp, code, page, concept, secure, cite, inform, lyre, declare, before, wise, pence, gist, mete, change, plus, err, charge, pure, zone, hire, verb, hum, trap, era, sore, burn, born, hare, part, induce, vote, circle, test, bare, tune, fire, furl, flag, pyre, soft, sere, dire, myth, hurl, byte, circus, during, synonym, eve, severe, cynic, tyre

2. Прочтите слова:

arc, rare, scale, line, in'form, nest, 'scholar, charge, page, plane, 'digit, these, 'Byron, 'tired, se'lect, re'verse, those, 'copy, 'margin, 'symbol, circle, core, re'duce, re'turn, com'pile, in'struct, space, 'urban, shy, bad, 'merely, dump, 'urgent, de'sire, she, punch, gun, 'mural, 'hardware, 'software, fact, suc'cess, 'synthesis, 'symptom, im'portant, tyke

Letter **A a**

[eɪ]	[æ]	[ɑ:]	[eə]	[ə] [ɪ] [ɛ(ə)] [ɪt(ət)/eɪt]
name	man	far	dare	a'go
made	bad	park	mare	'balance
take	bag	dark	rare	'sav <u>a</u> ge
face	lamp	farm	fare	'capit <u>a</u> l
basic	flat	hard	vary	'delic <u>a</u> te, 'activ <u>a</u> te

Ex. 1. Bade, save, grade, made, safe, later, name, pale, face, plate, date, male, take, cake, lake, race, place, fame, fate, tape, gate, snake, Kate, ate.

Ex. 2. Add, ham, lamp, pan, flat, lab, pal, parrot, fact, fancy, barrel, marry, man, pant, Alma, 'balcony, Ann, hat, lap, happy, camel, cat, plan, cabin.

Ex. 3. Hard, dark, car, park, far, arm, farce, start, farm, bard, card, art, party, army, hardly, star, bar, starve, part, mark, charge, arc.

Ex. 4. Bare, com'pare, rare, dare, a'ware, mare, pre'pare, fare, care, parents, 'careful, hare, de'clare, share, scared, snare, Clare, ware, vary.

Ex. 5. A'bandon, 'abacus, a'blaze, 'valance, a'bridge, a'but, a'buse, 'cartage, 'garbage, cer'tificate (n/v), ad'vantage, 'capital, 'ordinal, 'decimal, 'digital, 'sanitate (v), ca'pacitate (v), 'desolate (a/v), in'criminate.

Ex. 6.

Blame, mate, make, fat, van, 'linage, hard, com'pare, sand, a'drift, lad, sane, far, arm, dark, 'cabbage, car, lamp, stamp, sale, a'wake, late, plan, 'language, vale, rare, Clare, bat, nave, 'balance, dare, care, a'fraid, mark, im'mortal, 'validate.

Ex. 7.

1. Jake named the baby Jane. 2. It is late. 3. That's bad. 4. Clare's parents are aware of his care. 5. Be careful! 6. Hang the hat on the hat-rack. 7. Start the car! 8. Fancy! Fancy that! 9. It is hard to understand that. 10. Art article is large. 11. That fat cat hates my dog Clare. 12. The hare is in the snare. 13. I hardly like the remark.

ai [eɪ], a <u>igh</u> t [eɪt]	ay [eɪ]	air [eə]	au [ɔ:], a <u>ugh</u> t [ɔ:t]	aw [ɔ:]	al+con <u>l</u> . [ɔ:]
wait	day	air	auto	law	fall
rain	may	hair	pause	saw	hall
mail	pay	lair	aut <u>umn</u> [əm]	dawn	wall
straight	ray	fair	naughty	pawn	walk
main	way	pair	Paul	maw	talk

ass [ɑ:s]	ast [ɑ:st]	ask [ɑ:sk]	asp[ɑ:sp], aft [ɑ:ft]	ath [ɑ:θ] [ɑ:ð]
pass	fast	ask	grasp	path
brass	vast	mask	after	bath
grass	last	bask	draft	father
glass	past	task	craft	rather

A. May, mask, grasp, main, brass, path, add, father, a'rise, lake, draft, hail, ball, dare, cat, cause, fall, way, far, task, lair, face, bare, vast, craft, il'luminate (v), dawn, fray, share, cart, 'luggage, bath, 'orbital, blame, walk, last, rat, 'delicate, pawn, say, 'parlance, autumn, pair, taught, lark, fair, 'domical, basket, train, Dave, 'carriage, chairman, draw, stair-case, small, snack, daughter, 'liquidate (v), straight, train, pale, gave, claw, sauna, a'gain, Grace, 'valance.

B. 1. It may rain to'day. 2. Take it straight a'way! 3. It's all my fault. 4. The father asks him after classes. 5. Tom's mask is rather nasty. 6. Well, I declare! 7. What's the air fare? 8. Bear and forebear. 9. Paul likes small talk. 10. His parents are scared. 11. Cars are parked after dark. 12. That's bad grammar.

Letter **E e**

[i:]	[e]	[ɜ:]	[ɪə]	[ɪ] [ə]
he	get	her	here	be'gin
mete	egg	term	mere	re'turn
scene	fell	verb	sphere	'ticket
theme	let	serve	zero	'sister
be	tent	nerve	'serial	'absent

Ex. 1.

She, we, 'evening, 'scenery, these, cede, Eve, gene, eke, Pete, lese, evil, ̣Vietna'mese, 'Chi'nese, ̣Portu'guese, ̣Leba'nese, ̣Japa'nese, Bur'mese, ̣Congo'lese, seme, feme, 'meter, 'meteor, 'nene, phene, 'plenary, pre'cede, ex'treme.

Ex. 2.

Ten, led, fed, send, 'enter, rest, cent, rent, chess, bed, 'better, debt, 'center, ac'cept, suc'cess, 'technical, check, sledge, leg, pen, red, 'twenty, fence, gentle, them, well, mend, 'lesson, 'effort, e'lect, neck, plenty, web.

Ex. 3.

Merge, germ, pre'fer, err, 'person, 'perfect, 'merchant, 'merciful, per, 'merlon, 'mercier, 'thermal, 'perfume, terse, verge, verve, 'dermal, fern, herd, verb, certainly, berth, berg, de'terminate, purse.

Ex. 4.

Sere, fere, 'period, 'Nero, 'hero, ma'terial, im'perial, in'ferior, su'perior, pos'terior, an'terior, ul'terior, ̣cafe'teria, Al'geria, 'serum, cere, merely.

Ex. 5.

'Summer, 'winter, re'port, pre'pare, de'partment, 'after, 'perfect, be'tween, be'hind, 'teacher, 'cinema, 'accent, 'accident, de'cide, e'nough, 'hundred₍₂₎, 'honest.

Ex. 6.

The, verse, neck, merle, in'terior, west, bee, cere, best, 'service, next, perse, 'pekoe, end, 'mercy, 'zero, scheme, get, de'ssert, ex'terior, slept, serve, hers, here, melt, Betty, zest, grebe, serf, terse, era, Venus.

Ex. 7.

1. Pete met me. 2. Edith and Pete are extremes. 3. Eve meets you in the evening. 4. Steve, don't be credent! 5. Get better. 6. Very well then. 7. Nell has never felt better. 8. Ernest is determined to learn German. 9. The interior of the cafeteria is superior. 10. Percy will certainly prefer to start in the evening.

ea [i:]	ea+d [e]	ee [i:]	eer [ɪə]	ear [ɪə]	ear+conll.[ɜ:]
clean	head	bee	beer	ear	learn
meat	dead	meet	deer	dear	pearl
mean	bread	need	peer	rear	early
dean	ready	feel	leer	fear	earn
leaf	dread	deep	veer	hear	heard

eight [eɪ]	ey [eɪ]	(c)ei [(s)i:]	ew [ju:]	l,r,j+ew [u:]
eight	they	receive	few	flew
weight	grey	deceive	new	blew
freight	obey	ceiling	dew	Jew
heigh	hey	perceive	pew	drew
neighbour	sur'vey	receipt	mew	crew

A. Head, mew, jet, hear, learn, perceive, obey, here, heard, pen, Pete, leaf, dead, few, new, veer, receive, dear, grew, feel, mere, her, bed, dean, drew, leer, ceiling, early, fern, end, pearl, bell, need, pew, deceive, freight, bread, rear, earl, prey, deer, sneer, fearful, cheer, dew, stew, gear, ready, sweet, Newton, jewel.

B. 1. Take it straight away. 2. They say it takes eighty-eight days. 3. The engine went dead. 4. Mel meant to get ahead. 5. The new moon is due. 6. Really, dear! 7. I'll turn in early. 8. Pleased to meet you. 9. Steve is eager to please the teacher. 10. Please, feel free to leave.

Letters **I i / Y y**

[aɪ]	[ɪ]	[ɜ:]	[aɪə]	[ɪ]	[aɪ] (в глагольном суффиксе -fy)
nine	did	girl	tire	'dirty	'notify
type	'syntax	sir	lyre	'engine	'specify
hi	milk	Byrne	hire	'family	in'tensify
my	it	bird	tyre	'music	'falsify
lie	'system	myrtle	sa'tire	'English	'glorify

Ex. 1.

Five, time, tie, fly, fine, dye, mine, try, by, ice, 'miner, 'Friday, ride, rye, side, rep'ly, wide, bye, I, trite, 'silent, type, mile, vile, file, 'bicycle, I, 'wider, fry, pile, hype, tide, shy, sly, life, dyke, pipe, why, mice, smile, quite, 'hypo, like, white, imp'ly, sky, July.

Ex. 2.

Mill, lit, myth, if, wish, 'system, pick, ill, 'crystal, rich, 'finish, crypt, till, 'pillow, 'symbol, his, lift, 'mystery, pit, 'village, 'cryptogram, mint, bill, gyp, 'silly, drill, tick, is, 'Gypsy, bring, think, 'Philip, 'lyric, isn't, thick, 'syrinx, grist, still, sick, list, 'written, 'typify, simple, skin, thin, quick, fit, wind, sink, fish, grill.

Ex. 3.

First, firm, Byrd, skirt, shirt, birth, fir, myrrh, 'thir'teen, 'dirty, myrtle, 'circumstances, 'thirty, stir, whirr, mirth, 'circuit, irk, dirk, 'irksome, whirl.

Ex. 4.

Fire, tired, mire, tyre, wire, re'tire, 'Myra, 'siren, shire, ex'pire, pyre, es'quire, re'quire, lyre, de'sire, en'tire, gyre, em'pire, 'fireplace, byre, 'Ireland, en'tirely.

Ex. 5.

'Public, 'lady, gym'nasium, al'ready, sym'bolic, 'city, 'notify, sym'phonic, 'synonym, 'difficult, 'antonym, 'many, 'badly, 'specify, a'cetify, 'falsify, 'bicycle, sym'posium, 'study, in'tensify, 'silly.

Ex. 6.

Tie, size, if, nip, fit, tired, mire, de'fy, shirt, com'ply, mine, fine, wry, dive, tin, first, 'thirty, third, pine, life, side, lift, sin, 'dirty, wire, cry, skirt, pipe, tide, kid, like, time, hire, ap'ply, bird, sup'ply, tint, dike, nine.

Ex. 7.

1. Time flies! 2. Is 'Mickey in? 3. Go to bye-bye. 4. The girls whirled in the dance. 5. I quite like Mike. 6. In with him. 7. I had the time of my life at the Whites. 8. Dirk was 'irked under the 'circumstances. 9. It's this wind. 10. Ike and 'Tvy sat side by side as mice. 11. It's the 'limit! 12. 'Certainly, sir. 13. And pigs might fly. 14. I dine with the Whites on 'Friday. 15. Will you bring Mrs. Limm in. 16. 'Christie will fill the bill. 17. Girls did not stir. 18. It is 'written in simple 'English. 19. If it isn't Philip!

ie [i:]	ia,io [aɪə]	i+ld,nd [aɪ]	igh [aɪ]	y [j] (в начале слова перед гласной)
piece	'liar	mild	night	yes
niece	'riot	wild	light	yet
chief	'trial	mind	right	yard
field	'lion	find	might	yoke
yield	'via	kind	high	you

A. Field, via, 'synonym, light, chief, youth, child, 'liar, gyp, mind, yeast, might, niece, be'yond, wright, yell, type, 'limelight, sight, 'ion, tyre, kind, piece, 'iodine, your, wild, 'chiefly, you, yap, flight, 'trial, find, re'lief, 'lion, year, mild, 'giant, cycle, liege, 'genial, myrtle, night, 'friar, frieze, myth, 'riot, fight, 'Byron, re'lieve, blind, yard, 'giantess, tight, 'grievance, lyre, bright, 'friable, yoke, bi'ota, fief, 'mindful, yes, 'liable, be'hind, brief, man'kind, 'highway, 'iodide, 'briefing, 'dial, 'briefly, 'vial, 'diary.

B. 1. Mind your eye. 2. You won't yell, will you? 3. My child's bright. 4. Julia's young for her years. 5. I had a white night. 6. I find it's quite right. 7. But it is flying, the time is flying! 8. The year is young yet. 9. You are young yet, aren't you. 10. The book will be be'yond you, 'Jolion.

Letter **O o**

[əu]	[ɔ]	[ɔ:]	[ɔ:]	[(ə)]
no	not	or	bore	o'bey
vote	hot	sport	more	a'bandon
rode	box	form	ore	o'bligatory
hope	off	born	tore	ob'jective
note	stop	lord	be'fore	ob'trude

Ex.1. Pose, no, hoe, note, toe, rode, low, vote, doe, hope, so, roe, 'sofa, close, nose, cone, dole, tone, lone, 'poker, rose, rope, 'cola, crone, go, 'pony, probe.

Ex.2. Cob, cock, not, stop, boss, pop, off, con, box, hot, 'policy, pomp, 'rocket, rod, ox, 'omelet, slop, smog, crop, moss, pot, cot, loss, log, 'dolly, clock, top, 'sonny.

Ex.3. Or, port, sort, lord, form, order, sport, born, 'morning, horse, short, dis'order, 'shortly, 'portrait [ɪ], 'forty, ford, mort, gorge, nor, worn, 'Nordic, 'formal, storm, dorm, 'orbit, cord, fork.

Ex.4. Sore, bore, more, tore, be'fore, store, a'dore, core, pore, chore, score, spore, lore, ga'lore, ore, fore, 'bookstore, gore, 'boredom, wore.

Ex.5. In'hibitory, 'ingot, ca'tastrophe, o'bedience, o'bject, o'blivion, o'bjectify, ob'serve, ob'tain, oc'cur, ob'struct, ob'duce, 'spigot, sto'lidity.

Ex.6. 1. Oh, no! 2. I sup'pose so. 3. Jog on. 4. 'Possibly not. 5. Cora a'dores horses. 6. 'Norton is forcing an open door. 7. No bones broken. 8. Don has gone to the wrong shop. 9. No go. 10. John's dog got lost.

oa [əu]	oi, oy [ɔɪ]	oo+k [u]	oo, oo+l,m,n [u:]	ou [au]	ow, ow+concl. [au]
oak	toil	book	fool	out	town
boat	foil	look	doom	about	cow
toast	oil	nook	pool	pound	down
coat	boy	took	moon	round	brown
load	toy	rook	too	loud	gown
ou+ble [ʌ]	o+ve [ʌ]	ough+t [ɔ:]	our,ower [auə]	o+ld,lt,ll,st [əu]	o+m,n,th[ʌ]
trouble	love	ought	our	bold	some other
double	dove	bought	hour	molt	come mother
couple	glove	brought	sour	roll	son brother
doublet	above	fought	tower	most	front 'nothing
couplet	cover	nought	Gower	old	month a'nother

Ex.7. [u:] mood, moot, boot, coot, root, food, looting, doodle, scooter, noodles, shoot

[u] wood, hood, 'hoodlum, 'woodbine, good, foot, stood, soot, wooden, 'childhood, 'manhood

[ɔ] doll, follow, 'gollop, holly, jolly, loll, Molly, poll, 'volley

[ɔ] gone, bother, moth, cloth, froth

[əu] both, sloth, troth, wroth; **[ʌ]** blood, flood

A. So, lot, cord, score, boat, older, out, owl, tower, some, stone, dot, fork, core, oak, bold, hound, cow, come, sole, clock, born, more, loaf, old, jolt, about, row (*шум, гвалт*), 'somebody, zone, stop, port, fore, toad, fold, house, town, month, nose, sock, knoll, sort, sore, coal, told, pound, brown, 'something, on, dome, toast, hold, rout, howl, mother, not, spoke, load, most, loud, yowl, brother, note, spot, road, cold, scout, fowl, other, vote, off, oats, stroll, louse, down, 'stepbrother, odd, slope, sport, store, 'oatmeal, oath, 'Bolton, count, 'mountain, bow (*поклон, нос корабля*), front, toll, pole, short, slot, moat, moan, host, bound, county, foul, boundless, now, son, ton, stock, dorm, loan, soap, 'hostess, mouth, doubt, how, wonder, one, throat, goal, go, goat, coat, 'folding, 'mouthful, found, 'nowadays, Monday, nothing, a'long, boa, a'round, done, 'overcoat, molt, ground, 'cowboy, money, Joan, a'nother, post, round, cowl, none.

B. 1. Go slow. 2. Not for 'toffees. 3. Rob has gone off to play golf. 4. Gordon 'always puts the cart be'fore the horse. 5. It is a cold coal to blow at. 6. Now, now! 7. Out of bounds. 8. Boys will be boys. 9. Ruth can't say boo to a goose. 10. It looks good. 11. I thought Maud ought to talk. 12. 'Follow your nose. 13. Stones grow old. 14. Out of doubt. 15. The noise is an'noying. 16. Don't be too soon. 17. Here_is your cook-book. 18. 'Morgan thought he bought a sought after goods. 19. No smoking! 20. Joy is at boiling point.

Letter O o – Additional Exercises

Ex.1. [əu]-[ɔ:]-[ɔ]

coat	-	cord	-	cod
most	-	mort	-	moss
hold	-	horde	-	hot
fold	-	fork	-	fox
oak	-	or	-	on
toast	-	tore	-	top
stroll	-	store	-	stop
moan	-	more	-	mop
post	-	pork	-	pot

Ex.2. [əu]-[ɔ]

no	-	not	cone	-	cot	bone	-	bond
dole	-	doll	note	-	<u>kn</u> ock [n]	coke	-	cock
crop	-	crop	pole	-	pot	cone	-	con
toe	-	top	bode	-	bod	poke	-	pock
sofa	-	song	rose	-	rock	tope	-	top

Ex.3. [əu]-[u:]-[ɔ]-[u]

those	-	pool	-	cod	-	book
dose	-	noon	-	not	-	look
close	-	tool	-	lot	-	took
nose	-	boon	-	cot	-	cook

Ex.4. [ʌ]-[ɔ:]

some	-	thought	other	-	ought
brother	-	brought	front	-	fought
nothing	-	nought	done	-	doughty
wonder	-	wrought	something	-	sought

Ex.5. [au]-[auə]

bowed	-	bower	fowl	-	flower
house	-	hour	down	-	dower
scout	-	sour	town	-	tower
pound	-	power	louse	-	lour
doubt	-	dower	out	-	our

A. Our, flour, flower, glower, ours, power, hour, sour, lour, crowd, crown, dower, hourly, powerless, sourly, endower, bower, empower, embower.

B. 1. Trudy is too busy doing the rooms. 2. Rose goes to Soho. 3. Now, now, now, what are you howling for. 4. Keep a good look out. 5. He a'dores to play noughts and crosses. 6. Joyce is so hoity-toity. 7. I sup'pose you know Rose. 8. With'out doubt Gower_is 'somewhere a'round. 9. Woolner_is to put foot out. 10. Our counting house is down town. 11. May will join you at the ap'pointed point. 12. They told that host was older. 13. Will you be gone long, John? 14. Lou grew too big for his boots. 15. Boys take en'joyment in spoiling toys. 16. Howell is seldom out of town 'nowadays. 17. Nora left shortly be'fore dawn. 18. Take the coat, it is cold on the road. 19. 'Nobody home. 20. Joan 'Bolton goes to the post. 21. Towler_is out and a'bout.

Letter **U u**

[ju:]	[u:] (после r, l, j)	[ʌ]	[ɜ:]	[juə], [uə](после r, (l), j)	[(ə)], [u], [ju:]
use	rule	run	turn	'during	'difficult
tune	true	up	burn	'fury	suc'ceed
due	blue	but	hurt	'rural	'pulchritude
a'buse	June	mud	fur	lure	'gracef <u>u</u> l
puce	'luser	fuss	spur	'jury	u 'tility

Ex.1. jute, flu, student, union, duty, human, pupil, sue, hue, nude, rue, protrude, rude, prudent, brute, clue, judo, truce, prude, spruce, prune, prudence, cute, flute, fume, fuse, fusion, lute, mute, brutalize

Ex.2. junk, summer, butter, cut, dull, jut, rust, hut, cup, under, fun, uncle, supper, mug, jug, bug, shrub, shut, ultra, must, tub, duck, pup, just, lucky, mutt, such, sudden

Ex.3. return, turkey, burden, curtain, purpose, spur, burr, blur, hurt, purred, surf, blurt, surge, Thursday, curl, hurl, burst, furniture, curse, furl

Ex.4. secure, sure, mure, lure₍₂₎, lurid₍₂₎, curious, endure, durance, 'tenure, i'nure, Ural, cured, demure, manure, secured, insure, burin, curio, Huron, durable, furious

Ex.5. suc'cess, **u**'pon, **u**'nique (в конце слова [k]), 'product, sup'pression, 'attitude, 'thankful, suc'ceeding, 'cucumber, 'luxury, 'gratitude, 'grateful, **u**'nite, suf'ficiency, sug'gest, sug'gestive, **tu**'reen, **su**'burban, 'altitude, **u**'ranium, 'tactful

Ex.6. must, 'pupil, burn, duke, 'union, se'curity, bunker, pure, mutt, re'turn, hut, turn, fuss, curl, just, spur, bunt, 'tuning, 'lucky, cube, hurt, duty, turtle, 'turkey, tub, 'purpose, 'summer, 'rural, 'Thursday, duck, 'prudent, nurse, curd, mute, uncle, 'supper, as'sure, 'unify, during, sur'vive, curdle, suc'cessful, puppy, scrub, brush, cue, fuse, fusion, bun, burner, 'future, nude, gun, fume, in'surance, fury, ꞑuri'osity, 'longitude, en'durance, 'circumstances, 'colourful

Ex.7. 1. Sue is the 'nuisance too. 2. Do you 'usually have two 'pupils on duty? 3. 'Hubert will be on 'Tuesday. 4. 'Usually Sue treats 'Hubert with a sense of 'humour. 5. There's a bus coming. Hurry up! 6. You must not trust to luck. 7. It's a 'usual cure for a cold. 8. Not all the 'tourists will en'dure to the end, 'surely. 9. I'll turn in early. 10. What a hurly-burly girl Urse is! 11. The girls worked turn-and-turn again. 12. Bert's boat turned turtle. 13. 'Trudie is true blue. 14. 'Rupert, don't pro'trude. 15. Bruce is 'prudent.

u+ll [ʌ]	u+ll [u] после b, p, f	u+sh [ʌ]	u+sh [u]	gu [g]	qu [kw]
dull	bull	brush	push	guest	queen
lull	pull	flush	cushion	guess	quest
null	full	tush	bush	guide	quad

hull, cull, rush, crush, pullman, Fuller, bully, pulley, cully, dully, fully, gully, sully, question, questionable, questioner, questionless, questionnaire, questman, bushel, bulletin, bullion, pull-up, pullet, disguise, disguised, quit, quiet, quite, quick, guild, guilt, guard, guardsman, guilty, guiltless, guillemot, guidance, beguile, quack, quirt, quiver, quiz

Ударение

Правила ударения	Упражнения в чтении
1. В <i>двухсложных</i> словах ударение, как правило, падает на первый слог.	'student, 'teacher, 'paper, 'voltage, 'concept, 'final, 'useful, 'unit, 'differ, 'process, 'cursor, 'basis
2. В <i>трех-</i> и <i>четырёхсложных</i> словах ударение обычно падает на третий слог от конца, причем ударная гласная произносится кратко, согласно своему чтению в закрытом слоге.	'element, 'energy, 'integral, cur'riculum, 'calculate, 'processor, 'monitor, bi'ology, 'comfortable, tech'nology, 'seminar, 'operate, 'quantity, psychology
3. Если слово состоит из <i>пяти</i> и <i>более</i> слогов, то оно обычно имеет <u>два ударения</u> : главное – на третьем слоге от конца, и второстепенное – на пятом слоге от конца слова.	,uni'versity, ,possi'bility, ,elect'ricity, ,engineering, ,inex'perienced, ,immo'bility, i,mmuta'bility, ,supple'mentary, i,rregu'larly, o,rigi'nality
4. В существительных с суффиксом <i>-tion</i> главное ударение падает на гласную, предшествующую суффиксу.	inst'ruction, se'lection, ,insti'tution, ,ope'ration, ,combi'nation, co,mmoni'cation, ,appli'cation, ,calcu'lation
5. В словах с префиксами <i>o-</i> , <i>be-</i> , <i>com-</i> , <i>con-</i> , <i>dis-</i> , <i>mis-</i> , <i>in-</i> , <i>im-</i> , <i>pre-</i> , <i>re-</i> ударение падает на второй слог.	a'mount, a'ssign, be'side, be'long, com'pile, con'cede, con'cede, com'pare, dis'cover, displacement, mis'chief, mis'deed, im'pair, im'portant, in'famous, in'frequent, pre'pare, pre'clude, re'lease, re'mainder, con'duct
6. В сложных существительных, как правило, ударение падает на первый слог.	'textbook, 'Englishman, 'newspaper, 'keyboard, 'database, 'spreadsheet, 'feedback, 'framework, 'hardware, 'software, 'kilobyte

1. Прочтите слова, определив ударную гласную:

member, logic, input, interesting, arithmetic, algebra, conform, become, along, compact, miscarry, display, immoral, inform, rerun, replace, predict, kilobit, network

2. Прочтите слова, определив слоги с главным и второстепенным ударениями:

introductory, anniversary, examination, conversation, agitation, transformation, education, repetition, hexadecimal, indivisible, elasticity, generality, allocation

a thumb a sum a mouth a mouse
a path a pass a race a wraith
The cook thickens the soup
The soup sickens the cook
The atheist has lost faith This Asiatic has lost face
The third Thursday of this month is the sixteenth
Mosquitoes are rising. The fishermen are writhing
an endless fence across the endless fens
a few pens costing a few pence

Read the following words:

[i] It is in sit ticket city
[e] Set leg pen bed net neck said
[as] Cap cat can as back tap
[o] Not pot got dog clock John
[u] Book put foot full hood
[ʌ] Must cut but front some run
[ə] A an ago again under brother sister
[i:] Tea me sea meal feet need free
[a:] Arm part aunt farm large
[o:] Small port horse ball salt
[u:] Too fruit food roof pool
[ɜ:] Girl first verb bird skirt heard
[ei] Day play may make name place
[ai] My by buy side blind five
[oi] Boy toy coin boil soil
[ig] Ear beer year near dear hear
[£ə] Pear pair fare chair hair
[ou] No so go cold coat soap blow
[au] Now cow town blouse house brown
[o\$] Four more door floor your
[ɪə] Plural February January during usual
It eat sit set lift left meet met till tell see say
Street straight me may had head heard
Am arm cat cut coat
Part port pot put
Torn turn but boot boat
Some same seem bake back book better butter
Ran run bad bed beard bird board comb come came
Money many called cold her hair fiir fare
[9] Theatre think thought thumb health Thursday
[6] The this that those these brother father mother
[f] She shirt shut sheep shelf shall Russian expression
[tj] Child children cheek chair chips butcher watch
[3] Pleasure television engineer change orange
[cfe] Jumper cabbage vegetable jacket just
[j] Year young you your few new usual
[n] Doing reading writing going spring
[ng] English England finger
[r|k] Think thank uncle ink
[h] He has have hair had head who whole
[w] We when wish which was woman women

Read the following sentences. Mind your pronunciation.

John is a boy. Tom and Henry are boys.
Ann and Alice are girls.
John and Henry are boys Ann and Mary are girls.
Mr.Green is a man. Mr.Green and Mr.Smith are man.
Mrs.Green is a woman Mrs.Green and Mrs.Smith are women
Are Mr.Green and Mrs.Green English? Yes, they are.
Are Mr. and Mrs.Green Russian? No, they are not, they are English.

John is a boy. Ann is a girl. Tom and Henry are boys, Alice and Mary are girls. John is English, Sasha is Russian. Ann is English, Lida is Russian. Mr.Green is English, he is a man. Mrs.Green is English, she is a woman. Mr.Green and Mr.Smith are men. Mrs.Green is a woman. Mrs.Green and Mrs.Black are women.

Insert the missing words.

John is a... . John and Henry are Alice is a Ann and Mary are Mrs.Green is a Mrs.Green and Mrs.Black are Mr.Green is aMr.Green and Mr.Smith are Tom and Henry areAlice and Mary are Is Tom English? Yes,Is Tom Russian? No,

Read the following rhyme and the poem.

It is cold and still, the wind is away And little Jack Frost is busy today.

WHAT IS RED?

What is red? Asks little Fred.

His brother says, The rose is red.

What is white? My kite is white. Do you see my little kite?

What is grey? Now, can you say?

Yes, I can. The mouse is grey.

What is black? My cat is black. It goes out and comes back.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

A **tongue twister** is a phrase or a sentence which is hard to speak fast, usually because of alliteration or a sequence of nearly similar sounds. It helps develop speech skills & helps in speech therapy.

To get the full effect of a tongue twister you should **try to repeat it several times, as quickly as possible, without stumbling or mispronouncing.**

Here are some cool English Tongue twisters, have fun!

I

1) Betty Botter bought some butter.

"But," she said. "This butter's bitter.

If I put it in my batter it will make my batter bitter."

So she bought a bit of butter, Better than her bitter butter.

And she put it in her batter and her batter wasn't bitter.

So 'twas better Betty Botter bought a bit of better butter.

2) Billy Button bought a buttered biscuit.

Did Billy Button buy a buttered biscuit?

If Billy Button bought a buttered biscuit,

Where's the buttered biscuit Billy Button bought??

3) Peter Piper picked a peck of pickled peppers.

Did Peter Piper pick a peck of pickled peppers?

If Peter Piper picked a peck of pickled peppers,

Where's the peck of pickled peppers Peter Piper picked?

4) Once a fellow met a fellow --- In a field of beans.

Said a fellow to a fellow, --- "If a fellow asks a fellow,

Can a fellow tell a fellow --- What a fellow means?"

5) I thought a thought.

But the thought I thought wasn't the thought I thought I thought.

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

6) If you understand, say "understand".

If you don't understand, say "don't understand".

But if you understand and say "don't understand".

How do I understand that you understand? Understand?

7) She sells sea shells by the sea shore.

The shells she sells are surely seashells.

So if she sells shells on the seashore,

I'm sure she sells seashore shells.

II

1) If one doctor doctors another doctor does the doctor who doctors the doctor doctor the doctor the way he is doctoring doctors?

2) "When a doctor falls ill another doctor doctors the doctor. Does the doctor doctoring the doctor doctor the doctor in his own way or does the doctor doctoring the doctor doctors the doctor in the doctor's way"

3) A tutor who tooted the flute, tried to tutor two tooters to toot. Said the two to the tutor, 'Is it harder to toot or to tutor two tooters to toot?'

4) If two watches were watching two watches, which watch would watch which watch?

Which watch did which watch wear and which watch wore which watch?

5) How many cans can a canner can, if a canner can can cans?

A canner can can as many cans as a canner can, if a canner can can cans.

6) I slit a sheet, a sheet I slit. And on a slitted sheet I sit. I slit a sheet, a sheet I slit. The sheet I slit, that sheet was it.

III

1) Black bug bit a big black bear. But where is the big black bear that the big black bug bit?

- 2) The owner of the inside inn was inside his inside inn with his inside outside his inside inn.
- 3) The thirty-three thieves thought that they thrilled the throne throughout Thursday.
- 4) Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair, Fuzzy Wuzzy wasn't very fuzzy... was he???
- 5) A good cook could cook as much cookies as a good cook who could cook cookies
- 6) If you notice this notice, you will notice that this notice is not worth noticing.
- 7) How much wood could a wood chopper chop, if a wood chopper could chop wood?

IV

- 1) Sounding by sound is a sound method of sounding sounds.
- 2) A sailor went to sea
To see, what he could see.
And all he could see
Was sea, sea, sea.
- 3) Any noise annoys an oyster but a noisy noise annoys an oyster more.
- 4) These thousands of tricky tongue twisters trip thrillingly off the tongue.
- 5) I saw a saw that could out saw any other saw I ever saw.
- 6) Jolly juggling jesters jauntily juggled jingling jacks.
- 7) A big bug bit the little beetle but the little beetle bit the big bug back.
- 8) Kindly kittens knitting mittens keep kazooing in the king's kitchen.

V

- 1) I scream, you scream, we all scream for ice cream!
- 2) I thought, I thought of thinking of thanking you.
- 3) A box of mixed biscuits, a mixed biscuit box.
- 4) Do tongue twisters twist your tongue?
- 5) Six slippery snails, slid slowly seaward.
- 6) Six sick slick slim sycamore saplings.
- 7) Six thick thistle sticks. Six thick thistles sticks.
- 8) Is this your sister's sixth zither, sir?
- 9) The sixth sick sheik's sixth sheep's sick.
- 10) Crisp crusts crackle and crunch.
- 11) Tie a knot, tie a knot.
Tie a tight, tight knot.
Tie a knot in the shape of a nought.
- 12) Freshly-fried fat flying fish

VI

RED BULB BLUE BULB RED BULB BLUE BULB (RED BLOOD BLUE BLOOD)

Bubble bobble, bubble bobble, bubble bobble ...

Double bubble gum, bubbles double.

Rubber baby-buggy bumpers.

Upper roller lower roller Upper roller lower roller ...

Purple Paper People, Purple Paper People, Purple Paper People ...

Daddy draws doors. Daddy draws doors. Daddy draws doors ...

Friendly Fleas and Fire Flies, Friendly Fleas and Fire Flies ...

Penny's pretty pink piggy bank

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

baboon bamboo, baboon bamboo, baboon bamboo, baboon bamboo, baboon bamboo, baboon bamboo.....

Kacha papaya pacca papaya Kacha papaya pacca papaya Kacha papaya pacca papaya.

2.1 Перечень фонетических упражнений

Sound Drills

Ex. 1 Practice the following words and phrases observing loss of plosion.

- a) kept, adopt, stopped, hoped, dubbed, rubbed, sobbed, picked, talked, begged, tugged;
- b) Edgar, mudguard, outcast, Big Ben, blackboard, inkpot, dog-days;
- c) good-bye, bedpost, hot-plate, hit-parade, lamp-post, head-dress, bed-time, hot-dog, book-case, book-club, background;
- d) 1 She egged him on although he was dog-tired. 2 Don't get too glib! 3 I want to go out. 4 I don't take them. 5 I've got to get down there. 6 Take care of your sister. 7 Did you see the big car? 8 The girl sobbed bitterly. 9 He looked pale in the face. 10 She talked too much. 11 Act Two opens with a song. 12. The boys showed perfect discipline.

Ex. 2 Practice the following words and phrases. Mind the pronunciation of difficult consonant clusters.

[ð - z], [θ - s]

Elizabeth's things

Smith's theme

the next months

two-fifths

three-sixths

baths

bathes

booths

clothes

Ex. 3 Read the following. Mind the linking r-sound.

far away

more and more

for instance

later on

an hour or two

my brother - in - law

as a matter of fact

father and mother

the Tower of London

as far as I know

He went to the Far East.

Mind your own business.

The door opened.

I haven't seen him for ages.

I can't bear it.

Where is it?

Clear it away.

Where is your exercise-book?

There are also rooms upstairs.

It's a far-away country.

An apple a day keeps the doctor away.

There it is.

What's your occupation?

I must leave in a quarter of an hour.

Ex. 4 Practice reading the following. Think of different cases of assimilation in consonant clusters with [r].

a) dream, drift, drink (drank, drunk), drip, dread, draft, drop, drum, dry, drive.

The judge was drumming on the table.

I'm dressed for a party.

I don't drink dry gin.

b) treaty, trick, trim, tread, tram, trot, troop, truck, trust, try.

The cheat was treated much too kindly. You dance like a dream come true.

It's true I don't trust him.

Don't try your tricks on with me!

That chap trapped me.

The child tried to dress.

Jane missed her train.

The train is drawing in.

c) bring, bread, breast, brush, bright, print, press, proof, price, proud, Greek, green, grim, group, ground, cream, creep, crew, cry, crown, shriek, shrill, shrink, shrub, shrug.

The trees are bright green in spring. A crust of dry bread is no breakfast.

The drum is broken.

The track crossed the road to Brighton.

He shrinks from meeting strangers.

d) three, thrift, thrilling, threat, through, thrive, throw (threw, thrown), throat, throne, threshold, bathroom, with respect.

Did your sister get through?

The three boys thrilled with delight.

He threw three sixes.

Don't thrust your opinions down other people's throats.

He frightened old Virginia till she trembled through and through.

e) tram, training, Prague, practice, street, strong, striking, demonstration, spread, spring, scream, country, literature, waitress, entrance, ash-tray, prepare,

profession, shrewd, fruit, France, Friday, afraid, dry, try, thrive, thread, screw, screen, crab, craft

Ex. 5 Read the text. Find the intonation of non-final groups.

When we got there we walked in the front door and it was very dark in the hall and there wasn't anyone about. I thought we might have come to the wrong house. So I stopped. And Toddy stopped. Anyway we went to the top of the house. There was a door locked on the stairs, so there might have been another floor, but we didn't see anyone. (H. Pinter "The Room")

Ex. 6 Mark the intonation of non-final groups and read the following sentences. Explain your intonation.

1 When I got to know him, I found out he was born in Berlin. 2 If we had a light in the cellar, you'd be able to see where those bulbs are. 3 As Fred was present nothing could be arranged about his birthday. 4 As soon as we arrived, we took a taxi and went straight to the hotel. 5 To be quite frank, she's a regular old bag. 6 Two years later he left home and went to London. 7 In July I met him a second time. 8 By the time you come down I'll have your dinner on the table. 9 The boy whose name I always forget has asked for you again. 10 His sister who lives in London sent me a letter.

Ex. 7 Listen to the utterances in contexts. Identify the speaker's attitude conveyed in them. Repeat the statements in each group imitating their intonation pattern (intonation of statements).

- a) 1 — What's the weather like in Belarus in autumn?
— It 'frequently rains here.
2 — Where would he like to go first?
— He's most 'interested in the mu seums.
3 — Do you have time for any sports?
— Yes, I do. I've joined the Uni versity Sports so ciety.
4 — Do you think I can get in touch with him?
— Certainly. He ar rived in Moscow the other day.
- b) 1 — Let's play another game of chess.
— You'll miss your train.
2 — Can we walk there?"
— It's rather a 'long way.

3 — We got here about midnight.
 — It was earlier than that.
 c) 1— I think I can help you with it.
 —That will be spendid.
 2 — Can't we do something about it?
 — All in 'good time.
 3 — It's pouring with rain.
 —I don't 'think it'll 'last long.
 4 — When can I have a talk with you?
 —We may talk any day you like.

Ex. 8 Complete the conversational exchanges adding a straightforward or a friendly remark. Give reasons for your choice.

1 I hear they arrive next week.
 (Yes, the conference opens on the 12th of May.)
 2 He is coming to stay with us in our country-house.
 (I'm sure it'll do him a lot of good.)
 3 I know she is fond of playing tennis.
 (And she is really good at it.)
 4 I have bought a leather bag for mother.
 (It looks very smart. I'm sure she'll like it.)
 5 Daddy has given me this bicycle as a present.
 (It's a really wonderful present.)

Ex. 9 Read the following tongue-twisters, rhymes and proverbs. transcribe them and learn them by heart.

**Peter Piper picked a peck of pickled pepper;
 A peck of pickled pepper Peter Piper picked;
 If Peter Piper picked a peck of pickled pepper
 Where's the peck of pickled pepper Peter Piper picked?**

A sailor went to sea
 To see what he could see
 But all he could see
 Was sea, sea and sea.

The **busy bees** are flying over the roses.
Slow and steady wins the race.
Speech is silver, but silence is gold.
 Take care of the **pence** and the **pounds** will take care of themselves.
It's a pity that little **Kitty** lives in a **big city**.
Extremes meet.

Пословицы и предложения

Seeing is believing.
Greek meets Greek.
On Monday we start Russian classes.
The less men think the more they talk.
First come first served.
Come and look at the monkeys.

Put the cups in the cupboard.
It is written in simple English, isn't it?
Dad cannot catch that.
Mary's hair is fair.
It really seems to be clearing.
During August there were fewer viewers.
Late nights make me tired.

Выразительно прочитайте стихотворение.

If many men knew
What many men know,
If many men went
Where many men go,
If many men did
What many men do,
The world would be better — I think so; do you?
by Berta R.Hudelson

Duty of the Student

It is the duty of the student
Without exceptions to be prudent.
If smarter than his teacher, tact
Demands that he conceals the fact.

A Bad Day

I overslept and missed my train,
slipped on the pavement
in the pouring rain,
sprained my ankle,
skinned my knees,
broke my glasses,
lost my keys,
got stuck in the lift,
it wouldn't go,
kicked it twice and stubbed my toe,
bought a pen that didn't write,
took it back and had a fight,
went home angry,
locked the door,
crawled into bed,
couldn't take any more.

Скороговорки с дифтонгом [eɪ]

A **sailor** and a **mate** watch a **baby** whale **playing** on a **great** wave at **daybreak**.
Take care not to **make** many mistakes, when you **bake** those **cakes**.
James takes a **cake** from **Jane's** plate, **Jane** takes a **cake** from **James's** plate.

Скороговорки с дифтонгом [eə]

I don't **care** whether I live **upstairs** or **downstairs**.
The **square** was **carefully** prepared for the parade.

Дифтонг [eɪ] (и в одном слове [aɪ])

On a **lazy** **laser** **raiser** lies a **laser** **ray** eraser.
На ленивом лазере лежит уничтожитель лазерных лучей.

Дифтонг [aɪ]

Nine nice night nurses nursing nicely

Скороговорка с [ɪ] и дифтонгами [aɪ], [eɪ]

Six slimy snails sailed silently.

Дифтонг [ɪə]

Near an ear, a nearer ear, a nearly eerie ear.
Близко к уху, более близкое ухо, близкое к устрашающему уху.

Скороговорки на дифтонги [əʊ] и [aʊ]

Joe told a **joke** he wrote on his **own**.
How much did you pay for that **brown** **cow**?

[ɪ] и [i:]

I saw a kitten eating chicken in the kitchen

PHONETICS (practice)

Repeat after me:

I, by, be, pie, tie, pipe, Pete, type, bite, tide
It, did, pit, Pete, dip, deep, bit, Betty, bid, dead, yes, yet
Time, me, meet, mine, nine, need, in, tin, ten, pen, pin
Lie, mile, line, ill, till, tell, bill, bell, lit, let, lid, led, fine, life, fly, eve, five

Pete got an easy theme last week.
This is a big city.
Helen corrected her test paper at the lesson.
Ann has apples in her bag.

LITTLE

I am the sister of him
And he is my brother.
He is too little for us
To talk to each other

BILL'S DOG

Bill's dog is big,
Tom's dog is small
But our little Jack
Has no dog at all.

Read the following words:

Family, father, his, mother, her, son, daughter, their, parents, husband, wife, whose, sister, brother, your, my, our, aloud, change, sentence, example, father-in-law, mother-in-law, son-in-law, sister-in-law, brother-in-law, daughter-in-law, grandparents, grandchild, grandfather, grandmother, grandson, granddaughter, aunt, nephew, niece, uncle, cousin, into, learn, conversation, little, so.

Read the following sentences paying attention to the intonation:

Mr. Green is John's father (the father of John). He is his father.

Mrs. Green is John's mother. She is his mother.

Pavel Sedov is Sasha's father. Tatiana Sedova is Sasha's mother.

Who is John's father? Mr. Green is his father.

Who is his mother? Mrs. Green is his mother.

Mr. Green is Ann's father (the father of Ann), he is her father. Mrs. Green is Ann's mother (the mother of Ann), she is her mother.

Who is Ann's father? Mr. Green is her father.

Who is her mother? Mrs. Green is her mother.

John is Mr. Green's son. He is Mrs. Green's son too. Ann is Mr. Green's daughter. She is Mrs. Green's daughter too.

Who is Mr. Green's son? John is. Who is his daughter? Ann is.

Who is Mrs. Green's son? John is. Who is her daughter? Ann is.

John and Ann are Mr. and Mrs. Green's children (the children of Mr. and Mrs. Green). They are their children.

Who are Mr. and Mrs. Green's children? John and Ann are their children. Mr. and Mrs. Green are their parents. They are John's and Ann's parents. The parents and the children are the family.

Who are John's and Ann's parents? Mr. and Mrs. Green are (their parents). Who are the family? The parents and the children are the family.

Mother, father, sister, brother
Hand in hand with one another.

2.2 Фонетические тексты для чтения

A Road Accident

It was raining heavily as I was walking up the hill towards the station at six o'clock on a Saturday morning. At this early hour there wasn't much traffic; and there weren't many people in sight. Just as I was crossing the road near the top of the hill a car came round the corner. It was traveling very fast and the driver was obviously having difficulty in controlling it. Suddenly it swerved violently, skidded off the wet road, hit a lamppost and turned over. At once I ran to the car to assist the driver. But he was unconscious and there was a lot of blood on his face. A young woman hurried into the station and phoned for an ambulance while I took care of the driver. A number of other people gathered round the car, but there wasn't a great deal we could do. A policeman arrived a few minutes later and asked me a lot of questions about the accident. Shortly afterwards the man came round and he was groaning quietly when the ambulance arrived and rushed him away to hospital.

On Monday morning I went to the hospital to inquire about the man. They told me that his injuries were not serious after all, and he was rapidly getting over the effects of the accident.

The Story of Cinderella

Cinderella lived in a fine house with her mother and her father who was a merchant and quite rich. She was a happy little girl and knew no troubles until her dear mother died in an accident. Then for a time she looked after her father and the big house. But one day he told Cinderella that he was about to marry again. The woman he was going to marry was a widow who had three daughters of her own. At first Cinderella looked forward to having three stepsisters until she saw them. They were nasty, spiteful girls, much older than Cinderella and they were fat and ugly as well. The three stepsisters were jealous of Cinderella because she was pretty, and so they always made sure that she had the dirtiest jobs to do about the house. Also they made sure that they had the nicest clothes and pure Cinderella

was often dressed in rags. Even so Cinderella still looked prettier than the three stepsisters, who looked dreadful in whatever they wore. Cinderella's father was away a good deal on business, so he didn't know how his own daughter was being treated.

One day there came great excitement. There was to be a grand ball at the palace. The King would be there with his Queen, and also the Prince who was very handsome indeed. Everybody knew that the Prince was looking for a bride. The ugly stepsisters all thought this was their great chance. Perhaps the Prince would choose one of them to be his bride. So for many days there was great excitement and much bustling as the three stepsisters tried their best to make themselves look beautiful.

Then one day when Cinderella was in her own room trying on an old dress she thought would do for the ball, the three stepsisters came in. "What d'you think you're doing?" they all said haughtily. "I'm trying to find a nice dress for the ball," Cinderella replied. "For the ball?!" they all hooted. "You are not going to the ball. There are only three tickets and we've taken them." Poor Cinderella was so upset...

When the stepsisters had gone, she cried. She was weeping so much that she didn't notice the bright light that had come into the room. Not did she hear the soft sound of tinkling bells that always announces the arrival of the Fairy godmother. This is one of the most beautiful and kind of all the fairies. She is so beautiful that no one who is ever wicked or unkind can ever look her in the face. The Fairy godmother watched Cinderella for a few minutes and then she said, "Why are you weeping, my dear child?" Cinderella gasped and then looked round. "What d'you see?" asked the Fairy godmother. "I see that you are kind and good," replied Cinderella. And she ceased her weeping immediately.

Cinderella started to tell the Fairy godmother why she was so unhappy. But the Fairy godmother waved her hand. "I know everything." She said with gentle smile, "that is my task in this world. And now I'm going to help you." The Fairy waved her magic wand and at once Cinderella's old dress became a new one of

light blue and silver. There were gems sparkling in her golden hair and on her feet was the prettiest pair of glass slippers she'd ever seen. "That is how you will go to the ball," announced the Fairy godmother. Then she waved her wand again and a pumpkin standing in corner was turned into a glittering coach. "That coach will take you to the ball," she said. "And I will turn rats and mice into horses and coachmen." "But how do you do all this?" begged Cinderella. "Dear child," said the Fairy godmother, "don't you know that a Fairy godmother has enormous powers, enormous powers..." And with that she disappeared as mysteriously as she had come into the room.

So Cinderella went to the ball. When the handsome Prince danced with her, he knew in his heart that he loved her. Everyone at the ball could see how happy he was. So the Prince danced again and again with Cinderella. He gave the ugly stepsisters not a single glance all evening. Cinderella was so happy. All her dreams were coming true, and she almost forgot the warning given to her by the Fairy godmother. "You must leave the palace before the midnight bell strikes," she had said to Cinderella.

It was a few seconds before the bell would begin to chime, and Cinderella was whirling around and around with her handsome Prince. Then it began. "Dong! Dong! Dong! Dong!" Suddenly Cinderella remembered. She broke away from the arms of her Prince and ran away. She was in such a hurry to leave the palace before the clock struck twelve that she lost one of her glass slippers on the marble stairs.

For many weeks the Prince searched the country looking for the beautiful girl that had fled from the ball. He had the glass slipper and he knew that when he found the foot to fit it he would've found his love. And so he went from house to house, town to town, village to village, until one day he came to the house where Cinderella lived. The ugly stepsisters all eagerly put out their feet to try on the slipper but of course it didn't fit although they squirmed and grunted trying to pretend it did. "Is there anyone else in the house?" asked the Prince. "Oh, nobody you'd be interested in, your Highness," answered the ugly stepsisters. "Only a stepsister of us who works as a servant. And she didn't even go to the ball." "I

demand to see her,” said the Prince. And since no one dared to disobey the Prince Cinderella was brought into his presence. Even before he tried to fit the slipper onto her foot, he knew she was the one he’d been seeking. And when the glass slipper fitted perfectly, he took her into his arms. The ugly stepsisters pulled the horriddest faces you’ve ever seen.

The royal wedding was a grand affair. King and queens, princes and princesses, lords and their ladies came from foreign lands. And even the ugly stepsisters came by special invitation of Cinderella who had forgiven them. Thousands of guests danced away the evening. Everyone declared that they had never seen such a happy pair as Cinderella and her Prince.

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
And make allowance for their doubting too;
If you can wait and not be tired of waiting,
Of being lied about don’t deal in lies,
Of being hated, don’t give way to hating,
And yet don’t look too good, nor talk too wise;

If you can dream – and not make dreams your master;
Of you can think – and not make thoughts your aim;
If you can meet with triumph and disaster
And treat those two impostors just the same;
If you can bear to hear the truth you’ve spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to broken,
And stoop and build them up with worn out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch and toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them “Hold on”;

If you can talk with crowds and keep your virtue;
Of walk with kings – nor lose the common touch;
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds worth of distance run –
Yours is the Earth and everything that’s in it,
And – which is more – you’ll be a Man my son!

Desiderata

Go placidly amid the noise and haste, and remember what peace there may be in silence.

As far as possible, without surrender, be on good terms with all persons. Speak your truth quietly and clearly; and listen to others, even to the dull and the ignorant, they too have their story. Avoid loud and aggressive persons, they are vexations to the spirit.

If you compare yourself with others, you may become vain and bitter; for always there will be greater and lesser persons than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time.

Exercise caution in your business affairs, for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals, and everywhere life is full of heroism. Be yourself. Especially, do not feign affection. Neither be cynical about love, for in the face of all aridity and disenchantment it is perennial as the grass.

Take kindly to the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with dark imaginings. Many fears are born of fatigue and loneliness.

Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe, no less than the trees and the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should.

Therefore be at peace with God, whatever you conceive Him to be, and whatever your labors and aspirations, in the noisy confusion of life, keep peace in your soul.

With all its sham, drudgery and broken dreams, it is still a beautiful world.

Be carerful. Strive to be happy.

Duty of the Student

It is the duty of the student
Without exceptions to be prudent.
If smarter than his teacher, tact
Demands that he conceals the fact.

A Bad Day

I overslept and missed my train,
slipped on the pavement
in the pouring rain,
sprained my ankle,
skinned my knees,
broke my glasses,
lost my keys,
got stuck in the lift,
it wouldn't go,
kicked it twice and stubbed my toe,
bought a pen that didn't write,
took it back and had a fight,
went home angry,
locked the door,
crawled into bed,
couldn't take any more

The House That Jack Built

This is the house that Jack built.
This is the corn that lay in the house that Jack
built.
This is the rat that ate the corn
that lay in the house that Jack built.
This is the cat that killed the rat, that ate the
corn,
that lay in the house that Jack built.
This is the dog that worried the cat,
that killed the rat, that ate the corn,
that lay in the house that Jack built.

This is the cow with the crumpled horn,
that tossed the dog, that worried the cat,
that killed the rat, that ate the corn,
that lay in the house that Jack built.

This is the maiden all for lorn
that milked the cow with the crumpled horn,
that tossed the dog, that worried the cat,
that killed the rat, that ate the corn,
that lay in the house that Jack built.

This is the man, all tattered and torn,
that kissed the maiden all for lorn
that milked the cow with the crumpled horn,
that tossed the dog, that worried the cat,
that killed the rat, that ate the corn,
that lay in the house that Jack built.

This is the priest, all shaven and shorn,
that married the man, all tattered and torn,
that kissed the maiden all for lorn
that milked the cow with the crumpled horn,
that tossed the dog, that worried the cat,
that killed the rat, that ate the corn,
that lay in the house that Jack built.

THE ARROW AND THE SONG

by H.W. Longfellow

I shot an arrow into the air.
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.
I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song.
Long, long afterward, in an oak
I found the arrow still unbroke;

And the song, from beginning to end,
I found again in the heart of a friend.

Leisure

by W.H. Davies

What is this life, if full of care,
We have no time to stand and stare!
No time to stand beneath the boughs,
And stare as long as sheep and cows.
No time to see, when woods we pass,
Where squirrels hide their nuts in grass.
No time to see in broad daylight
Streams full of stars like skies at night.
No time to turn at Beauty's glance,
And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.
A poor life this is, full of care
We have no time to stand and stare.

1. Hearts like doors
Will open with ease
To very, very little keys.
And don't forget
That two are these:
'I thank you, sir'
And 'If you, please'.

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

1. Intonation and its functions.
 Components of intonation. Pitch.
 Static and kinetic tones. Classification and functions.
 The structure of intonation groups
2. Basic Nuclear Tones of English.
 The Rise.
 The Fall
 The Fall-Rise
 The Rise-Fall
3. Utterance stress.
 Content and function words, weak and strong forms.
4. Rhythm
5. Types of heads in English. Principles of classification.
 The Stepping Head, the High Head, the Broken Descending
 Stepping Head.
 The Ascending Head, the Low Head.
 The Sliding Head, the Scandent Head.
6. Basic Nuclear Patterns.
 The Rising nuclear tone pattern.
 The Falling nuclear tone pattern.
 The Falling-Rising nuclear tone pattern.
 The Rising-Falling nuclear tone pattern.
7. Expressive means of English intonation.
 Emphatic tones.
 Irregular preheads.

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 The Rising-Falling nuclear tone pattern.
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 Emphatic tones.
 Irregular preheads.

3.1 Перечень тем для итогового контроля

1. Система английских гласных.
2. Система английских согласных.
3. Модификация гласных в потоке речи.
4. Основные ядерные тоны английской интонационной системы.
5. Фразовое ударение и ритм.
6. Интонационные средства выразительности
7. Типы шкал в английском языке
8. Последовательность тонов.

3.2 Темы тестовых заданий и контрольных работ

1. Виды взрывов в английском языке.
2. Ассимиляция согласных.
3. Связующее [r].
4. Интонирование. Типы шкал. Фразовое ударение и редукция служебных слов.
5. Употребление нисходящего кинетического тона и его высотных вариантов.
6. Употребление восходящего кинетического тона и его высотных вариантов.
7. Употребление нисходяще-восходящего кинетического тона и его структурных вариантов.
8. Интонация побудительных высказываний.
9. Интонация во фразах с обращением.
10. Интонация различных типов вопросов.
11. Интонация фраз с прямым обращением.
12. Интонация фраз с вводными конструкциями.
13. Интонация фраз, содержащих формулы вежливости.

Образцы тестовых заданий по дисциплине

Контрольные работы по дисциплине «Практическая фонетика» для студентов 1 курса

Контрольная работа по разделу 1

1. Проанализируйте звуковые явления в данных словах и группах слов.

Picnic speak a deep sea a hard frost
it's late pebble deserted lands a black kitten
that city get him a reliable witness
you've got such a nice garden
sparkle a milk bottle mix colours

2. Распределите следующие слова по группам в зависимости от позиционной долготы гласного.

Chair, scared, bears, lay, lane, bay, cake, lace, keep, eve, busy, cheap, dean, pea, legal, peace, teacher.

3. Проинтонируйте следующие предложения. Изобразите их графически и определите элементы интонационной структуры.

1. Please bring me a glass of lemonade, Betty.
2. Yes, she lives in a nice flat.
3. It's very warm today, isn't it?
4. Dan, step aside, please.
5. Ann is my elder sister.
6. Visit us later, Pat.
7. Find him.

Контрольная работа по разделу 2

1. Определите фонетические явления в следующих словах и сочетаниях слов.

luxurious	ten minutes
complete failure	well-built man
an empty glass	stock exchange
they don't like sweet bananas	a peep-hole
not knowing	note-books
he got to the station a bit late	let me explain it

2. Определите тип ассимиляции в следующих словах. Как изменяется качество звуков в каждом случае.

tell him	French
impress	tenth
bright	a fat rabbit

class reading
it's that
drain
grandfather
parenthesis
don't they
stretch
can't risk
thrive
shrink
apricot
start reading

3. Проинтонируйте следующие предложения. Изобразите выделенные жирным шрифтом фразы графически.

- Where did you buy these grapes and apples, Miss Roke?
- **I bought the grapes at the Market Place and apples at the grocery.**
- At Mr. Brown's grocery?
- Yes. Do you know where it is?
- Do I know? Certainly. Do they sell vegetables there?
- **They sell carrots, onions and potatoes.**
- Miss Roke, lend me some money, please. I've forgotten my purse.
- Will ten pounds be enough?
- **Can you give me fifty?**
- Fifty?

Контрольная работа по разделу 3

I Расставьте интонационную разметку и паузы. Изобразите интонацию выделенных фраз графически. Запишите подчеркнутые слова в транскрипции.

- You have been to the new store, haven't you?
- No, I haven't. Where is it? Is this new store outside town or in the town centre?
- It's outside town. I believe that it's very nice. And there's a big parking there, too.
- Is there a stationery department?
- Yes, there is.
- What time does that shop open?
- It seems to me at six o'clock.
- At six? It's so early. Let's go to it at nine o'clock on Monday. I'd like to buy some writing paper.
- How much do you want? Prices for paper in that newly-opened shop are extremely high.

II Расставьте интонационную разметку и паузы. Изобразите интонацию выделенных фраз графически.

- Paul, is it your first visit to the States?
- No, I was there many years ago. It was a brief visit.
- You didn't see much of America then, did you?
- That time I was only in Washington and this time I'm going to visit some other states. I believe I'll be able to go to Illinois, Kansas and Utah.
- Kansas? Please bring me some souvenirs from this state.
- You ask me to bring you something every time I go abroad.

III Расставьте интонационную разметку и паузы. Запишите подчеркнутые слова в транскрипции.

You can bring me any book you'll find.

1. There aren't any difficulties.

2. There's some girl waiting for you.
3. Are there any fairy-tales in the library?
4. Yes, there are some.

Контрольная работа по разделу 4

1. Разметьте следующие диалоги так, чтобы передать теплое, дружеское отношение говорящих друг к другу. Употребите в наиболее экспрессивных фразах скользящую шкалу.

- Good evening. Sorry to ring so late, David.
- That's OK.
- Thank you for the party. And sorry about the broken cup.
- Pardon? The broken cup? You broke my favourite cup?
- I'm very sorry. Shall I buy you another?
- No, thank you.

- Excuse me, please. Can you tell me the way to the Central Post Office?
- I'm sorry I can't. I'm a stranger here, too. You'd better ask that policeman over there.
- Thanks just the same.

- Hurry up, Alan. We'll be late.
- It's only six o'clock.
- Will you come?
- I'd better stay at home.

Test 1 Sections I, II

Intone the following phrases paying attention to the intonation of non-final parts of utterances.

1. If you get my meaning you'll follow my advice.
2. It was a fashion school with large classrooms, well-equipped gyms and special halls for recreation.
3. I'm very disappointed in this author and I'm not going to buy his new books.
4. It was a very windy day yesterday and it's a very rainy day today.
5. I've heard a lot about Mr. Smith. Mr. Smith is a very talented journalist.

Test 2 Sections III, IV

I Intone the following dialogue paying attention to the reporting phrases:

“And how many hours a day did you do lessons?” – said Alice in a hurry to change the subject.

“Ten hours the first day, said the Mock Turtle: ‘nine the next and so on.”
Alice exclaimed, “What a curious plan!”
“That’s the reason they are called lessons,” the Gryphon remarked. He added,
“Because they lessen from day to day.”

Alice thought this idea over a little and then she supposed that the eleventh day must have been a holiday.
She went on eagerly and asked how they had managed on the twelfth.
The Gryphon exclaimed impatiently that it was time to talk about games.

II Intone the following dialogue paying attention to direct address:

- Hello, Barbara! You look marvelous.
- Rod, it’s lovely to see you again.
- Sorry I didn’t telephone you Barbara.
- Well, that’s all right, Rod, forget it. Hey, look over there! There is Margaret in that group of people. Margaret, we are here!
- Hello, Rod. Barbara, I want to tell something very important.

Test 3 Sections IV, V

I. Choose the appropriate intonation to convey the suggested attitude

- Hello, Joanna. (friendly)
 - Good afternoon, Peter. (casual). Thank you for coming in time. (normal)
 - Excuse me, madam! Can you help me?
 - Pardon?
 - I’m really very sorry for spoiling your dress! (friendly)
 - Never mind. (casual). Cheerio. (normal)
 - Good-bye! (friendly)
1. The salad is delicious. (neutral)
 2. It’s a really smart dress. (encouraging)
 3. I’d rather go out to have lunch. (energetic)
 4. He is sitting for his exam. (weighty)
 5. She hasn’t made up her mind yet. (quiet)

II. Intone the following sentences and define implications (if there are any)

1. Where’s the salt-cellar? – You may have left it in the dresser.
2. Tom is good at French. – He studies English.
3. Your new hair-style suits you perfectly. – Nice of you to say that.
4. You’ve kept me waiting for an hour. – For half an hour only.
5. How much did it cost? – About thirty pounds.
6. It was quite an accident. – But I told you not to touch it.
7. I’m afraid I’ll never solve this problem. – I’m certain you will.

8. Well, when shall we start? – Any time that suits you.

Test 4 Reduction

Variant I

¹A man fell ill ²and ³the doctor ⁴was sent ⁵for. The doctor came, and ⁶when ⁷he found out what the matter ⁸was, he asked ⁹for a pen, ink and paper, so ¹⁰that he might write a prescription. ¹¹But ¹²there ¹³were no such things ¹⁴in the house; so the man's wife went out to try to borrow ¹⁵them ¹⁶from somebody.

Variant II

¹She ²was ³a long time gone, and ⁴the doctor grew tired ⁵of waiting. ⁶He took a piece of coal, wrote the prescription ⁷with it ⁸on the door ⁹and went away. The thing ¹⁰was ¹¹that nobody ¹²in the house ¹³could read or write Latin. So they took the door ¹⁴off its hinges, and carried it ¹⁵to the chemist's shop, and got the medicine.

Final Test Sections I-VIII

I. Pay attention to the intonation of parentheses.

- 1) As far as I remember, he has a very nice job. (common)
- 2) By the way, he's going to France this year. (weighty)
- 3) For my own part, I learnt to skate last year. (emphasis)
- 4) I think he will soon return.
- 5) He's going to the station I suppose.
- 6) Peter and Mary, I'm absolutely sure, are about to get married.

II. Pay attention to the intonation of reporting phrases.

- 1) She said to Tommy, "Why would anyone write about school?"
- 2) John disagreed, "I don't think it's reasonable."
- 3) "What are you?" said the pigeon.
- 4) "A likely story indeed," said the pigeon in a tone of a deepest contempt.
- 5) Maggie added that it was a really good idea.

III. Pay attention to the intonation of conversational formulas.

- 1) Good evening. (normal);
- 2) Hello, Mary. (common)
- 3) Pardon?
- 4) Excuse me. (common);
- 5) Many thanks. (casual)
- 6) See you later. (normal);
- 7) I beg your pardon. (normal)

IV. Pay attention to the intonation of statements and direct address; define implications (if there are any).

- 1) No one is keen on camping in our group. – I am.

- 2) I'm afraid you've got a wrong number (*friendly*), sir.
- 3) Alice (*warm, friendly*), everything will be all right. (*considered, serious, weighty*)
- 4) It's a silver chain. – Gold.
- 5) Jane (*serious*), I'll leave it to you to decide. (*energetic, light*)
- 6) I'll talk to you later (*neutral*), Neil.
- 7) Mike didn't apologize to that girl. – He did.

V. Pay attention to the intonation of questions.

- 1) - Couldn't we leave that till tomorrow? a) neutral; b) friendly.
- Till tomorrow?
- 2) Don't you like to go to the cafe?
- 3) Could he have thought of a better one? (*skeptical*)
- 4) Do you have any suggestions where we can go tonight?
- 5) What do you know about this man? a) normal; b) friendly.
- 6) - Is he a musician or an artist? - No/ Neither. He's an actor.
- 7) It's so cloudy today. It's likely to rain, isn't it?
- 8) He's a good writer, isn't he?

VI. Pay attention to the intonation of non-final groups.

I ¹should never have thought ²that peeling potatoes ³was such ⁴an undertaking.
⁵The job turned out ⁶to be the biggest thing ⁷of its kind that I ⁸had ever been ⁹in.
 The more ¹⁰we peeled, the more peel ¹¹there seemed to be left ¹²on; by the time
 we had got all the peel ¹³off there ¹⁴was no potato left – ¹⁵at least none worth
 speaking ¹⁶of.

**Тестовые задания для проведения контроля знаний
по теме «Фонетика английского языка»**

- 1) Сколько в английском языке гласных звуков:
 - a) 6
 - b) 8
 - c) 5

- 2) Где звонкие согласные оглушаются лишь частично
 - a) в начале слова
 - b) в конце слова

- 3) Какой звук имеет и твердую, и мягкую форму:
 - a) [I]
 - b) [ai]
 - c) [ou]

- 4) В английском языке ударными не могут быть:
 - a) существительные
 - b) глаголы связи
 - c) прилагательные

- 5) Какие согласные звуки за счет более энергичной подачи воздуха произносятся аспирацией:
 - a) [p]
 - b) [d]
 - c) [n]
 - d) [k]
 - e) [t]

6) Пара слов, которые отличаются только одним речевым звуком, называется:

- a) фонологическая оппозиция
- b) минимальная пара
- c) минимальный набор

7) Три связующих звука:

- a) [t,d,h]
- b) [r,j,w]
- c) [p,t,k]

8) Как ещё называют дифтонги:

- a) гласные
- b) согласные
- c) двугласные

9) Найдите слово с другим гласным звуком:

cow, start, now, house

- a) cow
- b) start
- c) now
- d) house

10) В каком из вариантов правильное ударение:

- a) EXport
- b) expOrt

11) Специальные знаки и символы, обозначающие произносимые звуки речи, называют ...

- a) транскрипция

- b) пунктуация
- c) специфика

12) Словесное ударение - это ...

- a) выделение одного или более слогов в слове
- b) выделение более сильной интонацией
- c) выделение интонацией самого важного слова в тексте

13) Сочетание букв mn даю звук ...

- a) /n/
- b) /mn/
- c) /m/
- d) /mk/

14) Как буква имеет звук /kw/

- a) K
- b) Q
- c) W
- d) Ни один из ответов не является правильным

15) Из-за невозможности произносить длинные предложения на одном дыхании, их делят на части, которые называют ...

- a) смысловыми параграфами
- b) смысловой паузой
- c) смысловыми отрезками
- d) смысловыми передышками

16) Сколько звуков дают гласные буквы

- a) 33
- d) 24

c)12

d)6

e)56

17) Выбрать правильную транскрипцию слова Cloud

a) [claut]

b) [kluat]

c) [klaud]

1

8) Сложными, или составными, словами принято считать слова, имеющие

a) два различных корня

b) два и более переводов

c) разное звучание

d)одинаковое звучание

19) Выберите взрывные звуки

a)[p,i,k]

b) [p,b,k]

c) [g,a,d]

d) [c,t,v]

20) Постепенное понижение тона голоса на ударных слогах, называют ...

a) нисходящий тон

b) восходящий тон

Тест по практической фонетике

(1 курс 1-2 семестры)

Вариант 2.

А. Единичный выбор (один правильный ответ=1 баллу.) Максимальная общая сумма баллов за этот тест=30

1. В английском языке гласные звуки имеют наибольшую длительность
а) в конечном открытом ударном слоге
б) перед глухими согласными
2. Позиционное варьирование длительности дифтонгов осуществляется в основном за счет
а) второго элемента – глайда
б) первого элемента – ядра
3. В первой части сложно-сочиненного предложения с союзом “and”, имеющим противительное значение, употребляется
а) нисходящий терминальный тон
б) восходящий терминальный тон
4. “Intrusive” [ɹ] возникает
а) в интервокальной позиции на стыке двух слов
б) когда в написании нет буквы “r”
5. Основное значение высокого восходящего тона
а) вопросительность
б) недосказанность
6. Выберите вариант, указывающий на общие характеристики звуков [n, ŋ]
а) сонорные смычные носовые
б) переднеязычные апикально-альвеолярные сонорные
7. Для эллиптических общих вопросов характерен
а) низкий восходящий тон
б) высокий восходящий тон
8. В сочетании согласных [t, d, n, l, s, z] с межзубными [θ, ð] имеет место
а) регрессивная ассимиляция по месту образования
б) взаимная ассимиляция
9. Употребление терминального низкого восходящего тона характерно для предложений, содержащих
а) перечисление
б) прямое обращение
10. Безударные слоги, предшествующие ударному, называются
а) энклитиками
б) проклитиками
11. Звук [ɒ] не встречается
а) в конечной позиции в слове
б) в начале слова
12. Укажите вариант разделительного вопроса, в котором говорящий уверен в подтверждении своего предположения
а) It's windy, , isn't it?
б) It's windy, 'isn't it?
13. “She is sitting and reading. She is reading a letter.” Слово “reading” во втором предложении будет выделено
а) полным низким неядерным ударением
б) низким частичным ударением

14. Наиболее важное по смыслу слово, ядро,
а) является последним полноударным слогом в интонационной группе
б) не является последним полноударным слогом в интонационной группе
15. При употреблении восходящего тона в случаях, когда за ядерным слогом следуют безударные слоги, подъем высоты голоса осуществляется
а) на этих безударных слогах
б) непосредственно на ядерном слоге.
16. Участок интонационной группы от первого полного ударения до ядерного называется
а) шкалой
б) предшкалой
17. Английские согласные по признаку палатализации
а) дифференцированы
б) не дифференцированы
18. Участок интонационной группы, следующий за ядром, по-английски называется
а) Prehead
б) Tail
19. Слог, акцентно-ритмическая группа, интонационная группа и фраза являются
а) типами сегментных единиц
б) типами просодических единиц
20. Синонимом терминального тона является
а) кинетический тон
б) статический тон
21. Во второй интонационной группе альтернативного вопроса употребляется
а) восходящий терминальный тон
б) нисходящий терминальный тон
22. “They are \square German.” В этой фразе реализация нисходяще-восходящего терминального тона осуществляется
а) на ядерном слоге
б) на заядерном слоге
23. Определите характер импликации в следующем предложении “-She is arriving tomorrow – She isn’t.”
а) несогласие
б) сомнение
24. Отличительной чертой скользящей шкалы является
а) постепенное понижение высоты голоса в предъядерной части
б) постепенное понижение высоты голоса внутри каждой акцентно-ритмической группы
25. Укажите количество слогов в слове [г1 'kwaɪ ə]
а) 2
б) 3
26. Различие между гласными по долготе является
а) качественным
б) количественным
27. Синоним звукового явления аспирации это
а) огубленность
б) придыхание
28. В первой части сложно-сочиненного предложения с союзом “and”, имеющим соединительное значение, употребляется
а) нисходящий терминальный тон
б) восходящий терминальный тон

29. Звуковое явление палатализации это

- а) смягчение согласных звуков
- б) оглушение согласных звуков

30. Боковой взрыв наблюдается

- а) в сочетании смычно-взрывных согласных с сонантом [l]
- б) в сочетании смычно-взрывных с сонантами [m, n]

В. Множественный выбор (один правильный ответ=1 баллу, т.е. правильно отвеч. вопрос дает 2 балла) Максимальная общая сумма баллов за этот тест=30

1. Выберите вариант в котором предлог “to” не редуцируется

- а) He is writing to his parents.
- б) Who is he talking to?
- в) What's George listening to?

2. Носовой взрыв наблюдается

- а) в сочетании смычно-взрывных с сонантом [n]
- б) в сочетании смычно-взрывных согласных с сонантом [l]
- в) в сочетании смычно-взрывных с сонантами [m]

3. «Светлый» вариант [l] произносится в позиции

- а) на конце слов и перед гласными
- б) перед гласными
- в) перед [j]

4. Выберите слово, в котором согласный звук [g] находится в интервокальной позиции

- а) [bɪˈɡɪn]
- б) [ɪgˈzɑːmpl]
- в) [ˈfɪɡə]

5. К классу сегментных единиц относятся

- а) сонанты
- б) фраза
- в) гласные

6. Укажите вариант предложения, в котором неопределенное местоимение “some” имеет редуцированную форму произнесения

- а) You may take some sweets.
- б) Some young lady has sent him a letter.
- в) I need some butter.

7. Выберите вариант, в котором слово “that” не редуцируется

- а) That jacket is very expensive.
- б) He thinks that his sister is very talented.
- в) Take that.

8. Укажите вариант редуцированной формы глагола have

- а) She has many plans
- б) She has been to London
- в) He has been ill.

9. Укажите вариант вопроса, в котором будет употребляться нисходящий терминальный тон

- а) Why are you here?
- б) Are you leaving soon?
- в) Where is he from?

10. Укажите звуко сочетание, в котором происходит взаимная ассимиляция

а) [θraɪ v]

б) [drɪŋk]

в) [treɪn]

11. Укажите вариант, в котором сонант [ŋ] является слогообразующим

а) ['ɪ znt]

б) ['blend]

в) [bɪfld]

12. Выберите вариант слова, в котором префикс получает ударение

а) disagreement

б) impatience

в) supervision

13. Нисходящий тон выражает

а) незавершенность, неуверенность

б) смысловую завершенность

в) категоричность

14. Укажите вариант, в котором наблюдается явление фрикативного взрыва

а) [at `teɪbl]

б) [di:dz]

в) [stɪps]

15. Выберите вариант, в котором ассимиляция в звуко сочетании [kw] выражена сильнее

а) ['kwɪ t]

б) ['da:k `weɪ]

в) ['kwestʃ n]

Тест на знание транскрипции английского языка

Напишите слова по транскрипции

1. [d k]
2. [de n r s]
3. [w k]
4. [t l]
5. [i z]
6. [mju z m]
7. [preznt]
8. [m brel]
9. [zi br]
10. [t]
11. [ve t b lz]
12. []
13. [gr]
14. [fe]
15. [he]
16. [ntr st]
17. [m k]
18. [n z]
19. [te bl]
20. [el f nt]
21. [kwa t]
22. [spa d]
23. [g dn]
24. [b rum]
25. [h gr]
26. [l v rum]
27. [fr]
28. [n]

29. [jest d]

30. [r n]

31. [l]

32. [b g]

33. [k n]

34. [gl v]

Ответы на тест на знание транскрипции английского языка

1. dark
2. dangerous
3. walk
4. tall
5. cheese
6. museum
7. present
8. umbrella
9. zebra
10. short
11. vegetables
12. ear
13. angry
14. fair
15. hair
16. interesting
17. monkey
18. nose
19. table
20. elephant
21. quiet
22. spider
23. garden
24. bathroom
25. hungry
26. living room
27. fridge
28. journey
29. yesterday
30. orange

31. long

32. big

33. kitchen

34. glove

ПРАКТИЧЕСКАЯ ФОНЕТИКА
Контрольная работа № 3
Вариант 1

Define possible sound phenomena in the following word clusters:

1. as a matter of fact

- a) assimilation with [r]
- b) linking [r]
- c) intrusive [r]
- d) “inconvenient” sequence where [r] is not pronounced

2. thrive

- a) absence of assimilation
- b) regressive assimilation with [r]
- c) double assimilation with [r]
- d) progressive assimilation with [r]

3. a lot of wise people

- a) absence of assimilation
- b) regressive assimilation with [w]
- c) progressive assimilation with [w]
- d) double assimilation with [w]

4. Easter eggs

- a) linking [r]
- b) loss of plosion
- c) absence of aspiration
- d) aspiration

5. exotic chocolates

- a) fricative plosion
- b) nasal plosion
- c) lateral plosion
- d) fricative plosion, lateral plosion

6. works closely

- a) assimilation with [r], fricative plosion
- b) lateral plosion, assimilation with [r]
- c) loss of plosion
- d) fricative plosion, lateral plosion

7. quality

- a) absence of assimilation
- b) regressive assimilation with [w]
- c) progressive assimilation with [w]
- d) double assimilation with [w]

8. India and China

- a) assimilation with [r]
- b) intrusive [r]
- c) linking [r]

d) “inconvenient” sequence where [r] is not pronounced

9. brother and sister

- a) linking [r], elision
- b) elision
- c) assimilation with [r]
- d) elision is not permissible

10. deserted lands

- a) lateral plosion and nasal plosion
- b) nasal plosion and fricative plosion
- c) lateral plosion and fricative plosion
- d) linking [r], loss of plosion and fricative plosion

11. a milk bottle

- a) loss of plosion and lateral plosion
- b) 2 lateral plosions and 2 losses of plosion
- c) lateral plosion and 2 losses of plosion
- d) 2 lateral plosions and loss of plosion

12. a reliable witness

- a) lateral plosion
- b) nasal plosion
- c) lateral plosion and nasal plosion
- d) lateral plosion and regressive assimilation with [w]

13. an empty glass

- a) nasal plosion, loss of plosion
- b) loss of plosion and lateral plosion
- c) fricative plosion and loss of plosion
- d) loss of plosion

14. let me explain it

- a) nasal plosion, loss of plosion and lateral plosion
- b) lateral plosion and nasal plosion
- c) lateral plosion, and loss of plosion
- d) lateral plosion, fricative plosion and nasal plosion

15. grandfather

- a) assimilation with [r]
- b) assimilation with [r] and nasal plosion
- c) nasal plosion and fricative plosion
- d) elision

Define the appropriate nuclear tone(s) in the phrase or its part or choose the correct answer.

16. I bought the grapes **at the Market Place** and apples **at the grocery**.

- a) FR divided
- b) Fall + Fall
- c) Rise + Fall
- d) Rise + Rise

17. **Miss Roke, lend me some money, please.**

- a) direct address forms a separate intonation group
- b) both direct address and “please” form separate intonation groups
- c) direct address and “please” take FR divided
- d) there’s only 1 intonation group

18. Is it the wrong **size** or the wrong **colour**?

- a) FR divided
- b) Fall + Fall
- c) Rise + Fall
- d) Rise + Rise

19. **John spent his holidays in Florida, didn’t he?**

- a) FR divided
- b) Fall + Fall only
- c) Fall + Rise only
- d) either Fall + Fall or Fall + Rise depending on the meaning

20. **When Betty studied at college she had a lot of friends.**

- a) FR divided
- b) Fall + Fall
- c) Rise + Fall
- d) Rise + Rise

21. **Alice exclaimed, “What a curious plan!”**

- a) FR divided
- b) there are 2 intonation groups
- c) 1 intonation group with a nucleus on “exclaimed”
- d) 1 intonation group with a nucleus on “plan”

22. Let’s meet a bit later. – **At ten?**

- a) High Wide Rise
- b) High Fall
- c) Low Rise
- d) Mid Rise

23. **We got home about midnight.**

- a) FR divided
- b) High Rise
- c) Mid Level
- d) High Fall

24. **Why must you go so soon?**

- a) High Rise
- b) High Fall
- c) FR
- d) Mid Rise

25. It’s a silver chain. – **Gold.**

- a) FR
- b) Fall
- c) Rise

26. **I think** he will soon return.

- a) forms a separate intonation group
- b) closely connected with the main remark, there's only 1 intonation group
- c) part of the FR divided

27. Peter and Mary, **I'm absolutely sure**, are about to get married.

- a) forms a separate intonation group
- b) forms a tail of the 1st intonation group
- c) either forms a tail or part of the FR divided of the 1st intonation group

28. **As far as I remember**, he has a very nice job. -

- a) direct address
- b) reported speech
- c) parenthesis
- d) formula of politeness

29. The nuclear tone used in neutral Special Questions.

- a) FR
- b) Rise
- c) Fall

30. The nuclear tone used in Yes-No Questions.

- a) FR
- b) Mid Rise
- c) Low Rise

31. The nuclear tone that sounds definite, categoric and complete.

- a) FR
- b) Fall
- c) Rise

32. The nuclear tone that can express implications.

- a) FR
- b) Rise
- c) Fall

Define the correct place of the nuclear tone in the following phrases:

33. I've bought you a book by an English writer. – **But I asked you to give me something by a Russian writer.**

- a) asked
- b) give
- c) Russian
- d) writer

34. Let's call Bill and ask him. –It's no use calling Bill. **He's away in London as far as I know.**

- a) he
- b) away
- c) London
- d) know

35. You can go there by bus next Sunday. – **But it doesn't run on Sundays.**

- a) it
- b) run
- c) on
- d) Sundays

36. Well, I think the Thomsons will help. – **Are you certain they'll help?**

- a) are
- b) certain
- c) they'll
- d) help

37. Your wife doesn't like this plan, does she? – **Why, she likes it as much as I do.**

- a) she
- b) likes
- c) it
- d) I

38. Have you been here long? – **We've been waiting for ages.**

- a) we've
- b) been
- c) waiting
- d) ages

Complete the sentences with the correct word.

39. The weakening of vowels in an unstressed position is called

40. When a consonant is dropped or omitted in certain position in rapid colloquial speech, it's called

41. The unstressed or partially stressed syllables that are found after the nucleus are the

42. The part of the intonation group that begins with the first fully stressed syllable is the

43. All the tones are divided into static and

44. The most frequent nuclear tone for initial reporting phrase is

45. The vowel sound that can never be stressed is ...

ОБРАЗЦЫ ТЕСТОВЫХ ЗАДАНИЙ

Test

Rules of reading

Variant 1

Transcribe the following:

1. **apple**
2. bird
3. **boy**
4. **cute**
5. fire
6. **food**
7. **further**
8. **hare**
9. **night**
10. **rival**
11. skinny
12. **smart**
13. **wake**
14. **world**

Test. Variant I

Intone the sentences and find assimilation phenomena

1. Is he your groupmate or just a friend?
2. Did you wait for him at the right place?
3. Please, try harder this time, Helen!
4. He expected negative feedback.
5. Where did you buy this premium quality sweater?

Test. Variant II

Intone the sentences and find assimilation phenomena

1. I bought a big pineapple and some bananas.
2. Were you able to see anything in the twilight?
3. Who put up these three tents?
4. Betty, I really admire little children
5. Mr Smith, it was betrayal of democracy!

Pronounce the following sentences according to the intonation used.

1. This watch is \slow.
2. He has a big \family.
3. Mrs. Kelly is very \busy.
4. She must finish it next \Friday.
5. That pie is de\licious.
6. His bag is made of \leather.
7. Jilly is playing in the \gym.
8. We need some more \teacups.
9. Mary is a teacher of \French.
10. She has many relatives in \Minsk.

1. Is his sister's name /Eve or \Betty?
2. Is it /easy or \difficult to make coffee?
3. Is she making a /chocolate cake or a \fruit cake?
4. Do you like travelling by /sea or by \air?
5. Would you like to watch a /film or listen to the \news?
6. Is the weather /wet or \dry here in autumn?
7. Are there ten/, e/leven or \twelve students in your group?
8. Are you leaving on /Sunday or \Tuesday?
9. Is your uncle /single or \married?
10. Would you like /soup, /meat or \salad for dinner?

1. How old is your \father?
2. What is the last month of the \year?
3. What colours are in \fashion now?
4. What country is to the north of A\merica?
5. When could I come to \see you?
6. Where are my \glasses?
7. Why is he staying for another \week?
8. Who has a spare \ticket?
9. Which of these skirts would you like to \buy?
10. How many mistakes have you made in your \test?

1. Is it made of /leather?
2. Is that man speaking /English?
3. Can she meet me at the /station?
4. Is mother still in the /kitchen?
5. Has he ever /been there?

6. Would you like to /try?
7. Shall we go to the /pictures tonight?
8. Does Jane speak English /well?
9. Have you got anything to /read?
10. Shall I switch on the /light?

<p>1. Read and analyse the types of assimilation</p> <p>1. bad time 4. dwell 2. met Sid 5. my groupmate 3. eighth book 6. try hard</p> <p>2. Transcribe</p> <p>1. The Earth has changed. 2. to close or to open. 3. I need some rice. 4. Who is there? 5. How can I help you? 6. How do they know?</p> <p>3. Read with the appropriate nuclear tones.</p> <p>1. It's cold, isn't it? (sure) 2. What did you see there? 3. Shall we go to the theatre or to the cinema? 4. Helen, are you tired? 5. He's already left. Has he? 6. I'm 12, and my sister is 10. 7. We bought a cucumber and two tomatoes. 8. Give it to me, please.</p>	<p>1. Read and analyse the types of assimilation</p> <p>1. bad time 4. dwell 2. met Sid 5. my groupmate 3. eighth book 6. try hard</p> <p>2. Transcribe</p> <p>1. The Earth has changed. 2. to close or to open. 3. I need some rice. 4. Who is there? 5. How can I help you? 6. How do they know?</p> <p>3. Read with the appropriate nuclear tones.</p> <p>1. It's cold, isn't it? (sure) 2. What did you see there? 3. Shall we go to the theatre or to the cinema? 4. Helen, are you tired? 5. He's already left. Has he? 6. I'm 12, and my sister is 10. 7. We bought a cucumber and two tomatoes. 8. Give it to me, please.</p>
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Conv form

1. Good morning everyone. low rise
2. Hello, Peter, haven't seen you for ages! Fall-rise
3. Good evening, Aunt Emily. fall
4. I'm really very sorry! sliding head and fall-rise
5. I'm awfully sorry (High fall)
6. –I must apologize. – Oh, that's all right. Low rise
7. Good-bye for now. Low rise with a high head

8. See you later LOW rise with a low head
9. Bye, Terry! See you tomorrow! Fall-rise
- 10.– Thank you so much for your help. – My pleasure Fall
- 11.– Many thanks. – I'm glad to be of service. Fall-rise
- 12.– Thank you, Miss Jones. rise
- 13.Excuse me, how do I get to the railway station? Fall rise
- 14.Excuse me, is anyone sitting here? Fall rise
- 15.I'm sorry I'm late. Fall

Statements

1. – When can we talk? – Any day you like.)low rise
2. – I'd like to help you. – That would be splendid. Low rise
3. – Don't be long, Jenny. – I promise I won't. Low rise
4. – Can you post the letter for me? Of course I can. Low rise
5. – It looks like rain. – I don't think it will last long low rise
6. – Why did he run away? – I haven't the slightest idea. Low fall
7. It was a very exhausting task indeed. Low fall
8. – Has he passed his exam? – Frankly speaking, I don't care. Low fall
9. Who will take charge? – I'm not sure, maybe Helen. Fall-rise
- 10.When is Alan coming to see us? - I don't know, maybe tomorrow! Fall-rise
- 11.That's the best German film-director. He's Austrian. Fall-rise
- 12.– They all have gone to the cinema. – Rick hasn't. Fall-rise
- 13.– All my friends speak English fluently. – Mike doesn't. Fall-rise
- 14.– I'm going for a walk. – But it looks like rain. Fall-rise
15. – I'll be ready in a minute. But you'll miss your train. Fall-rise

???

1. Is that the girl you told me about? Low fall
2. Did you remember to answer that e-mail? Rise
3. – She's gone to the theatre. – To the opera?
4. There are dark circles under your eyes. Are you tired? High head+Low fall
5. Do you want to come to my party tomorrow? High fall
6. But why must you leave so soon? Why – high fall
7. What's the matter with you? Low rise
8. How long did it take you to get there? Fall
9. Whose idea was it to go away? Whose - stressed
- 10.You've been hungry all day, haven't you? fall
- 11.You will remember to call me, won't you? Rise
- 12.Which social network do you like more: Facebook or Twitter?
- 13.What would you prefer: to win a million or to earn a million?
- 14.Does she speak English, or German, or Spanish? Rising everywhere
15. Did it happen yesterday or the day before yesterday?

imperatives

1. Philip, don't forget you promised me to take away the garbage!

WORKSHEET THE INTERNATIONAL PHONETIC ALPHABET

Pronounce English Sounds Correctly (Lesson 1)

Learning to pronounce English words correctly will help you speak naturally and confidently. It will also help you to reach fluency, faster. Using the IPA will help you to pronounce any English word... even ones you have never heard before! This is the worksheet for the mmmEnglish English Pronunciation Lesson 01. Complete it after watching [this video lesson](#).



Instructions: Write the phonetic symbol for the SOUND that has been underlined. (Hint: don't write the English letters... Write the sound!!)

cook

buy

sing

soy

jam

beach

ate

the

yell

wash

cup

chese

teacher

her

now

CHALLENGE!

TRY TO WRITE YOUR NAME USING THE PHONETIC ALPHABET!

.....

ENGLISH VOWEL SOUNDS

(PART 1)

Pronounce English Vowel Sounds Correctly (Lesson 2)

English vowel letters cause problems for English learners because they can be pronounced in MORE than one way! Learning how to read the IPA symbols will help you pronounce English words more naturally... You'll sound right! And your accent will become easier for native speakers to understand. This is the worksheet for the mmmEnglish English Pronunciation Lesson 02 (Vowel Sounds). Complete it after watching [this video lesson](#).



Instructions: Here is a list of 10 simple English words. They are written in two ways:

1. Using the English alphabet

2. Using the International Phonetic Alphabet

Think about how these words are pronounced and choose the correct vowel **sound**.

(The first one has been done for you!)

fat	/fæ:t/ or /fʌt/
bit	/bi:t/ or /bɪt/
hook	/hʊk/ or /hɔ:k/
saw	/sɔ:/ or /sɑ:/
but	/bæt/ or /bʌt/
car	/kɑ:/ or /kʌ/
hot	/hæt/ or /hɒt/
bet	/bæt/ or /bet/
lock	/lʊk/ or /lɒk/
heat	/het/ or /hi:t/

Учреждение образования
«Гомельский государственный университет имени Франциска Скорины»

УТВЕРЖДАЮ

Ректор ГГУ имени Ф. Скорины

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**МОДУЛЬ:
«ПРАКТИЧЕСКАЯ ФОНЕТИКА
ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА»**

Учебная программа учреждения высшего образования
по учебной дисциплине для специальности

**1-23 01 02 Лингвистическое обеспечение
межкультурных коммуникаций
(по направлениям)**

направления специальности

**1-23 01 02-02 Лингвистическое обеспечение
межкультурных коммуникаций
(международный туризм)**

Учебная программа составлена на основе Образовательного стандарта высшего образования. Первая ступень. Специальность 1-23 01 02 Лингвистическое обеспечение межкультурных коммуникаций (международный туризм) ОСВО 1-23 01 02-2021 и учебного плана ГГУ имени Ф. Скорины, утвержденного 10.07.2021, регистрационный № Е23-02-21/УП.

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РЕКОМЕНДОВАНА К УТВЕРЖДЕНИЮ:

Кафедрой межкультурных коммуникаций и международного туризма

(протокол № 9 от 22.04.2021);

Научно-методическим советом УО «Гомельский государственный университет им. Ф. Скорины»

(протокол № 9 от 28.07.2021)

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

1.1 Актуальность изучения дисциплины

Учебная программа модуля государственного компонента «Практическая фонетика 1-го иностранного языка» предназначена для студентов, обучающихся по специальности 1-23 01 02 Лингвистическое обеспечение межкультурных коммуникаций (по направлениям) направления специальности 1-23 01 02-02 Лингвистическое обеспечение межкультурных коммуникаций (международный туризм).

Изучение практической фонетики обусловлено необходимостью совершенствования подготовки студентов к межкультурной коммуникации. Правильное фонетическое оформление речи во многом определяет успешность межкультурного общения.

Основными отличительными особенностями программы являются: реализация компетентного подхода к подготовке специалистов, формирование и развитие поликультурной личности, профессионально подготовленной в контексте идеи диалога культур, современная концепция организации самостоятельной работы студентов.

1.2. Цели и задачи учебной дисциплины

Целями модуля государственного компонента «Практическая фонетика 1-го иностранного языка» являются:

- усвоение артикуляционно-перцептивной базы изучаемого языка;
- формирование основных произносительных навыков;
- овладение основными высотно-мелодическими структурами изучаемого языка и их соотносительностью с коммуникативными типами высказываний и типами речевых актов.

Достижение основных целей обучения предполагает решение следующих частных задач:

- уметь распознавать и произносить гласные и согласные звуки изучаемого языка в изолированной позиции, в слове, словосочетании и во фразе;
- использовать фонетическую транскрипцию для отражения и воспроизведения фонемной и акцентно-ритмической структуры слова;
- графически изображать интонационную структуру фразы с учетом принятых градаций высотно-тональных характеристик и типов фразового ударения.

1.3 Требования к уровню освоения содержания учебного материала.

В результате изучения модуля государственного компонента «Практическая фонетика 1-го иностранного языка» студент должен:

Знать:

- особенности артикуляционно-перцептивной базы изучаемого языка по сравнению с родным;
- особенности позиционно-комбинаторного варьирования гласных и согласных фонем в изучаемом языке;

- основные акцентно-ритмические типы слов в изучаемом языке;
- тенденции акцентно-ритмической организации фразы в изучаемом языке;
- основы обучения произношению иностранного языка с применением аудио- и компьютерной техники;

Уметь:

- идентифицировать и воспроизводить базовые акцентные типы и тональные контуры изучаемого языка и использовать их в адекватном коммуникативной контексте;
- читать вслух тексты различных жанровых стилистических разновидностей и продуцировать монологические и диалогические высказывания в нормальном темпе, сохраняя существенные для произносительной нормы характеристики звуков и используя интонационные структуры в соответствии со смысловым содержанием и коммуникативной направленностью речевого произведения;
- распознавать и объяснять фонетические ошибки в речи носителя языка, возникающие в результате влияния фонетической системы родного языка на изучаемый иностранный.

В результате изучения модуля «Практическая фонетика» студент должен владеть следующими компетенциями:

а) универсальными компетенциями (УК):

- УК-3. Осуществлять коммуникации на иностранном языке для решения задач межличностного и межкультурного взаимодействия;

б) базовыми профессиональными компетенциями:

- БПК-3. Осуществлять межъязыковое и межкультурное взаимодействие с учетом культурных ценностей, норм и стереотипов речевого поведения.

1.4 Структура содержания учебной дисциплины

Модуль «Практическая фонетика 1-го иностранного языка» состоит из следующих разделов:

1. Звуки английского языка и звуковые явления.
2. Интонация, ее компоненты и функции.
3. Надсегментные фонетические единицы.

Изучение каждого раздела завершается выполнением студентами итоговой контрольной работы с целью контроля промежуточного уровня их знаний и умений.

Модуль «Практическая фонетика 1-го иностранного языка» изучается студентами 1 и 2 курсов факультета истории и межкультурных коммуникаций специальности 1-23 01 02 Лингвистическое обеспечение межкультурных коммуникаций (международный туризм).

Форма обучения – дневная, курс – 1 и 2, семестр – 1, 2, 3, 4. Общее количество часов – 432 (12 зачетных единиц); аудиторное количество часов – 242 (практические занятия). Формы отчетности – дифференцированный зачет в 1 и 4 семестрах, зачет во 2 семестре.

СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

РАЗДЕЛ 1 Звуки английского языка и просодические явления

Тема 1.1 Артикуляционная база английского языка

Звуковой строй английского языка и его компоненты. Понятие об орфоэпической норме языка. Сведения о работе органов речи. Строение речевого аппарата. Артикуляционная база английского языка. Произносительная норма английского языка. Понятие о фонеме. Состав гласных и согласных фонем в английском языке, принципы их классификации.

Тема 1.2 Звуковая система английского языка и модификация звуков в потоке речи. Просодические явления

Принципы классификации гласных звуков. Позиционная долгота. Гласные переднего ряда: монофтонги: [i:], [ɪ], [e], [æ]; дифтонги: [ɪə], [eɪ], [eə], [aʊ], [aɪ]. Гласные смешанного ряда: монофтонги: [ɜ:], [ə]; дифтонги: [əʊ]. Гласные заднего ряда: монофтонги: [ʌ], [ʊ], [u:], [ɒ], [ɔ:], [ɑ:]; дифтонги: [ʊə], [ɔɪ].

Артикуляция монофтонгов переднего ряда: [ɪ], [i:], [e], [æ]. Артикуляция монофтонга смешанного ряда [ə]. Артикуляция монофтонгов заднего ряда: [ɑ:], [ʌ]. Артикуляция дифтонгов переднего ряда: [eɪ], [eə], [ɪə]. Артикуляция монофтонгов заднего ряда: [u:], [ʊ]. Артикуляция дифтонгов переднего ряда: [aɪ], [aʊ]. Артикуляция монофтонгов заднего ряда: [ɒ], [ɔ:]. Артикуляция дифтонгов заднего ряда: [ʊə], [ɔɪ]. Артикуляция монофтонгов смешанного ряда: [ɜ:]. Артикуляция дифтонгов смешанного ряда: [əʊ]. Сочетание дифтонгов [aɪ], [aʊ], [əʊ] с нейтральным гласным [ə].

Модификация согласных в связной речи: коартикуляция и аллофоническое варьирование звуков в речи. Принципы классификации согласных. Губно-губные и губно-зубные согласные [p], [b], [w], [m], [f], [v].

Переднеязычные согласные: апикально-альвеолярные: [t], [d], [s], [z], [n], [l]; палатально-альвеолярные: [ʃ], [ʒ], [tʃ], [dʒ]; межзубные: [θ], [ð]; заальвеолярный сонант [r]. Среднеязычные согласные: сонант [r]. Заднеязычные согласные: [k], [g], [h], сонант [ŋ].

Артикуляция губно-губных согласных [p], [b]. Артикуляция губно-зубных согласных [f], [v]. Артикуляция губно-губных согласных [p], [b]. Артикуляция губно-зубных согласных [f], [v]. Артикуляция губно-губного сонанта [m] и переднеязычного апикально-альвеолярного сонанта [n]. Артикуляция заднеязычного сонанта [ŋ]. Артикуляция заднеязычных согласных: [k], [g], [h] [j]. Артикуляция

переднеязычных палатально-альвеолярных согласных: [ʃ], [ʒ], [tʃ], [dʒ].
Артикуляция переднеязычного апиально-альвеолярного согласного [l].
Артикуляция переднеязычных межзубных согласных [θ], [ð].
Артикуляция переднеязычного заальвеолярного сонанта [r].
Артикуляция губно-губного согласного [w].

Модификация согласных в потоке речи. Палатализация. Аспирация, потеря аспирации. Ассимиляция как результат коартикуляции согласных. Фрикативный взрыв, боковой и носовой взрывы, потеря взрыва. Типы слогов и принципы слогаделения в английском языке.

Слогообразующая функция сонантов. Ассимиляция в сочетаниях согласных с [r]. Ассимиляция в сочетаниях согласных с [w]. Связующее [r]. Ассимиляция в сочетаниях согласных с [θ], [ð].

Труднопроизносимые сочетания согласных, отсутствие ассимиляции. Явление элизии в некоторых сочетаниях согласных. Элизия звуков [t, d, h].

Понятие о тоне. Статические и кинетические ударения. Нисходящий кинетический тон. Элементы интонационной структуры. Нисходящий кинетический тон в побудительных высказываниях. Фразовое ударение и редукция служебных слов. Позиция ядерного слога в английской фразе.

Высотные характеристики ударных и безударных слогов в шкале. Особенности употребления постепенно нисходящей и ровной шкалы.

Фразы, состоящие из двух интонационных групп.

Нисходящий кинетический тон в развернутых побудительных фразах.

Нисходящий кинетический тон во фразах с прямым обращением.

Основы ритмической организации фразы.

Восходящий кинетический тон и его высотные варианты. Употребление среднего восходящего кинетического тона в полных общих вопросах. Употребление высокого восходящего кинетического тона в сложносочиненных предложениях. Низкий восходящий кинетический тон и его употребление при перечислении. Употребление восходящего тона в разделительных вопросах.

Низкое частичное ударение в предударной части фразы и в шкале.

Употребление восходящего кинетического тона в специальных вопросах. Акцентная структура специальных вопросов.

Двухсинтагменная интонационная структура. Нисходящий и восходящий кинетические тоны в альтернативных вопросах.

Нисходяще-восходящий кинетический тон. Нисходяще-восходящий кинетический тон в повествовательных предложениях. Скользящая шкала. Нисходяще-восходящий кинетический тон в побудительных предложениях. Нисходяще-восходящий кинетический

тон в разговорных формулах. Интонационная структура многосинтагменных фраз.

РАЗДЕЛ 2 Интонация, ее компоненты и функции

Тема 2.1 Основные интонационные модели английского языка

Интонация неконечных интонационных групп. Нисходящий кинетический тон, восходящий кинетический тон, нисходяще-восходящий и восходяще-нисходящий кинетический тон. Интонация вводных слов, расположенных в начале, в середине и в конце предложения. Интонация слов автора, расположенных в начале, в середине и в конце предложения. Интонация слов автора в косвенной речи. Интонация прямого обращения, расположенного в начале, в середине и в конце предложения. Интонация разговорных формул. Интонация повествовательных предложений различных типов. Интонация общих вопросов, сложных общих вопросов, специальных, альтернативных и разделительных вопросов. Интонация повелительных предложений.

Тема 2.2 Фразовое ударение

Понятие фразового ударения и его особенности. Функции, степени фразового ударения. Ядерное и неядерное ударения. Позиция ядерного слова. Редукция служебных слов. Ударность английских префиксов и суффиксов. Влияние ритмического и семантического факторов на выделенность слов во фразе.

РАЗДЕЛ 3 Надсегментные фонетические единицы

Тема 3.1 Интонация и ее функции

Основные функции интонации. Границы интонационных групп. Коммуникативная направленность предложения. Грамматические (синтаксические) аспекты интонации. Модальность.

Тема 3.2 Основные компоненты интонации

Влияние интонации на односложные и многосложные слова. Ударные и безударные слоги во фразе. Семантический и ритмический факторы, влияющие на распределение ударений. Служебные и самостоятельные части речи. Ядерные и неядерные ударения. Частично ударные и безударные слова.

Тема 3.3 Ритмическая организация фразы

Акцентно-ритмические группы. Проклитики и энклитики. Изохрония. Влияние ритма на словесное и фразовое ударение.

Соотношение безударных и ударных слогов во фразе. Ритмические группы различной протяженности.

Тема 3.4 Высотные характеристики английского ударения

Понятие «высота голоса». Восходящая и нисходящая последовательность. Изменение высоты голоса. Диапазон голоса и его градации. Функции высоты голоса. Статические и кинетические тоны. Критерии, используемые для классификации кинетических тонов. Функции кинетических тонов.

Тема 3.5 Основные ядерные тоны

Восходящий ядерный тон и его функции. Нисходящий ядерный тон и его функции. Восходяще-нисходящий ядерный тон и его функции. Нисходяще-восходящий ядерный тон и его функции.

Тема 3.6 Типы шкал в английском языке

Основные принципы классификации шкал. Постепенно нисходящая и высокая ровная шкала. Шкала с нарушенной постепенностью. Восходящая шкала и низкая шкала. Нисходящая скользящая шкала и восходящая скользящая шкала.

Тема 3.7 Основные интонационные модели английского языка

Классификация основных интонационных моделей. Интонационные модели с восходящим тоном. Интонационные модели с нисходящим тоном. Интонационные модели с нисходяще-восходящим тоном. Интонационные модели с восходяще-нисходящим тоном.

Тема 3.8 Интонационные средства выразительности

Эмфатические статические и кинетические тоны. Высокая предшкала и низкая предшкала. Смещение ядерного ударения во фразе. Сложные интонационные модели.

Тема 3.9 Последовательность тонов

Деление фраз на интонационные группы. Основные модели последовательности тонов в смежных интонационных группах. Основные виды отношений между смежными интонационными группами. Отношения согласованности. Просодическая координация и субординация. Отношения подчиненности. Сверхфразовые единства.

ИНФОРМАЦИОННО-МЕТОДИЧЕСКАЯ ЧАСТЬ

Рекомендуемые формы контроля

1. Контрольные / тестовые задания

Рекомендуемые темы контрольных работ

1. Система английских гласных.
2. Система английских согласных.
3. Модификация гласных в потоке речи.
4. Модификация согласных в потоке речи.
5. Основные ядерные тоны английской интонационной системы.
6. Фразовое ударение и ритм.
7. Основные интонационные модели английского языка.
8. Типы шкал в английском языке.
9. Последовательность тонов.
10. Интонационные средства выразительности.

Рекомендуемый перечень вопросов к зачетам

1 семестр

1. Общие сведения и понятия.
2. Классификация английских гласных.
3. Классификация английских согласных.
4. Палатализация.
5. Аспирация.
6. Фрикативный взрыв.
7. Позиционная долгота (долгота гласных в английском языке).
8. Понятие о кинетическом и статическом тоне.
9. Нисходящий кинетический тон.
10. Произнесение смычно-взрывных глухих согласных после [s].
11. Элементы интонационной структуры.
12. Слоγοобразующая функция сонантов.
13. Боковой взрыв.
14. Носовой взрыв.
15. Потеря взрыва.
16. Постепенно нисходящая, ровная и смешанная шкала.
17. Фразовое ударение и редукция служебных слов.
18. Позиция ядерного слова в английской фразе.
19. Высотные характеристики ударных и безударных слогов в шкале.
20. Интонация побудительных высказываний.
21. Интонация во фразах с обращением.
22. Основы ритмической организации фразы.

23. Ассимиляция в сочетаниях согласных [θ], [ð] с [t], [d], [n], [l], [s], [z].
24. Терминальный восходящий кинетический тон и его высотные варианты.
25. Интонация полных общих вопросов.
26. Связующее [r].
27. Слова с двумя ударениями в связной речи.
28. Интонация сложносочиненных предложений.
29. Низкий восходящий тон и его употребление при перечислении.
30. Ассимиляция в сочетаниях согласных с [r].
31. Интонация разделительных вопросов.
32. Глагол have, местоимения some, any в безударной позиции во фразе.
33. Распределение ударений и редукция во фразах с конструкцией there is, there are. Редукция глагола to be.
34. Ассимиляция в сочетаниях согласных с [w].
35. Низкое частичное ударение и ломаная шкала.
36. Ударность и редукция указательных местоимений.
37. Ударность и редукция предлогов.
38. Интонация специальных вопросов. Акцентная структура специальных вопросов.
39. Интонация альтернативных вопросов.
40. Нисходяще-восходящий кинетический тон. Его употребление в повествовательных предложениях, побудительных предложениях и в разговорных формулах.
41. Скользящая шкала.
42. Интонационная структура многосинтагменных фраз.

2 семестр

1. Loss of plosion.
2. Nasal plosion.
3. Lateral plosion.
4. Combinations of plosive and fricative consonants.
5. Alveolar consonants before [θ, ð].
6. Combinations of consonants with [w].
7. Linking [r].
8. Combinations of voiceless consonants with [r] (tr, pr, kr, str, skr, θr, fr, sr).
9. Combinations of alveolar and interdental consonants with [r] (tr, dr, θr, ðr).
10. Absence of assimilation in some consonant clusters.
11. Elision in consonant clusters.
12. Vowels in stressed and unstressed syllables in English.
13. Reduction of functional words in English.

14. Intonation of non-final parts of utterances (Low Rise, Fall-Rise, Fall).
15. Intonation of initial parentheses.
16. Intonation of medial and final parentheses.
17. Intonation of reporting phrases and Reported Speech.
18. Intonation of Initial Direct Address.
19. Intonation of Medial and Final Direct Address.
20. Intonation of conversational formulas.
21. Intonation of straightforward statements.
22. Intonation of implicatory statements.
23. Intonation of friendly statements.
24. Intonation of general and complex general questions.
25. Intonation of special questions.
26. Intonation of alternative and disjunctive questions.
27. Intonation of imperatives.

4 семемп

1. Intonation and its Functions.
2. The Structure and Functions of Utterance-Stress. Peculiarities of English Utterance-Stress.
3. Types and Degrees of Utterance-Stress.
4. Peculiarities of English Rhythm.
5. The Influence of Rhythm on Word-Stress and Utterance-Stress.
6. General Analysis of the Pitch Component.
7. Static and Kinetic Tones. Anatomy of a Tune.
8. Basic Nuclear Tones: Rising nuclear tone.
9. Basic Nuclear Tones: Falling nuclear tone.
10. Basic Nuclear Tones: Falling-Rising nuclear tone.
11. Basic Nuclear Tones: Rising-Falling nuclear tone.
12. Classification of Head types. General Principles.
13. The Stepping Head. The High Level Head. The Broken Head.
14. The Ascending Stepping Head. The Low Head.
15. The Sliding Head. The Scandent Head.
16. Intonation of Greetings.
17. Intonation of Thanks and Apologies.
18. Intonation of congratulations, sympathy and surprise.
19. Intonation of reassurances.
20. Intonation of invitations.
21. Intonation of warnings, orders and advice.
22. Intonation of hopes and wishes.
23. Intonation of Yes/No questions.
24. Intonation of answers to Yes/No questions.
25. Intonation of Wh-questions.
26. Intonation of giving information.

27. Intonation of short questions and answers, puzzled repetition, question tags.
28. Intonation of too, either, only, just, even.
29. Basic intonation patterns of English. The Rising tone pattern.
30. Basic intonation patterns of English. The Falling tone pattern.
31. Basic intonation patterns of English. The Falling-Rising tone pattern.
32. Basic intonation patterns of English. The Rising-Falling tone pattern.
33. Division of utterances into intonation groups.
34. Basic types of tone sequences and tonal reduplication.
35. Prosodic subordination and prosodic coordination: general principles.
36. Coordinative relations.
37. Subordinate relations.
38. Mutual dependence.
39. Supraphrasal unities.
40. Expressive means of English intonation. Emphatic static tones.
41. Expressive means of English intonation. Emphatic kinetic tones.
42. Irregular preheads.
43. Relative prominence through stress reduction and nuclear tone-shift.
44. Compound tunes.

Методика формирования итоговой оценки

Для оценки знаний по предмету применяется рейтинговая система оценки знаний, умений и навыков студентов. Система включает подсчет и учет баллов, полученных студентами за посещаемость в течение семестра, за выполнение обязательных заданий при подготовке к практическим занятиям, оценку за выполнение самостоятельной работы и экзаменационную оценку.

В качестве критериев оценки рекомендуются «Критерии оценки знаний студентов учреждений, обеспечивающих получение высшего образования в Республике Беларусь, по десятибалльной системе»:

10 баллов заслуживает студент, обнаруживший всестороннее, систематическое и глубокое знание учебного программного материала; самостоятельно раскрывший суть вопроса и продемонстрировавший глубокие знания основной и дополнительной литературы, рекомендованную программой; активно работавший на занятиях; разбирающийся в основных научных концепциях по предмету; проявивший творческие способности и научный подход в понимании и изложении учебного программного материала; ответ отличается богатством и точностью использованных терминов; материал излагается последовательно и логично.

9 баллов заслуживает студент, обнаруживший всестороннее, систематическое знание учебного программного материала; самостоятельно выполнивший все предусмотренные программой задания; глубоко усвоивший основную литературу и знаком с дополнительной литературой, рекомендованной программой; активно работавший на семинарских занятиях; показавший систематический характер знаний по дисциплине, достаточный для дальнейшей учебы, а также способность к их самостоятельному пополнению; ответ отличается точностью использованных терминов, материал излагается последовательно и логично.

8 баллов заслуживает студент, обнаруживший полное знание учебно-программного материала, не допускающий в ответе существенных неточностей; самостоятельно выполнивший все предусмотренные программой задания; усвоивший основную литературу, рекомендованную программой; активно работавший на семинарских занятиях; показавший систематический характер знаний по дисциплине, достаточный для дальнейшей учебы, а также способность к их самостоятельному пополнению.

7 баллов заслуживает студент, обнаруживший достаточно полное знание учебно-программного материала, не допускающий в ответе существенных неточностей; самостоятельно выполнивший все предусмотренные программой задания; усвоивший основную литературу, рекомендованную программой; активно работавший на семинарских

занятиях; показавший систематический характер знаний по дисциплине, достаточный для дальнейшей учебы, а также способность к их самостоятельному пополнению.

6 баллов заслуживает студент, обнаруживший достаточно полное знание учебно-программного материала, не допускающий в ответе существенных неточностей; самостоятельно выполнивший основные предусмотренные программой задания; усвоивший основную литературу, рекомендованную программой; отличавшийся достаточной активностью на семинарских занятиях; показавший систематический характер знаний по дисциплине, достаточный для дальнейшей учебы.

5 баллов заслуживает студент, обнаруживший знание основного учебно-программного материала в объёме, необходимом для дальнейшей учебы и предстоящей работы по профессии; не отличавшийся активностью на семинарских занятиях; самостоятельно выполнивший основные предусмотренные программой задания; усвоивший основную литературу, рекомендованную программой, однако допустивший некоторые погрешности в ответе на экзамене, но обладающий необходимыми знаниями для их самостоятельного устранения.

4 балла заслуживает студент, обнаруживший знание основного учебно-программного материала в объёме, необходимом для дальнейшей учебы и предстоящей работы по профессии; не отличавшийся активностью на семинарских занятиях; самостоятельно выполнивший основные предусмотренные программой задания; усвоивший основную литературу, рекомендованную программой, однако допустивший некоторые погрешности при ответе на экзамене, но обладающий необходимыми знаниями для устранения допущенных погрешностей под руководством преподавателя.

3 балла заслуживает студент, не обнаруживший знание основного учебно-программного материала в объёме, необходимом для дальнейшей учебы и предстоящей работы по профессии; не отличавшийся активностью на семинарских занятиях; допустивший погрешности при выполнении заданий и в ответе на экзамене.

2 балла выставляется студенту, обнаружившему пробелы в знаниях или отсутствие знаний по значительной части основного учебно-программного материала; не выполнившему самостоятельно предусмотренные программой основные задания; допустившему принципиальные ошибки в выполнении предусмотренных программой заданий; не отработавшему основные семинарские занятия; допускающему существенные ошибки при ответе, и который не может продолжить обучение или приступить к профессиональной деятельности без дополнительных занятий по соответствующей дисциплине.

1 балл – нет ответа (отказ от ответа, представленный ответ полностью не по существу содержащихся в экзаменационном задании вопросов).

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Библ.

И.Ник

И.В. Никишук

**ПРОТОКОЛ СОГЛАСОВАНИЯ
УЧЕБНОЙ ПРОГРАММЫ
ДИСЦИПЛИНЫ «ПРАКТИЧЕСКАЯ ФОНЕТИКА»**

Название учебной дисциплины, с которой требуется согласование	Название кафедры	Предложения об изменениях в содержании учебной программы учреждения высшего образования по учебной дисциплине	Решение, принятое кафедрой, разработавшей учебную программу (с указанием даты и номера протокола)
			Рекомендовать к утверждению учебную программу в представленном варианте протокол №__ от __ ____ 202__ г.

ДОПОЛНЕНИЯ И ИЗМЕНЕНИЯ К УЧЕБНОЙ ПРОГРАММЕ
на ____/____ учебный год

№№ пп	Дополнения и изменения	Основание

Учебная программа пересмотрена и одобрена на заседании кафедры межкультурных коммуникаций и международного туризма (протокол № ____ от _____ 20__ г.)

Заведующий кафедрой

_____	_____	_____
(ученая степень, ученое звание)	(подпись)	(И.О.Фамилия)

УТВЕРЖДАЮ
Декан факультета

_____	_____	_____
(ученая степень, ученое звание)	(подпись)	(И.О.Фамилия)

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА

Номер раздела, темы, занятия	Название раздела, темы, занятия; перечень изучаемых вопросов	Количество аудиторных часов				Материальное обеспечение занятия	Литература	Формы контроля знаний
		лекции	семинарские занятия	практические занятия	Количество часов УСР			
1	2	3	4	5	6	7	8	9
1	Звуки английского языка и просодические явления			104				
<i>1.1</i>	<i>Артикуляционная база английского языка</i>			2				
	1. Сведения о работе органов речи. 2. Артикуляционная база английского языка. 3. Понятие о фонеме. 4. Принципы классификации английских гласных и согласных.			2		Мультимедийные средства Фонетические таблицы	[1] [7]	
<i>1.2</i>	<i>Звуковая система английского языка и модификация звуков в потоке речи. Просодические явления</i>			102				
1.2.1	1. Артикуляция звуков [p], [b], [f], [v], [t], [d], [s], [z]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.2	1. Артикуляция звуков [m], [n], [ŋ], [i:], [ə]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.3	1. Звуковые явления: палатализация, аспирация. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	

1.2.4	1. Звуковые явления: фрикативный взрыв. Позиционная долгота. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.5	1. Понятие о тоне. Виды тонов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [7]	
1.2.6	1. Понятие о тоне. Статические и кинетические ударения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [7]	
1.2.7	1. Нисходящий кинетический тон. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
1.2.8	1. Артикуляция звуков [k], [g], [h], [j], [e], [æ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.9	1. Звуковые явления: отсутствие аспирации. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.10	1. Понятие интонационной структуры. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.11	1. Элементы интонационной структуры. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.12	1. Нисходящий кинетический тон в побудительных высказываниях. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.13	1. Артикуляция звуков [l], [ʃ], [ʒ], [tʃ], [dʒ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.14	1. Слогообразующая функция сонантов. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.15	1. Звуковые явления: боковой взрыв, носовой взрыв. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.16	1. Фразовое ударение и редукция служебных слов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [5]	
1.2.17	1. Позиция ядерного слога в английской фразе. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [5]	

1.2.18	1. Высотные характеристики ударных и безударных слогов в шкале. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.19	1. Артикуляция звуков [eɪ], [eə]. 2. Интонационные упражнения			2		Аудиозаписи	[1] [7]	
1.2.20	1. Звуковые явления: потеря взрыва. 2. Интонационные упражнения			2		Аудиозаписи	[1] [7]	
1.2.21	1. Особенности употребления постепенно нисходящей и ровной шкалы. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.22	1. Фразы, состоящие из двух интонационных групп. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.23	1. Особенности интонационной структуры разделительных вопросов, сложносочиненных предложений, полных ответов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.24	1. Нисходящий кинетический тон в развернутых побудительных фразах. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.25	1. Артикуляция звуков [aɪ], [ɪə]. 2. Фонетические упражнения			2		Аудиозаписи	[1] [7]	
1.2.26	1. Нисходящий кинетический тон во фразах с прямым обращением. 2. Фонетические упражнения.			2		Аудиозаписи	[1]	
1.2.27	1. Основы ритмической организации фразы. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Контрольная работа
1.2.28	1. Артикуляция звуков [θ], [ð]. 2. Фонетические упражнения			2		Аудиозаписи	[1] [5] [7]	
1.2.29	1. Ассимиляция в сочетаниях согласных с [θ], [ð]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.30	1. Восходящий кинетический тон и его высотные варианты.			2		Аудиозаписи	[1] [5]	

	2. Интонационные упражнения.							
1.2.31	1. Употребление высокого восходящего кинетического тона в неполных общих вопросах и переспросах. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [5]	
1.2.32	1. Артикуляция звука [ŋ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.33	1. Употребление среднего восходящего кинетического тона в полных общих вопросах. 2. Интонационные упражнения			2		Аудиозаписи	[1] [4]	
1.2.34	1. Артикуляция звука [r]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.35	1. Звуковые явления: связующее [r]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.36	1. Употребление высокого восходящего кинетического тона в сложносочиненных предложениях. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4]	
1.2.37	1. Артикуляция звуков [ɑ:], [ʌ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.38	1. Низкий восходящий кинетический тон и его употребление при перечислении. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.39	1. Ассимиляция в сочетаниях согласных с сонантом [r]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5] [7]	
1.2.40	1. Слова с двумя ударениями в связной речи. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [5]	Контрольная работа
1.2.41	1. Артикуляция звуков [w], [u:], [ʊ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.42	1. Разница в артикуляции звуков [w] и [v].			2		Аудиозаписи	[1]	

	2. Фонетические упражнения.						[7]	
1.2.43	1. Употребление восходящего тона в разделительных вопросах. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.44	1. Неопределенные местоимения some, any в ударной и безударной позиции во фразе. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.45	1. Распределение ударений во фразах с конструкцией there is, there are. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.46	1. Редукция глагола to be. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
1.2.47	1. Ассимиляция в звуко сочетаниях [tw], [kw], [sw]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.48	1. Ассимиляция в звуко сочетаниях [dw], [gw]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.49	1. Низкое частичное ударение в предударной части фразы. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [5]	
1.2.50	1. Низкое частичное ударение в шкале. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [5]	
1.2.51	1. Ударность указательных местоимений. 2. Интонационные упражнения.			2		Аудиозаписи	[1]	
	Всего за I семестр			104				Зачет
1	Звуки английского языка и просодические явления			68				
<i>1.2</i>	<i>Звуковая система английского языка и модификация звуков в потоке речи. Просодические явления.</i>			<i>68</i>				
1.2.1	1. Артикуляция звуков [ʊə], [aʊ]. 2. Фонетические упражнения.			4		Аудиозаписи	[1] [7]	
1.2.2	1. Употребление нисходящего кинетического тона в специальных вопросах. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.3	1. Артикуляция звуков [ɒ], [ɔː].			4		Аудиозаписи	[1]	

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1.2.4	1. Акцентная структура специальных вопросов. 2. Интонационные упражнения.			4		Аудиозаписи	[1] [5]	
1.2.5	1. Артикуляция звука [ɔ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.6	1. Нисходящий и восходящий кинетические тоны в альтернативных вопросах. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.7	1. Двухсинтагменная интонационная структура. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	Контрольная работа
1.2.8	1. Артикуляция звука [з:]. 2. Фонетические упражнения.			4		Аудиозаписи	[1] [7]	
1.2.9	1. Нисходяще-восходящий кинетический тон. 2. Интонационные упражнения.			4		Аудиозаписи	[1] [5]	
1.2.10	1. Артикуляция звука [əʊ]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.11	1. Нисходяще-восходящий кинетический тон в повествовательных предложениях. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.12	1. Скользящая шкала. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.13	1. Сочетание дифтонгов [aɪ], [aʊ], [əʊ] с нейтральным гласным [ə]. 2. Фонетические упражнения.			4		Аудиозаписи	[1] [7]	Фонетический диктант
1.2.14	1. Нисходяще-восходящий кинетический тон в побудительных предложениях. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.15	1. Варианты нейтрального гласного. 2. Фонетические упражнения.			4		Аудиозаписи	[1] [7]	
1.2.16	1. Нисходяще-восходящий кинетический тон в разговорных формулах. 2. Интонационные упражнения.			4		Аудиозаписи	[1]	
1.2.17	1. Ударность некоторых английских префиксов и суффиксов.			4		Аудиозаписи	[1] [5]	

	2. Интонационные упражнения.							
1.2.18	1. Интонационная структура многосинтагменных фраз. 2. Интонационные упражнения.			4		Аудиозаписи	[1] [5]	Итоговая контрольная работа
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1.2	<i>Звуковая система английского языка и модификация звуков в потоке речи. Просодические явления</i>			12				
1.2.1	1. Потеря взрыва. Носовой взрыв. Боковой взрыв. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7] [9]	
1.2.2	1. Фрикативный взрыв. Ассимиляция в сочетаниях согласных с [w]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7] [9]	
1.2.3	1. Ассимиляция в сочетаниях согласных с [θ], [ð]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [9]	
1.2.4	1. Связующее [r]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7]	
1.2.5	1. Ассимиляция в сочетаниях согласных с [r]. Отсутствие ассимиляции. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [7] [9]	
1.2.6	1. Элизия звуков [t, d, h]. 2. Фонетические упражнения.			2		Аудиозаписи	[1] [9]	Контрольная работа
2	Интонация, ее компоненты и функции			24				
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2.1.2	1. Интонация неконечных интонационных групп.			2		Аудиозаписи	[1]	

	Восходящий кинетический тон. 2. Интонационные упражнения.						[7]	
2.1.3	1. Интонация неконечных интонационных групп. Нисходяще-восходящий кинетический тон. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.4	1. Интонация вводных слов, расположенных в начале предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [7]	
2.1.5	1. Интонация вводных слов, расположенных в середине предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.6	1. Интонация вводных слов, расположенных в конце предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	Контрольная работа
2.1.7	1. Интонация слов автора, расположенных в начале предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [4] [7]	
2.1.8	1. Интонация слов автора, расположенных в середине предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.9	1. Интонация слов автора, расположенных в конце предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.10	1. Интонация слов автора в косвенной речи. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	Контрольная работа
2.1.11	1. Интонация прямого обращения, расположенного в начале предложения. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.12	1. Интонация прямого обращения, расположенного в середине и в конце предложения. 2. Интонационные упражнения.			2			[1] [7]	
	Всего за III семестр			36				-
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2.1.2	1. Интонация разговорных формул: извинения и выражения благодарности. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.3	1. Интонация повествовательных предложений. Нейтральное отношение.			2		Аудиозаписи	[1] [7]	
2.1.4	1. Интонация повествовательных предложений. Различные импликации. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
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2.1.6	1. Интонация общих вопросов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.7	1. Интонация сложных общих вопросов. 2. Интонационные упражнения.			4		Аудиозаписи	[1] [7]	
2.1.8	1. Интонация специальных вопросов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.9	1. Интонация альтернативных вопросов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.10	1. Интонация разделительных вопросов. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.11	1. Интонация повелительных предложений. Распоряжения и приказания. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
2.1.12	1. Интонация повелительных предложений. Просьбы. 2. Интонационные упражнения.			2		Аудиозаписи	[1] [7]	
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