МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ХЕРСОНСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ
ФАКУЛЬТЕТ ДОШКІЛЬНОЇ ТА ПОЧАТКОВОЇ ОСВІТИ
КАФЕДРА ФІЛОЛОГІЇ

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Теоретична фонетика: фоностилістика

Навчально-методичні рекомендації
для студентів спеціальностей 012 Початкова освіта, 013 Дошкільна освіта

вищих навчальних закладів

Херсон - 2017

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ЗМІСТ

ВСТУП

Метою навчально-методичних рекомендацій з фоностилістики є допомогти майбутнім фахівцям з англійської мови сформувати риторичні навички мовленнєвої діяльності, враховуючи ресурси фонетичного рівня мовної системи. Методичні рекомендації спрямовані на формування навичок двох різновидів мовленнєвої діяльності – мовлення (в межах базових регістрів комунікації) та читання, з використанням сугестивного методу навчання іноземної мови. Система підготовки вчителів англійської мови враховує вагому роль просодичних засобів, які оптимізують вирішення різноманітних завдань мовної комунікації. Викладення методичного матеріалу представлено у двох модулях, які виокремлюють фоностилістичну і риторичну специфіку „лекції", „ побутового спілкування". Зміст модулів показує концентричний підхід щодо розвитку вмінь та навичок адекватного використання просодичних засобів задля риторично ефективного мовного спілкування студентів, вивчаючих англійську мову. Завдання аналітичного й творчого характеру завершуються проектною роботою – презентацією моделей діалогічного і монологічного форматів дискурсу. Запроваджена проектна робота, що є складовою кожного модулю, має на меті спонукати студентів до розвитку креативних навичок формування мовної компетенції з метою виявлення професійного рівня фонетичної культури, що відтворює адекватність функціонально значущих засобів усного мовлення. Структура та обсяг кожного модулю визначається специфікою жанру дискурса та теоретичним підґрунтям й передбачає системне опрацювання дидактичного матеріалу. З метою розвитку навичок сприйняття та інтерпретації звукового мовлення рекомендовано адитивний тест на основі кожного фоностиля. До тестових завдань додаються критерії та шкала оцінювання. Кожен з модулів включає питання для самоконтролю, вказівки щодо обговорювання відповідних тем або як засіб контролю при самостійному опрацюванні. Методичні рекомендації можуть бути використані на заняттях з теоретичної фонетики під час вивчення теми „Фоностилістика" або на заняттях з практичного курсу англійської мови.

MODULE 1

DELIVERING A LECTURE

I. Input materials
1.1. Rhetoric strategy

This phonetic style has the qualities that should characterize a speech to inform. The purpose of a lecture is to increase the audience's understanding or appreciation of a particular field of knowledge. More specifically, lecturers tend to be explainers, they are often called upon to define unclear or new concepts and terms, to indicate how a certain situation arose, or to point out the implications of some old or new policy. Four qualities should characterize a lecture, namely, clarity, the association of new ideas with familiar ones, concreteness and the motivation of the audience.

It is almost certainly true, that no lecture is ever spontaneous, since all of them, even those in which no notes are used, will have been to some extent prepared in advance. Since the purpose of the lecturer is to inform rather than entertain, his aim is to deliver a message across to the attention and interest on the part of the listeners.

1.2. Signposts

Transmitting ideas orally requires attention to the perceived coherence of your message. Lecturers use preliminary, final and neutral signposts in the form of carefully worded phrases and sentences to enable listeners to follow the movement of ideas with a speech and to perceive the overall message structure. Preliminary and final signposts are especial helpful in laying out or pulling together the major divisions or points of the speech, while neutral tell the audience that another idea is coming:

- Now by way of introducti I would eo as her as to say that...

- Perhaps could just point butt right at the beginning that...

- Nobody would want to deny the fact that...

- It should be noted that...

- It may be said that...

- Thus …

- We should point out right ll at the beginning that...

- So, it is quite clear that. It is reasonable to assume that...

- Now let's consider(sth)...

- The point is that...

- We have attempted to show what...

- I hope…

- The first problem/ I want to discuss with you l is the question of...

- So let me concentrate on the (question of)…

- The topic of today's talk is…

- Now I'd like if I may to spend some time on...

- Now 'look at it from a'different angle

- You must lkeep these)(,three) things in mind in lorder to Iunderlstand the

importance of the (Pounh...)

- NotLonly... but hlso...v

- kimnarto this...

- But it's hot (the .linkingprocess) I'm cohcemed with justgiow.

. . . l. . .
- I shall $0 Ihtoflthisi> 1n |greater detailg later in the\course.

1.3 Style forming factors

- The purpose of communication — to attract the listener's attention, to in-

struct.

- The speaker's attitude — interested in the involvement of the audience into the talk.

- The form of communication - a monologue.

- The degree of formality — the balance between formality and informality

is obtained in favour of the former.

- The degree of spontaneity — prepared in advance.

1.4. Invariant phonostylistic peculiarities

Pitch patterns (tunes)
- (pre-head) + High level Head + incomplete High / mid Fall + (tail)
- (pre-head) + Descending Stepping Head + High / mid Fall with the initial Rise
- (pre-head) + Mid level Head + Fall-Rise
- Fall + Rise

Pitch patterns (tunes)
- (pre-head) + Descending Sliding Head (Falling Head) + High Fall with the initial rise + (tail)
- (pre-head) + Descending Scandent Head + High Fall with the initial Rise
- (pre-head) + Low Level Head + High / Low Fall incomplete
- (pre-head) + Heterogeneous Head + High / Low Fall incomplete

Loudness (voice volume) — slightly increased on high key and diminished on low key information

Rate (tempo) — rather flexible and varies from normal to fast or slow

Rhythm — properly organized while defining, giving rules, drawing conclusions

Pauses — punctuate thought by separating groups of spoken words into meaningful units; pragmatic pauses are used to bring out communicatively important items; **brief** and **unit** pauses are mostly preferable within utterances; voiced pauses are occasional

1.5. Delimitation of Discourse

A spoken message is naturally divided into:
a) phonopassges (paragraphs) in monologues;
b) phonetic blocks (unities) in dialogues;
c) utterances;
d) intonation (sense) groups by means of **pauses**.
Pauses punctuate thought by separating groups of spoken words into meaningful units. When placed immediately before a key idea, they create surpense, when placed immediately after a major point or phrases, paragraphs, semantic blocks, central idea, they add emphasis. Pauses allow you to achieve stress for important ideas, as the audience awaits the outcome of the key concept to word which you have been building.
Note:
- introduced at the proper moment a pause may express your feeling more

forcefully than words;

- silence (pause) can be of a highly effective communicative tool if used in-

telligently and sparingly and if not embarrassingly prolonged;

- strategic silence is and important weapon in the effective oral communica-

tors arsenal;

- a **silent pause** is an interval of silence (a stop in the work of the vocal

cords).

As a timing feature of speech continuum this is normally described in terms of its length, namely:

brief [˘]	· (too short to be able to say with certainty whether phonation has actually ceased);
unit [|]	(one-unit pause) (equivalent to one beat of a person's normal rhythm of speech. This is mainly used to separate two intonation (sense) groups;
double [||]	(tow-unit pause) is approximately twice as long as one-unit. This is used to delimit two utterances;
treble [|||]	(three-unit pause) is about three times as long as a one-unit pause. It is used as a rule to separate two paragraphs (phono-passages).

Not all pauses are silent. Sometimes, speakers fill gaps in their discourse with sounds —-"umms", "ahs", "ers", er, you know etc. Such vocal intrusions destroy any chance the speaker has of getting a firm, convincing message through to an audience. Such vocal intrusions are called voiced (hesitation) **pauses**. Hesitating often prevents the speaker from realizing a full intonation group for a hesitation pause breaks it.

1.6. **Samples for Study and Analysis**
Sample A

I hope, nearly everybody has or can see a handout, a sheet of paper, there's also an overhead projector here, now the overhead projector and handout say essentially the same thing so it' s not a disaster if you can't see one or the other of them.
The first problem I want to discuss with you is the question of defining whatis Received Pronunciation, because Received Pronunciation has had a rather badpress, as we say in Britain recently, that is to say there's a substantial body of opinion that says Received Pronunciation is something out-of-datc, fuddy-duddy, socially devicive and something that we need to get rid of as quickly as we can. **The problem then, of course**, facing anybody who takes that point of view, **is to say** what should we replace it with.

I have rather taken a different point of view. I ve said: all right, RP, the language is changing, languages do change, English changes, and my job is to update the model that we have, and describe something that is more in line with current usage and to ensure that what we teach from the point of view of English as a foreign language is something relevant to the present day.

Well, on the screen and on the handout I propose three different kinds of criterion to decide what is RP because often there are serious questions as to say whether this or that pronunciation variant, variety is or is not received in this sense. **Now the first possible criterion** is what I call the sociolinguistic criterion. This is to face honestly the fact that RP has its origins as an upper class variety, that in England for historical reasons the only group who spoke in much the same way in every part of the country were the aristocracy, the upper classes and to some extent the upper-middle classes.

So if you want to discover what has happened to Contemporary Received Pronunciation, what we do is observe the usage of people who belong to this upper class. But of course, there are big problems in defining what class a given individual belongs to. O. K, we have a royal family, 0. K, we have a kind of aristocracy, or people who have titles of lords and dukes and so on, but they really are statistically very small numbers.

So, we probably must at least extend this to upper-middle class to the kind of professional people who speak 1n much the same way. doctors, ministers of religion, diplomats, university professors and so on and so on. Probably it's how far down to go defining this and the problem is to decide what criteria you use to decide whether such or such a person belongs to this or that class.

But there's another, completely different approach though to what Received Pronunciation is. That is to ask: "What do people consider to be good in pronunciation?" What characteristics do they admire, what characteristics do they imitate **or, looking at it from the other point of view**, what characteristics are stigmatized, disapproved of, regarded as ugly, regarded as undesirable.

And we can then say that Received Pronunciation is the distillation of the qualities that are generally approved of.

So, that's my second kind of definition. The ideal definition.

A third criterion, which is not really the same as either of these is to ask what is a suitable model for teaching English as a foreign language.

Now any foreign language teaching model has got to be a kind of distillation of reality. Real usage is too chaotic, it's too full of mixtures, of differences, of variability. In order to have something that you could teach you need to take order out of this chaos, you need to have something that can be standardized, codified from the point of view of dictionaries, text-books and indeed teacher training.

It's Danial Jones's great achievement that he performed this task of codification. The difficulty is that Danial Jones was born in 1881, which means that one hundred years ago he was a teenager by which time as we know his language was essentially fixed, **and I think it's very much an open secret,** but what Danial Jones codified was based fairly closely on his own personal usage, which was quite

appropriate. **However**, if we take that model for today, we are essentially taking the model over a hundred years ago.

Sample B
Good morning!

My talk is on the pronunciation of English for international communication.

I'm a native speaker of English. I come from the UK. When I came here lots of people said they were interested to hear a native speaker speaking and so they wanted to listen to me speaking.

Well, that's all very well that English doesn't really belong to native speakers any more. English is something which is spread so much around the world that it's completely out of the control of people like me and even though in some ways it would be nice if everybody had a native speaker accent. There are more speakers of English as a second or foreign language than as the first or native language now. Many millions of people speak English as a second or foreign language. If we've got all of these people from different language backgrounds speaking English then something we have to make sure is that international communication is possible that people are speaking in such a way which can be understood by as many people as possible. So, I'm going to talk about some research that was done not by me but another person on ..er, what features of English pronunciation are important and also I'll talk a little bit about the role of the teacher.

There are several areas ofditficulty which present themselves in English pronunciation. For example, segments, that's individual sounds. Syllables. What you have in a syllable in your language and what is possible at the beginning or the end of a syllable might be very different from what's possible in English. I've been working for six years in Hong Kong, for example. and what's permissible in a syllable in Cantonese is very very ditferent to what is permissible in a syllable in English. So this kind ofthing is likely to cause problems.

Weakening is also something which is often cited by English teachers, as being important. Weakening is the destressing of such words as, er, and, but, er, modal verbs like will, could, can. Also stress. This is something which I think is very important word stress and sentence stress. Now I notice, listening to the Ukrainian speakers here that Ukrainian has a similar rhythm to English, but that doesn't mean that you won't have difficulties with English word stress which isn't particularly predictable. So that includes the next point on rhythm.

Intonation is also something which is extremely difficult for learners of English. Intonation is a wide wide area. So which features of intonation can we focus on to help speakers be more intelligible? Which features are essential for intemational communication in English?

The research I'm going to talk about, er, is published by Jenifer Jenkins, er, which is available in this department now because I've brought a copy with me, er, and she talks about something called the lingua franca core. Her research has led her to suggest features of English pronunciation which she thinks are of the utmost importance for communication internationally, for English to be used successfully as

a lingua franca, so that's why it's called the lingua tranca core. She suggests a core list of pronunciation priorities. And she says that features in the core should receive emphasis from teachers. Features other than those in the core, however, should not be ignored altogether. It's entirely at the discretion of the teacher and the learner to decide which features are important that do not belong in the core. The suggestions are made based on research involving interactions between learners from many different language backgrounds. In many cases what happened was that there was a conversation between a Spanish speaker and a Japanese speaker, for example, and they would think about the problems they had when they were communicating and she would analyse the conversations and then they would speak again later and she would find out what they had done in order to become more intelligible to each other.

Phonetic requirements and this I understand is one which is important for Ukrainian speakers she does consider that aspiration is important, so when I say the word"important" there's a burst of air after the'p', sound this is important because to an English speaker if you don't aspirate the sound it sounds like the voiced variant of the sounds so if I want to say/pat/ and /bat/ for example and l don't aspirate it you can't tell the difference between which one it is.

Now what about suprasegmental features? Nuclear stress production and placement are important and part of the core. This means making sure you get the right kind of tone and you put it on the right word. So the rule is generally speak ing that the tonic goes on the last content word in the utterance but it might move around if you are showing contrast for example, so in the example'I want the.blue one not the red one'. So the tonic is on the colours in this case. I've heard many speakers say'I want the blue"one not the red"one'. There's no contrast shown there and this means that the listener's attention is drawn to the word with the tonic on it. So we can actually exercise speaker choice by showing which word is important and moving your tonic around.

I don't know about you but a lot of my students in Hong Kong who just speak and speak and speak and speak and didn't seem to take a breath and took a breath in a wrong place. Dividing up your utterance into tone units, using grammatical information like phrases, clauses and so on this kind of thing can make your speech much more understandable because it's divided up into chunks which are easy to process. If you divided up incorrectly then it can become difficult to understand so she suggests working on this and this is something we did use to work on very much in presentation skills classes in Hong Kong.

What about models? I'm asked about this quite a lot. Many learners of English want to speak like a native and any of the speakers who come to the UCL summer course in English phonetics tend to be there because are interested in native speaker speech and they want to sound like that. That's the reason they attend. But not everybody actually feels that way. Some individuals very strongly want to pre- serve their identity. They want people to say Ah, that person's a Ukrainian speaker of English or that person's a Cantonese speaker of English or a Japanese speaker of English. People want to be able to retain, er, the way they speak and their accent features. I think this is fine. I don't have a problem with this at all. I don't thin

necessary for everybody to speak like a British or an American or an Australian native speaker. In fact, a lot of British native speakers are not intelligible to each other.

What I think is important is intelligibility, it's being understood, it's being able to communicate your meaning. So if you have an accent it doesn't matter as long as you are not compromising intelligibility OK.

So what's the role of the teacher in this? Teachers need to have clear English pronunciation. If you are a teacher it is your job to provide a good model for your learners. If you are a poor model then your learners will tend to speak like you because you are an English teacher and that's the way I think you should speak; English. So, it's necessary to speak clearly. The bottom line is an English language teacher should always be a good model in everything and that includes grammar; and pronunciation both of those areas. OK. This is the list of references that I've . used in my talk. OK. That's all I have to say. Are there any questions?

Sample C
Notions of Style
In the last chapter it was argued that in order to be fully adequate a theory of style must be capable of application to both literary and non-literary uses of language. It was fithher maintained that this distinction between uses, even though in no sense an absolute distinction, is not a factious one and evidence was adduced to show that it is both real, and, moreover essential to the study of stylistic theory and method.

At this point, it becomes necessary as a preliminary exercise to review some of the more influential ways in which the term "style" has been used in the past. This review must be undertaken for two reasons: first, to ensure that the definition of style which it is hoped to arrive at in this book may be seen in a proper relation to other relevant definitions put forward in the past; and second, so that a number of theoretical confusions implicit in some of those definitions may be identified and cleared from the path of argument. .

Style has often been seen as some kind of additive by which a basic content of thought may be modified. Stated in a somewhat different way this View of style sees it as the variable means by which a fixed message may be communicated in a more effective — or, possibly, less effective — manner. The danger of too uncriti- cal an assumption of these and similar notions of style is that they accept as axiomatic the possibility of distinguishing between a thought in some prelinguistic form and the same thought as it issues in words.

That individual writers or speakers may in certain circumstances be identified through specimens of their discourse has given rise to another, highly influential notion of style —— as a set of individual characteristics. Taken to extremes, this view ends up by equating an individual with his style: the style is said to be the man.

II. Skills development

2.1. You are going to listen to two samples of lecture discourse about:
 a) Contemporary English Pronounciation

b) the Pronounciation of English for International Communication. Delimit the message into intonation groups, utterances and phonopassages.

2.2. Listen to the samples to observe the use of pauses. Concentrate on the types of pauses and frequency of the occurrence. Use the set of symbols to mark the breaks in phonation. Listen to the samples to try the pitch patterns:

Sample A

... 'what is Re'ceived Pro·nunciàtion

... be͵cause Re'ceived Pro'nunciàtion has had a "rather bad press

... as we 'say in Britain ͵recently

... in "much the same 'way in èvery part of the ͵country

... we have a 'kind of ͵aristŏcracy

... what critēria you ūse to de͵cide

... obsērve the ūsage of people

... who be͵long to this͵upper class

... my 'talk is on the 'pro'nunci'ation of English

... for 'inter'national com'muniĉation

... 'into'nation is a 'wide ·wide àrea

Sample B

... 'English doesn't 'really be̦long to̦ native ˇspeakers any more
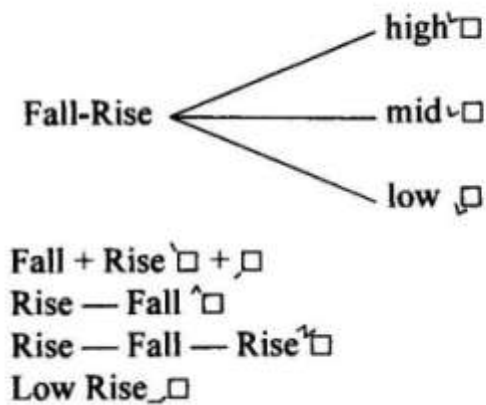
... in ˇsome ways it would be ˇnice

... if ˌeverybody had a ˌnative speaker ˇaccent

... which is 'often ˇcited by ˌEnglish ˇteachers

2.3. Listen to the following intonation groups. Try and identify their pitch patterns. Use the set of symbols to mark static and kinetic stress (pre-tonic and tonic)

Fall-Rise
- high ⌐□
- mid ◡□
- low □

Fall + Rise ˋ□ + ◞□
Rise — Fall ˆ□
Rise — Fall — Rise ˄□
Low Rise ◞□
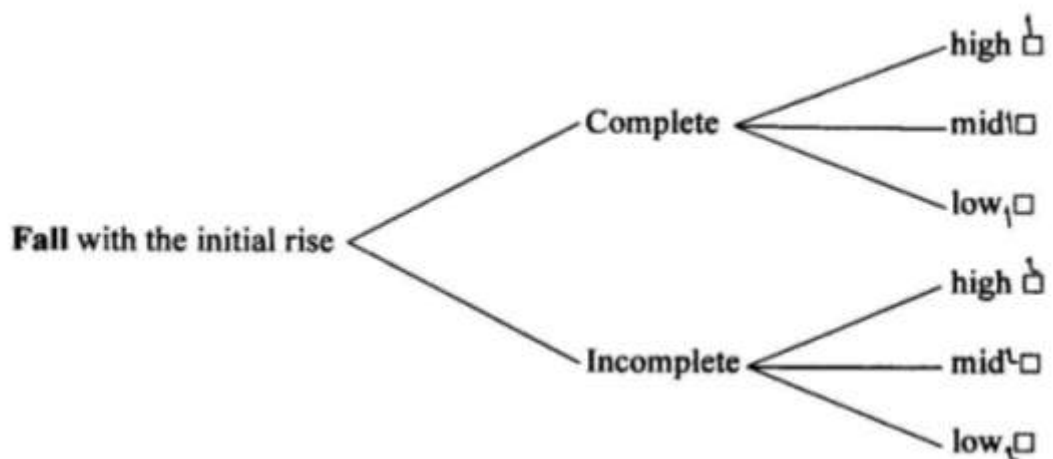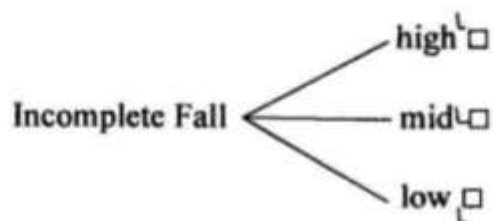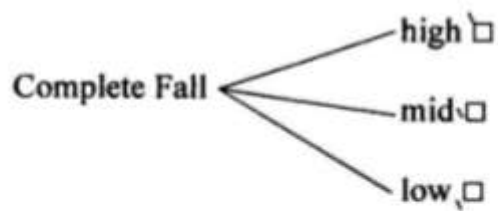
Sample A
…I have rather taken a different point of veiw
…the language is changing
…languages do change
…and my job is to update the model .
…and to ensure that what we teach
…I propose three different kinds of criterion
…to decide what is Received pronunciation
…is what I call the sociolinguistic criterion
…as an upper class variety
…in every part of the country
…and to some extent the upper middle class
…what class a given individual belongs to
…to decide what is Received pronunciation
…is what I call the sociolinguistic criterion
…as an upper class variety
…in every part of the country
…and to some extent the upper middle class
…what class a given individual belongs to
…they really are statistically
…so we probably must at least extend this to...

Sample
…what you have in a syllable in your language
….what's permissable in a syllable in Cantonese
…weakening is also something
…listening to the Ukrainian speakers here
…that you won't have difficulties with English word stress
…features other than those in the core
…vowel sounds are quite tricky
…length and quality are important
…then I guess you could sacrifice the quality to start with
…now what about suprasegmental features
…you get the right kind of tone

…but it might move around

…so the tonic is on the colours in this case

…who just speak and speak and speak and speak

2.4. Now listen to the phonopassages of the sample speeches to observe the speakers': a) variety of pitch patterns, b) voice volume, c) rate, d) paus- _ es, 6) rhythm patterns of the intonation groups.

2.5. Try and listen to the utterances with signposts (preliminary, neutral and final). They have specific pitch features to sound helpful in laying out, pulling together the major points or telling the audience that another idea is coming. Decide which of the signposts are preliminary, neutral or final. .

2.6. Afier you have listened to the samples you will try and practise the signposts looking through the list (p.12—13) to decide their functional specifics. Try to collect a comprehensive list of these signposts. Use them in your own versions of the messages. Restructure the utterances if necessary.

Pattern A

- **Now by way of introduction, I would go as far as to say that** Received Pronunciation has had a rather bad press, as we say in Britain recently... '

- **So let me concentrate** on three difi'erent kinds of criterionto decide what

Received Pronunciation is...
- **Now in my next lecture I hope to demonstrate in detail** another, com-

pletely different approach to what Received Pronunciation is...
Pattern B

- **The topic of today's talk is** the pronunciation of English for international

communication...
- **Perhaps I could just point out, right at the beginning** that English

doesn't really belong to native speakers any more..
- **But it's not (the English rhythm) I'm concerned with just now. I shall**
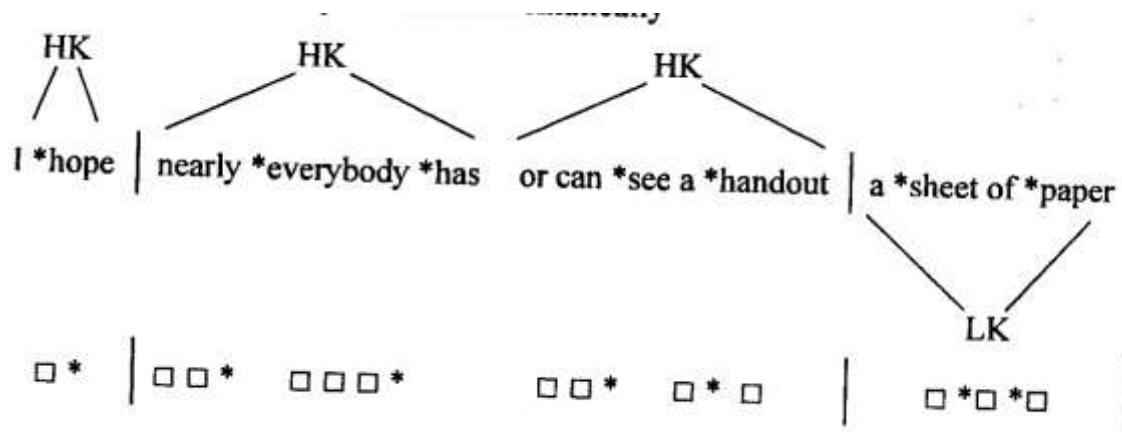
go into this in greater detail later in the course. So let me concentrate on those features which are essential for international communication in English.

2.7. **Auditory test**

- Delimit the message

- Mark the pauses

- Identify and mark the highlighted syllables (tonic and pre-tonic)

- Identify the type of information (high key / low key)

- Single out the rhythm units schematically

a) But there's another, completely different approach though to what Received Pronunciation is.
b) That is to ask what do people consider to be good in pronunciation.
c) What characteristics do they admire, what characteristics do they imitate.
d) … or looking at it from the other point of view, what characteristics are stigmatized, disapproved of, regarded as ugly, regarded as undesirable.
e) And we can then say that Received Pronunciation is the distillation of the qualities that are generally approved of.
f) So, that's my second kind of definition, the ideal definition.
g) A third criterion, which is not really the same as either of these is to ask what is a suitable model for teaching English as a foreign language.
h) Now any foreign language teaching model has got to be a kind of distillation of reality.
i) Real usage is too chaotic it's too full of mixtures, of differences, of variability. V
j) In order to have something that you could teach you need to take order out of this chaos...
k) you need to have something that can be standardized, codified from the point of view of dictionaries, text-books and indeed teacher training.
i) It's Danial Jones's great achievement that he performed this task of codification.

Score level criteria
Excellent: relevant to assigned model.
Good: relevant delimitation, pausation but lacks accuracy in the tonic placement.
Fair: limited knowledge, rhythm units distortion, inadequate delimitation at times.
Poor: not enough to evaluate.

Score   **Mark**

12—11	—	5
10—8	—	4
7—5	—	3
4—...	—	2

2.8.Reading Technique

When a written text is being read aloud, the presenter has got a verbal realization before his eyes. The only thing he has to do is to realize orally the ideas verbally expressed by lexics and grammar of the language. In short, the presenter should learn to use the phonetic means of a language to be able to express the ideas of the written text adequately. As a result the usage of phonetic means is characterised by:

— a very high degree of regularity;
— melodic, temporal, rhythmic organization of the text is even;
— pauses are made at syntactic junctures within and between sentences;
— the text sounds loud and distinct.

***

a) Listen to the text "Notions of style" observing a high degree of phonetic regularity — melodic, temporal and rhythmic organization.
b) Delimit the message into intonation groups, utterances, phonopassages. Use the set of symbols to mark the pauses.
c) Try and focus on the pitch features of the tonic as well as pre-tonic syllables.
d) Get ready to present the text reading aloud to the best advantage. Try this set of preliminary exercises.
e) Read out loud:
- the intonation groups in isolation; keep to the pitch pattern models;
- the chains of intonation groups gradually increasing the number; try and measure the time for breaks to keep to the length of pauses;
- the utterances observing the information dynamics (high key, low key); be careful to properly punctuate thought;
- the adjoining phonopassages; keep to the length and function of pauses.
f) and present this text as a spoken message delivering a lecture on the "Notions of style". Revise the lecture samples to adequately use this particular kind of delivery technique.

Ill.Project work

Prepare to give a presentation on a subject of your choice. Use one of the samples offered. Follow the instruction first:

- try to revise the model presentation technique of the samples for study and

analysis (A,B) as a preliminary exercise;

- observe the use of phonostylistically relevant pitch patterns, rate, volume,

emphasis;

- try not to forget to vary the pitch (high key, low key information);

- vary the speed — don't try at the same pace all the time. And pause from

time to time — a few seconds of silence are just as effective as words;
- vary the volume; a quiet part can contrast with a louder part;

- the sounds will be clearer if you don't rush your words. If you anticipate difliculty in pronouncing certain key words, practise them beforehand. Usually the problem is the syllable stress;

- use signposts to guide the listeners through your presentation. Signposts

will also help you vary the pace of your presentation;
- use this assessment form to evaluate each other's delivery techniques.

If possible record your performance and use the recording for feedback

SampleA
Forms of Address in Great Britain

Looking at spoken English, er, there's a great deal of difference, I think, between standard English and various dialects. And looking at standard English, that is the kind of English spoken by educated Englishmen, one of the most interesting things about the address system in contemporary English is that, er, two interesting things, firstly, it's becoming less and less formal, that is, we don't use titles as we used to, we do not use surnames, as we used to, and we don't call each other Mr Jones, Mrs Brown to the same extent as we used to. One example of this is in school where very often in the old days the teacher would always call students by their surnames and the pupils would always call their teacher Mr So-and— So or even "sir". Now it's much more likely the teahers will always call students by their Christian names and that teachers —— young teachers — will even encour-age the pupils to use the teachers' Christian names. And instead of calling him "sir" he would stand up and say "Mr Brown" or even "John". Certainly, er, outside the classroom, when I was at school, younger teachers very ofien would expect me to call them by their Christian names, er, even if in classroom I would still call them "sir". And I think thatthis infonnality is becoming increasingly common in Britain, particularly since the 19605 and is a sort of youth culture where most of young people now tend to be very, very informal in the way they address each other. And this is a reaction, I think, partly against the traditional class system. So, it's partly a sort of social and political reaction against this. And it's got to the stage where young people now — when they are meeting, nearly always introduce themselves purely by Christian name, that is, I say, "Hi, I'm Rob". And a person I speak to, says, "Hello, I'm John" or "I'm Anne". And we don't ask each other — and we don't learn each other's surnames. And this is very, very common among young people. . .

So, that's one of the interesting things about the address system in Modern English. The other interesting thing, I think, something that is even more inter- esting,

is that in standard English there is an increasing tendency to use no form of address whatsoever. That is, there's a tendency to speak to people without using any title or any name. And, er, I'll give some examples of this. For example, in a situation of service, that is, where you're talking to a bus conductor, or you go to a shop to buy something, or you're in a cafe and you're talking to the waiter, you would not address that person by any name or title at all in standard English. Er, I find it quite difficult, I think, to talk to shop assistants and to use any kind of name.So I don't. Ijust say, "Excuse me, can you tell me how much this is?" while in theold days Englishmen would go into a shop and say. "Excuse me, Miss, can you tellme how much this is?". And "Miss" is now regarded as being much too formal andreally rather a sort of arrogant. ,

Sample B
Apologizing and Making Excuses

Hello, everybody! Today I'm going to talk about apologizing in English, say-
ing "Sorry".
    When we've done something wrong or hurt someone's feelings, we want
to apologize, to say that we're sorry. There are special words and structures which we use in such situations. Apart from the limited number of such words and expressions the tone of voice with which they are pronounced is very important too. In fact, the tone of voice more than the words themselves expresses the sincerity or the insincerity of your apology.
Anyway, the choice of words, of course, does make some difference. And there are some apologies or some words which you wouldn't use if you were wanting to, er, which you use in certain circumstances only, that is, you wouldn't use them just in any situation.
    There's a big difference between saying son-y, expressing the feelings of re-gret or sadness, giving reason to show that a person or his action is to blame, and apologizing as a part of social etiquette, when you make an excuse just because you want to be polite.

    Some apologies are functionally heavy, some are not. For example, the expressions "Excuse me", "Pardon" or "I beg your pardon" are generally used, when you've done something in the street or something like that. They're not usually used in more, er, serious situations. "Sorry" can also be used in these circumstances, but it's usually said in a fairly sort of casual way. So, it depends on the tone of voice again. For example, if you're late for dinner party you'll say, "I'm sorry I'm late. My car wouldn't start".
    It's a part of social etiquette to explain why you're late. Not that people care much about the real reason, but it, sort of, helps to accept the apology. In the situation that I gave the host's reply no doubt'd be, "Oh, it's OK. / That's all right".
    Another part of social etiquette is that you never get cross with someone, who apologizes for being late. In that kind of dinner party, er, ~— social kind of situation

— you would say, "Oh, it's OK", even though 3 minutes before that you were gritting your teeth and getting very cross.

If you bump against someone in the street or in a crowded shop you say, "Excuse me" or "Sorry" and the answer is usually "Sorry" as well, because the other person feels confused and he thinks that he bumped into you, so he says, "Sorry".

In these situations "I beg your pardon" can also be used. It's used slightly lessoften nowadays than it was, but it's still used. For example, you step On somebody's toe in a queue. You might say, "I beg your pardon". In other words, "I'm sorry. I didn't mean to step on your toe".

The expression "I beg your pardon" is more often used to mean "I'm sorry, I couldn't catch what you said. Will you repeat what you were saying?" Depending on the situation (who talks to whom, etc.) you can say either "Beg your pardon?" or "Beg pardon?" or just "Pardon?". And in the same way you can use "Sorry?" or "Excuse me?" to get someone to repeat something that you didn't hear.

Score level criteria

Excellent: revelant to assigned phonostylistic peculiarities.
Good: mostly relevant but articulation and emphasis.
Fair: inadequate rate, distorted pitch patterns, weak articulation skills.
Poor: not enough to evaluate.

Score	Mark
20—19	— . 5
18—16	— 4
15—12	— 3
11—...	— 2

MODULE 2

EVERYDAY TALKS

I. lnput materials

1.1. Rhetoric strategy

This kind of English is a means of everyday communication, heard in natural conversational interaction between speakers. It occurs mainly in informal relationships in the speech of relatives, friends, well-acquainted people and so on. In this style variation will be at its most consistent level. It is the most situationally influenced kind of English. We would also point out here that in this variety of English the emotional reaction is very important so the attitudinal function of intonation here comes to the fore. Clearly, a conversation consists of more than verbal language. Communication, to be effective, relies on other features than language and a great deal on that is not said. A measure of common understanding

has to exist between speakers, when this common understanding is lacking, failures in communication are to occur. One can easily spot phrases of speech etiquette functioning in everyday talks. These are:
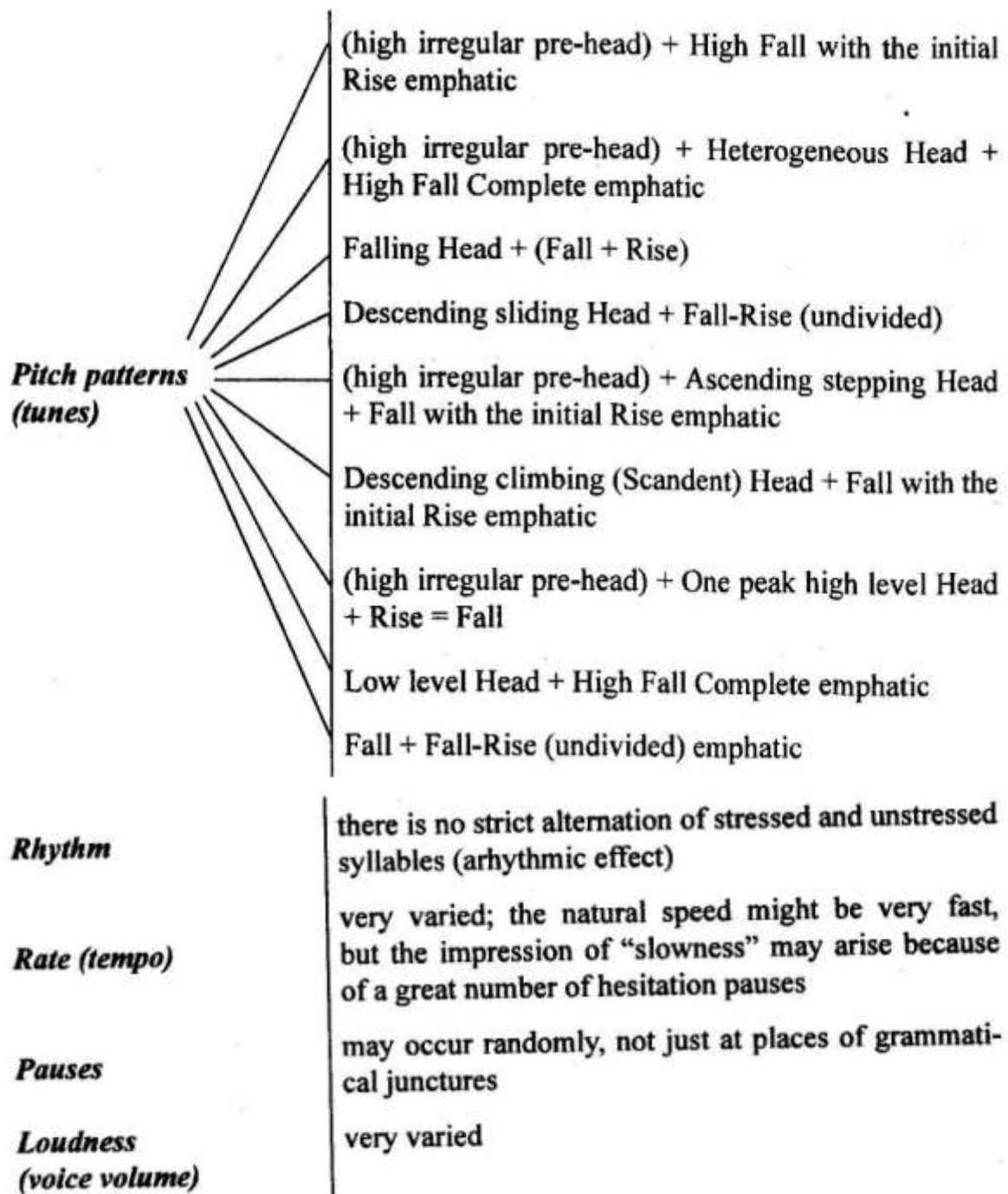
1. greetings;
2. asking for information;
3. expressions leading up to questions;
4. polite formulas for attracting attention;
5. questions to keep the conversation going;
6. requesting;
7. agreeing and refusing;
8. expressing gratitude;
9. leave takings.

For foreign learners they should be taught to help them control and handle the speech.

1.2 Style forming factors

- The purpose of utterance —— to chat

- The speaker's attitude -—— interested, friendly -— unfriendly ~ like depending upon social and psychological factors, which determine the attitudes expressed (a friendly talk, a quarrel, etc.)

- The form of communication —- mostly_ a dialogue.

- The degree of formality -— informal (familiar)

- The degree of spontaneity ——- unprepared

1.3. Invariant phonostylistie peculiarities

	(high irregular pre-head) + High Fall with the initial Rise emphatic
	(high irregular pre-head) + Heterogeneous Head + High Fall Complete emphatic
	Falling Head + (Fall + Rise)
	Descending sliding Head + Fall-Rise (undivided)
Pitch patterns (tunes)	(high irregular pre-head) + Ascending stepping Head + Fall with the initial Rise emphatic
	Descending climbing (Scandent) Head + Fall with the initial Rise emphatic
	(high irregular pre-head) + One peak high level Head + Rise = Fall
	Low level Head + High Fall Complete emphatic
	Fall + Fall-Rise (undivided) emphatic
Rhythm	there is no strict alternation of stressed and unstressed syllables (arhythmic effect)
Rate (tempo)	very varied; the natural speed might be very fast, but the impression of "slowness" may arise because of a great number of hesitation pauses
Pauses	may occur randomly, not just at places of grammatical junctures
Loudness (voice volume)	very varied

1.4. Weakform Words

A weakform can only be satisfactorily defined as **an alternate form of a word so reduced in its articulation that it consists of a different set of phonemes.** There are vast numbers of such words in the English language but there are only forty-odd which have variants which cannot be considered as "optional". These are of vital importance to the user of English as a foreign language because they are the very words which principally operate its grammatical structure. Such **weakform words with stylistically distinctive variants** can in one or the other of their forms seriously affect the style or meaning of an expression.

The essential importance of weakforms lies in the fact that their use, which is **universal in all forms of mothertongue English worldwide**, makes a very large

contribution to the characteristic rhythm of the language. Failure to use them, which is so common among EFL speakers, can result in bizarrely abnormal effects even if every single other feature is completely idiomatic. Such for example would be the speaking with no use of weakforms at all of the following sentences.

a) I shall have to try and get some cash from the bank at lunchtime.
So that they can 'have the money that they want as'saon as possible.
'What are they ex 'pecting us to pay them?
b) It is 'ten to twelve. I 'would not have given it to him if I had known that
he would not like it.

These mispronunciations produce a mechanical "rattling" sound which is very rarely found in natural English. It could theoretically be heard in eg
I 've got a 'packet of cricket tickets in my 'jacket ticket pocket.
In certain particular occasional circumstances failure to employ weakforms (or, very rarely, misapplication of them) can even cause outright misunder-standings, as in the following, admittedly rare, items.

c) The present I 'm giving him I is a painting that I shall have 'done by Christmas.
d) 'These ' books | are awful — Two of them are all right.
e) The speaker I 'askedl four I questions.
0 I 've only known it for weeks, but he's known it for months.
g) He is going too fast.
h) I was 18 months before I could walk. — I Iwoz_tu:|
i) 'Which flight are you taking? — The |'faiv tu: silrsl.
j) 'Bread and butter?
k) I e'xpect' that John told them.
i) 'Father 's bringing home some missionary for dinner.

Weakform words proper (ie words which exhibit one or more weakforms) and weakform compounds should not be confused. The latter are closely related to weakform words in that they have been formed by the historical coalescence of weakforms with other words, chiefly pronouns and the negative particle. They are not themselves weakforms which can be said for practical purposes never to be stressed. They are ofien fully stressed. Weakform compounds have often developed weakforms of their own but no such weakforms need be regarded as essential for EFL use. Weakform words and weak/arm compounds are especially important to the EFL user of English because they occur so frequently **that they constitute together about one in four of all the words used in ordinary conversation!**
        EFL users undoubtedly find great difficulty in attempting to approximate to the native speaker's usage in this area. On very few occasions does one meet with any EFL speaker who can reproduce the only natural fluent native pronunciations of such very simple sentences as the following:

m) The ice has melted.

n) What does it mean?
0) When am I expected?
p) What have we got?
q) What has happened? ~
r) How long had he had it?
s) I shall have finished soon.
t) What had he had?
u) Has Harry had his Harlicks, Henry?
v) That will do.
w) Had he had a skinful?
x) How many had he had

II. Samples for Study and Analysis

Sample A

W: ...so anyway, how's your new job going?
M: Oh, okay. The work's really interesting... really different from my old job...
you know there's lots of planning projects and going out and meeting different
people, and researching markets and things... and most of the people in the of-
fice seem very friendly... so, yeah, all that side of things is fine...
W: Oh, good...
M: Yeah, it's just... well, I don't want to sound as if I'm moaning already or
anything, but I've got a bit of a problem with my boss somehow. It's a bit hard to
explain... when you first meet her, she seems perfectly nice... you know, quite sort of
jolly and good fim, and young and everything, but I don't know, she's got this way of
kind of ignoring whatever I say... she doesn't actually criticize me, not openly, but
she just doesn't seem to take any suggestions I make very seriously. It's as if she just
knows better and she's not really listening to what I've got to say. It's very
undermining... you know I'm supposed to be her deputy manager" and she treats me
like some junior who doesn't know anything about the job, do you know what I
mean?
W: Yeah, I do It must be really difiicult knowing how to respond, especially when
you re new to the job"
M: Yeah, and another thing,' in meetings she'll just kind of cut straight 1n and
interrupt what I'm saying or completely contradict what I've just said, like I'm an
idiot or something!
W: She sounds awful! The boss from hell!
M: Year and then afterwards, she'll be smiles and sweety — sweety and making
jokes again as if nothing's happened. It's really getting on my nerves, I tell you...
W: It's really difficult isn't it. Have you tried talking to anyone else about it? I mean,
maybe she's like that with everyone?
M: I don't know. 1 don't really feel as if I know any of them well enough yet.
W: No. And I don't suppose it's worth trying to say something to her about,
I mean, I suppose it is possible that she doesn't realize she's doing it?

M: Can you imagine! No, ugh! I don' t thlnk that would work. I think she knows exactly what she 5 doing.
W: Oh dear, poor old you, it s such a shame when everything else 13 going so well...
M: Yeah...
W: Still, maybe things get better when she gets to know you a bit better, and re-alizes how deeply and fantastically brilliant you are! Try not to worry about it too much, er... have another drink, what do you want?

Sample B

B: Well, James, the best I can do for a pay rise this year is five per cent Sorry. You see, it can't be more because, well... quite simply profits have been lower than expected.
D: Five per cent! But at the beginning of the year you said it would be at least eight per cent! Do you realize that the rate of inflation this year is running at ten per cent. Most of the work-force can hardly afford to pay their bills.
B: James, I know very well that the situation is difficult. I'm not having a rise at all I'm really sorry it can't be more this time round. But the company must have capital for research and development without that, there'd be no future. The company would have to close.
D: I don't believe that! We ' ve got orders for the next twelve months. You're just trying to keep the pay rise as low as possible. Well, there'll be trouble, you see. You could have a strike on your hands.
B: That really would be a terrible thing to happen. Look, why don' t you explain the situation to the staff, and then come back to me?
D: All right, but only 1 'll say you' re prepared to negotiate a settlement and not just impose a figure.
B: Well, all right I' ll see what l can do.

Sample C
Extract from a Spy Story

Angus Pym woke up on the dot of six o'clock, as he always did, no matter where he was or what he had been doing the previous day. His first thought was the realization that he was still wearing shirt and trousers, and when his eyes fell on the reports piled up around him on the bed, the events of the previous evening came back to him. He had gone to his club for supper, had just finished his steak tartare and was looking forward to a splendid zabaglione when his meal was rudely interrupted by a call from M., his controller. After an ice-cold shower, Pym thought carefully about which suit to put on. He was seeing M. at nine o'clock that morning, and he wanted to make a good impression. Glancing at himself in the mirror, he noticed that he had put on weight recently. He would have to pay more attention to his diet in the future.

An hour later, as he was driving through the rush-hour traffic on his way to meet M, Pym carefully considered the contents of the files. So Zircon, the organization which sought to control the free western world, was back in business?

Its founder, Leon Biarrowitz, was dead. Pym knew this, because he had personally arranged his death. But who controlled Zircon now? Doubtless M would tell him.

GLOSSARY

Accent – a particular way of pronouncing. The term in this sense is distinguished from dialects which refers to a variety of language that differs from other varieties in grammar and vocabulary.

Articulation – the production of speech sound by moving parts of our body, using the contraction of muscles.

Auditory – perceptible characteristics of the message one can hear and identify.

Combined tunes – combination of intonation groups of a single utterance.

Compound tunes – intonation groups with two or more kinetic tones.

Delimitation – division of spoken message into phonopassages, phonetic blocks, intonation groups.

Ear-training – developing one's ability to hear very small differences between sounds and intonation patterns.

Enclitic – the unstressed syllables to follow the stressed one.

Head – one of the components of the tone unit. If one more stressed syllable precedes the tonic syllable (nucleus), the head comprises all syllables from the first stressed one up to the tonic.

Intensity – a physical property of sound phenomenon, dependent on the amount of energy present.

Kinetic tones – tones of varying pitch.

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