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**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ
ДО ВИВЧЕННЯ НАВЧАЛЬНОЇ ДИСЦИПЛІНИ
«ПРАКТИЧНА ФОНЕТИКА (АНГЛІЙСЬКА)»**

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Методичні рекомендації до вивчення навчальної дисципліни «Практична фонетика (англійська)» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності В11Філологія В11.041 (Германські мови та літератури (переклад включно), перша англійська) / уклад. М. А. Нестелєєв. Слов'янськ; Дніпро: ДДПУ, 2025. 50 с.

Методичні рекомендації призначені для здобувачів вищої освіти, що вивчають навчальну дисципліну «Практична фонетика (англійська)». Видання містить дидактичний комплекс для організації курсу: паспорт дисципліни, тематичний план, теоретичний зміст, завдання до практичних занять, питання до заліку та список рекомендованої літератури.

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ПЕРЕДМОВА

Курс «Практична фонетика (англійська)» є обов'язковою складовою професійної підготовки студентів філологічних спеціальностей і спрямований на формування та вдосконалення фонетичної компетентності як важливого компонента іншомовної комунікативної компетентності. Оволодіння нормативною англійською вимовою, зокрема у британському варіанті, є необхідною умовою успішної навчальної, наукової та майбутньої професійної діяльності філолога-германіста.

Практична фонетика як навчальна дисципліна поєднує теоретичні засади фонетичної системи англійської мови з інтенсивною практичною роботою, спрямованою на розвиток слухо-вимовних, ритмічних та інтонаційних навичок. У межах курсу студенти опановують артикуляційні особливості англійських голосних і приголосних, засвоюють основні закономірності словесного та фразового наголосу, ритму та інтонації, а також знайомляться з типовими фонетичними процесами в потоці мовлення. Особлива увага приділяється формуванню навичок фонетичного аналізу й корекції вимови.

Курс орієнтований на практичне застосування здобутих знань у різноманітних комунікативних ситуаціях. Студенти навчаються адекватно використовувати інтонаційні засоби відповідно до комунікативного наміру мовця, ситуації спілкування та стилістичних особливостей висловлювання. Значне місце відводиться розвитку фонематичного слуху, інтонаційної чутливості та вмінню самостійно контролювати власну вимову.

Навчальний матеріал курсу подається з урахуванням сучасних досягнень фонетичної науки та методики викладання іноземних мов. Практичні завдання, вправи та тестові матеріали спрямовані на поетапне формування навичок — від ізольованої артикуляції звуків до їх реалізації в зв'язному мовленні. Курс також створює підґрунтя для подальшого вивчення теоретичної фонетики, фонології, стилістики та практики усного й писемного мовлення.

Отже, «Практична фонетика (англійська)» покликана не лише забезпечити нормативну вимову, а й сприяти загальному мовленнєвому розвитку студентів, підвищенню рівня їхньої мовної культури та професійної готовності до майбутньої фахової діяльності.

I. ПАСПОРТ НАВЧАЛЬНОЇ ДИСЦИПЛІНИ

Мета дисципліни: ознайомлення студентів з основними поняттями і категоріями сучасної фонетики англійської мови, формування фонематичного слуху, артикуляційних навичок та навичок інтонування мовлення; розвиток фонетичної компетентності студентів, як складової мовної компетентності; окреслення шляхів практичного застосування отриманих знань, умінь і навичок з практичної фонетики.

Завдання дисципліни:

- сприяти формуванню у студентів слухо-вимовних, ритмічних та інтонаційних навичок нормативного мовлення відповідно до британського варіанту англійської мови;
- забезпечити ознайомлення студентів з основними методами постановки та корекції англійської вимови;
- розвинути у студентів уміння здійснювати адекватне інтонаційне й паралінгвістичне оформлення висловлювань з урахуванням конкретних умов комунікативної взаємодії;
- сприяти поглибленню знань, формуванню вмінь і навичок, необхідних для успішної професійної самореалізації майбутнього філолога-германіста.

Компетентності, що формує дисципліна:

- Спеціальні (предметні): Здатність вільно, гнучко й ефективно використовувати мови, що вивчаються, в усній та письмовій формі, у різних жанрово-стильових різновидах і регістрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у різних сферах життя
- Загальні (універсальні): критичне та аналітичне мислення; навички міжкультурної комунікації та роботи в глобальному контексті; здатність до самостійного навчання та дослідницької роботи.

Обсяг дисципліни та види навчальної роботи:

- Загальний обсяг – 90 годин (3 кредити).
- Практичні заняття – 48 годин.
- Самостійна робота – 42 годин (підготовка до практичних занять, читання художньої та наукової літератури, виконання індивідуального завдання, підготовка до підсумкового контролю).

Форми контролю:

- Підсумковий контроль – залік.
- Поточний контроль – тести, оцінювання активності та якості підготовки на практичних заняттях, захист індивідуального навчально-дослідного завдання.

II. ТЕМАТИЧНИЙ ПЛАН НАВЧАЛЬНОЇ ДИСЦИПЛИНИ

Назви тем	Кількість годин									
	Денна форма					Заочна форма				
	усього	зокрема				усього	зокрема			
		л	пр	лаб	с.р.		л	пр	лаб	с.р.
Тема 1. English vowels	30		16	-	14	22	-	2	-	20
Тема 2. English consonants	30		16	-	14	44	-	4	-	40
Тема 3. Intonation	30		16	-	14	24	-	4	-	20
Усього годин	90		48		42	90		10		80

III. ЗМІСТ КУРСУ

Tema 1. English vowels

Vowels play a central role in the sound system of English. They form the nucleus of syllables, carry stress and intonation, and contribute significantly to differences in meaning, accent, and intelligibility. Compared to many other languages, English has a particularly rich and complex vowel system, which poses challenges for both learners and analysts. This lecture provides a comprehensive overview of English vowels from a phonetic perspective, focusing on their articulation, classification, and phonological behavior.

The discussion will address the nature of vowels as speech sounds, the articulatory parameters used to describe them, the English monophthongs and diphthongs, vowel length and quality, and key features of vowel variation in connected speech. Examples will be drawn primarily from Standard Southern British English (SSBE, often referred to as Received Pronunciation), with occasional reference to General American (GA) where relevant.

From a phonetic standpoint, **vowels** are speech sounds produced with a relatively free flow of air through the vocal tract. Unlike consonants, vowels are not characterized by significant obstruction or friction at a specific place of articulation. Instead, vowel quality is determined by the shape and configuration of the vocal tract as a whole.

Vowels typically function as the **nucleus of a syllable**, meaning that every syllable in English must contain a vowel or a vowel-like sound. This central role explains why vowels are crucial for syllable structure, stress patterns, and rhythm.

Acoustically, vowels are characterized by resonant frequencies known as **formants**, which arise from the filtering of the sound wave produced by vocal fold vibration. The first two formants (F1 and F2) are especially important in distinguishing vowel qualities.

The articulation of vowels is described using several interrelated parameters. The most important are **tongue height**, **tongue backness**, **lip rounding**, and **muscle tension**.

Tongue Height

Tongue height refers to the vertical position of the tongue in the mouth. Vowels are commonly classified as:

- **Close (high)** vowels, where the tongue is raised close to the roof of the mouth (e.g. /i:/ in *see*),
- **Mid** vowels, where the tongue occupies an intermediate position (e.g. /e/ in *bed*),
- **Open (low)** vowels, where the tongue is lowered (e.g. /ɑ:/ in *father*).

There is a close relationship between tongue height and the acoustic property of the first formant: higher vowels have lower F1 values, while lower vowels have higher F1 values.

Tongue Backness

Tongue backness describes how far forward or backward the tongue is positioned:

- **Front vowels** are articulated with the tongue pushed forward (e.g. /i:/, /ɪ/, /e/),
- **Central vowels** involve a more neutral tongue position (e.g. /ʌ/, /ə/),
- **Back vowels** are produced with the tongue retracted (e.g. /u:/, /ɒ/, /ɔ:/).

Acoustically, tongue backness is associated with the second formant (F2), which tends to be higher for front vowels and lower for back vowels.

Lip Rounding

Lip shape also contributes to vowel quality. English distinguishes between:

- **Rounded vowels**, where the lips are pursed or protruded (e.g. /u:/, /ɔ:/),
- **Unrounded vowels**, where the lips are spread or neutral (e.g. /i:/, /æ/).

Lip rounding affects the overall length and shape of the vocal tract and therefore influences vowel resonance.

Tension and Length

Traditionally, English vowels have been described in terms of **tense** and **lax** articulation, especially in American phonetic traditions. Tense vowels are generally longer and produced with greater muscular effort, while lax vowels are shorter and more centralized.

Although the tense–lax distinction is not universally accepted as a primary feature, it remains useful for describing contrasts such as /i:/ versus /ɪ/ or /u:/ versus /ʊ/.

English has a relatively large inventory of vowel phonemes. These are commonly divided into **monophthongs** (simple vowels) and **diphthongs** (gliding vowels).

Monophthongs are vowels with a relatively stable articulatory configuration throughout their duration. In Standard Southern British English, there are traditionally twelve monophthongs.

1) Short Vowels

Short vowels are typically shorter in duration and occur mainly in closed syllables. They include:

- /ɪ/ as in *sit*,
- /e/ as in *bed*,
- /æ/ as in *cat*,
- /ʌ/ as in *cup*,
- /ɒ/ as in *lot*,
- /ʊ/ as in *put*.

These vowels are often more centralized and less peripheral than their long counterparts.

2) Long Vowels

Long vowels are marked with a length symbol /:/ in phonetic transcription. They include:

- /i:/ as in *see*,
- /ɑ:/ as in *father*,
- /ɔ:/ as in *thought*,

- /u:/ as in *food*,
- /ɜ:/ as in *nurse*.

Although length is an important feature, long vowels also differ from short vowels in **quality**, not merely duration.

The Schwa

A special place in the English vowel system is occupied by the **schwa** /ə/. This central, mid vowel is the most frequent vowel in English and typically occurs in unstressed syllables, as in *about*, *teacher*, or *problem*.

The schwa illustrates the strong connection between vowel quality and stress: unstressed vowels tend to be reduced and centralized, losing much of their distinctive quality.

Diphthongs

Diphthongs are vowels that involve a noticeable glide from one vowel position to another within the same syllable. English diphthongs are dynamic in nature and require careful articulatory coordination.

In SSBE, the main diphthongs are commonly grouped according to their ending position.

1) Closing Diphthongs

Closing diphthongs move toward a close vowel position:

- /eɪ/ as in *face*,
- /aɪ/ as in *price*,
- /ɔɪ/ as in *choice*,
- /aʊ/ as in *mouth*,
- /əʊ/ as in *goat*.

These diphthongs are prominent in English and often pose difficulties for learners whose native languages lack similar vowel glides.

2) Centering Diphthongs

Centering diphthongs move toward the central vowel /ə/:

- /ɪə/ as in *near*,
- /eə/ as in *square*,

- /ʊə/ as in *tour*.

In many modern accents, especially in General American, some of these diphthongs are undergoing change or are realized as long monophthongs followed by /r/.

Vowel Length and Context

Although English distinguishes phonemically between long and short vowels, vowel length is also influenced by **phonetic context**. One important factor is the nature of the following consonant.

Vowels tend to be longer before **voiced consonants** than before **voiceless consonants**. For example, the vowel in *bad* is noticeably longer than the vowel in *bat*, even though the vowel phoneme is the same.

This phenomenon demonstrates that vowel length in English is both phonemic and allophonic.

Vowels, Stress, and Reduction

Stress plays a crucial role in the realization of English vowels. **Stressed syllables** typically contain full, peripheral vowel qualities, while **unstressed syllables** often undergo vowel reduction.

This reduction process results in the frequent occurrence of /ə/ and /ɪ/ in weak positions, as seen in grammatical words such as *of*, *to*, *for*, and *and*.

Vowel reduction contributes to the characteristic rhythm of English, which is often described as **stress-timed**. The alternation of strong and weak syllables is achieved largely through changes in vowel quality and duration.

Vowel Variation and Accent Differences

English vowels vary significantly across regional and social accents. Differences may involve vowel quality, vowel length, or the presence or absence of certain contrasts.

For example, many accents of American English lack the /ɒ/–/ɑ:/ distinction found in British English, while some Northern English accents do not distinguish

between /ʊ/ and /ʌ/. Such variation highlights the importance of considering accent when analyzing English vowels.

Despite this variation, the basic articulatory principles used to describe vowels remain constant.

Common Difficulties for Learners of English

Learners of English often struggle with vowels due to the large number of vowel phonemes and the inconsistency between spelling and pronunciation. English orthography does not reliably represent vowel sounds, meaning that a single letter can correspond to multiple vowel phonemes.

Additional difficulties arise from vowel length contrasts, diphthongs, and vowel reduction in unstressed syllables. Effective pronunciation teaching therefore requires explicit attention to phonetic detail and extensive listening practice.

English vowels form a complex and dynamic system shaped by articulatory, acoustic, and phonological factors. Their classification depends on tongue position, lip shape, and duration, while their realization is strongly influenced by stress and phonetic context.

A solid understanding of English vowels is essential for the study of phonetics, phonology, and pronunciation teaching. By mastering the principles outlined in this lecture, students gain valuable insight into both the structure of English and the broader mechanisms of human speech.

Tema 2. English Consonants

Consonants form an essential part of the English sound system. Together with vowels, they create the phonological structure of words and utterances, but unlike vowels, consonants are primarily defined by the presence of **obstruction** in the vocal tract. English consonants play a crucial role in distinguishing meaning, shaping syllable structure, and contributing to the characteristic rhythm and intelligibility of the language.

This lecture provides a comprehensive overview of English consonants from a phonetic and phonological perspective. It focuses on the principles used to classify consonant sounds, the main consonant phonemes of English, their articulatory features, and their behavior in connected speech. Examples are based mainly on Standard Southern British English (SSBE), with references to General American (GA) where relevant.

From a phonetic point of view, **consonants** are speech sounds produced with some degree of constriction or closure in the vocal tract. This constriction may block the airflow completely, narrow it to create friction, or redirect it through the nasal cavity or along the sides of the tongue.

Functionally, consonants typically occur at the **edges of syllables**, forming onsets and codas, while vowels occupy the syllable nucleus. However, certain consonants, such as nasals and laterals, can also function as **syllabic consonants** in English, as in *button* or *little*.

English consonants are described and classified according to three primary articulatory parameters:

1. **Place of articulation**
2. **Manner of articulation**
3. **Voicing**

Together, these parameters provide a systematic framework for analyzing consonant sounds.

Place of articulation refers to the location in the vocal tract where the constriction occurs. English uses several distinct places of articulation.

Bilabial

Bilabial consonants are produced using both lips. English bilabials include:

- /p/ as in *pen*
- /b/ as in *bad*
- /m/ as in *man*

The stops /p/ and /b/ differ in voicing, while /m/ is a voiced nasal.

Labiodental

Labiodental consonants involve the lower lip and the upper teeth:

- /f/ as in *fine*
- /v/ as in *voice*

These sounds are fricatives and form a voiced–voiceless pair.

Dental

Dental consonants are produced with the tongue against or between the teeth:

- /θ/ as in *think*
- /ð/ as in *this*

These sounds are characteristic of English and often difficult for learners, as they are relatively rare cross-linguistically.

Alveolar

Alveolar consonants are articulated with the tongue at the alveolar ridge:

- /t/, /d/ (stops)
- /s/, /z/ (fricatives)
- /n/ (nasal)
- /l/ (lateral)
- /r/ (approximant)

The alveolar place of articulation is particularly productive in English.

Postalveolar

Postalveolar consonants are produced just behind the alveolar ridge:

- /ʃ/ as in *she*

- /ʒ/ as in *measure*
- /tʃ/ as in *church*
- /dʒ/ as in *judge*

These sounds are important for lexical contrasts and often involve complex articulatory gestures.

Palatal

Palatal consonants are articulated with the tongue close to the hard palate:

- /j/ as in *yes*

This sound is an approximant and functions similarly to a glide.

Velar

Velar consonants are produced with the back of the tongue against the soft palate (velum):

- /k/ as in *cat*
- /g/ as in *go*
- /ŋ/ as in *sing*

The velar nasal /ŋ/ does not occur word-initially in native English words.

Glottal

Glottal consonants are articulated at the glottis:

- /h/ as in *house*

In some accents, the glottal stop [ʔ] also occurs as an allophonic variant of /t/.

Manner of articulation describes how the airflow is modified by the articulators.

Stops (Plosives)

Stops involve a complete closure in the vocal tract, followed by a release:

- Voiceless: /p/, /t/, /k/
- Voiced: /b/, /d/, /g/

In English, voiceless stops are typically **aspirated** when they occur at the beginning of a stressed syllable.

Fricatives

Fricatives are produced by forcing air through a narrow constriction, creating friction:

- /f/, /v/
- /θ/, /ð/
- /s/, /z/
- /ʃ/, /ʒ/
- /h/

Fricatives play a significant role in grammatical marking, such as plural and possessive endings.

Affricates

Affricates combine a stop closure with a fricative release:

- /tʃ/
- /dʒ/

Although phonetically complex, affricates function as single phonemes in English.

Nasals

Nasals are produced with the velum lowered, allowing air to pass through the nasal cavity:

- /m/
- /n/
- /ŋ/

All English nasals are voiced.

Approximants

Approximants involve a narrowing of the vocal tract without turbulent airflow:

- /r/
- /j/
- /w/

The English /r/ varies considerably across accents and is often described as a postalveolar approximant.

Laterals

Laterals allow air to escape along the sides of the tongue:

- /l/

English distinguishes between “clear” [l] and “dark” [ɫ], depending on position within the syllable.

Voicing refers to the vibration of the vocal folds during consonant production. English contrasts voiced and voiceless consonants across several manners of articulation.

However, voicing in English is not solely determined by vocal fold vibration. For example, the distinction between /p/ and /b/ is often realized through **timing differences**, such as aspiration and vowel length, rather than continuous voicing.

The English Consonant Inventory

Taken together, English has approximately **24 consonant phonemes**, depending on the variety. These phonemes interact systematically to create meaningful contrasts, as demonstrated by **minimal pairs** such as *bat* vs. *pat* or *sip* vs. *zip*.

The relatively large number of fricatives and the presence of dental consonants distinguish English from many other languages.

Consonant Clusters

English allows complex **consonant clusters**, particularly in syllable-initial and syllable-final positions. Examples include:

- Initial clusters: *spring, street*
- Final clusters: *texts, glimpsed*

The structure of clusters is not random but follows phonotactic constraints. Learners of English often simplify clusters, especially when their native languages do not permit similar combinations.

Allophonic Variation

English consonants exhibit extensive **allophonic variation**, meaning that the same phoneme may be realized differently depending on context.

Examples include:

- Aspiration of voiceless stops
- Flapping of /t/ and /d/ in American English
- Glottalization of /t/ in certain British accents
- Clear and dark variants of /l/

Such variation does not change meaning but contributes to accent differences.

Consonants in Connected Speech

In natural speech, consonants are influenced by surrounding sounds through processes such as:

- **Assimilation**, where a sound becomes more like a neighboring sound
- **Elision**, where a consonant is omitted
- **Linking**, where consonants connect words smoothly

These processes enhance fluency but can reduce clarity for learners.

Syllabic Consonants

In unstressed syllables, certain consonants can function as syllable nuclei:

- /n/ in *button*
- /l/ in *little*

Syllabic consonants contribute to the rhythm of English and are closely related to vowel reduction.

Consonant Variation Across Accents

English consonants vary across regional and social accents. Differences may involve:

- Realization of /r/ (rhotic vs. non-rhotic accents)
- Use of the glottal stop
- Pronunciation of dental fricatives

Despite this variation, the underlying phonological system remains broadly consistent.

English consonants form a rich and structured system defined by place and manner of articulation and voicing. Their behavior in connected speech, their interaction with stress and rhythm, and their variation across accents make them a central topic in phonetic and phonological study.

A thorough understanding of English consonants enhances linguistic analysis, pronunciation teaching, and overall communicative competence. Mastery of consonant articulation provides a foundation for accurate and intelligible English speech.

Tema 3. Intonation

Intonation is a central component of spoken English and a key element of prosody. While individual sounds such as vowels and consonants contribute to the segmental structure of speech, intonation operates at a **suprasegmental** level, shaping meaning across phrases, clauses, and entire utterances. It plays a crucial role in expressing grammatical relationships, discourse organization, speaker attitude, and pragmatic intent.

For learners of English, intonation often presents greater difficulty than individual sounds because it is less visible, less systematically represented in writing, and highly dependent on context. For linguists, intonation provides insight into how speech melody interacts with syntax, semantics, and pragmatics. This lecture offers a comprehensive overview of English intonation, examining its phonetic basis, structural components, communicative functions, and patterns in different types of utterances.

The discussion focuses primarily on Standard Southern British English (SSBE), with references to General American (GA) where appropriate.

Intonation refers to the pattern of pitch variation in spoken language. Pitch itself is the perceptual correlate of the fundamental frequency (F0) of vocal fold vibration. Changes in pitch across time create the melodic contour of speech.

Intonation should be distinguished from related prosodic features:

- **Stress**, which concerns relative prominence of syllables,
- **Rhythm**, which concerns timing and alternation of stressed and unstressed syllables,
- **Loudness**, which relates to amplitude rather than frequency.

Intonation operates over stretches of speech larger than individual sounds and is particularly associated with **intonation units**, also known as tone units or tone groups.

The physical basis of intonation lies in variations in vocal fold tension and subglottal air pressure. By adjusting these parameters, speakers raise or lower pitch during speech.

Acoustically, intonation corresponds to changes in fundamental frequency. These changes are continuous rather than discrete, yet languages organize them into conventionalized patterns that listeners interpret systematically.

It is important to note that pitch is relative rather than absolute. Speakers differ in their overall pitch range due to physiological factors such as age and gender. Intonational meaning therefore depends on **pitch movement and contrast**, not on specific pitch values.

English speech is organized into **intonation units**, each of which typically corresponds to a chunk of information. An intonation unit may consist of a full sentence, a clause, or even a single word, depending on speech rate and communicative intent.

A canonical intonation unit consists of the following components:

1. **Pre-head** – unstressed syllables before the first stressed syllable,
2. **Head** – the stretch from the first stressed syllable up to the nucleus,
3. **Nucleus (or tonic syllable)** – the most prominent syllable in the unit,
4. **Tail** – syllables following the nucleus.

The **nucleus** is the most important part of the intonation unit, as it carries the main pitch movement and signals the informational focus of the utterance.

English intonation is often described in terms of **nuclear tones**, which are pitch movements associated with the nucleus of an intonation unit. The most commonly described nuclear tones include:

- **Falling tone**
- **Rising tone**
- **Fall–rise tone**
- **Rise–fall tone**

These tones are not merely phonetic patterns; they carry systematic meanings.

The Falling Tone

The **falling tone** is characterized by a pitch movement from high to low. It is the most common nuclear tone in English and is typically associated with:

- Statements (*She lives in London.*),

- Wh-questions (*Where are you going?*),
- Commands (*Sit down.*),
- Definitive or complete information.

The falling tone often signals certainty, finality, or speaker authority.

The Rising Tone

The **rising tone** involves a pitch movement from low to high. It is commonly used in:

- Yes–no questions (*Are you ready?*),
- Polite requests (*Could you help me?*),
- Expressions of uncertainty or incompleteness.

In conversational contexts, a rising tone may indicate that the speaker expects a response or confirmation.

The Fall–Rise Tone

The **fall–rise tone** combines a falling movement followed by a rise. It often conveys nuanced meanings such as:

- Reservation or partial agreement,
- Implication or contrast,
- Politeness with an underlying condition.

For example, *I like it* with a fall–rise tone may imply “but not very much” or “not in every respect.”

The Rise–Fall Tone

The **rise–fall tone** is less frequent and often expresses strong emotion, such as surprise, admiration, or irony. It is typically associated with exclamations rather than neutral statements.

Intonation and Sentence Type

Intonation interacts closely with grammatical structure. Certain sentence types are conventionally associated with particular intonation patterns, though these associations are not fixed.

Statements

Neutral declarative statements most commonly use a falling tone. However, alternative tones may be used to convey attitudes such as doubt, politeness, or tentativeness.

Questions

- **Yes–no questions** typically take a rising tone, signaling that the speaker is seeking confirmation.
- **Wh-questions** usually take a falling tone, as they presuppose that information will be provided.
- **Tag questions** show systematic variation: a falling tone suggests the speaker expects agreement, while a rising tone indicates genuine uncertainty.

Lists

In lists, non-final items often have rising or level tones, while the final item takes a falling tone, signaling completion.

One of the most important functions of intonation in English is the marking of **information structure**, particularly the distinction between **given** and **new** information.

The nucleus typically falls on the syllable carrying the most important new information. For example:

- *I bought a **CAR** (not something else).*

By shifting the position of the nucleus, speakers can highlight different elements of the same sentence. This flexibility allows intonation to interact dynamically with context and discourse.

Intonation is a powerful tool for expressing **speaker attitude**, emotion, and interpersonal stance. Subtle changes in pitch contour can signal enthusiasm, boredom, irritation, politeness, or irony.

For example, a flat or low-falling tone may sound uninterested or dismissive, while a wider pitch range often conveys involvement or enthusiasm. These attitudinal meanings are culturally conditioned and may differ across languages.

In extended discourse, intonation helps organize speech into coherent units.

Speakers use pitch to signal:

- Continuation or completion,
- Topic shifts,
- Parenthetical information,
- Emphasis and contrast.

Falling tones often mark the end of a discourse unit, while rising or fall–rise tones may indicate that the speaker has more to say.

English is often described as a **stress-timed** language, meaning that stressed syllables tend to occur at roughly regular intervals. Intonation interacts with this rhythmic structure by aligning pitch movements with stressed syllables.

The nucleus is always stressed, but not all stressed syllables are nuclear. This hierarchical organization contributes to the characteristic melody of English speech.

While the basic principles of intonation are shared across English varieties, there are significant differences in pitch range, preferred tones, and pragmatic interpretation.

For example, some varieties of American English make frequent use of rising intonation in declarative sentences, a pattern sometimes referred to as “uptalk.” In contrast, British English traditionally favors falling tones in statements.

Such variation underscores the importance of considering accent and sociolinguistic context in intonational analysis.

For learners of English, intonation is often more challenging than segmental pronunciation. Learners may transfer intonational patterns from their first language, leading to misunderstandings or unintended pragmatic effects.

Effective teaching of intonation requires:

- Awareness-raising activities,
- Listening discrimination,
- Visual representations of pitch movement,
- Practice in meaningful communicative contexts.

Mastery of intonation significantly improves intelligibility and pragmatic competence.

A common misconception is that intonation merely adds “emotion” to speech. In reality, intonation is a structured linguistic system with grammatical and discourse functions.

Another misconception is that there is a single “correct” intonation pattern for each sentence type. In fact, intonation choices are flexible and context-dependent.

English intonation is a complex and multifunctional aspect of spoken language. It is grounded in the physical properties of speech production but shaped by linguistic convention and communicative need. Through pitch variation, speakers signal sentence type, information structure, discourse organization, and attitude.

A thorough understanding of English intonation is essential for linguistic analysis, effective communication, and successful language teaching. By mastering intonational patterns, speakers gain access to a powerful tool for expressing meaning beyond words.

IV. ЗАВДАННЯ ДЛЯ ПРАКТИЧНИХ ЗАНЯТЬ

Завдання до Теми 1. English vowels

First variant

Choose the correct answer.

1. The vowel in *ship* is:

- A. /i:/
- B. /ɪ/
- C. /e/
- D. /æ/

2. Which word contains a diphthong?

- A. bed
- B. cup
- C. face
- D. nurse

3. The vowel /ɜ:/ is best described as:

- A. open front
- B. close back rounded
- C. mid central
- D. open back unrounded

4. Which vowel is **rounded**?

- A. /æ/
- B. /ɪ/
- C. /u:/
- D. /e/

5. The vowel in *lot* (BrE) is:

- A. /ɑ:/
- B. /ɒ/

C. /ɔ:/

D. /ʌ/

6. Which word contains schwa /ə/?

A. father

B. police

C. sheep

D. moon

7. The vowel in *food* is:

A. short and front

B. long and back

C. short and central

D. diphthongal

8. Which pair forms a minimal pair based on vowel contrast?

A. bat – bad

B. pin – bin

C. cap – cab

D. bet – bed

9. Which diphthong ends in a close front vowel?

A. /aʊ/

B. /eɪ/

C. /əʊ/

D. /ɔɪ/

10. Vowel reduction mainly occurs in:

A. stressed syllables

B. open syllables

C. unstressed syllables

D. monosyllabic words

Transcribe the underlined vowels. Each item = 4 points.

1. see

2. bad
3. cup
4. choice
5. father

Vowel Description

Describe the vowel /æ/ using **three parameters**:

- tongue height
- tongue backness
- lip position

Vowel Chart

Classify the following vowels as **front / central / back**:

/i:/, /ɪ/, /ʌ/, /ɑ:/, /u:/

1. Explain the difference between **long and short vowels** in English.
2. What is schwa? Why is it important in English pronunciation?
3. Explain how **voicing of the following consonant** affects vowel length.

Analyze the sentence:

The sheep saw a ship.

1. Identify all vowel phonemes.
2. Indicate which vowels are long, short, or diphthongs.
3. Comment on potential learner difficulties.

Second variant

1. The vowel in *nurse* is:

- A. /ɜ:/
- B. /ə/
- C. /ʌ/
- D. /ɔ:/

2. Which word contains /ʊ/?

- A. food
- B. full
- C. fool
- D. fall

3. The vowel /ɪ/ is:

- A. close front
- B. open front
- C. mid central
- D. close back

4. Which word has a diphthong?

- A. sit
- B. cat
- C. goat
- D. cup

5. Which vowel is central?

- A. /ɪ/
- B. /æ/
- C. /ʌ/
- D. /u:/

6. The vowel in *bad* is longer than in *bat* because of:

- A. spelling
- B. stress
- C. voiced consonant
- D. syllable type

7. Which transcription is correct?

- A. *ship* /ʃi:p/
- B. *sheep* /ʃip/
- C. *bed* /bed/
- D. *cup* /kʌp/

8. Which vowel is unrounded?

- A. /u:/
- B. /ʊ/
- C. /ɔ:/
- D. /i:/

Transcribe the following words fully (vowels only assessed).

- 1. beat
- 2. mouth
- 3. nurse
- 4. comfortable

Answer **two** questions.

- 1. Define **diphthong** and give two examples.
- 2. Explain vowel reduction in connected speech.
- 3. Describe the vowel system of English compared to a language with fewer vowels.

A learner pronounces *ship* and *sheep* as the same word.

- 1. Identify the phonetic error.
- 2. Name the contrasting vowels.
- 3. Suggest one teaching technique to correct the error.

Third variant

Match the vowel with its description:

1. /i:/
2. /ɒ/
3. /ʌ/
4. /aɪ/
5. /ɜ:/

A. diphthong, front glide

B. open back rounded

C. close front unrounded

D. mid central long

E. open-mid central

Write **one** essay (250–300 words):

1. Describe the English vowel system and explain why it is difficult for learners.

OR

2. Discuss the role of stress and vowel reduction in English speech.

Analyze the following words:

important, education, banana

1. Identify stressed syllables.
2. Mark reduced vowels.
3. Transcribe all vowels using IPA.

Завдання до Теми 2. English consonants

First variant

1. Which consonant is **bilabial**?

- A. /f/
- B. /p/
- C. /θ/
- D. /s/

2. The consonant /ʃ/ is:

- A. alveolar fricative
- B. postalveolar fricative
- C. palatal stop
- D. velar fricative

3. Which consonant is **voiced**?

- A. /t/
- B. /k/
- C. /s/
- D. /z/

4. Which word contains an **affricate**?

- A. thin
- B. ship
- C. church
- D. zoo

5. Which consonant is **nasal**?

- A. /b/
- B. /d/
- C. /n/
- D. /v/

6. The sound /ŋ/ is articulated at which place?

- A. alveolar
- B. velar
- C. palatal
- D. glottal

7. Which consonant is **labiodental**?

- A. /θ/
- B. /v/
- C. /z/
- D. /ʒ/

8. Which pair differs only in **voicing**?

- A. /p/ – /t/
- B. /f/ – /θ/
- C. /s/ – /z/
- D. /m/ – /n/

9. Which consonant is an **approximant**?

- A. /ʃ/
- B. /r/
- C. /t/
- D. /f/

10. Which consonant is produced at the **glottis**?

- A. /k/
- B. /h/
- C. /ŋ/
- D. /ʃ/

Transcribe the **underlined consonants** using IPA.

- 1. **p**en
- 2. **th**ink
- 3. leave

4. **cheese**
5. **sing**

Describe the consonant /t/ using **three parameters**:

- place of articulation
- manner of articulation
- voicing

Classify the following consonants as **stops, fricatives, nasals, or approximants**:

/b/, /s/, /m/, /l/, /k/

Answer **two** questions. (*10 points each*)

1. Explain what **aspiration** is and when it occurs in English.
2. Define **syllabic consonants** and give two examples.
3. Explain the difference between **clear [l]** and **dark [ɫ]**.

Analyze the word:

string

1. Identify all consonant phonemes.
2. Describe the initial consonant cluster.
3. Explain why this cluster may be difficult for learners.

Second variant

1. The consonant in *this* is:
 - A. /θ/
 - B. /ð/

C. /s/

D. /z/

2. Which consonant is **voiceless**?

A. /b/

B. /d/

C. /g/

D. /k/

3. Which word contains a **nasal** consonant?

A. red

B. sing

C. fat

D. zoo

4. Which consonant is **alveolar**?

A. /k/

B. /p/

C. /t/

D. /f/

5. The sound /dʒ/ is classified as:

A. fricative

B. stop

C. affricate

D. approximant

6. Which transcription is correct?

A. *ship* /sɪp/

B. *judge* /dʒʌdʒ/

C. *thin* /tɪn/

D. *sing* /sɪn/

7. Which consonant can be **syllabic**?

A. /p/

B. /t/

C. /l/

D. /f/

8. Which process affects consonants in connected speech?

A. reduction

B. assimilation

C. stress

D. intonation

Transcribe the following words (consonants only are assessed):

1. play

2. mother

3. bottle

4. singing

Answer **two** questions.

1. What are **dental fricatives** and why are they difficult for learners?

2. Explain consonant **clusters** in English.

3. Describe the role of **voicing** in English stop consonants.

A learner pronounces *sip* and *zip* as the same word.

1. Identify the phonetic error.

2. Name the contrasting consonants.

3. Suggest one corrective exercise.

Third variant

Match each consonant with its description:

1. /m/

2. /ʃ/

3. /θ/

4. /ŋ/

5. /w/

A. voiceless dental fricative

B. voiced bilabial nasal

C. voiceless postalveolar fricative

D. voiced velar nasal

E. voiced labial-velar approximant

Write **one** essay (250–300 words):

1. Describe the English consonant system using place and manner of articulation.

OR

2. Discuss allophonic variation of English consonants with examples.

Analyze the sentence:

The little boy stopped playing.

1. Identify all consonant phonemes.

2. Mark any consonant clusters.

3. Identify one example of assimilation or allophonic variation.

Завдання до Теми 3. Intonation**First variant**

1. Intonation is primarily concerned with variation in:

- A. loudness
- B. pitch
- C. articulation
- D. vowel quality

2. The most important part of an intonation unit is the:

- A. pre-head
- B. head
- C. nucleus
- D. tail

3. Which tone is most typical of neutral statements?

- A. rising
- B. falling
- C. fall–rise
- D. level

4. A rising tone in a yes–no question usually indicates:

- A. finality
- B. uncertainty
- C. command
- D. emphasis

5. Wh-questions in English are typically pronounced with:

- A. a rising tone
- B. a falling tone
- C. a level tone
- D. a rise–fall tone

6. The fall–rise tone most often expresses:

- A. strong emotion
- B. politeness
- C. reservation or implication
- D. surprise

7. Which sentence type usually has non-final rising tones?

- A. commands
- B. lists
- C. statements
- D. exclamations

8. Which feature is NOT part of intonation?

- A. pitch movement
- B. nuclear stress
- C. rhythm
- D. vowel reduction

9. Declarative rises are characteristic of:

- A. all English accents
- B. no English accents
- C. some varieties of English
- D. only formal speech

10. Incorrect intonation may lead to misunderstanding because it affects:

- A. spelling
- B. morphology
- C. pragmatic meaning
- D. syllable structure

Identify the **most likely nuclear tone** (fall, rise, fall–rise, rise–fall).

- 1. A neutral statement: *It's raining.*
- 2. A polite request: *Could you help me?*
- 3. A list item that is not final

4. A statement with implied contrast
5. A confident wh-question

Analyze the intonation of the sentence:

I didn't say he stole the money.

1. Identify the **intonation unit(s)**.
2. Indicate two different nucleus placements.
3. Explain how meaning changes with nucleus shift.

Answer **two** questions.

1. Define **intonation unit** and describe its components.
2. Explain the difference between **rising** and **falling** tones in discourse.
3. Describe the role of intonation in expressing **attitude and emotion**.

Analyze the dialogue:

A: *You're coming tomorrow?*

B: *Tomorrow.*

1. Identify the nuclear tone in both utterances.
2. Explain how intonation affects interpretation.
3. Suggest an alternative intonation and its meaning.

Second variant

1. Which tone suggests incompleteness?

- A. low fall
- B. rise
- C. rise–fall
- D. high fall

2. The nucleus usually falls on:

- A. grammatical words

- B. new or important information
- C. function words
- D. prefixes

3. Which tone is common in polite offers?

- A. falling
- B. rising
- C. level
- D. low fall

4. Intonation units are separated by:

- A. syllables
- B. pauses or pitch resets
- C. consonant clusters
- D. stress patterns

5. English rhythm is typically:

- A. syllable-timed
- B. stress-timed
- C. mora-timed
- D. pitch-timed

6. A tag question with falling intonation expresses:

- A. uncertainty
- B. politeness
- C. confidence
- D. hesitation

7. Flat intonation often indicates:

- A. excitement
- B. enthusiasm
- C. boredom
- D. surprise

8. Which tone often conveys strong involvement?

- A. rise

- B. fall
- C. rise–fall
- D. level

Match the tone with its typical meaning:

1. Falling
2. Rising
3. Fall–rise
4. Rise–fall

A. implication / reservation

- B. completion / certainty
- C. strong emotion
- D. expectation of response

Mark the **nuclear stress** and indicate the tone:

1. *She borrowed my car.* (contrastive meaning)
2. *Are you ready?*
3. *I like tea, coffee, and juice.*
4. *Why did you leave?*

Answer **two** questions.

1. Explain how intonation distinguishes **new vs. given information**.
2. Describe intonation patterns in **lists and enumerations**.
3. Explain why intonation is essential for intelligibility.

Third variant

Define **five** of the following terms:

- intonation unit
- nucleus

- nuclear tone
- pitch range
- declarative rise
- information focus

Write **one** essay (250–300 words):

1. Discuss the main functions of intonation in English.

OR

2. Explain the relationship between intonation, discourse, and pragmatics.

Analyze the sentence:

Well, I thought you said you were coming.

1. Divide it into intonation units.
2. Identify the nucleus and tone in each unit.
3. Explain the speaker's implied attitude.

V. ОРИЄНТОВНІ ПИТАННЯ ДО ЗАЛІКУ

1. The classification of English Consonant Phonemes.
2. The classification of English Vowel Phonemes.
3. Syllable Formation and Syllable Division in English.
4. Types of reduction.
5. Assimilation. Types of assimilation. Degrees of assimilation.
6. The meaning and use of the high / low falling tone.
7. The meaning and use of the high / low rising tone.
8. The main types of heads.
9. The intonation of imperative sentences.
10. The intonation of direct address.
11. The intonation of special questions.
12. The intonation of general questions.
13. The intonation of disjunctive questions.
14. The intonation of alternative questions.
15. The meaning and use of the Falling-Rising tone.
16. The meaning and use of the Rising-Falling tone.
17. The intonation of statements (straightforward, implicatory, friendly).
18. The intonation of parentheses.
19. The intonation of non-final parts of utterances.
20. The intonation of reporting phrases and reported speech

VI. РЕКОМЕНДОВАНА ЛІТЕРАТУРА

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VII. ДОДАТКИ

Глосарій

Affricate – A consonant that begins as a stop and is released as a fricative (e.g., /tʃ/).

Allophone – A context-dependent phonetic variant of a phoneme that does not change meaning.

Alveolar – A place of articulation where the tongue contacts the alveolar ridge (e.g., /t/, /s/).

Approximant – A consonant produced with minimal constriction and no turbulent airflow (e.g., /r/, /j/).

Articulatory Phonetics – The branch of phonetics concerned with how speech sounds are produced.

Aspiration – A burst of air that follows the release of certain stop consonants.

Auditory Phonetics – The study of how speech sounds are perceived by the listener.

Bilabial – A sound articulated using both lips (e.g., /p/, /b/).

Broad Transcription – A simplified phonetic transcription showing only essential sound distinctions.

Coarticulation – The influence of surrounding sounds on the articulation of a speech sound.

Connected Speech – Continuous spoken language in which sounds influence one another across word boundaries.

Consonant – A speech sound produced with some degree of constriction in the vocal tract.

Dental – A sound produced with the tongue against the teeth.

Diacritic – A symbol added to a phonetic sign to indicate a specific phonetic detail.

Diphthong – A vowel sound that involves a glide from one vowel position to another.

Fricative – A consonant produced by forcing air through a narrow constriction, creating friction.

Glottal – A sound articulated at the glottis (e.g., /h/).

International Phonetic Alphabet (IPA) – A standardized system of symbols representing speech sounds.

Intonation – The pattern of pitch variation in speech.

Labiodental – A sound articulated with the lower lip and upper teeth (e.g., /f/, /v/).

Larynx – The structure containing the vocal cords, responsible for phonation.

Length (Duration) – The time a speech sound is held during articulation.

Lateral – A consonant produced with airflow passing along the sides of the tongue (e.g., /l/).

Manner of Articulation – The way airflow is shaped in the production of a speech sound.

Minimal Pair – A pair of words differing in only one sound, demonstrating phonemic contrast.

Monophthong – A vowel with a steady articulatory position.

Narrow Transcription – A detailed phonetic transcription including fine phonetic distinctions.

Nasal – A sound produced with airflow through the nasal cavity (e.g., /m/, /n/).

Phonation – The process by which vocal fold vibration produces voiced sounds.

Phoneme – An abstract sound unit that distinguishes meaning in a language.

Phonetic Transcription – The written representation of speech sounds using phonetic symbols.

Phonetics – The scientific study of speech sounds.

Pitch – The perceived frequency of vocal fold vibration.

Place of Articulation – The location in the vocal tract where a sound is produced.

Plosive (Stop) – A consonant produced by a complete blockage and sudden release of airflow.

Postalveolar – A place of articulation just behind the alveolar ridge (e.g., /ʃ/).

Prosody – The study of rhythm, stress, and intonation in speech.

Syllable – A unit of speech typically containing a vowel and optional consonants.

Syllable Nucleus – The central, most sonorous part of a syllable, usually a vowel.

Stress – The relative prominence of a syllable in a word or phrase.

Tongue Backness – The horizontal position of the tongue during vowel articulation.

Tongue Height – The vertical position of the tongue during vowel articulation.

Velar – A sound articulated with the back of the tongue against the soft palate (e.g., /k/, /g/).

Voicing – The presence or absence of vocal fold vibration during sound production.

Vowel – A speech sound produced without significant obstruction of airflow.