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К. Д. УШИНСЬКОГО»

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**ФОНОСТИЛІСТИКА  
ТА КУЛЬТУРА ІНШОМОВНОГО МОВЛЕННЯ**

*методичні рекомендації  
для аудиторної та самостійної роботи  
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Методичні рекомендації «Фоностилістика та культура іншомовного мовлення» розроблені з метою забезпечення студентів систематизованими й інтегрованими знаннями щодо фонетичної (акустико-артикуляційної та просодичної) системи функціональних стилів англійської мови; розвинення вміння й навичок використання цих знань під час сприйняття й озвучування текстів різних фонетичних стилів у навчальній, професійній та побутовій сферах спілкування. Рекомендації призначено для аудиторної або самостійної роботи студентів першого року навчання ОС «Магістр» спеціальності «014 Середня Освіта (Мова і література (англійська))» педагогічного університету.

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## INTRODUCTION

Beside subject skills, a teacher's mastery implies proficiency in rhetoric, culture of speech communication, stylistics and use of phonetic means depending on a communicative situation. Combination of these factors influences results of educational process, thus it is an instrument for realization of educational tasks.

The branch of linguistics that studies the abovementioned aspect is called Phonostylistics. It is primarily focused on the phonetic aspect, to be more exact, on how segmental and suprasegmental units vary in different speech situations and how phonetic styles are distinguished and classified.

On finishing the course the students are to know:

- the conceptual bases and terminology of the discipline “Phonostylistics and culture of foreign speech”;
- cultural norms, restrictions and rules of distribution of social roles in communication;
- phonetic features of different functional styles;
- a concept of culture of creative, professional and everyday speech;
- the procedure and requirements for phonostylistic analysis of discourses of different styles;
- phonetic (linguistic and paralinguistic) compensatory strategies for removing difficulties in communication in accordance with a communicative situation and functional style.

The students will be able:

- to use the terminology of the discipline;
- in the process of perception and presentation fragments of discourses – to determine phonetic means relevant for a certain communicative situation; correct and analyze phonostylistic mistakes;
- to communicate adhering to phonetic characteristics of various styles;
- to perform phonostylistic analysis of fragments of different phonostyles;

- to recite fragments of academic, informative, declamatory, colloquial, oratorical discourse in English;
- to demonstrate a high level of culture of creative, professional and everyday speech; linguistic flair and taste; rhetoric skills in speech activity;
- to achieve interaction and rapport with representatives of English speaking cultures using phonetic compensatory strategies for removing difficulties in communication due to a communicative situation and functional style.

The manual is organized due to the modular principle comprising eight thematic modules. Each module contains objectives, recommended literature, a series of exercises and tasks for independent research. At the end of the course students are to take a test that measures theoretical knowledge, and give a presentation of an extract to their choice observing prosodic specificity of the phonostyle chosen.

## Seminar 1

# PHONOSTYLISTICS IN CONTEMPORARY LINGUISTICS

### Objectives

- *explain the subject matter of Phonostylistics as a science;*
- *enumerate linguistic sciences that relate to Phonostylistics;*
- *state components of extralinguistic situation and explain how they influence the choice of phonetic means used in a particular situation;*
- *recount the essence of the notions of phonetic norm and deviation, euphology, phonetic synonyms, phonetic expressive means, phonosemantics, phonotactics; phonetic style and intonational style;*
- *name approaches to classification of phonetic styles;*
- *explain the essence of the notion “phonostyleme”.*

### Literature

1. Дворжецька М. П., Макухіна Г. В. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації. Вінниця : Нова книга, 2005. 208 с.

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### TASKS

#### 1) Questions for the seminar discussion and test:

1. The notion and the subject matter of Phonostylistics as a science.
2. Relation of Phonostylistics to other linguistic sciences
3. The essence and components of extralinguistic situation.
4. Issues integral to Phonostylistics (phonetic norm and deviation, euphology, phonetic synonyms, phonetic expressive means, phonosemantics, phonotactics)
5. The notion of phonetic style and intonational style.

## 6. Approaches to classification of phonetic styles in home and foreign linguistics

### 2) Exercises

#### 1. Match the components of extralinguistic situation with their description:

<b>Role relationship</b>	A) The task that is achieved in the course of communication (e.g. to exchange information, to instruct, to entertain).
<b>The purpose</b>	B) The time and place of speech event (e.g. a conversation can take place in a classroom, a garden, a church, at a party and it can take place at any hour of the day). It can be described in the following terms: public – non-public (private), formal-informal, monologue – dialogue – polylogue.
<b>The setting</b>	C) The way in which a message is conveyed from one person to another. The two most common types are speech and writing. Other examples are face-to-face interaction – telephone communication, mass media communication. Non-verbal ones are drum beats, smoke signals or flags.
<b>The channel of communication</b> E	D) Can bring about numerous variations in pronunciation, which are determined both by individual and social characteristics of the speakers and the character of their relationship. We must consider the social status of the speaker, the social group or class he/she belongs to. Such characteristics of the speaker as age, gender, educational and professional background are reflected in his/her pronunciation.
<b>Participants</b>	E) The relationship which people have to

	each other in an act of communication and which influences the way they speak with each other. One of the speakers may have a role which has a higher status than that of the other speaker (s), e.g. teacher - student (s); lieutenant-sergeant. Sometimes people temporarily take on superior roles, either because of the situation, e.g. bank manager - loan seeker.
<b>Message</b>	G) The tone, manner, or spirit in which the talk (or silence) occurs e.g. seriousness, sarcasm, etc.
<b>Key</b>	F) What is conveyed in speech or writing from one person to one or more other people. It is not always to be stated in a verbal form, but can be conveyed by other means, e.g. with gestures.

**2. Read the examples of phonological deviation in characters' speech in the novel "Hard Times" by Ch. Dickens. Arrange them into the right column (a) representing substandard pronunciation of regional dialects and (b) representing substitution of sound as a result of physical defects.**

A	B

1. "Glad to hear it, Thquire. Not that I want to get rid of the child, any more than I want to thtand in her way. I'm willing to take her prentith, though at her age ith late. My voithe ith a little huthky, Thquire, and not eathy heard by them ath don t know me."

2. "My friends, Stephen began in the midst of a dead calm, I ha' hed what's been spoken o' me, and tis lickly that I shan't mend it. But I'd liefer you'd hearn the truth concerin myslen, for my lips than for onny other



man's though I never cud'n speak afor so monny, wiout bein moydert and muddled.”

3. “I'm th' one single Hand in Bounderby's mill, o' the men theer, as don't coom in wi th proposed reg'lations. I canna' coom in wi em. My friends, I doubt their doin' yo onny good. Licker they'll do yo hurt.”

4: “Your thervant! Thith ith a bad piethe of bithnith, thith ith. You 've heard of my clown and hith dog being thuppothed to have morrithed? “

**3. In the English language there are words with stress doublets, i.e., words in which stress can interchangeably be placed upon different syllables without changing the meaning, e.g.**

adult  
applicable  
caffeine  
decade  
migrate  
stalactite

Transcribe the words as stress doublets. Choose ten more words – stress doublets.

**4. Comment on the use of euphonic means in the verses:**

A.

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date.  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wand'rest in his shade,  
When in eternal lines to Time thou grow'st.

So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.

(“*Sonnet 18*” by William Shakespeare)

B.

In a cavern, in a canyon  
Excavating for a mine  
Lived a miner, forty-niner  
And his daughter, Clementine  
Oh, my darling, oh, my darling  
Oh, my darling Clementine  
You are lost and gone forever  
Dreadful sorry, Clementine  
Light she was and like a fairy  
And her shoes were number nine  
Herring boxes without topses  
Sandals were for Clementine  
Oh, my darling, oh, my darling  
Oh, my darling Clementine  
You are lost and gone forever  
Dreadful sorry, Clementine

(from lullaby “*Clementine*”)

C.

We march, we drum, we thunder on; many more miles before we rest

**5. What intrinsic meaning do these phonesthemes have? Fill in the table.**

Phonestheme	Examples	Meaning
wr-	wry, wrong, wreck, wrist	
br-	break, breach, brook, boach	
cl-	cleave, clay, climb, close; click; clank; clap; clash	
sp-	spit, splash, sprinkle, spurn	

gr-	groan, grumble, grunt, grizzle, grave	
wh-	whistle, whirr, whizz, wheeze; whiff; whir	
fl-	flash, flame fly, flap, flip, flop	
gl-	glow, glare, gloat, glimmer, gleam, glint	
cr-	crash, crack, crunch	
sn-	sniff, snore, snuffle, sneeze; snap, snatch; snob, snake, snag, snorty	
sl-	slack, slang, sleep, sloppy, sloth, slow, sluggard, slum; slant, sled, slide, slip, slipper, slope	
st-	stab, stagnant, stand, static, stiff, stink	

**6. Dwell upon the potential of round - angular symbolism. Answer the questions. Choose from the options below.**

1. Which name is suitable for a health center for the elderly?
  2. Which name is suitable for milk chocolate?
  3. Which name is suitable for a man's perfume?
  4. Which name is suitable for a cream donut?
  5. Which name is suitable for a recreational center specializing in extreme sports?
  6. Which name is suitable for a woman's perfume?
- A. Eveloun B. Zippeg

**What are your answers based on – phonetic sounding, speed of articulation, consonant-related associations, phonic associations with certain languages, rhyme associations, etc?**

**7. Dwell upon the potential of size symbolism. Answer the questions. Choose from the options below.**

1. Which name is suitable for a small café?
  2. Which name is suitable for a big concert hall?
  3. Which name is suitable for a tall fairy-tale character?
  4. Which name is suitable for a business centre situated in a skyscraper?
- A. Tikiton B. Raola

**8. Phonosemantics is extensively relied upon in Lewis Carroll's nonsense poem "The Jabberwocky".**

<b>Jabberwocky</b>	<b>Бармаглот</b>	<b>Жербелькóвт</b>
'Twas brillig, and the <u>slithy toves</u>	Варкалось. Хливкие шорьки	Смажнілось, і мляскі хвірки
Did gyre and <u>gimble</u> in the wabe;	Пырялись по наве, И хрюкотали	Вихросверделили в часві.
All <u>mimsy</u> were the <u>borogoves</u> ,	зелюки, Как мюмзики в	Мізрешно псулись хабрюки,
And the mome raths outgrabe.	мове.	Пихраючи в чужві

**Try and explain the underlined words due to the parametres listed in the exercise above.**

**9. Read the extract from the short story by E. A. Poe "The fall of the House of Usher". Explain how the author uses the potential of sound symbolism for semantic and artistic purposes.**

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by

any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me - upon the mere house, and the simple landscape features of the domain - upon the bleak walls - upon the vacant eye-like windows - upon a few rank sedges - and upon a few white trunks of decayed trees - with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium ...

**10. Regarding laws of phonotactics, which sounds are not permitted in the onset clusters (consonant sound or sounds at the beginning of a syllable) in the English language?**

*/pr-/ , /pl-/ , /tr-/ , /tl-/ , /sk-/ , /ks-/ , /rk-/ , /tf-/ , /bl-/ , /stj-/ , /ŋ/ , /nt/*

**11. Read an extract from the scientific article by Irina Usachenko “Revisiting the issue of Phonostylistics” (Philological Sciences. 2016. № 9. PP. 5 – 8. URL : <http://journals.gisap.eu/index.php/Philological/article/view/1252/1554>) and fill in the table below demonstrating different approaches to classification of phonostyles.**

Linguists involved in Phonostylistics, basing on the L.V. Scherba’s notion as for coexistence of many styles according to a wide variety of language social conditions, point the ways for future research in the field of Phonostylistic differentiation of speech. So, S. M. Haiduchik identifies five phonetic styles: solemn, scientific, official, neutral, and relaxed, and the criterion for this division is a field of their use. In his turn, E. Nurahmetov believes that distinguished phonetic styles do not cover the variety of phonetic means at sound and prosodic levels, but he notes that the allocation of these styles discovers the way for further studies of phonetic means of communicative types and kinds of utterances. O. D. Petrenko identifies three phonostyles: reciting, and also reading a report without a microphone in a formal setting; pronunciation when reading texts on the radio or reading of fiction; calm business conversation. The

scientist notes that the existence of the norm implies these oppositions: system – norm – individual speech, literary language – spoken language – a dialect, official style – casual style, sociolect – annolect – sexolect – idiolect. A. Cruttenden uses two contrasts: formal / informal, rehearsed / spontaneous. D. Jones analyses five styles: fast familiar, slow spoken, facing the audience, theater and opera. Y.A. Dubovsky in the course of oral monologue utterances study opposes public (meeting and non-meeting) and non-public (official and unofficial) styles. The author makes it clear that all types of spoken oral text can have direct or indirect contact implementatio. The given classification demonstrates the fact that the author distributes phonostyles depending on the relations formality degree between the speakers and the audience. V. Yakubovych identifies five phonostyles: formal (dramatic language, opera singers' singing), full (characteristic of the political and judicial speakers), spoken (used during the interview, parliament debates, scientific discussions), informal (practiced among equal communicators in their social position and on television and radio, in classrooms), extremely informal (family, circle of friends). The author says that the first two types are characteristic of monologues, the others are for dialogues.

Phonostyles as well as functional styles rarely exist in their pure form. Depending on the purpose of communication and the communicative situation in general they can intertwine, complementing each other. However, each phonostyle is characterized by a certain ratio of typological characteristics, among which the form of speech (verbal / written), the type of speech (monologue / dialogue), the degree of preparedness (prepared / spontaneous), the number of communicants (public / non-public), the relationship between participants in the communicative act (formal / informal) are chief ones. The study of functional-stylistic differentiation of oral speech remains an urgent task of communicative phonetics and phonostylistics.

№	Scientist	Classification
1	S. Haiduchik	
2	E. Nurahmetov	
3	O. Petrenko	
4	A. Cruttenden	
5	D. Jones	
6	Y. Dubovsky	
7	V. Yakubovych	

**12. Read and summarize the article by I. Golovchanskaya (И. И. Головчанская. Фоностилема речевого жанра иноязычного профессионального педагогического дискурса как минимальная единица фоностилистического уровня // *Исследование различных направлений развития психологии и педагогики: международная научно-практическая конференция (10 декабря 2014 г., Уфа). Уфа : Аэтерна, 2014. 134 с. С.34 – 39.***

### **3) Topics for reports**

1. Phonosemantics: its essence, origin and development of the science, and ways of appliance.
2. Phonetic effect of brand names.
3. Phonotactics: its essence, examples, comparison of different languages.



## Seminar 2

### THE ACADEMIC PHONOSTYLE

#### Objectives

- *know in what situations the academic style is used; what speech types it can be represented in;*
- *recount principal linguistic characteristics of the academic phonostyle, particulatizing its phonemic and prosodic features;*
- *define the notion of intoneme; classify intonemes due to their semantic and structural function; enumerate the intonemes frequently used in the academic phonostyle;*
- *present a piece of academic lecture regarding the norms of its prosody and phonemic specificities.*

#### Literature

1. Будажапова С. Эмоционально-экспрессивная функция английской интонации (на материале регистра лекции). *Вестник БГУ. Язык, литература, культура*. 2010. №11. URL: <https://cyberleninka.ru/article/n/emotsionalno-ekspressivnaya-funktsiya-angliyskoy-intonatsii-na-materiale-registra-lektsii>
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5. Shatkina L. O. Phonostylistics through practice : manual for students of higher educational institutions. Vinnytsia : Nova Knyha, 2013. 192 p.

#### TASKS

##### 1) Questions for the seminar discussion and test:

1. The notion of Academic phonostyle: general linguistic and phonemic characteristics.



2. Prosodic features of the academic style (loudness, rhythm, tempo, pre-nuclear patterns, terminal tones, timber).
3. The notion of intoneme. Classification of intonemes: intellectual, volitional, depicting and emotional.

## 2) Exercises

1. Listen to the extract from the lecture “Milton, Power, and the Power of Milton“ by *John Rogers*, a *Yale University Professor of English*. (URL : [https://www.youtube.com/watch?v=R0AcfjEGw\\_k](https://www.youtube.com/watch?v=R0AcfjEGw_k)). It is a bright example of the academic phonostyle. What differs it from other phonostyles? Fill in the table:

Prosodic Parameters	Characteristics
Timber	
Loudness	
Pauses	
Tempo	
Types of pre-heads	
Types of heads	
Types of terminal tones	
Other features	

2. Observe the types of pauses used in the text (brief [§], unit [ ] and double [ ]]) and comment upon their relevance. Consider the pre-nuclear and terminal tones, comment upon the achieved effect. Get ready for reading aloud the texts.

## Text 1

Well >NOW } I'd like to \turn 'now to AS'SESSMENT, |  
and I → hope you won't ,MIND } if I → use this OPPOR,TUNI-  
,TY } to \try to give 'some INDI,CATION } of } am ||  
a → more 'MODERN, | more ,RECENT } AP,PROACH } ,TO  
the as,essment ,PROBLEM } than per\haps 'I my'self was  
'brought } 'brought 'UP on. | And I ,WANT } → very ,ARBI-  
TRARILY if I ,MAY } to DI,VIDE this } into ,THREE ,HEADINGS |  
and to >ask |3:| 'three } 'three ,QUESTIONS: } as→ sessment  
'WHY, | as→ sessment vWHAT, | and as→ sessment ,HOW. }  
So → this really ,MEANS } I \want to 'talk a'bout ↑first of all the  
'PURPOSES of AS,SESSMENT } 'WHY we are as,essing }  
at vALL, |3:m| ,SECONDLY } the → kind of ,FUNCTIONS } and  
→ processes that are 'BEING AS,SESSED. | and \thirdly I want  
to 'talk about TECH,NIQUES. | And I shall } I shall \have to  
'go 'through THIS } 'FAIRLY ,RAPIDLY, } and I ,HOPE } that  
→ if it's 'TOO ,RAPID } you'll \pick me up in 'question time  
'AFTERWARDS. ||

## Text 2

The → various vMEANINGS | may be → classified under  
↑two 'general ,HEADS | — the → optative SUB>JUNCTIVE }  
and the PO'TENTIAL sub,junctive. || The 'OPTATIVE  
sub,junctive } \repre'sents 'something as DE'SIRED, }  
DE'MANDED, } or RE'QUIRED } (by a → person or by ,CIR-  
CUMSTANCES). || The PO'TENTIAL sub,junctive } \marks  
'something as a ↑mere con'ception of the 'MIND, } but at  
the → same vTIME } \repre'sents it as ↑something that may  
,PROBABLY } or ,POSSIB,LY } 'BE } or BE'COME a reality }  
or on the 'OTHER ,hand } as >SOMETHING } that is  
→ contrary to 'FACT. ||

(G. O. Curme. "A Grammar of the English Language")

**3. Listen to the extract from the lecture "How to Learn Anything... Fast" by Josh Kaufman, an author and business adviser (URL : <https://www.youtube.com/watch?v=EtJy69cEOtQ>). Delimit the text, mark pauses, stresses and tunes, types of the heads. Get ready for the control reading of the extract.**

Two years ago I became very curious about the process of learning something new deciding finally to sit down and learn that thing or in my

case several things that have been in the back of my mind for a long time now. And so I decided to really take a step back and do some research to figure out how do we learn, how do we learn things quickly, how would do we learn... learn things in a way that allows us to go from knowing absolutely nothing about a skill to being really good in a very short period of time. And hopefully to have that process be as fun and exciting and not frustrating and not stressful. And so I decided to go to the library and look up what cognitive psychology says about how we learn. And there's one idea that keeps coming up over and over and over again. The 10,000 hour rule. It takes 10,000 hours to learn something. The 10,000 hour rule was popularized in a book called outliers by Malcolm Gladwell fantastic book. The research is really fascinating. So the original idea of the 10,000 hour rule came from studies. It was a gentleman by the name of K Anders Ericsson at the University of Florida who studied people like chess grandmasters and people who win the PGA Tour at golf people who are the very best in the world at whatever it is that they do. And what Dr Erikson found was very simple: the more you practice, the more time you spend in what he called deliberate practice, focusing and systematically working on the elements of the skill. The more time you spend, the better you get. And in every discipline what you usually find is the people at the pinnacle of their careers, the people that are the best in the world, have spent around ten thousand hours over a period of at least 10 years systematically practicing that element of skill.

So that set of research is valid as far as it goes, but it doesn't go very far. And here's why. Most of us when we decide to learn something new for ourselves we do not have the goal of setting out to be the very best in the world at some very narrow competitive field... right. But since this idea came to the popular consciousness five or six years ago, we've played a society-wide game of telephone about this particular idea. So Dr Erickson was saying something very specific. It takes 10,000 hours to reach the top of ultra competitive easily ranked performance fields... right...very specific. But as that message passed from one person to the... to another, it became... it takes 10,000 hours to master something. It takes 10,000 hours to become an expert at something. It takes 10,000 hours to

become good at something. And it takes 10,000 hours to learn something. But that last statement- it takes 10,000 hours to learn something - is demonstrably not true. It's not true and thank goodness it's not true, because we can decide to sit down for ourselves and spend a little bit of time going from knowing absolutely nothing about any subject that you could think of, putting a little bit of practice and becoming very, very good in a very short period of time. And what my research over the past two years has indicated is the order of magnitude of going from knowing absolutely nothing to being really good and knowing that you're good is about 20 hours not 10,000. 20 hours is about 40 minutes a day every day for about a month. Even in the busiest schedules if you can clear a half an hour to 45 minutes a day to sit down and finally learn that thing you've always wanted to learn, you will be astounded, absolutely astounded at how good you become in a very short period of time.

## **5. Read the lecture by Professor Irwin Goldman.**

The humble beet is probably best known for the fear that it generates in the minds of kids when confronted with beets at the dinner table. Most kids think beets taste like dirt and they'd pretty much rather go hungry, thank you very much. But the beet actually is something that's incredibly important in human history particularly in the realm of social justice and human freedom and is worth knowing about.

Confused? Let me try to explain.

Beets were first cultivated in the Mediterranean region and they were a salad crop, a leaf crop used by the Romans. The plant almost certainly looked exactly like this with a very, very large leaf blade similar to today's Swiss chard. This leaf crop was cultivated throughout the Mediterranean for many, many centuries but as people began to move out of the Mediterranean region into northern Europe they looked for a vegetable that could be stored over winter much like today we'd be interested in a vegetable that could be stored in a root cellar. And selection during many centuries resulted in a plant that became the modern table beet. Table beets have a swollen root. That swollen root comes from photosynthate produced in these leaves which look very much like the Swiss chard

leaves but are slightly reduced in size that is shunted down into this root. This root contains water and sugar, which can then be used as a propogule stored over winter in a pit or stored over winter later in a root cellar. And the modern table beet then became an important vegetable that many people in northern Europe could eat. It did have a certain amount of sweetness to it, a certain amount of sucrose in that root. But it was not that sweet and it was consistent with what we would think of in many vegetables today. In fact, if you were interested in a source of sweetness in that time in human history about the only product you could have used was honey. And so as people's interest in sweetness became more prominent, people looked for a plant that could do that, and the only plant that was available to humankind at that time that could produce commercially a large-scale sugar was sugar cane.

Sugar cane was produced originally in the Middle East and later in the West Indies.

Slave grown, slave cultivated mainly by English and French colonies. A British naval blockade during the Napoleonic wars cut France off from a source of sugar. France no longer could get access to it's very cheap sugar in the West Indies and so Napoleon offered a prize for anybody that could come up with a domestic source of sugar in Europe.

People tried potato, people tried turnip, but eventually, selection in beet for higher levels of sucrose resulted in a plant in the 18th century called the modern sugar beet - a very large brown root that was filled with sucrose. The availability of commercial sugar from beet made it possible for Europe to move away from slave grown cultivated cane sugar for which there were tremendous human atrocities associated with that particular plant to a domestic source of sugar that could be produced from sugar beet. And that then became a way to for the abolitionist movement that was very prominent in the nineteenth century and emancipation movements across the world to replace slave grown sugar cultivation with a domestic source of sugar.

Today beet sugar represents fifty percent of world sugar.

But what about the humble root vegetable that I mentioned earlier?...

**Record your performance. Then compare it with the authentic performance of the lecture by Professor Irwin Goldman (URL : <https://www.youtube.com/watch?v=-tLsyPhfz6s>)**

**6. Find a lecture referring to the academic style, download it, learn an extract from it (approximately 200 words) by heart trying to imitate the idiosyncrasy of the lecturer. Present it in front of the classmates, having played the record first. Ask learners how close the text sounded to an authentic version and elicit modifications.**

### **3) Topics for reports.**

1. Semantic classification of intonemes. Intellectual and volitional intonemes of the Academic Style. (Basic recommended literature: Ипполитова Н. А. Риторика. Издательство “Проспект”, 2013. 469 с.)

2. Emotive function of intonation of English academic style. (Basic recommended literature: Будажапова С. Эмоционально-экспрессивная функция английской интонации (на материале регистра лекции). *Вестник БГУ. Язык, литература, культура*. 2010. №11. URL: <https://cyberleninka.ru/article/n/emotsionalno-ekspressivnaya-funktsiya-angliyskoy-intonatsii-na-materiale-registra-lektsii>



### Seminar 3

## THE DECLAMATORY PHONOSTYLE (PROSE READING)

### Objectives

- *know where the declamatory style is used; what speech types it can be represented in;*
- *explain what intonemes prevail in the discourse of this style;*
- *recount principal linguistic characteristics of the declamatory phonostyle, particulatizing its phonemic and prosodic features;*
- *recount phonetic specificities of the two varieties of oral representation of written literary texts: reading aloud a piece of descriptive\narrative prose (the author's speech) and the author's reproduction of actual conversation (the speech of characters);*
- *enumerate prosodic characteristics of drama language;*
- *artistically read and recite an extract from a belles-lettres genre text regarding the norms of its prosody and phonemic specificities.*

### Literature

1. Дворжецька М. П., Макухіна Г. В. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації. Вінниця : Нова книга, 2005. 208 с.
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3. Gopal, R., & Mahmud, C. T. (2019). Prose reading: The influence of text-reader
4. factors. Studies in English Language and Education, 6(2), 187-198.
5. Gopal, R., & Mahmud, C. T. (2019). Prose reading: The influence of text-reader
6. factors. Studies in English Language and Education, 6(2), 187-198.
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8. factors. Studies in English Language and Education, 6(2), 187-198.
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4. Lipsky A. Rhythm in Prose. The Sewanee Review. Vol. 16, No. 3. 1908. pp. 277–289. URL : [www.jstor.org/stable/27530906](http://www.jstor.org/stable/27530906). Accessed 18 Mar. 2020.
5. Vrabel T. T. Lectures in Theoretical Phonetics of the English language and method-guides for seminars. Ungvar : PoliPrint, 2009. 176 p.

## TASKS

### 1) Questions for the seminar discussion and test:

1. The value and use of oral interpretation.
2. The stages of preparation for reading aloud a belles-lettres piece.
3. General linguistic characteristics of the declamatory style.
4. Two varieties of oral representation of written literary texts.  
Descriptive \ narrative prose: phonetic aspect.
5. A dialogic text: phonetic aspect.
6. Phonetic description of drama language.

### 2) Exercises.

1. **Observe the types of pauses used in the text and comment upon their relevance. Consider the pre-nuclear and terminal tones. Get ready for reading aloud pieces of (A) author's speech and (B) the speech of characters.**

A.

"The \door of the 'dining-room was ,OPEN, } the \gas 'turned  
,LOW; | a \SPIRIT-urn 'hissed on a ,TEA-tray, } and ,CLOSE to ,  
it } a \cynical-'looking \CAT } had → fallen A,SLEEP on the  
,DINING-table. || \Old 'Jolyon "shoo'd' her \OFF at once." ||

(J. Galsworthy. "The Forsyte Saga")



B.

"→ Let's have some ,TEA," said ,Emma. ||

"\LOOK. } \This has to be 'taken 'SERIOUSLY," said ,Louis.  
| "I \don't think 'people know 'HOW to ,take things ,SE-  
RIOUSLY ,any ,more. | The world is a \great 'big ,JOKE; | they  
→ want a ,LAUGH, } a → bit of A ,MUSEMENT, } and → not to  
,WORRY about ,anything. | But 'YOU ,aren't ,like ,that." ||

"→ How do you ^KNOW?" asked ,Emma. ||

"I 'DO know. | And → nor am 'I. | I can 'OFFER you ,some-  
thing. | I'm 'OLD enough } and RES'PONSIBLE enough } to  
'MARRY; | → I'm not an 'ORDINARY under,graduate. }  
'PLAYING at af,fection." ||

"\PLEASE ,DON'T," said ,Emma. ||

"I →don't think you >REALISE my... } 'WELL, } my 'FEEL-  
INGS a,bout ,this. | ,EMMA..." ||

"\NO," said ,Emma. | "\Don't say 'any ,MORE."

"But I'm →sure we could >MAKE each ,other } → very 'HAP-  
PY," said ,Louis des,pairingly. ||

(M. Bradbury. "Eating People is Wrong")

2. Listen to the extract from the novel "Robinson Crusoe" by D. Defoe. (URL: <http://www.loyalbooks.com/book/robinson-crusoe-by-daniel-defoe>). Delimit the text, mark stresses and tunes. What specificities of reading aloud a piece of narrative prose can be observed here? Comment on their relevance.

Try and read the passage imitating the reader's style.

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called - nay we call

ourselves and write our name – Crusoe; and so my companions always called me.

I had two elder brothers, one of whom was lieutenant-colonel to an English regiment of foot in Flanders, formerly commanded by the famous Colonel Lockhart, and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew, any more than my father or mother knew what became of me.

Being the third son of the family and not bred to any trade, my head began to be filled very early with rambling thoughts. My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free school generally go, and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propensity of nature, tending directly to the life of misery which was to befall me.

My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject. He asked me what reasons, more than a mere wandering inclination, I had for leaving father's house and my native country, where I might be well introduced, and had a prospect of raising my fortune by application and industry, with a life of ease and pleasure. He told me it was men of desperate fortunes on one hand, or of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprise, and make themselves famous in undertakings of a nature out of the common road; that these things were all either too far above me or too far below me; that mine was the middle state, or what might be called the upper station of low life, which he had found, by long experience, was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanic part of mankind, and not embarrassed with the pride, luxury, ambition, and envy of the upper part of mankind. He

told me I might judge of the happiness of this state by this one thing - viz. that this was the state of life which all other people envied; that kings have frequently lamented the miserable consequence of being born to great things, and wished they had been placed in the middle of the two extremes, between the mean and the great; that the wise man gave his testimony to this, as the standard of felicity, when he prayed to have neither poverty nor riches.

He bade me observe it, and I should always find that the calamities of life were shared among the upper and lower part of mankind, but that the middle station had the fewest disasters, and was not exposed to so many vicissitudes as the higher or lower part of mankind; nay, they were not subjected to so many distempers and uneasinesses, either of body or mind, as those were who, by vicious living, luxury, and extravagances on the one hand, or by hard labour, want of necessities, and mean or insufficient diet on the other hand, bring distemper upon themselves by the natural consequences of their way of living; that the middle station of life was calculated for all kind of virtue and all kind of enjoyments; that peace and plenty were the handmaids of a middle fortune; that temperance, moderation, quietness, health, society, all agreeable diversions, and all desirable pleasures, were the blessings attending the middle station of life; that this way men went silently and smoothly through the world, and comfortably out of it, not embarrassed with the labours of the hands or of the head, not sold to a life of slavery for daily bread, nor harassed with perplexed circumstances, which rob the soul of peace and the body of rest, nor enraged with the passion of envy, or the secret burning lust of ambition for great things; but, in easy circumstances, sliding gently through the world, and sensibly tasting the sweets of living, without the bitter; feeling that they are happy, and learning by every day's experience to know it more sensibly.

**3. Listen to an extract from the story “The twilight” by Susan Glaspell. (URL: <http://listentogenius.com/author.php/254/256>) Delimit the text and mark stresses and tunes. What specificities of reading aloud a piece of descriptive prose can be observed here? Point**

**them out and comment on their relevance. Try and read the passage imitating the reader's style.**

A breeze from the May world without blew through the class-room, and as it lifted his papers he had a curious sense of freshness and mustiness meeting. He looked at the group of students before him, half smiling at the way the breath of spring was teasing the hair of the girls sitting by the window. Anna Lawrence was trying to pin hers back again, but May would have none of such decorum, and only waited long enough for her to finish her work before joyously undoing it. She caught the laughing, admiring eyes of a boy sitting across from her and sought to conceal her pleasure in her unmanageable wealth of hair by a wry little face, and then the eyes of both strayed out to the trees that had scented that breeze for them, looking with frank longing at the campus which stretched before them in all its May glory that sunny afternoon. He remembered having met this boy and girl strolling in the twilight the evening before, and as a buoyant breeze that instant swept his own face he had a sudden, irrelevant consciousness of being seventy-three years old.

**4. Listen to the dialogue from the first chapter of the novel “Pride and Prejudice” by J. Austen. (URL : <http://www.loyalbooks.com/book/pride-and-prejudice-by-jane-austen>). Compare the prosodic means employed to create the portrait of Mr. Bennet and that of Mrs. Bennet. Delimit the text and mark stresses and tunes. Read the dialogue as close to the reader's manner as you can.**

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do you not want to know who has taken it?” cried his wife impatiently.

“*You* want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party.”

“My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no

newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not.”

“You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference.”

“They have none of them much to recommend them,” replied he; “they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.”

“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least.”

“Ah, you do not know what I suffer.”

“But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.”

“It will be no use to us, if twenty such should come, since you will not visit them.”

“Depend upon it, my dear, that when there are twenty, I will visit them all.”

**5. Listen to the extract from the play “Pigmalion” by George Bernard Shaw (URL : <https://www.youtube.com/watch?v=EZQICfJwTCY>). Write down the prosodic features that distinguish it from other varieties of oral representation of written literary texts.**

**6. Read the extract from the drama play “Trifles” by Susan Glaspell. Mind the rules of reading aloud pieces of drama texts.**

## CHARACTERS

GEORGE HENDERSON, County Attorney

HENRY PETERS, Sheriff

LEWIS HALE, A neighboring farmer

MRS. PETERS

MRS. HALE

*[The kitchen in the now abandoned farmhouse of JOHN WRIGHT, a gloomy kitchen, and left without having been put in order – unwashed pans under the sink, a loaf of bread outside the bread-box, a dish-towel on the table – other signs of incompleting work. At the rear the outer door opens and the SHERIFF comes in followed by the COUNTY ATTORNEY and HALE. The SHERIFF and HALE are men in middle life, the COUNTY ATTORNEY is a young man; all are much bundled up and go at once to the stove. They are followed by the two women – the SHERIFF's wife first; she is a slight wiry woman, a thin nervous face. MRS HALE is larger and would ordinarily be called more comfortable looking, but she is disturbed now and looks fearfully about as she enters. The women have come in slowly, and stand close together near the door.]*

COUNTY ATTORNEY: *(rubbing his hands)* This feels good. Come up to the fire, ladies.

MRS PETERS: *(after taking a step forward)* I'm not – cold.

SHERIFF: *(unbuttoning his overcoat and stepping away from the stove as if to mark the beginning of official business)* Now, Mr Hale, before we move things about, you explain to Mr Henderson just what you saw when you came here yesterday morning.

COUNTY ATTORNEY: By the way, has anything been moved? Are things just as you left them yesterday?

SHERIFF: *(looking about)* It's just the same. When it dropped below zero last night I thought I'd better send Frank out this morning to make a fire for us – no use getting pneumonia with a big case on, but I told him not to touch anything except the stove – and you know Frank.

COUNTY ATTORNEY: Somebody should have been left here

yesterday.

SHERIFF: Oh – yesterday. When I had to send Frank to Morris Center for that man who went crazy – I want you to know I had my hands full yesterday. I knew you could get back from Omaha by today and as long as I went over everything here myself –

COUNTY ATTORNEY: Well, Mr Hale, tell just what happened when you came here yesterday morning.

HALE: Harry and I had started to town with a load of potatoes. We came along the road from my place and as I got here I said, 'I'm going to see if I can't get John Wright to go in with me on a party telephone.' I spoke to Wright about it once before and he put me off, saying folks talked too much anyway, and all he asked was peace and quiet—I guess you know about how much he talked himself; but I thought maybe if I went to the house and talked about it before his wife, though I said to Harry that I didn't know as what his wife wanted made much difference to John –

COUNTY ATTORNEY: Let's talk about that later, Mr Hale. I do want to talk about that, but tell now just what happened when you got to the house.

HALE: I didn't hear or see anything; I knocked at the door, and still it was all quiet inside. I knew they must be up, it was past eight o'clock. So I knocked again, and I thought I heard somebody say, 'Come in.' I wasn't sure, I'm not sure yet, but I opened the door—this door (*indicating the door by which the two women are still standing*) and there in that rocker – *pointing to it*) sat Mrs Wright.

*[They all look at the rocker.]*

COUNTY ATTORNEY: What – was she doing?

HALE: She was rockin' back and forth. She had her apron in her hand and was kind of – pleating it.

COUNTY ATTORNEY: And how did she – look?

HALE: Well, she looked queer.

COUNTY ATTORNEY: How do you mean – queer?

HALE: Well, as if she didn't know what she was going to do next. And kind of done up.

COUNTY ATTORNEY: How did she seem to feel about your



coming?

HALE: Why, I don't think she minded—one way or other. She didn't pay much attention. I said, 'How do, Mrs Wright it's cold, ain't it?' And she said, 'Is it?' – and went on kind of pleating at her apron. Well, I was surprised; she didn't ask me to come up to the stove, or to set down, but just sat there, not even looking at me, so I said, 'I want to see John.' And then she – laughed. I guess you would call it a laugh. I thought of Harry and the team outside, so I said a little sharp: 'Can't I see John?' 'No', she says, kind o' dull like. 'Ain't he home?' says I. 'Yes', says she, 'he's home'. 'Then why can't I see him?' I asked her, out of patience. "Cause he's dead", says she. 'Dead?' says I. She just nodded her head, not getting a bit excited, but rockin' back and forth. 'Why – where is he?' says I, not knowing what to say. She just pointed upstairs – like that (*himself pointing to the room above*) I got up, with the idea of going up there. I walked from there to here – then I says, 'Why, what did he die of?' 'He died of a rope round his neck', says she, and just went on pleatin' at her apron. Well, I went out and called Harry. I thought I might – need help. We went upstairs and there he was lyin' –

COUNTY ATTORNEY: I think I'd rather have you go into that upstairs, where you can point it all out. Just go on now with the rest of the story.

**7. Learn an extract from an audiobook demonstrating an example of reading aloud a piece of descriptive\narrative prose (approximately 200 words) by heart trying to imitate the idiosyncrasy of the reader. Present it in front of the classmates, having played the record first.**

### **3) Topics for reports.**

- 1)Phonetic peculiarities of reading Fairy-Tales.
- 2)The role of prosody in listening comprehension.



## Seminar 4

# THE DECLAMATORY PHONOSTYLE (POETRY READING)

## Objectives

- *define poetry as a form of declamatory style;*
- *state the types of poetic interpretations : authorial and non-authorial;*
- *recount phonetic features of poetic substyle;*
- *describe phonetic expressive means in English poetry;*
- *explain the meaning of the term “enjambment”, give several examples of the phenomenon;*
- *dwell upon the notion and classification of rhyme; the notion and constituents of rhythm;*
- *explain the notion of metre, foot; recount the types of feet;*
- *state the types of metre;*
- *know how to get ready for poetry recital;*
- *recite a piece of poetry due to the norms and rules of poetry recitation.*

## Literature

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3. Шумилина Т. Н., Барсукевич О. Б. Особенности интонирования поэтических произведений (шотландский вариант английского языка) // Ученые записки Крымского федерального университета имени В. И. Вернадского. Социология. Педагогика. Психология. 2013. №3. URL: <https://cyberleninka.ru/article/n/osobennosti-intonirovaniya-poeticheskikh-proizvedeniy-shotlandskiy-variant-angliyskogo-yazyka>

4. Önkaú N. Teaching poetry in the relationship of phonetics and semantics. *Procedia Social and Behavioral Sciences*. 2 (2010). P. 4955–4960.

## TASKS

### 1) Questions for the seminar discussion and test:

1. The notion of poetry. Types of poetic interpretations.
2. Phonetic features of poetic style. Phonetic and graphic structure of a verse.
3. Phonetic expressive means in English poetry
4. The notion and classification of rhyme.
5. The notion and constituents of rhythm; metre, foot. Types of feet.
6. Types of metre.

### 2) Exercises.

#### 1. Label the extracts below with the names of feet types : trochee, iamb, dactyl, anapest, amphibrach. Practice reading them.

1.

Two swimmers wrestled on the  
spar  
Until the morning sun,  
When one turned smiling to the  
land.  
O God, the other one!

The stray ships passing spied a  
face  
Upon the waters borne,  
With eyes in death still begging  
raised,  
And hands beseeching thrown.

*W. Shakespeare*

2.

On the fifteenth of May, in the jungle of Nool, In the heat of the day, in the c  
ool of the pool,  
He was splashing... enjoying the jungle's great joys...  
When Horton the elephant heard a small noise...

*Dr. Seuss*

3.

Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, "Lenore?"  
This I whispered, and an echo murmured back the word, "Lenore!"—  
Merely this and nothing more. *E. A. Poe*

4.

Cannon to right of them,	Stormed at with shot and shell,
Cannon to left of them,	Boldly they rode and well,
Cannon in front of them	Into the jaws of Death,
Volleyed and thundered;	Into the mouth of hell
	Rode the six hundred...
	<i>Tennyson</i>

5.

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

*Byron*

6.

Just for a handful of silver he left us,  
Just for a riband to stick in his coat —  
Found the one gift of which fortune bereft us,  
Lost all the others she lets us devote.

*Robert Browning*

7.

"But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief"

*W. Shakespeare, Romeo and Juliet*

8.

Merry, Merry Sparrow  
Under leaves so green  
A happy Blossom  
Sees you swift as arrow  
Seek your cradle narrow  
Near my bosom.  
*Blossom*

*W. Blake, The*

9.

Honor, riches, marriage blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings on you  
*Tempest*

*Longfellow,*

10.

It's four in the morning, the end of December  
I'm writing you now just to see if you're better  
New York is cold, but I like where I'm living  
There's music on Clinton Stree  
t all through the evening.  
*Raincoat*

*Leonard Cohen, Famous Blue*

**2. Listen to the poem (URL : <https://etc.usf.edu/lit2go/75/poems-of-emily-bronte/5126/the-bluebell/>). Mark stresses and tunes. Comment upon the prosodic specificities of the verse : timbre, tempo, pauses, terminal and pre-nucleus tones and dwell upon their relevance.**

### ***THE BLUEBELL***

*by Emily Brontë*

The Bluebell is the sweetest  
flower  
That waves in summer air:  
Its blossoms have the mightiest

The Bluebell cannot charm me  
now,  
The heath has lost its bloom;  
The violets in the glen below,  
They yield no sweet perfume.

power

To soothe my spirit's care.

There is a spell in purple heath

Too wildly, sadly dear;

The violet has a fragrant breath,

But fragrance will not cheer,

But, though I mourn the sweet  
Bluebell,

'Tis better far away;

I know how fast my tears would  
swell

To see it smile to-day.

The trees are bare, the sun is cold,

And seldom, seldom seen;

The heavens have lost their zone of  
gold,

And earth her robe of green.

For, oh! when chill the sunbeams  
fall

Adown that dreary sky,

And gild yon dank and darkened  
wall

With transient brilliancy;

And ice upon the glancing stream

Has cast its sombre shade;

And distant hills and valleys seem

In frozen mist arrayed.

How do I weep, how do I pine

For the time of flowers to come,

And turn me from that fading  
shine,

To mourn the fields of home!

**3. Find an example of a double dactylic verse. Get ready for its artistic presentation.**

**4. Write your own double dactylic verse. Get ready for its artistic presentation.**

**5. Read the essay “How to read a poem” by Edward Hirsch (URL : <https://poets.org/text/how-read-poem-0> / Appendix 1). Answer the questions:**

1) What is the function of poetry?

2) What does the author recommend to begin with when reading a poem?

3) What is lineation?

4) How does the author explain the lineation of the poem “The Language” by

Robert Creeley:

Locate I  
love you some-  
where in  
teeth and  
eyes, bite  
it but

(to listen – URL : <https://www.youtube.com/watch?v=NYvF5S5GSw0>)

5) What does the author write about specificities of Walt Whitman’s poetry?

**6. Find and learn a poem of twelve lines minimum. Think over the questions when reading it:**

- Who is the speaker?
- What circumstances gave rise to the poem?
- What situation is presented?
- Who or what is the audience?
- What is the tone?
- What form, if any, does the poem take?
- How is form related to content?
- Is sound an important, active element of the poem?
- Does the poem spring from an identifiable historical moment?
- Does the poem speak from a specific culture?
- Does the poem have its own vernacular?
- What kind of figurative language, if any, does the poem use?
- If the poem is a question, what is the answer?
- If the poem is an answer, what is the question?
- What does the title suggest?
- Does the poem use unusual words or use words in an unusual way?

**Introduce the verse to the class having told about the poet and epoch, topic, plot of the verse, type of foot and metre, etc). Recite it.**

### 3) Topics for reports.

1. Gender peculiarities of reciting a poem. (Recommended literature: Шумилина Т. Н., Барсукевич О. Б. Особенности интонирования поэтических произведений (шотландский вариант английского языка) // Ученые записки Крымского федерального университета имени В. И. Вернадского. Социология. Педагогика. Психология. 2013. №3. URL: <https://cyberleninka.ru/article/n/osobennosti-intonirovaniya-poeticheskikh-proizvedeniy-shotlandskiy-variant-angliyskogo-yazyka>).

2. Sound symbolism in poetry.

3. Specificity of Walt Whitman's and Robert Creeley's poetry.



#### Seminar 5

### THE CONVERSATIONAL PHONOSTYLE

#### Objectives

- *define the notion of the conversational phonostyle; explain its value in studying foreign languages;*
- *recount principal linguistic characteristics of the conversational phonostyle, particularizing its phonemic and prosodic features.*
- *recount phonetic features of the telephone conversation as a specific register of the conversational phonostyle.*

#### Literature

1. Дворжецька М. П., Макухіна Г. В. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації. Вінниця : Нова книга, 2005. 208 с.
2. Соколова М. А., Гинтовт К. П. Теоретическая фонетика английского языка : учебн. для студ. высш. уч. заведений. 3-е изд., стереотип. Москва : ВЛАДОС, 2004. 286 с.



3. Shatkina L. O. Phonostylistics through practice : manual for students of higher educational institutions. Vinnytsia : Nova Knyha, 2013. 192 p.
4. Wichmann A. Intonation in text and discourse: beginnings, middles and ends. Routledge, 2014. 172 p.

## TASKS

### 1) Questions for the seminar discussion and test:

1. The notion and use of the conversational style. Its value in studying foreign languages.
2. Common linguistic characteristics of the conversational style. Phonetic peculiarities of the conversational style.
3. The conversational style and speech etiquette.
4. Telephone conversation as a specific register of the conversational style.

### 2) Exercises

1. Listen to the dialogue between Charles and Carrie, characters of the movie “Weddings And A Funeral” directed by Mike Newell (URL : [https://www.youtube.com/watch?v=Ogl0mA\\_15ys](https://www.youtube.com/watch?v=Ogl0mA_15ys)), which is a bright example of the conversational phonostyle. What differs it from other phonostyles? Fill in the table.

Prosodic Parameters	Characteristics
Timber	
Loudness	
Pauses	
Tempo	
Types of pre-heads	
Types of heads	
Types of terminal tones	
Other features	

2. Observe the types of pauses used in the text and comment upon their relevance. Consider the pre-nuclear and terminal tones. Get ready for reading aloud the dialogue.

A: You got a 'COLD?

B: \NO, } just a → bit 'SNIFFY, } cos I'm | I 'AM ,COLD } and I'll \be all 'right 'once I've 'warmed \UP. | Do I \LOOK as ,though I've ,got a 'COLD?

A: No I → thought you \SOUNDED as if you were.

B: \M.

A: → Pull your \CHAIR up ,close if you ,WANT. } > Is it...

B: \YES, } I'll be all → right in a ,MINUTE } it's > just that I'm...

A: → What have you \GOT?

B: 'STUPID, } I had } a } about \five 'thousand \BOOKS | to \take 'back to 'senate \HOUSE ,YESTERDAY | and I got \all the 'way 'through the \COLLEGE } > to } → where the \CAR was } at the → parking meter at the 'OTHER end } and \realised I'd 'left my 'COAT } in my \LOCKER } and I > just couldn't...

A: \M.

B: \FACE } going → all the way 'BACK again } with > this great... } you know my \ARMS were ,aching.

A: \M.

B: And I > thought } \WELL } I'll → get it on 'TUESDAY | it's a bit \SILLY, } 'cos I \NEED it.

A: \M } it's → gone very \COLD } \HASN'T it?

B: ^ M ||| it's ^ FREEZING.

(D. Crystal and D. Davy. "Investigating English Style")

3. Listen to the dialogue from a British sitcom "Black Books" by D. Moran and G. Lineham (URL : <https://www.facebook.com/watch/?v=1024686094332743> ). The scene presents a conversation between Bernard Black, the owner of Black Books, a small bookshop, who has a hatred of the outside world and all the people who inhabit it, and a customer and his partner. Mark stresses and tunes, pauses and types of head. Get ready for the control

### **reading of the extract.**

- Um how much is this?
- Three pounds.
- Ah... mm-hmm ...
- Is there something wrong with your head? Are you liking it to say no, there's nothing wrong with my head or is it's just uncontrollable ?
- Perhaps you'd like me to put the price down.
- Well I was thinking two pounds...
- Because three pounds is just naked profiteering for a book a mere nine hundred and twelve pages long. What'll I do with that extra pound? I'll add an acre to the grounds. I'll chuck some more koi carp in my piano shaped pond. No, I know! I'll build a wing on the National Gallery with my name on it.
- 250.
- That's more like it. Now you're being reasonable. 250 gets you this much. You can read the rest when you come back with the other 50 P.
- Would you...
- Thank you.
- ...
- Bernard...
- Don't start, customer lover!
- I'm just gonna say I'm off to get the paint.
- What for? The shop is the way it is because it is the way it is. If it wasn't a way it is it wouldn't be the way it is.
- It needs doing.
- It's charming. It has character.
- Character is an ambience, a feeling. It's not always with fur and a beak. Losing this again. I was gonna get two brushes by the way.
- You can paint with both hands, that's nice.
- Well I was kind of thinking that...
- No you weren't... You just thought you were thinking.
- Well maybe ...

- No...
- But it's ...
- No, I don't want to be bothered ...

**Consider the pitch patterns of the characters' utterances. When do they use the level, falling and rising heads? What modality does it render in each case? (Does he sound ironizing, indifferent, arrogant, defiantly, nonchalant, sympathizing, etc.) Comment upon variations of pitch ranges of the characters and their relevance.**

#### **4. Read a piece of advice regarding your voice characteristics during a telephone conversation.**

Our tone of voice needs to be pleasant and positive. We don't want to make people think like they are bothering us. Some people try smiling when they speak even though the other person can't see them. This trick helps you to maintain a good tone. Second we should always be prepared. Whether you're receiving or making a call, you need to be ready.

**Read the dialogue below trying to keep to the recommendations given above:**

Ms. Zellinger: Yes, I would like to speak to Joseph Abernathy, please.

Receptionist: I'm sorry, Mr. Abernathy is out of the office at the moment.

Ms. Zellinger: Do you know when to expect him?

Receptionist: I should be back about 3:00. Would you like to leave a message?

Ms. Zellinger: Yes. My name is Belinda Zellinger.

Receptionist: Is that Z-E-L-I-N-G-E-R?

Ms. Zellinger: It's with two L's.

Receptionist: Okay, and may I tell him what this is in regards to?

Ms. Zellinger: Well, it's a rather personal matter...

Receptionist: That's okay. How can he reach you, Ms. Zellinger?

Ms. Zellinger: At 555-4857.

Receptionist: 555-4857. Fine. I will give him the message as soon as he returns<sup>12</sup>.

Ms: Zellinger: Thank you very much.

Receptionist: You are welcome. Goodbye.

**5. Listen to the woman talking about a story that happened to her several years ago. (URL : <https://www.youtube.com/watch?v=w0Q-RArYen0>). Mark stresses and tunes, pauses and types of head. Get ready for reading of the extract.**

A couple years ago, I was on a flight by myself... I was sitting quietly in my chair, relaxing before take-off, just reading a book. But suddenly, a man just appeared next to me. Sat down, without saying hello, without acknowledging me, without looking at me, even. That man was probably in his mid 40s. He had a long dark beard, and as the flight attendants prepared the plane to take off, the man started mumbling to himself in Arabic. He was shaking, and sweating profusely, and shifting in his chair a lot.

The plane began to take off, and the man started mumbling to himself stronger and stronger. I was sitting next to him, completely terrified! I didn't know what the hell to do with myself! All I could think about was to just focus on my breathing. 5 in, 5 out. Breathe in, breathe out. The only thing I could do to not lose my mind! But as I was focusing on my breath, I suddenly noticed on my lap the book that I was reading before-hand. And I noticed one specific line that I marked for myself to read. "When fear is present in us, we bring awareness to it. We smile to it and call it by its true name".

I noticed that the man that was sitting next to me was looking over at the book I was holding in my hands. And without thinking twice, I offered it to him. I just said, "It's a great book."

The man took the book in his hands, and looked over at me and asked me, "What's it about?"

And I answered, "It's about peace."

The man looked at the book, read it a little bit, and then looked back at me and asked me, "Where are you from?"

And although I was still scared, I took a deep breath and I looked back at him and said, "I'm from Israel."

He got quiet for a moment, but then he said that the media in his country portray Israelis as evil people. But here we are; the both of us, sharing a book about peace.

We both smiled in relief, and before I knew it, this man that was a complete terrifying stranger to me just 10 minutes ago, was sharing with me pictures of his home and his family. And even one very very personal fact about him. He was afraid of flying.

**6. Tell the class a frightening / romantic / didactic / exciting, etc. story that happened to you several years ago. Keep to the phonetic features of this type of the conversational phonostyle. Use the context of a competition. The learners alternate at being story-tellers and judges.**

**7. With a partner choose a feature film and select a dialogue from it (3 minutes). Learn the dialogue imitating the characters' idiosyncrasies as exactly as you can. Role-play it in class.**

**(Alternative way of presenting: show a videoclip with the chosen dialogue sound off. Voice the characters' cues while role-playing the dialogue.)**

**It would help if the learners' performance were recorded for reference during feedback. Learners vote on the more natural performance, discuss their reasons and suggest improvements.**

### **3) Topics for reports.**

1. Gender peculiarities of conversational style speech (native's speech aspect).
2. Phonetic features of children's speech (native's speech aspect).



## Seminar 6

# THE ORATORICAL PHONOSTYLE

## Objectives

- *define the terms “oratory discourse”, “rhetoric”;*
- *state the purpose of rhetoric, and the principal intonemes used in the oratorical discourse;*
- *give a brief historical account of the history of rhetoric;*
- *describe linguistic features of the style;*
- *dwell upon phonetic means of the style;*
- *explain the meaning of the terms “periodic style”, “parataxis”, “hypotaxis”.*

## Literature

1. Дворжецька М. П., Макухіна Г. В. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації. Вінниця : Нова книга, 2005. 208 с.
2. Соколова М. А., Гинтовт К. П. Теоретическая фонетика английского языка : учебн. для студ. высш. уч. заведений. 3-е изд., стереотип. Москва : ВЛАДОС, 2004. 286 с.
3. Shatkina L. O. Phonostylistics through practice : manual for students of higher educational institutions. Vinnytsia : Nova Knyha, 2013. 192 p.
4. Vrabel T. T. Lectures in Theoretical Phonetics of the English language and method-guides for seminars. Ungvar : PoliPrint, 2009. 176 p.
5. Considering Pronunciation, Articulation, and Dialect in Public Speaking. Study.com. URL : <https://study.com/academy/lesson/pronunciation-articulation-and-dialect.html>

## TASKS

### 1) Questions for the seminar discussion and test:

1. The notion of rhetoric of oratorical discourse.
2. Brief history of rhetoric.
3. Choosing effective language.
4. Phonetic specificity of the style. Phonetic rhetorical devices.
5. Creating levels of emphasis.
6. Periodic style: parataxis and hypotaxis.

7. The quality of articulation and elocution in oratorical phonostyle.

## **2) Exercises.**

**1. Read an extract from the essay by Zena Dunn “What makes a good public speaker?” (URL : <https://yourstory.com/mystory/237bb4c69c-what-makes-a-good-public-speaker>). What does the author advise to make your speech sound good? Which is the most difficult for you when speaking publicly and why?**

Public speaking is an art. Throughout history, there have been famous speeches made by very charismatic speakers. However, many public speakers have had to work toward becoming a better speaker. There are resources that offer ways to improve aspects of public speaking. Linguists, speech therapists, and voice coaches can help you become a better public speaker. Don't fall into unhealthy habits such as using drugs or alcohol to calm your nerves. Addiction to these unhealthy substances can develop. Instead, try understanding the art of public speaking. And learn your craft. Knowing that you know what you are talking about can build your inner confidence. To be a skilled public speaker you can listen to famous orators and podcasts. Imitation is a good way of faking it until you make it. You can also try these tips:

Keep your language simple... conveying a message in a simple and clear way. You want your speech to be easy to process. Learning how to become more articulate starts with physical and intellectual components. Practicing proper enunciation can help flex the muscles that allow us to speak. It is also helpful to craft the same message in a variety of ways. Some of the best speakers can use different language to express the same information using the Queen's English or language suitable for a group of third graders. For most public speeches, you want to convey a message that is clear and concise. Eliminating useless words from your speech will make your point more simple and powerful. Instead of using "in as much as," just say "since," or "because."

Match your body language with the theme of your presentation or speech. Body language is one the many nonverbal forms



of communication. A person's body language can help audiences understand or misunderstand the speaker's message. Make sure that you are using the appropriate gestures, facial expressions, and poses.

Confidence is key for any public speaker. An audience wants to feel that you know what you are discussing. Displaying assurance keeps the audience engaged. No one enjoys listening to a speaker who appears to be anxious and unsure of his or her words. A good public speaker has to make an audience feel secure. One useful tip is to take up space on the stage. Be open with your body language. Refrain from crossing your arms or legs.

The tone of one's voice can convey nonverbal communication. A proper tone of voice can move an audience to listen with interest. Verbal communication can become lost among nonverbal communication. Match verbal and nonverbal cues. A speaker's tone of voice should be audible and evoke the message of the speech. Good speakers should breathe from their chests and avoid nasal tones. Speaking from your chest is the preferred tone of voice. Breathing from the diaphragm can produce the most attractive voice tones.

A steady pace helps speakers and their audiences. Fast speech can be difficult for audiences to digest. Speaking at a normal pace allows the audience to grasp the concept, thought, idea, or punchline of the joke. Pacing your speech is important when presenting to an audience who is unfamiliar with your topic. Give them a second to understand the point before moving on to the next. Pacing yourself is also important when speaking in front of a diverse audience. A diverse audience may include listeners from various cultures or language backgrounds. A well-paced speech allows audiences increased opportunities to comprehend the speakers.

Mind your enunciation: it is vital that your audience understands the words you speak. Sometimes, audiences can mishear the speakers' words. Misheard words can hinder your message or story. You don't want your audience confused or frustrated. Record yourself speaking. Do you hear yourself saying "blue" or "true"? Saying tongue twisters is a good exercise that can improve your enunciation.

Filler words take up blank space while speaking. These words and

phrases fill the space between thoughts. Using filler words during a speech is poor communication. If you find yourself lost for words during a speech, do not use filler words. Instead, allow for a moment of silence. Then, you can proceed to your next thought and the rest of your speech.

It is important to capture your audience within the first two minutes of your speech. A strong opening will establish the tone of your speech or presentation. First impressions can be powerful. An impactful opening can capture the audience's attention and hopefully hold it throughout the speech.

**2. Listen to the speech by Martin Luther King, and fill in the table.**

**Practice reading it. (URL : <https://www.youtube.com/watch?v=vP4iY1TtS3s>)**

Parameters	Characteristics
Timber	
Loudness	
Pauses	
Tempo	
Types of pre-heads	
Types of heads	
Types of terminal tones	
Other features (stylistic devices, special vocabulary, etc)	

I have a dream that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident: that all men are created equal.”

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heighthening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!  
Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"

### 3. Listen to two wedding speeches.

(URL 1: <https://www.youtube.com/watch?v=ZZdcmXFWcjo>

URL 2 : <https://www.youtube.com/watch?v=YyqBTHk6pBk>)

**How different are they? Fill in the table with appropriate characteristics of each speech. Which appeals to you more? Why?**

Parameters	Speech 1	Speech 2
Timber		
Loudness		
Pauses		
Tempo		
Types of pre-heads		
Types of heads		
Types of terminal tones		
Other features		

**4. Read the extract from a scientific project description "The prosody of public speech" directed by E. Strangert (URL :**

**<https://www.umu.se/en/research/projects/the-prosody-of-public-speech/>). What is “the commit-and-restore model”, and how may it contribute to the success of a speech?**

This project included analyses of an interview with a female politician, focusing on fluency and pausing relative to the syntactic structuring. The purpose was not specifically to study public speech, but the results may be assumed to reflect the fact that the speech was produced by a very experienced speaker. Although the speech was produced without a manuscript, it is heard as very well structured and the listener is not distracted despite a great number of hesitations and other types of disfluencies. The reason for this is most likely that the speaker relies on strategies that counteract such distraction, strategies assumed in “the commit-and-restore model” developed by the psycholinguist Herbert Clark and his colleagues (e.g. Clark and Wasow, 1998). According to this model, a speaker strives for “continuity” (to produce entire syntactic constituents). An interruption within a constituent thus results in a violation of constituency, a “violation of continuity”. When the speaker stops speaking after the initial part of the constituent (often a function word), she/he makes “an initial commitment”, that is, the speaker makes it clear that she/he will go on speaking. In doing so, the speaker demonstrates not only the intention to proceed but also prevents others from taking over. This may be of great advantage in the public domain, where speakers often have to fight to keep the floor. Thus, there is good reason to use this model as a starting-point for the analysis of fluency vs. disfluency in public speech.

A detailed prosodic analysis of two skilled speakers has recently been undertaken (Strangert, 2005). The purpose was to identify prosodic features assumed to be characteristic for speakers capable of attracting the interest and attention of an audience, in other words characteristic for “good speakers”.

**5. Read the extract from the speech “Why You Shouldn't Smoke” by Caroline Shreve (URL : <https://prezi.com/jkc3fxxoggl2/persuasive-speech-on-why-you->**

**shouldnt-smoke/). Get ready for reading. Use proper phonetic means to sound convincing.**

Smoking can affect many things. These things being your wallet, your body, and your appearance. Did you know cigarette smoke contains over 4,800 chemicals, 69 of which are known to cause cancer. Smoking is directly responsible for approximately 90 percent of lung cancer deaths and approximately 80-90 percent of chronic bronchitis deaths. Your appearance is effected dramatically after smoking. One the biggest things effected is your teeth. After smoking just one cigarette your teeth are lined with a faint brown film. Over time nicotine can stain teeth turning them an ugly yellow color. So in addition to the escalating costs of buying and smoking your cigarettes, add in the cost of tooth whitening. Not only can smoking cause many diseases and cancers there are also many immediate effects of just inhaling one cigarette. This includes toxic gases such as formaldehyde and ammonia immediately putting your immune system on alert, causing allover inflammation. At the same time, carbon monoxide from the smoke is starting to build up in your blood, limiting your body's ability to transport oxygen to your vital organs.

Smoking cigarettes is a very expensive hobby. The average price for a box of cigarettes in Texas is 7.24\$, that's about 700\$ a year if you're smoking at the most 5 cigarettes a day. Not only will the cost of cigarettes pile up but most likely medical bills will follow. Because smoking can cause so many cancers and diseases you might end up having to add in the cost of the medication or hospital bills it took or still takes to fix you.

A 1985 study came up with the term Smoker's Face to describe certain facial characteristics, such as wrinkles, gauntness, and a gray appearance of the skin, caused by smoking. Cigarette smoke contains carbon monoxide, which displaces the oxygen in your skin, and nicotine, which reduces blood flow, leaving skin dry and discolored. Cigarette smoking also depletes many nutrients, including vitamin C, which helps protect and repair skin damage. Since the cost is so high it will stop you from doing things that you love and would like to do because you can't afford it.

**6. Prepare a public speech, of a formal and eloquent manner. Keep to the purpose: to persuade (convince) and affect (to delight, to touch, to criticize, to frighten, etc.) the audience. Choose from among the following types of rhetoric for your speech:**

- forensic (judicial rhetoric) – is speech that considers the justice or injustice of a certain charge or accusation (e.g. prove that somebody is \ isn't guilty of something). In the modern era, judicial (or forensic) discourse is primarily employed by lawyers in trials decided by a judge or jury.
- deliberative – is speech that attempts to persuade an audience to take (or not take) some action. Whereas judicial rhetoric is primarily concerned with past events, deliberative discourse, says Aristotle, "always advises about things to come." Political oratory and debate fall under the category of deliberative rhetoric.
- epideictic – speeches of praise or blame on ceremonial occasions: formal events like openings, closings, anniversaries as well as at births, deaths, or marriages (e.g. prepare an opening speech at your fellow-student's marriage, birthday; graduation of the fourth year; congratulation with any date).

### **3) Topics for reports.**

1. Prosodic secrets of famous orators.
2. Gender differences in speeches.



Seminar 7  
**INFORMATIONAL PHONOSTYLE**  
**Objectives**

- *know what spheres of communication and speech types this style is used in;*
- *state the principal intonemes applied in the style and explain the reasons;*
- *recount principal prosodic characteristics of informational educational descriptive texts (written and spontaneous) and press reporting \ broadcasting;*

**Literature**

1. Дворжецька М. П., Макухіна Г. В. Фонетика англійської мови: фоностилістика і риторика мовленнєвої комунікації. Вінниця : Нова книга, 2005. 208 с.
2. Соколова М. А., Гинтовт К. П. Теоретическая фонетика английского языка : учебн. для студ. высш. уч. заведений. 3-е изд., стереотип. Москва : ВЛАДОС, 2004. 286 с.
3. Shatkina L. O. Phonostylistics through practice : manual for students of higher educational institutions. Vinnytsia : Nova Knyha, 2013. 192 p.
4. Vrabel T. T. Lectures in Theoretical Phonetics of the English language and method-guides for seminars. Ungvar : PoliPrint, 2009. 176 p.
5. Couto Dias T., Martins P., Teixeira L., Côrtes Gama A. Analysis of prosodic variation in different styles of TV news reports. *Audiology – Communication Research*. Vol. 20. No. 3. 2015. URL : <https://doi.org/10.1590/2317-6431-2014-1528>

**TASKS**

**1) Questions for the seminar discussion and test:**

1. Spheres of use of the informational phonetic style
2. General phonetic characteristics of the style
3. Informational style registers. Phonetic characteristics of the informational educational descriptive texts (written and spontaneous )



#### 4. Phonetic characteristics of press reporting \ broadcasting

##### 2) Exercises.

1. Choose the right characteristics of the informational phonostyle.

Parameter s	Description			
<b>Type of Pre-Head</b>	Low Pre-head	High Pre-head	No Pre-Head	Mid Pre-Head
<b>Head</b>	Rising	Climbing	Stepping	Falling
<b>Terminal Tone</b>	Fall-Rise	Mid Level	High Fall	Low Fall (Low Rise)
<b>Tempo</b>	Accelerated	Slow	Normal	Very fast and lively
<b>Internal boundaries placement</b>	Semantically predictable	Grammatically predictable	Unpredictable	Not perceptible
<b>Intonation groups</b>	Long	Medium	Different	Short
<b>Pauses</b>	Medium	Long	Short	Rare
<b>Timbre</b>	Passionate	Resonant	Dispassionate	Resolute
<b>Loudness</b>	Stable and normal	Increased	Decreased	Low

2. The decision to try accused 16-year-old mass school shooter Alec McKinney as an adult or a juvenile is now in the hands of a judge. Kristin Haubrich reports from Douglas County. Listen to the extract from the news (URL : <https://www.youtube.com/watch?v=R7fft2dNQQ>). What differs it from other phonostyles? Fill in the table:

Prosodic Parameters	Characteristics
Timbre	
Loudness	
Pauses	
Tempo	
Types of pre-heads	
Types of heads	
Types of terminal tones	
Other features	

**3. Compare the examples of different informational style registers. Comment on the specificity and relevance of pauses used in the texts, the pre-nuclear and terminal tones. Get ready for reading aloud the texts.**

A. Informational educational descriptive texts (written)

#### MAY WEEK IN CAMBRIDGE

(Reading)

The → most 'interesting and biz'zare time of the year to visit Cambridge | is during May Week. || This is → neither in May |, nor it is a week. || For → some reason } which nobody now re>members | 'May Week is the 'name 'given to the ↑ first 'two 'weeks in June |, the → very end of the University 'year. |||'

The \ paradox is \ pleasantly \quaint, | but is \ also \ in a way \ apt. || \ May Week denotes 'not so much a particular \period of \time | as the \ general 'atmosphere of rela'xation and un\winding } at the → end of the year's \work. |||

## B. Informational educational descriptive texts (spontaneous)

### MAY WEEK AT CAMBRIDGE

(Reproduced by Roy Paully)

→ As you probably 'know | the uni'versities of 'Oxford and 'Cambridge | are the → two 'oldest universities in 'England || and be'cause of > that, | because of their 'age | they have → many tra'ditions } which to 'foreigners } might → appear to be very 'strange. || → One of these tra'ditions | is 'May Week in 'Cambridge. ||| This is par'ticularly 'strange | as it 'doesn't 'happen in 'May and is 'not in 'fact a 'week. || It 'stretches 'over 'two weeks, | the '7th and '8th weeks of the 'term. || There is 'no 'real 'reason for 'calling it May Week | and per>haps } it is 'heralding the 'coming of 'May | which is till 'then 'being ig>nored } in 'favour of 'more 'serious matters } like exami'nations. ||| There're → many different ac'tivities } which → go on during 'May Week | for the 'most 'part there are 'many >plays | put on by indi'vidual 'college so,cieties, | 'very often 'taking place out,doors } in → College 'gardens. ||| There are 'also 'rowing races | with → crews of 'eight } competing in 'bumping races. ||| What I → mean 'bumping races } is when the 'aim is >to } >bump } → back of the 'boat } in 'front of you } on the → Cam,river. |||

'Personally } I come from 'Oxford University, | so → I know ↑ far more about 'Oxford. || In >Oxford | we don't have a 'May Week. || We 'work until the end of the 'eighth week | when ex-ami'nations 'finish and | it is not till 'then | that we → have our e,quivalent of May Week | when → similar 'things take 'place. |||

## C. Informational educational dialogue

### Oxford and Cambridge Universities

A: I think some → people might be 'quite interested >to {  
o know | what >the { principal 'differences are { between  
the 'sort of edu'cation you >get { at → Oxford and 'Cam-  
bridge | and 'any 'other 'type of Uni'iversity Edu,cation. ||

B: > Um... ||

A: > What? { 'What's the 'sort of >thing { that you would  
'highlight? ||

B: 'Natura,lly { >differences { in edu'cation... ||

A: 'Yes. ||

B: I sup,pose... ||

A: >Well, | what the university 'offers one. | >Why, { for  
example one would >choose... ||

B: 'Ah, | I 'see. ||

A: 'Yes... to 'go to 'one of those uni>versities { or app'ly to  
one of those universities { 'bother to 'take the 'extra exam. ||

B: 'Yes. || >Er, | 'certainly, | >er, | I think just >this { I ss'social  
life in inverted 'commas >is { >er { a >very { >er at'tractive  
thing about the university { >which in a way's { 'certainly a |  
part of edu'cation you re,ceive { when you go to 'Oxford or  
'Cambridge... ||

A: The tu→ torial 'system { I >think { is a par'ticularly good  
system { >which's been { par'ticularly 'finely 'turned up in  
Oxford and 'Cambridge... ||

#### D. Press reporting \ broadcasting

→ Thirty-five vehicles { 'were in<sup>v</sup>olved in a <sup>↑</sup> multiple collision { on the 'M '1 motorway this morning. || The → accident occurred | about <sup>v</sup>three miles 'south of the 'Newspost 'Pagnell service area | when an ar→ticulated lorry | <sup>v</sup>carrying a 'load of steel bars | jackknifed and overturned. || A <sup>v</sup>number of 'lorry drivers and motorists || were unable to pull up in time | and ran <sup>v</sup>into the overturned vehicle | → causing a <sup>↑</sup>major pile up. ||| <sup>v</sup>Some of the 'steel bars from the load | were → flung by the impact | across the 'central re'serve into the 'southbound carriageway | which was re→stricted to 'single-lane 'working because of re'pairs and re<sup>v</sup>surfacing | >causing { <sup>v</sup>several minor accidents. ||| With <sup>v</sup>both 'carriageways blocked | police closed the motorway for a ,time | and di<sup>v</sup>ersion signs were 'posted at the 'nearest slip roads. ||| Breakdown 'vehicles and ambulances | had con→siderable >difficulty { in <sup>v</sup>reaching the 'scene of the accident | because of fog. || This was dense in places, | and the 'flashing 'amber light signals | had been → switched on { for → most of the night. || So ,far | there are → no re>ports | of <sup>v</sup>anyone 'seriously injured { in the accident... |||

**4. Listen to the Bulletin of world news on the radio (URL : <https://www.esl-lounge.com/student/listening/3L8-here-is-the-news-transcript.php>). Delimit the text, mark pauses, stresses and tunes, types of the heads. Get ready for the control reading of the extract.**

Good evening, I'm Jed West and this is the six o'clock news. Headlines..

London has won the race to host the Olympics in 2012. Estonia has elected a new president. Hurricanes Maxwell and Nelly have struck the east coast of America, in particular the Florida Keys. Thousands injured. Manchester United have signed the prodigious young talent, Brillinho, from Sao Paolo for a record €42 million. Chi Chi the panda has given birth to twins in Berlin zoo.

Officials announced early this morning from Singapore that London beat Paris in the race to host the 2012 Olympics. Many people had

expected Paris to be the city honoured with the Olympics, but in a surprise twist London, following the eliminations of New York, Moscow and Madrid, emerged as victors. Spokesman Georgia Smith said "It's a great day for London, for England and the United Kingdom. We will make this an Olympics never to be forgotten"

Polling stations in Estonia closed just a few hours ago, but it seems clear that Vladimir Shevchenko has already secured enough votes to become the new president. His election campaign was very controversial in that he promised to privatise all Estonian industry and use the money raised to invest in schools and hospitals. Exit polls indicate Mr Shevchenko took almost 72% of the vote. He is currently preparing his acceptance speech and is expected to assume power in the next 48 hours.

Once again the south east coast of America and the Caribbean are suffering the effects of hurricanes. The latest two to hit are Maxwell and Nelly, and yesterday wind speeds of up to 180kph were recorded, causing millions of dollars of damage to homes, roads and ports. The US government has issued an evacuation order and since yesterday evening the freeways have been jammed with worried residents looking to escape from the hurricanes.

Sport, and the world's richest football club, Manchester United, yesterday signed young Brazilian star, Brillinho, for a world record €42 million. The player, only just 18 years old, signed a 5-year contract in the Manchester United boardroom in front of the world's cameras and microphones. Speaking through an interpreter he said he was very excited to be playing in the UK but would miss the sun and above all the beaches of Rio De Janeiro.

Finally, good news at last for the endangered panda. This morning, just before 10.00am CET, Chi Chi the Giant Chinese panda gave birth to twins, a male and a female, in Berlin zoo. Chi Chi, who has been in captivity since 1994, is said to be well and clearly happy to have finally become a mother.

And that was the six o'clock news. Join me at seven for the latest headlines. I'm Jed West and thank you for listening to Radio 105.

**5. Read an extract from the article “A preliminary study on the prosody of broadcast news in Hong Kong Cantonese” by P. Mok, H. Fung, J. Li // Speech Prosody. May 2014. P. 1071 – 1075. (DOI: 10.21437/SpeechProsody.2014-203)**

The study has found clear differences in the prosodic features between news read by professional anchors and by control speakers. Some differences can be expected, e.g., speech rate, while others are rather interesting, e.g., speech rhythm. The best versions produced by the control speakers are still significantly slower than those produced by the anchors. In order to speak clearly, the controls produced the materials carefully and thus had slowed down the speech rate, as what most people would do. However, the anchors could speak clearly and quickly, as they need to deliver as much information as possible in a short period of time. The demands on time necessitate a faster speech rate. So in addition to the three factors (text structure, unseen audience and medium constraints) proposed by Cotter which influences news prosody, time pressure is another important factor contributing to the unique prosody of broadcast news. In addition to saying things more slowly, listening to the recordings tells us that another reason why the controls were slower is that they made more pauses and/or paused longer than the anchors...

A useful strategy is to increase variability in speech. Our data show that the anchors did so in both pitch and duration. The pitch ranges produced by the female anchors were significantly larger than those by the female controls. Thus, the ‘tone space’ is larger for the anchors, and their lexical tones would be more distinct than those by the controls. In addition to having more distinct tones, more fluctuating intonation patterns would also result in a larger pitch range. It is quite likely that both aspects have jointly contributed to their larger pitch range.

It is interesting to notice that although the male anchors had a similar pattern of generally having a larger pitch range than the male controls did, the difference is not significant. The pitch range for male speakers is naturally smaller than that of female speakers, so the increase in pitch variability would probably be proportionally smaller as well, although

Figure 2 shows one male anchor having a higher ratio than the female anchors....

Last, but certainly not the least, our results indicate that the anchors had also increased the variability of syllable duration in their news reading. One may expect that variability of syllable duration would be the least likely aspect to be manipulated. Our significant findings confirm that even such unlikely aspect is used in news prosody. All the anchors consistently had higher variability than the controls as a group had, and also consistently higher variability than each individual control speaker. When we listened to the recordings, it is obvious that the anchors were skillful in compressing some common or familiar phrases, while speaking more clearly and slowly for other important information. For example, the title and the name of the President of China, Xi Jinping produced by one female anchor had the following characteristics: she had parsed the whole phrase into two parts (the title with four syllables and the name with three syllables). The duration for the first part with four syllables is 531ms, while it is 552ms for the second part with only three syllables. In addition to such strategic compression and extension, since the speech rate is so fast, the anchors may be actively using syllable duration for phrasing and creating boundaries. Also, they may produce strong focus when important terms come up, resulting in longer syllable durations in certain phrases. All this explains very well why the rhythmic metrics for syllable duration are significantly higher for all anchors than for the controls. Much skill and experience in information selection is needed in order to manipulate this prosodic feature well.

**What do the researchers say about such parametres as:**

- speech rate \_\_\_\_\_
- pauses \_\_\_\_\_
- variability \_\_\_\_\_
- pitch ranges \_\_\_\_\_



**6. Find, mark stresses and tunes according to the rules and practice reading a piece of news broadcast on the internet. Learn it and be ready to present it in class.**

**3) Topics for reports.**

1. Prosodic variation in different styles of TV news reports.
2. Intonation patterns in news broadcasts.



**Seminar 8**

**DEVELOPMENT OF PHONOSTYLISTIC COMPETENCE  
OF FUTURE TEACHERS**

**Objectives:**

- *explain the essence of the notion “pedagogical professional discourse”;*
- *prove importance of the phonetic aspect of teacher’s language;*
- *enumerate the basic phonetic markers of teacher’s oral speech;*
- *know the essence of the term “phonostylistic competence of a foreign language teacher”, analyze the structure of the notion;*
- *be able to perform full phonostylistic analysis of a text.*

**Literature**

1. Головчанская И. И. Формирование фоностилистической компетенции учителя иностранного языка: дис. ... канд. пед. наук: 13.00.02. Москва, Пятигорский государственный лингвистический университет, 2016. 252 с.

2. Головчанская И. И. Роль и место фоностилистической компетенции в профессиональном портрете учителя иностранного

языка-бакалавра. *Вестник Череповецкого государственного университета*. 2014. №4 (57). URL: <https://cyberleninka.ru/article/n/rol-i-mesto-fonostilisticheskoy-kompetentsii-v-professionalnom-portrete-uchitelya-inostrannogo-yazyka-bakalavra>

3. Phonostylistic analysis. Extract from “Hamlet” by W. Shakespeare. 2013. 11. URL: <https://www.studymode.com/essays/Phonostylistic-Analysis-Extract-From-Hamlet-43857112.html>

4. Jamieson L. Hamlet : Plot Summary. URL : <https://www.thoughtco.com/what-happens-in-hamlet-2984980>

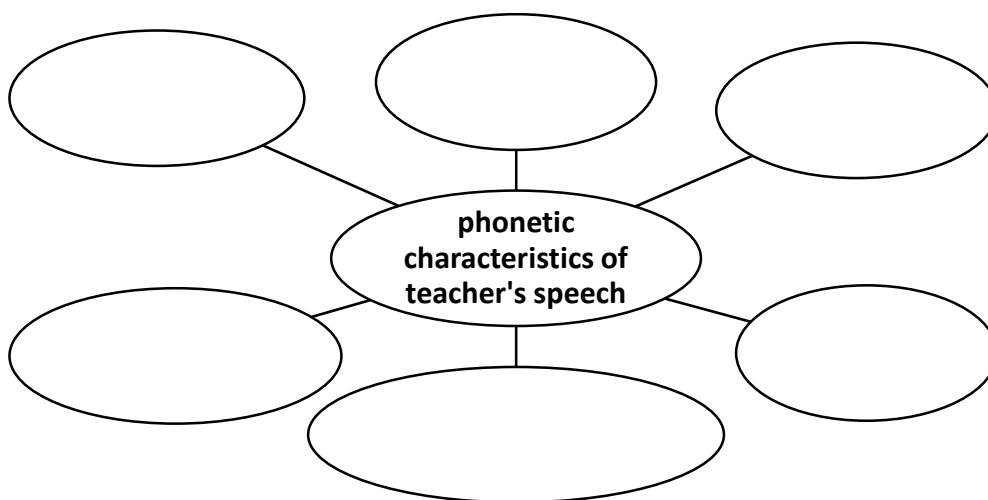
## TASKS

### 1) Questions for the seminar discussion and test:

1. The notion of pedagogical professional discourse.
2. Impact of the phonetic aspect of teacher's language on pupils
3. Phonetic markers of teacher's oral speech.
4. Phonostylistic competence of a foreign language teacher: the notion and structure.

### 2) Exercises

1. What are the main phonetic markers of teacher's speech? Fill in the diagram.

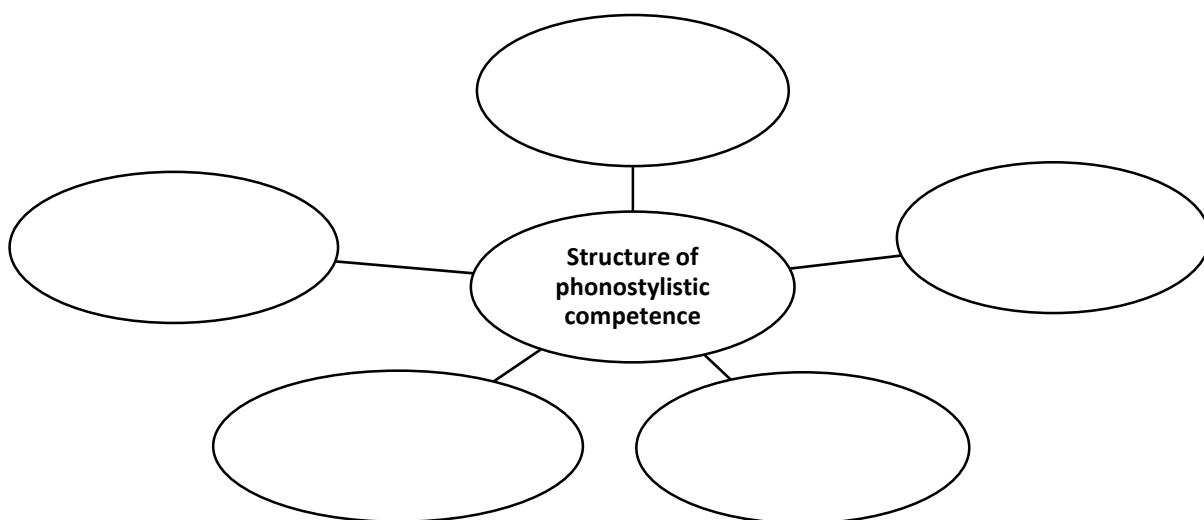


**Which of the following characteristics are not typical of teacher's oral speech:**

- 1) relatively smooth speech stream;
- 2) internal borders of intrapausal groups and duration of pauses are mostly dictated by logical and syntactic segmentation of an utterance;
- 3) moderately slow rate of speech;
- 4) fast speech rate;
- 5) comparatively rare use of hesitation pauses;
- 6) plethora of hesitation devices;
- 7) frequent use of the device of word-for-word accentuation;
- 8) constant use of emphatic accentuation;
- 9) clear and correct pronunciation;
- 10) variability and flexibility in all phonetic parameters due to the style required

**5. Read an extract from the dissertation by Golovchanskaya I. [1. p. 62] and point out the components that constitute the notion “phonostylistic competence of a foreign language teacher”. Fill in the diagram below with ideas of your own.**

...Фоностилістична компетенція (ФСК) вчителя іноземної мови являє собою полікомпонентну систему знань, навичок, умінь, а також відносин, якостей і цінностей, що забезпечують адекватний як для кожної вікової категорії учнів, так і для міжкультурного й професійного спілкування, вимовну сторону іншомовного професійного педагогічного дискурсу, засновану на високому рівні володіння фоностилістичним варіюванням, а саме – фонематичним, просодичним і функціонально-стилістичним аспектом мови, що викладається.



3. Read the abovementioned dissertation and fill in the tables below with information from the work:

Table 1

Knowledge and skills constituting phonostylistic competence

Components of phonostylistic competence	Contents
<b>phonostylistic knowledge</b>	<ul style="list-style-type: none"> <li>-</li> <li>-</li> <li>-</li> <li>-</li> <li>-....</li> <li>-</li> </ul>
<b>phonostylistic skills</b>	<ul style="list-style-type: none"> <li>-</li> <li>-</li> <li>-</li> <li>-</li> <li>-</li> <li>-</li> </ul>

Table 2

**Phonostylistic constituents of  
the Foreign language communicative competence**

Foreign language communicative competence	
Components of the Foreign language	Phonostylistic constituent
1	2
<i>Linguistic competence</i>	
<i>Sociocultural competence</i>	
<i>Sociolinguistic competence</i>	
<i>Social competence</i>	

**4. Read the plan of phonostylistic analysis of an extract. It demonstrates an example of analysis of an extract from “Hamlet” by W. Shakespeare.**

## PLAN

### OF PHONOSTYLISTIC ANALYSIS OF AN EXTRACT

#### I. Preparatory stage.

Read the whole text carefully without worrying over the meaning of a few difficult words. Then you should pause a little and try to realize general meaning, a detailed meaning and be able to define the intentions of the writer and state why you have liked or disliked what you have read – is it the way scenes and people are described, the way the characters think, talk or act, the events themselves.

Delimit the text: break it into phonopassages, the passage into phrases, the latter into intonation groups. The most necessary procedure, of course, is to underline the communicative centres in each group and think what prosodic features are preferable for expressing the meaning and the emphasis.

#### II. Analysis.

**1. Name the title, the author and give a short plot of the text under analysis.**

*(The text under analysis is an extract from “Hamlet” by W. Shakespeare. Hamlet, Prince of Denmark, is visited by a mysterious ghost resembling his recently-deceased father the king. The ghost tells Hamlet that his father was murdered by Claudius, the king’s brother, who then took the throne and married Hamlet’s mother Gertrude. The ghost encourages Hamlet to avenge his father’s death by killing Claudius. The task before Hamlet weighs heavily upon him. Is the ghost evil, trying to tempt him to do something that will send his soul to hell for eternity? Hamlet questions whether the specter is to be believed. Hamlet’s uncertainty, anguish, and grief are what makes the character so believable.)*

**2. Name the phonostyle that is adequate in reading aloud the given text, and give short characteristics of this phonostyle**

*(The text belongs to the declamatory style (drama) which is characterized by normativeness, colloquialness, expressiveness, effectiveness. Drama language is always a stylized spoken language of*

everyday communication marked by considerable contrasts of intonation characteristics..... )

**3. Give short linguistic characteristics of the text (vocabulary, syntax, stylistic devices)**

*(The author uses an ample range of stylistic devices of lexical level: metaphors (the whips and scorns of time, the slings and arrows of outrageous fortune, etc), a hyperbole (a sea of troubles); syntactical level – parallel constructions (Whether in sea or fire, in earth or air), a repetition (to be, to die, to sleep), ellipsis (no more), rhetorical question (to be or not to be?); phonetic level – assonance (the dread of something after death,) imparts an air of reflection to the lines; alliteration (bare bodkin, no traveler return) adds up to the general atmosphere of the text.)*

**4. Characterize the text in prosodic aspect**

*(The atmosphere of the poem is dramatic, majestic, tragic, the narrator seems to stand at that line when you need to make a decision that changes your life forever. It influences all prosodic parametres. The voice range is wide and the voice pitch is various to show the most intense moments and to hold the intrigue, to keep listener's attention. The tempo is also various according to its plan. There are both short and long sense-groups. Short – “To die – to sleep – no more”, “puzzles the will”. Long – “and makes us rather bear those ills we have”. As for the Pre-Nucleus pattern, the Sliding Head (“to grant and sweat under a weary life”), the Descending Stepping Head (“And by opposing end them.”) are mostly used in my extract. Final and non-final terminal tones are mostly the falling ones (“This conscience does make cowards of us all.”) to show us that the author is upset, he worries about his actions and reconsiders his whole life. The pauses are not predictable and do not coincide with syntactical division (There's | the respect That | makes | Calamity of so long | life... ”)*

**5. Read aloud an extract from the text.**



## TEST

1. What is the subject matter of Phonostylistics:
  - a) peculiarities of realization of phonemes in different extralinguistic situation
  - b) the way phonetic units are used in a particular extralinguistic situation
  - c) the pattern of combination of segmental and suprasegmental units in different discourses
2. Which linguistic branch studies intrinsic meaning of the sound?
  - a) phonotactics
  - b) phonomeaning
  - c) phonosemantics
3. Who is regarded to be the founder of phonaesthesia?
  - a) M. Lomonosov
  - b) F. Saussure
  - c) Wolfgang Köhler
4. Which linguistic branch studies principles that govern the way sounds are organized to form linguistic units of higher levels?
  - a) phonotactics
  - b) phonomeaning
  - c) phonosemantics
5. The notion of styles of pronunciation was introduced by
  - a) M. Lomonosov
  - b) D. Jones
  - c) V. Vinogradov
6. V. Vinogradov distinguishes such phonostyles:
  - a) Conversational
  - b) Colloquial (communication)
  - c) Informing
  - d) Emotive
  - e) Descriptive
7. The term “acquired style of the stage” was introduced by
  - a) L. Shcherba



- b) D. Jones
  - c) L. Bulanin
8. The Declamatory Style discourse can be observed in the following speech settings:
- a) in classroom answers at examinations
  - b) in classroom recitations
  - c) in stage speech
  - d) in declaring for or against smth at meetings
9. The timbre typical of a declamatory style piece is:
- a) restricted
  - b) varied
  - c) determined by all extralinguistic factors
10. The tempo of a declamatory style piece is:
- a) slow
  - b) fast
  - c) varied
11. The Head component in the author's speech is predominantly
- a) Level
  - b) Stepping
  - c) Scandent
12. The principal nuclear tone\s in non-final intonation groups in the author's speech is\are
- a) the Low Fall
  - b) the Low Rise
  - c) both
13. Drama language is characterized by:
- a) the use of very high and very low tones
  - c) expressiveness
  - b) laxity
  - d) impressiveness
14. The authorial type of interpretation of a poetic piece is characterized by the following feature\s:
- a) rhythmicality
  - b) monotony

- c) expressiveness
- 15. Non-authorial interpretation conveys the idea of the poem through
  - a) rhythm
  - b) melody
  - c) both
- 16. The main lexico-grammatical and intonational unit of poetry, even and isochronous, is called
  - a) syllables
  - b) feet
  - c) lines
  - d) stanzas
- 17. Which of the following features are\is typical of verse reading:
  - a) rhyming words are usually pronounced with contrasting tones;
  - b) the second sense-group within a line is often pronounced lower in pitch than the first.
  - c) the ascending scale contributes to the effect of solitude
  - d) the line always ends in a pause
- 18. The phenomenon implying incomplete syntax at the end of a line when the meaning runs over from one poetic line to the next, without terminal punctuation, is called
  - a) caesura
  - b) enjambment
  - c) refrain
- 19. True rhyme is a type of rhyme which
  - a) rhymes only when spelled, not when pronounced
  - b) is based on identity of the final accented vowel and all succeeding consonants or syllables, while the preceding consonants are different
- 20. If final consonants are the same, but the vowels are different, the rhyme is called
  - a) exact rhyme
  - b) partial rhyme
  - c) eye rhyme

21. A special rhythmic structure of a line is called
- a) order
  - b) metre
  - c) foot
22. A metrical foot that consists of a stressed syllable between two unstressed syllables is called
- a) iamb
  - b) trochee
  - c) dactyl
  - d) anapest
  - e) amphibrach
23. The double dactyl is based on the following rules:
- a) The entire poem comprises two sentences.
  - b) There are two stanzas of four lines each.
  - c) The third line must be the name of a historic personage.
  - d) The first line within the second is a six-syllable, double-dactylic word.
  - e) The fourth and eighth lines must rhyme.
24. What spheres does the informational style include?
- a) Press-reporting
  - b) Lectures
  - c) Reading reports
25. Mark the characteristic feature\ s of the informational style: The Rising Head;
- a) The Falling head;
  - b) The Low Fall;
  - c) The High Fall;
  - d) Unpredictable internal boundaries;
  - e) Rather long intonation groups;
  - f) Long to medium pauses;
  - g) Personal involvement of the speaker.
26. Which timber is inherent in informational educational descriptive texts?
- a) Concerned

- b) Businesslike
- c) Careless

27. A literary technique in writing or speaking that favors short, simple sentences or clauses, with the use of coordinating rather than subordinating conjunctions, is called

- a) parataxis
- b) hypotaxis
- d) hypertaxis

28. Melody of oratorical discourse is characterized by

- a) monotony
- b) variety
- c) individuality

29. Which of the statements best describe\ the tempo of an oratorical discourse?

- a) It renders individual personal features.
- b) It does not depend on the contents of the speech.
- c) It is to ensure optimal comprehension.
- d) It is to slow down on less essential fragments.

30. Which is \ are unacceptable in an orator's speech?

- a) precise articulation of consonants
- b) compressive processes
- c) dialectal variability
- d) indistinctness of speech

## APPENDIX

### **“How to read a poem”**

by Edward Hirsch

(URL : <https://poets.org/text/how-read-poem-0>).

Reading poetry well is part attitude and part technique. Curiosity is a useful attitude, especially when it's free of preconceived ideas about what poetry is or should be. Effective technique directs your curiosity into asking questions, drawing you into a conversation with the poem.

[...]

#### **Reading a Poem Aloud**

Before you get very far with a poem, you have to read it. In fact, you can learn quite a few things just by looking at it. The title may give you some image or association to start with. Looking at the poem's shape, you can see whether the lines are continuous or broken into groups (called *stanzas*), or how long the lines are, and so how dense, on a physical level, the poem is. You can also see whether it looks like the last poem you read by the same poet or even a poem by another poet. All of these are good qualities to notice, and they may lead you to a better understanding of the poem in the end.

But sooner or later, you're going to have to read the poem, word by word. To begin, read the poem aloud. Read it more than once. Listen to your voice, to the sounds the words make. Do you notice any special effects? Do any of the words rhyme? Is there a cluster of sounds that seem the same or similar? Is there a section of the poem that seems to have a rhythm that's distinct from the rest of the poem? Don't worry about why the poem might use these effects. The first step is to hear what's going on. If you find your own voice distracting, have a friend read the poem to you.

That said, it can still be uncomfortable to read aloud or to make more than one pass through a poem. Some of this attitude comes from the misconception that we should understand a poem after we first read it, while some stems from sheer embarrassment. Where could I possibly go

to read aloud? What if my friends hear me?

### **The Line**

What determines where a line stops in poetry? There is, of course, more than one answer to this question. Lines are often determined by meaning, sound and rhythm, breath, or typography. Poets may use several of these elements at the same time. Some poems are metrical in a strict sense. But what if the lines aren't metrical? What if the lines are irregular?

The relationship between meaning, sound, and movement intended by the poet is sometimes hard to recognize, but there is an interplay between the grammar of a line, the breath of a line, and the way lines are broken out in the poem—this is called *lineation*. For example, lines that end with punctuation, called *end-stopped lines*, are fairly simple. In that case, the punctuation and the lineation, and perhaps even breathing, coincide to make the reading familiar and even predictable. But lines that are not end-stopped present different challenges for readers because they either end with an incomplete phrase or sentence or they break before the first punctuation mark is reached. The most natural approach is to pay strict attention to the grammar and punctuation. Reading to the end of a phrase or sentence, even if it carries over one or several lines, is the best way to retain the grammatical sense of a poem.

But lineation introduces another variable that some poets use to their advantage. Robert Creeley is perhaps best known for breaking lines across expected grammatical pauses. This technique often introduces secondary meaning, sometimes in ironic contrast with the actual meaning of the complete grammatical phrase. Consider these lines from Creeley's poem "The Language":

Locate I  
love you some-  
where in  
teeth and  
eyes, bite  
it but

Reading the lines as written, as opposed to their grammatical relationship, yields some strange meanings. "Locate *I*" seems to indicate

a search for identity, and indeed it may, but the next line, which continues with "love you some-," seems to make a diminishing statement about a relationship. On its own, "eyes bite" is very disturbing.

Hearing Creeley read his poems can often be disquieting, because he pauses at the end of each line, and these pauses create a kind of tension or counterpoint in relation to the poem's sentence structure. His halting, hesitant, breathless style is immediately recognizable, and it presents writers with new ideas about meaning, purely through lineation. But many poets who break lines disregarding grammatical units do so only for visual irony, something that may be lost in performance. Among metrical, free verse, and even experimental poets of today, there are those who do not interrupt grammatical sense when reading a poem aloud as much as they interrupt it in the poem's typography. What to do as a reader? Try a variety of methods. It's fun to "Creeleyize" any poem, just to hear what the lineation is doing. But if the results seem to detract from the poem's impact, in terms of its imagery or concept, drop the literal treatment of line breaks and read for grammar or visual image. Reading a poem several ways allows you to see further into the poem simply through repetition.

With poets who use techniques drawn from music – particularly jazz, such as Michael S. Harper or Yusef Komunyakaa – or poets like Walt Whitman who employ unusually long lines, there may be another guiding principle: breath. Some poets think of their words as music flowing from a horn; they think of phrases the way a saxophonist might. Poems composed in this way have varied line lengths but they have a musicality in their lineation and a naturalness to their performance. They may have a recognizable sense of measure, an equivalent duration between lines, or, for the sake of contrast, one rhythmic pattern or duration that gives way to successive variations.

For some poems, visual impact may also be important. In "shaped poetry," as well as many other types of writing that are meant to be seen as a painting might be seen, the line is determined by its placement in space. Some visually oriented poets present real challenges in that the course of the poem may not be entirely clear. Visual choices presented by the poet may be confusing. Sometimes the arrangements of words on a

page are intended to represent different voices in a dialogue, or even a more complex discourse on a subject. Overlapping and layering might be the poet's intent, which no single voice can achieve. It's best to be aware that poems with multiple voices, or focuses exist and, again, looking for the inherent rules that determine the shape of the poem is the best approach.

Remember that the use of these techniques, in any combination, pushes the words of the poem beyond their literal meanings. If you find more in a poem than the words alone convey, then something larger is at work, making the poem more than the sum of its parts.

### **Starting the Conversation**

Encountering a difficult poem is like a game or sport, say rock climbing, that makes you work a bit. The idea of finding handholds and footholds and ascending one bit at a time is apt. But some climbs are easier than others; some are very easy. You may enjoy an easy climb for a while, but you may also find that you want a bigger challenge. Reading poetry works the same way, and, fortunately, poets leave trails to help you look for the way "up" a poem. You'll have to do some work, hard work in some cases, but most of the time, the trails are there for you to discover.

The best way to discover and learn about a poem is through shared inquiry discussion. Although your first experience of the poem may be private and personal, talking about the poem is a natural and important next step. Beginning with a focus question about the poem, the discussion addresses various possible answers to the question, reshaping and clarifying it along the way. The discussion should remain grounded in the text as much as possible. Responses that move away from what is written into personal anecdotes or tangential leaps should be gently urged back into analyzing the text. The basis for shared inquiry is close reading. Good readers "dirty the text" with notes in the margins. They make the inquiry their own.

### **Talking Back to a Poem**

It would be convenient if there were a short list of universal questions, ones that could be used anytime with any poem. In the absence of such a list, here are a few general questions that you might ask when approaching



a poem for the first time:

- Who is the speaker?
- What circumstances gave rise to the poem?
- What situation is presented?
- Who or what is the audience?
- What is the tone?
- What form, if any, does the poem take?
- How is form related to content?
- Is sound an important, active element of the poem?
- Does the poem spring from an identifiable historical moment?
- Does the poem speak from a specific culture?
- Does the poem have its own vernacular?
- Does the poem use imagery to achieve a particular effect?
- What kind of figurative language, if any, does the poem use?
- If the poem is a question, what is the answer?
- If the poem is an answer, what is the question?
- What does the title suggest?
- Does the poem use unusual words or use words in an unusual way?

You can fall back on these questions as needed, but experience suggests that since each poem is unique, such questions will not go the necessary distance. In many instances, knowing who the speaker is may not yield any useful information. There may be no identifiable occasion that inspired the poem. But poems do offer clues about where to start. Asking questions about the observable features of a poem will help you find a way in.

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**ФОНОСТИЛІСТИКА  
ТА КУЛЬТУРА ІНШОМОВНОГО МОВЛЕННЯ**

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