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TEACHING PHONETICS: AN INTEGRATION
OF TRADITIONAL AND COMMUNICATIVE APPROACHES

Emily Dickinson once wrote a wonderful poem.
He ate and drank the precious words
His spirit grew robust —
He knew no more that he was poor,
Nor that his frame was dust —
He danced along the dingy Days
And his Bequest of Wings
Was but a book — What Liberty
A Loosened spirit brings.

The study of Literature has been and shall continue to be one of the most exciting endeavours we can undertake. The man in the poem, quoted above was able to exist on the love of the «precious words» alone. Although you needn't go to this extreme, the study of Literature can often be stimulating and liberating and as rewarding for us, teachers, as for the man in this poem especially for those who teach Phonetics. Firstly, it can give them the opportunity to alternate well-established traditional techniques with integrated pronunciation teaching [7, p. 577—578].

Secondly, it is also very helpful as it can make students understand that it's very important to study the Phonetic Subsystem of the English Language as a basis of communication in various spheres of life. It can give students an opportunity to speak in various situations using theoretical notions in real life situations. Another reason of studying literary works such as poems and fairy-tales is that future teachers of English must be able to communicate with children of different ages and adjust their speech to the purpose of child's communication.

Thirdly, poems can be very helpful in the process of explanation of theoretical notions for the students Thus integration of traditional theoretical notions such as «a phoneme, an allophone, an opposition of front and back vowels, occlusive, voiced and voiceless consonants,

lenis and fortis, back lingual, forelingual, sonorant» etc into poems develops students imagination and makes the process of communication much easier. Let me illustrate some of the poems, written by me for the 1st year students.

Linguistics are Phonology
Phonetics, Lexicology
And many other branches
Created by the hunches.
***

A phoneme is very small:
It moulds our speech like bricks a wall.
A phoneme is very clear:
It forms the syllables we hear.
A phoneme can change the sense:
In pairs like 'hens' and 'hence',
Cause 'z' is a phoneme, which changes the form,
And 's' is a phoneme, differentiating a meaning, a norm.
***

Allophones are the phoneme's clones:
They change some qualities of phones.
But they are different from clones,
'Cause they are various in form.
't' — alveolar and plosive, in the words like 'tone' and 'roat'.
't' is plosiveless in 'stone', it is not the same in 'trone'.
So, the allophones, as you see,
Are all different, we agree.

Fourthly, Jeremy Harmer thinks, that «Pronunciation teaching not only makes students aware of different sounds and sound features (and what these mean) but can also improve their speaking immeasurably» [6, p. 183], which is one of the objectives of teaching English.

Teaching the theory of Phonetics can also be done with the aim of improving the basic kinds of students speech activities, especially narration [4, p. 210]. The basis of the informational style of speaking is description, while reading and interpreting narrative texts can be creative. Most scientists say that narratives that most appeal to the students and children are fairy-tales and cartoons [5, p. 6]. Unfortunately fairy tales and poems are often neglected in the process of teaching. Students of pedagogical universities and faculties should study fairy-tales as narratives that appeal to children. (M. P. Dvorzherska, S. V. Pavlova) [5, p. 8].

Having analyzed the textbooks we have found a lot of information about theoretical issues and only one fairy tale «A Happy Man» in the book by Sokolova «Practical English Phonetics» [3]. So the purpose of our article is to share with you some techniques that teach oral interpretation of the dull theory in the form of fairy tales, poems and other pieces of literature, to show the importance of teaching oral interpretation of the fairy tales and poems. Nowadays many teachers and professors use VCR and computers. It gives them the opportunity to alternate well-established traditional techniques with integrated pronunciation teaching. It is especially useful in teaching the phonostylistics.

The system of exercises created for this purpose was based on the analysis of communication.

First of all, it is imaginary. The communication with the imaginary partner looks like a conversation (a monologue or a dialogue). In this situation a student imagines himself/herself an unusual person, who can solve any problem, which seems impossible to solve in real life. Imaginary communication consists of different acts of communication. «Any time you speak a sentence, make a gesture or merely grant you are «saying» you have some idea in your mind that you wish to transfer to another person. Words, body movements, facial expressions and voice tones are all symbols you select in your attempt to transmit the meaning in your mind to the mind of your receiver» [6, p. 154].

So we have selected the most typical speech acts, connected with the situations in fairy tales, which can also be used in other spheres of communication such as protests, commands, pleadings etc.

After studying speech acts we have selected a number of situations from several fairy-tales, which were recorded and could be reproduced in the classroom with the help of VCR or computer. VCR gives us an opportunity to alternate well-established traditional techniques with integrated pronunciation teaching. VCR and computers also provide the illustration of rhythmic synchrony in conversations. It is also a direct aid in teaching the verbal aspect of imaginary communication. Besides students learn to listen and grasp meaning from native speaker at a normal or near normal speed, they also are introduced to a variety of different accents, speech patterns, voice types and possible ways of changing pitch levels and timber of the voice. The purpose of improving the student's narration can be gained by a series of pre-viewing, viewing and after-viewing exercises. Here's an example of our approach to the teaching of theoretical material in the form of story-telling.

In the pre-viewing stage a teacher explains theory in two different ways, developing both parts of students mind. For example, the teacher says: «Today we're going to speak about two types of vowel reduction: quantitative and qualitative», — and explains the terms. After it me teacher tells them a fairy tale about the leader of the democratic party Mr. Stress and the most prominent members of his party.

«Once upon a time there was a country of Linguistics. Different words lived in this country. They were monosyllabic and polysyllabic. It was a democratic state and each word was free to choose one of the political parties. The leader of the ruling party was Mr. Stress. He always gave greater prominence to monosyllabic words and to one or more syllables in polysyllabic words. They felt themselves very important. They differed from the members of another political party. They were always on top of the waves. They were always in the center of attention and felt very important political figures that differed from other men whose beloved were vowels of different quality. When the syllables formed political fractions they attracted the so called «unstressed» syllables to make up Sentences.

Mr. Stress participated in the process and the most prominent members of his party were awarded with different degrees.

The greater degree was called «Primary». It was given to the strongest political leaders, whose surnames were: Nouns, Verbs, Adjectives, Adverbs, Demonstrative Pronouns-Nouns, Interrogative Pronouns, Negative pronouns. They all formed the Cabinet. The «secondary» degree was given to polysyllabic words, who also belonged to one of the above mentioned families.

But some words are never satisfied with what they are and what position they occupy. They envy those which are longer, have a larger number of syllables, different degrees etc. They decide to help the opposition party. The leader of the opposition party is Mrs. Weakform. That's why all the members of her party are called «The Weaks».

The members of this party are those form words whose family names are: Determiners, Personal Pronouns, Connectives, Prepositions, Modal Verbs, Auxiliary Verbs, Demonstrative Pronouns-Adjectives, Indefinite Pronouns-Adjectives and Reflexive Pronouns.

Once they met with Mrs. Weakform and asked: «We want to become the members of your party. What do we have to do?» Mrs. Weakform said: «Get rid of your beloved Vowels. They are too wicked, too full. They'll spoil your reputation. Or make them go on a REDUCT diet. Make them change quantitatively. Make them wear half long or short clothes. In the first case you'll be awarded

the highest title «Baron of Complete Vowel Reduction», in the second case the title will be «Earl of Qualitative Vowel Reduction» or «Earl of Quantitative Vowel Reduction». «Who's ready to make a sacrifice»? «I am», said the Notional verb BE but I love my E vowel too much. Let it be half-long». And he was given the title «Earl of Quantity». The members of his family followed his example. But some of them got another degree. Thus verbs AM, ARE, WAS, WERE now had a decent neutral vowel in their hands. They became «Earls of Quantity». They became different. They stopped their intrigues and devoted themselves to service, functioning as auxiliaries, helping other words to form complex unities».

Another type of exercise at this stage may be connected with predictions. For example:

A teacher first explains, what is onomatopoeia — «the formation of words in imitation of the sounds associated with the thing concerned (as 'cuckoo' for the bird that utters this cry) and then asks the students: «Read the following onomatopoeia in different ways, trying to imitate a walk of an animal with light/heavy steps over a creeping bridge». «Trip, trap!».

The third type of exercises is based on the students' previous practice and teacher's explanations e.g. Compare two ways of expressing requests. Which of them sounds pleading?

Oh, please, don't gobble me! Oh, please, don't gobble me!

Make their oral interpretation in the role of a weak animal, who's pleading not to eat it.

The Viewing stage is connected with Listening, Reading and Speaking. Thus tree types of tasks may be given:

a) Listening

e.g. Look at the script and mark all the exclamations when you hear them;

b) Listening and speaking

e.g. Listen and reproduce. Imagine that you're the King's doctor. Reproduce his words in the episode, «Your, majesty, there's only one thing that can help you».

c) Role Playing

Act as: a) the tiniest Billy Goat Gruff;

b) the middle size Billy Goat Gruff;

c) the Huge Billy Goat Gruff;

d) the Troll

when the volume is switched off.

The Troll: Who's that tripping over my bridge?

The Tiniest Billy Goat Gruff: «It is I, the Tiniest Billy Goat Gruff. I'm going to the hillside to make myself fat».

The Troll: I'm going to gobble you up.

The Tiniest Billy Goat Gruff: «Oh please don't gobble me. What for my brother. He's much bigger».

The Troll: Well, | be off with you then.

The Post-Viewing stage or After-Viewing Stage is connected with the analysis and speaking and communication itself.

The task may be on reception and production of utterances: a) Look at these sentences, expressing different emotions: anger, pain, fright, meanness, satisfaction. Rate them as very emotional outbursts e.g. as 5 or 6 or 7 on the scale 1—7. Natural utterances will be allotted as 1. Then define the type of intonation pattern and nuclear tone on the scale.

1. And, under that bridge | there was as a Troll |
who was as mean as he was ugly ||

2. Oh, no! don't eat me ||

3. «Trip, trap; trip, trap trip, trap», went the bridge.

4. Well, be off with you, then.

5. In fact I think they are still eating ||

6. Who's that trapping over my bridge? ||

7. And with that the Troll went up | on the bridge | and the Third Billy Goat Gruff buttered him with his two horns | and he was seen no more.

B. Act out one of the dialogues, extend it, adding something of your own in the role of a) a Troll; b) one of the three Billy Goat Gruff.

C. Watch the oral interpretation of your group mates. What verbal and non-verbal means of an oral interpretation did they use and what is their effectiveness?

Performing before an audience develops poise, self-confidence, and awareness of yourself to be gained in no other way.

The integration of theory and Practice in the process of such system of exercises does not aim at identifying specific intonation patterns and phonetic phenomena, but at raising the students' awareness of the power of intonation. It helps to encourage students to vary their own speech and make it more emotional. It also helps the students to understand what messages are being given to them more clearly. At the same time it enlarges their knowledge and understanding of Literature and fairy tale style, in particular.

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ПЕРЕКЛАД НЕОЛОГІЗМІВ В АНГЛІЙСЬКИХ ЕКОНОМІЧНИХ ТЕКСТАХ

Вибір еквівалента для передачі значення нового слова в текстах є одним з найскладніших завдань перекладу. Відомо, що жива мова перебуває в стані безперервного розвитку, а особливо її словниковий склад. Зміні, розвитку та збільшенню піддається, насамперед, лексика внаслідок більшої динамічності в порівнянні з іншими рів-