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ПРАКТИЧЕСКАЯ ФОНЕТИКА АНГЛИЙСКОГО ЯЗЫКА: A GUIDE TO ENGLISH PHONETICS

Электронное учебно-методическое пособие

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Цель учебно-методического пособия – сформировать устойчивые произносительные навыки и умения в чтении и говорении; развить рецептивные навыки аудирования английской речи и дать представление об орфоэпической норме современного британского варианта английского языка на основе аутентичного материала.

Пособие разработано для студентов бакалавриата по направлению подготовки 45.03.02 «Лингвистика», профиль «Перевод и переводоведение» очной формы обучения. Пособие может быть использовано в обучении бакалавров смежных направлений подготовки.

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ВВЕДЕНИЕ

Учебно-методическое пособие «Практическая фонетика английского языка: A Guide to English Phonetics» предназначено для изучения раздела «Практическая фонетика» дисциплины «Практический курс первого иностранного языка».

Цель изучения раздела:

- 1) ознакомление студентов с особенностями фонетической системы английского языка;
- 2) ориентация студентов на изучение фонетических явлений, обеспечивающих эффективную коммуникацию в различных речевых ситуациях;
- 3) развитие рецептивных навыков аудирования аутентичной английской речи;
- 4) развитие навыков продуцирования речи с соблюдением основных орфоэпических норм.

В результате изучения дисциплины студент должен

✓ знать:

- звуковой строй английского языка и его компоненты, произносительную норму английского языка;
- особенности образования гласных и согласных, особенности артикуляции;
- классификацию согласных фонем;
- классификацию гласных фонем;
- соединение речевых звуков;
- образование и деление слогов;
- структуру ударения английского слова;
- содержание понятий «ассимиляция», «элизия (выпадение)», «редукция», «эпентеза (вставка)»;
- содержание понятия «интонация», структуру и функции интонации;
- классификацию интонационных моделей в различных типах предложений;
- стилистическое оформление интонации;
- содержание понятий «темп» и «ритм речи»;

✓ *уметь*:

- объяснять фонетические явления;
- пользоваться транскрипцией;
- воспринимать на слух в непосредственном общении и в звукозаписи монологическую и диалогическую речь;
- анализировать интонационные модели;
- интонировать текст;

✓ *владеть*: навыками адекватной реализации коммуникативного намерения в соответствии с фонетической нормой британского варианта английского языка.

Данное пособие способствует решению поставленных выше задач.

Цель издания – обеспечить учебно-методическими материалами раздел «Практическая фонетика» дисциплины «Практический курс первого иностранного языка».

Структура и авторство в пособии

№	Структура	Элементы раздела	Авторство
1	Введение	Формы контроля Методические указания для преподавателя к разделу Section 1. Sounds. Putting sounds together. Методические рекомендации для студентов к разделу Section 1. Sounds. Putting sounds together	Н.В. Аниськина
		Методические указания для преподавателя к разделу Section 2. Suprasegmental Level. Методические рекомендации для студентов к разделу Section 2. Suprasegmental Level. Стратегия успешного прохождения курса. Организация самостоятельной работы	М.М. Бажутина
2	Section 1. Sounds. Putting sounds together	Units 1–5	Н.В. Аниськина
3	Section 2. Suprasegmental Level	Units 1–4	М.М. Бажутина

№	Структура	Элементы раздела	Авторство
4	Online Resources for Students	К разделу Section 1. Sounds. Putting sounds together	Н.В. Аниськина
		К разделу Section 2. Suprasegmental Level	М.М. Бажутина
5	References	К разделу Section 1. Sounds. Putting sounds together	Н.В. Аниськина
		К разделу Section 2. Suprasegmental Level	М.М. Бажутина

Каждая тема содержит учебные вопросы, требования к знаниям, умениям и компетенциям студентов, методические указания по изучению темы, теоретические сведения по фонетике английского языка, ссылки на дополнительные источники в сети Интернет о фонетическом строе современного английского языка, упражнения и задания по выработке и совершенствованию произносительных навыков и умений, навыков продуцирования речи с соблюдением основных орфоэпических норм, а также задания на формирование навыков восприятия аутентичной английской речи на слух. В большинстве тем содержатся задания для группового проекта, цель которого — показать уровень сформированности произносительных умений.

Формы контроля

Формами текущего контроля являются: индивидуальные домашние задания (ИДЗ), проект, контрольная работа (контрольное чтение), тест, собеседование.

Индивидуальные домашние задания (ИДЗ)

Примерные формулировки *индивидуальных домашних заданий*:

- ответить на контрольные вопросы по теме;
- написать транскрипцию слов, предложений, текста;
- заполнить таблицу;
- записать на слух текст;
- выполнить интонационную разметку текста;
- найти фонетические явления в тексте;
- написать текст выступления и др.

Процедура оценивания устных заданий

Преподаватель оценивает качество выполненных упражнений и заданий — во время занятия — и выставляет баллы на портал в соответствии с критериями оценки.

Критерии оценки устных заданий — артикуляция звуков, адекватность интонационных моделей, наличие пауз, скорость речи; связность речи.

Нормы оценки устных заданий

Ошибкой считается каждое несоответствие тому или иному критерию.

— 2 балла получает студент, если задание выполнено правильно: гласные и согласные звуки произнесены артикуляционно правильно, интонационные модели выбраны в соответствии с типом предложения, количество пауз оптимально, длина пауз соответствует месту в предложении; скорость прочтения естественная, не завышена; слова связаны между собой. Допускаются суммарно 2–3 ошибки;

— 1 балл — если задание выполнено в целом правильно: гласные и согласные звуки в большинстве случаев произнесены артикуляционно правильно, интонационные модели в большинстве случаев выбраны в соответствии с типом предложения, количество пауз оптимально, длина пауз соответствует месту в предложении; скорость прочтения естественная, не завышена; слова связаны между собой. Допускаются суммарно 4–8 ошибок;

— 0 баллов — если задание не выполнено или выполнено в целом неправильно: гласные и согласные звуки в большинстве случаев произнесены артикуляционно неправильно, интонационные модели в большинстве случаев выбраны не в соответствии с типом предложения, количество пауз неоптимально, присутствуют паузы внутри связанных по смыслу групп слов; длина пауз не соответствует месту в предложении; скорость прочтения неестественная, завышенная или искусственно замедленная; слова не связаны между собой. Или если студент совершает суммарно 9 и более ошибок.

Процедура оценивания письменных заданий

Преподаватель оценивает количество выполненных упражнений и заданий — перед проверкой ИДЗ на занятии — и выставляет баллы на портал в соответствии с критериями оценки.

Критерии оценки письменных заданий — объём выполненного ИДЗ.

Нормы оценки письменных заданий:

- 2 балла получает студент, если задания выполнены полностью;
- 1 балл — если выполнено 50 % и более от общего объёма заданий;
- 0 баллов — если выполнено менее 50 % или не выполнено ни одно задание.

Проект
(group project)

Студенты разбиваются на 5 подгрупп. Каждая подгруппа готовит устное выступление по одной из предложенных тем, а также упражнение для всей группы, иллюстрирующее фонетическое явление. На занятии каждая подгруппа делает устный доклад, отвечает на вопросы аудитории, выполняет упражнение с аудиторией.

Критерии оценки: содержание вступительного монологического высказывания; планирование и структура высказывания; фонетическое упражнение; личный вклад; подача информации.

Нормы оценки

Максимальное количество баллов за задание: 10. Каждый критерий оценивается max в 2 балла.

Контрольная работа
(контрольное чтение)

Задание — прочитать вслух предложенный текст. Контролируется, насколько студент усвоил изученные темы. При этом проверяются не теоретические знания по темам, а функционирование изученных явлений и процессов в речи.

Критерии оценки: фонетические и/или интонационные ошибки.

Нормы оценки

Максимальное количество баллов за задание: 10.

10 баллов — 0–1 ошибка; 9 баллов — 2 ошибки; 8 баллов — 3 ошибки; 7 баллов — 4 ошибки; 6 баллов — 5 ошибок; 5 баллов — 6 ошибок; 4 балла — 7 ошибок; 3 балла — 8 ошибок; 2 балла — 9 ошибок; 1 балл — 10 ошибок; 0 баллов — 11 и более ошибок.

Тест

Задание с вариантами ответов. Студенту необходимо выбрать в каждом задании один вариант ответа.

Критерии оценки: правильность выбора.

Нормы оценки

Максимальное количество баллов за задание: 10.

10 баллов – 95–100 % правильных ответов; 9 баллов – 85–94 % правильных ответов; 8 баллов – 75–84 % правильных ответов; 7 баллов – 65–74 % правильных ответов; 6 баллов – 55–64 % правильных ответов; 5 баллов – 45–54 % правильных ответов; 4 балла – 35–44 % правильных ответов; 3 балла – 25–34 % правильных ответов; 2 балла – 15–24 % правильных ответов; 1 балл – 5–14 % правильных ответов; 0 баллов – 0–4 % правильных ответов.

Собеседование

Собеседование организуется как беседа преподавателя со студентом по изученной теме и рассчитано на выяснение объема знаний студента по теме.

Процедура оценивания

Форма проведения: устная. Контроль знаний.

Критерии оценки: соответствие вопросу, полнота информации, наличие примеров, правильность характеристики предлагаемых примеров, отсутствие фонетических и речевых ошибок.

Нормы оценки

Максимальное количество баллов за задание: 10.

– 10 баллов получает студент, если ответ полностью соответствует вопросу, содержит полную информацию по вопросу, иллюстрируется примерами; правильная характеристика звуков в предлагаемых примерах; фактические, фонетические и речевые ошибки в ответе отсутствуют;

– 8 баллов – если ответ соответствует вопросу, но содержит неточности, не является полным и исчерпывающим, иллюстрируется примерами; неправильная характеристика звуков в предлагаемых примерах; имеются негрубые фактические неточности, содержит не более 2 негрубых фонетических/речевых ошибок;

– 6 баллов – если ответ соответствует вопросу, но содержит неточности, не является полным и исчерпывающим, иллюстрируется примерами, содержит негрубые фактические неточности; правильная характеристика звуков в предлагаемых примерах; содержит не более 4 негрубых фонетических/речевых ошибок;

– 4 балла – если ответ студента в целом соответствует вопросу, иллюстрируется примерами; неправильная характеристика звуков в предлагаемых примерах; содержит не более 6 негрубых фонетических/речевых ошибок;

– 2 балла – если ответ студента в целом соответствует вопросу, но отражает только необходимый минимум знаний по теме собеседования, примеры отсутствуют; неправильная характеристика звуков в предлагаемых примерах; содержит не более 6 негрубых фонетических/речевых ошибок или/и 1 грубую фактическую ошибку;

– 0 баллов – если ответ содержит неверную информацию по вопросу, не соответствует теме или студент отказывается отвечать на вопросы.

Формой итогового контроля является экзамен; оценка ставится в соответствии с балльно-рейтинговой системой, представленной на образовательном портале ТГУ.

МЕТОДИЧЕСКИЕ УКАЗАНИЯ ДЛЯ ПРЕПОДАВАТЕЛЯ

К разделу Section 1. Sounds. Putting sounds together

Аудиторная работа на занятиях включает следующие виды работ.

1. Проверка ИДЗ. Задача преподавателя – контролировать правильность выполнения домашнего задания, выявлять ошибки и объяснять их причину, корректировать ошибки с учетом индивидуальных особенностей студента. Рекомендуется использовать интерактивные технологии и проводить проверку ИДЗ совместно со всей группой студентов, так как это позволит сформировать у студентов навык аудирования, восприятия речи других студентов на слух, и оценивания речи с точки зрения правильности произнесения звуков; в дальнейшем этот навык трансформируется в навык самоаудирования, восприятия своей речи на слух, и оценивания речи с точки зрения правильности произнесения звуков, что необходимо для успешного выполнения домашнего задания.

2. Объяснение новой темы. Объяснение новой темы можно проводить с помощью технологии традиционного обучения или технологии развития критического мышления. При реализации технологии традиционного обучения новую тему объясняет преподаватель непосредственно на учебном занятии. Технология развития критического мышления предполагает предварительное знакомство студентов с новой темой перед началом ее изучения; в этом случае появляется возможность обсудить тему со студентами и при необходимости уточнить некоторые вопросы. В пособии представлен теоретический материал по изучаемым темам, помимо этого в разделах можно найти ссылки на интернет-ресурсы для дополнительного изучения. Изучение темы *Features of Connected Speech* рекомендуется проводить с помощью технологии обучения в сотрудничестве в виде доклада малых групп (см. требования к докладу [Group Project](#) в разделе *Features of Connected Speech*).

3. Выполнение тренировочных упражнений. Задача преподавателя – контролировать правильность выполнения упражнений, выявлять ошибки и объяснять их причину, корректировать ошиб-

ки с учетом индивидуальных особенностей студента. Большинство заданий и упражнений направлено на формирование произносительных навыков и связано с прослушиванием и чтением (Performance Exercises). Работу над каждым звуком необходимо начинать с артикуляционной гимнастики, активизации необходимых активных и пассивных органов речи и затем переходить к отработке звука в слове в его сравнении с другим, отличающимся минимально словом (Minimal Pairs). После этого отработка звука продолжается при прочтении скороговорок или пословиц (Tongue Twisters), в которых число слов с необходимым звуком достигает максимума. Завершается работа чтением диалога или рассказа (Dialogue или Story).

4. Запись и прослушивание собственной речи на лингафонном оборудовании **SANAKO Study**. Задание развивает навык самоаудирования и оценивания собственной речи с точки зрения правильности произнесения звуков. Правильность выполнения задания может также оценить преподаватель.

К разделу Section 2. Suprasegmental Level

Аудиторная работа включает: проверку ИДЗ, объяснение теоретического материала, прослушивание докладов, выполнение упражнений на прослушивание, имитацию, упражнения на подбор правильных ответов, выполнение заданий в парах/группах, тренировочная запись и прослушивание собственной речи на лингафонном оборудовании **SANAKO Study** в компьютерном классе, перевод и составление диалогов, тренировочное чтение текстов, ответы на вопросы, контрольное чтение и выступление (речь), групповое обсуждение произносительных ошибок и т. д.

Наряду с технологиями традиционного изучения материала (представление и объяснение материала преподавателем; выполнение тренировочных упражнений и заданий) в данном пособии описываются варианты применения следующих активных и интерактивных технологий, направленных на усвоение материала.

Интерактивная форма

Работа в парах. Чтение вопросно-ответных реплик, диалогов. Цель – автоматизация интонационных навыков, совершенствование интонационных умений. Чтение вопросно-ответных реплик, диалогов предполагает чтение вслух в парах вопросов и ответов на них.

Работа в парах. Перевод с русского на английский язык вопросно-ответных реплик и их чтение. Студенты спонтанно переводят с русского на английский язык предложенные реплики в парах, используя изучаемый интонационный образец. Спонтанный перевод вопросно-ответных реплик предназначен для автоматизации навыков интонирования собственной речи.

Работа в парах. Составление собственных диалогов с их последующим воспроизведением.

Преподаватель указывает на количество используемых реплик, коммуникативную задачу и использование изучаемого интонационного рисунка. Цель задания – автоматизация навыков интонирования собственной речи.

Проектная работа в парах/малых группах. Студенты получают поисковое задание по теме или задание, цель которого – реализация сформированных умений.

Активная форма включает:

– выполнение традиционных упражнений на прослушивание и имитацию услышанного, транскрибирование, чтение и т. д. Цель – формирование произносительных навыков и умений;

– проверку письменных заданий на транскрибирование, интонирование текстов. Цель – формирование и совершенствование произносительных навыков в чтении.

Информационные технологии предполагают использование компьютера и сети Интернет для поиска дополнительной информации о фонетическом строе английского языка в ходе самостоятельной работы. К этим технологиям относится использование тренажёра Longman CD-ROM Pronunciation Coach – приложения к произносительному словарю Дж. Уэлза (см. библиографию), а также использование видеокастов с образовательного портала BBC.

МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ДЛЯ СТУДЕНТОВ

К разделу Section 1. Sounds. Putting sounds together

При освоении каждой темы необходимо:

- посещать аудиторные занятия и принимать активное участие во всех видах работ, так как на занятиях выполняются тренировочные упражнения, выявляются ошибки и устраняются их причины;
- принимать активное участие в проверке ИДЗ совместно со всей группой и преподавателем, так как это позволит сформировать навык аудирования, восприятия речи других студентов на слух, и оценивания речи с точки зрения правильности произнесения звуков, а в дальнейшем – навык самоаудирования, восприятия своей речи на слух, и оценивания речи с точки зрения правильности произнесения звуков, что необходимо для успешного выполнения домашнего задания;
- выполнять индивидуальные домашние задания, благодаря чему формируются и развиваются произносительные навыки и навык самоаудирования;
- самостоятельно изучать теоретический материал, представленный в пособии, и отвечать на вопросы по теме.

При освоении темы «The international phonetic alphabet» необходимо:

- выучить транскрипционные значки и звуки, которые они обозначают. Для этого используйте один из ресурсов сети Интернет http://www.cambridge.org/elt/resources/skills/interactive/pron_animations/index.htm или http://www.cambridgeenglishonline.com/interactive_phonemic_chart/;
- научиться читать транскрипцию слов в словаре. Обратите внимание на то, что словари разных издательств, в первую очередь онлайн-словари, могут иметь свою систему транскрипционных значков и ряд других особенностей, например, отсутствует второстепенное ударение или /ā/ вместо /eɪ/. Выберите словарь, в котором используются такие же фонетические значки, что и в пособии;
- выучить, какие активные и пассивные органы речи участвуют при образовании каждого гласного и согласного звука;

- отработать положение активных и пассивных органов речи при образовании каждого гласного и согласного звука. Для этого используйте один из ресурсов сети Интернет <https://www.seeingsspeech.ac.uk/> или <http://soundsofspeech.uiowa.edu/resources/english/english.html>, которые показывают, какие органы речи необходимо задействовать и какие изменения должны с ними произойти в процессе образования звука.

При освоении темы «The syllable and the accentual patterns of english words» необходимо:

- научиться определять тип слога, открытый или закрытый;
- научиться соотносить качество гласного звука с типом слога, в котором он наблюдается, в соответствии с правилами чтения без уточнения транскрипции в словаре;
- запомнить, в каких случаях в слове появляется второе, второстепенное, ударение и в каких случаях наблюдается смещение ударения;
- отработать произнесение слов с основным и второстепенным ударением.

При освоении темы «Features of connected speech» необходимо:

- выполнять задания на транскрибирование текста и сравнивать транскрипцию слов в словаре и в связной речи;
- выучить, какие фонетические процессы могут встречаться в связной речи;
- запомнить, как фонетические процессы меняют качество гласных и согласных звуков;
- отработать артикуляцию гласных и согласных звуков в одном и том же слове в сравнении: по транскрипции в словаре и в связной речи под влиянием фонетических процессов.

При освоении тем «Classification of vowels» и «Classification of consonants» необходимо:

- отрабатывать артикуляцию каждого гласного и согласного звука. Для этого необходимо контролировать правильность положения органов речи перед зеркалом и усугублять ключевые и отличительные характеристики звуков, например, если гласный звук является открытым, то при отработке звука рекомендуется произносить его максимально открытым;

- выполнять упражнения последовательно: отработка артикуляции одного звука – произнесение звука в слове в его сравнении с другим, отличающимся минимально словом (Minimal Pairs), чтение скороговорок или пословиц (Tongue Twisters), в которых число слов с необходимым звуком достигает максимума, чтение диалога или рассказа (Dialogue или Story);
- выполнять упражнения и контролировать произношение звуков, учитывая, что в связной речи качество звука может меняться под влиянием фонетических процессов.

К разделу Section 2. Suprasegmental Level

При освоении тем второго раздела необходимо:

- изучить теоретический материал по теме;
- выучить определения терминов;
- выполнить все предлагаемые упражнения и задания;
- добиваться точной записи скрипта текстов, предназначенных для самостоятельного аудирования;
- добиваться точного графического отражения основных интонационных параметров при помощи специальных интонационных знаков (изменение движения тона, громкости, темпа, паузация) в записанном скрипте на слух с учётом пунктуации текста;
- в ходе чтения скрипта прослушанного текста добиваться точного воспроизведения его интонационного рисунка;
- добиваться точного воспроизведения изученных интонационных образцов (Intonation patterns) в чтении, в подготовленной и спонтанной устной речи;
- соблюдать стилевые особенности интонации в ходе воспроизведения (чтения) художественных текстов, новостных сообщений, выступления с научным докладом, публичного (ораторского) выступления.

Стратегия успешного прохождения курса

1. Посещение всех аудиторных занятий, активное участие во всех видах работ, так как на занятиях выполняются тренировочные упражнения, задания в парах/группах, выявляются ошибки и устраняются их причины.

2. Выполнение индивидуальных домашних заданий в полном объёме, благодаря чему формируются указанные выше профессиональные компетенции.
3. Самостоятельное изучение учебного материала по каждой теме (unit), поиск дополнительных сведений по рекомендуемым ссылкам в Интернете и ответы на учебные вопросы.
4. Многократная тренировка произносительных навыков: произнесение слов, пословиц, чтение текстов вслух.
5. Подготовка докладов, выступлений и т. п.
6. Выполнение письменных заданий на транскрибирование, запись скрипта прослушанного текста и др.
7. Запись собственного чтения и анализ собственных произносительных ошибок.

Организация самостоятельной работы

Аудиторная самостоятельная работа:

- запись собственной речи на лингафонном оборудовании SANAKO Study;
- выполнение заданий на тренажёре Longman CD-ROM Pronunciation Coach;
- составление диалогов в парах.

Внеаудиторная самостоятельная работа:

- выполнение упражнений и заданий;
- изучение теоретического материала;
- поиск дополнительных сведений в сети Интернет по рекомендуемым ссылкам;
- подготовка докладов, выступлений и т. п. по предложенным темам.
- использование приложения данного пособия при подготовке ряда заданий поискового и творческого характера.

Section 1.

SOUNDS PUTTING SOUNDS TOGETHER

Unit 1. THE INTERNATIONAL PHONETIC ALPHABET

Study Recommendations

Objective: to master the International Phonetic Alphabet.

Unit Outline:

- 1.1. Terminology 1.
- 1.2. The Articulators.
- 1.3. Terminology 2.
- 1.4. Symbols of the International Phonetic Alphabet.
- 1.5. Theory:
 - 1.5.1. Vowels.
 - 1.5.2. Consonants.

Student will be aware of:

- active and passive articulators;
- symbols of the International Phonetic Alphabet;
- peculiarities of pronouncing short monophthongs;
- peculiarities of pronouncing long monophthongs;
- peculiarities of pronouncing diphthongs;
- peculiarities of pronouncing consonants.

Student will be able to:

- identify symbols of the International Phonetic Alphabet at dictionaries;
- read phonetic transcription of words at dictionaries.

To successfully learn the unit student should:

- study the International Phonetic Alphabet;
- study the unit theory and visit the recommended Internet resources;
- complete the table with terminology;
- do all the exercises and assignments;
- answer the questions:
 1. What is an articulator?
 2. What are the passive articulators?
 3. What are the active articulators?

4. What are the symbols of the International Phonetic Alphabet?
5. What characteristics of short monophthongs do you know?
6. What characteristics of long monophthongs do you know?
7. What characteristics of diphthongs do you know?
8. What characteristics of consonants do you know?

1.1. Terminology 1

Terminology 1

An articulator, the larynx, the vocal tract, the oral cavity, the mouth, the nasal cavity, the nostrils, the pharynx, the soft palate, the hard palate, the alveolar ridge, the tongue, the tongue tip (apex), the tongue blade, the front of the tongue, the tongue back, the root of the tongue, the upper teeth, the lower teeth, the upper lip, the lower lip, the upper jaw, the lower jaw, the glottis.

Exercise 1. Fill in the table with the words of TERMINOLOGY 1. If there are two or more transcriptions, write them all.

№	Word	Transcription	Translation
1			
2			



When translating the terms, please visit <https://dic.academic.ru/dic.nsf/bse/116668/%D0%9E%D1%80%D0%B3%D0%B0%D0%BD%D1%8B> and <http://pedagogic.ru/pedenc/item/f00/s02/e0002073/index.shtml>

Model

№	Word	Transcription	Translation
1	Terminology	/,tɜ:mɪ'nɒlədʒɪ/	терминология

1.2. The articulators

All the sounds we make when speaking are the result of muscles contracting. At first, the muscles in the chest produce the flow of air; then the muscles in **the larynx** produce many different modifications in the flow

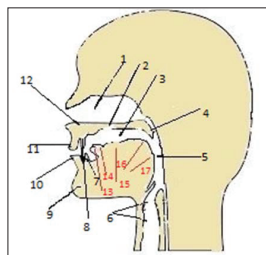
of air. After passing through the larynx, the air goes through what is called **the vocal tract**, which ends at the mouth (**the oral cavity**) and nostrils (**the nasal cavity**) letting the air escape into the atmosphere. Finally, the muscles produce changes in the shape of the vocal tract. The parts of the vocal tract that are used to change its shape and form sounds are called **articulators**.

There are seven main articulators which are **the pharynx**, **the soft palate** (or velum), **the hard palate**, **the alveolar ridge**, **the tongue** (and its parts: tip, blade, front, back and root), **the teeth** (upper and lower) and **lips** (the upper lip and the lower lip). The alveolar ridge, the hard palate and the soft palate comprise the roof of the mouth. Also, there are four more that are sometimes called articulators. What differs them from the main articulators is that they cannot make contact with other articulators as the main articulators do. They are **the larynx**, **glottis**, **the jaws** and **the nose**.

The articulators can be active, which move, and passive, which do not move. The **active** articulators are the tongue, the lower lip and the lower jaw. The **passive** articulators are the upper lip, the teeth, the alveolar ridge, the hard palate, the soft palate, the pharynx, the larynx. Most sounds are produced with at least one active articulator and one passive articulator.

Exercise 2. On the diagram on the right, active and passive articulators are indicated by arrows. Give the names for the articulators by consulting the text above and

<https://www.youtube.com/watch?v=l4eby6lbtEI>
or <https://projects.iq.harvard.edu/cb45/pages/diagram-organs-speech-replacement>



(<https://bit.ly/34WO0Wb>)

1.3. Terminology 2

Terminology 2

A sound, a vowel, a short vowel, a long vowel, a monophthong, a diphthong, schwa, a consonant, a voiced consonant, a voiceless consonant, aspiration, rounded, unrounded, spread, relaxed, glide, transcription, primary stress, secondary stress

Exercise 3. Fill in the table with the words of TERMINOLOGY 2. If there are two or more transcriptions, write them all.

№	Word	Transcription	Translation
1			
2			

Model

№	Word	Transcription	Translation
1	Phonetics	/fə'netiks/	фонетика

1.4. Symbols of the International Phonetic Alphabet

To practise each sound, please load Interactive Phonemic Chart at http://www.cambridge.org/elt/resources/skills/interactive/pron_animations/index.htm or http://www.cambridgeenglishonline.com/interactive_phonemic_chart/



VOWELS
<ul style="list-style-type: none"> • /ɪ/ /e/ /æ/ /ʌ/ /ɔ/ /o/ /ʊ/ /ə/ • /i:/ /ɑ:/ /ɜ:/ /u:/ /ɜ:/ • /eɪ/ /aɪ/ /ɔɪ/ /əʊ/ /aʊ/ /ɪə/ /eə/ /εə/ /ʊə/
CONSONANTS
<ul style="list-style-type: none"> • /p/ /t/ /k/ /f/ /θ/ /s/ /ʃ/ /tʃ/ /h/ • /b/ /d/ /g/ /v/ /ð/ /z/ /ʒ/ /dʒ/ • /m/ /n/ /ŋ/ /l/ /r/ /j/ /w/

1.5. Theory

1.5.1. Vowels

The description of vowels takes into account two articulators (the lips and the tongue) and the following parameters: the lip position, the tongue position and duration.

The tongue position. The articulation of vowels takes into account if the tongue surface is close to the roof of the mouth (or the height) and which part of the tongue is highest (or the location of the highest part).

As for the height, the jaws can move to each other and the tongue surface **close** to the roof of the mouth articulating close vowels; also, the jaws can move away from each other and the tongue surface far from the roof of the mouth articulating **open** vowels; finally, the jaws can move from each other and the tongue surface not far from the roof of the mouth articulating **mid** vowels. As for the location of the highest part, if the **front** of the tongue is highest, a vowel is termed front; if the **centre** of the tongue is highest, a vowel is termed central; if the **back** of the tongue is highest, a vowel is termed back.

The lip position. There are three possibilities for the position of the lips: a) **rounded**, with the corners of the lips brought together; b) **spread**, with the corners of the lips moved away from each other; c) **relaxed**, or neutral, with no obvious features of being rounded or spread.

If the position of the tongue and the position of the lips is held steady in the production of a vowel sound, it is a steady-state vowel, or a pure vowel, or a **monophthong**. If there is an obvious change in the tongue or lip shape, it is a **diphthong**.

Duration is an indicator of the vowel quality according to the time taken by the articulation and the degree of muscular activity involved in the articulation. Consequently, there are **short monophthongs** with less muscular activity, **long monophthongs** with more muscular activity and diphthongs with more muscular activity. **Diphthongs** are considered to be one sound but with two vowel qualities to be produced, that is the first element glides to the second element, which means there is a change in quality during their duration. Also, the second element does not sound as strong and long as the first one, so the English diphthong is always falling. In producing the diphthongs the tongue changes the location of its highest part, for example, from centre to back, from front to centre, from back to front etc. and it changes the height of its highest part, for example, from open to close, from close to mid, from mid to close etc.

Assignment 1 The articulation of vowels¹

1. Using the hyperlinks below, compare the articulation of the Russian vowel and the English vowels and say what differs the articulation of a Russian sound from the articulation of English sounds in the same row.

¹ Рис. на стр. 24, 25: <https://bit.ly/33NJFn2>; <https://helpiks.org/8-45699.html>





2. Fill in six tables about English vowels (A-F) according to their tongue position, lip position and jaw by consulting the [text](#) and the [diagrams](#) and using the hyperlinks.

Model





Z

	/i:/	/ɜ:/	/ɔ:/	/əʊ/
<i>Tongue position</i>	<i>Front</i>	<i>Centre</i>	<i>Back</i>	<i>Centre to back</i>
<i>Lip position</i>	<i>Spread</i>	<i>Relaxed</i>	<i>Rounded</i>	<i>Relaxed to rounded</i>
<i>Jaw</i>	<i>Close</i>	<i>Open-mid</i>	<i>Open-mid</i>	<i>Mid to close</i>




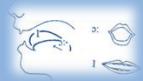
A

/y/	/ʊ/	/u:/	/əʊ/
			
Подробнее	Details	Details	Details




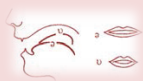
B

/ɪ/	/i/	/i:/	/ɪə/
			
Подробнее	Details	Details	Details




C

/o/	/ɔ/	/ɔ:/	/ɔɪ/
			
Подробнее	Details	Details	Details






D

/ə/	/e/	/eɪ/	/əʊ/
			
Подробнее	Details	Details	Details

E

<u>/a/</u>	<u>/ʌ/</u>	<u>/ɑ:/</u>	<u>/aɪ/</u>	<u>/aʊ/</u>
				
<u>Подробнее</u>	<u>Details</u>	<u>Details</u>	<u>Details</u>	<u>Details</u>

F

<u>/ɜ/</u>	<u>/æ/</u>	<u>/ɛə/</u>	<u>/ə/</u>	<u>/ɜ:/</u>
				
<u>Подробнее</u>	<u>Details</u>	<u>Details</u>	<u>Details</u>	<u>Details</u>

Exercise 4. Using the hyperlinks below, practise producing the English vowels bearing in mind the tongue position, the lip position and duration.

For more information about each vowel and their production, please visit interactive International Phonetic Association (IPA) chart website <https://www.seeingspeech.ac.uk/> or phonetic website *Sounds of Speech* <http://soundsofspeech.uiowa.edu/resources/english/english.html>

1.5.2. Consonants

The description of consonants takes into account which one is a passive articulator and which one is an active articulator (see Table 1). When producing a consonant, a student has to use the right articulators.

Table 1

The articulators of English consonants

The active articulator	The passive articulator	Sounds
Lower lip	Upper lip	p b m w
Lower lip	Upper teeth	f v
Tongue-tip	Upper teeth	θ ð
Tip and blade	Alveolar ridge	t d s z n l





The active articulator	The passive articulator	Sounds
Tongue-tip	Back of alveolar ridge	r
Blade and front of tongue	Alveolar ridge and hard palate	ʃ ʒ ʧ ʤ
Front of tongue	Hard palate	j
Back of tongue	Soft palate (velum)	k g ŋ w ¹
Glottis		h

Note that sounds /p, t, k/ have aspiration, which means that they are followed by a brief puff of air. So, you say /p^h/ rather than just /p/, e.g. *pub* /p^hʌb/. Also note that voiced consonants are always voiced. So, you always say /p^hʌb/, never /p^hʌp/.





Assignment 2 The articulation of consonants²

Using the hyperlinks below, compare the articulation of the Russian and the English consonants of Tables A-J and write what differs the articulation of English sounds from the articulation of Russian sounds.

A

/п/	/р/	/б/	/в/
			
Подробнее	Details	Подробнее	Details

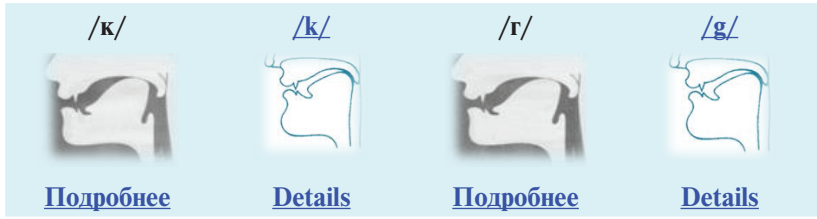
B

/т/	/т/	/д/	/д/
			
Подробнее	Details	Подробнее	Details

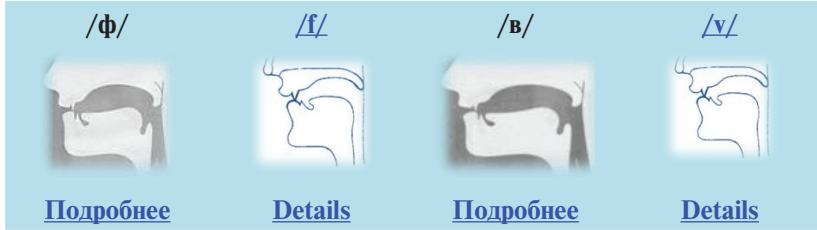
¹ For /w/, there are two places of articulation: at the lips and the back of the tongue to the velum.

² Рис. на стр. 26–28: <https://bit.ly/33NJFn2>; <https://helpiks.org/8-45705.html>

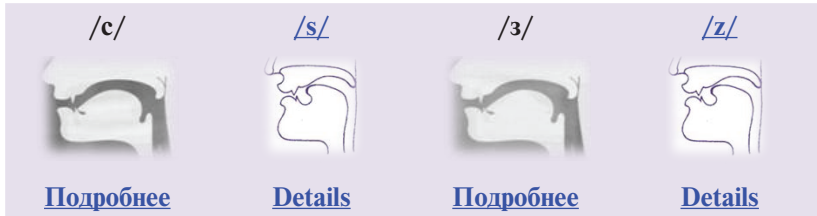
C



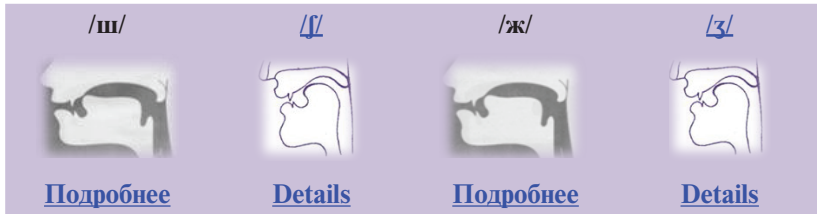
D



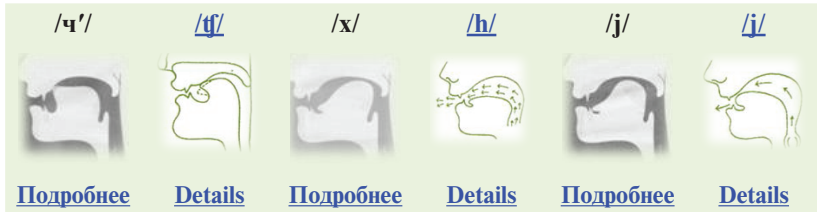
E



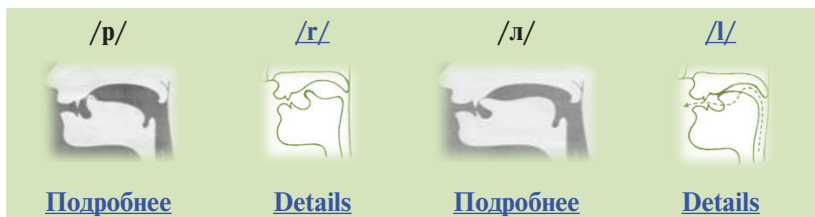
F



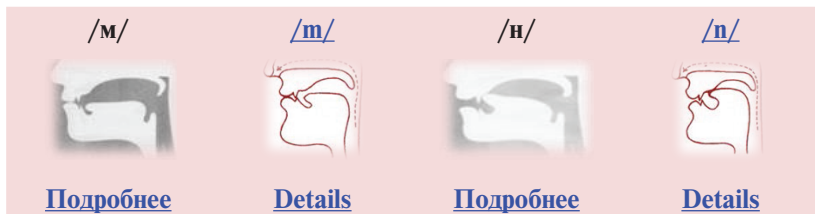
G



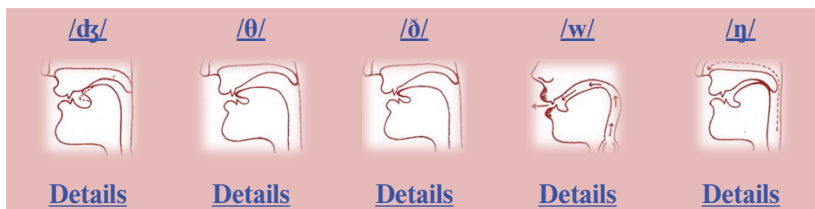
H



I



J



Exercise 5. Using the hyperlinks below, practise producing the English consonants bearing in mind the active and the passive articulators.



For more information about each vowel and their production, please visit interactive International Phonetic Association (IPA) chart website <https://www.seeingspeech.ac.uk/> or phonetic website *Sounds of Speech* <http://soundsofspeech.uiowa.edu/resources/english/english.html>

Exercise 6. Write the number of sounds and the number of vowel sounds in the words below.

Word	The number of sounds	The number of vowel sounds

Model

<i>Word</i>	<i>The number of sounds</i>	<i>The number of vowel sounds</i>
<i>Difficult</i>	8	3

Enough, players, directed, worked, dangerous, sometimes, watches, watched, beautiful, studied, tables, little, gorgeous, buses, bigger, engineers, adventure, psychologists, boarders, bridges.

Exercise 7. Practise reading phonetic transcription at [Мюллер В.К. Учебный англо-русский словарь: 120000 слов и выражений / В.К. Мюллер. – М. : Эксмо, 2008. – 864 с.](#)

When reading phonetic transcription, take care of the superscript vertical line /' which is a mark of primary stress and appears BEFORE the stressed syllable, e.g. *about* /ə'baʊt/ has two syllables with the second /baʊt/ being stressed, not the first /ə/.

Comment

Also, you can observe a low mark /, which is a mark of secondary stress and appears BEFORE the stressed syllable but is weaker than primary stress, e.g. *education* /,edʒə'keɪʃn/.

Unit 2.

THE SYLLABLE AND THE ACCENTUAL PATTERNS OF ENGLISH WORDS

Study Recommendations

Objectives: to master syllabification of English words; to memorise the reading rules; to master accentual patterns of English words and develop skills in using the appropriate accentual patterns.

Unit Outline:

2.1. Terminology.

2.2. Theory:

2.2.1. The structure of the syllable.

2.2.2. Rules for syllabification.

2.2.3. The word stress and its types.

2.2.4. The accentual structures.

2.2.5. The accentual patterns.

2.2.6. Stress shift.

2.3. Group project: The reading rules.

2.4. Performance exercises.

Student will be aware of:

- the syllable and the structure of the syllable;
- syllabification and syllabification rules in English;
- the accentual structure of a word;
- the word stress and accentual patterns;
- stress shift;
- the reading rules.

Student will be able to:

- syllabify words in English;
- draw the accentual structure of a word;
- without looking it up in a dictionary read a word in English identifying its accentual pattern and pronouncing the sounds according to the reading rules;
- work in teams.

To successfully learn the unit student should:

- study the unit theory and visit the recommended Internet resources;
- complete the table with terminology;
- do all the exercises and assignments;
- join the group projects;
- answer the questions:
 1. What is the syllable?
 2. What types of the syllable are there?
 3. Are there any rules for syllabification? If so, what rules?
 4. What rules of reading vowels and their digraphs do you know?
 5. What rules of reading consonants and their digraphs do you know?
 6. What rules of reading suffixes -S/-ES and-ED do you know?
 7. What is stress?
 8. What types of the stress can be observed in a word?
 9. What syllable carries the primary stress? What does it depend on?
 10. When do we use the secondary stress?
 11. When does stress shift occur?

2.1. Terminology

Terminology

A syllable, an open syllable, a closed syllable, a stressed syllable, an unstressed syllable, syllabic, the nucleus, a digraph, a unit, a letter, a word, the word stress, the primary stress, a superscript line, the secondary stress, a subscript line, syllabification, the suffix, the prefix, a part of speech, the noun, the verb, the adjective, the adverb, the participle, an accentual structure, the stress shift, derivation, to derive, a sonorant.

Exercise 1. Fill in the table with the words of TERMINOLOGY. If there are two or more transcriptions, write them all.

№	Word	Transcription	Translation
1			
2			

Model

№	Word	Transcription	Translation
1	<i>Aspiration</i>	<i>/æspə'reɪʃ(ə)n/</i>	<i>Аспирация, придыхание</i>

2.2. Theory

2.2.1. The structure of the syllable

The **syllable** may be defined as a **unit** that is typically smaller or equal to a word.

The **nucleus** of each syllable is **one vowel sound**, which means there is no syllable without a vowel sound. When identifying the syllables of a word no student should confuse the vowel sounds and the vowel letters of a word as there can be a syllable with some vowel letters, but there cannot be a syllable with some vowel sounds, e.g. *are* /ɑ:/ has two vowel letters but only one syllable. The number of syllables in a word equals the number of vowel sounds.

The **syllable** can be **stressed** with the stress falling on it and **unstressed** with no stress falling on it. Some unstressed syllables can have a nucleus with

no vowel sound but a consonant sound instead. The **syllabic consonants** are consonants /l/, /n/, /m/ and /ŋ/, which function as syllabic sounds if the syllable is final, the syllable is not stressed and the consonant is not preceded by a vowel but another consonant, e.g. *garden* /'gɑ:dŋ/ has a syllabic consonant /n/ while *band* /bænd/ does not.

The length of the syllable varies as the nucleus can be surrounded by consonants, e.g. *are* /ɑ:/, *car* /kɑ:/, *and* /ænd/, *con·so·nant* /'kɒn.sə.nənt/, *beau·ti·ful* /'bjʊ:ti.fəl/. The **syllable** ending with a vowel is termed **open**, whereas the syllable ending with a consonant is termed **closed**, e.g. *and* /ænd/ has one closed syllable while *con·so·nant* /'kɒn.sə.nənt/ has three syllables, with the first being closed, the second being open and the third being closed.

TIPS FOR SYLLABIFICATION

1. Pronounce a word.
2. Identify all the vowel sounds bearing in mind the peculiarities of diphthongs.
3. Identify a syllabic sonorant if any.
4. Add the number of vowel sounds and the number of syllabic sonorants.
5. The sum is the number of the syllables. **CONGRATULATIONS!**

Exercise 2. Write the number of sounds and the number of syllables in the words below.

Word	The number of vowel letters	The number of vowel sounds	The number of syllables

Model

Word	The number of vowel letters	The number of vowel sounds	The number of syllables
<i>Difficult</i>	3	3	3

Enough, players, directed, worked, dangerous, sometimes, watches, watched, studied, tables, little, gorgeous, buses, bigger, bridge, bridges, visited, adventure, even, broad, legislation.

2.2.2. Rules for syllabification

Syllabification is the **division of words into syllables** which follows the rules.

Divide a compound word between the words that make it up (e.g. mail·box, fire·works, bed·clothes).

When a word has a suffix with a vowel sound in it, divide the word between the suffix and the base word (e.g. mak·er, troat·y, rest·ful).

When a word has a prefix, divide the word between the prefix and the base word (e.g. re·stock, re·take, un·fit).

When a word has *ck* or *x* in it, the word is usually divided after the *ck* or *x* (e.g. crack·le, ex·act, rock·et).

When *be*, *de*, *ex* and *re* are at the beginning of a word, they make a syllable of their own (e.g. re·sult, be·cause, de·camp, ex·cept).

When *-ture* and *-tion/sion* are at the end of a word, they make their own syllable (e.g. struc·ture, de·ci·sion, in·for·ma·tion).

When two or more consonants come between two vowels in a word, the word is usually divided between the first two consonants (e.g. strug·gle, con·sult, in·tra·per·son·al).

Consonant blends and digraphs are never separated (e.g. eth·nic, daugh·ter, punc·tu·ate).

When a single consonant comes between two vowels in a word, it is usually divided after the consonant if the vowel is short (e.g. shad·ow, fam·il·y, ever).

When a single consonant comes between two vowels in a word, it is usually divided before the consonant if the vowel is long (e.g. e·thos, bea·ver, hu·man).

When two vowels come together in a word and are sounded separately, divide the word between the two vowels (e.g. pi·an·o, ra·di·o, voy·age).

When a vowel is sounded alone in a word, it forms a syllable itself (e.g. u·nit, grad·u·a·tion, u·nion).

Exercise 3. Write the transcription and identify the syllables and their characteristic of the words below. Consult [Longman Dictionary of Contemporary English](#) or [Cambridge Dictionary](#) to check the syllabification.

Word	Syllables	Characteristic of the syllable	Transcription

Model

Word	Syllables	Characteristic of the syllable	Transcription
Beautiful	beau	Stressed, open	/bju:./
	ti	Unstressed, open	/tɪ/
	ful	Unstressed, closed	/fəl/

Automobile, playing, visited, walked, dangerous, sometimes, bridges, spoken, studied, tables, little, theatre, terrible, drawer, family.

2.2.3. The word stress and its types

Syllabification is closely connected with the **accentual structure** of words, which is known as the **word stress**. Each word possesses the stress, so there is no word without the stress. Each word usually possesses one stress, which means the syllables of a word are stressed or unstressed. When pronounced the stressed syllables should sound stronger and louder than the unstressed ones. In transcription, the superscript vertical line /' before the stressed syllable stands for the stress which is the **primary stress**: 'window, 'pencil, be'gin.

In some words it is possible to determine a second stressed syllable which is considered to be the **secondary stress**. When pronounced the secondary stressed syllable should sound stronger and louder than the unstressed ones but weaker than the primary stressed one. In transcription, the subscript low vertical line /, before the stressed syllable stands for the secondary stress, e.g. *unsound* /,ʌn'saʊnd/.

For more information about the stress or accentual patterns please visit http://www.cambridge.org/elt/resources/skills/interactive/pron_animations/index.htm and <http://www.myenglishlanguage.com/language-guide/english-phonology/syllables-and-stress/>



2.2.4. The accentual structures

The accentual structure of a word or syllabification can be pictured with the help of the following lines:

- is an unstressed syllable;
- ˊ is a primary stressed syllable;
- ˌ is a secondary stressed syllable.

e.g. the accentual structure of *unsound* is: ˌ–ˊ– and the accentual structure of *beautiful* is: ˊ–––

Exercise 4. Draw the accentual structures of the words below consulting the Longman Pronunciation Dictionary or Cambridge Dictionary.

Model

Meteorology ˌ–––ˊ–––

Contradiction, (to) transport, transport, delivered, delicacy, accessory, accommodation, appreciation, automation, information, isolated, newspaper, magazine, hotel, companies, magnify, organize, politics, predigest, project, (to) project.

2.2.5. The accentual patterns

The accentual pattern of a word determines which syllable of a word carries the primary stress and which syllable of a word carries the secondary stress according to some parameters: the part of speech, the derivational pattern and the number of syllables.

Exercise 5. Fill in the table below with the words. When filling in, try to systematize it according to the part of speech and the number of syllables.

№	The part of speech	The word	Transcription	The number of syllables	The stressed syllable

Model

№	The part of speech	The word	Transcription	The number of syllables	The stressed syllable
1	noun	pencil	/'pensl/	2	1
2	noun	drugstore	/'drʌgstɔ:/	2	1
3	noun	import	/'ɪmpɔ:t/	2	1

Access, achievable, achievably, achieve, achievement, active, activity, adventure, adventurous, advertise, advertising, advertisement, analysis, analyse, apologise, apology, assist, assistant, bedroom, beforehand, capable, category, categorise, celebrate, characterise, communicable, communicate, communicated, communicating, concentrate, contact, danger, dangerous, dangerously, develop, development, discuss, discussed, discussing, economy, educate, electrical, electrify, electrode, empirical, energy, exhibit, expression, expressionless, family, friendly, friendship, generate, happily, happy, imitate, import, importer, increase, ironworks, lighthouse, linoleum, liquidate, liquidator, magnify, option, optional, organise, possible, prepare, present, probable, radio, readable, realize, recognise, specify, suspect, (to) access, (to) contact, (to) import, (to) increase, (to) present, (to) suspect, (to) transport, (to) export, variety, vary, violet, visible, whiteboard.

Assignment 1 Primary stress

Analyzing the table of Exercise 5 and using any available Internet resources, generate the rules of identifying the primary stressed syllable for a word with one stress in it. Specifying it according to their parts of speech and the number of syllables might be very helpful.

Exercise 6. Fill in the table below with the words. When filling in, try to systematize it according to the part of speech and the number of syllables.

№	The part of speech	The word	Transcription	The number of syllables	The stressed syllable		Derived from
					Secondary	Primary	

Model

№	The part of speech	The word	Transcription	The number of syllables	The stressed syllable		Derived from
					Secondary	Primary	
1	adjective	economical	/,ekə'nɒmɪkəl/	5	1	3	Noun + suffix
2	adjective	elephantine	/,elɪ'fæntaɪn/	4	1	3	Noun + suffix
3	adjective	unsound	/,ʌn'saʊnd/	2	1	2	Prefix + adjective

Accessibility, antihero, antimatter, antioxidant, capability, categorical, categorization, celebration, characteristic, characterization, Chinese, cigarette, come in, communication, concentration, education, electricity, employee, energetic, energetically, engineer, exhibition, explanation, generation, get up, go about, graduation, imitation, impolite, introduction, Japanese, liquidation, nineteen, organization, possibility, preheat, prehistoric, prejudice, preparation, presentation, probability, readability, realization, recognition, recollection, reconsider, remake, rent-free, reword, rewrite, shoot up, situation, sixteen, specification, transportation, twenty one, undercharge, undercut, underdone, underestimate, underground, understand, understandable, variation, visibility, well-known, well-paid, write off.

Assignment 2 Secondary stress

Analyzing the table of Exercise 6 and using any available Internet resources, generate the rules of identifying the secondary stressed syllable. Specifying it according to their parts of speech, the derivational pattern and the number of syllables might be very helpful.

Exercise 7. Identify the primary stress and if possible the secondary stress of the words below without looking them up in a dictionary.

Acupuncture, affectionate, affordable, aggression, antibacterial, autobiography, biological, business, butcher, characteristically, consideration, contain, conversational, creation, criminalisation, defend, demand, determination, dialect, diet, dieting, disobedience, distinguished, electrifying, environmentalism, environmentalist, establishment, exchange, gravity, greedy, happy, hover, humour, imaginatively, indecisive, independence, individuality, industrialisation, inflation, injustice, insist, inspirational, interdisciplinary, invisibility, justify, laughable, lemon, luggage, magic, manage, manageable, materialism, mountain, mountaineer, multiculturalism, nation, particularly, partner, power, psychologist, quiet, radioactivity, realistic, refrigerator, responsibility, retrieve, special, spoken, subordination, superiority, temptation, today, traditional, traditionally, transcribe, transformation, tremendous, trophy, uncontrollable, understanding, unidentifiable, unsatisfactorily, vegetation, verbal, voyage.

Assignment 3 Compounds

Look up twenty-five compounds in a dictionary and identify their accentual patterns.

Model

'Heart at tack, 'heart failure, 'shop as,sistant, 'shopping centre, ,hard 'labour, ,hard 'luck ,story, The ,Save the 'Children ,Fund, The ,Rocky 'Horror ,Show, the ,London 'Eye, ,Oxford 'Circus.

A compound noun is a word consisting of two or more main parts, or words, that function as a unit and have its own specific meaning. For example, *a red flag* can be any flag of a red colour or a flag of a red colour, used as a danger signal. The difference is the accentual pattern: if it is a word combination of two words with two meanings and any flag of a red colour, you say *a 'red 'flag*; if it is a compound noun of two words with one meaning and a flag of a red colour, used as a danger signal, you say *a ,red 'flag*.

Comment

2.2.6. Stress shift

The **stress** of the word may **change** if the word has both the primary and secondary stresses, or **double stress words**. The stress changes the following way:

Numbers	The primary stress moves back	When counting	'Thir, teen, 'four, teen, 'fif, teen, 'six, teen.
		When there is the next word after it	He lives at number 'fif, teen. He has 'fif, teen 'cats.
One-word adjectives	The primary stress moves back	When there is the next word after it which is strongly stressed	The cup is 'Chi, 'nese. This is a 'Chinese 'cup.
Two-word adjectives	The primary stress moves back	When there is the next word after it which is strongly stressed	The woman is ,good'looking. She is a 'good-'looking 'woman.

When looking up words in the dictionary, take care of the special sign◀ which shows stress shift. For example, /,ʃar'ni:z◀/ means that the primary stress changes under specific conditions.

Exercise 8. Read the sentences below and say if the stress of the words changes.

1. All the banks here are old-established.
2. Can that good-looking lady be good-natured?
3. Do you speak Portuguese?
4. Have you got Portuguese wine?
5. He said my idea was half-baked.
6. His speech was controversial.
7. I do not want twenty-four pens. I want twenty-five.
8. I love her smile. It's good-humoured.
9. I need a well-informed source.
10. I want to buy handmade shoes.
11. It was a controversial speech.
12. It was an unknown soldier.
13. It's a well-known fact.
14. No surprise the shoes are expensive. They are handmade.
15. She bought twenty-five books.
16. She smiled with a good-humoured smile.
17. Stop interrupting me. Sixteen, seventeen, eighteen, nineteen.
18. The soldier was unknown.
19. The word is old-fashioned.
20. This is an old-fashioned word.
21. What a half-baked idea!
22. You can find old-established banks here.

2.3. Group project: The reading rules

This is an occasion when you are expected to work together to complete a piece of work. This project involves researching and writing a report.

Stage 1. Researching

You study the reading rules of English with any available resource.



For more information about the reading rules, please visit <https://enguide.ru/magazine/prostye-pravila-chteniya-na-angliyskom-yazyke> and <http://usefulenglish.ru/phonetics/english-consonant-sounds> and <http://usefulenglish.ru/phonetics/english-vowel-sounds> and <https://pronuncian.com/sounds/>

There are five major issues:

- 1) reading rules for vowels (see Table 1 and [Model 1](#));
- 2) reading rules for vowel digraphs and letter groups starting with vowels (see Table 2 and [Model 3](#));
- 3) reading rules for consonants (see [Table 3](#) and [Model 2](#));
- 4) reading rules for consonant digraphs and letter groups starting with consonants (see [Table 4](#) and [Model 3](#));
- 5) reading rules for suffixes -S/ES and -ED (see [Table 5](#) and [Model 1](#)).

Stage 2. Writing a report

You write a report. The final report is a set of tables on the major issues:

- 1) reading rules for vowels (see Table 1 and [Model 1](#)). There will be a table with six vowels;

Table 1

Reading rules for vowels			
Letter	Sound	Rule	Examples

- 2) reading rules for vowel digraphs and letter groups starting with vowels (see Table 2 and [Model 3](#)). There will be a table with digraphs *ai, air, al, au, aw, ay, ea, ee, eer, ei, eu, ew, ey, ie, igh, oa, oi, oo, oor, ou, ought, our, ow, oy, uy, ue, ui*;

Table 2

Reading rules for vowel digraphs and letter groups starting with vowels		
Digraph	Sound	Examples

3) reading rules for consonants (see Table 3 and [Model 2](#)). There will be a table with twenty consonants;

Table 3

Reading rules for consonants			
Letter	Sound	Rule	Examples

4) reading rules for consonant digraphs and letter groups starting with consonants (see Table 4 and [Model 3](#)). There will be a table with digraphs *bt, cc, ch, ck, dge, gh, gn, gu, kn, lm, mb, ng, nk, ph, pn, ps, pt, qu, rh, sc, sch, sh, tch, th, wa, wh, wor, wr, xh* and digraphs in the suffix *ti, ci, si, su*;

Table 4

Reading rules for consonant digraphs and letter groups starting with consonants		
Digraph	Sound	Examples

5) reading rules for suffixes-S/ES and-ED (see Table 5 and [Model 1](#)).

Table 5

Reading rules for suffixes-S/ES and-ED			
Suffix	Sound	Rule	Examples
-S/ES			
-ED			

To feel confident you are doing it in an appropriate way see the *Model*.

Model 1

Reading rules for vowels			
Letter	Sound	Rule	Examples
a	/eɪ/	Stressed open syllable	Name, fake, table
	/æ/	Stressed closed syllable	Cat, family, stamp Exception: marathon
	/ɑː/	Stressed closed syllable with -R and another consonant (/r/ is not pronounced)	Car , mark , shark Exception: father
	/ɛə/	Stressed open syllable ending with -RE (/r/ is not pronounced)	Fare , care , dare
	/ə/	Unstressed syllable	About, apology, marathon
	/ɪ/	Last unstressed syllable ending with -age (/ɪdʒ/)	Voyage , breakage , storage
	/e/	An exception	Any , many

Model 2

Reading rules for consonants			
Letter	Sound	Rule	Examples
p	/p/	always	Pin, pan, pine, speak, top

Model 3

Reading rules for consonant digraphs and letter groups starting with consonants		
Digraph	Sound	Examples
ch	/tʃ/	Chair, choose, teacher, much
	/k/	Chemistry, chaos

Exercise 9. Find rhymes to the words below.

Model

Sign – pine

(To) bow, ate, book, broad, bullish, cars, cliff, concentrate, dance, drummer, electrical, fare, fashion, fight, flood, food, glass, glove, main, meat, memorise, nation, pair, right, road, row, shoe, sigh, sustain, term.

2.4. Performance exercises

Saving the Pandas Means Dressing Like a Panda

Why conservationists costume themselves like the animals they're trying to save.

By Tove K. Danovich

Joe Duff, CEO of Operation Migration, is not the only conservationist to wear a uniform to work. But instead of the khakis and polos that serve to show that humans are all part of the same team, his uniform helps him blend in among a flock of whooping cranes. It's not a bird costume, per se. Rather than making the wearer look like something else, its purpose is to conceal what they are — a human being who's trying to teach these cranes how to be wild.

Most of the suit is nothing more than an amorphous white bag that covers the wearer's arms and everything from head to mid-calf. A volunteer of theirs makes every part specially for the program. To hide their faces, they use white plastic construction helmets covered in a layer of white fabric, except for a small plate made out of reflective mylar that they use to see and a strip of mesh to help them breathe. The costumes are neither stylish nor, in the hot summer months, particularly comfortable. ("Whooping cranes can spend their life in the marsh and mud and they're still pure white; we can't spend 10 minutes," Duff says.) They use the same outfits year-round and have to make them from a material thick enough that when the light shines through, there's no chance of a crane making out the human silhouette underneath. One hand is covered by a black fabric mitten stitched to the costume so the birds never see a glimpse of skin. In the other, they carry a puppet meant to look like the head of a whooping crane. It's this, not the blob of white human attached to it, that the birds interact with.

And whooping cranes aren't the only being put back into the wild with the help of humans in disguise. Reintroduction efforts for California condors, peregrine falcons, and Maui parrotbills have all reared birds using hand puppets meant to resemble the species, if not full costumes. The Monterey Bay Aquarium uses costumes that they refer to as "Darth Vader suits" to raise sea otter pups. The internet is full of photo roundups and videos of panda cubs being carried by humans in panda suits, which range from what appears to be a baggy panda-colored onesie to a leftover panda mascot uniform, complete with an oversize head.

These costumed antics aren't just thoroughly charming; they're indicative of our relationship with nature. We might be incapable of (or unwilling to) fix the problems that have led to these animals becoming endangered in the first place, but we're happy to play mother to wild animals on an individual basis in the hope that these small successes will make up for the numbers they've lost. Give us baby animal photos, we say, but keep the environmental doomsaying to yourself.

“The whooping crane is so near the precipice of extinction that it is apt to topple over at any moment,” wrote an ornithologist for National Geographic in 1937. At 5 feet tall and with a wingspan of over 7 feet, this snowy white bird with black legs and a head decorated by a single iridescent red racing stripe is the tallest in North America. In the mid-1800s, a population of 1,500 birds embarked on an annual migration from the coldest territories of Canada to warmer grounds near the Gulf of Mexico. The loud calls of whooping crane pairs echoed for nearly two miles across marshes throughout the country. By the 1940s, those calls were replaced with silence; there were only 21 of them left in the wild.

Destruction of wetlands, a growing reliance on pesticides, and – of course – hunting had completely decimated the population. The plight of the whooping crane got so much press that they were left more or less alone, allowing their numbers to grow. But since a crane takes four to five years to reach sexual maturity and each pair only raises one chick each breeding season, it was a slow process. In the late 1960s, biologists proposed the creation of a captive breeding program that might help raise whooping crane numbers in tandem with their wild cousins.

But teaching the birds bred in captivity how to be wild was another matter. Operation Migration, which started a costume-rearing program for whooping cranes in 2001, was involved with every step of the process of raising the chicks, from hatching to migration. If you've ever seen the 1996 film *Fly Away Home*, you'll be somewhat familiar with the method. In the 1980s, Bill Lishman, whose story is dramatized in the movie, taught Canadian Geese to migrate by allowing them to imprint on him and then flying the migration route in his ultra-light aircraft, the geese trailing behind.

Duff, a commercial photographer, helped Lishman travel on the first migration with the geese in 1993. When that was successful, they moved on to working with sandhill cranes, then trumpeter swans. But while the birds completed a successful migration, they were also relatively tame. The men tried using a simple poncho to disguise themselves with the sandhill cranes. “They figured it out,” Duff says. The birds now connected humans with food. “They'd land in schoolyards, an exercise park for a high-security prison,

even a pick-your-own strawberry farm.” Sandhill cranes can be as large as 3 to 5 feet, depending on the species, and have sharp beaks and claws they’ll use to attack when threatened. The team had to find a way to work with the birds without the birds realizing it. The cranes needed to feel totally independent of humans and, in fact, to fear them if encountered in the wild. “That’s why the costume idea began,” Duff says.

(<https://www.racked.com/2018/1/11/16874500/conservation-panda-whooping-cranes-otters>)

Exercise 10. Analyse each word of the text and say which reading rules can explain its transcription.

Exercise 11. Analyse each two- and more syllable word of the text and say if you can observe the secondary stress in it.

Exercise 12. Analyse each compound noun of the text and say which syllable bears the primary stress and which one the secondary stress.

Exercise 13. Analyse each two- and more syllable word of the text and say if there can be stress shift.

Exercise 14. Choose 10 two- and more syllable words in the text and draw the accentual structures of the words.

Exercise 15. Choose 10 two- and more syllable words in the text and find rhymes to them.

Exercise 16. Read each word and compound noun of the text in isolation according to the reading rules and the accentual patterns.

Unit 3. FEATURES OF CONNECTED SPEECH

Study Recommendations

Objectives: to master the modifications of sounds in connected speech.

Unit Outline:

- 3.1. Terminology.
- 3.2. Group project.
- 3.3. Performance exercises.

Student will be aware of:

- assimilation;
- voicing assimilation;
- manner assimilation;
- place assimilation;
- assimilation of place;
- glottal stop;
- palatalisation;
- labialisation;
- vowel reduction;
- elision;
- insertion and linking /r/.

Student will be able to:

- work in teams;
- identify the sound modifications in connected speech.

To successfully learn the unit student should:

- complete the table with terminology;
- do the project;
- answer the questions:
 1. What is assimilation?
 2. What is voicing assimilation?
 3. What is manner assimilation?
 4. What is place assimilation?
 5. What is glottal stop?
 6. What is palatalisation?
 7. What is labialisation?
 8. What is vowel reduction?
 9. What is elision?
 10. What is insertion (liaison)?

3.1. Terminology

Terminology

Assimilation, voicing assimilation, manner assimilation, assimilation of place, glottal stop, palatalisation, labialisation, vowel reduction, elision, liaison, insertion, linking R

Exercise 1. Fill in the table with the words of TERMINOLOGY. If there are two or more transcriptions, write them all.

№	Word	Transcription	Translation
1			
2			

Model

№	Word	Transcription	Translation
1	Phonetics	/fə'netiks/	фонетика

3.2. Group project

This is an occasion when you are expected to work together to complete a piece of work. This project involves researching, writing and presenting a report.

Stage 1. Researching

You study the modifications of connected speech in English with any available resource. There are five major issues:

- 1) assimilation (general term):
 - i. voicing assimilation,
 - ii. manner assimilation,
 - iii. place assimilation,
 - iv. assimilation of place,
 - v. glottal stop,
- 2) palatalisation;
- 3) elision;
- 4) vowel reduction;
- 5) insertion (liaison): linking /r/;
- 6) labialisation.

Stage 2. Writing a report

You write a report bearing in mind the plan below.

1. Introduction.
2. The definition of the sound modification in English.
3. The examples of the sound modification in English (10 examples for you to clarify the modification to the audience).
4. The examples of the sound modification in English (15 examples for your audience to be aware they understand the modification perfectly well and for you to guide the audience).

Stage 3. Presenting a report

You present your report to the other students. When presenting, remember the structure and avoid using too many terms and unknown words. Try to explain everything in your own words.

3.3. Performance exercises

Fill the ‘hungry gap’ with Chinese cedar

The Asian spring crop, common as an ornamental plant in British gardens, has delicious leaves

Spring is in the air! But as any allotmenteer will know, the sad irony with seeing the first signs of new life burst forth is that it is usually one of the leanest months in the British veggie patch. Traditionally known as the “hungry gap”, this period describes the window where stocks of stored autumn and winter veg are running low, but the first spring crops have yet to mature. The term is used so widely to reflect the UK season of growing that you might think it was an inescapable reality of seasonal eating at our northern latitude. Yet in other temperate parts of the world that still eat a much broader range of traditional crops, such as east Asia, this period is not known as a time of leanness but a time of plenty.

As a greedy botanist fascinated with unusual edibles, what I have found most intriguing is that many of these prized Asian spring crops lead secret double lives as common ornamental plants in British gardens. Having munched my way through my fair share, both when travelling to their countries of origin and in my own back garden experiments, I would say that above all my favourite all-rounder has to be the Chinese cedar, *Toona sinensis*. It is lovingly referred to in Mandarin as *xiang chun* or “fragrant springtime”, and the young leaves of this stately tree have a deliciously warm, rich flavour and a distinctly bold onion-like aroma.

In fact, for those unfamiliar with the plant, it is surprising just how “meaty” or “savoury” a leaf can taste. It’s a world away from the generic “green” or “leafy” flavour of the plethora of other veg that are almost interchangeable with kale or spinach. One of my mates, having been invited to taste the foliage, really hit the nail on the head when he came out with: “Wow! Beef-flavoured crisps!”

The leaves get this flavour from a range of natural, sulphur-based compounds that they produce to protect their young growth against insect attack. Onions and garlic contain the same defence mechanism, which, as with *Toona sinensis*, ironically makes them super tasty to humans, too, with potential health benefits to boot. Their strangely familiar savoury flavour also means that, as with onions or garlic, they are supremely versatile in the kitchen, working well in the place of any other green veg in everything from soups and stews to sautéés and stir fries.

But I have saved the best aspect to last. The species, in addition to having tasty spring shoots, is also a stunningly beautiful garden tree with peeling bark, rich green leaves and fragrant flowers that the bees just love. It grows extremely rapidly to form a stately tree in a huge range of soils. Pick a variety like “Flamingo” and you will get a truly show-stopping display of powder-pink new growth that can easily upstage any flowering cherry, but with a far longer display. Want to contain its size? No problem. They are very amenable to pruning. Or should that be “harvesting”?

(<https://www.theguardian.com/lifeandstyle/2018/mar/11/fill-the-hungry-gap-with-chinese-cedar>)

Exercise 2. Transcribe each sentence of any paragraph of the text. When transcribing, you can use <https://tophonetics.com/>.

Exercise 3. Underline the clusters of the paragraph transcribed which are examples of assimilation.

Exercise 4. Underline the clusters of the paragraph transcribed which are examples of voicing assimilation.

Exercise 5. Underline the clusters of the paragraph transcribed which are examples of manner assimilation.

Exercise 6. Underline the clusters of the paragraph transcribed which are examples of place assimilation.

Exercise 7. Underline the clusters of the paragraph transcribed which are examples of assimilation of place.

Exercise 8. Underline the clusters of the paragraph transcribed which are examples of glottal stop.

Exercise 9. Underline the clusters of the paragraph transcribed which are examples of palatalisation.

Exercise 10. Underline the clusters of the paragraph transcribed which are examples of labialisation.

Exercise 11. Underline the sounds of the paragraph transcribed which are/can be examples of elision.

Exercise 12. Underline the sounds of the paragraph transcribed which are examples of vowel reduction.

Exercise 13. Underline the sounds of the paragraph transcribed which are examples of linking /r/.

Exercise 14. For more practice transcribe the other paragraphs of the text and do exercises 3–13.

Exercise 15. Read the text bearing in mind that modifications change the sound quality. Avoid reading words in isolation.

Unit 4. CLASSIFICATION OF VOWELS

Study Recommendations

Objective: to master the RP by mastering the vowels.

Unit Outline:

- 4.1. Terminology.
- 4.2. Classification of vowels:
 - 4.2.1. Classification of monophthongs.
 - 4.2.2. Classification of diphthongs.
- 4.3. Performance exercises:
 - 4.3.1. Sound /i:/.
 - 4.3.2. Sound /ɪ/.
 - 4.3.3. Sound /e/.
 - 4.3.4. Sound /æ/.
 - 4.3.5. Sound /ʌ/.
 - 4.3.6. Sound /ɑ:/.
 - 4.3.7. Sound /ɔ/.

- 4.3.8. Sound /ɔ:/.
- 4.3.9. Sound /ʊ/.
- 4.3.10. Sound /u:/.
- 4.3.11. Sound /ɜ:/.
- 4.3.12. Sound /ə/.
- 4.3.13. Sound /eɪ/.
- 4.3.14. Sound /aɪ/.
- 4.3.15. Sound /ɔɪ/.
- 4.3.16. Sound /aʊ/.
- 4.3.17. Sound /əʊ/.
- 4.3.18. Sound /ɪə/.
- 4.3.19. Sound /ɛə/.
- 4.3.20. Sound /ʊə/.

Student will be aware of:

- the classification of vowels;
- peculiarities of pronouncing short monophthongs;
- peculiarities of pronouncing long monophthongs;
- peculiarities of pronouncing diphthongs.

Student will be able to: pronounce vowels in connected speech.

To successfully learn the unit student should:

- study the unit theory and visit the recommended Internet resources;
- complete the table with terminology;
- do all the exercises and assignments;
- practise pronouncing each vowel in connected speech;
- comment on:
 - 1) the characteristics of short monophthongs;
 - 2) the characteristics of long monophthongs;
 - 3) the characteristics of diphthongs.

4.1. Terminology

Terminology

Front, front-central, central, back-central, back.

High (close), mid, low (open).

Unrounded, rounded.

Long, short.

A lax vowel, a tense vowel

Exercise 1. Fill in the table with the words of TERMINOLOGY. If there are two or more transcriptions, write them all. When translating use the words in the box below.

Высокий подъем (закрытый), долгий, задний продвинутый вперед ряд, задний ряд, краткий, лабиализованный, напряженный гласный, нелабиализованный, ненапряженный гласный, низкий подъем (открытый), передний отодвинутый назад ряд, передний ряд, средний подъем (полуоткрытый), средний ряд

№	Word	Transcription	Translation
1			
2			

Model

№	Word	Transcription	Translation
1	Short	/ɔ:t/	краткий

4.2. Classification of vowels



For more information about each sound and their production, please visit interactive International Phonetic Association (IPA) chart website <https://www.seeingspeech.ac.uk/> or phonetic website *Sounds of Speech* <http://soundsofspeech.uiowa.edu/resources/english/english.html>

R.-A. Knight, P. Ashby, D.F. Finch, P. Roach, B. Collins and P. Ladefoged argue that vowels are produced with a relatively open vocal tract and with *no significant constriction* of the oral cavities; in other words, they are typically louder than consonants.

According to the time taken by the articulation there are **short monophthongs**, **long monophthongs** and **diphthongs** in which there is a change in quality during their duration.

According to the degree of muscular activity involved in the articulation there are **lax** vowels occurring in stressed closed and unstressed syllables with less muscular activity, usually short monophthongs, and **tense** vowels occurring in stressed open syllables with more muscular activity, usually long monophthongs and diphthongs.

4.2.1. Classification of monophthongs

Monophthongs, or pure vowels, are commonly described according to certain parameters: the tongue's position relative to the palate, the portion of the tongue that is involved in the articulation and the lip shape. So, there is an established three term classification of monophthongs: 1) **height**, that is the distance between the tongue and the palate, with vowels being high, mid and low; 2) **frontness/backness**, that is which part of the tongue is highest, with vowels being front, central and back; 3) **rounding**, that is the lips are rounded or unrounded, with vowels being rounded or unrounded. For more details, see Figure 1 with the diagram of vowels by D. Jones, then simplified by J. Windsor and finally presented by D.F. Finch.

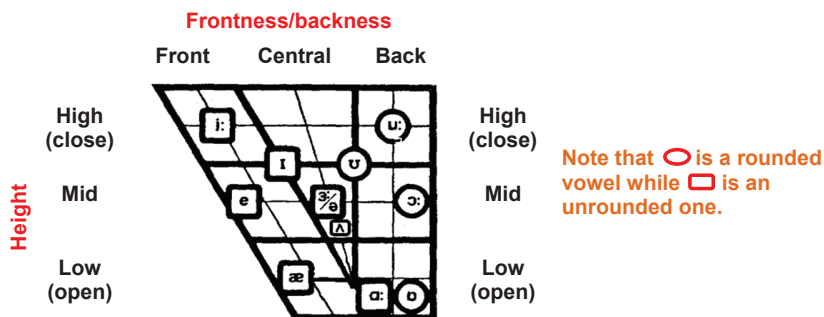


Figure 1. The classification of monophthongs¹

Each monophthong takes its own spot on the diagram, which means that there is difference in producing them even if they are within the same area.

i: This is a front, close, unrounded long monophthong. The lips are spread. The most common realisation is a slight diphthong /iɪ/ in stressed open syllables. In other contexts, it is more usual to hear a monophthong.

ɪ This is a front-central, close-mid, unrounded short monophthong. The lips are slightly spread.

e This is a front, open-mid, unrounded short monophthong. The lips are slightly spread.

¹ Рис. на стр. 53, 55: Finch D.F., Lira H.O. A course in English phonetics for Spanish speakers. – London : Heinemann Educational Books Ltd, 1982. – 196 p. – P. 35, 36, 37.

æ	This is a front, open, unrounded short monophthong. The lips are spread.
ʌ	This is a central, open-mid, unrounded short monophthong. The lips are relaxed.
a:	This is a back, open, unrounded long monophthong. The lips are relaxed.
ɔ	This is a back, open, rounded short monophthong. The lips are slightly rounded.
ɔ:	This is a back, open-mid, rounded long monophthong. The lips are strongly rounded.
ʊ	This is a back-central, close-mid, rounded short monophthong. The lips are rounded.
u:	This is a back, close, rounded long monophthong. The lips are moderately rounded. The most common realisation is a slight diphthong /oü/ in stressed open syllables. In other contexts, it is more usual to hear a monophthong.
ə	This is a central, open-mid, unrounded short monophthong. The lips are relaxed.
ɜ:	This is a central, open-mid, unrounded long monophthong. The lips are relaxed.

4.2.2. *Classification of diphthongs*

Diphthongs are considered to be one sound but with two vowel qualities to be produced. The first element is referred to as the **onglide**, its end element to as the **offglide**. Diphthongs are commonly described according to certain parameters: 1) the distance that the tongue travels when gliding from the onglide to the offglide, with diphthongs being **wide** (long distance) and **narrow** (short distance); 2) according to the direction that the tongue makes when gliding from the onglide to the offglide, with diphthongs being **centring** with a glide towards a central position and **closing** with a glide towards a closer, or higher, tongue position that can be **front-closing** if the offglide is front or **back-closing** if the offglide is back. For more details, see Fig. 2 and Fig. 3 with diagrams of diphthongs by B. Collins and D.F. Finch.

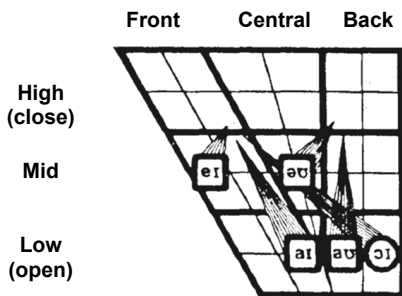


Fig. 2. The English closing diphthongs with the finishing areas close to /ɪ/ or /ʊ/

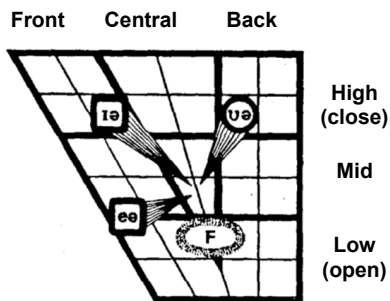


Fig. 3. The English centering diphthongs with F showing the finishing area of /ə/

Assignment 1 Classification of diphthongs

Using the labels for diphthongs from the text and the model, write labels for diphthongs according to the distance and the direction of the tongue when gliding from the onglide to the offglide.

Model

/eɪ/ is a narrow front-closing diphthong.

/aʊ/ is a wide back-closing diphthong.

4.3. Performance exercises

4.3.1. Sound /i:/

Tongue twisters

1. Eating between meals?
2. Greek meets Greek.
3. Reach me a needle, please.
4. Pete eats chiefly meat.
5. Please feel free to leave.
6. My niece feels seedy.
7. He speaks Chinese and Japanese with equal ease.

8. Fifteen teens eat fifteen sweets,
Sixteen teens eat sixteen sweets.
If fifteen teens didn't eat fifteen sweets,
Would sixteen teens eat sixteen sweets?

Exercise 2. Practise reading the tongue twisters.

Reading Dialogue

IN A C__ : IT'S C__ TO E__ AT M__

CHRISTINA: W__ w__ y__ l__ to e__, P__? The c__ s__ are the c__.

PETER: Er ... mmm ... oh, a c__ s__, p__, C__.

CHRISTINA: C__ ... mmm ... J__? W__ y__ l__ a b__ s__ or a c__ s__?

JANINE: A c__ s__, p__.

PETER: W__ a__ y__, C__? W__ y__ l__ c__ or b__?

WAITRESS: Are y__ all r__ to o__? W__ w__ y__ l__ to e__?

CHRISTINA: Er, we'll h__ o__ b__ s__, t__ c__ s__ and, mmm, t__ for me.

JANINE: T__ for me t__, p__.

PETER: Y__, m__ t__ t__ t__, p__.

WAITRESS: O__ b__ s__, t__ c__ s__ and t__ t__.

Exercise 3. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.2. Sound /ɪ/

Minimal pairs

It – eats, ill – eel, fill – feel, myths – meals, did – indeed, lives – leaves,
sick – seeks, sits – seats, pill – peals, him – heels, picked – peaks,
women – weak, will – wheels.

Exercise 4. Practise reading the minimal pairs.

Tongue twisters

1. I think it's a bit thick.
2. Willie's quick-witted.
3. It isn't his business, is it?
4. Tillie is niminy-piminy.
5. Mister Twister daily visits a busy city
With many office buildings.
Is it easy to live in a busy city
With many office buildings?

Exercise 5. Practise reading the tongue twisters.

Reading Dialogue

T___ I_____ F___

BILL: G___ e_____, M___ L___.

GINA: Is K___ in?

BILL: Is he c_____ to the c_____, M___ L___? It's the C_____ F___
F_____.

MRS LEE: K_____ i___.

BILL: H___ he is!

GINA: Hi, K___!

KIM: Hi, G___! Hi, B___!

BILL: K___, w___ g___ t_____ t_____ f___ t_____ to s___ t_____
p_____ -w_____ f___ for c_____!

MRS LEE: L_____, K___ ...

KIM: Is it i_____?

GINA: We t_____ it is. F_____ t_____ a s___ f___ a___ g_____ and
c_____ in A_____, and ...

BILL: ... t_____ the n___ f___ is a___ the s___ b___ O_____ g_____
c_____, and t_____ ...

GINA: ... t_____ it's the b___ f___ - The H_____ of E_____ C_____.

KIM: C_____!

BILL: It's a t_____ f___.

MRS LEE: If y_____ i___, K___ ...

GINA: It w_____ be a p___ to m___ it.

MRS LEE: N___ l_____, y___ k_____ ...

BILL: And it b_____ in f_____ m_____.

MRS LEE: K__!

KIM: Q___! Or w___ m___ the b_____ of the g_____ f___!

Exercise 6. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.3. *Sound /e/*

Minimal pairs

Men – mean, said – seeds, end – eat, pet – pity, left – leaf, beast – best, better – bitter, bread – breed, gem – gym, neck – Nick, bed – bid, tell – till, bells – bills.

Exercise 7. Practise reading the minimal pairs.

Tongue twisters

1. Well said.
2. Press the bell.
3. Well, I never.
4. Get better.
5. Very well, then.
6. The engine went dead.
7. It then settles the question.
8. Ed expects better weather yet.
9. Jen spent ten pence on a dress,
Jem spent seven pence on a sweater.
Can Jen spend seven pence on a dress?
Can Jem spend ten pence on a sweater?

Exercise 8. Practise reading the tongue twisters.

Reading Dialogue

F_____

ADELE: H_, E___! H_, B___! H____, E____! H____, E____! H_,
e_____!

EVERYBODY EXCEPT KEVIN: H_, A____!

EMILY: N___ to s___y___ a____, A____. K____, t___ is A____. A____, t___
is K_____.

ADELE: H__ K___. A__ y__ l_____ to the R__ H__ C_____ P_____? It's t_____ l_____.

KEVIN: Y__ ... Is t__ b_____? A__ y__ a f_____ of E_____?

ADELE: Y__.

KEVIN: E__ s__ s__ h__ a f_____ c_____ A_____.

EDDIE: H__ y_____ to M_____ f____, A____. I__ on the k_____ b_____.

EMILY: And t_____ F_____ b_____ on the s_____.

BEN: C__ I g__ y__ a d____, A_____?

ADELE: Y__, t_____, B__. S__ l_____ with a b__ of i__ in it.

EMMA: H__ y__ m__ m__ f_____ A_____ yet, K_____?

KEVIN: Y__. I__ j__ m__ h__. S__ v__ f_____.

BEN: H__ d__ y__ s__ y__ h_____, A_____?

ADELE: I w__ to S__ A_____ w__ my b__ f_____ K_____.

EVERYBODY: W__!

EMMA: W__ a__ j_____.

EDDIE: W__ i__ e_____?

ADELE: N__ v__. B__ I s_____ e_____. I h_____ a__ m_____ l_____.

Exercise 9. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.4. *Sound /æ/*

Minimal pairs

Added – end, that – this, back – Beck, pal – peel, bad – beds, pant – pence, shall – shell, lap – leap, ham – him, flat – fleet, Annie – Emily, man – mean, match – Mitch.

Exercise 10. Practise reading the minimal pairs.

Tongue twisters

1. Fancy! Fancy that!
2. That's absolutely fantastic!
3. The lad cannot be that bad.
4. Ann chatters like a magpie.
5. Pat cannot catch that.

6. He that hatches matches hatches catches.
7. Alice Adam chats with attractive actors,
Andy Alan chats with attractive actresses.
If Alice Adam didn't chat with attractive actors,
Would Andy Alan chat with attractive actresses?

Exercise 11. Practise reading the tongue twisters.

4.3.5. *Sound /ʌ/*

Minimal pairs

Come – can, cut – cat, but – bat, some – seamed, done – Dan, won – wins, tongue – tank, just – jest, shut – sheet, must – mask, pulse – pal, cult – melt, luck – lack.

Exercise 12. Practise reading the minimal pairs.

Tongue twisters

1. Pluck up your courage!
2. Double Dutch!
3. My brother made Mother's cup run over.
4. None but dullards copy one another.
5. A funny puppy runs in front of a pub,
A fluffy puppy runs in front of a club.
If the funny puppy didn't run in front of the pub,
Would the fluffy puppy run in front of the club?

Exercise 13. Practise reading the tongue twisters.

Reading Dialogue

S__ D_____ L__ H__

JASMINE: H____, w__ are y__ so s__? H____, w__ are y__ so u _____?
I d____ u _____.

DUNCAN: Y__ d____ l____ me, J_____.

JASMINE: But D____, I l____ y__ v____ m____!

DUNCAN: T____ u____, J_____. Y__ l____ my c_____.

JASMINE: J_____?

DUNCAN: No, h__ b_____.

JASMINE: D_____?

DUNCAN: No. S___ b___ f___, J_____. N__ t___ o___. The o_____ b_____. H____. Y__ t___ h___ l_____ and I'm u_____.

JASMINE: D_____! T_____ u_____ r_____!

DUNCAN: And H___ l___ y__ t__.

JASMINE: No, he d_____.

DUNCAN: Y__, he d_____.

JASMINE: D_____, j___ o___ l___ m___ I h___ l___ with H_____.

Y__ m_____ w_____. I l___ y___ c_____ m___ b_____ t___ H_____.

H_____ ...

DUNCAN: O_, j___ s___ up, J_____!

JASMINE: But h_____, I t___ y_____ w_____.

DUNCAN: Oh, s___ up, J_____.

JASMINE: N__ t_____ e____! Y___ j__ j_____, D____. Y__ s___ up!

Exercise 14. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.6. *Sound /a:/*

Minimal pairs

Park – truck, dark – duck, task – tusk, heart – hut, staff – stuff, bart – but, cart – cut, dance – done, last – luck, pass – pluck, barn – bun, bars – buzz, carp – cup.

Exercise 15. Practise reading the minimal pairs.

Tongue twisters

1. Are we to be a large party?
2. He laughs best who laughs last.
3. Father's rather hard on Charles.
4. The exam will be rather hard to pass.
5. How smart you are, aren't you, Mark?
6. Mark's car's faster than Bart's car,
Bart's car's smarter than Mark's car.
If Mark's car wasn't faster than Bart's car,
Would Bart's car be smarter than Mark's car?

Exercise 16. Practise reading the tongue twisters.

Reading Dialogue

A__ P__

ALANA: W__ a m_____ p__ t__ is! I__ h_____ so m__ f__,
M_____.

MARGARET: W_____ y__ g____, A____?

ALANA: H__ y__ a__. T____. T_____ e_____.

MARTIN: A____! M_____! C__ into the g____. T__ D_____
and M_____ M_____ a__ d_____ on the g_____.

MARGARET: In the d__?

MARTIN: T_____ d_____ u_____ the s_____.

ALANA: F_____! And B__ J_____ is p_____ h__ g_____.

MARGARET: J__ l__ at T__! S__ c__ d__ but s__ l__ v__
s_____.

MARTIN: L__ at M_____. W__ a f_____ d_____!

ALANA: W__ an a_____ c_____ t__ a__! L_____ t__ a
p_____ of t_____.

Exercise 17. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.7. Sound /ɔ/

Minimal pairs

Dock – dark, lock – luck, dot – dart, cod – card, lost – last, shop – sharp, pot – part, clock – clerk, cost – cast, shock – shark, hot – heart, box – barks, stock – stuck.

Exercise 18. Practise reading the minimal pairs.

Tongue twisters

1. Not for toffies!
2. Possibly not!
3. What a lot of nonsense!
4. Tom's watch stopped.
5. Poll's gone to the wrong shop.
6. Was it possible to stop Tom?
7. Rob often drops his wallet in shops,

Tom often drops his wallet at stops.
If Rob didn't often drop his wallet in shops,
Would Tom often drop his wallet at stops?

Exercise 19. Practise reading the tongue twisters.

Reading Dialogue

TV A _____ FOR "O _____"

VOICE A: W _____ w _____ w _____ y _____, M _____ B _____?

MRS BLOGGS: W _____ w _____ w _____ me? I w _____ a h _____ f _____
t _____ h _____ j _____ of w _____ s _____!

VOICE B: B _____ a b _____ of O _____, M _____ B _____!

VOICE C: O _____ is so s _____ and s _____.

VOICE D: Y _____ d _____ w _____ l _____ of h _____ w _____ w _____ O _____.

VOICE A: I _____ n _____ a l _____ j _____ w _____ O _____.

VOICE B: U _____ O _____ o _____!

VOICE C: Y _____ w _____ be s _____, w _____ y _____ g _____ O _____.

VOICE D: E _____ w _____ O _____.

EVERYBODY: O _____ is so p _____!

Exercise 20. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.8. Sound /ɔ:/

Minimal pairs

Saw – sock, call – cod, hall – hop, order – god, autumn – bottom,
daughter – dot, tall – tock, fall – flop, port – pot, pour – pock, taught –
plot, short – shot, small – smog.

Exercise 21. Practise reading the minimal pairs.

Tongue twisters

1. All aboard!
2. Draw in your claws!
3. It's all your fault!
4. Pau's eyes draw straws.
5. Forewarned is forearmed.

6. George always talks horse.
7. Cora adores small talk.
8. Norton is forcing an open door.
9. Four explorers explore forty waterfalls,
Forty explorers explore four waterfalls.
If four explorers didn't explore forty waterfalls,
Would forty explorers explore four waterfalls?

Exercise 22. Practise reading the tongue twisters.

Reading Dialogue

S_____ R_____ F___ R_____ S_____ 4

ANNOUNCER: T___ m_____ the R_____ f_____ t___ a_____
b___ f___ Y__. L_____ S_____ is o___ s_____ r_____, and s___ w___ at
the a_____.

LAURA SHORT: G___ m_____, l_____. T___ is L_____ S_____.
A___ the f_____ a___ w_____ t_____ me. H___ G_____ B____, t___
g_____. G___ m_____, G_____.

GEORGE BALL: G___ m_____. A___ y___ a r_____?

LAURA SHORT: Y___, G_____. I'm L_____ S_____ f___ R_____ S_____
4. T___ us a_____ the f_____ m_____ w___ Y___.

GEORGE BALL: W___, it w___ a_____. We l____. And the s_____ w___
f____-f____, f____. B___ it w_____ my f____, L_____.

LAURA SHORT: W___ f___ w___ it, G_____?

GEORGE BALL: The f_____.

LAURA SHORT: The f_____?

GEORGE BALL: Y___ . The f_____. T___ w___ a_____ f_____ over
or l_____ the b___!

Exercise 23. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.9. Sound /v/

Minimal pairs

Good – god, look – lock, put – pot, could – cod, books – box, wood –
what, cook – cock, full – fall, bull – ball, foot – thought, push – porch,
could – cord.

Exercise 24. Practise reading the minimal pairs.

Tongue twisters

1. Would you help the woman if you could?
2. Keep a good look out.
3. It wouldn't look good, would it?
4. If only Foot should pull through!
5. Wolfe is put to the push.
6. A good-looking woman cooks cookies

With sugar and gooseberry from a good cookbook.

If the cookbook wasn't good,

Could the good-looking woman cook good cookies?

Exercise 25. Practise reading the tongue twisters.

Reading Dialogue

A L ___ B ___

MR COOK. C ___ y ___ t ___ me w ___ y ___ p ___ my b ____, B _____?

MRS COOK. I ___ it on t ___ b _____?

MR COOK. No. T ___ b _____ is f ___ of y ___ c ___ b ____.

MRS COOK. T ___ y ___ s ___ l ___ in the b ____, s _____ y ___?

MR COOK. I ___ l _____. Y ___ t ___ t ___ b ___ and p ___ it s _____, d ___ y ___?

MRS COOK. The l ___ -r ___?

MR COOK. No. I ___ l _____. I ___ g ___ to p ___ a ___ my b ___ in a b ___ and l ___ it!

MRS COOK. L ____, J ___! It's on the f ___ n ___ to y ___ f ____.

MR COOK. Ah! G ___!

Exercise 26. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.10. Sound /u:/

Minimal pairs

Foot – food, took – two, shook – shoot, cook – cool, book – boot, full – fool, pull – pool, hook – who, should – shoe, put – poodle, wool – woo, wolf – woo.

Exercise 27. Practise reading the minimal pairs.

Tongue twisters

1. The new moon is due.
2. You are a nuisance too.
3. Rupert will do beautifully.
4. Don't you be too soon, Bruce.
5. Trudie is too busy doing the rooms.
6. Lou grew too big for his boots.
7. School menu usually includes
Seafood soup, noodles and stewed fruit.
University menu usually includes
Goose, cucumbers, mushrooms and fruit juice.

Exercise 28. Practise reading the tongue twisters.

Reading Dialogue

THE T__ R____ S_____ IN THE S_____

MISS LUKE: G__ a_____, g_____.

GIRLS: G__ a_____, M__ L__.

MISS LUKE: T__ a_____ w__ g_____ to l____ h__ to c__ s_____.

T__ on y__ c_____ and l__ at u__ t____-t__.

LUCY: E_____ me, M__ L__.

MISS LUKE: Y__, L____?

LUCY: T_____ s__ c_____ g__ on y__ s_____.

MISS LUKE: W__ t____ t____ c_____ g__ on the f____? W__ it y__,
L____?

LUCY: No, M__ L__. It w__ S_____.

MISS LUKE: W__?

LUCY: S_____ D_____.

SUSAN: It w_____ me, s_____. It w__ J_____.

JULIE: It w__ y__!

SUSAN: It w_____ me! My m_____ f_____ of c_____ g____. L____, M____
L_____!

JULIE: S__ p_____ my h____, S_____. It w__ y__!

SUSAN: Y__!

JULIE: Y__!

MISS LUKE: E_____ me! If y__ t__ c_____ w__ t__ r_____,
y__ c__ s__ a_____ s_____ i_____ of g_____ to the p_____.

Exercise 29. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.11. *Sound /3:/*

Minimal pairs

Sir – Sam, her – ham, girl – gem, burst – bust, first – fist, hurt – hot,
learn – lean, fir – fork, world – warm, bird – board, surf – sort, err – or,
earn – corn, curl – call.

Exercise 30. Practise reading the minimal pairs.

Tongue twisters

1. A worm will turn.
2. The work will serve no purpose.
3. The girls preferred to work turn-and-turn again.
4. Myrtle too will serve a certain purpose.
5. Percy'll certainly prefer to start the journey early.
6. Ernest is determined to learn German.
7. The first skirt is dirtier than the third shirt,
The first shirt is dirtier than the third skirt.
If the first skirt wasn't dirtier than the third shirt,
Would the first shirt be dirtier than the third skirt?

Exercise 31. Practise reading the tongue twisters.

Reading Dialogue

THE W_____ N_____

SIR HERBERT: N_____!

COLONEL BURTON: N_____! I__ t_____!

SIR HERBERT: N_____! My h___ h_____!

COLONEL BURTON: N_____ S_____ a_____ w_____ s___ d_____ s_____.

SIR HERBERT: He n_____ a_____ at w_____ e_____.

COLONEL BURTON: He a___ ...er ... N_____ T_____ w_____ at w_____ on T_____, w___ t___?

SIR HERBERT: No, t___ w_____.

COLONEL BURTON: N_____ S_____ is the w_____ n_____ in the w____, i_____ he, S__ H_____?

SIR HERBERT: No, he i____, C_____ B_____. H____ the w_____ n_____ in the w_____!

Exercise 32. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.12. *Sound /ə/*

Minimal pairs

Affect – effect, accept – except, sitter – city, offers – office, better – Betty, fisher – fishy, armour – army.

Exercise 33. Practise reading the minimal pairs.

Tongue twisters

1. A day after the fair.
2. If I were you, I should not do it.
3. There must be no delay!
4. Try not to make a fool of yourself.
5. Never judge from appearances.
6. Man can die but once.
7. Everest is higher than Olympus,
8. Olympus is lower than Everest.
9. If Everest wasn't higher than Olympus,
10. Would Olympus be lower than Everest?

Exercise 34. Practise reading the tongue twisters.

Reading **Story**

Far out in the uncharted backwaters of the unfashionable end of the western spiral arm of the Galaxy lies a small unregarded yellow sun.

Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue green planet whose ape-descended life forms are so amazingly primitive that they still think digital watches are a pretty neat idea.

This planet has--or rather had--a problem, which was this: most of the people on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were unhappy. And so the problem remained; lots of the people were mean, and most of them were miserable, even the ones with digital watches.

Many were increasingly of the opinion that they'd all made a big mistake in coming down from the trees in the first place. And some said that even the trees had been a bad move, and that no one should ever have left the oceans. It is the story of a book, a book called *The Hitch Hiker's Guide to the Galaxy*--not an Earth book, never published on Earth, and until the terrible catastrophe occurred, never seen or heard of by any Earthman.

(The Foreword to Douglas Adams' *The Hitch-Hikers Guide to the Galaxy*, Pan Books, London, 1979, <http://www.heretical.com/miscella/hhg.html>)

Exercise 35. Practise reading the story aloud.

4.3.13. *Sound /ei/*

Minimal pairs

Pain – pen, raid – red, main – men, sail – sell, fail – fell, mail – Mel, bail – bell, mate – met, wait – wet, bake – beck, date – debt, paper – pepper, afraid – Fred.

Exercise 36. Practise reading the minimal pairs.

Tongue twisters

1. Make haste.
2. Save your pains.
3. Name the day.
4. Haste makes waste.
5. Fay's afraid she may fail.
6. It may rain today.
7. Kate's mainly to blame.
8. They are playing the waiting game.
9. They have eight minutes to make train.

Exercise 37. Practise reading the tongue twisters.

Reading Dialogue

AT THE R_____ S_____

MR GREY: T___ t_____ l___! I___ b___ w_____ h___ for a___.

PORTER: W___ t___?

MR GREY: The 8.18 to B_____ S_____.

PORTER: The 8.18? I___ a_____ y_____ m___ a m_____, s___.

MR GREY: A m_____? My t_____ s___: B_____ S_____ t_____ – 8.18.

PORTER: Oh no. The B_____ S_____ t_____ l_____ at 8.08.

MR GREY: At 8.08?

PORTER: T___ c_____ the t_____ at the e___ of A_____. I___ the f___ of M___ t_____.

MR GREY: C_____ it? M___ I s___ the n___ t_____? W___ d___ it s___?

PORTER: It s___: B_____ S_____ t_____ – 8.08.

MR GREY: Oh no! Y_____ r_____. The t_____ i_____ l_____. I_____.

Exercise 38. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.14. Sound /ai/

Minimal pairs

Eyes – as, mine – man, side – sad, height – hat, fight – fat, sight – sat, might – mat, bike – back, like – lack, kite – cat, pike – pack, dine – Dan, right – rat, pile – pal.

Exercise 39. Practise reading the minimal pairs.

Tongue twisters

1. Time flies!
2. Mind your eye.
3. And pigs might fly.
4. My child's bright.
5. I had a white night.
6. I quite like Mike.

7. I find it quite right.
8. Stop piping the eye like the crocodile.
9. But meanwhile it is flying, the time is flying.

Exercise 40. Practise reading the tongue twisters.

Reading Dialogue

H____, C_____ AND N_____

HEIDI: Hi, N_____.

NIGEL: Hi, H____. Hi, C_____. Y___ l_____ n____, C_____.

NIGEL: W___ y___ l___ s___ i___ c_____, C_____?

CAROLINE: No t____, N____. I'm b___ t____. I h___ 99 p____
to t____ by F_____.

NIGEL: N___ m____. Do y___ l___ m____ b___ r____, C_____?

CAROLINE: S_____. My m_____! ... H_____... Hi, R_____! I'd l____
that.....at f____... at the l_____. It's 19 H___ S_____...b___ b___!

NIGEL: W___ y___ l___ to c___ r_____ w___ me t____, C_____?

CAROLINE: N___ t____, N____. I'm g_____ for a d___ w___ R_____.

NIGEL: W___ a_____ F_____?

CAROLINE: F_____? I___ g_____ c_____ w___ M_____.

NIGEL: A___ r_____ t____. B_____.

HEIDI: C_____, N_____ p___ s_____ b_____ y___ c_____.

CAROLINE: Is it s_____ n____, H_____?

HEIDI: No. I___ a s_____.

Exercise 41. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.15. Sound /ɔɪ/

Minimal pairs

Join – John, spoilt – spot, point – pot, doily – dolly, boys – boss, toys – toss, noise – not, broil – brought, oil – all, soil – small, foil – fall, coin – corn.

Exercise 42. Practise reading the minimal pairs.

Tongue twisters

1. Boys will be boys.
2. The noise is annoying.
3. Join me in the voyage.
4. It's beyond the point.
5. Roy forgot his appointment.
6. What's the boiling point of oil.
7. Joy is at boiling point.
8. Boys take enjoyment in spoiling toys.

Exercise 43. Practise reading the tongue twisters.

Reading Dialogue

J___ R___ R___ R___

ROY COYNE: W___ a t___ n___, M___ R___!

JOYCE ROYAL: I___ it a___, R___? It's o___ of o___.

ROY COYNE: A R___ R___! O___ of o___?... A___ l___!... The
w___ b___! P___ y___ s___ the m___ . Or e___
d___ it. H___ d___! It's s___ a b___ R___
R___!... And a R___ R___ i___ a t___!

JOYCE ROYAL: H___ d___! I___ bel___ for my a___.

Exercise 44. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.16. Sound /ao/

Minimal pairs

Owl – are, found – far, town – tar, ground – grant, mouse – mast, out – cart, down – darn, house – hard, doubt – dart, hour – are, tower – tare.

Exercise 45. Practise reading the minimal pairs.

Tongue twisters

1. Now, now.
2. Out of doubt.
3. Count Brown out.
4. Without doubt Gower is somewhere around.
5. Howell is seldom out of town nowadays.

6. Now, how would Brown work that problem out?
7. I'm doubtful about the hour.
8. They found themselves about the town tower.
9. Out of the house to the grounds!

Exercise 46. Practise reading the tongue twisters.

Reading Dialogue

A M_____ IN THE H_____

MR BROWN: I ___ f ___ a m ___ !!!

MRS BROWN: Oh! Y _____ s _____ too l _____. S ___ d ___ and d _____ f _____.

MR BROWN: I ___ f ___ a m ___ in the h _____.

MRS BROWN: A b _____ m _____?

MR BROWN: Y ___. A l _____ r _____ m _____. It's r _____ a _____ in the l _____.

MRS BROWN: On the g _____?

MR BROWN: Y ___. It's u _____ the c _____ n _____.

MRS BROWN: W _____, g _____ it o _____.

MR BROWN: H _____?

MRS BROWN: T _____ the c _____ u _____ d _____. G _____ it o _____ s _____. We d _____ w _____ a m _____ in our h _____. O _____ is the c _____ h _____ in the t _____!

Exercise 47. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.17. Sound /əv/

Minimal pairs

So – sir, own – earn, stone – stern, goal – girl, code – curd, dote – dirt, tone – turn, woke – work, bone – burn, loan – learn, pole – pearl, blow – blur, cold – curb.

Exercise 48. Practise reading the minimal pairs.

Tongue twisters

1. Oh, no!
2. I suppose so.

3. No go.
4. Go slow.
5. Follow your nose.
6. No smoking.
7. Don't grow cold.
8. Tea so soon grows cold.
9. I vote we go home.

Exercise 49. Practise reading the tongue twisters.

Reading Dialogue

S___ IN O_____

JOANNA: J___! J___! J___! H_____, w___ up, J___!

JOE: Oh! W___ is it, J_____?

JOANNA: L___ o___ of the w_____.

JOE: No. My e___ are c_____, and I'm g___ to go to s_____ a_____.

JOANNA: Oh! D_____ go to s_____, J___. L___ at the s___!

JOE: S___? But it's o___ O_____. I k___ t_____ no s___.

JOANNA: C___ o___ to the w_____, J___.

JOE: Y_____ j_____, J_____. T_____ no s___.

JOANNA: OK. I___ p___ my c___ on and go o___ and m___ a s_____ and t_____ it at y___ n_____, J___ J_____!

Exercise 50. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.18. *Sound /ɪə/*

Minimal pairs

Near – knee, dear – deem, here – heel, beer – beam, real – read, idea – deal, appear – peak, mere – meet, clear – clean, theatre – feet, year – eel, fear – feel.

Exercise 51. Practise reading the minimal pairs.

Tongue twisters

1. Oh, dear, oh, dear.
2. It's a curious experience.
3. This periodical appears once a year.

4. It's not nearly as fearful as it appears.
5. Can you hear clearly from here?
6. The museum is somewhere near here.
7. Experience keeps a dear school.
8. The idea – my dear!
9. All's queer here.

Exercise 52. Practise reading the tongue twisters.

Reading Dialogue

A B _____ M _____

MR LEAR: L _____ h _____ a b _____ h _____, d _____.

MRS LEAR: W _____ a g _____ i _____! T _____ h _____ v _____ g _____ b _____ h _____ . We
c _____ h _____ l _____ y _____.

MR LEAR: The a _____ h _____ is v _____ c _____.

MRS LEAR: But i _____ w _____ t _____ l _____ y _____.

MR LEAR: T _____ b _____, p _____.

MRS LEAR: L _____, d _____! L _____ at t _____ m _____ d _____ b _____.

MR LEAR: His b _____ is in his b _____.

MRS LEAR: His b _____ has n _____ d _____ into his b _____!

MR LEAR: Sh! He m _____ h _____.

WAITER: H _____ y _____ are, sir. T _____ b _____.

MR LEAR: T _____ y _____ . C _____!

MRS LEAR: C _____! H _____ to the b _____ m _____!

Exercise 53. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.19. Sound /ɛə/

Minimal pairs

Air – ear, hair – here, share – sheer, dare – dear, pair – peer, chair – cheer, fare – fear, fair – fat, dare – Dan, tear – tack, swear – swam, care – cat, stairs – stars.

Exercise 54. Practise reading the minimal pairs.

Tongue twisters

1. Well, I declare.
2. There! There!
3. Bear and forbear.
4. I dare swear.
5. What's the air-fare?
6. It's late to tear your hair.
7. It's their fair share.
8. Mary wears her hair long.

Exercise 55. Practise reading the tongue twisters.

Reading Dialogue

A P ___ OF H _____

MARY: I ___ l ___ t ___ s ___ h ____, C _____. T _____ a p ____.

CLAIRE: H ___ y ___ l _____ c _____ e _____?

MARY: Y ___. T _____ n _____ h ___. T ___ j ___ a _____ a _____!

CLAIRE: H ___ y ___ l _____ u _____?

MARY: U _____! D _____! E _____! T ___ j ___ a _____
t _____!

CLAIRE: Hm! A ___ t ___ s _____, M ___?

MARY: Y ___. W ___?

CLAIRE: W ___, y _____ w _____ o ___ of t ___ in y ___ h ___!

MARY: Oh! T ___ w _____ the o ___ o ___?

CLAIRE: It's o ___ t ___ u _____ the c _____.

MARY: Hm!

Exercise 56. Listen to the dialogue and practise reading the dialogue trying to imitate the speakers' intonation.

4.3.20. Sound /və/

Minimal pairs

Tour – two, sure – shoe, poor – pool, fuel – fool, cruel – true, pure – pull, tour – took, cure – cook, cruel – crook.

Exercise 57. Practise reading the minimal pairs.

Tongue twisters

1. For sure.
2. It's a usual cure for a cold.
3. Curiosity is incurable.
4. I'll surely speak more fluently after a tour to Europe.
5. Do you feel secure about your fuel?
6. The truer my friends are, the surer I feel.
7. Wasn't it pure cruelty?

Exercise 58. Practise reading the tongue twisters.

Unit 5. CLASSIFICATION OF CONSONANTS

Study Recommendations

Objective: to master the RP by mastering the consonants.

Unit Outline:

- 5.1. Terminology.
- 5.2. Classification of consonants.
- 5.3. Performance exercises:
 - 5.3.1. Sound /p/.
 - 5.3.2. Sound /b/.
 - 5.3.3. Sound /t/.
 - 5.3.4. Sound /d/.
 - 5.3.5. Sound /k/.
 - 5.3.6. Sound /g/.
 - 5.3.7. Sound /s/.
 - 5.3.8. Sound /z/.
 - 5.3.9. Sound /ʃ/.
 - 5.3.10. Sound /ʒ/.
 - 5.3.11. Sound /tʃ/.
 - 5.3.12. Sound /dʒ/.
 - 5.3.13. Sound /f/.
 - 5.3.14. Sound /v/.
 - 5.3.15. Sound /w/.
 - 5.3.16. Sound /j/.

- 5.3.17. Sound /h/.
- 5.3.18. Sound /θ/.
- 5.3.19. Sound /ð/.
- 5.3.20. Sound /m/.
- 5.3.21. Sound /n/.
- 5.3.22. Sound /ŋ/.
- 5.3.23. Sound /l/.
- 5.3.24. Sound /r/.

Student will be aware of:

- characteristics of consonants;
- peculiarities of pronouncing plosives;
- peculiarities of pronouncing nasals;
- peculiarities of pronouncing fricatives;
- peculiarities of pronouncing approximants;
- peculiarities of pronouncing affricates.

Student will be able to: pronounce consonants in connected speech.

To successfully learn the unit student should:

- study the unit theory and visit the recommended Internet resources;
- complete the table with terminology;
- do all the exercises and assignments;
- practise pronouncing each consonant in connected speech;
- comment on:
 - 1) the characteristics of plosives;
 - 2) the mistakes of pronouncing plosives;
 - 3) the characteristics of fricatives;
 - 4) the mistakes of pronouncing fricatives;
 - 5) the characteristics of affricates;
 - 6) the mistakes of pronouncing affricates;
 - 7) the characteristics of approximants;
 - 8) the mistakes of pronouncing approximants;
 - 9) the characteristics of nasals.

5.1. Terminology

Terminology

Plosive, nasal, fricative, lateral, affricate, approximant

Labial, apical, coronal, dorsal, mediodorsal, postdorsal

Bilabial, labio-dental, glottal, dental, alveolar, post-alveolar, palato-alveolar, palatal, velar

Fortis, lenis

Voiceless, voiced

A sonorant, an obstruent

Exercise 1. Fill in the table with the words of TERMINOLOGY. If there are two or more transcriptions, write them all. When translating use the words in the box below.

Альвеолярный, апикальный (переднеязычный), аппроксимант, аффриката, боковой (звук), взрывной звук, губной, глухой, гортанный, губно-губной, губно-зубной, дорсальный, заальвеолярный, заднеязычный, звонкий, зубной, корональный (переднеязычный), носовой звук, палатально-альвеолярный, палатальный, постдорсальный (заднеязычный), сильный (фор-тисный), слабый (ленисный), сонорный звук, медиодорсальный (среднеязычный), фрикативный звук, шумный согласный

№	Word	Transcription	Translation
1			
2			

Model

№	Word	Transcription	Translation
1	Voiced	/vɔɪst/	звонкий

5.2. Classification of consonants



For more information about each sound and their production, please visit interactive International Phonetic Association (IPA) chart website <https://www.seeingspeech.ac.uk/> or phonetic website *Sounds of Speech* <http://soundsofspeech.uiowa.edu/resources/english/english.html>

The classification of consonants is based by R.-A. Knight, P. Ashby, D.F. Finch, P. Roach, B. Collins and P. Ladefoged on the parameters of place of articulation, manner of articulation and energy of articulation.

The place of articulation says where in the vocal tract the sound is articulated, in other words, which one is an active articulator (see Table 1) and which one is a passive articulator (see Table 2). If the active articulator is a lip, a sound is **labial**; if the active articulator is a tip of the tongue, a sound is **apical**; if the active articulator is a front or back of the tongue, a sound is **dorsal**; if the active articulator is the blade of the tongue, a sound is **coronal**; if the active articulator is the glottis, the sound is **glottal**.

Table 1

Places of articulation according to the active articulator

Phonetic Descriptor		The Active Articulator	Sounds
Labial		Lower lip	p b m f v w
Apical (apico-)		Tongue-tip	θ ð s z r l
Coronal		Tip and blade	t d n
		Blade and front of tongue	ʃ ʒ ʝ ɟ
Dorsal	Mediodorsal	Front of tongue	j
	Postdorsal	Back of tongue	k g ŋ
Glottal		Glottis	h

Table 2

Places of articulation according to the passive articulator

Phonetic Descriptor	The passive articulator	Sounds
Labial	Upper lip	p b m w
Dental	Upper teeth	f v θ ð
Alveolar	Alveolar ridge	t d s z n l
Post-alveolar	Back of alveolar ridge	r
Palato-alveolar	Alveolar ridge and hard palate	ʃ ʒ ʧ ʤ
Palatal	Hard palate	j
Velar	Soft palate (velum)	k g ŋ w

The manner of articulation says how the airstream is modified by the articulators and what is the relationship between the active and passive articulators, or constriction (see Table 3).

If there is less constriction between the articulators during the production of consonants, it results in sonority and this group of consonants is labeled **sonorants**. The sonorants are the **nasals** and the **approximants**. If there is a complete or narrow constriction between the articulators, the consonants are labeled **obstruents**. The obstruents are the **plosives**, the **fricatives** and the **affricates**.

Table 3

Manner of articulation

Nature of Constriction	Effect of Constriction	Type of Sound	Sounds
Complete closure	Blocks airstream completely, then there is a sudden release.	Plosives	p b t d k g
	Blocks airstream completely, but allows nasal escape.	Nasals	m n ŋ
	Blocks airstream completely, then there is a slow release with slight friction.	Affricates	ʧ ʤ
Close approximation	Narrowing gives rise to friction	Fricatives	f v θ ð s z ʃ ʒ h

Nature of Constriction	Effect of Constriction	Type of Sound	Sounds
Open approximation	No block, no friction	Approximants (central)	r w j
Partial closure	Blocks airstream centrally, but allows lateral escape without any friction.	Lateral (approximant)	l

Energy of articulation says what the articulation of a consonant sound is like. If the articulation is more energetic and voiceless, the sound is **fortis**; if the articulation is less energetic and voiced, the sound is **lenis**. The fortis/lenis contrast only affects pairs: /p/ is fortis and /b/ is lenis while /h/ is voiceless but neither fortis nor lenis as there is no pair.

Assignment 1 The classification of consonants

Fill in the tables A and B by consulting the text above. Tables 1 and 2 are combined in Table A.

Table A

Manner and place of articulation of English consonants

Manner \ Place	Bilabial	Labiodental	Alveolar	Glottal	...
	Plosive	p b		t d	
Affricate					
...					
...					

Table B

The fortis/lenis contrast

Fortis	Lenis
p ...	b ...

Assignment 2 The labels for consonants

Using the labels for consonants from the text above and the model, write labels for each consonant according to the place, manner and energy of articulation.

Model.

/p/ is an obstruent; a fortis bilabial plosive.

/s/ is an obstruent; a fortis apico-alveolar fricative.

/n/ is a sonorant; a voiced coronal alveolar nasal.

/l/ is a sonorant; a voiced apico-alveolar lateral approximant.

/w/ is a sonorant; a voiced labial-velar approximant.

5.3. Performance exercises

5.3.1. Sound /p/

Minimal pairs

Piece, port, party, speak, pool, pin, pack, pet, pot, put, stop, hope, lap, open, happen, plot.

Exercise 2. Practise reading the minimal pairs.

Tongue twisters

1. Percy's as proud as a peacock.
2. Peg's as pretty as a picture.
3. They pulled Paul to pieces.
4. Don't pass up the opportunity, Rupert.
5. Paolo Piccolli prepared for his presentation party
A pair of plates of pizzas with potatoes and pepper
And a pair of plates of pasta with prawns.
Which pair of plates pleased people at Paolo's party?

Exercise 3. Practise reading the tongue twisters.

Listening Dialogue

Exercise 4. Listen and write the dialogue. Then listen and check.

Passports, please

OFFICIAL:

MR TUPMAN:

MRS TUPMAN:
MR TUPMAN:
MRS TUPMAN:
MR TUPMAN:
MRS TUPMAN:
MR TUPMAN:
MRS TUPMAN:
OFFICIAL:
MR TUPMAN:
OFFICIAL:
MR TUPMAN:
OFFICIAL:

Exercise 5. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.2. *Sound /b/*

Minimal pairs

Bee – pea, bar – par, bin – pin, back – pack, beer – peer, bear – pair, bride – pride, mob – mop, cab – cap, hob – hop, bye – pie, bay – pay.

Exercise 6. Practise reading the minimal pairs.

Tongue twisters

1. Rob's as blind as a bat.
2. Betty's as bold as brass.
3. Barbara's as busy as a bee.
4. Bob is a big bug.
5. Bel has a bee in her bonnet.
6. Bab bakes brown biscuits for her boyfriend Bob's birthdays,
Bob buys and brings Bab big beautiful bunches.
But if Bab didn't bake Bob brown biscuits,
Would Bob bring Bab big beautiful bunches?

Exercise 7. Practise reading the tongue twisters.

Listening Dialogue

Exercise 8. Listen and write the dialogue. Then listen and check.

Happy birthday

BOB:

BARBARA:

BOB:

BARBARA:

BOB:

BARBARA:

BOB:

BARBARA:

BOB:

BARBARA:

Exercise 9. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.3. Sound /t/

Minimal pairs

Tea, task, torture, turn, top, town, tag, tip, button, step, still, star, stone, butter, writer, great, cotton, tree, true, try, twice, two, twin.

Exercise 10. Practise reading the minimal pairs.

Tongue twisters

1. Don't take it to heart.
2. You are telling pretty tall stories.
3. I don't want to get mixed up.
4. Put two and two together.
5. It went out of date.
6. Tina, don't speak out of your turn.
7. Tim told Tom a true story about twenty-two tall trees
That Tim planted at a mountain top.
Is Tim's story about twenty-two tall trees
At the mountain top totally true?

Exercise 11. Practise reading the tongue twisters.

Exercise 12. Listen and write the dialogue. Then listen and check.

In a department store

CUSTOMER 1:
ASSISTANT:
CUSTOMER 2:
ASSISTANT:
CUSTOMER 3:
ASSISTANT:
CUSTOMER 4:
ASSISTANT:
CUSTOMER 5:
ASSISTANT:
CUSTOMER 6:
ASSISTANT:
CUSTOMER 7:
ASSISTANT:
CUSTOMER 8:
ASSISTANT:

Exercise 13. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.4. Sound /d/

Minimal pairs

Die – tie, tick – Dick, do – too, dry – try, drunk – trunk, bid – bit, said – set, spend – spent, seed – seat, laid – late, ride – write, ladder – latter, bud – but.

Exercise 14. Practise reading the minimal pairs.

Tongue twisters

1. Don't disturb.
2. Good riddance.
3. The kid's as good as gold.
4. Beyond the shadow of a doubt.

5. Daisy's Dad doesn't have a driver,
So he drives his daughter daily to downtown.
If Daisy's Dad had a driver,
Would he drive Daisy daily to downtown?

Exercise 15. Practise reading the tongue twisters.

Listening Dialogue

Exercise 16. Listen and write the dialogue. Then listen and check.

A Damaged telephone line

DAISY:

DAVID:

DAISY:

DAVID:

DAISY:

DAVID:

DAISY:

DAVID:

DAISY:

DAVID:

DAISY:

DAVID:

DAISY:

DAVID:

Exercise 17. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.5. Sound /k/

Minimal pairs

Cat, key, ceramics, clay, kite, card, keep, scarf, sky, school, score, dark, mark, sock, doctor, book, sick, black, care, cook, castle, kept.

Exercise 18. Practise reading the minimal pairs.

Tongue twisters

1. Ken's as cold as a cucumber.
2. Kate's as weak as a cat.
3. Kay is like a walking dictionary.
4. Come back and keep us company.
5. Kim's coat could do with a clean.
6. A clever cook cleans a cooker in a cozy kitchen,
To cook crisp cookies on a clean cooker.
If the clever cook didn't clean the cooker in the cozy kitchen,
Can she cook crisp cookies on the clean cooker?

Exercise 19. Practise reading the tongue twisters.

Listening Dialogue

Exercise 20. Listen and write the dialogue. Then listen and check.

The cuckoo clock

KAREN COOK:

KATE CLARK:

KAREN COOK:

KATE CLARK:

KAREN COOK:

KATE CLARK:

KAREN COOK:

KATE CLARK:

KAREN COOK:

KATE CLARK:

KAREN COOK:

KATE CLARK:

KAREN COOK:

CLOCK:

KATE CLARK:

Exercise 21. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.6. Sound /g/

Minimal pairs

Gum – come, goat – coat, gate – Kate, grew – crew, pig – pick, dog – dock, bag – back, smog – smoke, log – lock, tag – tack, girl – curl, grow – crow, glass – class.

Exercise 22. Practise reading the minimal pairs.

Tongue twisters

1. Go while the goings go.
2. A good dog deserves a good bone.
3. We agreed to go there together.
4. Grace has got good sea legs.
5. Granny gets my goat.
6. A grey gardener is going to go through a green gate
On green grass of a gorgeous garden, by a grey garage,
By garden-beds with gales to a glasshouse
To get some greenery for a glamour garden-party.

Exercise 23. Practise reading the tongue twisters.

Listening Dialogue

Exercise 24. Listen and write the messages. Then listen and check.

Craig and Maggie's answering machine

Craig and Maggie are unable...

1. Hi, Craig. ...
2. Hi, Maggie. ...
3. Hi, Maggie. This is Carol. ...
4. Hi there, Craig and Maggie. ...
5. Hi, Maggie. ...
6. Hi there. This is Carol again. ...
7. Hi, Craig and Maggie. ...

Exercise 25. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.7. Sound /s/

Minimal pairs

See, seem, sea, soon, so, say, said, says, send, this, miss, sweet, sweat, swim, swan, swallow, sin, sock, sort, surfs.

Exercise 26. Practise reading the minimal pairs.

Tongue twisters

1. It makes no sense.
2. It's nice of you to say so, sir.
3. It's beside the question.
4. I am so sorry to be such a nuisance.
5. I'm absolutely certain of success.
6. A single singer sings a sad song
About sixty-six sisters, sitting at seaside.
If sixty-six sisters weren't sitting at seaside,
Would the single singer sing the sad song about them?

Exercise 27. Practise reading the tongue twisters.

Listening Dialogue

Exercise 28. Listen and write the dialogue. Then listen and check.

It's expensive

SAM:

SUE:

SAM:

SUE:

SAM:

SUE:

Exercise 29. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.8. Sound /z/

Minimal pairs

Zet – set, these – this, as – us, sins – since, seems – seeks, zip – sip, piece – peas, works – words, carts – cards, dots – dolls, flocks – flogs, price – prize.

Exercise 30. Practise reading the minimal pairs.

Tongue twisters

1. What James says goes.
2. Easy does it.
3. It is miles easier.
4. His fingers are all thumbs.
5. Charles is as safe as houses.
6. Everybody's business is nobody's business.
7. The Brazilian president always uses his position
To puzzle his wise opposition by refusing
Hesitating pauses as easy as praising phrases
And surprising examples in his presentations.

Exercise 31. Practise reading the tongue twisters.

Listening Dialogue

Exercise 32. Listen and write the dialogue. Then listen and check.

Surprises in the post office

SUSAN:

ZENA:

SUSAN:

ZENA:

SUSAN:

ZENA:

SUSAN:

SACK:

SUSAN:

ZENA:

SUSAN:

BOX:
SUSAN:
ZENA:
SUSAN:

Exercise 33. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.9. *Sound /f/*

Minimal pairs

Sheep, ship, shoe, show, shy, shine, shower, shop, washes, bush, pushed, wish, ocean, pressure, vacation, information, station, fashion, tradition, nation.

Exercise 34. Practise reading the minimal pairs.

Tongue twisters

1. Stop shouting and pushing, Shirley.
2. Why should she be so sure?
3. She was shaking in her shoes.
4. Why shouldn't she share with me?
5. Wishes don't wash dishes.
6. Friendship in trouble – friendship sure.
7. A shoeless shoeshine showed to a shoemaker
A shabby shoebox with shoehorns, shoelaces and shoepolish.
Should the shoeless shoeshine show to the shoemaker
The shabby shoebox with shoehorns, shoelaces and shoepolish?

Exercise 35. Practise reading the tongue twisters.

Listening Dialogue

Exercise 36. Listen and write the dialogue. Then listen and check.

A special washing machine

MRS MARSH:
MR SHAW:
MRS MARSH:
MR SHAW:

MRS MARSH:

MR SHAW:

MRS MARSH:

MR SHAW:

MRS MARSH:

MR SHAW:

MRS MARSH:

Exercise 37. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.10. *Sound /z/*

Minimal pairs

Casual, measure, occasion, massage, illusion, vision, decision, pleasure, treasure, genre, mirage, garage.

Exercise 38. Practise reading the minimal pairs.

Tongue twisters

1. Eat at pleasure, drink with measure.
2. It's a pleasurable occasion.
3. His persuasion is unusual.
4. His pleasure and joy knew no measure.
5. Conversation is a pleasure, but it wants leisure.
6. Visual revision of a fuselage for corrosion usually
Occasions garage, camouflage and demontage of the fuselage.
Could visual revision of a fuselage for corrosion casually
Occasion garage, camouflage and demontage of the fuselage?

Exercise 39. Practise reading the tongue twisters.

5.3.11. *Sound /ʃ/*

Minimal pairs

Ship – chip, sheep – cheap, shop – chop, cash – catch, wash – watch, wish – which, shock – chalk, shoes – choose, she is – cheese, Sherry – Cherry.

Exercise 40. Practise reading the minimal pairs.

Tongue twisters

1. What a charming child!
2. Here are two pictures which are a match.
3. Charlie doesn't know chalk from cheese.
4. Which is your choice?
5. Nothing much to choose between them.
6. A Chilean chess-player checks to a Chinese chess-player,
The Chinese chess-player checkmates to the Chilean.
If the Chilean chess-player didn't check to the Chinese,
Would the Chinese chess-player checkmate to the Chilean?

Exercise 41. Practise reading the tongue twisters.

Listening Dialogue

Exercise 42. Listen and write the dialogue. Then listen and check.

At the butcher's shop

CHARLES:

MRS CHURCH:

CHARLES:

MRS CHURCH:

CHARLES:

MRS CHURCH:

CHARLES:

MRS CHURCH:

CHARLES:

Exercise 43. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.12. Sound /tʃ/

Minimal pairs

Gin – chin, jeep – cheap, joke – choke, jeer – cheer, ridge – rich,
marge – march, age – H, jest – chest, cage – catch.

Exercise 44. Practise reading the minimal pairs.

Tongue twisters

1. John arranged your journey to Japan.
2. James joined the geography society.
3. Jo, make a margin on the left of the page.
4. Just imagine Jim learning the German language.
5. Be just before you are generous.
6. John changed a jug of juice to a jar of gin,
Jane changed a jar of gin to a jug of juice.
If John didn't change the jug of juice to the jar of gin,
Could Jane change the jar of gin to the jug of juice?

Exercise 45. Practise reading the tongue twisters.

Listening Dialogue

Exercise 46. Listen and write the dialogue. Then listen and check.

A dangerous bridge

JERRY:

JOHN:

JERRY:

JOHN:

JERRY:

JOHN:

JERRY:

JOHN:

JERRY:

JOHN:

JERRY:

Exercise 47. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.13. Sound /f/

Minimal pairs

Pin – fin, pill – fill, peel – feel, pork – fork, pull – full, pool – fool, pat – fat, pair – fair, pence – fence, pale – fail, pace – face, pan – fan.

Exercise 48. Practise reading the minimal pairs.

Tongue twisters

1. I'm afraid Flo is far from well.
2. Fingers were made before forks.
3. Fortune favours fools.
4. Face front and listen carefully.
5. Fight fire with fire.
6. A fair field and no favour.
7. The first fly flies forty-four feet,
The fourth fly flies forty-five feet,
The fifth fly flies fifty-four feet.
What fly flies fifty-five feet?

Exercise 49. Practise reading the tongue twisters.

Listening Dialogue

Exercise 50. Listen and write the dialogue. Then listen and check.

A funny photographer

PHOTOGRAPHER:

FRED:

PHOTOGRAPHER:

PHILLIPPA:

PHOTOGRAPHER:

FRED:

PHILLIPPA:

FRED:

PHILLIPPA:

PHOTOGRAPHER:

PHILLIPPA:

PHOTOGRAPHER:

FRED:

PHOTOGRAPHER:

FRED:

PHOTOGRAPHER:

FRED:

PHOTOGRAPHER:

PHILLIPPA:

PHOTOGRAPHER:

Exercise 51. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.14. *Sound /v/*

Minimal pairs

Safe – save, few – view, fast – vast, fat – vat, leaf – leave, wolf – wolves, serf – serve, staff – starve, proof – prove, ferry – very, wheel – veal, winner – vinegar, web – vet, weak – Vic, bet – vet, best – vest.

Exercise 52. Practise reading the minimal pairs.

Tongue twisters

1. They've arrived at five.
2. I've moved heaven and earth.
3. I believe the very reverse is true.
4. I've never forgiven Vera.
5. Van ought never to have ventured it.
6. A village vet visits villagers in the vicinity
To vaccinate village calves from a virulent virus.
If the village vet didn't visit villagers in the vicinity,
Could he vaccinate the village calves from the virulent virus?

Exercise 53. Practise reading the tongue twisters.

Listening Dialogue

Exercise 54. Listen and write the dialogue. Then listen and check.

A fine view

VIVIENNE:

VICTOR:

VIVIENNE:

VICTOR:

VIVIENNE:

VICTOR:

Exercise 55. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.15. *Sound /w/*

Minimal pairs

Vest – west, vet – wet, verse – worse, viper – wiper, vow – wow, Vic – weak, vet – wet, bet – wet, bin – win, bill – will, bare – where.

Exercise 56. Practise reading the minimal pairs.

Tongue twisters

1. Why worry?
2. Time works wonders.
3. We'll walk whatever the weather.
4. We wondered where we were.
5. Watt is as swift as the wind.
6. No sweet without some sweat.
7. We wear woolen wear in winter,
While we wear waterproofs in wet weather.
Why do we wear woolen wear in winter,
While we wear waterproofs in wet weather?

Exercise 57. Practise reading the tongue twisters.

Listening Dialogue

Exercise 58. Listen and write the dialogue. Then listen and check.

A walk in the woods

VIRGINIA:

WINNONA:

VIRGINIA:

WINNONA:

VIRGINIA:

WINNONA:

VIRGINIA:

WINNONA:

VIRGINIA:

WINNONA:

VIRGINIA:

Exercise 59. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.16. Sound /j/

Minimal pairs

Juice – use, jess – yes, jeers – years, jaw – your, jury – pure, join – yearn, jelly – yell, jerk – York.

Exercise 60. Practise reading the minimal pairs.

Tongue twisters

1. The year is young yet.
2. You'd be less than human if you refused.
3. New Year's Day is the youngest day in the year.
4. Did you sell your old piano?
5. Yes, your face is familiar.
6. Yesterday a new newsagent introduced a newspaper
That continues to interview young popular musicians.
Why did the new newsagent introduce the newspaper
That continues to interview young popular musicians?

Exercise 61. Practise reading the tongue twisters.

Listening Dialogue

Exercise 62. Listen and write the dialogue. Then listen and check.

Not so stupid

JOHN YEE:

JOE YOUNG:

JOHN YEE:

JOE YOUNG:

JOHN YEE:

JOE YOUNG:

JOHN YEE:

JOE YOUNG:

JOHN YEE:

JOE YOUNG:

JOHN YEE:

JOE YOUNG:

Exercise 63. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.17. *Sound /h/*

Minimal pairs

Ill – hill, and – hand, old – hold, ear – here, or – horn, am – ham, as – has, air – hair, arm – harm, eat – heat, at – hat.

Exercise 64. Practise reading the minimal pairs.

Tongue twisters

1. Harry entered hat in hand.
2. Henry is hungry as a hunter.
3. Hal has hunted the whole house for his hat.
4. I hope I haven't hurt him.
5. Time hangs heavy on his hands.
6. He who has begun has half done.
7. A housewife, who holds her house by herself,
Has a home help, who helps her.
If the housewife didn't hold her house by herself,
How could she have a home help, who helps her?

Exercise 65. Practise reading the tongue twisters.

Listening Dialogue

Exercise 66. Listen and write the dialogue. Then listen and check.

A horrible accident

EMMA:

HOLLY:

EMMA:

HOLLY:

EMMA:

HOLLY:

EMMA:

HOLLY:
EMMA:
HOLLY:
EMMA:
HOLLY:

Exercise 67. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.18. *Sound /θ/*

Minimal pairs

Mouse – mouth, sick – thick, sink – think, pass – path, sin – thin, first – thirst, free – three, flee – thee, foe – though, tree – three, tanks – thanks, taught – thought, tie – thigh.

Exercise 68. Practise reading the minimal pairs.

Tongue twisters

1. Think things over.
2. Thank you for nothing.
3. When three Thursdays come together.
4. A thousand thanks to you both.
5. You've thrust the thing into my throat.
6. Martha's like nothing on earth.
7. Thirty-three thousand and thirty thinkers thought
Thirty-three thousand and thirty thoughts.
Did thirty thousand and thirty-three thinkers think
Thirty thousand and thirty-three thoughts?

Exercise 69. Practise reading the tongue twisters.

Listening Dialogue

Exercise 70. Listen and write the dialogue. Then listen and check.

Gossips

CATHERINE:
RUTH:
CATHERINE:

RUTH:
CATHERINE:
RUTH:
CATHERINE:
RUTH:
CATHERINE:
RUTH:
CATHERINE:
RUTH:
CATHERINE:

Exercise 71. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.19. *Sound /ð/*

Minimal pairs

Dan – than, day – they, dare – there, ladder – lather, does – thus, close – clothes, breeze – breathe, seize – these, vet – then.

Exercise 72. Practise reading the minimal pairs.

Tongue twisters

1. There's nothing like leather.
2. I'd do anything rather than that.
3. I don't wish them other than they are.
4. These are the things that matter.
5. The less men think, the more they talk.
6. These clothes are rather for the southern weather,
Those clothes are rather for the northern weather.
If these clothes weren't rather for the southern weather,
Would those clothes be rather for the northern weather?

Exercise 73. Practise reading the tongue twisters.

Listening Dialogue

Exercise 74. Listen and write the dialogue. Then listen and check.

The hat in the window

MISS BROTHERS:
ASSISTANT:

MISS BROTHERS:
ASSISTANT:
MISS BROTHERS:
ASSISTANT:
MISS BROTHERS:
ASSISTANT:

Exercise 75. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.20. *Sound /m/*

Minimal pairs

Bill – mill, bine – mine, ball – mall, bat – mat, bike – Mike, bowl – mole, bake – make, bug – mug, bet – met, beg – Meg, bad – mad, ban – man, bee – me, beer – mere.

Exercise 76. Practise reading the minimal pairs.

Tongue twisters

1. Come what may.
2. You mustn't mind about me.
3. Minnie can't make up her mind.
4. The name slipped my memory.
5. Mamie makes much of me.
6. That seems to me most improbable.
7. Mag's mum may make marmalade of mango,
Mat's mum may make marmalade of melon.
If Mag's mum may not make marmalade of mango,
May Mat's mum make marmalade of melon?

Exercise 77. Practise reading the tongue twisters.

Listening Dialogue

Exercise 78. Listen and write the dialogue. Then listen and check.

Mum's muffins

MALCOLM:
MRS MACCALLUM:
MALCOLM:

MRS MACCALLUM:

MALCOLM:

MRS MACCALLUM:

MALCOLM:

Exercise 79. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.21. *Sound /n/*

Minimal pairs

Mine – nine, Mike – Nike, mile – Nile, mat – Nat, meal – kneel, mock – knock, mew – new, mote – note, me – knee, meet – neat, map – nap.

Exercise 80. Practise reading the minimal pairs.

Tongue twisters

1. Any news? No news.
2. I've been and gone and done it!
3. What's done cannot be undone.
4. You've found an elephant on the moon.
5. One man, no man.
6. Ninety nice nestlings nestle in nine nests,
Nine nice nestlings nestled in ninety nests.
If ninety nice nestlings didn't nestle in nine nests,
Would nine nice nestlings nestle in ninety nests?

Exercise 81. Practise reading the tongue twisters.

Listening Dialogue

Exercise 82. Listen and write the dialogue. Then listen and check.

At an accomodation agency

MARTIN:

MANAGER:

MARTIN:

MANAGER:

MARTIN:

MANAGER:

MARTIN:

MANAGER:

MARTIN:

Exercise 83. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.22. Sound /ŋ/

Minimal pairs

Win – wing, sin – sing, thin – thing, ran – rang, run – rung, fan – fang, pin – ping, sink – sing, think – thing, rank – rang, rink – ring, bank – bang, stink – sting.

Exercise 84. Practise reading the minimal pairs.

Tongue twisters

1. Everything's going wrong.
2. Saying and doing are two things.
3. Anything's better than going on doing nothing.
4. Anything damaging in sitting and smoking?
5. The whole thing's being a roaring success.
6. Frank's anxious to start earning his living.
7. A young banker is thinking of giving
A thanking banquet at Thanksgiving.
Is the young banker thinking of something
For drinking at the Thanksgiving banquet?

Exercise 85. Practise reading the tongue twisters.

Listening Dialogue

Exercise 86. Listen and write the dialogue. Then listen and check.

Noisy neighbours

DUNCAN KING:

SHARON KING:

DUNCAN KING:

SHARON KING:

DUNCAN KING:

SHARON KING:

DUNCAN KING:
SHARON KING:
DUNCAN KING:
SHARON KING:
DUNCAN KING:
SHARON KING:
BELL:
DUNCAN KING:

Exercise 87. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.23. *Sound /l/*

Minimal pairs

No – low, nice – lice, night – light, name – lame, nine – line, not – lot, mine – line, stone – stole, Nike – like, nip – lip, corn – call.

Exercise 88. Practise reading the minimal pairs.

Tongue twisters

1. It's a small world.
2. Let well alone.
3. Please all, and you will please none.
4. Only an elephant can bear an elephant's load.
5. In this life he laughs longest who laughs last.
6. A large lorry is a lot longer than a little lorry,
A little lorry is a lot lighter than a large lorry.
If the large lorry wasn't longer than the little lorry,
Would the little lorry be lighter than the large lorry?

Exercise 89. Practise reading the tongue twisters.

Listening Dialogue

Exercise 90. Listen and write the dialogue. Then listen and check.

Early for lunch at the office canteen

LILY:
LESLEY:
LILY:

LESLEY:

LILY:

LESLEY:

LILY:

LESLEY:

LILY:

Exercise 91. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

5.3.24. *Sound /r/*

Minimal pairs

Long – wrong, light – right, load – road, fly – fry, lot – rot, lad – rat, lime – rhyme, lack – rack, lie – rye, lice – rice, lace – race, look – crook.

Exercise 92. Practise reading the minimal pairs.

Tongue twisters

1. It's rather strange, yet true.
2. Try to reduce rule to practise.
3. The river is running dry.
4. Rod's eyes draw straws.
5. Who won't be ruled by the rudder must be ruled by the rock.
6. When angry count a hundred.
7. A rector refreshes in a refectory,
8. A referee refreshes in a restaurant.

If the rector didn't refresh in a refectory,
Would the referee refresh in a restaurant?

Exercise 93. Practise reading the tongue twisters.

Listening Dialogue

Exercise 94. Listen and write the dialogue. Then listen and check.

A proud parent

LARA:

RUTH:

LARA:

RUTH:

LARA:

RUTH:

LARA:

RUTH:

LARA:

RUTH:

LARA:

RUTH:

LARA:

RUTH:

Exercise 95. Practise reading the dialogue bearing in mind the modifications of sounds in connected speech.

Section 2. SUPRASEGMENTAL LEVEL

Unit 1. INTONATION AND RHYTHM

Recommendations for study

Objective: to master basic intonation patterns and phrasing of English speech.

Points for study:

1. Basic terms.
2. Intonation and its components.
3. Intonation group: components and basic types of heads.
4. Division of a speech stretch into intonation groups. Rhythm.

Knowledge:

- basic terms for the unit;
- the definitions of intonation, its components and the intonation group;
- the functions of intonation, phrasing and rhythm;
- the structure of the intonation group.

Skills:

- Practise marking intonation (tonetic transcription) in texts.
- Practise reading according to tonetic transcription.
- Practise drawing tonograms.
- Practise phrasing texts.

Strategies:

- to study the unit theory and the additional Internet sources given in the unit;
- to complete the table with terminology;
- to do all the exercises and assignments;
- to do the group project;
- to answer the questions:
 1. What is intonation?
 2. What are the basic functions of intonation?
 3. What are the basic components of intonation?
 4. What is phrasing?
 5. What is an intonation group?

6. What are the components of the intonation group?
7. What are the basic heads? Speak about their peculiarities.

1. Basic terms

Intonation, syntactic, suprasyntactic, pause, emphatic, pitch, tone, tempo, timbre, loudness, intonation group, diapason, pre-head, nucleus, ascending, descending, tonogram.

Exercise 1. Fill in the table with the basic terms.

Example

№	Word	Transcription	Translation
1	<i>Pause</i>	/pɔ:z/	<i>пауза</i>

2. Intonation and its components

Intonation is a complex of changes of melody, loudness, tempo, pauses and timbre. Intonation performs two basic functions: syntactic and suprasyntactic. The first one expresses syntactic content of speech: distinguishing types of sentences (statements, questions, exclamations), syntactic functions of words and word combinations (e.g., the subject, the predicate of the sentence).

The second function serves to render the content that is not related to grammar. Phonetic means are used to bring out a fragment of speech for the sake of contrast and to convey expressive, emotional, evaluative overtones of an utterance.

A pause is cessation of phonation. According to the length, the following types of pauses are singled out: a short (|) pause, a long (||) pause, and a very long (|||) pause. Short pauses are used to separate intonation groups within a sentence; longer pauses normally manifest the end of the sentence. Very long pauses are used to separate phonetic wholes (phonopassages), i.e. paragraphs in written speech. Functionally, there may be distinguished *syntactic, emphatic and hesitation* pauses.

Syntactic pauses separate paragraphs, phrases, intonation groups.

Emphatic pauses serve to make especially prominent certain parts of the utterance.

Hesitation pauses are mainly used in spontaneous speech to gain some time to think over what to say next.

Pauses are normally accompanied by change of speech melody: pitch-movement. Each syllable is pronounced with certain *pitch* which we hear as a *tone*. This feature depends on the frequency and amplitude of vocal cords vibration. The pitch parameters: *the direction of the pitch, pitch level and pitch range*.

Pitch range: normal, wide and narrow

Levels:

High _____

Medium _____

Low _____

Tones are called level if pitch is neither raised nor lowered. Tones are non-level due to pitch variations. According to their direction non-level tones are rising and falling. There are also complex tones: rising-falling and falling-rising.

According to the pitch-level tones are divided into high, mid, and low. A change of pitch (tone) that is a change of melody on the communicatively highlighted syllable signifies the communicative (sense) centre of the utterance. This tone is called *the terminal tone (nucleus)*.

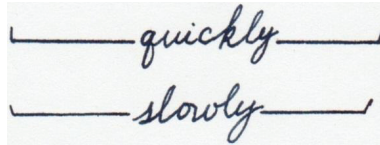
Tones are normally realized within the middle section of the diapason. Diapason is the distance between the highest and the lowest notes of the voice. In certain cases speakers may use the high or the low section of the diapason. The distance between the highest and lowest levels within a tone is called the interval. Deviations from the interval, typical of the given person, are described as wide and narrow diapasons.

Loudness is the relative prominence of voice. The degrees of loudness are: normal, loud, soft.



There is no sign for normal loudness. The degree of loudness corresponds to the force of utterance.

Tempo is the rate (speed) of enunciation. The basic meaningful modifications of tempo are: normal tempo, fast tempo, slow tempo. In a text the parts of an utterance, pronounced more quickly or more slowly than the rest of it, are designated like this:

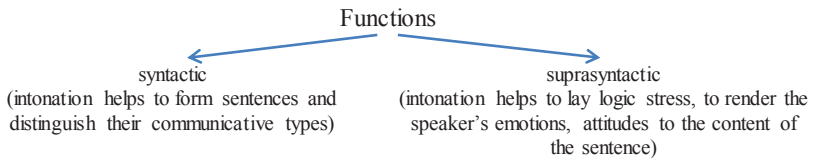
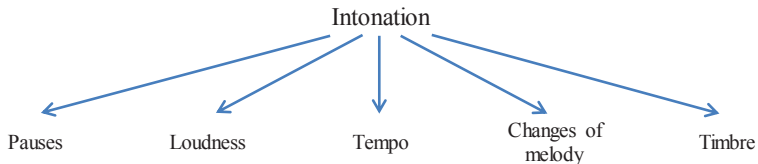


The parts of the utterance which are particularly important sound slower. The secondary parts of the utterance are pronounced at a greater speed than normal.

Timbre denotes the following:

- 1) the quality of a segmental sound (a vowel);
- 2) individual voice peculiarities: husky, resonant, laughter, giggle, etc.;
- 3) specific emotional colouring of a given stretch of speech.

Timbre is conditioned by the work of resonators (oral, nasal and pharyngeal cavities) due to the change of their shape. Timbre may also depend on various muscular tension of speech organs and their modifications during the vibration of the vocal words.



Assignment 1

a. Watch the video at <http://www.youtube.com/watch?v=mV88gVb61cc> about intonation theory and fill in the table:

<i>Names of intonation components</i>	<i>Types of intonation components</i>	<i>Major characteristics of intonation components</i>	<i>Functions of intonation components</i>

b. Be ready to speak about intonation and its components in class.

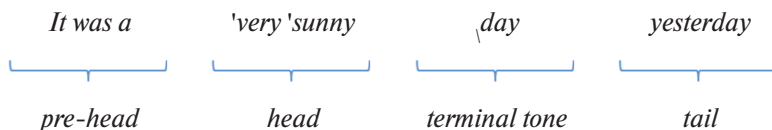
3. Intonation group: components and basic types of heads

Intonation components segment speech into intonation groups (or syntagms – синтагмы). *An intonation group* is a sense group marked by changes of melody and pauses or by changes of melody only.

An intonation group comprises *the pre-head, the head, the terminal tone* and *the tail*. The initial unstressed syllables are called *the pre-head*. The sequence of stressed and unstressed syllables forms *the head*.

The postterminal half-stressed and/or unstressed syllables make up *the tail*.

For example, in the sentence *It was a 'very 'sunny \day yesterday* the initial unstressed syllables are “*It was a*”; the head of stressed and unstressed syllables is “*very sunny*”; the terminal tone falls on “*day*”, the tail includes “*yesterday*”:



Among the components of the intonation group the terminal tone is the most important since it highlights the communicative centre and therefore it is obligatory in a sentence.

Basic terminal tones are:

Low Fall (низкий нисходящий тон)

Low Rise (низкий восходящий тон)

Mid-Fall (средний нисходящий тон)

Mid-Rise (средний восходящий тон)

High Fall (высокий нисходящий тон)

High Rise (высокий восходящий тон)

Fall-Rise (нисходяще-восходящий тон)

Rise-Fall (восходяще-нисходящий тон)

Mid-Level (ровный тон на среднем уровне)

To show speech melody and pauses graphically tonetic transcription and tonograms are used. Tonic transcription is applied in a text, while tonograms picture the speech melody by means of two parallel lines (speech voice diapason) and special signs.

Tonic transcription signs:

['] – stressed syllable

[₁] – half-stressed syllable (tail)

[\] – Low Fall

[/] – Low Rise

[\] – Mid-Fall

[/] – Mid-Rise

[\] – High Fall

[/] – High Rise

[\ /] – Fall-Rise

[/ \] – Rise-Fall

[>] – Mid-Level

[\ \] – emphatic stress (эмфатический нисходящий тон)

Tonograms:

_____ – voice diapason

— – stressed syllable

• – unstressed syllable

[—] – *Mid-Level*

↘ – *Low Fall*

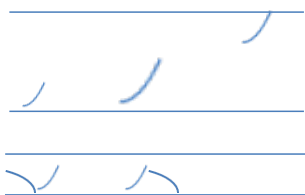
↘.. – *Low Fall* – the terminal tone plus a number of following unstressed syllables (tail).

↗ – *Low Rise*

↗•• – *Low Rise* – the terminal tone plus a number of following unstressed syllables (tail).



Low Fall, Mid-Fall, High Fall



Low Rise, Mid-Rise, High Rise

Fall-Rise, Rise-Fall

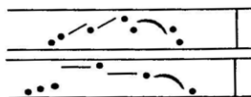
[] – a pause between intonation groups

[]] – a pause at the end of the sentence

The basic intonation pattern in English is *the descending head* with a falling or a rising tone at the end. Unstressed syllables in the descending head are normally pronounced on the level of the preceding stressed syllable. Compare the two sentences:

Это 'очень 'вкусное \яблоко.

It is a 'very 'tasty \apple.

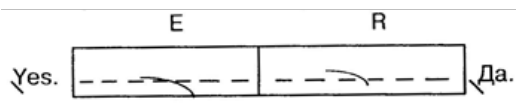


For Russian speech it is typical when unstressed syllables are gradually descending and within stressed ones there is a slight rise. The tone movement within the head is almost level.

For English speech the basic pattern is the descending head with Low-Fall or Low-Rise at the end. The first stressed syllable is in the highest position of the speech diapason. It is usually pronounced with a level tone, and each of the following stressed syllables is pronounced lower as though it takes a step down or falls down. This movement continues up to the terminal tone (the end of the intonation group or the sentence. All the unstressed syllables are pronounced on the same level as stressed ones forming “steps” altogether.

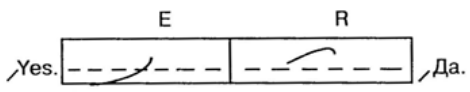
The English Low Fall differs from the Russian one: it is wider and it falls lower and steeper.

Compare:



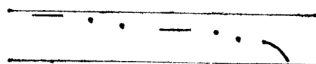
Low Rise in English begins at a lower level, and the rise is gradual. Low-Rise in Russian begins immediately at a higher level and ends in a slight fall.

Compare:



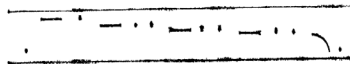
The *descending head* has two variations: *falling* and *stepping*. The falling head consists of stressed and unstressed syllables gradually falling down up to the last stressed syllable – the terminal tone:

'What are you 'going to 'do?



In the stepping head each stressed syllable and the following unstressed one(s) are pronounced on the same level forming 'steps'. E.g.:

He 'called a 'porter to 'carry his
'bags to a 'taxi.



listening

Listen to the recording of the following sentences, then show

- the stressed syllables;
- the tonic syllables (terminal tones).

Example: I'm 'going to 'town to 'buy some 'fruit and 'vegetables.

- I always visit my parents in the summer.
- Do you fancy a cup of coffee?
- My aunt and uncle live in the North of England.
- Remind me to pick the children up from school at four o'clock.
- I don't know John Smith, but I know his sister Jane Smith.
- I think we'll eat in the dining-room, for a change.
- I'd like to speak to Thomas, if he's in.
- Susie suggested we meet at the station.
- Conrad composed a concerto for trumpet.
- What's that shirt made of?

Assignment 2

- a. Watch the programme
at <https://www.youtube.com/watch?v=tpPCBW6VUp0>
- b. Practise reading the sentences in the video programme.
- c. Make a list of generally unstressed words.

Exercise 2. Read the following sentences, paying attention to prepositions preceded by the verb to be. They are usually stressed when there is no stressed word before them.

They're 'by the \window.

Is it 'near the /post-office?

It was 'on the \side-board.

We were 'round the \corner.

She is 'with her \sister.

BUT:

They're 'coming by \air.

They 'live near the \school.

Did you 'put it on this \table?

We 'live round the \corner.

Exercise 3. The conjunction as ... as is frequently stressed by Russian learners. Read the sayings and sentences taking care of not putting a stress on as.

As 'fit as a \fiddle.

As 'pale as a \ghost.

As 'old as the \hills.

As 'slippery as an \eel.

As 'snug as a 'bug in a \rug.

As 'clear as \day.

As 'busy as a \bee.

As 'black as a \crow.

As 'bold as \brass.

1. I'll 'come as 'soon as the 'weather im\proves.
2. 'Keep it for as 'long as you /like.
3. That 'isn't as 'simple as it /sounds.
4. Is it as 'late as 'all /that?

5. It's as 'big as a \whale.
6. I've 'got as 'much as I \want.
7. 'Even if I were as 'rich as his /father I 'wouldn't \buy that.
8. He is as 'good as he is \wise.
9. He 'likes you as 'much as \I do.
10. The 'sea is as 'deep as the 'mountains are \high.
11. They 'seized the 'hill as 'soon as the 'enemy \left it.
12. Her 'hands were as 'cold as \ice.
13. The 'rubber's as 'good as \new.

Exercise 4. Russian learners are apt to misplace the stress in the combinations *so on, so forth, ... or so, ... or something, one or two, each other, one another*. Read the following sentences and stress the first word in *so on, so forth, leaving ... or so, ... or two, ... or something, each other, one another* and the second word unstressed or weakly stressed.

1. He dis'liked /dances,| /plays,| /picnics and \so on.
2. I shall re'turn in a \week or so.
3. We'll 'have her 'all 'right in a 'couple of \days or so.
4. There was 'just a \screw loose or something.
5. We can 'sit 'down on a 'bench /here | for 'ten \minutes or so.
6. You'd 'better 'put on \rain-coats or |something.
7. You'll be 'well again in a \day or |two.
8. I 'can't re'member what we \said to each |other.
9. 'Are you 'going to /write to each |other?
10. You'll be 'getting in each other's \way 'most of the \time.
11. Do you 'often 'borrow each other's /things?
12. 'Show me the /green one, please.
13. You've got a \cold but 'not a very \bad one.
14. In 'front of the /house | we have a 'small /garden| in 'which we 'grow / roses,| /tulips | and \so on.

4. Theory: Division of a speech stretch into intonation groups. rhythm

Segmentation of oral speech into intonation groups is called *phrasing* (frazirovka).

Means of phrasing are changes of melody often accompanied by pauses. A sentence consisting of more than one meaningful word can be

segmented into one or more intonation groups according to the speaker's intention. E.g.:

They 'spoke about the 'work on the \road. – 1 sentence = 1 intonation group.

They 'spoke about the \work | on the \road. – 1 sentence = 2 intonation groups.

An intonation group normally comprises notional words with or without functional ones. Apart from the speaker's intention phrasing also depends on the rate of utterance: the faster we speak, the fewer intonation groups we make. Slower speech is characterized by a larger number of pauses and thus, by a larger number intonation groups. In reading one and the same text can be segmented differently.

Alongside with phrasing English oral speech has its specific *rhythm*. Features of pitch, loudness, tempo, and pauses combine to produce the effect known as *speech rhythm*. Our sense of rhythm is a perception that there are prominent units occurring at regular intervals as we speak.

All forms of spoken English have their rhythm, though in spontaneous speech it is often difficult to hear, because hesitations interfere with the smooth flow of the words. In fluent speech, however, there is a clear underlying rhythm. This is often called a *stress-timed rhythm*. It is based on the use of stressed syllables which occur at roughly regular intervals in the stream of speech.

What is possible for Russian learners of English to do to master English rhythm is to practise pronouncing the initial stressed syllable and all the following unstressed ones as one rhythmic unit (ритмическая группа) up to the next stressed syllable – another rhythmic unit. One should bear in mind that the more unstressed syllables follow the stressed one, the faster the speech tempo is.

In oral speech sentence stress normally falls upon *nouns, verbs, adjectives, adverbs, numerals*. No sentence stress is usually *on auxiliary and modal verbs, articles, prepositions, conjunctions and particles*.

Assignment 3

- a. Watch the part of the video programme devoted to rhythmic units at <http://www.youtube.com/watch?v=oYe8Lz4t1hc>.
- b. Give your own examples of diving speech into rhythmic units.

Exercise 5. Practise phrasing a text and observing rhythmic units in it. The curved lines single out rhythmic units, and the vertical lines – intonation groups.

The 'weather in 'England| can 'change 'very 'quickly.
'One 'day 'last 'week| I 'went for a 'walk in the 'country.
'When I 'started| 'early in the 'morning| the 'weather was
'beautiful. The 'sun was 'shining,| the 'sky was 'blue,| and
there were 'no 'clouds at 'all. In the 'middle of the 'morn-
ing| a 'sudden 'change 'came. A 'cool 'wind 'started
to 'blow,| 'black 'clouds 'covered the 'sun,| and in a 'very
'short 'time| it 'started to 'rain 'heavily. There were 'no
'houses in 'sight,| and I had 'no 'coat with me,| so I got 'very
'wet, in'deed,| and 'very 'cold, 'too. 'After 'about an 'hour| I
'managed to 'catch a 'bus,| which 'took me 'home. But 'when
I ar'rived,| I was 'shivering and 'sneezing,| and I've 'had
a 'cold 'ever 'since. I 'ought to have 'taken my 'coat.

We 'sometimes 'say| that 'England is the 'only 'country|
where you can have 'four 'seasons in 'one 'day.

Exercise 6.

- Read the texts silently and segment them into intonation groups by means of pauses and changes of melody (non-level terminal tones).
- Single out rhythmic units paying your attention to the borderlines between intonation groups and rhythmic units.
- While reading the texts observe the syntactic structure of sentences and the stress patterns of compounds. All the sentence stresses are marked for you.

1. 'As we 'felt 'hot and 'dusty after our 'trip we 'bathed and 'rested a 'while. 'By that 'time it was 'five 'thirty, and we de'cided to 'stroll 'down to the 'dining room and 'see 'what was on the 'menu for 'dinner. We de'cided

'not to 'eat until 'six o'clock. 'So 'since there was 'half an 'hour to 'kill we 'went into the 'lounge to 'watch the 'television for a 'while.

2. A 'bad-tempered 'dog one 'day 'found his 'way into a 'manger, and 'found it 'so 'nice and that he 'made 'up his 'mind to 'stop there. When'ever the 'cattle 'came 'near to 'eat their 'hay he 'growled and 'barked at them to 'frighten them 'off. “‘What a 'very 'selfish 'dog,” ex'claimed one of the 'oxen. “‘He 'can't 'eat the 'hay him'self and he 'won't 'let us 'eat who 'can”.

Exercise 7. Read sentence B more quickly than sentence A. In the sentences marked A there are more stressed elements than in those marked B, and some words which are usually stressed lose their stress under the influence of speed.

1. A. This is a 'funny 'old \hat.
B. This is a 'funny old \hat.
2. A. 'Buy her a 'pretty 'new \dress.
B. 'Buy her a 'pretty new \dress.
3. A. 'What have you 'done with the \ink?
B. 'What have you done with the \ink?
4. A. 'Where have you 'hidden the \key?
B. 'Where have you hidden the \key?
5. A. 'When are you 'going a\way?
B. 'When are you going a\way?
6. A. 'Go to a'nother ho\tel.
B. 'Go to another ho\tel,
7. A. It's 'nearly as 'far as the \bridge.
B. It's 'nearly as far as the \bridge.
8. A. 'Tell the 'girl to 'put the 'book \down!
B. 'Tell the girl to 'put the book \down!
9. A. There 'isn't 'really 'quite e'nough for \two.
B. There 'isn't really 'quite enough for \two.
10. A. 'That can be 'seen at a \glance.
B. 'That can be seen at a \glance.

Exercise 8. Modal and auxiliary verbs introducing a general question may have no stress. There are rhythmical, semantic and logical reasons for it. When the auxiliary is stressed, the degree of interest is greater.

- A. 'Does it /matter?
- B. Does it /matter?

- A. 'Is it 'going to be /fine?
- B. Is it 'going to be /fine?
- A. 'Are there 'any ob/jections?
- B. Are there 'any ob/jections?
- A. 'Have you 'heard about /Max?
- B. Have you 'heard about /Max?
- A. 'Do you 'like /prunes?
- B. Do you 'like /prunes?
- A. 'Can 'Tom have an 'afternoon /off?
- B. Can 'Tom have an 'afternoon /off?
- A. 'Can I 'come a'gain on /Monday?
- B. Can I 'come a'gain on /Monday?
- A. 'Do you 'want an 'answer 'right a/way?
- B. Do you 'want an 'answer 'right a/way?
- A. 'Could they /help it?
- B. Could they /help it?
- A. 'Are you 'taking the /car?
- B. Are you 'taking the /car?
- A. 'Is 'everything all /right?
- B. Is 'everything all /right?

Listening

- a. Write down the text of the jazz chant “Sally speaks Spanish”.
- b. Mark the tonetic transcription: pauses, sentence stresses, terminal tones, changes of tempo and loudness.
- c. Single out rhythmic units.
- d. Read the jazz chant paying attention to the segmentation into intonation and rhythmic units.
- e. Identify phonetic phenomena in the sentences.

Listening

- a. Write down the text “Ann is a student at London University”.
- b. Mark the tonetic transcription: pauses, sentence stresses, terminal tones, changes of tempo and loudness.
- c. Single out intonation groups.

- d. Draw tonograms for the whole text.
- e. Practise reading the text according to the tonetic transcription.
- f. Identify phonetic phenomena in the text.
- g. Record your reading and compare it with the tape. Correct possible intonation mistakes.

Listening

- a. Write down the text “The story of Willy the Kid”.
- b. Mark the tonetic transcription: pauses, sentence stresses, terminal tones, changes of tempo and loudness.
- c. Single out intonation groups.
- d. Draw tonograms for the whole text.
- e. Practise reading the text according to the tonetic transcription.
- f. Identify phonetic phenomena in the text.
- g. Record your reading and compare it with the tape. Correct possible intonation mistakes.

Listening

- a. Write down the text “Vocabulary”.
- b. Mark the tonetic transcription: pauses, sentence stresses, terminal tones, changes of tempo and loudness.
- c. Practise reading the text according to the tonetic transcription.
- d. Record your reading and compare it with the tape. Correct possible intonation mistakes.

GROUP PROJECT

- Split into groups of 2–3 to work.
- a. Write down the text “A Tour of Italy”.
 - b. Phrase the text according to the tape.
 - c. Identify all the phonetic phenomena in the text.
 - Compare your results with the other groups’ results.
 - Prepare and present the most accurate phrasing of the text and the most complete number of the identified phonetic phenomena.

Unit 2. BASIC INTONATION PATTERNS

Recommendations for study

Objective: to master basic intonation patterns of English speech.

Points for study:

1. Basic terms.
2. Low Fall.
3. Low Rise.
4. High Fall.
5. High Rise.
6. Fall-Rise.
7. Rise-Fall.
8. Emphatic stress.

Knowledge:

- basic terms for the unit;
- characteristic features of each intonation pattern: Low Fall, Low Rise, etc.;
- the cases for using each intonation pattern;
- the ways of rendering various emotions, attitudes;
- emphatic stress.

Skills:

- to use the basic intonation patterns: the descending head + basic terminal tones in reading and speaking;
- to lay logical stress;
- to emphasize ideas.

Strategies:

- to study the unit theory and the additional Internet sources given in the unit;
 - to complete the table with terminology;
 - to do all the exercises and assignments;
 - to do the group project;
 - to answer the questions:
1. What intonation is common for statements? How do we sound in each case?

2. What terminal tones are typical for asking special questions? What impression does your speech produce on the listener?
3. What terminal tones are typical for asking for general questions? How does the speaker sound in each case?
4. What terminal tones are typical for imperatives and exclamations? What effect does the speaker's intonation produce on the listener?

1. Basic terms

Statement, imperative, exclamation, emphatic.

Exercise 1. Fill in the table with the basic terms and characteristics of each terminal tone in italics (final, categoric, sceptical, etc.).

Example

No	Word	Transcription	Translation
1	<i>categoric</i>	/kætə'gɔɾɪk/	категоричный

2. Low Fall

The voice falls from the low (medium) pitch level to the bottom of the pitch:



When we use Low Fall in statements we sound *final, categoric, calm, reserved, weighty, official, serious, considered*. The speaker sounds as deeply sure of what he says (I haven't the 'slightest idea).

In general questions the speaker does not actually ask for information, he shows that he is *sceptical* to what he hears. It is not a common way of asking general questions (We shall have to take a taxi. – But can we afford it?). Questions beginning with “will you...” are in reality imperatives (Will you be quiet!). The negative form of the question sounds as an exclamation. (Isn't it wonderful!).

In special questions we sound *serious, calm, reserved, responsible, sometimes unsympathetic*, it is a common way of asking them (What are you doing?). We may also sound *irritated or impatient* which is usually prompted by the choice of specific vocabulary (How could you be so stupid?).

In imperatives we sound *serious, calm, unemotional, firm, weighty, pressing* (What shall I tell John? – Ask him to \come.).

In exclamations we sound *calm, reserved, unsurprised, rather emphatic*, often used in official greetings (It’s my birthday today. – Many happy returns! Good \day to you).

Assignment 1

- Watch the programme “Learn Intonation Patterns with Jennifer” about the basics of English intonation at <http://www.youtube.com/watch?vklapQVNq3D4&list=PLfQSN9FlyB6T-lbREfi4sNi5M12MmYGmc>
- Fill in the table:

<i>Stressed words</i>	<i>Unstressed words</i>

Assignment 2

- Watch the video track devoted to the question of intonation in the English language at <http://www.youtube.com/watch?v=ESs6OkAluzl>
- Note the cases for using falling and rising tones. Fill in the table:

<i>Falling tone</i>	<i>Rising tone</i>

Assignment 3

- Watch the programme “Learn Intonation Patterns with Jennifer” about the Low Fall pattern at <http://www.youtube.com/watch?v=kksfqYcYkeg&list=PLfQSN9FlyB6T-lbREfi4sNi5M12MmYGmc&index=2>
- Fill in the table:

<i>Types of sentences</i>	<i>Examples</i>

- Practise repeating the examples after the speaker.

Exercise 2. Match the following adjectives from list a) and their translations from list b):

- a) 1. final; 2. categoric; 3. weighty; 4. serious; 5. considered; 6. official; 7. challenging; 8. sceptical; 9. impatient; 10. responsible; 11. irritated;
- b) a. официальный; b. взвешенный, обдуманый; c. серьёзный; d. весомый, значительный; e. категоричный; f. законченный; g. нетерпеливый; h. раздражённый; i. ответственный; j. недоверчивый, скептический; k. вызывающий.

Exercise 3. Translate the sentences using the adjectives from the list above:

1. Он придал своей речи законченное звучание.
2. Его ответы всегда такие обдуманные и взвешенные.
3. Ответ звучал достаточно весомо, и мы поверили ему.
4. Не люблю его. В его речи всегда есть что-то вызывающее.
5. Почему ты такой нетерпеливый?
6. Постарайся не звучать раздражённо, когда скажешь ему это.
7. Пусть Майкл сделает это. Он очень ответственный человек.
8. Было что-то скептическое, недоверчивое в его вопросе.
9. Весь разговор с директором прошёл на официальной ноте.
10. Никогда не будь так категоричен с людьми.
11. Ты это серьёзно?

Exercise 4. Match the attitudes from list a) and the communicative types of sentences from list b):

- a) 1. final; 2. categoric; 3. weighty; 4. serious; 5. considered; 6. official; 7. challenging; 8. sceptical; 9. impatient; 10. responsible; 11. irritated; 12. imperative; 13. common way of asking;
- b) a. statements; b. exclamations; c. requests; d. statements; e. exclamations; f. requests; g. statements; h. special questions; i. general questions with “will you”; j. special questions specific; k. special questions; l. special questions specific; m. general questions.

Exercise 5. Answer the following questions:

1. Is Low Fall typical for asking special questions?
2. How do we sound in statements?
3. What is the influence of High Pre-Head in statements?
4. How do we sound in general questions?
5. What is the influence of “Will you...” in general questions?
6. How do we sound in special questions?

7. In what cases do special questions sound irritated or impatient?
8. How do we sound in exclamations?
9. How do we sound in imperatives?

Listening

- a. Listen to the phrase and sentences, write down the sentences.
- b. Listen again and respond with the low falling tone. E.g. You hear: “Delicious meal.” You respond: “What a de'licious \ meal!”.

Exercise 6. Read the following sentences where Low Fall is used. Define the attitude of the speaker.

1. Re'member me to 'Mrs. \ Sandford. 2. I'm a 'member of her \ family.
3. 'This is a 'question for 'Doctor \ Carrington. 4. 'This is 'Carol \ Fenton.
5. But 'Simon 'doesn't \ know about it yet. 6. I 'don't re'member e \ xactly. 7. I was 'busy on \ Monday. 8. 'Will you 'do it this \ evening? 9. I've 'booked a 'table for 'Monday \ night. 10. 'When are you 'going to \ visit us?
11. Some 'people are 'looking at the \ paperbacks. 12. A 'man's 'buying a \ film. 13. 'Which 'book are you \ looking for? 14. I 'want a 'book about \ jazz.
15. I think I 'wear 'size \ six. 16. 'Wait just a \ minute. 17. I am 'going to 'go to \ sleep again. 18. 'Did you 'have much \ snow? 19. Is 'August as 'hot as Ju \ ly? 20. 'Make it an 'hour and a \ half. 21. 'This is Tra'falgar \ Square.
22. 'Ask the con'ductor to 'put you 'down at Tra'falgar \ Square.

Exercise 7. Work in pairs. Read the reaction sentences using the studied pattern.

What's the time, please? – Four o'clock.

Will you lend me your pen? – What do you want it for?

He's a good chap. – Are you certain he'll help?

I've finished that. – Now repeat the process.

John's been promoted. – Isn't it strange!

What sort of holiday did you have? – Perfectly horrid.

I've missed the last bus. – How are you going to get home?

It was certainly an experience. – But can you honestly say you enjoyed it?

What shall I do with this box? – Chop it up for firewood.

Come and look out here. – What a magnificent view!

Exercise 8.

a. Translate the sentences. Use the studied pattern.

Что мне делать? – Я просто не могу представить.

Нельзя ли что-то сделать? – Ты должен быть терпеливым.

Что ты думаешь о Кинли? – Он самый добрый из всех.

Я поссорился с Эдгаром. – Зачем ты сделал такую глупость?

Я не могу дальше ехать! – Что случилось с этой несносной машиной?

Билли опять повредил ногу. – Почему он не смотрит, куда идет?

Я помогу тебе сразу же! – Но могу ли я верить тебе?

Куда я могу сесть? – Ты бы предпочёл этот стул?

Никак не открою дверь. – Попробуй другой ключ.

Влезу-ка я на дерево. – Будь осторожен.

b. Make up short conversations based on some pairs of sentences.

Listening

- Ellen is being interviewed for a job as a holiday representative. Listen to part of the interview, write down and number the questions in the order you hear them.
- Listen to the interview questions on their own. Pick out sentences pronounced with Low Fall. Intone and read them.

3. Low Rise

The voice rises from a very low to a medium pitch level or a little higher:



When Low Rise is used in statements the pattern sounds *encouraging further conversation, non-final, non-categoric, soothing, reassuring, with a hint of self-confidence and self-reliance*. This tune shape shows either the speaker's *uncertainty or care, desire to support and give help* to the listener. In many cases the pattern is also the intonation of an enumeration and of a “comma” (I hate climbing ladders. – It's all right. You won't fall.), (We saw my elder sister Jane, | my aunt Jess | and my friend Bob. ||). In echoed statements the pattern sounds as a surprised or disbelieving question (He's broken his leg. – He's broken his leg?).

In general questions we express *somewhat sceptical attitude*, the pattern *sounds interested*. It is a common way of asking them (I am going to do some shopping. – Can I come /too?).

In English speech Low Rise is rarely used in special questions, because the speaker sounds *wondering* and *puzzled*, the pattern demonstrates *interest* and *caring attitude* of the speaker to the listener. It is not a common way of asking special questions and is seldom used in official situations (What did you /say then?).

In imperatives we sound *soothing, encouraging further conversation, calmly patronizing, often addressed to children* (It's all /right. You won't /fall.).

In exclamations the speaker sounds *calm, friendly, casual, encouraging, airy*, often used in leave-takings and in bright, non-official and friendly greetings (Here's my translation. – Very well /done.).

Assignment 4

- Watch the programme “Learn Intonation Patterns with Jennifer” about the Low Rise pattern at <http://www.youtube.com/watch?v=pT6aGkt4czQ&list=PLfQSN9FlyB6T-lbREfi4sNi5MI2MmYGme&index=3>.
- Fill in the table:

<i>Types of sentences</i>	<i>Examples</i>

- Practise repeating the examples after the speaker.

Listening

- Listen to the following sentences and say if the second speaker sounds polite and friendly or not very polite and friendly.
- Decide which tone makes them sound polite or not very polite: Low Fall or Low Rise.

Example:

		<i>Polite and friendly</i>	<i>Not very friendly</i>
<i>I</i>	– <i>Mr Brown?</i> – <i>My name's Smith, actually.</i>		X

		Polite and friendly	Not very friendly
1	– Mr Smith? – Good morning. Do come in.		
2	– Aylesbury Electricals. Can I help you? – I'd like to speak to Martin Turner, if he's available.		
3	– Where do you live in England? – I live in Wales, actually.		
4	– Do you know where the post office is? – I don't, I'm afraid.		
5	– Can I take this chair? – Sorry, somebody's sitting there, actually.		
6	– Good morning. – Ah. You're the new secretary, aren't you.		
7	– Yes? – Coffee, please.		
8	– Good morning. – Do sit down.		

Exercise 9. Match the following adjectives from list a) and their translations from list b):

a) 1. non-final; 2. non-categoric; 3. soothing; 4. reassuring; 5. friendly; 6. encouraging; 7. calmly patronizing; 8. interested; 9. a common way of asking; 10. to demonstrate interest; 11. good attitude; 12. not a common way of asking.

b) a. поддерживающий, ободряющий; b. дружелюбный; c. обнадеживающий; d. успокаивающий; e. некатегоричный; f. незаконченный; g. нетипичный способ задать вопрос; h. доброе отношение; i. заинтересованный; j. типичный способ задать вопрос; k. заинтересованный; l. спокойно покровительственный.

Exercise 10. Translate the sentences using the adjectives from the list above:

1. Его вопрос звучал как-то странно и незаконченно. 2. Я бы хотела услышать более некатегоричные утверждения. 3. Голос няни звучал

приятно и успокаивающе. 4. Я не поверила его обнадеживающим словам. 5. Майкл такой дружелюбный человек! 6. Постарайся быть более поддерживающим в таком трудном задании. 7. Старый Джолион всегда разговаривал с внуком спокойно, покровительственно. 8. Было видно, что Джон очень заинтересован в этих родственных связях. 9. То, как он вёл себя, не было типично для дядюшки. 10. Огромное спасибо за ваше доброе отношение. 11. Задавать общие вопросы с восходящим тоном – это типичная интонация не только в английском, но и в русском языке.

Exercise 11. Match the attitudes from list a) and the communicative types of sentences from list b):

- a) 1. non-final; 2. non-categoric; 3. soothing; 4. reassuring; 5. friendly; 6. encouraging; 7. calmly patronizing; 8. interested; 9. a common way of asking; 10. to demonstrate interest; 11. good attitude; 12. not a common way of asking;
- b) a. general questions; b. special questions; c. general questions; d. statements; e. exclamations; f. special questions; g. statements; h. special questions; i. requests; j. exclamations; k. statements; l. requests.

Exercise 12. Answer the following questions:

1. Is Low Rise typical for asking special questions?
2. What shade of attitude does the Low Rise give to a special question?
3. Statements in the Low Rise pattern do not sound soothing, do they?
4. Do special questions in the Low Rise pattern sound irritated or impatient?
5. What attitudes does the pattern Low Rise have in exclamations?
6. Is the rising tone typical only for English general questions?
7. How do we sound in general questions?
8. Do requests sound friendly or serious in the Low Rise pattern?
9. How do we sound in imperatives?

Listening

- a. Listen and repeat the indirect questions. Pay your attention to the low rising tone at the end of the sentence.
- b. Work in pairs. Practise asking your own indirect questions.

Exercise 13. Practise reading the following sentences with the Low Rise pattern. Define the attitude of the speaker and compare it with Low Fall.

1. Is it /furnished?
2. 'Could you 'tell me 'where you've 'put my /book?
3. 'Where's your 'new a/partment?
4. Is it in a'nother /district?
5. 'Did you 'hear the 'latest about /Danny?
6. 'Did you 'ask /Harry if he'd seen it?
7. Is 'Doctor 'Sandford /in?
8. Are you 'going to have a /birthday party?
9. 'What do you 'do in your 'spare /time?
10. Have they 'set the 'date for the /wedding?
11. So 'Mary's 'getting /married?
12. 'May we 'bring a /friend?
13. 'What would you 'like to /eat, Edith?
14. 'Would you 'like some /cookies?
15. 'When can we ex'pect you for /dinner?
16. 'Where are you 'going after /lunch?
17. Is 'this 'Piccadilly /Circus?

Exercise 14. You want to soothe your friend. Use the following conversational formulas and react to the sentences. Make up your own situations.

'Don't /worry! 'Take it /easy! 'Don't 'take it to /heart!
'Let's 'hope for the /best! 'Everything will 'be all /right!

'Things /happen! 'Put it 'out of your /mind!

There is 'nothing you
could /do about it!

'Don't 'let it up/set you! It's 'all /right!

Model: Student 1: I've lost my book, you know.

Student. 2: 'Things /happen. I'll 'give you /mine.

Listening

- a. Turn to the job interview from Exercise 7 once again. Listen to the sentences with Low Rise and practise repeating them.
- b. Work in pairs. Make up your own job interview. Practise the studied low falling and low rising tones.

Assignment 5

- a. Watch the programme “Learn Intonation Patterns with Jennifer” about tag and negative questions at <http://www.youtube.com/watch?v=k1Qh4y1T6M8&index=4&list=PLfQSN9F1yB6T-ibREfi4sNi5M12MmYGmc>.
- b. Fill in the table:

<i>Type of the question</i>	<i>Examples</i>

- c. Practise saying the examples after the speaker.

4. High Fall

The voice falls all the way down from a high to the lowest level:



When High Fall is used in statements the speaker sounds *involved*, *light*, *airy* and *warm*. He expresses his *personal concern* and *interest*. The pattern shows the speaker's happy and joyful mood and statements sound as exclamations.

In general questions the speaker does not actually ask for information. Such questions sound *mildly surprised* and *mildly sceptical*. It is not a common way of asking general questions (‘Can he \prove it?). We also sound *protesting*, *impatient* (Shall we leave it till \next week?).

In special questions the speaker sounds *interested*, *brisk*, *lively* and *business-like* and *demonstrates his joyful mood* (Where did you go for your ‘summer \holidays?). Also in special questions the speaker can sound *unpleasantly surprised*, *displeased*, *protesting* (When did you decide to do \that?).

Imperatives sound *lively*, *suggesting a course of action to the listener*, *warm* and sometimes *with a shadow of critical surprise* (Put it in the waste \paper basket), (\Fold it then, you helpless man!).

In exclamations the high falling tune is *very emotional* and expresses *mild surprise* (\Thank you most \awfully).

Listening

- a. Listen to the following conversation. You should hear a high fall on the highlighted syllables (underlined).
- b. Practise reading the conversations in pairs.
- c. Make up your own similar dialogues and act them out.

Example:

- *I think I'll have a tomato sandwich.*
- *And 'I'll have a \cheese sandwich. (cheese contrasts with tomato)*
- *A cheese \roll for me, please. (roll contrasts with sandwich)*
- *And I'll have a meat pie.*
- *And 'I'll have a meat and po\tato pie. (potato is a new element)*

1.

- *White coffee with sugar, please.*
- *Black with sugar for me, please.*
- *Black without sugar.*
- *I'll have mine white without sugar.*
- *Tea without sugar for me, please.*

2.

- *OK, I'm paying. What would you like?*
- *That's kind of you. Steak and chips, please.*
- *I'd like steak and chips, too.*
- *Chicken and chips, please.*
- *Can I have a chicken curry?*
- *I'd prefer a fish curry.*

3.

- *What kind of pullover are you looking for?*
- *Light blue, I think.*
- *You'd look better in dark blue, in my opinion.*
- *If I wanted something dark, I'd go for dark green.*
- *OK. A dark green pullover, then.*
- *I've changed my mind. I'd like a dark green shirt instead.*

4.

- *I'd like an apple pie.*
- *I think I'd prefer a cherry pie.*
- *I'd like some cherry tart.*

- I don't want anything sweet. I'll have a cheese roll.
- And I'll have a cheese sandwich.
- I've changed my mind. I'll have a cheese sandwich, too.

5.

- I'm going to Oxford next week.
- Oh, I went to Oxford last week.
- What a coincidence. I went there last week, too.
- I went to Cambridge last week.
- I'm going there next week.

Exercise 15. Match the following adjectives from list a) and their translations from list b):

- a) 1. light; 2. airy; 3. lively; 4. interested; 5. business-like; 6. mildly surprised; 7. mildly skeptical; 8. not a common way of asking; 9. actively interested; 10. querulous; 11. protesting; 12. Impatient; 13. unpleasantly surprised;
- b) a. заинтересованный; b. живой, оживлённый; c. весёлый; d. лёгкий; e. не типичный для вопроса; f. немного скептический; g. немного удивлённый; h. деловой; i. постоянно недовольный; j. протестующий; k. очень заинтересованный; l. неприятно удивлённый; m. нетерпеливый.

Exercise 16. Translate the sentences using the adjectives from the list above:

1. У него всегда такое легкое отношение к трудностям жизни.
2. Его веселый вид заставил всех нас рассмеяться.
3. Ситуация постепенно становилась оживлённой.
4. Извините, но мне не интересно.
5. Я не такой деловой как моя бабушка Сьюзен.
6. Должна сказать, что я была слегка удивлена твоими словами.
7. Всегда такой слегка скептический, он был очень серьёзен теперь.
8. Не типично так смотреть на вещи!
9. Почему ты всегда так явно заинтересована в его делах?
10. Я боюсь разговаривать с боссом. На этой неделе он постоянно всем недоволен.
11. Слова Мэри звучали протестующе, но Питер не обращал на это внимания.
12. Извините, но почему вы так нетерпеливы?
13. Мы были неприятно удивлены такими странными новостями.

Exercise 17. Match the attitudes from list a) and the communicative types of sentences from list b):

- a) 1. light; 2. airy; 3. lively; 4. interested; 5. business-like; 6. mildly surprised; 7. mildly skeptical; 8. not a common way of asking;
- b) a. general questions; b. special questions; c. general questions d. general questions; e. statements; f. requests; g. exclamations; h. statements.

Exercise 18. Answer the following questions:

1. Is the High Fall pattern typical for asking general questions?
2. What shade of attitude does the High Fall give to special questions?
3. Exclamations in the High Fall pattern do not sound airy, do they?
4. How do we sound in exclamations?
5. Do requests in the High Fall pattern sound irritated or business-like?
6. Do requests in the High Fall pattern sound querulous or business-like?
7. How do we sound in imperatives?
8. What attitudes does the High Fall pattern have in statements?
9. Does the High Fall alone have the negative shade of attitude?
10. What shade of attitude does the High Fall give to general questions?

Exercise 19. Practise the High Fall pattern. Define the attitude of the speaker and compare it with Low Fall and Low Rise.

1. 'Then you should 'look in the \bedroom, \shouldn't you? 2. \No, 'what \happened to him? 3. 'What's the \matter? 4. He 'works for an \export company. 5. I'll 'have to 'ask my \mother. 6. 'When did that \happen? 7. 'When did she \leave? 8. 'What 'made you de'cide to 'get into com\puters? 9. Now 'what about \your experience. 10. 'How long have you been 'working with com\puters? 11. But it's 'nice if you \taste it. 12. 'Look at \Charles! 13. 'What a 'marvelous \dancer! 14. 'That sounds \fine! 15. 'What are we \looking for? 16. 'Pink 'seems very \popular this year. 17. 'Look at the \snow! 18. \Yeah! I 'thought so \too.

Exercise 20. Work with a partner. Mind that the partner's sentences must show lively, interested, business-like, or mildly surprised and mildly sceptical attitude.

1. It's Ann's turn, you know. – I quite thought it was mine. 2. We're quite sold out, I'm afraid. – Then I must try somewhere else. 3. You will join us, won't you? – I'd simply love to. 4. These aren't my gloves. – Well whose

are they, I wonder? 5. He's hardly hurt at all. – Then what's all the fuss about? 6. Nick hasn't turned up. – When did you expect him? 7. Father will be very upset. – Must we tell him about it? 8. D'you think I should ring him? – Isn't it be better to wait? 9. Let's go to the pictures. – Do you really want to? 10. I can't drink this horrid tablet. – Force yourself to drink it.

Exercise 21.

a. Translate the following sentences into English. Try to sound light, lively, interested, business-like, mildly surprised or mildly sceptical in the responses.

Как Маргарет? – Я не видел её уже две недели.

Мебель совсем не модная. – Это не имеет значения.

Я бы хотела перекусить. – Тогда давай приготовим что-нибудь.

Бэнни так хочет кролика. – Где ты будешь его держать?

Я уезжаю завтра. – В какое же время ты уезжаешь?

Мама, я починил велосипед! – Как же это тебе удалось?

Я собираюсь прогуляться. – А разве не заниматься?

Она купит овощи сама. – Да разве у неё есть деньги?

Он много рассказывал о Ялте. – Да был ли он там вообще?

Давай перейдём улицу. – Осторожнее! Там машина!

Ты опять не принёс мне это. – Но ты не просил меня!

Сходи в магазин. – Но я вчера ходил!

Почему ты не делаешь уроки? – Но я уже сделал все уроки.

Я не дал ему ни копейки. – Почему ты такой жадный?

Это не мои книги. – Чьи же тогда это книги?

Он такой вежливый! – Это разве вежливость?

Мне здесь очень нравится. – Разве?

Я рад, что машина в порядке. – А она в порядке?

Смотри, она опять хочет взять спички. – Не делай этого!

b. Make up short conversations based on some these of pairs of sentences.

5. High Rise

The voice rises from a medium or high pitch level and moves up to the top of the speaking voice:

Statements, pronounced with High Rise, have *the effect of question, or echoing question, calling for the repetition or additional information*, sometimes shading into *disapproval* or *puzzlement* (You've got to /go?).

General questions sound echoing the speaker's questions to keep the conversation going, sometimes shading into disapproval and puzzlement (/Do you?).

In special questions we sound *calling for the repetition of information* already given if the terminal tone is on the interrogative word (He speaks /what language?). In other cases the speaker is echoing the listener's question in order to concentrate better before giving an answer to it (Which would you recommend? – /Which would I recommend?).

Imperatives have *the effect of question* (Tell you the /time?).

Exclamations have *the effect of surprise* and *disbelieving question* (Not /likely?!).

Exercise 22. Match the following adjectives from list a) and their translations from list b):

- a) 1. effect of question; 2. echoing question; 3. calling for repetition of information; 4. calling for additional information; 5. disapproval; 6. puzzlement;
- b) a. вопрос-повтор; б. просьба о повторе; с. эффект вопроса; d. озадаченность, недоумение; e. неодобрение; f. запрос о дополнениях.

Exercise 23. Translate the following sentences into English using the vocabulary from the list above:

1. Его утверждение звучало странно и незаконченно, в нём был эффект вопроса. 2. Какая у него интересная манера использовать вопрос-повтор прежде, чем дать ответ. 3. Почему ты все время просишь повторить мои слова? Ты плохо слышишь? 4. Она сидела, глядя мне в глаза, и просила дополнительной информации о её задании. 5. Почему ты смотришь на меня с таким неодобрением? 6. Я не понимаю твоей озадаченности. Всё было ясно с самого начала.

Exercise 24. Answer the following questions.

1. Is the High Rise pattern typical for asking special questions?
2. What shade of attitude does the High Rising nuclear tone give to special question?
3. Statements in the High Rise pattern do not sound protesting, do they?
4. Do special questions in the High Rise pattern sound irritated or puzzled?
5. What attitudes does the pattern High Rise have in exclamations?
6. Is the High Rising tone typical only for English general questions?
7. How do we sound in general questions?
8. Do questions sound friendly or echoing in the High Rise pattern?

Exercise 25. Practise reading the following sentences with the High Rise pattern. Define the attitude of the speaker and compare it with Low Fall, Low Rise and High Fall.

1. He's /rich? 2. /Really? 3. /Married? 4. /Where are you going? 5. Is 'ten 'thirty in the 'morning all /right? 6. /Nothing? 7. 'What's 'wrong with /me? 8. /Snow? 9. He 'says he's /coming? 10. 'Want some /cherries?

Exercise 26. React to the following sentences and demonstrate the effect of question, calling for the repetition of information, sometimes shading into disapproval or puzzlement.

1. I offered it to him. – You've got the complete set?
2. I've got the complete set. – You offered it to him?
3. Stuff and nonsense! – Stuff and nonsense? I don't know.
4. Is it raining? – Is it raining? I'm not sure.
5. Where's my newspaper? – You want it back?
6. Let's go to the pictures. – You've got enough money?
7. I've lost my glove. – Is this the one?
8. We had a meeting. – Should I have been there?
9. I liked it very much. – Were the others pleased?

Exercise 27.

a. Translate the following sentences into English. Mind your intonation in responses – you are to show that you are calling for the repetition of additional information, sometimes shading into disapproval or puzzlement.

1. Я только что видел Джейн. – Только что видел Джейн?
2. Канары не для меня. – Канары не для тебя? Почему?
3. Мы были в университете. – В университете? Когда?
4. Его звали Эдисон. – Как его звали?
5. Когда он приедет? – Когда он приедет? Не знаю.
6. Что ты делаешь вечером? – Что я делаю вечером? Ну...
7. Возьми зонтик. – Идёт дождь?
8. Возьми эти книги домой. – Взять книги домой? Я не могу!
9. Я только что видел Джона. – Неужели?
10. Не знаю, что делать. – Не смогу ли я помочь?

b. Make up short conversations based on these pairs of sentences.

Listening

- a. Listen to the phone conversations. Write them down.
- b. Mark stresses and tones. Pay your attention to the use of High Rise. Decide if Adele is going to repeat something or add new information.
- c. Practise reading the dialogues.
- d. Work in pairs. Act out your own similar conversations.

6. Fall-Rise

The voice first falls from a medium or high to a rather low pitch level, then rises to a medium pitch. This tone may be spread over a number of syllables or may encompass one syllable only:



This tone is rather frequent in speech because of its numerous implications. In statements Fall Rise is used to show:

- *grudging admission*: You could have it by \dinner /time.
- *reluctant or defensive dissent, objection*: I \doubt whether I can /do it by then.
- *concern, reproach, hurt feelings*: You could \ask /Barbara.

- *tentative suggestion*: We might start at \surd once.
- *polite contradiction*: I \surd think he \surd will.
- *polite correction*: Did you say seventeen? – \surd Seven \surd ty.
- *warning*: Don't be in a hurry. – But you'll \surd miss your \surd train.

In general questions the pattern sounds *interested* and *rather surprised* (\surd Is \surd it? \surd Did \surd he?).

In special questions the pattern may be used to make correction (How will Henry get home? – How will \surd Jane get \surd home?). In echoed special questions the speaker shows *astonishment* (What's the matter? – What's the \surd matter? (Everything's the matter!)).

Imperatives have a warning note with *more urgency*, sometimes we sound with *the hint of reproach* and *concern* (\surd Careful with that \surd glass! (You'll drop it!)).

In exclamations the speaker expresses *correcting* and *scornful attitude* (What a lovely swimsuit! – What a lovely \surd handker \surd chief!).

Assignment 6

- Watch the programme “Learn Intonation Patterns with Jennifer” about the Fall-Rise pattern at <http://www.youtube.com/watch?v=8NHa4cVHYBl>.
- Practise repeating the sentences after the speaker.

Exercise 28. Match the following adjectives from list a) and their translations from list b):

1. grudging admission; 2. reluctant dissent; 3. defensive dissent; 4. objection; 5. concern; 6. reproach; 7. hurt feelings; 8. tentative suggestion; 9. contradiction; 10. correction; 11. warning;
- b) a. упрёк; b. участие, забота; c. возражение; d. оправдывающееся несогласие; e. вялое несогласие; f. неохотное допущение; g. предостережение; h. исправление; i. опровержение; j. робкий совет, предложение; k. обида.

Exercise 29. Translate the following sentences using the adjectives from the list above:

1. Её ответ напоминал скорее неохотное допущение, чем согласие.
2. Вялое несогласие моей кухни показывало, что на самом деле, где-то в глубине души, она хотела поехать с нами.
3. Питер не соглашался

возглавить бизнес, но его несогласие звучало, как будто он оправдывался. 4. Извините, но мне неинтересно знать причины вашего возражения. 5. Мэри принялась упаковывать чемоданы с большим участием и заботой. 6. Я совершенно не понимаю твоего упрёка. 7. Голос Питера дрожал, выдавая его обиду. 8. После небольшой паузы мы решились произнести наш робкий совет. 9. Напиши свое опровержение по всем этим фактам немедленно! 10. Сделай все необходимые исправления и сдавай тетрадь! 11. Не беспокойся. Я помню все твои предостережения.

Exercise 30. Answer the following questions:

1. Is the Fall Rise pattern typical for asking questions?
2. What attitudes does the Fall Rise pattern have in statements?
3. What shade of attitude does the High Fall give to general questions?
4. Is the Fall Rise pattern good for expressing apology?
5. What attitude does the pattern betray when you admit something unpleasant?
6. How do we sound in special questions?
7. How do we sound in imperatives?
8. How do we sound in exclamations?

Exercise 31. Practise the Fall Rise pattern. Define the attitude of the speaker and compare it with Low Fall, Low Rise, High Fall, High Rise and Rise Fall.

1. \That's all ,right. 2. \Here's the ,question. 3. 'Certainly it \looks like ,that. 4. He's \rather ,clever. 5. We 'still haven't \met ever ,since. 6. 'No one's \told him ,yet. 7. \Maggie's 'got 'fourteen-weeks ,holiday. 8. \Maybe. 9. It's 'kind of \sudden, ,isn't it? 10. \Didn't you ,hear? 11. I didn't \know ,that. 12. Oh, \nothing in particular, I ,guess. 13. On ,Monday. 14. It was ex'tremely nice at ,seven, but at e,leven ... 15. But a\part from ,that, we're o'pen to sug'gestion. 16. 'Don't go to \sleep, ,Joe. 17. \Either will ,do. 18. We 'can't \see it from ,here. 19. \Where's the ,hospital? 20. It 'means that 'sooner or ,later you're 'sure to re\turn!

Exercise 32. Work with a partner. React to the following sentences showing that you:

1) *admit grudgingly your partner's phrases:*

1. You can have it tomorrow. – I hoped to have this afternoon.
2. You agree with me? – I think so.
3. You'll never find this book. – I'm so absent-minded.
4. You promised me the film. – Yes. We could go a bit later.
5. You must go to the Dean. – I thought we'll go together.

2) *dissent defensively to what the partner says:*

1. Go and wash the dishes. – It's Peter's turn.
2. It's a poor mark again, Jim! – The task was very difficult.
3. Let's wait for Danny. – But he never comes in time!
4. How could he let you know? – He could have wired.
5. Ask Mabel to help you. – She is too lazy.

3) *reproach your partner and hide your hurt feelings:*

1. Jack is coming to tea. – You might have warned me.
2. What did you say? – You could be more careful.
3. I want to have a rest. – But this job can't wait!
4. Why didn't you tell me? – You are always busy.
5. Sorry, I'm late. – Late again.

4) *make your suggestion tentative:*

1. Lilly won't come. – We can invite Jane.
2. It's raining again. – We shall take my umbrella.
3. I don't know what to do. – You might speak to Jimmy
4. Who will stay with Nick? – I can.
5. The meat is overdone. – I can offer you something different.

5) *contradict or correct your partner correctly:*

1. You work six days a week. – Seven.
2. We visited them yesterday. – Before yesterday.
3. It's Betty's bag. – Peter's.
4. He'll never come again. – I think he will.
5. He's a lazy bones. – I don't think so.

6) *warn your partner with concern:*

1. Let's go this way. – Be careful with that ladder!
2. I'm not afraid of anyone. – You'll get into trouble.
3. Give me some cold water. – Your throat will get worse!

4. I'll put the books here. – Gently! You'll break the vase.
 5. I won't learn any more of it. – The teacher won't like it.

Exercise 33. Translate the following sentences into English, use the Fall Rise pattern in your responses.

Ты принёс мне тетрадь? – Не было времени.

Сходи в магазин. – Я уже сходил!

Почему ты не звонил? – Но ты не просил меня!

Я дал ему сто рублей. – Он никогда их не вернёт.

Купи себе новый костюм. – У нас мало денег.

Это книги твоего брата? – Моего дяди.

Он такой вежливый! – Это не вежливость.

Мне нравится этот фильм. – Мне кажется он глупым.

Машина в порядке? – Может, поедem на такси?

Можно взять спички? – Не делай этого!

Listening

Listen to the recording, and decide if the message of the second speaker is complete, or if he or she could say more, or is not sure. Trace the difference in the use of Low Fall and Fall-Rise.

Example:

– *Will the others be there too? – I believe so. (1) message complete (2) more could be said.*

	Message complete	More could be said
1. – What about Jack to open the conference? – He's an excellent speaker.		
2. – Are you ready? – I think so.		
3. – Well, that's what I have in mind. – I see what you mean.		
4. – She's always well prepared for meetings. – That's true.		
5. – Was it a good weekend? – Saturday was fine.		

	Message complete	More could be said
6. – Do you always understand him? – Generally.		
7. – The matter is very urgent. – I fully appreciate that.		
8. – Do you see what I'm getting at? – I agree with you, up to a point.		

Listening

Listen to the following sentence beginnings and underline a, b, c or d to show how you think each sentence will continue. Then check with the recording.

Example:

I didn't paint the house YESterday ...

a) ... I CLEANED it.

b) ... LINda did.

c) ... I did it on SATurday.

d) ... I painted the GArage.

1. Joe didn't buy the house in nineteen ninety-six

a) ... that's when he SOLD it.

b) ... it was nineteen EIGHty-six.

c) ... it was his BROther.

d) ... it was nineteen ninety-FIVE.

2. I didn't paint the house yesterday ...

a) ... I CLEANED it.

b) ... LINda did.

c) ... I did it on SATurday.

d) ... I painted the GArage.

3. Joe didn't buy the house in nineteen ninety-six

a) ... that's when he SOLD it.

b) ... it was nineteen EIGHty-six.

c) ... it was his BROther.

d) ... it was nineteen ninety-FIVE.

4. I didn't paint the house yesterday ...
- ... I CLEANED it.
 - ... LINDa did.
 - ... I did it on SATurday.
 - ... I painted the GARage.
5. Joe didn't buy the house in nineteen ninety-six ...
- ... that's when he SOLD it.
 - ... it was nineteen EIGHty-six.
 - ... it was his BROther.
 - ... it was nineteen ninety-FIVE.
6. I didn't paint the house yesterday ...
- ... I CLEANED it.
 - ... LINDa did.
 - ... I did it on SATurday.
 - ... I painted the GARage.
7. Joe didn't buy the house in nineteen ninety-six ...
- ... that's when he SOLD it.
 - ... it was nineteen EIGHty-six.
 - ... it was his BROther
 - ... it was nineteen ninety-FIVE.

Listening

- Listen to the following sentences and mark falling-rising and low-falling tones in them. Example: I don't know \Jane ,Smith, but I \do know her \hus ,band \John Smith.
- Practise reading the sentences in pairs.
 - I've got one sister, and my wife has two sisters.
 - I didn't say we'd meet at quarter to six; I said quarter past six!
 - My sister was born in 1959, and my wife in 1969.
 - Joe lives in North America, and Pablo in South America.
 - Diesel engines cause more pollution than petrol engines.
 - I've never been to South America, but I have been to South Africa.
 - My grandfather was born in 1904; and my grandmother was born in 1905.
 - He served not only in the First World War, but also in the Second World War.

9. Don't let's go on the 21st; let's make it the 28th.
10. I don't live in the outskirts of London; I live right in the centre of London.

Listening

- a. Listen to the following sentences and mark falling-rising or low-falling tones in them. Decide which meaning is meant in each case due to the choice between Low Fall and Fall-Rise.
- b. Practise reading the sentences in pairs.
- c. Make up your own short conversations based on these examples.

Example:

a) *I hoped Jane would be coming. (= she didn't come)*

b) *I \hoped Jane would be /coming. (= she did come)*

1. They told us we would get in free!

a) = we did get in free

b) = we had to pay to get in

2. I thought it would rain today.

a) = it didn't rain

b) = it did rain

3. The bus didn't stop because you waved your hand.

a) = it didn't stop

b) = it stopped, but not because you waved your hand.

4. It's about time they invited us to dinner.

a) = they haven't invited us yet, but they should

b) = they have finally invited us

5. He wasn't given the job because of his Mafia connections.

a) = his Mafia connections were the reason why he wasn't given the job

b) = he was given the job, but not because of his Mafia connections

6. It's about time Peter was given a better job.

a) = he has finally been given a better job

b) = he should be given a better job

7. They told us the museum was great.

a) = it was great

b) = it wasn't great

8. I thought Mary would win.

a) = Mary won

b) = Mary didn't win

9. It's about time Tom got a good job.

a) = Tom has finally got a good job.

b) = other people are getting good jobs, but not Tom

10. I hoped we would win more gold medals this time.

a) = we did win more medals

b) = we didn't win more medals

Listening

- a. Look at the example below, then listen to the recording and correct the statement using Fall-Rise and Low (Mid) Fall.

Text: The Globe Theatre is on the South Bank of the river Thames.

Recording: The Globe Theatre is on the North Bank of the river Thames.

Correction: Not the \NORTH /Bank; the \SOUTH Bank.

- b. Now read this tourist information about London.

- c. Listen to the recording, where each statement has a mistake in it. Say your correction aloud after each statement, and listen to the correction on the recording.

The two most important parts of London, the West End and the City, are on the North Bank of the river Thames. The City, originally founded by the Romans, is the financial centre, where you will find most banks, insurance firms and trading companies. Until the 1950s, the tallest building in the City was Saint Paul's Cathedral, rebuilt after the Great Fire of 1666. But now the City is full of much taller buildings, often the headquarters of financial institutions.

The West End is full of shops, theatres, cinemas and restaurants. Most department stores are found in Oxford Street, while the largest toy shop in Britain, Hamleys, is in Regent Street, just south of Oxford Circus.

Westminster is famous for the Houses of Parliament and Westminster Abbey, where the kings and queens of England are crowned. And the West End is where you will find several great museums and galleries, including the British Museum and the National Gallery.

More and more tourists are beginning to visit the South Bank, especially the cultural centre near Waterloo Bridge: this includes the National Theatre, with its three stages; the National Film Theatre; and three concert halls, the largest of which is the Royal Festival Hall. If you walk farther east along the riverside you will come to Tate Modern (the modern art building opposite Saint Paul's, converted from a power station) and the Globe Theatre, a construction of the theatre where many of Shakespeare's plays were originally performed in the early seventeenth century.

7. Rise-Fall

Rise-Fall. The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch.



In statements Rise Fall sounds *impressed, awed, self-satisfied* and *sometimes challenging*.

Special questions sound *challenging, antagonistic* and *shrugging off responsibility*.

General questions sound *impressed, challenging* and *antagonistic*.

In commands the speaker sounds *shrugging off responsibility, sometimes hostile* and *refusing to be embroiled*.

In exclamations the speaker sounds *greatly impressed* and sometimes *with the hint of accusation*.

Assignment 7

- Watch the programme "Learn Intonation Patterns with Jennifer" about the Rise-Fall intonation pattern at <http://www.youtube.com/watch?v=9wgB9H1460&list=PLfQSN9F1yB6T-lbREfi4sNi5MI2MmYGme&index=6>.
- Fill in the table.
- Practise repeating the examples after the speaker.

<i>Types of sentences</i>	<i>Examples</i>

Exercise 34. Match the following adjectives from list a) and their translations from list b):

- a) 1. impressed; 2. the hint of accusation; 3. awed; 4. self-satisfied;
 5. hostile; 6. shrugging off responsibility; 7. to be embroiled;
 b) a. самодовольный; b. намек на обвинение; c. Враждебный;
 d. внушительный; e. уходящий от ответственности; f. внушающий
 страх; g. быть впутанным (в неприятности).

Exercise 35. Answer the following questions:

1. How do we sound in statements?
2. How do we sound in special questions?
3. How do we sound in commands?
4. How do we sound in exclamations?

8. Emphatic stress

It is used when we want to emphasize something, contrast one thing with the other, correct someone, or lay logical stress. In this case we stress a word very strongly, and there is usually a high (mid) fall on the most important syllable. E.g.:

So you were born in the South of \England. – No, I was born in the \\ NORTH of England.

Assignment 8

- a. Watch the programme “Learn Intonation Patterns with Jennifer” about the intonation for contrast and emphasis at <https://www.youtube.com/watch?v=3MedvTj3t-w&index=11&list=PLfQSN9F1yB6T-lbREfi4sNi5MI2MmYGmc>.
- b. Fill in the table.
- c. Practise repeating the examples after the speaker.

Table

<i>contrast/correction/emphasis</i>	<i>Examples</i>

Listening

When we stress a word very strongly (especially when we correct someone) there is usually a high (mid) fall on the most important syllable. This is the way we can emphasize something. Listen to the following:

A. So you were born in the South of \England.

B. No, I was born in the \NORTH of England.

Now listen to A, below. Then read the prompts for B, and work out B's response. Say your response aloud, then listen to the recording to check.

Example:

A. Here 's the cheese \sandwich you wanted.

B. / that's wrong / ordered / meat sandwich /

—> That 's \wrong. I ordered a \MEAT sandwich.

1.

A. OK, that's two white \ coffees.

B. / No / always drink / black coffee /

2.

A. So, your daughter sells \clothes.

B. / No / daughter / makes clothes /

3.

A. I used to live in the South of \France, like \you.

B. / No / used to live / South / Italy /

4.

A. Would you like some potato \soup for lunch later on?

B. / prefer / fish soup / if that's OK /

5.

A. You're a com\puter operator, I understand.

B. / No / computer programmer /

6.

A. Did you buy that cotton \shirt you were looking at?

B. / No / silk shirt / instead

7.

A. Would you like to sit out\side?

B. / prefer / sit / inside / if possible.

8.

A. Do you fancy fish and \chips?

B. / rather have / chicken and chips /

9.

A. So your mother's \Welsh.

B. / No / father / Welsh /

10.

A. Let's meet at half past \ten.

B. / rather meet / quarter / ten /

11.

A. So your partner is John \Smith.

B. / No / partner / Jane Smith /

12.

A. So your son's going to play for Manchester \City.

B. / No, he's / play for / Manchester United /

13.

A. So your son's going to play for Leeds U\nited.

B. / No, he's / play for / Manchester United /

14.

A. Let's meet at quarter past \nine.

B. / think / better meet / quarter to /

Listening

In conversation, the emphasis shifts as new, important words come in. The new words are highlighted. Listen to these examples, and compare them.

1) A. Where did you go in the summer? B. The South of \FRANCE.

2) A. Which part of France do you prefer? B. The \SOUTH of France.

Now read the following conversations aloud. Predict which is the most important syllable of the most important word in each sentence. Underline that syllable. Then listen to the recording.

Example:

– *Ifancy seeing a \film.*

– *What \kind of film?*

– *Oh, \any kind of film.*

– *How about a \comedy?*

– *I can't \stand comedies. I'd rather see an \action movie.*

1.

- Where did you put the potatoes?
- Where do you think I put the potatoes? There's only one place to put them!
- Well, I can't find them!
- They're in the cupboard.
- But I've looked in the cupboard.
- You can't have looked in the cupboard.
- Well, I have.
- Sorry ... they're still in the shopping bag.

2.

- Where are you spending your holidays?
- In France.
- Where in France?
- The south.
- I've never been to the south of France. But I've lived in the south of Spain.
- Where exactly in the south?
- In Seville.
- That's a coincidence. My daughter lives in Seville!
- Which of your daughters?
- Susan, my eldest daughter.
- What's she doing there?
- Working as a teacher. An English teacher.

GROUP PROJECT

- Split into pairs and give the finest reproduction of the following text.
- Then compare your reproduction with the recording at http://violet.vn/quocphu66/document/same/entry_id/2129280.
- Choose the closest reproduction (in respect to the chosen intonation patterns) to the original.

Every Saturday Mr. Brown goes to town. He went to town last Saturday. He usually has a drink in the pub with his friends. Last Saturday he had four or five drinks. After the pub, he usually goes to supermarket and gets the food for his wife. He got the food last Saturday. He usually comes home on foot. Last Saturday he came home by taxi. His wife was very angry.

Mrs. Brown: John! Is that you?
Mr. Brown: Yes, dear. I'm back.
Mrs. Brown: Did you come home by taxi?
Mr. Brown: Yes, dear. The bags were very heavy.
Mrs. Brown: Did you get everything?
Mr. Brown: Yes, dear. I got everything... nearly everything.
Mrs. Brown: Nearly everything?
Mr. Brown: Yes, dear... I went to the butcher's, but they didn't have any steak.
Mrs. Brown: They didn't have any steak!
Mr. Brown: No, dear, so I got some hamburgers.
Mrs. Brown: Did you go to the baker's?
Mr. Brown: Yes, dear... but I didn't get any bread.
Mrs. Brown: You didn't get any bread!
Mr. Brown: No, dear. They didn't have any bread, so I got some rolls.
Mrs. Brown: How many rolls did you get?
Mr. Brown: I can't remember, dear.
Mrs. Brown: John?
Mr. Brown: Yes, dear?
Mrs. Brown: Did you go to the pub again?
Mr. Brown: Yes, dear.
Mrs. Brown: How many drinks did you have?
Mr. Brown: Only four or five, dear, ... small ones.

Unit 3. INTONATION OF PUNCTUATION MARKS

Recommendations for study

Objective: to acquire skills of reading according to punctuation marks.

Points for study:

1. Basic terms.
2. English punctuation: general remarks.
3. Punctuation rules and intonation of reading according to punctuation marks.

Knowledge:

- basic terms for the unit;
- punctuation rules;
- intonation patterns of reading according to punctuation marks.

Skills:

- to practise intonation patterns of reading according to punctuation marks;
- to record their reading according to punctuation marks.

Strategies:

- to study the unit theory;
- to complete the table with terminology;
- to do all the exercises and assignments;
- to do the group project;
- to answer the questions:
 1. What English punctuation marks do you know?
 2. What intonation patterns correspond to punctuation marks in oral speech?

1. Basic terms

Punctuation, indented line, full stop, comma, semi-colon, colon, dash, brackets, quotes, italics, scare quotes, paragraph.

Exercise 1. Fill in the table with the basic terms.

Example

<i>№</i>	<i>Word</i>	<i>Transcription</i>	<i>Translation</i>
<i>1</i>	<i>Quotes</i>	<i>/ˈkwəʊts/</i>	<i>кавычки</i>

2. English punctuation: general remarks

English modern punctuation is characterized by the relatively free use of punctuation marks. They help us distinguish communicative types of sentences and express syntactic relationships. Therefore, apart from standard punctuation rules, a writer may choose punctuation marks according to his intention to render a certain idea. That is why one should know how to “pronounce” punctuation marks while reading a text aloud.

3. Punctuation rules and intonation of reading according to punctuation marks

In the table below you will find major ways of ‘pronouncing’ (or mispronouncing) punctuation marks.

Punctuation mark	Syntactic units/ constructions	Pause(s)	Loudness	Tempo	Tone(s)
indented line	paragraphs	very long (three unit) pause	at the beginning of the paragraph: increased; at the end of the paragraph: diminished	at the beginning of the paragraph: slowed down; at the end of the paragraph: fast	at the beginning of the paragraph: high; at the end of the paragraph: low
full stop	sentences	long (two-unit)	—	—	Low Fall
comma	words, homogeneous parts of a sentence, clauses; addresses, short insertions	short (one-unit)	—	—	Low Rise for subordination; Mid-Fall for coordination
semi-colon	clauses (two different ideas joined within a sentence); enumerations	a pause shorter than that of a full stop, but longer than that of a comma	—	—	Mid-Fall
colon	clauses with enumeration, explanation or elaboration of what came before	the same as after the semi-colon	—	—	High Fall (non-final variety)

Punctuation mark	Syntactic units/ constructions	Pause(s)	Loudness	Tempo	Tone(s)
dash	introduces a summary; adds an afterthought; indicates that the sentence is not finished or a sudden break in it	long (two-unit)	—	—	
brackets	parenthesis	usually no pauses	diminished	increased	—
double dashes	parenthesis	long (two-unit)	increased	slow	
double comma ('weak brackets')	to bring out shorter insertions	—	—	—	Level
double quotes	quotations	long (two-unit)	increased	slow	—
italics	to tender irony and other similar shades of meaning	—	increased	slow	falling, rising-falling
scare quotes	to mark off something that is not generally recognized, or accepted, to emphasize that the word or phrase is being used as a euphemism	—	diminished	slow	—

Assignment 1

- a. Listen to this text. Notice that in speech there are pauses where, in writing, there are punctuation marks.

I can never guess the weather right. If I wear a warm shirt, the weather's hot. If I wear cool clothes, there's a cold wind.

When I don't take my umbrella, it rains. If I take my umbrella, does it rain? Of course not! Then I leave it on the bus! Oh well. We all have our weaknesses. I guess!

- b. Practise reading the text and 'pronounce' the punctuation.

Assignment 2

- a. Read this weather forecast aloud, 'pronouncing' the punctuation.

And for Friday, well, another wintry day in all parts of the region. Temperatures near freezing in many places, and along the coast, the wind will make it feel very cold indeed. Inland, some snow on the hills, and there may be fog in the valleys.

If you're out and about driving, watch out for those icy roads! And for the weekend? Well, we're not expecting much change, I'm afraid. And that's all from me. Goodnight.

- b. Record yourself.
c. Listen to the tapescript and compare it with your reading.

Assignment 3

- a. Put the quote marks ("") in the text. Don't worry about the other punctuation marks.

So I say to Claire where's David, Claire? and she says oh, he's staying at home to do his homework, and of course I thought oh no he's not because I saw him, you see, going into the cafe with Lorraine and I said hi David! and he went completely red, and Lorraine said we're doing a school project together, and I thought oh yes, I know what kind of project that is!

- b. Practise reading the text.
c. Listen to the tapescript and compare it with your reading.

Assignment 4

- a. Write down the text “Alice and Cynthia”.
- b. Mark the tonetic transcription: pauses, sentence stresses, terminal tones, changes of tempo and loudness.
- c. Listen to the text for the punctuation marks.
- d. Practise reading the text according to the tonetic transcription and the punctuation marks.

Assignment 5

- a. Practise listening to the intonation of the several punctuation marks.
Decide which sequence comes first.
- b. Practise reading the sentences.
Example: a) I'm going to. (2) b) I'm going, too. (1)
 1. a) I'm afraid they can't.
b) I'm afraid. They can't.
 2. a) I don't. No.
b) I don't know.
 3. a) I don't know, John.
b) I don't know John.
 4. a) My aunt who lives in Leeds is coming for Christmas.
b) My aunt, who lives in Leeds, is coming for Christmas.
 5. a) I met the Chief Executive (Mary Smith) and the Company Secretary.
(= 2 people).
b) I met the Chief Executive, Mary Smith, and the Company Secretary.
(= 3 people).
 6. a) I bought them for dogs.
b) I bought them four dogs.
 7. a) What should I do? – Obey Angela.
b) What should I do? – Obey, Angela.
 8. a) ‘Joe’, said the boss, ‘is stupid’.
b) Joe said the boss is stupid.
 9. a) I'm going to see Uncle Ken.
b) I'm going to sea, Uncle Ken.

- a. Read the sentences silently with parentheses and identify the parentheses.
- b. Listen to the recording and punctuate the sentences according to the intonation of the parentheses. Some sentences contain more than one parenthesis.

*Example: Marilyn Monroe, the great Hollywood star, died in 1962.
Marilyn Monroe died in 1962.*

1. Nick Hornby's first novel *High Fidelity* was made into a successful film.
2. Westminster Abbey just opposite the Houses of Parliament is as you probably know where every Coronation takes place.
3. The Beatles John Lennon Paul McCartney George Harrison and Ringo Starr all came from Liverpool.
4. Jane Austen 1775–1817 was the author of a number of well-loved English novels.
5. Manchester United founded in 1902 is the most successful of all British football clubs.
6. The US presidential election unfortunately was so close that it took several weeks before the winner was announced.
7. Leeds almost halfway between London and Edinburgh is a good place to break your journey north.
8. The Sydney Olympic Games it was generally felt were a great success.
9. Queen Elizabeth the elder daughter of King George VI married Philip in 1947.
10. Queen Elizabeth the elder daughter of King George VI married Philip son of Prince Andrew of Greece and created Duke of Edinburgh in 1947.

Assignment 6

Read the following fragments from literary and scientific texts paying special attention to the intonation of parentheses.

1. He wanted nothing less of Daisy than that she should go to Tom and say: "I never loved you." After she had obliterated four years with that sentence they could decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house-just as if it were five years ago.

“And she doesn’t understand,” he said. “She used to be able to understand. We’d sit for hours – ”

He broke off and began to walk up and down a desolate path of fruit rinds and discarded favors and crushed flowers.

“I’m going to fix everything just the way it was before,” he said, nodding determinedly. “She’ll see.”

2. The most typical sample of this kind is a sermon – a public talk preached or delivered in church... All preachers use all sorts of archaisms, religious terms (such as parables, disciples, prophecy...).

If you are nervous, take a few steps to your right or left while speaking. This will help you to relax and move naturally. Don’t stand “frozen” in one place for your entire speech.

Always start your speech with your hands hanging naturally at your sides. Keep them down until you feel like emphasizing a point – then use your hands as you would in everyday conversation.

You should not look at the floor or out the window because this will give the audience the idea that you are not interested in your topic or in them. The idea is to give the impression that you are talking to each individual in your audience.

GROUP PROJECT

Work in pairs.

- a. Student A uses the punctuated text A. Student B uses the version of the same text (text B) below without punctuation marks. As he listens to student A reading the text observing the intonation of all the punctuation marks in it, he is supposed to punctuate the text. Read text A only once.
- b. Student B compares his punctuated version with text A.
- c. Both students discuss possible mistakes.

N.B. While reading text A, do not forget to observe the pauses corresponding to the indented line.

Text A.

Thus, to understand fully the purport of this or that sentence we must be able to hear it: it is the intonation pattern (with which the utterance is actually pronounced) that ensures proper understanding of utterances.

If one is saying something with a falling tone, one's intention is to convey the idea of 'completeness' to the listener. A rising tone keeps the listener in suspense.

These are the elements of syntactic intonation. They remain true not only for the interpretation of tones at the end of the sentence and as a means by which to distinguish between questions and statements; they also serve as the intonation expression of the second syntactic opposition, namely: finality versus non-finality.

It naturally follows from what has just been said that cases of finality will be arranged by means of a falling tone. With the second member of the opposition, with cases of non-finality – that is with the so-called non-terminal intonation groups – the situation is much more complex.

Text B.

Thus to understand fully the purport of this or that sentence we must be able to hear it it is the intonation pattern with which the utterance is actually pronounced that ensures proper understanding of utterances. If one is saying something with a falling tone one's intention is to convey the idea of completeness to the listener. A rising tone keeps the listener in suspense.

These are the elements of syntactic intonation. They remain true not only for the interpretation of tones at the end of the sentence and as a means by which to distinguish between questions and statements they also serve as the intonation expression of the second syntactic opposition namely finality versus non-finality.

It naturally follows from what has just been said that cases of finality will be arranged by means of a falling tone. With the second member of the opposition with cases of non-finality that is with the so-called non-terminal intonation groups the situation is much more complex.

Unit 4. PHONOSTYLISTIC USE OF INTONATION

Recommendations for study

Objectives: to acquire skills of oral speech in the four intonational styles: informational, academic, publicistic and declamatory.

Points for study:

1. Basic terms.
2. Phonostylistics: general remarks.
3. Informational style.
4. Academic style.
5. Publicistic style.
6. Declamatory style.
7. Conversational style.

Knowledge:

- basic terms for the unit;
- spheres of use of the studied intonational styles (phonostyles);
- intonation patterns of each intonational style;
- the terms for the unit.

Skills:

- to speak in the studied intonational styles (phonostyles);
- to record reading according to punctuation marks.

Strategies:

- to study the unit theory;
- to study a sample speech and suggestions for delivering speeches;
- to complete the table with basic terms;
- to do all the exercises and assignments;
- to answer the questions:
 1. What is phonostylistics?
 2. What intonational styles (phonostyles) do you know?
 3. What is intonational style?
 4. What is the aim of each intonational style?
 5. What intonation patterns correspond to each intonational style?

1. Basic terms

Phonostylistics, academic, publicistic, declamatory, conversational, phonostyle.

Exercise 1. Fill in the table with the basic terms.

Example

<i>№</i>	<i>Word</i>	<i>Transcription</i>	<i>Translation</i>
1	<i>Phonostylistics</i>	<i>/fəʊnəstɑː'lɪstɪks/</i>	<i>фоностилистика</i>

2. Phonostylistics: general remarks

Phonostylistics is a branch of phonetics concerned with the study of phonetic phenomena and process from the stylistic point of view. The basic notion of phonostylistics is an intonational style.

Intonational style is a system of interrelated intonation means which is used in a certain social sphere and serves a definite aim in communication. Traditionally, five intonational styles are singled out: informational style, academic style, publicistic style, declamatory style, conversational style.

3. Informational style

Informational style is mainly used in mass media (by radio and television announcers when reading weather forecasts, news, etc. and in various official situations). When using it the speaker aims at giving information free of expressing personal attitude, emotions or volition as far as the topic is concerned; that's why, informational (formal) style is stylistically neutral and the speaker sounds dispassionate.

Its basic intonation characteristics are given below:

Pauses	Tempo	Loudness	Tones
vary from short to long	normal	normally does not change much	(Low Pre-head) + Falling Descending Head + Low Fall / Low Rise + (Tail); Fall-Rise

Assignment 1

Read the text as you listen to the recording. The text illustrates the use of intonation in the speech of a newsreader.

- a. Mark the intonation of the text and read it after the speaker. Mind the use of pauses according to the punctuation marks and the segmentation into intonation groups.
- b. Give your own version of phrasing the text.
- c. Practise reading the text for test reading.
- d. Be prepared to speak on the informational style distinctions.

As the summer draws to a close the oil companies remain optimistic about the prospects of oil flowing ashore from new rigs in their North Sea fields before their target dates next autumn. Assuming no unexpected snags arise, they will accomplish their aim. They have settled disputes and strikes among the men and overcome various technical and political problems; but recently the elements have caused the worst hold-ups. Abnormally high seas and howling gales have prevented engineers from lifting essential heavy equipment into position on the production platforms erected off the Scottish coast. If this spell of exceptional weather continues throughout the autumn, it will be necessary to stop work until next spring, for the oilmen know from experience that major operations are impossible in the winter months owing to the stormy seas. They are confident, however, that they will achieve their object, provided the weather breaks for just one day during the next few weeks.

The British Government is also eager for the timely completion of these operations. Britain's economic position will deteriorate, many think, unless revenue from the oil rescues her from her continuing balance of payments problems.

4. Academic style

In the case of *academic style* attention is focused on a lecture of a scientific subject. The speaker aims at getting the message across to the audience, attracting its attention, setting contact with the audience and keeping it throughout the lecture.

The basic intonation features are given below:

Pauses	Tempo	Loudness	Tones
vary from short to long; hesitation pauses are common; silent pauses are used to draw the listener's attention.	varies from normal to slow; less important parts of utterances are pronounced faster.	varies from normal to increased.	(Low Pre-head) + Stepping Descending Head + Low Fall/ Low Rise/High Fall/ Fall-Rise Fall-Rise

Assignment 2

- Listen to part of a talk given in an anthropology class, it may serve as a model for an academic discourse. What is the lecturer's purpose? What does he do to achieve it?
- Mark the intonation of the text and read it after the speaker.
- Practise it for test reading and learn it by heart.
- Be prepared to speak on the academic style distinctions.

Today's lecture will center on prehistoric people of the Nevada desert. Now, most of these prehistoric desert people moved across the countryside throughout the year. You might think they were wandering aimlessly – far from! They actually followed a series of carefully planned moves. Where they moved depended on where food was available – places where plants were ripening or fish were spawning.

Now often when these people moved, they carried all their possessions on their backs, but if the journey was long, extra food and tools were sometimes stored in caves or beneath rocks. One of these caves is now an exciting archaeological site.

Beyond its small opening is a huge underground grotto. Even though the cave's very large, it was certainly too dark and dusty for the travellers to live in – but it was a great place to hide things, and tremendous amounts of food supplies and artifacts have been found there. The food includes dried fish, seeds, and nuts. The artifacts include stone spear points and knives; the spear points are actually rather small. Here's a picture of some that were found. You can see their size in relation to the hands holding them.

Assignment 3

- a. Watch the lecture of prof. David Crystal on standard vs. non-standard English at <https://www.youtube.com/watch?v=hGg-2MQVReQ>.
- b. Write down the script of a fragment from the lecture of approximately 1–1,5 minutes long.
- c. Mark intonation in prof. David Crystal’s speech.
- d. Practise repeating the piece of prof. David Crystal’s lecture.
- e. Get feedback on your reading.
- f. Make up your own lecture on the topic “English pronunciation varieties”.

5. Publicistic style

Publicistic style is used in different types of public speaking, for example: political speeches, speeches on social issues, sermons, etc. The success of public speaking lies on the speaker's ability to manipulate intonational and voice quality. The main aim is to convince the listeners and to get a certain emotional feedback from the audience.

The basic intonation features of this style include the following:

Pauses	Tempo	Loudness	Tones
frequent, vary from short to long; hesitation pauses do not normally occur; rhetorical pauses are used to draw the listener’s attention and to emphasize a certain idea; intonation groups are short	varies from normal to slow; less important parts of utterances are pronounced faster	varies from diminished to increased. sometimes instances of diminished loudness are observed to bring out words and phrases of paramount importance and produce certain psychological effect	(Low Pre-head) + Stepping Descending Head + Low Fall/ Low Rise/High Fall/ Fall-Rise

Suggestions for Delivering Your Speeches
A Set of Hints

Actions to take	Actions to avoid
Use some gestures to emphasize points.	Semaphore.
If you want to, move about a little.	Marathon walk.
When you use visual aids make sure they can be seen.	Showing your back – even if it is your best feature.
Use connecting links.	Confusing asides and irrelevancies.
Keep your explanations (keys) and examples brief and interesting.	Excessive qualifications and highly technical words, complex sentences.
Pause before making an important point or asking a question, and look at the audience.	Dropping your voice and examining your toes when you are saying something important.
Try to vary the pace of delivery.	Perpetually slow or high speed deliveries.

Your speech is more than just the words you use. How you say something is just as important as what you say.

Good delivery involves several important aspects. To develop it, you must practice. Remember to be yourself – just speak the way you do in everyday conversation with your friends. The following basic techniques for delivering a speech will help you to improve your own individual style of public speaking.

1. Stage fright. First, let us face one problem about speaking in public which concerns most beginning students – nervousness. Most people are nervous about public speaking. Ask your group mates! Even some teachers feel nervous when they meet a new class for the first time. The good news is that you can learn to control your nervousness rather than let it get you down.

Try to accept nervousness as a natural way of helping you to be alert and to do your best. You will be able to reduce your nervousness and, after a few speeches, you will understand and accept it. Remember, it is normal and natural for you to be a little nervous!

How will you be able to reduce this tension? Well, the best tip we can give you is to be really well prepared. If you know that your topic is interesting, and that your material is well organized, you have already reduced a major worry!

2. *Have good posture.* Posture is the way that you stand before your audience. Do not lean on a lectern. Try to stand naturally erect. If there is no lectern in the room, place yourself in a good visible position in the middle of the room. You should try to look casual – but not sloppy.

3. *Facial expression:* If you smile before you start your speech, you give your audience the impression that you are not nervous and are looking forward to speaking. Do not fake a big smile – just a small natural smile will do. During your speech try to change your facial expressions to convey the emotions that you feel. Throughout your speech you need to use expressive and animated facial expressions.

4. *Movement and gestures.* Movement and gestures help your audience to understand the meaning of your speech. They also help you to express emotions connected with these meanings.

If you are nervous, take a few steps to your right or left while speaking. This will help you to relax and move naturally. Do not stand “frozen” in one place for your entire speech.

Gestures are your hand and arm movements. Gestures help you to relax. Gestures also help you to emphasize important points in your speech.

Always start your speech with your hands hanging naturally at your sides. Keep them down until you feel like emphasizing a point – then use your hands as you would in everyday conversation.

5. *Eye contact.* Eye contact customs vary from culture to culture. In some Eastern cultures women are expected to lower their eyes in communication situations. In other cultures it is a sign of respect to lower one’s eyes when speaking to older people.

In some countries, however, it is the custom to look your audience straight in the eye. You should not look at the floor or out the window because this will give the audience the idea that you are not interested in your topic or in them. The idea is to give the impression that you are talking to each individual in your audience. If you have a large audience you cannot actually look at each person’s eyes, but you can casually move your eyes from one section of the audience to another throughout your

speech. Try to look at people in the middle of the room, then slowly look to the right side of the room, then to the left side, then back to the center of the room. You will find that if you look directly at your audience, their nods, gestures, and smiles will let you know that they understand you. This positive feedback will make you feel better and less nervous.

6. *Speak with enthusiasm.* Enthusiasm is being lively and showing your own personal concern for your subject and your audience. Act as though you really care about your speech. Your voice should be strong: you should want to communicate. If you are truly interested in your topic, your delivery is certain to be enthusiastic and lively.

7. *Vary your speaking rate.* Your words should not be too fast or too slow. If you speak too slowly you will bore your audience. If you speak too rapidly you will be difficult to understand. Adapt your rate to the context of your speech. For example, if you are explaining complex information, slow down. If you are happy or enthusiastic, you should speed up.

8. *Practice.* You now know the basic principles of effective delivery and should realize that the actual delivery of your presentation is just as important as having a well-organized and developed speech. However, studying this information will not guarantee an effective speech presentation. You must rehearse and practise the speech you have prepared. For best results, you should begin practicing several days before your actual presentation in class. Here are a few suggestions to help you when rehearsing.

a. Choose a location that will give you privacy and is free from distractions (an empty classroom or office at school; a bedroom or den at home where you can close the door). Do not practise in your living room while family members are watching TV or listening to music.

b. Allow yourself enough time to rehearse your speech from start to finish. It is not effective to practise just part of your speech during any one rehearsal session.

c. Practise your speech in front of a full-length mirror. This gives you an opportunity to monitor your eye contact and other aspects of delivery previously discussed.

d. Record yourself while rehearsing. As you play back the recording of your speech, be sure to listen for errors in content and delivery. Write down any corrections and work on improving them during your next practice session.

e. Practise your speech in front of a few friends or family members. Pretend that you are actually delivering your speech in front of your groupmates. Ask your ‘audience’ to comment on various aspects of your delivery.

Public Speech Structure

Traditional and generally accepted structure of speech contains the following elements:

Introduction, in which the speaker grabs attention of the audience; introduces his subject, his purpose to the audience;

The body of speech, which contains the outline of major ideas and information that supports and clarifies the ideas;

Conclusion, which contains a summary or a conclusion from the information presented and which helps the speaker to end his speech gracefully.

However while preparing a speech it is better to stick to a different order: the first thing to prepare is the body of speech, then the conclusion should be done and, finally, the introduction. In fact this approach gives you the opportunity to access the content of the speech and its message contained in the body, so that to present them in the most effective way in the introduction.

Another important parameter of effective monologue to consider in the process of speech structuring is that the speech is to be ultimately presented as an oral text. A good speech-writer creates his speech as an oral presentation and builds in a number of elements which will make it dynamic and will maintain the desired contact with the audience.

Introduction

Obtain attention of the listener, create a favourable first impression. An effective opening should be confident, short and simple. Eye-contact is vital in the introduction.

The body of speech

1. Outline the structure of the body.

Break the topic into workable parts. The best way is probably to put down ideas as they come into your head 1).

2).

3) ...etc.

Having put down all these thoughts you can now try to group them together and then in the order best suited for your purpose. It is better to deal with only a few things in full rather than skip casually over many. Thus rather than spread out concentrate and take care not to become too abstract.

Specify the main elements and the subordinate elements.

Choose an appropriate organizational scheme.

Use various types of supports effectively.

An effective support should give the audience reasons to believe the speaker's ideas, make the ideas clear to the audience, make the ideas interesting to the audience.

Major types of support

Definition – the exact statement of the meaning, nature, or limits of something.

Sometimes a dictionary definition may be readjusted to the needs of the speaker and the audience, operational definition which explain phenomenon how it appears to an observer may be more effective than a dictionary definition.

Generalization are based on many individual cases leading to a general conclusion. Such words as *most, few, always, some, never* are signs of generalization which sometimes tend to be vague and misleading. Beware of such generalizations as *Old people are simple-minded* or *Students always cause troubles*. They can be unfair and offensive. Generalizations are effective when they are based on facts and statistics.

Examples. The purpose of an example is to provide a detailed sample of the whole class of things. It makes an abstract point more concrete with the help of specific details. Illustrative examples are very effective because they are personalized and are interesting to the reader.

Reasoning supports explains how the speaker reached his or her conclusion.

Citations are supports that refer to an authority in some way. It may be a direct quote, it may refer the audience to a work by the authority.

Conclusion

The conclusion consolidates all the information presented and reinforces the speech purpose.

In shorter speeches there is hardly any need to remind the audience of what has been recently said, summarizing the main points would be excessive. A reinforce however is appropriate for even a five-minute speech. List main ideas of your speech.

It is recommended to end the speech on a high note so that audience should remember your final words: “The close of a speech is its most strategic element. What is last is likely to be remembered longest” (D. Carnegie).

Interestingly, a speech conclusion is the reverse of its introduction. The introduction first gains attention, then previews what will be said; the conclusion summarizes what has been said, reinforces the audience’s attention.

Assignment 4

- a. Listen to the following speech.
- b. Mark the intonation of the text and read it after the speaker.
- c. Note down the intonation means that help to convey the speaker’s intention to impact the audience.
- d. Practise the speech for test reading and learn it by heart.
- e. Be prepared to speak on the publicistic style distinctions.

The Prize

I live in fear of boredom; that is I live in fear of boring others. Formal speeches can so easily bore, particularly if they are long. Mine will be very short, and I hope simple.

In my novels I’ve always tried to use simple language to describe some of the reality I have seen. For many years I was a journalist and I happened to see at first hand many of the terrible events that have dominated our century. And in the novels I tried to convey something of the experience simple people had of those events.

I keep saying – simple. There is of course nothing simple about being an innocent civilian terrified out of your wits as bombers fly above you, trying to kill you and destroy your home. There is nothing simple about being a soldier equally terrified that he will be killed in a battle. It is not simple to go years without work or proper food. It is not simple – to stave.

But I've still tried to use simple words because I know how much easier it is to lie with more complicated ones.

As George Orwell pointed out: "If I say something like: "My government has determined on the undertaking of a low risk operation in order to pacify several areas of disorder in a remote part of an underdeveloped and hostile country" it sounds much better than saying: "We are going to kill off some villagers and other peasants; they probably can't defend themselves any way, this will teach them not to cause us any trouble".

Using simple language is not the same as making things more simple than they really are. Reality is never simple! But it is better to try to describe it fully and simply, perhaps that way we can get at the truth.

But we should never be satisfied that we know the truth. Another writer, a German, his name was Lessing, pointed out that it was not the possession of the truth that made us truly human: we might become arrogant, proud and lazy if we thought we really knew the truth. What makes us human then is not the truth, but a sincere and honest search for it and the knowledge that we can never really know the complete and whole truth about anything. Only fanatics think they can do that. All I have tried to do in my books is to get at the truth, behind some of the things I have seen, and to describe it as fully and simply as I can. And always I have learned that truth itself is a terrible complex and many-sided thing.

And now I wish only to express my deep gratitude to the great honour you have shown me in the form of this prize. Those are simple but I assure you deeply felt words. Thank you.

Assignment 5

- a. Watch the speech from the film "Fair Game" at <https://www.youtube.com/watch?v=FKbpLDdw4KU> and write down the script.
- b. Mark intonation in speech. Pay your attention to the diapason of intonation changes (loudness, tempo, tones).
- c. Note down the intonation means that help to convey the speaker's intention to impact the audience.
- d. Practise reading the speech.
- e. Get feedback on your reading.

Assignment 6

- a. Listen to your teacher's delivering the following sample public speech and practise reading it. Observe the intonation marks:

Russian People

'Dear_{slow, loudly} friends!

To'day I 'want to 'talk to you a'bout the 'Russian_{slow, loudly} people.

'Every /year | we com'memorate 'Victory \ Day. It has 'been 'more than 'seventy /years | since the 'last 'battle of the 'Great 'Patriotic 'war \ ended. The 'war against the \Nazis. The /Nazis who pro'claimed 'Germany their \nation, | the /nation su'preme over the \other peoples.

/Nowadays, | if 'somebody says \“nation” about the 'Russian /People, | it is the 'same as 'draw \swastika on a \wall. To 'say \“nation” about the 'Russian /People, | it 'means to in'sult the 'memory of "millions of 'Russian 'people who were \killed in the \batterfields, | 'millions of 'children who were \tortured_{slowly} to \death | by \Nazis. 'Those who 'say \“nation” about the 'Russian /People | in'sult the 'memory of 'those \women, | 'elderly /people | and \children who were 'burnt a'live in Kha\ tyn.

'Do we re'member that?

'Those who 'say \“nation”_{slowly, loudly} about the 'Russian /People | are \Nazis. They 'want to des'troy our \country, | our \memory, | our \history
our \people.
_{slowly, loudly}

\ Thank you.

- b. Prepare your own public speech consisting of approximately 12–15 sentences on any topic.
- c. Mark intonation means that best serve to render the structure and the main idea of your speech.
- d. Practise reading your speech in front of the group. Get feedback on your speech.
- e. Show the text of your speech with intonation marks to the teacher.
- f. Prepare the improved version of your speech.
- g. Give your speech in front of the group.

6. Declamatory style

In the case of *declamatory style* the speaker's aim is to appeal simultaneously to the mind, the will and the feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used in stage speech, classroom recitation, verse-speaking or in reading aloud literary texts.

Declamatory style is an oral presentation of pieces of prose, poetry and drama. The main function of the declamatory style is to give your own interpretation and understanding of the piece that is to give the listener aesthetic pleasure.

The basic intonation features of this style include the following:

Pauses	Tempo	Loudness	Tones
syntactically predictable, vary from short to long; hesitation pauses are avoided	slow	varies from diminished to increased	Low / High Pre-head + Ascending Head / Descending Head / Level Head + any terminal tone

Assignment 7

- Listen to the poem "A Sonnet Composed Upon Westminster Bridge" by William Wordsworth.
- Mark pauses, stresses, tunes, tempo and loudness.
- Practise expressive reading.
- Learn the poem by heart.
- Recite the poem in class.

William Wordsworth

A Sonnet Composed Upon Westminster Bridge,

September 3, 1802

Earth has not anything to show more fair:

Dull would he be of soul who could pass by

A sight so touching in its majesty:

This City now doth, like a garment, wear

The beauty of the morning; silent, bare,

Ships, towers, domes, theatres, and temples lie

Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still.

Assignment 8

- a. Listen to the poem "Leisure" by W. H. Davies.
- b. Mark pauses, stresses, tunes, changes of tempo and loudness.
- c. Practise expressive reading.
- d. Learn the poem by heart.
- e. Recite the poem in class.
- f. Get feedback on your reciting the poem.

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care,
We have no time to stand and stare.

Assignment 9

- a. Listen to the poem “Loveliest of trees...” by A.E. Housman.
- b. Write down the text of the poem.
- c. Mark pauses, stresses, tunes, changes of tempo and loudness.
- d. Practise expressive reading.
- e. Learn the poem by heart.
- f. Recite the poem in class.
- g. Get feedback on your reciting the poem.

7. Conversational style

The usage of *conversational style* is typical of English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people.

Its intonation features are extremely various.

Assignment 10

- a. Make up a conversation (approximately 7–9 replies from each side).
- b. Observe intonation, grammatical and lexical peculiarities of the conversational style.

Assignment 11

Fill in the table below with necessary descriptions of the intonational styles:

Name of the style	Sphere of usage	Aim of the speaker	Intonation features
Informational			
Academic			
Publicistic			
Declamatory			
Conversational			

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Online Resources for Students

Section 1. Sounds. Putting Sounds Together

1. http://www.cambridge.org/elt/resources/skills/interactive/pron_animations/index.htm is an interactive chart with International Phonetic Alphabet (IPA).
2. http://www.cambridgeenglishonline.com/interactive_phonemic_chart/ is an interactive chart with International Phonetic Alphabet (IPA).
3. <http://www.bbc.co.uk/worldservice/learningenglish/grammar/pron/sounds/> is an interactive website which allows a student to listen to sounds by clicking on the symbols on the chart.
4. <https://www.seeingspeech.ac.uk/> is an interactive International Phonetic Association chart website which allows a student to listen to sounds and see vocal-organ movements imaged in an animated form by clicking on the symbols on the charts.
5. <http://soundsofspeech.uiowa.edu/resources/english/english.html> is phonetic website providing animated articulatory of each sound.
6. <http://www.myenglishlanguage.com/language-guide/english-phonology/syllables-and-stress/> is an interactive website providing rules for accentual patterns.
7. <https://tophonetics.com/> is online converter of English text to IPA phonetic transcription.

Section 2. Suprasegmental Level

8. <http://phonetic-blog.blogspot.ru>
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