

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Донецький національний університет
економіки і торгівлі
імені Михайла Туган-Барановського

Кафедра іноземної філології, українознавства та соціально-правових дисциплін

Г. М. Удовіченко
С. А. Остапенко

**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ З ВИВЧЕННЯ
ДИСЦИПЛІНИ**

**ПРАКТИЧНИЙ КУРС ОСНОВНОЇ ІНОЗЕМНОЇ МОВИ
(ПРАКТИЧНА ФОНЕТИКА)**

ступінь: бакалавр

Кривий Ріг
2022

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Затверджено на засіданні
кафедри іноземної філології,
українознавства та соціально-
правових дисциплін
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Кривий Ріг
2022

Удовіченко Г. М., Остапенко С. А.

У 31 Методичні рекомендації з вивчення дисципліни «Практичний курс основної іноземної мови (практична фонетика)», ступінь бакалавр. Кривий Ріг : ДонНУЕТ, 2022. 179 с.

Курс практичної фонетики є складовою частиною дисципліни «Практичний курс основної іноземної (англійської) мови» і представлений змістовим модулем 1 «Фонетика англійської мови», що викладається у першому семестрі (модуль 1).

Методична розробка містить комплекс вправ, які орієнтовані на оволодіння основами звукової будови англійської мови, формування фонематичного слуху, артикуляційних навичок та навичок інтонування різних комунікативних типів речень; формування навичок фонетичного розбору, транскрибування та фонетичної розмітки речення; розвиток у студентів аудіовальних навичок; розвиток фонетичної компетенції студентів, як складової мовної компетенції майбутніх перекладачів.

Методичні рекомендації відповідають сучасним методичним вимогам до навчальної літератури.

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імені Михайла Туган-Барановського,
2022

ЗМІСТ / CONTENTS

ВСТУП / INTRODUCTION	5
ЧАСТИНА 1. ЗАГАЛЬНІ РЕКОМЕНДАЦІЇ ЩОДО ВИВЧЕННЯ ДИСЦИПЛІНИ / GENERAL STUDY GUIDE	7
ЧАСТИНА 2. ЗМІСТ ПРАКТИЧНИХ ЗАНЯТЬ / PRACTICAL TRAINING SUBJECT MATTER	19
Змістовий модуль 1. Фонетика англійської мови	20
Практичне заняття 1	20
Практичне заняття 2	25
Практичне заняття 3	29
Практичне заняття 4	34
Практичне заняття 5	38
Практичне заняття 6	47
Практичне заняття 7	54
Практичне заняття 8	58
Практичне заняття 9	66
Практичне заняття 10	71
Практичне заняття 11	74
Практичне заняття 12	80
Практичне заняття 13	86
Практичне заняття 14	90
Практичне заняття 15	93
Практичне заняття 16	98
Практичне заняття 17	102
Практичне заняття 18	105
Практичне заняття 19	107
ЧАСТИНА 3. МЕТОДИЧНІ РЕКОМЕНДАЦІЇ З ОРГАНІЗАЦІЇ САМОСТІЙНОЇ РОБОТИ СТУДЕНТІВ / STUDENTS' SELF-DIRECTED ACTIVITY ORGANIZATION GUIDE	109
Змістовий модуль 1. Фонетика англійської мови	10
Фонетичні вправи	110
Texts, dialogues, poems and songs for reading and memory practice	161
СПИСОК РЕКОМЕНДОВАНИХ ДЖЕРЕЛ / REFERENCES	178

ВСТУП / INTRODUCTION

Курс практичної фонетики є одним з основних дисциплін, який вивчається у студентами філологічного факультету, що є нерозривно пов'язаним з курсами практики усного і писемного мовлення та практичної граматики.

Дана навчальна дисципліна є теоретичною та практичною основою сукупності знань та вмінь, що формують профіль фахівця в галузі англійської філології.

Метою викладання дисципліни є ознайомлення студентів з основними поняттями і категоріями сучасної практичної фонетики англійської мови, формування фонематичного слуху, артикуляційних навичок та навичок інтонування мовлення; розвиток фонетичної компетенції студентів, як складової мовної компетенції майбутніх перекладачів; окреслення шляхів практичного застосування отриманих знань, умінь і навичок з практичної фонетики в подальшій навчальній та професійній діяльності.

Завданнями вивчення навчальної дисципліни є:

- створити у студентів загальну теоретичну базу про фонетичні закономірності англійської вимови та інтонації;
- сформувати у студентів слухо-вимовні навички та уміння правильної вимови англійських звуків;
- сформувати у студентів сталі навички транскрипції;
- вчити правильному вживанню логічного та емоційного наголосів в реченнях;
- систематизувати у студентів навички інтонування різних комунікативних типів речень;
- ознайомити студентів зі схемою фонетичного розбору, транскрибування та фонетичної розмітки речення;
- розвивати у студентів аудіовальні навички;
- забезпечити засвоєння студентами систематичних знань з практичної фонетики.

У результаті вивчення даної навчальної дисципліни студент повинен:

знати:

- будову мовного апарату та артикуляційну базу англійської мови;
- визначення основних фонетичних термінів;
- типи транскрипцій та транскрипційні значки;
- класифікацію голосних та приголосних звуків і правила їх артикуляції;
- поняття про словесний наголос, склад та фразовий наголос;
- основні фонетичні відмінності між британським та американським варіантом вимови;
- основні інтонаційні моделі та їх емоційний потенціал;
- типи асиміляції та редукції;
- графічні символи для фонетичної розмітки тексту.

вміти:

- розпізнавати в усному мовленні англійські голосні та приголосні (короткі-довгі голосні, монофтонги-дифтонги, глухі-дзвінкі, аспіровані-неаспіровані приголосні, і т.д.) та правильно вимовляти у зв'язному мовленні;
- транскрибувати слова та речення;
- правильно ставити словесний наголос та розпізнавати зміну значення залежно від місця фразового наголосу;
- виділяти за допомогою логічного наголосу ключову інформацію;
- дотримуватись вимог англійського ритму;
- розпізнавати та відтворювати рівень та типи інтонаційних тонів;
- робити фонетичний розбір тексту.

Навчальний матеріал дисципліни структурований за модульним принципом і складається з одного змістового модуля, який є логічно завершеною, відносно самостійною, цілісною частиною робочої програми дисципліни.

Навчальна дисципліна «Практична фонетика англійської мови» доповнює такі дисципліни, як: «Вступ до мовознавства», «Практика усного та писемного мовлення (англійська мова)», та є базою для вивчення таких дисциплін, як: «Практичний курс іноземної (англійської) мови», «Практика усного перекладу» та інших.

ЧАСТИНА 1.
ЗАГАЛЬНІ РЕКОМЕНДАЦІЇ ЩОДО ВИВЧЕННЯ ДИСЦИПЛІНИ

PART 1.
GENERAL STUDY GUIDE

1. Опис дисципліни

Найменування показників	Характеристика дисципліни
Обов'язкова (для студентів спеціальності "назва спеціальності") / вибіркова дисципліна	Обов'язкова для ЗВО спеціальності 035 «Філологія»
Семестр (осінній / весняний)	осінній
Кількість кредитів	9
Загальна кількість годин	270
Кількість змістових модулів	3
Лекції, годин	-
Практичні / семінарські, годин	126
Лабораторні, годин	-
Самостійна робота, годин	144
Тижневих годин для денної форми навчання:	
аудиторних	9
самостійної роботи студента	10,3
Вид контролю	екзамен

2. Мета та завдання дисципліни

Мета: формування комунікативної, лінгвістичної, соціокультурної та професійної компетенції студентів шляхом їх залучення до виконання професійно орієнтованих завдань, формування вмінь і навичок усного та писемного мовлення з послідовним удосконаленням кожного окремого виду мовленнєвої діяльності.

Практична мета: оволодіння необхідним лексичним та граматичним матеріалом, передбаченим відповідною програмою з практичного курсу англійської мови, з метою використання отриманих знань у подальшій професійній діяльності.

Розвиваюча мета: передбачає подальший розвиток комунікативних здібностей студента, його пам'яті (слухової, зорової, оперативної та довготривалої), уваги, логічного мислення, вольових якостей, пов'язаних з досягненням прогресу в навчальній діяльності.

Загальноосвітня мета передбачає збагачення духовного світу особистості, розширенню знань про та країни, мова яких вивчається, а саме географічне положення, суспільно-політичний устрій та культуру, традиції, міста тощо.

Виховна мета передбачає виховання у студентів поваги до культури інших народів, їхніх традицій і звичаїв, активності, працьовитості, здатності до прийняття самостійних рішень, колективізму тощо.

Завдання:

методичні: організація процесу навчання англійської мови з урахуванням діалогу культур, інтегрованого підходу, інтерактивних методів, особистісно-

зорієнтованого навчання. Використання таких форм організації навчання, як диспути, конференції, круглі столи, рольові ігри, «мозкові штурми» тощо;

пізнавальні: розвиток країнознавчих знань студентів про культуру, традиції та звичаї Великої Британії та США порівняно з національними традиціями та культурою свого народу;

практичні: удосконалення вмінь студентів сприймати іноземну мову на слух, читати та спілкуватися за змістом прочитаних текстів різної тематики, висловлення власної думки у монологічному, діалогічному усному та писемному мовленні, а також розвиток їхньої мовної здогадки, вміння самоконтролю.

Предмет: іноземна (англійська) мова.

Зміст дисципліни розкривається в темах:

Фонетика:

1. Система англійських приголосних і голосних звуків.
2. Модифікація звуків. Варіанти вимови. Літературні норми.
3. Термінальні тони та емоційні засоби виразності.
4. Емоційна інтонація у зв'язному мовленні.

Лексичний матеріал:

1. Перекладачі і переклад в сучасній культурі.
2. Я – студент першого курсу.
3. Університет.
4. Англійська як глобальна мова.
5. Тарас Шевченко.
7. Домашнє читання

Граматичний матеріал:

1. Іменник.
2. Артикль (означений, неозначений).
3. Займенник.
4. Прикметник.
5. Видо-часові форми дієслова. Неозначені часи.
6. Видо-часові форми дієслова. Тривалі часи.

Опанування дисципліни дозволяє забезпечити:

1) формування:

- загальних програмних компетентностей:

- здатність учитися і оволодівати сучасними знаннями;
- здатність до пошуку, опрацювання та аналізу інформації з різних джерел;
- уміння виявляти, ставити та вирішувати проблему;
- здатність спілкуватися іноземними мовами;
- здатність до абстрактного мислення, аналізу та синтезу;
- здатність застосовувати знання у практичних ситуаціях;

- фахових програмних компетентностей:

здатність вільно, гнучко і ефективно використовувати мову, що вивчається, в усній та письмовій формі, у різних жанрово-стильових різновидах і реєстрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у різних сферах життя;

здатність до збирання й аналізу, систематизації та інтерпретації мовних та літературних, фактів, інтерпретації та перекладу тексту;

усвідомлення засад і технологій створення текстів різних жанрів і стилів іноземною мовою;

здатність здійснювати лінгвістичний та спеціальний філологічний аналіз текстів різних стилів і жанрів;

здатність до організації ділової комунікації;

здатність здійснювати перекладацьку діяльність різних видів.

2) досягнення програмних результатів навчання:

вільно спілкуватися з професійних питань із фахівцями і нефахівцями іноземною мовою усно й письмово, використовувати її для організації ефективної міжкультурної комунікації;

організовувати процес свого навчання й самоосвіти;

знати принципи, технології і прийоми створення усних і письмових текстів різних жанрів і стилів іноземною мовою;

використовувати мову, що вивчається, в усній та письмовій формі, у різних жанрово-стильових різновидах і реєстрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у побутовій, суспільній, навчальній, професійній, науковій сферах життя;

аналізувати мовні одиниці, визначати їхню взаємодію та характеризувати мовні явища і процеси, що їх зумовлюють;

здійснювати лінгвістичний та спеціальний філологічний аналіз текстів різних стилів і жанрів;

знати й розуміти основні поняття, теорії та концепції обраної філологічної спеціалізації, уміти застосовувати їх у професійній діяльності;

збирати, аналізувати, систематизувати й інтерпретувати факти мови й мовлення й використовувати їх для розв'язання складних задач і проблем у спеціалізованих сферах професійної діяльності та/або навчання;

забезпечення міжмовної та міжкультурної усної та письмової комунікації та міжмовного і міжкультурного обміну інформацією в різних галузях шляхом перекладу різноманітних за змістом та жанром текстів іноземною та українською мовами.

3) набуття результатів навчання (згідно Дублінських дескрипторів):

– знання:

основних фонетичних (вимова, швидкість, паузи, логічний наголос), лексичних та граматичних явищ;

форм вираження граматичного значення, їх еквіваленти, моделі вживання; функціонально-семантичних категорій;

діапазону граматичних засобів писемного відтворення думок;

словотворення;
різних видів читання;
системного характер мовних явищ;
лексичного матеріалу за темами, що вивчаються;
граматичних та фонетичних особливості англійської мови;
правопису лексичних одиниць та пунктуацію;
вимог до оформлення письмових робіт;

– **уміння/навички:**

знаходити форми вираження граматичного значення, їх еквіваленти, моделі вживання і вміти аналізувати граматичні явища з точки зору семантики тих категорій, що ними передаються;

виражати за допомогою різноманітних граматичних засобів функціонально-семантичні категорії;

оперувати діапазоном граматичних засобів писемного відтворення думок, ведення кореспонденції, переклад науково-технічної літератури, складення оглядів, тощо;

вільно і правильно спілкуватись іноземною мовою (з дотриманням граматичних норм) в різних ситуаціях, головним чином, в ситуаціях професійного спілкування;

робити лінгвостилістичний та перекладознавчий аналіз наукових, газетних і художніх текстів з урахуванням граматичних норм англійської та української мов;

викладати інформацію в різних видах письмових робіт, використовуючи набуті знання з практичної граматики;

розширювати та поповнювати мовні знання, зокрема лексичні, перефразовувати, пояснити слово чи словосполучення, знаходити синоніми, антоніми;

тренувати мовний матеріал, яким треба володіти, аналізувати лексичні та граматичні явища, відповідати на питання, знаходити еквіваленти;

читати вголос, щоб удосконалювати технічний бік читання (правильна вимова слів, швидкість, паузи), що виявляє ступінь розуміння тексту;

читати «про себе» з повним і точним розумінням усіх факторів у тексті (вивчаюче читання);

отримати загальне уявлення про текст, книгу, журнал в цілому (переглядове читання);

розвивати уміння мовлення – переказ, коментування, бесіда, дискусія, драматизація; вигадкування додаткових деталей;

робити лінгвостилістичний та перекладознавчий аналіз наукових та художніх текстів з урахуванням відомостей, отриманих на практичних заняттях;

обговорювати та аналізувати художні твори сучасної і класичної англійської літератури з точки зору їх ідейного змісту, композиційних і стилістичних особливостей;

реферувати і анотувати англійською мовою суспільно-політичні і науково-технічні та художні тексти;

викладати інформацію загальнонаукового і суспільно-політичного змісту в різних видах письмових робіт;
переказувати текст, що прослухали або прочитали;
вести бесіду на задану тему в аспекті вивченого лексично-граматичного матеріалу;
готувати самостійні повідомлення по темах;
виконувати послідовний переклад текстів;
розуміти та реагувати на широкий спектр тематики побутового та ділового спілкування;
писати твори на теми, що передбачені програмою;
складати плани, конспекти статей, лекцій, виступів;
передавати зміст прочитаного чи прослуханого тексту;
робити нотатки лекцій на суспільно-політичні та науково-популярні теми;
уміти розуміти носіїв мови, а також мову неносіїв, що володіють англійською мовою;
розуміти вислови, що передають фактичну інформацію;
відповідати на питання, що мають відношення до вказаної інформації;
виділяти головну інформацію, відокремлюючи її від другорядної в розгорнутому уривку.

– **комунікація:**

ефективно встановлювати і підтримувати комунікацію в навчальних ситуаціях, здійснювати чіткі та детальні повідомлення на різні теми та аргументувати свою позицію щодо обговорюваної проблеми;

розв'язувати більшість проблем під час перебування у країні, мова якої вивчається;

висловлюватись на знайомі теми або теми, пов'язані з особистими інтересами; описувати досвід, події, сподівання, мрії тощо;

вільно спілкуватись із носіями мови, чітко, детально висловлюватись з широкого кола тем, виражати свою думку з певної проблеми, наводячи різноманітні аргументи за і проти;

– **відповідальність і автономія:**

розуміти, які ключові цінності, переконання та поведінка в академічному і професійному середовищі України відрізняються при порівнянні однієї культури з іншими;

розуміти різні корпоративні культури в конкретних професійних контекстах і те, яким чином вони співвідносяться одна з одною;

застосовувати міжкультурне розуміння у процесі безпосереднього усного і писемного спілкування в академічному та професійному середовищі;

належним чином поводити себе і реагувати у типових академічних, професійних, світських і повсякденного ситуаціях, а також знати правила взаємодії між людьми у різних ситуаціях.

3. Структура дисципліни

Назви змістових модулів і тем	Кількість годин				
	усього	У тому числі			
		л	п/с	лаб	срс
1	2	3	4	5	6
Модуль 1					
Змістовий модуль 1: Фонетика англійської мови					
Тема 1. Система англійських приголосних і голосних звуків	18		8		10
Тема 2. Модифікація звуків. Варіанти вимови. Літературні норми	20		8		12
Тема 3. Термінальні тони та емпатичні засоби виразності	20		8		12
Тема 4. Емоційна інтонація у зв'язному мовленні	22		16		6
Разом за змістовим модулем 1	80		40		40
Змістовий модуль 2: Мова та переклад у сучасному суспільстві. Морфологія (основні частини мови). Видо-часові форми дієслова					
Тема 5. Перекладачі і переклад в сучасній культурі	16		8		8
Тема 6. Я – студент першого курсу	16		8		8
Тема 7. Університет	16		8		8
Тема 8. Англійська як глобальна мова	16		8		8
Тема 9. Тарас Шевченко	16		6		10
Тема 10. Домашнє читання	20		8		12
Тема 11. Іменник	12		4		8
Тема 12. Артикль	14		6		8
Тема 13. Займенник	12		4		8
Тема 14. Прикметник	12		4		8
Тема 15. Неозначені часи	20		12		8
Тема 16. Тривалі часи	20		10		10
Разом за змістовим модулем 3	190		86		104
Усього модуль 1	270		126		144

4. Теми семінарських/практичних/лабораторних занять

№ з/п	Вид та тема заняття	Кількість годин
	Модуль 1	
1	Практичне заняття Перекладачі і переклад в сучасній культурі.	4
2	Практичне заняття Іменник. Множина іменників.	2
3	Практичне заняття Іменник. Присвійний відмінок.	2
4	Практичне заняття Предмет фонетики. Опис мовного апарату і його функцій в утворенні звуків мови. Поняття про звукову структуру і її компоненти, фонетичну транскрипцію. Співвідношення звука і букви.	2

5	Практичне заняття Перекладачі і переклад в сучасній культурі.	4
6	Практичне заняття Артикль. Неозначений артикль a/an.	2
7	Практичне заняття Голосні звуки та їхня артикуляція. Ритм. Поняття про тон. Спосіб графічного зображення інтонації. Нисхідний тон. Поняття про редукацію. Фразовий наголос.	2
8	Практичне заняття Домашнє читання.	2
9	Практичне заняття Приголосні звуки та їхня артикуляція. Поняття аспірації, палаталізації. Одноударний ритм. Поняття про інтонаційну структуру.	2
10	Практичне заняття Я – студент першого курсу.	4
11	Практичне заняття Артикль. Означений артикль the.	2
12	Практичне заняття Одноударний ритм. Інтонація спонукальних фраз. Низький нисхідний тон. Склад. Наголос у слові. Складоутворююча функція сонантів.	2
13	Практичне заняття Артикль. Вживання артикля з власними назвами.	2
14	Практичне заняття Я – студент першого курсу.	4
15	Практичне заняття Займенник. Види займенників.	2
16	Практичне заняття Фонематичний склад мови та її письмо. Фонemi /t/, /d/, /p/, /b/, /k/, /g/. Типи вибухів. Вживання високого висхідного тону в неповних питаннях. Ударність вказівних займенників.	2
17	Практичне заняття Домашнє читання.	2
18	Практичне заняття Фонemi. Дифтонги. Зв'язуючий «г». Вживання високого висхідного тону в повних загальних питаннях.	2
19	Практичне заняття Університет.	4
20	Практичне заняття Займенник. Порівняльна характеристика.	2
21	Практичне заняття Асиміляція англійських приголосних. Сполучення приголосних з /θ, ð/. Інтонація прямого звернення.	2
22	Практичне заняття Університет.	4
23	Практичне заняття Прикметник. Види прикметників.	2
24	Практичне заняття Двоударний ритм. Асиміляція у сполученнях приголосних з сонантом /r/. Фонетичний аналіз слова. Вживання високого висхідного тону в складносурядних реченнях.	2

25	Практичне заняття Домашнє читання.	2
26	Практичне заняття Прикметник. Ступені порівняння.	2
27	Практичне заняття Триударний ритм. Нисхідний-висхідний тон. Елізія. Інтенація стверджувальних речень.	2
28	Практичне заняття Англійська як глобальна мова.	4
29	Практичне заняття Неозначені часи. Present.	4
30	Практичне заняття Триударний ритм. Нисхідний-висхідний тон у стверджувальних реченнях. Основні типи шкал.	2
31	Практичне заняття Англійська як глобальна мова.	4
32	Практичне заняття Неозначені часи. Past.	4
33	Практичне заняття Висхідний-нисхідний тон. Інтенація питальних речень. Фонетичний аналіз речення.	2
34	Практичне заняття Домашнє читання.	2
35	Практичне заняття Узгодження тонів. Наголос у реченні. Інтенація неостанніх частей речення. Фонетичний аналіз речення.	2
36	Практичне заняття Тарас Шевченко.	2
37	Практичне заняття Слова з двома наголосами у зв'язному мовленні. Інтенація вставних слів. Фонетичний аналіз речення.	2
38	Практичне заняття Неозначені часи. Future.	4
39	Практичне заняття Мелодика загального питання та відповіді на нього. Мелодика переліку.	2
40	Практичне заняття Тривалі часи. Present.	4
41	Практичне заняття Мелодика альтернативних питань. Мелодика звертання. Рівний тон.	2
42	Практичне заняття Тарас Шевченко.	4
43	Практичне заняття Тривалі часи. Past.	4
44	Практичне заняття Мелодика розділових питань. Мелодика привітання.	2
45	Практичне заняття Порушення рівномірно нисхідного ряду наголошених складів (різке підвищення тону). Мелодика складносурядного речення. Мелодика складнопідрядного речення.	4
46	Практичне заняття Тривалі часи. Future.	2

47	Практичне заняття Фонетичний розбір слова. Фонетичний розбір речення.	2
48	Практичне заняття Фонетичний розбір тексту.	2
	Разом модуль 1	126

5. Розподіл балів, які отримують студенти

Вид контролю: екзамен

Відповідно до системи оцінювання знань студентів ДонНУЕТ, рівень сформованості компетентностей студента оцінюються: на протязі семестру (50 балів) та при проведенні підсумкового контролю – екзамену (50 балів).

Оцінювання студентів протягом семестру (очна форма навчання)

№ теми практич- ного заняття	Аудиторна робота					Позааудитор- на робота	Сума балів
	Тестові завдан- ня	Виконання практичних завдань теми	Обговорен- ня теоретичних питань теми	Індиві- дуальне завдання	ПМК	Завдання для самостійного виконання	
Модуль 1							
Змістовий модуль 1							
Тема 1		0,25					0,25
Тема 2		0,5				0,25	0,75
Тема 3		0,25					0,25
Тема 4		0,5				0,25	0,75
Тема 5		0,5					0,25
Тема 6		0,25					0,25
Тема 7		0,25				0,25	0,5
Тема 8	0,5	0,25					0,75
Тема 9		0,5		1			1,5
Тема 10		0,25					0,25
Тема 11		0,25				0,25	0,5
Тема 12		0,25					0,25
Тема 13		0,5					0,5
Тема 14		0,5		1			1,5
Тема 15	0,5	0,5				0,25	1,25
Тема 16		0,5					0,5
Разом змістовий модуль 1	1	6		2	3	1,25	13,25
Змістовий модуль 2							
Тема 17		0,5					0,5
Тема 18		0,5				0,25	0,75
Тема 19	0,5	0,5					1
Тема 20		0,5					0,5
Тема 21		0,5		1		0,25	1,75

Тема 22	0,5	0,5					1
Тема 23		0,5				0,25	0,75
Тема 24	0,5	0,5					1
Тема 25		0,5					0,5
Тема 26		0,5				0,25	0,75
Тема 27	0,5	0,5		1		0,25	2,25
Тема 28		0,5					0,5
Тема 29		0,5					0,5
Тема 30	0,5	0,5					1
Тема 31		0,5				0,25	0,75
Тема 32		0,5					0,5
Тема 33	0,5	0,5					1
Тема 34		0,5					0,5
Тема 35		0,5				0,25	0,75
Тема 36	0,5	0,5					1
Тема 37		0,5				0,25	0,75
Тема 38		0,5		1			0,5
Тема 39	0,5	0,5					1
Тема 40		0,5				0,25	0,75
Тема 41	0,5	0,5					1
Тема 42		0,5					0,5
Тема 43	1	0,5					1,5
Тема 44		0,5				0,25	0,75
Тема 45		0,5					0,5
Тема 46	1	0,5		1		0,25	2,75
Тема 47		0,5					0,5
Тема 48	0,5	0,5					1
Разом змістовий модуль 2	7	16		4	7	2,75	36,75
Разом модуль 1							50

Оцінювання студентів протягом семестру (заочна форма навчання)

Поточне тестування та самостійна робота					Підсумко- вий тест (екзамен)	Сума в балах
Змістовий модуль 1	Індивідуальне завдання 1 (фонетика)	Змістовий модуль 2	Індивідуальне завдання 2 (читання)	Індивідуальне завдання 3 (граматика)	50	100
5	5	15	12	13		

Загальне оцінювання результатів вивчення дисципліни

Для виставлення підсумкової оцінки визначається сума балів, отриманих за результатами екзамену та за результатами складання змістових модулів. Оцінювання здійснюється за допомогою шкали оцінювання загальних результатів вивчення дисципліни (модулю).

Оцінка		
100-бальна шкала	Шкала ECTS	Національна шкала
90-100	A	5, «відмінно»
80-89	B	4, «добре»
75-79	C	
70-74	D	3, «задовільно»
60-69	E	
35-59	FX	2, «незадовільно»
0-34	F	

ЧАСТИНА 2.
ЗМІСТ ПРАКТИЧНИХ ЗАНЯТЬ /

PART 2.
PRACTICAL TRAINING SUBJECT MATTER

ЗМІСТОВИЙ МОДУЛЬ 1: ФОНЕТИКА АНГЛІЙСЬКОЇ МОВИ

Практичне заняття 1

Тема: Предмет фонетики. Опис мовного апарату і його функцій в утворенні звуків мови. Поняття про звукову структуру і її компоненти, фонетичну транскрипцію. Співвідношення звука і букви.

План

- 1.1. Загальні поняття про фонетику, фонему та алофони.
- 1.2. Органи мовлення людини, їх робота та тренування.
- 1.3. Механізм аспірації.
- 1.4. Основна класифікація англійських приголосних та голосних.
- 1.5. Поняття про склад. Складотворення.
- 1.6. Словесний наголос. Типи наголосів.
- 1.7. Якісна різниця між англійськими та українськими голосними та приголосними. Поняття про монофтонги та дифтонги.
- 1.8. Поняття про транскрипцію.
- 1.9. Роль вивчення практичної фонетики в професійній діяльності майбутніх перекладачів.

Питання для обговорення:

What does pronunciation include?

How have you learnt English pronunciation so far?

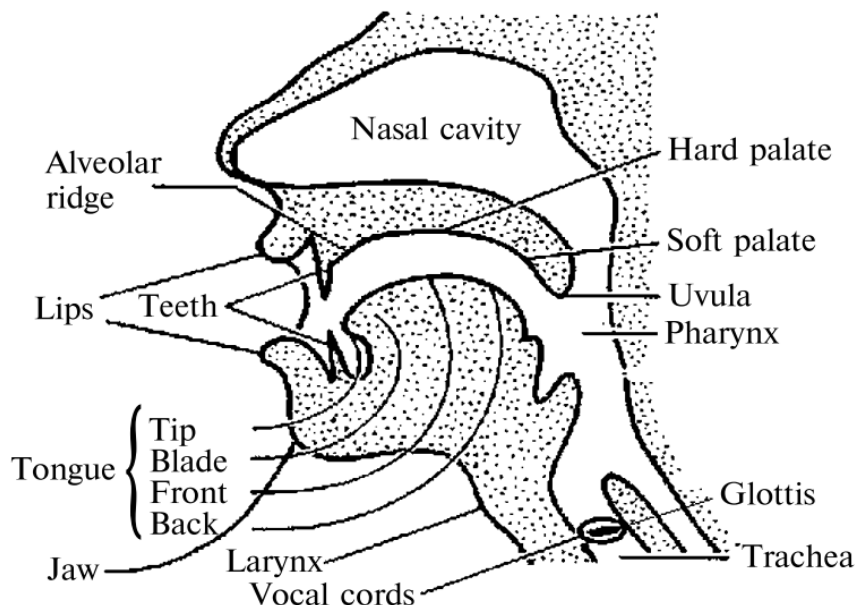
What have you found easy/difficult?

How important do you think pronunciation is? Why?

Література: [1 – 9]

Практичні завдання:

1. Looking at the picture define what the words mean.



1) nasal cavity	a) зуби
2) alveolar ridge	b) м'яке піднебіння
3) lips	c) трахея
4) teeth	d) голосові зв'язки
5) the tip of the tongue	e) губи
6) the blade of the tongue	f) носова порожнина
7) the front of the tongue	g) тверде піднебіння
8) the back of the tongue	h) альвеолярний край
9) larynx	i) кінчик язика
10) vocal cords	j) гортань
11) hard palate	k) передня частина язика
12) soft palate	l) язичок
13) uvula	m) середня частина язика
14) pharynx	n) голосова щілина
15) trachea	o) щелепа
16) jaw	p) корінь язика
17) glottis	q) глотка

Those organs of speech, with which an active organ forms an obstruction and which thus serve as points of articulation, are called *passive organs of speech*

21

5. Match the speech organs with the actions they can perform or those that can be performed with them.

The air stream released by the lungs goes through the windpipe and comes to the larynx, which contains the vocal cords. The vocal cords are two elastic folds, which may be kept apart or brought together. The opening between them is called the glottis. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some voice.

On coming out of the larynx the air stream passes through the pharynx. The pharyngeal cavity extends from the top of the larynx to the soft palate, which directs the air stream either to the mouth or nasal cavities. When the soft palate is in its lowered position, the air goes up into the nasal cavity and then out through the nose. This is the usual position for the sounds [m, n, N]. When the soft palate is raised, the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages.

The mouth and the nasal cavities function as principal resonators making sounds loud. In the mouth there are such speech organs as the hard palate, alveolar ridge, the tongue, and the teeth.

The alveolar ridge is the part immediately behind the upper front teeth. Many English consonants are formed with the tongue touching or close to it.

The lower teeth are not very important for making speech sounds, while the upper teeth take part in the production of many of them.

The most important organ of speech is the tongue. The tongue may lie flat or move in the horizontal or vertical directions. Such speech organ as lips can take up various positions as well. They can be brought firmly together or kept apart neutral, rounded or protruded forward.

1) the vocal cords	a) When it is lowered, the air stream goes up into the nasal cavity, and when it is raised, the air stream goes through the mouth cavity.
2) the tongue	b) This speech organ starts to vibrate, when the air stream passes it.
3) the lips	c) This speech organ can take neutral, rounded, spread or protruded forward position, depending on which sound is pronounced.
4) the soft palate	d) When [t, d] are pronounced, the tongue touches this organ.
5) the lower jaw	e) When it is lowered, the mouth is open wide.
6) the alveolar ridge	f) It moves forward, backward, right, left, up and down touching all the speech organs in the mouth cavity.

6. Look at the phonemic chart, listen to the pronunciation of each of them and single out all the vowel sounds.

Sounds are represented with the help of the transcription system. There is a certain transcription symbol for each sound.

Vowels are voiced sounds that are produced without any obstruction in the mouth cavity and consequently have no noise component.

In the articulation of consonants a kind of a noise producing obstruction is formed in the mouth cavity

p	b	t	d	k	g	f	v
s	z	ʃ	ʒ	tʃ	dʒ	θ	ð
ŋ	m	n	l	r	j	w	h
ɪ	i:	e	æ	ə	ɜ:	ʊ	ɔ:
ʊ	u:	ʌ	ɑ:	eɪ	aɪ	ɔɪ	əʊ
		aʊ	ʊə	eə	ɪə		

Практичне заняття 2

Тема: Голосні звуки та їхня артикуляція. Ритм. Поняття про тон. Спосіб графічного зображення інтонації. Нисхідний тон. Поняття про редукцію. Фразовий наголос.

План

- 2.1. Англійські голосні.
- 2.2. Кількісний складів англійських голосних.
- 2.3. Принципи класифікації англійських голосних за стабільністю артикуляції, за положенням та висотою язика у ротовій порожнині, за подовженістю, за ступенем мускульної напруги, за положенням губ (огубленістю).
- 2.4. Артикуляційні особливості англійських голосних.
- 2.5. Поняття довготи звуку.
- 2.6. Правила транскрибування фонем.
- 2.7. Розпізнавання, імітування та продуктування цільових звуків.
- 2.8. Аудіювання коротких діалогів.
- 2.9. Засвоєння скоромовок за темою.

Питання для обговорення:

Rhythm.

The concept of tone.

The method of graphic representation of intonation.

Falling tone.

The concept of reduction.

Phrasal stress.

Література: [1 – 9]

Практичні завдання:

Chart of vowels

ɪ	i:	e	æ	ə	ɜ:	ʊ	ɔ:
ʊ	u:	ʌ	ɑ:	eɪ	aɪ	ɔɪ	əʊ
		aʊ	ʊə	eə	ɪə		

English vowels can be classified according to the lip position, the stability of articulation and the tongue position.

1. Mark all the points, which in your opinion are essential for the articulation of vowels.
obstruction in the mouth cavity

lip position

tongue position

position of the soft palate

degree of noise

degree of stability

2. Match the words in two columns.

1. back vowel	a) голосний переднього відсунутого назад ряду
2. back-advanced vowel	b) закритий голосний
3. central vowel	c) монофтонг
4. close vowel	d) дифтонг
5. diphthong	e) голосний заднього ряду
6. unrounded	f) голосний середнього підняття
7. front vowel	g) відкритий голосний
8. front-retracted vowel	h) лабіалізований
9. mid-open vowel	i) голосний середнього ряду
10. monophthong	j) нелабіалізований
11. neutral	k) розтягнутий
12. open vowel	l) голосний переднього ряду
13. rounded	m) голосний заднього просунутого вперед ряду
14. spread	n) нейтральний

3. Look at the two possible lip positions for the pronunciation of vowels and name them.

According to the lip position, English vowels can be divided into rounded and unrounded. When the lips are neutral or spread the vowels are termed *unrounded*. When the lips are drawn together so that opening between them is more or less round the vowel is called *rounded*.

A)



B)



4. Listen to the vowels, observe their articulation and arrange them in two columns according to the lip position.

<i>rounded</i>	<i>unrounded</i>

According to the stability of articulation, all the English vowels can be divided into two groups: ***monophthongs and diphthongs***.

Monophthongs are vowels, the articulation of which is almost unchanging. The quality of such vowels is relatively pure.

In the pronunciation of diphthongs the organs of speech glide from one vowel position to another within one syllable. The starting point is strong and distinct. The glide, which shows the direction of the quality change, is very weak. In fact, diphthongs consist of two clearly perceptible vowel elements.

5. The pairs of words given below have the same initial consonant, but different vowels following. What happens in your mouth when you pronounce these pairs of words? Observe carefully your tongue, jaw and lips and notice how you make the difference between the two words.

tea [ti:]	tear [tiə]
two [tu:]	tour [tuə]
nor [nɔ:]	no [nəʊ]
sir [sɜ:]	so [səʊ]
bore [bɔ:]	boy [bɔɪ]

According to the tongue position, there are several groups of vowels.

In the pronunciation of vowels we notice two distinct directions of the movement of the tongue: *horizontal and vertical*.

When the tongue moves horizontally, various parts of it may be raised in the direction of the palate. So the vowels are classified according to the tongue position.

When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate, a *front vowel* is pronounced. This is the position for the English vowels [i:, e, æ].

When the tongue is in the front part of the mouth, but is slightly retracted, and the part of the tongue nearer to the centre than to the front is raised, a *front-retracted* vowel is pronounced.

Such is the position for the English vowel [ɪ].

When the front of the tongue is raised towards the back part of the hard palate, the vowel is called *central*. This is the position for the English vowels [ʌ, ɜ:, ə].

When the tongue is in the back part of the mouth and the back of it is raised to the soft palate, a *back vowel* is pronounced. This is the position for the English vowels [ɑ:, ɒ, ɔ:, u:].

When the tongue is in the back part of the mouth, but is slightly advanced, and the central part of it is raised towards the front part of the soft palate, a *back-advanced* vowel is pronounced. This is the position for the English vowel [ʊ].

Moving vertically in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

When the front or the back of the tongue is raised high towards the palate, the vowel is called *close*. This is the way the English vowels [i:, i, ʊ, u:] are pronounced.

When the front or the back of the tongue is as low as possible in the mouth, *open* vowels are pronounced. This is the way to pronounce the English vowels [æ, ɑ:, ɒ].

When the highest part of the tongue occupies the position intermediate between the close and the open, one *mid* vowels are pronounced. This is the way to pronounce the English vowels [e, ʌ, ɜ:, ə, ɔ:],

Besides, it is necessary to distinguish broad and narrow variants of close, mid and open vowels. For narrow variants, the raised part of the tongue is higher than for broad variants within each group.

6. Say [i:] as in ‘tea’, and [u:] as in ‘two’. Alternate the sounds [i: — u: — i: — u:].

Define the direction of the movement of the tongue.

7. Say [i:] as in ‘tea’, and now [æ] as in ‘cat’. Alternate the sounds [i: — æ — i: — æ]. Define the direction of the movement of the tongue.

8. Arrange the monophthongs according to the tongue position

According to the height of the raised part of the tongue		According to the position of the bulk of the tongue				
		Front vowels	Front-retracted vowels	Central vowels	Back-advanced vowels	Back vowels
Close (high vowels)	narrow variant	[]				[]
	broad variant		[]		[]	
Mid-open (mid vowels)	narrow variant	[]		[]		
	broad variant			[] []		[]
Open (low vowels)	narrow variant					
	broad variant	[]				[] []

9. On the basis of the information received complete the table below with the English monophthongs and define their main differences from the Ukrainian

Horizontal tongue position			Front		Front-retracted		Central		Back-advanced		Back	
Lip position			Rounded	Unrounded	Rounded	Unrounded	Rounded	Unrounded	Rounded	Unrounded	Rounded	Unrounded
Vertical tongue position	Close	Narrow		и i				ы			у y	
		Broad		и								
	Mid-open	Narrow		э e								
		Broad									о o	
	Open	Narrow										
		Broad						а		а		

Практичне заняття 3

Тема: Приголосні звуки та їхня артикуляція. Поняття аспірації, палаталізації. Одноударний ритм. Поняття про інтонаційну структуру.

План

- 3.1. Англійські приголосні.
- 3.2. Класифікація англійських приголосних за місцем артикуляції, за засобом шуму, за роботою головного артикуляції органу, за роботою голосових зв'язок, за манерою утворення перешкоди.
- 3.3. Артикуляція приголосних фонем.
- 3.4. Одноударний ритм.
- 3.5. Поняття про інтонаційну структуру

Питання для обговорення:

Concept of aspiration, palatalization.

One-beat rhythm.

The concept of intonation structure

Література: [1 – 9]

Практичні завдання:

1. Use the bilingual dictionary to translate the words.

1 alveolar	7 dental	13 occlusive	19 labio-dental
2 affricate	8 labial	14 palatal	20 palato-alveolar
3 bilabial	9 velar	15 interdental	21 post-alveolar
4 cavity	10 rolled	16 fricative	22 supra-glottal
5 lingual	11 vowel	17 sonorant	23 constrictive
6 plosive	12 voiced	18 voiceless	24 consonant

2. Find the word: define one common sound for each group of words, pronounce these sounds together and you'll get a new word.

consonant complete occlusive	affricate palatal palato-alveolar	voiced velar vowel	lingual plosive fricative	dental glottal consonant	lingual plosive fricative
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3. Analysis of the classification of consonants. Chart of Consonants

p	b	t	d	k	g	f	v
s	z	ʃ	ʒ	tʃ	dʒ	θ	ð
ŋ	m	n	l	r	j	w	h

4. Listen to the consonants and arrange them in two columns depending on whether you hear tone prevailing over noise in the production of the consonant or noise prevailing over tone.

5. Listen again to the consonants in the pronunciation of which noise prevails over tone and decide which sounds are pronounced with more voice and which are pronounced with more noise.

6. Represent schematically the classification of English consonants according to the degree of noise.

According to the degree of noise English consonants are divided into two big classes: *noise consonants and sonorants*. In the production of noise consonants there is a noise component characteristic.

Noise consonant sounds vary in the work of the vocal cords. According to the work of the vocal cords they may be *voiceless and voiced*. When the vocal cords are brought together and vibrate we hear voice like in the pronunciation of the sounds [b, d, g, v, z, ʒ, ʃ, ʒ, ʃ]. If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless, for example [p, t, k, f, s, θ, ʈ, h].

Sonorants (or sonorous consonants) are made with tone prevailing over noise because of a rather wide air passage. The English sonorants are: [m, n, ŋ, w, l, r, j]

7. Make your both lips active. Which consonants can you pronounce with the help of both lips?

8. Touch your upper teeth with your lower lip, but don't press the lip to the teeth very firmly. Push the air stream through the passage. Which sounds do you produce?

9. Touch the upper teeth with the tip of the tongue and push the air stream through the passage. Which sounds are produced?

10. Now the tip of the tongue is close to the teeth ridge. Produce the sounds keeping the speech organs in this position.

11. The tip of the tongue is against the back part of the alveolar ridge. Produce the sound keeping the speech organs in this position.

12. The tip of the tongue touches the back part of the alveolar ridge; the front of the tongue is raised towards the hard palate. Which sounds can you pronounce?

13. The front of the tongue is raised to the hard palate, the sides of the tongue are raised and the air goes along the central part of it. Produce the sound keeping this position of the speech organs.

14. The back of the tongue makes a firm contact with the soft palate. Produce the sounds keeping the speech organs in this position.

15. Open the mouth slightly and push a short gasp of breath from the lungs which will pass between the vocal cords. What sound is produced?

16. Represent schematically the classification of English consonants according to the place of articulation

The place of articulation is determined by the active organ of speech against the point of articulation.

According to the position of the active organ of speech against the place of articulation the English consonants may be:

- 1) labial;
- 2) lingual;
- 3) glottal.

Labial consonants are made by the lips. They may be bilabial and labio-dental. *Bilabial* consonants are produced when both lips are active. They are [p, b, m, w]. *Labio-dental* consonants are articulated with the lower lip against the edge of the upper teeth: [f, v]. *Lingual* consonants are divided into *forelingual*, *mediolingual* and *backlingual*.

Forelingual consonants are articulated with the tip of the tongue. They differ in the position of the tip of the tongue.

According to the place of obstruction *forelingual* English consonants may be:

- 1) interdental;
- 2) alveolar;
- 3) post-alveolar;
- 4) palato-alveolar.

Interdental consonants are made with the tip of the tongue projected between the teeth: the English [θ, ð].

Alveolar consonants are articulated with the tip of the tongue against the alveolar ridge: [t, d, n, l, s, z].

Post-alveolar consonants are made when the tip of the tongue is against the back part of the alveolar ridge or just behind it: the English [r] is an example of such consonants.

Palato-alveolar consonants are made with the tip of the tongue against the alveolar ridge and the front of the tongue raised towards the hard palate: [ʃ, ʒ, tʃ, dʒ].

Mediolingual consonants are produced with the front of the tongue. They are always palatal.

Palatal consonants are made with the front of the tongue raised high to the hard palate: the English [j] is an example of this group of consonants.

Backlingual consonants are produced with the back part of the tongue raised towards the soft palate: [k, g, ŋ].

The *glottal* consonant [h] is articulated in the glottis.

We can form an obstruction with the lips by pressing them together. Press the lips together then push the air stream through the mouth energetically in such a way that the pressure of the lips would suddenly release. Which sounds do you produce?

17. Press the tip of the tongue to the alveolar ridge, then release the obstruction quickly and define which sounds can be produced by the speech organs in this position.

18. Form a complete obstruction with the soft palate and the back of the tongue, experiment to pronounce different sounds by releasing the obstruction in the mouth cavity.

19. Practice pronouncing the following pairs of consonants, and say what feature makes the articulation of these pairs of consonants different.

[p] — [f]

[m] — [v]

[t] — [θ]

[n] — [ð]

[b] — [v]

[t] — [s]

[d] — [z]

[k] — [h]

20. Represent schematically the classification of English consonants according to the place of articulation.

The manner of articulation of consonants is determined by the type *of obstruction*. The obstructions in the pronunciation of the English consonants may be complete and incomplete.

When the obstruction is complete the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities as in the production of the English [p, b, t, d, k, g].

In case of an incomplete obstruction the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them as in the production of the English [f, v, s, z, ʃ, ʒ, θ, ð, h, l, w, r, j].

According to the manner of articulation and type of obstruction the English consonants may be of three groups:

occlusive;

constrictive;

occlusive-constrictive.

Occlusive consonants (plosives) are sounds in the production of which the air stream meets a complete obstruction in the mouth.

Constrictive consonants (fricatives) are those in the production of which the air stream meets an incomplete obstruction in the mouth cavity, so the air passage is constricted.

Occlusive-constrictive consonants or affricates are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction.

21. Find the appropriate boxes in the given table for the English consonants and compare them with the Ukrainian sounds. The consonant [p] is printed in as an example.

According to the degree of noise			Noise consonants						Sonorants				
According to the manner of articulation			Occlusive		Constrictive		Occlusive - constrictive		Occlusive	Constrictive	Occlusive - constrictive	Rolled	
According to the work of the vocal cords			voiced	voiceless	voiced	voiceless	voiced	voiceless					
According to the place of articulation	Labial	Bilabial		б б̣ б̇	п п̣ п̇ [p]					м м̣ м̇	в		
		Labio-dental				ф ф̣ ф̇							
	Lingual	Forelingual	Interdental										р р̣ р̇ р̣̣̣
			Dental	д д̣ д̇	т т̣ т̇	з з̣ з̇	с с̣ с̇	дз дз̣ дз̇	ц ц̣ ц̇	н н̣ н̇	л л̣ л̇		
			Alveolar	д̣̣̣	т̣̣̣	ж	ш	дж дж̣̣̣	ч	н̣̣̣	л̣̣̣		
			Post-alveolar										
			Palato-alveolar			ж̣̣̣	ш̣̣̣ ш̣̣̣̇		ч̣̣̣				
		Mediolingual	Palatal								й̣̣̣ j̣̣̣		
		Backlingual	Velar		г г̣ г̇	к к̣ к̇		х х̣ х̇					
	Glottal					г̣̣̣							

Практичне заняття 4

Тема: Одноударний ритм. Інтонація спонукальних фраз. Низький нисхідний тон. Склад. Наголос у слові. Складоутворююча функція сонантів.

План

- 4.1. Одноударний ритм.
- 4.2. Інтонація спонукальних фраз.
- 4.3. Низький нисхідний тон.
- 4.4. Склад.
- 4.5. Наголос у слові.
- 4.6. Складоутворююча функція сонантів.

Питання для обговорення:

Intonation of persuasive phrases.

Low falling tone.

Syllable.

Emphasis in the word.

Література: [1 – 9]

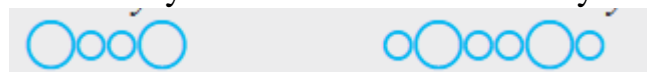
Практичні завдання:

1. Listen to two texts and define what makes them different.

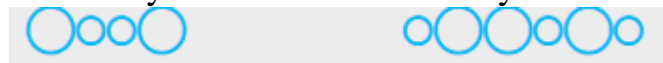
I	II
This is the house that Jack built. This is the malt That lay in the house that Jack built. This is the rat, That ate the malt That lay in the house that Jack built. This is the cat, That killed the rat, That ate the malt That lay in the house that Jack built. This is the dog, That worried the cat, That killed the rat, That ate the malt That lay in the house that Jack built.	Jack lives in a house. He built it himself. Jack doesn't live alone there. A cat, a rat and a dog live with him too. The inhabitants of Jack's house are not always friendly with each other.

2. Rhythm is an alteration of stressed and unstressed syllables. We can feel rhythm best of all when we deal with rhymed texts although any piece of speech is characterized by certain rhythm, e.g.

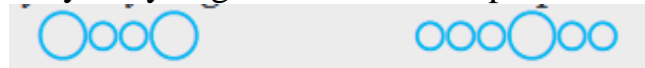
Where do you live? — I live in the city.




What do you like? — I like sunny weather.



Why are you glad? — I am an optimist.



 is used to mark a stressed syllable

 is used to mark an unstressed syllable.

Rhythm is also a characteristic feature of music.

3. Speech is characterized by rhythm and intonation.


Intonation is a variation of high and low pitch.

Rhythm and intonation are closely connected because we can notice variation of pitch mostly within stressed syllables.

The strongest syllable in the sentence is characterized by definite intonation which can be falling or rising.

Falling and rising intonation can be high and low.

Low falling intonation is often used in affirmative sentences, commands and wh-questions to express neutral or cold attitude as well as determination, disapproval and

persuasion of the speaker. The symbol used to mark low falling intonation is 

4. Underline the strongest syllable in each sentence and define the attitude expressed by low falling intonation.

Life is hard. This is a great truth. Everyone is involved in the process of everlasting struggle for survival. If you hope to have a warm place with everything you need once and for ever you lie to yourself. Not admitting problems does you more harm than facing them. So be brave! Learn the truth! And win the struggle for survival.

5. Study the definitions of the words, then match the words with their Ukrainian equivalents.

aspiration — forceful release of breath

final — that one which is at the end

puff of breath — an act of breathing

stressed — prominent and loud

unstressed — weak

linking — connecting

observe — notice

precede — to go or be before

starting point — beginning

1) aspiration	a) спостерігати
2) final	b) з'єднуючий
3) linking	c) струмінь повітря під час видиху
4) observe	d) ненаголошений
5) precede	e) початок
6) puff of breath	f) наголошений
7) starting point	g) придих
8) stressed	h) передувати
9) unstressed	i) кінцевий

6. English vowels in unstressed position are usually reduced.

Reduction is the process of weakening or shortening vowels.

Reduced vowels are usually represented by the symbol [ə]

[q] is pronounced in unstressed syllables only

Reduction can be observed within words, e.g. ago [lə 'gəʊ], writer ['raɪtə], and within sentences, e.g. Can Julie come in? [kən 'dʒu:li 'kʌm 'ɪn]

7. In English sentences structural words are normally unstressed. They are auxiliary and modal verbs in certain positions, pronouns, prepositions, articles and conjunctions, e.g.

Does it matter? [dəz ɪt 'mætə]
Can we talk? [kən wɪ 'tɔ:k]
You should not quarrel. [jʊ ʃəd 'nɒt 'kwɔrɪl]
The sky is blue and high. [ðə 'skaɪ ɪz 'blu: ənd 'haɪ]

Auxiliary and modal verbs are STRESSED in short answers:

Does he know it? — Yes, he does. [dəz hɪ 'nəʊ ɪt] [jes hɪ 'dʌz]
Can you help me? — Yes, I can. [kən jʊ 'help mi] [jes aɪ 'kæn]

Contracted negative forms are always STRESSED:

They can't run. [ðeɪ 'kɑ:nt 'rʌn]
We shouldn't hurry. [wi 'ʃʊdnt 'hʌri]

8. The English consonants [p, t, k] are pronounced with aspiration that is with a very strong puff of breath.

Aspiration of [p, t, k] is the strongest when these consonants are pronounced before

e.g. *take* [teɪk], *appear* [ə'piə], *account* [ə'kaʊnt].

stressed vowels, e.g.

Aspiration is weak when [p, t, k] are pronounced before unstressed vowels,

consonants and at the end of the words, e.g. *towards* [tə'wɔ:dz],

play [pleɪ], *lake* [leɪk].

There is hardly any aspiration of [p, t, k] at all when these consonants are preceded by the sound [s], e.g. *steak* [steɪk], *speak* [spi:k], *sky* [skai].

9. Listen to the words and pay attention to the pronunciation of the suffix -s (-es).

[s]		[z]		[ɪz]	
starts	books	lives	flowers	finishes	dresses
takes	shirts	reads	toys	teases	messages
thinks	ropes	sees	windows	matches	garages

10. Complete the rule:

If a verb or a noun ends with the sounds [s], [z], [ʃ], [ʒ], [tʃ], [dʒ] the final -s (-es) is pronounced _____.

If a verb or a noun ends with any other voiceless consonants the final -s is pronounced _____.

If a verb or a noun ends with any other voiced consonants, a sonorant or a vowel sound, the final -s is pronounced _____.

11. Study the definitions of the words, then match the words with their Ukrainian equivalents.

<i>primary</i> — first in importance <i>prominence</i> — the state of being noticeable <i>secondary</i> — one grade or step after the first	<i>stress</i> — special emphasis <i>syllable</i> — a subdivision of a word <i>syllabic</i> — able to form syllables
1) primary 2) prominence 3) secondary 4) stress 5) syllable 6) syllabic	a) вираженість b) склад c) наголос d) основний e) складотворчий f) вторинний

12. Syllable is a speech unit which consists of either just one syllabic sound or one syllabic sound and a number of non-syllabic ones grouped around it. The syllabic sound is the most prominent sound in the syllable.

In English all the vowels are always syllabic: they are the most prominent and they form syllables.

Alongside with vowels the sonorants [l, n, m] are syllabic too but only in certain positions. When [l, n, m] are pronounced after noise consonants at the end of the words they form syllables. So [l, n, m] are syllabic when they occur in the word final position after noise consonants.

Analyze the following examples.

The word kitten ['kitn] contains two syllables because there are two syllabic sounds: the vowel [i] and the sonorant [n] at the end of the word after the noise consonant [t].

The word cattle ['kætl] contains two syllables because there are two syllabic sounds: the vowel [æ] and the sonorant [l] at the end of the word after the noise consonant [t].

The word bottom ['bɒtm] contains two syllables because there are two syllabic sounds: the vowel [ɒ] and the sonorant [m] at the end of the word after the noise consonant [t].

Name syllabic sounds in the given words.

1) rhythm ['rɪðm] 2) apart [ə'pɑ:t] 3) cotton ['kɒtn] 4) ruler ['ru:lə] 5) ready ['redi]	6) metal ['metl] 7) wolves [wʊ:lʌz] 8) question ['kwɛstʃn] 9) machine [mə'ʃi:n] 10) season ['si:zn]
--	---

13. Cross the odd one out in each line.

1)	son	lean	taken	keen	barn
2)	cattle	battle	rattle	metal	melt
3)	ball	bottle	bold	called	cold
4)	blossom	scamp	some	tramp	small
5)	flatten	deepen	darken	written	spend

Практичне заняття 5

Тема: **Фонематичний склад мови та її письмо. Фонеми /t/, /d/, /p/, /b/, /k/, /g/.
Типи вибухів. Вживання високого висхідного тону в неповних питаннях.
Ударність вказівних займенників.**

План

- 5.1. Фонематичний склад мови та її письмо.
- 5.2. Фонеми /t/, /d/, /p/, /b/, /k/, /g/.
- 5.3. Типи вибухів.
- 5.4. Вживання високого висхідного тону в неповних питаннях.
- 5.5. Ударність вказівних займенників.

Питання для обговорення:

Phonemic composition of the language and its writing.

Types of explosions.

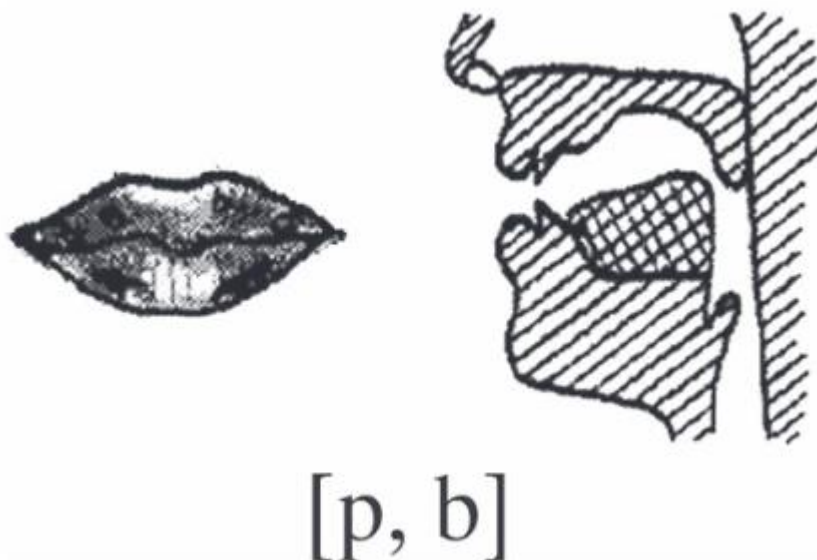
Use of high rising tone in incomplete questions.

Stress of demonstrative pronouns

Література: [1 – 9]

Практичні завдання:

1. Positions of the speech organs for pronunciation of [p, b]



2. Revise the phonological characteristics of the consonants [p, b] and study the scheme above. Then explain the articulation of [p, b] as in the example.

[p] is a noise voiceless consonant because when the sound is pronounced the vocal cords are apart and we hear more noise than voice, it is occlusive because a _____ obstruction to the air stream is formed in the mouth cavity, it is labial bilabial because...

3. Compare the phonological characteristics and peculiarities of pronunciation of [p, b] with the Ukrainian consonants [п, б] and try to define which mistakes we can anticipate in the pronunciation of the English sounds more frequently. Give reasons for your ideas.

4. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

No	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	power ['paʊə]	[p] is pronounced without aspiration		
2	peeped [pipt]	[p] is palatalized		
3	spirits ['spɪrɪts]	[p] is strongly aspirated		
4	repulsive [rɪ'pʌlsɪv]	[p] is replaced by the Ukrainian or Russian [ɲ]		
5	inspiring [ɪn'spaɪərɪŋ]	[p] is strongly aspirated		
6	brilliant ['brɪljənt]	[b] is pronounced with too much voice		
7	baking ['beɪkɪŋ]	[b] is completely devoiced		
8	robe [reɪb]	[b] is completely devoiced		
9	beans [biːnz]	[b] is palatalized		
10	tribe [traɪb]	[b] is completely devoiced		

5. Pay attention to aspiration of [p]

1) peal	5) pit	9) prepare	13) special
2) pal	6) pat	10) present	14) spit
3) Paul	7) pot	11) pleasure	15) spat
4) pool	8) put	12) triplet	16) spot

6. Look through the list of words once again and be ready to play the pronunciation game.

GAME Snowball

Pronounce a word with the strongly aspirated [p], let the next player repeat the word(s) pronounced before and add a new word.

BUT:

you cannot read the words;

you cannot make a pause longer than 1 second before saying a new word;

you cannot say the same words twice;

you cannot say the words without strongly aspirated [p].

you cannot miss the words pronounced before.

As soon as you violate a rule you are out.

7. Define the sounds on the basis of their phonological characteristics and link the sounds together to pronounce words.

1	Noise, voiceless, bilabial, occlusive	Monophthong, unrounded, central, mid open	Noise, voiced, bilabial, occlusive
2	Noise, voiced, bilabial, occlusive	Monophthong, rounded, back, open	Noise, voiced, bilabial, occlusive
3	Noise, voiced, bilabial, occlusive	Monophthong, unrounded, front, close	
4	Monophthong, unrounded, central, mid open	Noise, voiceless, bilabial, occlusive	
5	Noise, voiced, bilabial, occlusive	Monophthong, unrounded, back, open	

8. Make [p] and [b] sound different

1. pea — bee	3. pen — Ben	5. lap — lab	7. rope — robe
2. pin — bin	4. pat — bat	6. nip — nib	8. cap — cab

9. Repeat the tongue-twister very slowly in a whisper.

Repeat the tongue-twister very slowly in a loud voice.

Repeat the tongue-twister slowly saying PEGGY in a whisper, and BABCOCK loudly.

Repeat the tongue-twister slowly saying BABCOCK in a whisper, and PEGGY loudly.

Repeat the tongue-twister quickly in a normal voice.

Peggy Babcock, Peggy Babcock, Peggy Babcock

10. Look through the text and analyze degree of aspiration of [p] wherever the sound occurs. Mark the stressed syllables. Then practice reading the poem. Pandora's Box

Pandora,
wanting to obtain the power
of being aware of the hidden,
crawled to the box presented by Olympus,
coped with her pride
and peeped inside...

She hoped to breathe in pure bliss
and plunge into eternal pleasure,
but felt goose pimples on her back
beset by painful abrupt pressure,
gripped by black spirits' evil pack.

Ill spirits jumped out of the box
pushing and bickering about

who'll be the first to blacken Earth...

Pandora prayed but dark prevailed
over bemoaning people's fate.

The only spirit left behind
inspiring and brightly-coloured
was Hope that lay beside
repulsive beasts and still stayed flowered.

Hope pitied people and began
reprieving pain of all the poor.
Being pitiful, devoid of lure
it helped to seek for an escape
from soul's pollution and reshape.

Positions of the speech organs for pronunciation of [t, d]



[t, d]

11. Revise the phonological characteristics of the consonants [t, d] and study the scheme above. Then explain the articulation of [t, d] as in the example, [t] is a noise voiceless consonant because..., it is occlusive because..., it is forelingual alveolar because...

12. Compare the phonological characteristics and peculiarities of pronunciation of [t, d] with the Ukrainian consonants [т, д] and try to define which mistakes we can anticipate in the pronunciation of the English sounds more frequently. Give reasons for your ideas.

13. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	ought [ɔ:t]	[t] is strongly aspirated		
2	test [test]	[t] is pronounced without aspiration		
3	irritated [ˈɪrɪteɪd]	[t] is pronounced without aspiration		
4	attention [əˈtenʃn]	[t] is pronounced without aspiration		
5	tell [tel]	[t] is replaced by the Ukrainian/ Russian [ɾ]		
6	deep [di:p]	[d] is palatalized		
7	dark [dɑ:k]	[d] is replaced by the Ukrainian/ Russian [ɹ]		
8	played [pleɪd]	[d] is fully devoiced		
9	ride [raɪd]	[d] is fully devoiced		
10	laid [leɪd]	[d] is fully devoiced		

14. ARTICULATION EXERCISES

Keeping the mouth open move the tongue forwards and backwards 7-8 times.

Keeping the mouth open move the tongue to the left and to the right 7-8 times.

Keeping the mouth open move the tongue up and down 7-8 times.

Pronounce energetically [t-d-t-d-t-d-t-d-t-d-t-d]

15. Pay attention to aspiration of [t].

1) till	5) tick	9) might	13) stick
2) tell	6) tack	10) ought	14) stack
3) tool	7) took	11) bite	15) stook
4) tall	8) talk	12) want	16) stalk

Look through the list of words once again and be ready to play the pronunciation game.

GAME

One word chain

In turn pronounce words with strongly aspirated [t].

BUT:

you cannot read the words;

you cannot make a pause longer than 1 second before saying a new word;

you cannot say the same words twice;

you cannot say the words without strongly aspirated [t].

As soon as you violate a rule you are out of the chain.

16. Make [t] and [d] sound different.

1) tick — Dick	3) tuck — duck	5) kit — kid	7) cart — card
2) tell — dell	4) tame — dame	6) let — led	8) mate — made

17. Pronunciation practice

Two tried and true tridents

Listen and repeat the tongue-twister slowly in a normal voice.

Listen and repeat the tongue-twister slowly in a whisper.

Listen and repeat the tongue-twister slowly in a loud voice.

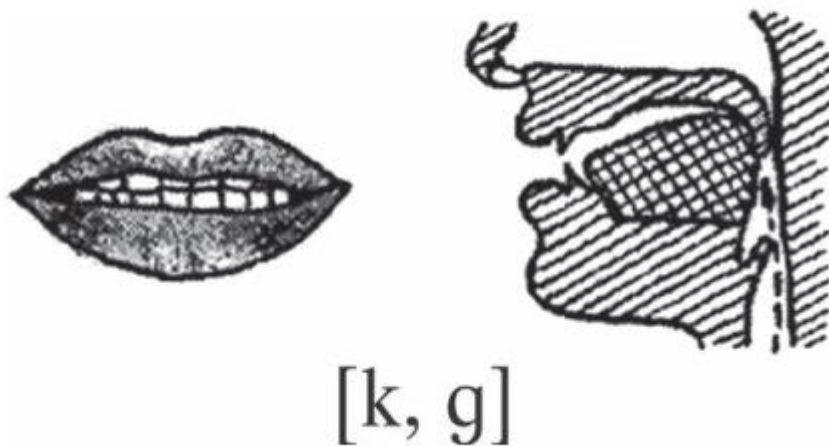
Listen and repeat the tongue-twister slowly starting in a whisper and increasing loudness with each stressed syllable.

Listen and repeat the tongue-twister quickly in a normal voice.

18. Match the appropriate rhythmic pattern with each line; use the rhythmic pattern to mark the stressed syllables. Then practice reading the rhyme.

1 Day and night, 2 Left and right, 3 Dark and light, 4 Must and might. 5 Read and write. 6 Pet and bite: 7 All of that 8 Ought to be tried.	a) ○○○ b) ○○○○
--	-----------------------

Positions of the speech organs for pronunciation of [k, g]



19. Revise the phonological characteristics of the consonants [k, g] and study the scheme above. Then explain the articulation of [k, g].

20. Compare the phonological characteristics and peculiarities of pronunciation of [k, g] with the Ukrainian consonants [к, г] and try to define which mistakes we can anticipate in the pronunciation of the English sounds more frequently. Give reasons for your ideas.

21. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	king [kɪŋ]	[k] is palatalized		
2	castle [ˈkɑːsl]	[k] is pronounced without aspiration		
3	cannot [ˈkænɒt]	[k] is replaced by the Ukrainian or Russian [κ]		
4	like [laɪk]	[k] is pronounced with strong aspiration		
5	code [kəʊd]	[k] is replaced by the Ukrainian or Russian [κ]		
6	dog [dɒg]	[g] is fully devoiced		
7	again [əˈgeɪn]	[g] is replaced by the Russian [r]		
8	big [bɪg]	[g] is fully devoiced		
9	guy [gaɪ]	[g] is replaced by the Ukrainian [r]		
10	forgot [fəˈɡɒt]	[g] is replaced by the Ukrainian [r]		

22. ARTICULATION EXERCISES

With the mouth open move the tongue forwards and backwards 7-8 times.

With the mouth open move the tongue to the left and to the right 7-8 times.

With the mouth open move the tongue up and down 7-8 times.

Pronounce energetically [k-g-k-g-k-g-k-g-k-g-k-g-k-g].

23. Pay attention to aspiration of [k].

1) keep	5) kit	9) bank	13) scut
2) cap	6) cat	10) speak	14) scat
3) cope	7) coat	11) stick	15) skim
4) cup	8) cut	12) week	16) skit

Look through the list of words once again and be ready to play the pronunciation game.

GAME

Pronounce as many words with the strongly aspirated [k] as you can during 30 seconds.

BUT:

you cannot read the words;

you cannot say the same words twice;

you cannot say the words without strongly aspirated [k].

As soon as you violate a rule you are out.

24. Make [k] and [g] sound different.

1. coat — goat	3. curl — girl	5. Dick — dig	7. brick — brig
2. Kate — gate	4. cold — gold	6. lack — lag	8. tack — tag

25. Mark the stressed syllables, then have pronunciation practice.

A big black bug bit a big black dog on its big black nose.

Pronunciation practice

Repeat: BIG BLACK BUG — A BIG BLACK BUG ...

Repeat: BIG BLACK DOG — A BIG BLACK DOG...

Repeat the whole tongue-twister slowly.

Repeat the tongue-twister quickly.

Практичне заняття 6

Тема: **Фонеми. Дифтонги. Зв'язуючий «г». Вживання високого висхідного тону в повних загальних питаннях.**

План

- 6.1. Фонеми.
- 6.2. Дифтонги. Правила будови та артикуляції англійських дифтонгів
- 6.3. Поняття ядра та глайду.
- 6.4. Практичне вживання англійських дифтонгів з використанням автентичного аудіоматеріалу.
- 6.5. Редукція дифтонгів.
- 6.7. Зв'язуючий «г».
- 6.8. Вживання високого висхідного тону в повних загальних питаннях.

Питання для обговорення:

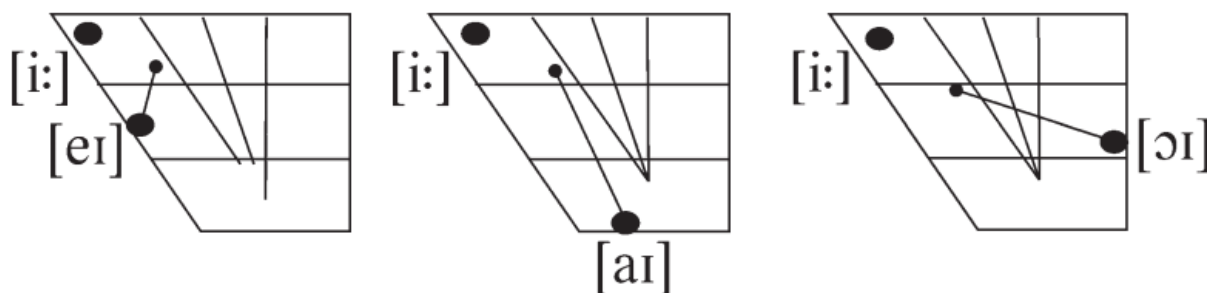
1. Phonemes.
2. Diphthongs.
3. Use of high rising tone in full general questions.

Література: [1 – 9]

Практичні завдання:

In the pronunciation of *diphthongs* the organs of speech glide from one vowel position to another within one syllable. The starting point is strong and distinct. The glide, which shows the direction of the quality change, is very weak. In fact, diphthongs consist of two clearly perceptible vowel elements.

Schemes of articulation of [eɪ, aɪ, ɔɪ]



1. Revise the phonological characteristics of the vowels [eɪ, aɪ, ɔɪ] and study the scheme above. Then explain the articulation of [eɪ, aɪ, ɔɪ].
2. Compare [eɪ, aɪ, ɔɪ] with the Ukrainian vowels and try to define which mistakes we can anticipate in their pronunciation more frequently.
3. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	they [ðeɪ]	[j] is pronounced instead of the final element of the diphthong		
2	break [breɪk]	[eɪ] is replaced by [ɪ]		
3	replay [,ri:'pleɪ]	[eɪ] is replaced by [aɪ]		
4	ancient ['emfənt]	[eɪ] is pronounced like a monophthong		
5	may [maɪ]	[j] is pronounced instead of the final element of the diphthong		
6	deny [di'naɪ]	[j] is pronounced instead of the final element of the diphthong		
7	neither ['naɪðə]	[aɪ] is replaced by [eɪ]		
8	decoy ['di:kɔɪ]	[j] is pronounced instead of the final element of the diphthong		
9	coy [kɔɪ]	[j] is pronounced instead of the final element of the diphthong		
10	employ [ɪm'plɔɪ]	[j] is pronounced instead of the final element of the diphthong		

4. GAME

If you need a friend who will you choose? Explain your decision.

E.g. I will choose a cowboy because he can teach me how to take care of cows.

Busboy, carboy, highboy, lowboy, newsboy

Now read the definition of each word and make a conclusion of whether you can really have friendly relations with the _boy you have chosen.

Busboy — a waiter's assistant; carboy — a large glass or plastic bottle; highboy — a tall chest of drawers in two sections; lowboy — a table fitted with drawers; newsboy — a boy who sells or delivers newspapers.

5. Make sure you do not say [ei, ai, oi]. [j] at the end of the diphthongs

1. J — joy	3. Ray — Roy	5. file — foil	7. isle — oil
2. sigh — soy	4. tie — toy	6. tail — toil	8. sale — soil

6. Mark the stressed syllables, then have pronunciation practice.

Make failure fail before failure makes fail you.

Pronunciation practice

Repeat the tongue-twister slowly in a normal voice.

Repeat the tongue-twister slowly in a whisper.

Repeat the tongue-twister slowly in a loud voice.

Repeat the tongue-twister slowly starting in a whisper and increasing loudness with each stressed syllable.

Repeat the tongue-twister quickly

7. Look through the text and mark the correct transcription given next to the words in bold. Then practice reading the text

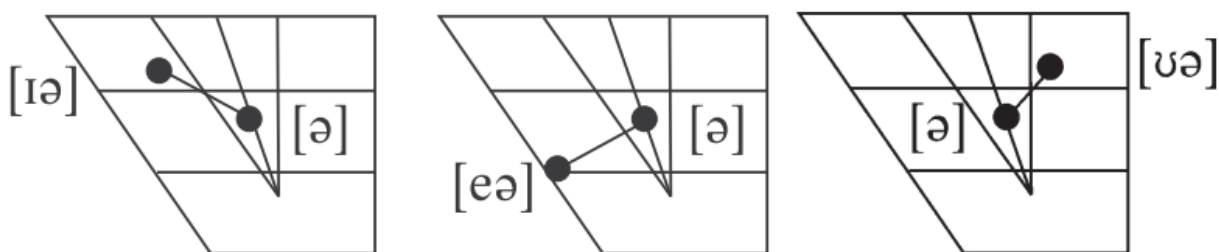
My Boyfriend Roy

My boyfriend Roy makes life **complicated** a) ['kɒmplɪkətɪd] b) ['kɒmplɪkətɪd]. Roy is **coy** a) [kɔɪ] b) [kɔɪ] and he **surmises** a) [sə'maɪzɪz] b) [sə'meɪzɪz] that every guy who **joins** a) [dʒɔɪnz] b) [dʒɔɪnz] him in communication is a **decoy** a) ['di:kɔɪ] b) ['di:sɔɪ]. So nobody wants to **employ** a) [ɪm'plɔɪ] b) [ɪm'plɔɪ] Roy. Besides Roy **hates** a) [herts] b) [harts] soy **while** a) [waɪl] b) [weɪl] I dislike food without soy.

I **say** a) [saɪ] b) [seɪ] to my boyfriend not to be a **killjoy** a) ['kɪldʒɔɪ] b) ['kɪldʒɔɪ]. Then Roy is **irritated** a) ['ɪrɪtɪd] b) ['ɪrɪtɪd] and **annoyed** a) [ə'nɔɪd] b) [ə'nɔɪd].

All the **same** a) [seɪm] b) [səmeɪ] I try to **change** a) [tʃendʒ] b) [tʃeɪndʒ] his traits and keep on cooking dishes with soy and make **appointments** a) [ə'pɔɪntmənts] b) [ə'pɔɪntmənts] with people who could possibly employ my boyfriend Roy.

Schemes of articulation of [ɪə, eə, ʊə]



8. Revise the phonological characteristics of the vowels [ɪə, eə, ʊə] and study the scheme above. Then explain the articulation of [ɪə, eə, ʊə].

9. Compare [ɪə, eə, ʊə] with the Ukrainian vowels and try to define which mistakes we can anticipate in their pronunciation more frequently.

10. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	fear [fɪə]	[ɪə] is replaced by [eə]		
2	clear [klɪə]	[ɪə] is replaced by [eə]		
3	idea [aɪ'dɪə]	[ɪə] is replaced by [eə]		
4	chair [tʃeə]	[eə] is replaced by [ɪə]		
5	bear [beə]	[eə] is replaced by [ɪə]		
6	hare [heə]	[eə] is replaced by [ɪə]		
7	fairy ['feəri]	[eə] is replaced by the monophthong		
8	duel [djʊəl]	[ʊə] is replaced by the monophthong		
9	curious ['kjʊəriəs]	[ʊə] is replaced by the monophthong		
10	sure [ʃʊə]	[ʊə] is replaced by the monophthong		

11. Repeat

1) here	5) cheers	9) ear	13) mere
2) dear	6) peers	10) fear	14) year
3) beer	7) clear	11) weird	15) leer
4) near	8) queer	12) beard	16) sheer

Look through the list of words once again and be ready to play the pronunciation game.

GAME

Pronounce as many words with the sound [ɪə] as you can remember.

BUT:

you cannot read the words;

you cannot make a pause longer than 1 second before saying a new word;

you cannot say the same words twice;

you cannot say the words without [ɪə];

you cannot say a meaningless word.

12. Repeat

1) air	5) tear	9) care	13) stare
2) bear	6) dare	10) hair	14) spare
3) pear	7) rare	11) where	15) square
4) fair	8) chair	12) mayor	16) swear

13. Look through the list of words once again and be ready to play the pronunciation game.

GAME

Make up as many words as you can, replacing the first consonant in the word [beə] by other consonants

BUT:

you cannot read the words;

you cannot make a pause longer than 1 second before saying a new word;

you cannot say the same words twice;

you cannot replace [b] by two or more consonants.

As soon as you violate a rule you are out.

14. Mark the stressed syllables, then have pronunciation practice.

A real prairie is everywhere in this area.

Pronunciation practice

Repeat the tongue-twister slowly in a normal voice.

Repeat the tongue-twister increasing the loudness and the speed.

Repeat the tongue-twister decreasing the loudness and the speed.

Repeat the tongue-twister loudly in a moderate tempo.

Repeat the tongue-twister quickly in a normal voice.

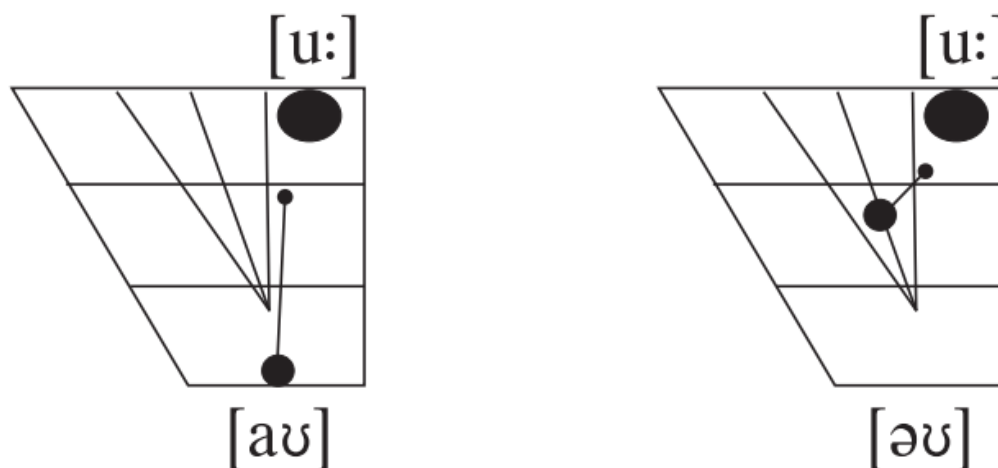
15. Read the text in which instead of some words there is transcription, write down transcription symbols in the right order and mark the stressed syllables. Then practice reading the text

Fairy-land

Is there a [eədɪflnæ] _____ anywhere? 'What an unusual question!' you may [ɪldeək] _____. A fairy-land must be ideal. It must be pure and clear. It must be [ɪjʊəsk] _____. There mustn't be any fear. Everyone in the fairy-land must be fair and take care of each other's [elweəf] _____.

Maybe the fairy-land is [mʌseəw] near. We're not just aware of that idea.

Schemes of articulation of [aʊ, əʊ]



16. Revise the phonological characteristics of the vowels [aʊ, əʊ] and study the scheme above. Then explain the articulation of [aʊ, əʊ].

17. Compare [aʊ, əʊ] with the Ukrainian and Russian vowels and try to define which mistakes we can anticipate in their pronunciation more frequently.

18. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	hope [həʊp]	[əʊ] is replaced by the monophthong		
2	slope [sləʊp]	[əʊ] is replaced by the monophthong		
3	throne [θrəʊn]	[əʊ] is replaced by the monophthong		
4	won't [wəʊnt]	[əʊ] is replaced by the monophthong		
5	groan [grəʊn]	[əʊ] is replaced by the Ukrainian or Russian [oa]		
6	croak [krəʊk]	[əʊ] is replaced by the Ukrainian or Russian [oa]		
7	doubt [daʊt]	[aʊ] is replaced by [əʊ]		
8	douse [daʊs]	[aʊ] is replaced by [əʊ]		
9	house [haʊs]	[aʊ] is replaced by [əʊ]		
10	growling [ˈgraʊlɪŋ]	[aʊ] is replaced by [əʊ]		

19. Complete the sentences saying only one word. Use the pictures as clues.

[aʊ] is a vowel...



The hound
is on the...



Every mouse
needs a...



How
is your...



?

20. Practice reading the following.

[θrəʊn]	[dɪs'kləʊzɪz]	[dɪ'nəʊt]	[prə'naʊns]	[raʊt]
[stəʊnz]	[əʊn]	[pəʊəfl]	[daʊt]	[ə'baʊt]
[fləʊɪŋ]	[ləʊ]	[saʊndz]	[praʊd]	[ə'kaʊnt]

21. Use 10 words from 20 which are appropriate to fill in the gaps in the following text.

Power of Sounds

Sounds! How _____ they are! They can be _____ like stones and cause pain. Sounds can also be so soft and _____ that they give hope. The way you say sounds _____ how you feel or what you think about. When you _____ loud sounds people around know you are _____. When you speak slowly and in a _____ voice it can _____ you are down in the mouth. Don't _____ sounds have got a big power. So, on your own _____ do your best to pronounce the right sounds.

21. The linking sounds are pronounced between the words.

Linking [w] appears because the final [H] and [V] form the starting point for the bilabial [w]. Linking [j] appears because [J] and [I] form the starting point for the consonant [j]. Pay attention to the fact that linking [r] appears due to spelling of the words.

Complete the rule:

Linking [w] follows final monophthongs [], [] or diphthongs [], [] where the next word begins with a _____ sound.

Linking [j] follows final monophthongs [], [] or diphthongs [], [], [] where the next word begins with a _____ sound.

Linking [r] is pronounced between the words where the first word ends in letters _____ and the next word begins with a _____ sound.

Read the text and find the cases of sound modification (reduction, aspiration, voicing/ devoicing, linking).

Hobby is an activity which we adore doing.

Mrs. Smith adores talking on the phone. She can talk hour after hour without stopping. Every month the Smiths receive a massive telephone bill which always makes Mr. Smith worried.

Now they are sitting in the living-room. The telephone rings. "Who is calling?" thinks Mr. Smith. Mrs. Smith answers the call and immediately starts chatting.

After about thirty minutes she hangs up and returns to the living-room. Her husband is happy as it usually takes his wife more than two hours to chat on the phone. "Were you busy to hang up so early?" he asks. "Oh, no," answers the lady, "it was a wrong number."

22. Intonation of general (yes / no) questions

Low rising intonation can be used in affirmative sentences to express politeness and in yes/no questions to ask for information.

The symbol used to mark low rising intonation is 

General (Yes/No) questions in many languages, including English and Ukrainian, are pronounced with rising intonation:

e.g., Have you seen him? Ти його бачив?

Low Rise in general (Yes/No) questions shows the speaker's interest, while Mid/High Rise is typical of more formal and casual questions:

Have you seen him? (= I want to know more, tell me about it)

Have you seen him? (= Just say yes or no, I'm not much interested in details)

23. Ask yes/ no questions which can match partner answer them.

Практичне заняття 7

Тема: Асиміляція англійських приголосних. Сполучення приголосних з /θ, ð/. Інтоніяція прямого звернення.

План

7.1. Асиміляція англійських приголосних

7.2. Сполучення приголосних з /θ, ð/.

7.3. Інтоніяція прямого звернення

Питання для обговорення:

1. Assimilation of English consonants
2. Intonation of requests

Література: [1 – 9]

Практичні завдання:

1. Assimilation (lat. assimilio - assimilation) is changes that occur as a result of the interaction of the articulation of sounds that belong to of the same category.

Similarly with accommodation, assimilation can also be progressive and regressive depending on the direction of assimilation, i.e from which sound affects which: respectively, the previous one on the next one (bee < bee, Gandzya < Gantsya; in English words sandwich and grandmother under the influence of [n] the consonant [d] changes to [n], and then disappears completely, does the following sound affect the previous; in the word width and in phrases in them alveolar [d] and [n] become dental before interdental [T] and [ð]).

With complete assimilation, one sound is completely identified with another; with partial assimilation, a sound is assimilated to another only in a certain way acoustic or articulatory sign: request /prozba/ – assimilation by sonority - deafness, and in English sonants [w, l, r] partially are deafened if they are preceded by strong voiceless [p, t, k, s, f, t], assimilation, when the assimilated consonant turns into another sound that does not coincide with the assimilating sound.

In addition, reciprocal/double is also possible assimilation, the essence of which becomes clear from the very name of this species assimilation: for example, in the English word quick [kwk] sonorant [w] is assimilated to the voiceless explosive consonant [k]. phenomena of progressive assimilation in the Ukrainian language took place in the process historical development of the language. Prevails in the modern Ukrainian language regressive assimilation.

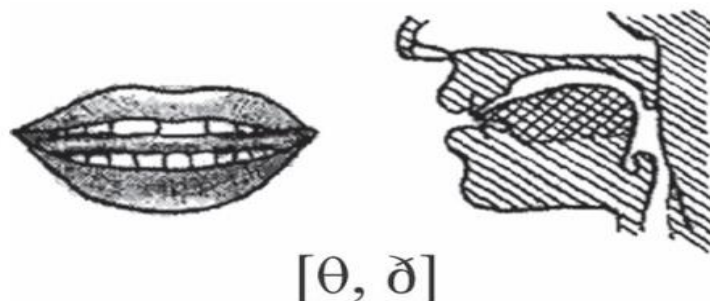
Many assimilation phenomena of the former times of the development of English languages have already become mandatory in modern English, and they may or may not manifest themselves in the spelling of words. Changes sounds that have already occurred in words in one or another period of the development of English languages are called historical names.

There are obligatory assimilations in modern English special allophonic options typical for speech native speakers Using the wrong allophone is not phonetic though by mistake, but causes the appearance of a foreign accent, which makes it difficult

understanding. For example, in the word eighth, after the interdental [T] and [ð] has pronounced the dental allophone of alveolar [t], as in the word eight.

In addition, there are many widespread optional assimilations, which mainly occur at word boundaries, which is a sign of rapid or careless speech, and therefore they should be avoided by speakers of audience (speakers, teachers, speakers, etc.).

Positions of the speech organs for pronunciation of [θ, ð]



2. Revise the phonological characteristics of the consonants [ð, θ] and study the scheme above. Then explain the articulation of [ð, θ].

3. Compare the phonological characteristics and peculiarities of pronunciation of [ð, θ] with the Ukrainian consonants [c, 3, т, д, ф, в] and try to define which mistakes we can anticipate in the pronunciation of the English sounds more frequently. Give reasons for your ideas.

4. Define which mistakes are more likely to give a foreign accent to the speech and which can influence meaning of the words.

№	Correct pronunciation	Wrong pronunciation	Foreign accent	Impact on meaning
1	thin [θm]	[θ] is replaced by [s]		
2	thrust [θɾʌst]	[θ] is replaced by [t]		
3	truth [tru:θ]	[θ] is replaced by [s]		
4	author [ˈɔ:θə]	[θ] is replaced by [t]		
5	three [θri:]	[θ] is replaced by [f]		
6	within [wɪˈðɪn]	[ð] is replaced by [z]		
7	neither [ˈnaɪðə]	[ð] is replaced by [θ]		
8	weather [ˈweðə]	[ð] is replaced by [z]		
9	those [ðəʊz]	[ð] is replaced by [d]		
10	there [ðeə]	[ð] is replaced by [v]		

5. Articulation Exercises

With the mouth open move the tongue forwards and backwards 7-8 times.

With the mouth open move the tongue to the left and to the right 7-8 times.

With the mouth open move the tongue up and down 7-8 times.

Produce circular motions of the tongue on the lips 7-8 times.

Produce circular motions of the tongue behind the lips 7-8 times.

Pronounce distinctly [ð-θ, ð-θ, ð-θ, ð-θ].

6. Repeat.

1) think	5) theft	9) bath	13) month
2) thick	6) thought	10) both	14) mouth
3) thumb	7) thigh	11) cloth	15) north
4) thing	8) thin	12) fourth	16) moth

GAME

Read the words once again and try to reproduce all 16 words without looking at the list.

7. Repeat. Make [ð] and [θ] sound different.

1) thank — them	3) thought — though	5) bath — clothe	7) month — breathe
2) think — then	4) think — there	6) fourth — loathe	8) cloth — wreathe

8. Practice reading the poem.

Mother

She stands by me through thick and thin
With bated breath, her heart is throbbing.

When toothy throng's trying to sting
She thrusts her sword into the thwarting.

I'm thankful for her thoughtful look,
For nothing else I can admire.

Since birth she's read me like a book
And soothed my way with keen desire.

Within a hair's breadth of death,
A thrall of faithful love and care,
She will commence to say by stealth
For dear child her thrilling prayer.

9. Practice reading the following

['wɪðəɪŋ]	['æpəθɪ]	['ləʊðsəm]	['θɔ:nɪ]	['skeɪðŋlɪ]
['θʌndəɪ]	[helθ]	['θɪərəm]	[m'θju:zɪ,æzm]	[m'θrɔ:lɪŋ]
['θʌrəlɪ]	[hi:θ]	['ɔ:θə]	[hɑ:θ]	[pə'θetɪk]

10. Practice reading the text.

Wuthering Heights

“Wuthering Heights” was the name of Mr. Heathcliff's estate, a loathsome place in the middle of a heathery heath in North Yorkshire. Neither its enthralling pediment nor wealthy furnishing could make up for thundery weather and the constant filth of the

adjacent territory. It would be a thumping lie to assume that its dwellers were thankful for living there. The dearth of sun warmth threw them into a sort of apathy — no mirth was heard, no enthusiasm was seen in their hearth. Mr. Heathcliff felt loathing for doing anything to let his family take a healthful breath of fresh air. There were those who scathingly said that the youthful Mrs. Heathcliff was gradually withering turning into a lethargic pathetic creature who lost faith in their promised thriving life and whose face was bathed in tears when Mr. Heathcliff vented his wrath on her. This seemed to have continued throughout centuries; so worthless was her sacrifice, so thick a soul he had...

11. Intonation of requests

Requests, unlike orders, sound polite and not categorical. They are pronounced with Fall Rise or Low Rise.

e.g., Can you open the window? (= I ask you to open the window)

Can you open the window? (= I ask you to open the window)

Open the window. (= I tell you to open the window)

Sit down. (= It's a request)

Sit down please. (= It's a request)

Ukrainian learners often pronounce requests with falling tones, which does not sound polite in English. This happens because requests in Ukrainian are made due to the usage of special politeness words (будь ласка) but not due to the intonation.

e.g., Sit `down, please – Сідайте, будь ласка.

Практичне заняття 8

Тема: Двоударний ритм. Асиміляція у сполученнях приголосних з сонантом /r/. Фонетичний аналіз слова. Вживання високого висхідного тону в складносурядних реченнях.

План

- 8.1. Особливості англійського ритму і темпу мовлення.
- 8.7. Асиміляція у сполученнях приголосних з сонантом /r/.
- 8.8. Фонетичний аналіз слова.
- 8.9. Вживання високого висхідного тону в складносурядних реченнях.

Питання для обговорення:

- The concept of phrasal stress.
2. Strong and weak forms.
3. Logical emphasis.
4. Emphatic emphasis.
5. The concept of interdependence of stress in a sentence and its semantic load.
6. Peculiarities of English rhythm and pace of speech.

Література: [1 – 9]

Практичні завдання:

1. The rhythm of the English sentence. Rhythm group Oral speech, unlike written speech, is not something frozen, fixed Speech is a natural process of communication, which occurs rhythmically in an unlimited time space.

Rhythm is achieved due to the fact that the accented syllables are distinguished by the meaning of words appear in speech at relatively equal intervals time, thus distinguishing the so-called rhythmic groups and performing at the same time, the function of rhythm organization in the speech context. A rhythmic or accented group is called a group of syllables, which consists of one stressed syllable and its surrounding y speech flow of unstressed syllables.

The accent group should be pronounced as indivisible as possible, as one polysyllabic word. In the English language, unstressed syllables standing between two stressed, generally tend to join the stressed syllable that comes before it. However, they always join to the stressed syllable following them in the following cases: a) when unstressed syllables are at the beginning of the meaning group, or b) if it is necessary to emphasize the semantic connection unstressed word followed by a stressed word.

The number of unstressed syllables between each pair of stressed ones composition may be different. As a result, the speed of pronunciation of unstressed syllables standing between two stressed ones, and, therefore, and the duration of sounds (especially vowels), tends to be significant fluctuations: if there are many unstressed syllables, they are pronounced faster, and if there are few of them, then they are pronounced more slowly. In addition, the number of unstressed syllables in a rhythmic

group affects the speed pronunciation and the stressed syllable itself, i.e. for duration the sound of sounds in it (especially vowels).

The duration of all accent groups in one phrase is approximately the same, but accent groups of different syntagms of the same thing sentences can have different lengths. Under the influence of the rhythmic tendency of alternating stressed syllables with unstressed and as a result of pronouncing stressed syllables through more or less equal intervals, words with two accents often lose one of them.

Divide words on syllables. Then practice reading the text.

Jennifer Touchett

Jennifer Touchett was a very charming woman. Being just, she never took privilege in treating life as a joke, chafing and scorching others' feelings. Jennifer's originality was intelligence and generosity; she had a free enchanting nature who enjoyed life largely. Her manner of judging never injured people. Engaged in charity she always encouraged the unfortunate doing it majestically, so that no one could venture to suggest that she did it out of urge. In people she enjoyed the mixture of rich culture and huge imagination. Actually, she preferred those who cared for literature and generally talked about changes. "It's out of question that Jennifer's an angel!" Mr. Touchett would whisper watching her in church.

2. Syllable separation is a real or potential boundary between syllables. Each person, composing words, intuitively divides them to syllables.

Great value in the system of communication and correspondences of letters and sounds of the English language deserves emphasis, especially in relation to his position. From the reading of not only vowels depends on stress, but sometimes also consonants (for example, reading the letter x). System of verbal stress was formed in the process of the development of the English language under the influence of numbers factors, and for this reason is quite difficult. However, there is a possibility and of course the need to distinguish the most important rules of English verbal emphasis, the mastery of which facilitates the study of the laws of graphics and orthography, rules of reading and writing in English.

The most common rule of English word stress is the following: in polysyllabic English words, the stress usually falls on the third syllable from the end, and if the word is two-syllable, then on the second from the end Counting syllables exactly from the end makes it possible as best as possible systematization of accent rules.

At the same time, the following feature should be emphasized: in the words that end with a letter combination like -ion, the accent falls on the syllable, that precedes this combination; thus the vowels included to the specified combination of letters (almost always it is the letter i plus another (or other vowels, accompanied by consonants), should be considered two graphic syllables (syllabographs).

You should pay attention to the fact that in words consisting of five or more syllables, the stress usually falls not only on the third syllable from the end of the word, but also to the fifth, seventh, etc., i.e. to each syllable the third syllable from the left edge of the word, counting from the previous one stressed syllable.

It is also worth emphasizing the specificity of verbal stress in verbs with prefixes. In them, the accent usually does not fall on the prefix y case when it is the second syllable from the end of the word. The emphasis falls on the first syllable from the end of the word, that is, to the root.

mark the stressed syllables. Then practice reading the poem.

Home

He's not at home. His heart's beating heavily.
Clouds are hanging low overhead.
Hurricanes and hailstorms on his soul are hammering
Catching his hopes in a tangled net.
Home is a herb that heals his loneliness.
Home is supposed to be a happy place.
No matter how far he is from holiness,
He hopes not to lose home's delicate trace...

3. Analyze the highlighted parts of the text and mark only those which contain linking [r]. Mark intonation of the imperative sentences, then practice reading the dialogue.

Where is my Lipstick?

Luke: Hurry up! **We are** being late!

Rita: I'm hurrying. I'm looking for my lipstick.

Luke: **Are you** crazy? We'll miss our flight.

Rita: **I remember** putting my lipstick near the mirror.

Luke: Rita! Come quickly! It's three o'clock already!

Rita: Well, I'll only look **for it** in the bedroom.

Luke: You've looked **for it** in all the rooms. You probably dropped it somewhere.

Rita: **Here it** is, on my favourite chair.

4. Practice reading the following.

[fraɪt]	['mɪrə]	['rɪdʒɪd]	[ɪm'prɪznd]	['rɪləɪzɪz]
[reə]	['redɪf]	['rɪgərəs]	['ru:θfʊl]	[ɪks'tri:mlɪ]
['ru:brɪ]	[ɪ'vi:lz]	['reɪdɪənt]	[ɪ'kwærəmənts]	[,ɪɪ'zɪstəbl]

Refer to the transcription above to fill in the gaps of the following text.

Ruby

He rubs his _____ and reads his reflection in the _____.

The ruby is round and rattling rare. It radiates _____ rays from the ring. The ruby reveals how really rich he is. He's also got the right to rule. His requirements are always rigid and rigorous. But he isn't free. He is imprisoned by an irresistible terror: he is extremely afraid of losing everything. He reads this _____ on his reflection in the mirror and _____ how ruthless he is and his radiant red ruby in the ring can't protect him from this misery.

5. Word Phonetic Analysis Model

1. Spell the word.

2. Define the number of phonemes, constituting the word and give their definition and orthographical representation.

3. Define the allophones by which the phonemes are realized in the phonetic structure of the word.

4. Divide the word into syllables. Define their types. Mark the stressed syllable.

5. Give the accentual pattern of the word and examples of words of the same accentual pattern.

6. Transcribe the following words. Lay stress-tone marks.

tongue larynx

alveolar ridge vocal cords

front vowel hard palate

back uvula

muscular rounded

7. Lay stress-tone marks, transcribe and give tonograms of the following:

Peter: Hello, Guy. How are you?

Mr. Hunt: I'm fine, thank you.

Peter: Very well, thank you. How are you, Sarah?

Mrs. Hunt: Fine, thank you.

8. Listen to the conversation, write the utterances down and lay stress-tone marks.

Tim: Last name?

Sheila: Morgan.

Tim: First name?

Sheila: Sheila.

Tim: Address?

Sheila: 34 Rue Temple, Geneva, Switzerland.

9. Transcribe the following words. Lay stress-tone marks.

phoneme pronounce

speech sound monophthong

articulation diphthong

muscular tension diphthongoid

pronunciation narrow variant

10. Lay stress-tone marks, transcribe and give tonograms of the following:

Peter: Are you Swiss?

Sheila: No, I'm English.

Peter: Here's a taxi. Taxi!

Where are Simon and Jane?

Mrs. Hunt: Here they are.

Peter: Good. The Beardsley Hotel, please.

Taxi driver: Yes, Sir.

11. Write the utterances down and lay stress-tone marks.

Tim: Date of birth?
Sheila: The second of May, 1950.
Tim: Place of birth?
Sheila: Exeter, Devon.
Tim: Sex?
Sheila: Female.
Tim: Nationality?

12. Transcribe the following words. Lay stress-tone marks.
vowel lateral
consonant obstruction
classification nasal cavity
occlusive sonorant
constrictive reduction

13. Lay stress-tone marks, transcribe and give tonograms of the following:
I'm Carol Fenton.
I'm Mrs. Hunt's sister.
This evening my sister's family is coming to celebrate my nephew's birthday.
I've planned a small party but Simon doesn't know about it yet.
It's a surprise.

14. Write the utterances down and lay stress-tone marks.
Mrs. Fenton: Hello, Sheila.
Sheila: How do you do, Mrs. Fenton.
Mrs. Fenton: Please, call me Carol.
Now sit down everyone.
I've made some tea.
It's in the kitchen.
Can Jane help me?
Mrs. Hunt: Of course, she can.
Sheila: British.

15. Intonation concerns how we say things, rather than what we say. Without intonation, it is impossible to understand the expressions and thoughts that go with words.

There is a joke about an English teacher who wrote these words on the whiteboard: "*Woman without her man is nothing*", and then asked the students to punctuate the words correctly. The men wrote: "*Woman without her man is nothing.*"

This example illustrates the importance of punctuation to the meaning of a phrase. Intonation has the same role in speaking as punctuation does in writing: both bring out the exact meaning of the phrase.

Listen to someone speaking without paying attention to the words; you will hear the speaker raise or lower their voice, speak louder or quieter, faster or slower. The pitch

moves up and down, within a pitch range. This certain pattern of voice movement is called **tone**. By means of tones, speakers signal in speech whether they indicate something new or refer to information already mentioned or known to the listener; proclaim, agree, disagree, question or hesitate; or indicate completion and continuation of turn-taking. Everyone has their own pitch range. Languages, too, differ in pitch range. English has a particularly wide pitch range, wider than Ukrainian.

Intonation group

An intonation group is a word or a group of words forming the shortest possible unit in a sentence, from the point of view of meaning, grammatical structure and intonation; it has at least one accented word with a certain direction of voice (rising, falling), and is pronounced without any pauses.

The following elements are distinguished within an intonation group: the pre-head, the head, the nucleus and the tail.

The pre-head is composed of the unstressed syllables which precede the first fully stressed syllable.

The head starts with the first fully stressed syllable and ends before the nuclear tone.

Division of speech flow

Pauses divide the flow of speech into smaller segments. Thus, monological speech is divided into phonopassages, utterances, intonation groups (tone units) and rhythmic groups. Dialogues are made up of dialogical unities which, in turn, consist of remarks. There are two types of remarks: the stimulus and the reply. A remark can have one or several utterances. An utterance with one intonation group is said to have a simple tune, utterances with two or more intonation groups have a combined tune. Complex sentences are divided into intonation groups according to their grammatical structure and meaning. Simple sentences can also have a combined tune, as adverbial groups, subject groups, direct address, parentheses, and reporting phrases in the initial position normally form an intonation group. Non-final intonation groups are often pronounced with a rising tone to express incompleteness.

Melodic characteristics of communicative types of sentences

In the English language, there are certain rules for using different types tones in sentences among intonation structures of the English language in four communicative types of sentences. You need to know these rules to learn independently, absolutely consciously, correctly (i.e. at compliance with English intonation norms) to interpret texts of a dialogical or monologic nature, to make oral messages or dialogues.

At the initial stage of training, it is advisable to limit yourself five basic types of tones. Among the intonation structures of English speech, there are four communication types of sentences - narrative, interrogative, imperative, exclamations - tones of two levels are distinguished: 1) low tone (Low Tone) and high tone (High Tone), and each of them can be or falling (Fall Tone) or rising (Rise Tone). The fifth type of tone is this is the so-called fall-rise tone (Fall-Rise Tone).

Their rules uses are as follows.

Low and high descending types of tones are used in such cases:

- a) categorical statements that do not cause any doubts;
- b) confident answers to questions;

- c) orders;
- d) categorical prohibitions;
- e) special, alternative and dividing questions (in the latter, when the speaker hopes for a positive answer;)
- f) sincere thanks;
- g) exclamations of an emotional and evaluative nature (begin with what and how);
- h) farewells, parting for a long time time limit or forever etc.

Low rising type of tone (The Low Rise) is used for following conditions:

- a) in non-categorical uncertain statements or messages;
- b) in uncertain answers to questions;
- c) in requests, advice or recommendations;
- d) in general questions and in the second part dividing questions;
- e) in formally polite apologies and thanks;
- f) in greetings;
- g) in ordinary goodbyes expressed as regret for a reason upon divorce, etc.

The high rising tone type (The High Rise) is used in wh-questions

The fall-rise type of tone (The Fall-Rise) is used in in the following cases:

- a) in non-categorical statements with implication contrast;
- b) in polite excuses;
- c) in sincere apologies to the implication of pity and regret, etc.

In all the listed communicative sentence types, except questions, a gradually descending tonal type can be used scale (Low Descending Stepping Scale), which can be limited to at the initial stage of learning the English language, unless you also mention about even tone (The Level Scale). So, the melodic design of communicative types of sentences consists of the type of melodic scale and tone.

Rising tone

Rising tone (Rise Tone) gives the expression uncertainty, non-categorization, incompleteness, and therefore is used in the following cases: 1) general questions (that is, questions that require affirmative or negative answer); 2) narrative sentences, but only to express doubt, uncertainty, surprise, apology, pleasure, reproach, polite objection, invitation, request, etc/

High rising tone

1. High rising tone (High Rise) is used for expression surprise, please repeat what was said; it occurs in the language only as the reaction to the heard statement is, as it were, its echo

1. – Pete doesn't like your pen?



– 'Doesn't he 'like my 'pen?

2. – His name is Tom. – 'What's his name?



2. Affirmative and negative sentences pronounced with in a high rising tone, become questions, for example:

1. I have it. – You ^have it?



2. It 'isn't good. – 'Not ^hood? ^hWhy?



In empirical general questions, that is, in those where it is absent a subject and a predicate or part of it (for example, an auxiliary verb), only a high rising tone is used. Compare

'Are you ready? – ^hReady? ^h

16. Make a tonogram of the text:

Great Britain is a group of islands lying off the western coast of Europe, comprising the main territory of the United Kingdom. Great Britain is also used as a political term describing the combination of England, Scotland, and Wales, the three nations which together make up all the main island's territory.

The flag of the UK is sometimes wrongly called *the Union Jack*, but *Union Flag* is the correct name as it only becomes a "Jack" when flown from a ship's jack mast.

There are two major symbols of Britain, Britannia and John Bull.

In Renaissance times, **Britannia** *right* came to be viewed as the personification of Britain, in imagery that was developed during the reign of Queen Elizabeth I. Both Royal and popular pageants have depicted her to symbolize Britain since then. The most likely origin of this symbol is **Queen Boudicca** (see the chapter on England).

Britannia has appeared on many British coins and banknotes but is currently only on the back of the 50 pence coin.

Практичне заняття 9

Тема: Триударний ритм. Нисхідний-висхідний тон. Елізія. Інтонація стверджувальних речень.

План

- 9.1. Нисхідний-висхідний тон: форма та значення.
- 9.2. Елізія в групах приголосних.
- 9.3. Графічне зображення тону.
- 9.4. Речення з нисхідним-висхідним тоном.

Питання для обговорення:






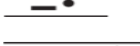



1. Low Rise type tone
2. Elisis

Література: [1 – 9]


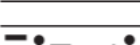

Практичні завдання:

1. **Low Rise type tone** is used in calm, vividly emotionally unexpressed speech, namely:

1) in narrative sentences to express the following: a) reproach; b) irony; c) apology; d) satisfaction; e) uncertainty; g) request; g) appeals, etc., for example:

- | | | |
|--|---|----------------|
| 1. Take your bag, Nelly. |  | (request) |
| 2. Shame on you! |  | (reproach) |
| 3. It is very bad to do so. |  | (reproach) |
| 4. Let me read it. |  | (request) |
| 5. Read this letter, please. |  | (request) |
| 6. I beg your pardon. Sorry! |  | (apology) |
| 7. We had a lot of amusements that eve |  | (satisfaction) |
| 8. Mr. Syvko. Go on reading! |  | (appeal) |
| 9. I am not sure he is at home now. |  | (uncertainty) |

2) in general questions (the general question begins with auxiliary, semi-auxiliary or modal verb, which in this case usually has phrasal stress and is pronounced according to the full form of pronunciation):

- | | |
|------------------------------|---|
| 1. Do you read English well? |  |
| 2. Did she read well today? |  |
| 3. Is it time? |  |

Low-Rise tone 

Low-Rise type of tone is being used under the following conditions:

- a) in non-categorical uncertain statements and messages;
- b) in uncertain answers to questions;
- c) requests, advices or recommendations;

- d) general questions and in the second part of separate questions;
- e) formally polite apologies and thanks;
- f) greetings;
- g) ordinary farewells, expressed as regret of the reason for divorce etc.

2. Make a tonogram of text. Pay attention to Low-Rise tone

<https://learnenglish.britishcouncil.org/skills/speaking/b2-speaking/challenging-someones-ideas>

Ana: Hi! I'm Ana. Welcome to *What to Say*!

Do you know what to say when you want to challenge someone's ideas? Listen out for useful language for challenging someone's ideas. Then, we'll practise saying the new phrases – after this.

Vanya: Guys! I've got it! I've figured it out!

Emir: Figured what out?

Paul: That it's polite to knock on the door before coming in?

Vanya: This idea is just too good, Paul! It's too good!

Paul: Go on, then.

Vanya: So! Cats!

Emir: I'm a bit lost. What are you talking about?

Vanya: Videos. Cat videos! For our social media account. Hundreds of them. Everyone loves cats!

Paul: I hate cats.

Vanya: Everyone except you, Paul.

Paul: Have you considered the fact that we're a branding agency, not a pet shop?

Vanya: I take your point, Paul, but, come on, be imaginative! Cat videos are some of the most searched videos on the internet.

Emir: I see where you're coming from, Vanya, but I think I agree with Paul here. How is this relevant for a branding agency?

Vanya: Look. Social media, it's a numbers game. If we share dozens of cat videos each day, then we get more followers.

Emir: That's true. So how exactly do you see this working? I mean, who's going to find all these videos?

Vanya: Erm, OK, I'm very aware of the challenges here, but I'm convinced this is going to work.

Paul: I'm not so sure.

Emir: Well, I guess you have to look at it from both sides. Why don't we try it for a couple of weeks and see if there's any impact?

Vanya: Great! We are going to get so many more followers. I'm absolutely positive!

Paul: Good luck with that! I hope it doesn't turn out to be a cat-astrophe ... What? ... It's a good joke.

Ana: Hello again! Well, I thought that was a good joke! So, did you notice the useful phrases used for challenging someone's ideas? Listen to me and then repeat.

Ana: Hello again! Well, I thought that was a good joke! So, did you notice the useful phrases used for challenging someone's ideas? Listen to me and then repeat.

I'm a bit lost. What are you talking about?
Have you considered the fact that we're a branding agency, not a pet shop?
I take your point, but be imaginative.
I see where you're coming from.
I think I agree with Paul here.
How exactly do you see this working?
I'm very aware of the challenges here, but I'm convinced this will work.
You have to look at it from both sides.
Ana: Try and use some of these phrases the next time you want to challenge someone's ideas in English. Bye for now!

3. Make a tonogram of text. Pay attention to Low-Rise tone

<https://learnenglish.britishcouncil.org/skills/speaking/b2-speaking/dealing-with-a-problem>

Ana: Hi! I'm Ana. Welcome to *What to Say*!

Do you know what to say when you need to deal with a problem? Listen out for useful language for dealing with a problem. Then, we'll practise saying the new phrases – after this.

Vanya: Yuna!

Yuna: Oh, morning!

Vanya: I've got a bit of a problem.

Yuna: What's wrong?

Vanya: Can we talk in private?

Yuna: Of course.

Yuna: Right, so, what's the matter?

Vanya: Well, I've made a mistake. A big mistake.

Yuna: OK. I'm sure we can work it out.

Vanya: It was such a silly thing to do!

Yuna: I'm getting worried now. What's going on here?

Vanya: OK. It was late last night and I was tired. I wasn't concentrating and I accidentally used my company credit card instead of my own to buy something!

Yuna: Don't worry, these things happen. There's a procedure to deal with this. How much did you spend?

Vanya: It was quite expensive.

Yuna: How expensive?

Vanya: It was very expensive.

Yuna: Vanya, how expensive?

Vanya: £3,782 ... and 56 pence.

Yuna: What? You spent £3,782?!

Vanya: ... and 56 pence.

Yuna: What was it? Vanya?

Vanya: Just a weekend break! I just like a really nice hotel!

Yuna: OK, I see. Thanks for letting me know.

Vanya: Ah! I feel so much better now I've told you. Please don't tell Noelia.

Yuna: Oh, I'm definitely going to tell her!

Noelia: Hi!

Vanya: Hi!

Ana: Hello again! Wow, that's a lot of money for a weekend break. So, did you notice the useful phrases used for dealing with a problem? Listen to me and then repeat.

What's wrong?

I've got a bit of a problem.

Could we talk in private?

What's the matter?

I've made a mistake.

I'm sure we can work it out.

Don't worry, these things happen.

Thanks for letting me know.

I feel so much better now I've told you.

Ana: Try and use some of these phrases the next time you need to deal with a problem in English. Bye for now!

ELISIS

Elisis is the phenomenon of a complete loss of sounds, both vowels and consonants, which is often found in English.

Elisis vowels: As a rule, elisis is minimal in slow neat speech and maximally manifested in fast sloppy conversational speech.

An elisis can be both in the middle of words and on the border of words: *phonetics*, *fountain*, *symphony*

Elisis consonants: Complete loss of a consonant in fast spoken English can occur in the following cases.

- 1) The loss of [h] in the personal and possessive pronouns he, his, her, him and in the forms of the auxiliary verb have, has had, for example *What has she done?*
- 2) The tendency to lose [l] occurs if it is preceded by [ɔ]: always, all right, already
- 3) Alveolar plosive consonants are often omitted in a sound combination, if the sound combination is followed by a consonant sound: next day, just one, mashed potatoes. If the following sound is a vowel, the corresponding consonant is retained, for example: first of all.
- 4) Whole syllables can be omitted in fast speech: library, literally.

4. Make a tonogram of text. Pay attention to Elisis

<https://learnenglish.britishcouncil.org/skills/speaking/b2-speaking/discussing-advantages-and-disadvantages>

Ana: Hi! I'm Ana. Welcome to *What to Say!*

Do you know what to say when you discuss advantages and disadvantages? Listen out for useful language for discussing advantages and disadvantages. Then, we'll practise saying the new phrases – after this.

Noelia: So, table tennis, bean bags, board games, video games! Hey, how about a trampoline?

Yuna: Stop right there. I love your ideas, Noelia, but a trampoline? Really?

Noelia: Absolutely. When do you have your best ideas?

Yuna: I don't know. Usually when I'm cooking, I suppose.

Noelia: Exactly. We often have our best ideas when we are away from our desks. The other day I was on a trampoline and the vision for the creativity room came to me.

Yuna: Why were you on a trampo...? Never mind. Look, on the one hand it's a lovely idea and it fits with our brand, but on the other hand it could be noisy and chaotic and maybe too much fun!

Noelia: But having fun helps you be creative, and being creative is vital to our business!

Yuna: I see what you mean, but I'm just not sure if a trampoline is necessary. Also, there could be an issue with the clients arriving at the office and seeing us all jumping around.

Noelia: I see where you're coming from, but I think our clients will love it! And there are lots of advantages to trampolining. It's good for the body and the mind.

Yuna: Maybe, but I can also see the disadvantages. What if someone hurts themselves?

Noelia: But we're all adults. And we can get extra insurance. Come on! It's a great idea!

Yuna: OK, I'll think about it.

Noelia: Perfect. I'll email you some links!

Yuna: I haven't said yes! Oh, Noelia!

Ana: Hello again! A trampoline in the office? Well, there's an idea! So, did you notice the useful phrases used for discussing advantages and disadvantages? Listen to me and then repeat.

On the one hand ..., but on the other hand ...

I see what you mean, but I'm just not sure.

There could be an issue with that.

I see where you're coming from, but I think they'll love it.

There are lots of advantages.

Maybe, but I can also see the disadvantages.

Ana: Try and use some of these phrases the next time you discuss advantages and disadvantages in English. Bye for now!

Практичне заняття 10

Тема: Триударний ритм. Нисхідний-висхідний тон у стверджувальних реченнях. Основні типи шкал.

План

- 10.1. Поняття про триударний ритм.
- 10.2. Структури лише з трьома ударними складами.
- 10.3. Нисхідний-висхідний тон у стверджувальних реченнях
- 10.4. Відпрацювання автентичних аудіоматеріалів, імітація зразків діалогічного мовлення.
- 10.5. Практичне використання фонетичних явищ.
- 10.6. Ритмічне читання англомовного тексту.

Питання для обговорення:

The concept of three-beat rhythm.
Structures with only three percussion syllables
The main types of scales

Література: [1 – 9]

Практичні завдання:

1. Intonation of statement's

Statements are typically pronounced with falling tones - High Fall or Mid/Low Fall. Falling tones sound definite and complete, so when speakers use falling tones they state facts, give opinions or express certainty. These are straightforward statements:

e.g., What do you think of the film? It was interesting. (= *That's what I think*)

She likes reading. (= *it's a fact*)

Do you think he will come? Definitely. (= *I'm certain*)

If speakers avoid giving their opinion directly, are uncertain about the facts, or hint at something, they use Fall-Rise. These are implicatory statements. Fall-Rise gives the impression that the speaker wants the listener to understand more than the words themselves convey.

e.g., What do you think of the film? It was interesting.

(= *I don't think it was really interesting*)

She likes reading.

(= *You said she likes watching TV*)

Do you think he will come? Probably. (= *I'm not certain*)

2. Make a tonogram of text. Pay attention to statements' intonation.

A Plastic Ocean is a film to make you think. Think, and then act. We need to take action on our dependence on plastic. We've been producing plastic in huge quantities since the 1940s. Drink bottles, shopping bags, toiletries and even clothes are made with plastic.

What happens to all the rest? This is the question the film *A Plastic Ocean* answers. It is a documentary that looks at the impact that plastic waste has on the environment. Spoiler alert: the impact is devastating.

The film begins as a journey to film the largest animal on the planet, the blue whale. But during the journey the filmmakers (journalist Craig Leeson and environmental activist Tanya Streeter) make the shocking discovery of a huge, thick layer of plastic floating in the middle of the Indian Ocean. In total, they visited 20 locations around the world during the four years it took them to make the film. The documentary premiered in 2016, and is now on streaming services such as Netflix.

It's very clear that a lot of research went into the film. There are beautiful shots of the seas and marine life.

We see how marine species are being killed by all the plastic we are dumping in the ocean. The message about our use of plastic is painfully obvious.

In the second half, the filmmakers look at what we can do to reverse the tide of plastic flowing around the world. They present short-term and long-term solutions. These include avoiding plastic containers and 'single-use' plastic products as much as possible. Reuse your plastic bags and recycle as much as you can. The filmmakers also stress the need for governments to work more on recycling programmes, and look at how technology is developing that can convert plastic into fuel.

We make a staggering amount of plastic. In terms of plastic bags alone, we use five hundred billion worldwide annually. Over 300 million tons of plastic are produced every year, and at least 8 million of those are dumped into the oceans. Once you've seen *A Plastic Ocean*, you'll realise the time is now and we all have a role to play.

4. Make a tonogram of text. Pay attention to intonation of dialog

<https://learnenglish.britishcouncil.org/skills/speaking/b2-speaking/giving-advice>

Ana: Hi! I'm Ana. Welcome to *What to Say*!

Do you know what to say when you give advice? Listen out for useful language for giving advice. Then, we'll practise saying the new phrases – after this.

Noelia: Argh, this is just ridiculous!

Paul: Susan again?

Noelia: Yeah, Susan. She just keeps emailing me about things that have nothing to do with work and nothing to do with me. What do you think I should do?

Paul: Well, if I were you, I'd email and ask her to stop sending them.

Noelia: I'm not sure that's a good idea. I have to be careful what I say as she's quite an important client.

Paul: Erm, I'm not sure then. Perhaps you could try talking to Yuna about it?

Bob: Er .. why don't you try doing nothing?

Noelia: Sorry?

Bob: Perhaps you could just ... do nothing?

Noelia: Really? I'm not too sure about that.

Bob: Well, I remember this guy I used to work with, Mark, and he kept emailing again and again and again, about all sorts, mostly unrelated to work. Well, I kept responding politely and he kept sending them. In the end, I stopped replying to his emails unless they were only about work.

Paul: And what happened?

Bob: He stopped sending them. It's a bit like being faced with a dangerous snake. If you move quickly, it'll bite you, but if you keep very still and do nothing, eventually it'll move away and leave you alone. I had to learn the hard way.

Noelia: Hey, Bob. Have you got a minute?

Bob: Yeah.

Noelia: So, I tried what you suggested and I only responded to Susan's emails about work for a few days. Then guess what?

Bob: The irrelevant emails stopped.

Noelia: Yes! Now she only sends me work-related ones.

Bob: Well, that's very good news.

Noelia: All thanks to you, Bob.

Bob: Any time, Noelia, any time! All in a day's work. Ahh!

Ana: Hello again! It looks like Bob is in Noelia's good books. So, did you notice the useful phrases used for giving advice? Listen to me and then repeat.

What do you think I should do?

If I were you, I'd ask her.

I'm not sure that's a good idea.

Perhaps you could try talking to Yuna.

Why don't you try doing nothing?

I'm not too sure about that.

I tried what you suggested.

Ana: Try and use some of these phrases the next time you give advice in English. Bye for now!

Практичне заняття 11

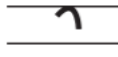
Тема: . Висхідний-нисхідний тон. Інтонація питальних речень. Фонетичний аналіз речення.

План

1. Висхідний-нисхідний тон.
2. Інтонація питальних речень.
3. Фонетичний аналіз речення

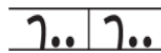
Література: [1 – 9]

Практичні завдання:

1. Rise Fall type of tone 

Rise Fall tone conveys a high degree of certainty, categorical statements than the rest of the more complex tones. The ascending-descending tone can also convey a feeling of strong surprise, disbelief, shock:

1. It's terrible, isn't it?



2. My pen is bad.

- Try a different one



2. Make a tonogram of text. Pay attention to Rise Fall

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/a-job-interview>

Interviewer: Hello, Maria. Thanks for coming in for the interview.

Maria: It's my pleasure. Thanks for inviting me.

Interviewer: Well, as you know, the company has been expanding and we have an opening in our HR department. We're creating a new role for someone to lead our training and development within the company.

Maria: Yes, I very much think that my skills and experience are a good fit for what you're looking for.

Interviewer: That sounds great. So, your CV looks strong, though it would be good if you could give us an overview, in your own words, of what you've been doing over the past four years or so.

Maria: Well, in my first job, four years ago, I was working for a small HR services provider which offered HR services, including L&D, to corporate clients.

Interviewer: OK, so it was only B2B?

Maria: Yes, we only offered services to other companies, not B2C.

Interviewer: Right, and it says here you then left that company about three years ago.

Maria: Yes, that's right. I was looking for a little more stability and also to be part of a larger organisation. So I joined a company with around one hundred staff and a small HR team. As there are only a few of us, we each deal with a range of HR topics. In addition to payroll, one of the areas I was responsible for was learning and development.

Interviewer: I see. And, so why do you want to change jobs now?

Maria: Well, I very much like the L&D side of my role and I've always had particularly good feedback for my work in this area. I believe I excel in that field. So, I'm looking to specialise, and as your company has around 2,000 people, right ...?

Interviewer: Yes, that's right.

Maria: Well, an organisation of this size would give me the scope to specialise in L&D. I'm also a big follower of your brand and feel fully aligned with your image and values.

Interviewer: Well, that all sounds good. And I can see you have an L&D qualification.

Maria: Yes, I got a diploma two years ago. I am also currently working on a further diploma in psychology, with a specific focus on learning and performance management.

Interviewer: Very good. Well, it looks like you have the qualifications and experience we're looking for. What do you think will be the main challenges of coming to a much larger company?

Maria: I can see that it might be perceived as a weakness to not have experience in an organisation of this size, though I see that it could also be a benefit. I won't be bringing too many preconceived and possibly inflexible ideas with me to the role.

Interviewer: Yes, that would be a good thing.

Maria: Also, I'm used to taking a very personal approach to employee development. I realise that such an approach with 2,000 staff members will have to happen in a different way, but I bring many ideas with me that can be replicated on a larger scale.

Interviewer: I see what you mean. Right, so, do you have any questions for me?

Maria: Um, I think we've covered many of the areas I had wanted to address. I have two quick questions though.

Interviewer: Go on.

Maria: Who would I mostly work with on a daily basis?

Interviewer: Well, there's the HR manager who you would report to. And then the HR team, which currently has six people in it. There's usually an intern or two who you can get some support from also.

Maria: OK. Thanks. That's all really clear. And my other question is how performance in this role will be measured. What does success look like?

Interviewer: That's a good question. As you know, we have a performance management system in place, and from that we have identified some learning and development needs within the organisation. But we haven't devised a strategy. Your role would be to devise and then successfully implement this strategy.

Maria: Thank you. That sounds interesting.

Interviewer: Great. So, thanks again for coming in today. We'll be discussing all candidates next week and then I'll get back to you by the end of next week to let you know the outcome.

Maria: Thank you for your time. I'd welcome the opportunity to continue discussing this role with you.

3. Intonation of general (yes / no) questions

General (Yes/No) questions in many languages, including English and Ukrainian, are pronounced with rising intonation:

e.g., Have you seen him? Ти його бачив?

Low Rise in general (Yes/No) questions shows the speaker's interest, while Mid/High Rise is typical of more formal and casual questions:

Have you seen him? (= I want to know more, tell me about it)

Have you seen him? (= Just say yes or no, I'm not much interested in details)

Intonation of special (wh-) questions

Special (WH-) questions require specific information: when, what, where, why something happened. Such questions in English and Ukrainian are normally pronounced with falling tones:

e.g., What happened? Що трапилось?

When pronounced with High Fall, such questions sound interested and involved; Mid/Low Fall expresses a neutral attitude:

e.g., When's he coming? (= *I'm really interested*)

When's he coming? (= *I only want to know when.*)

Intonation of alternative questions

Alternative questions have two intonation groups. The first is pronounced with rising of the voice: Mid Rise or Low Rise. The second intonation group is pronounced with a falling tone. Sentences with two or more intonation groups have a combined tune. The intonation groups are divided by pauses.

e.g., Would you like 'tea | or 'coffee?

Intonation of disjunctive (tag) questions

Tag questions have two intonation groups: the first is pronounced with a falling tone - Mid Fall or High Fall. The second intonation group is pronounced with a falling tone if the speaker knows the answer. If the speaker is not sure of the information and expects the answer 'yes', the tag is pronounced with a rising tone: Mid Rise or Low Rise.

e.g., You've got a sister | haven't you? (= *I remember you have one*)

You've got a sister | haven't you? (= *I don't know for sure, maybe you have a brother?*)

4. Make a tonogram of text. Pay attention to intonation of questions

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/a-project-management-meeting>

John: Thanks, everyone, for coming to this project meeting. I know we're all working cross-functionally on this project, but so far the key stakeholders are really pleased with how it's going. This project will really benefit our overall value proposition and the company as a whole.

Akiko: Thanks, John. It's an important project. It's good to be collaborating on this together.

Matteo: Yes, it's important, but we're all so busy with our regular jobs. It'll be difficult to fit things in.

John: It's OK, Matteo. We'll work it out. I know that you all have a lot on at the moment, combining this project with your regular jobs.

Barbara: So, what do we need to do, and by when?

John: Good questions, Barbara. We have a number of key deliverables to discuss so it's essential we're all in agreement about roles and responsibilities and also the timelines we're working to.

Akiko: Great.

Matteo: Yes, it's good to get this clear.

John: So, the first thing we need to do is design the customer survey questionnaire. In my experience, this is best done through an online survey tool.

Akiko: That sounds like a great idea. I'm glad you have experience with this.

John: Yeah, we've done something similar on previous projects.

Matteo: So will you do that, John?

John: I'd love to but I'm already tied up managing this project, and my line manager, Kate, has agreed that I should focus on the timelines, reporting and financial management. I'd like Akiko to lead on the questionnaire. You learned about this on your marketing and PR course, didn't you?

Akiko: Yeah, happy to take it on.

John: Thanks, Akiko. Next thing is we need the new designs finalised. Matteo, you said you could do this in a couple of weeks, right?

Matteo: Yeah, I know, but that was last month, and then nothing happened. I'm overloaded at the moment and my line manager won't be happy if I don't hit my targets. Sorry, but this project has to take lower priority.

John: Hmm. I see. I can understand the challenge you're facing. I've been in that situation before. So, what can we do to help you hit those targets and free up some time?

Matteo: That's a good question. If I could get a slight reduction in my targets, I could use the extra time that would create to finish the designs for this project.

John: OK. We might not be able to get your targets reduced, but I'll see what we can do.

Barbara: How about if I support Matteo there? I know his job well and I have some capacity at the moment. I can help him meet his targets so he can free up some time to finish the designs for this project.

Matteo: Could you, Barbara?

John: Hmm. I'm not sure if it's fair to ask Barbara to be supporting Matteo in his regular job so he can work on this project.

Barbara: It's up to you, but I'm happy to support Matteo with his regular work, just for a couple of weeks so he can create the designs. He's the only one with the expertise.

John: Yeah, you're right. OK, thanks a lot, Barbara. I appreciate it. Matteo, would that work for you?

Matteo: Yes, that would work. Thanks. OK, you've made it easy for me to say yes.

John: OK, then that's settled. Thanks, both. I really appreciate your help in this. So, can you get them done by the end of the month?

Matteo: Yes, that should be no problem.

5. Sentence Phonetic Analysis Model

1. Define the communicative type of the sentence.
2. Show the syntagmatic division of the sentence.

3. Lay all the necessary tonetic stress marks in the intonation groups. Define the communicative centres in the intonation groups according to the meaning and modality expressed in the sentence.
4. Transcribe the sentence. Define the cases of vowel reduction and assimilation.
5. Draw the tonogram of the sentence. Define the structure of each intonation group.
6. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/an-interview-about-two-books>

Presenter: Today we're looking at the darker side of literature with two books about not-so-happy families. And we've got writer Helen Slade and book critic Anna Kimura to talk us through them. First up, we're looking at *Her Mother's Daughter* by Alice Fitzgerald, a novel written from two points of view, one of a child and the other of her very troubled mother. Helen, I have to be honest. I found this one hard to read. It's very well written but, well, how did you find it?

Helen: I know what you mean, but I literally couldn't put it down and stayed up till three in the morning to finish it. There's something about immersing yourself in a family this flawed, this damaged, that's compelling. You'd never want to be in that family yourself, but that's what reading is about, isn't it? Wearing someone else's shoes for a while without ever having to live their reality.

Presenter: You surprise me! The families in your own books are a million miles away from this one.

Helen: Yeah, my readers can always be sure they're going to get a happy ending. Which you definitely ... I don't want to give too much away here, but you definitely don't feel like a happy ending is coming for these characters.

Presenter: OK, so don't mention the ending, but can you just describe for listeners what the book is about?

Helen: So, it's about a family with secrets. The mother has hidden her troubled childhood from her husband and her two children but, of course, it's shaped her entire personality and how she behaves as a mother and as a wife. Which is especially obvious when we're reading the sections told in the child's voice, even though the little girl herself doesn't understand the meaning of everything she's seeing.

Presenter: For me, what was really so shocking was less what happened to the mother when she was a child but how the mother treated her own children. Why is that, do you think?

Helen: I think we're all programmed to see mothers as something sacred and pure. As a child she was mistreated by her father, and in some ways we're not that shocked by that, which is a sad thing in itself, and her own mother didn't help her. As a reader we're less affected by that, I think, because that part of the story is revealed to us in the mother's voice, the adult voice. But the reason the way she treats her own child is so much more shocking is that the child is telling us about it and we sympathise with her. It's very clever how the author plays on our natural instincts to protect a child.

Presenter: Though we do feel sorry for the mother too. Or, at least, I did.

Helen: It's hard not to. She's trapped in her own unhappiness.

Presenter: And we're trapped right there with her as the reader. It made me wonder, Anna, why is it that miserable books like this one sell so well?

Anna: Because all of us have families. I suppose the books play out things we all see in much smaller ways in our own family lives.

Presenter: The other hard-hitting book this week is *We Need to Talk About Kevin* by Lionel Shriver. Now there's a family who have a problem!

Anna: They definitely do. Very few people will ever have a killer as a teenage son like the narrator in the book, but we can all identify with the challenges and often terrifying reality of raising teenagers!

Presenter: So can you give us the lowdown on *Kevin*, then, Anna?

Anna: This book is written from the point of view of the mother in letters she's writing to her husband, Kevin's father. Again, we shouldn't say too much about the ending, but the way the author uses the letters is very clever.

Presenter: I have to admit, I really enjoyed this book. It's a difficult topic, but it was much easier to read than *Her Mother's Daughter*.

Anna: As Helen said before, it's about the voice of the narrator. There's no child's voice and, in this story, the victims in many ways are the adults, though, of course, Kevin's sister is a victim of her brother's evil.

Helen: Yes, and the idea of where 'evil' comes from is a theme that comes out in both books. If you choose to call it 'evil' that is. I prefer to describe it as a complete lack of empathy. The mother in *Her Mother's Daughter* had a terrible childhood, but Kevin's from a happy home and good parents.

Presenter: Is he though? The mother often admits she found motherhood hard. Aren't we supposed to think she might have caused Kevin to turn out the way he does? Just like in *Her Mother's Daughter*.

Anna: Both books certainly look at how the mistakes of the parents affect children. And this is another reason we relate to these books. Parents are always worrying if they're doing a good job.

Практичне заняття 12

Тема: **Узгодження тонів. Наголос у реченні. Інтонація неостанніх частей речення. Фонетичний аналіз речення.**

План

- 12.1. Узгодження тонів.
- 12.2. Наголос у реченні.
- 12.3. Інтонація неостанніх частей речення.
- 12.4. Фонетичний аналіз речення.
- 12.5. Ритмічне читання англомовного тексту.

Питання для обговорення:

Matching tones.

Emphasis in the sentence.

Література: [1 – 9]

Практичні завдання:

1. Phrasal intonation is a series of changes the pitch of the pronunciation of different syllables of the words of the sentence. The most important there are changes in the pitch of the last syllable in the sentence, which are expressed most often by a falling or rising tone, as it indicates for the purpose or purpose of expression - message, question, order, request, exclamation, etc.

The intonation of the English language differs from the intonation of the Ukrainian language language:

- 1) a different distribution of pitch within a sentence: high tones higher than tones in the Ukrainian language, and low tones are lower;
- 2) another distribution accentuation of words: there are more unaccented words in an English sentence;
- 3) a faster pace of speech.

In the process of speech, it is easy to notice stops (pauses) not only in the end, but also within the sentence, especially in long sentences. Such pauses contribute to a clearer expression of thought.

You cannot pause after of any word, in any place of the sentence, because between the words and groups of words in a sentence establish strong semantic and syntactic ones connections, thanks to which we give the sentence one or another meaning. IN in case of violation of these connections, the meaning of the sentence as a unit is also violated communicative communication.

Here it is appropriate to mention syntagms, about which were already mentioned when we considered the sound division of speech.

Syntagma is a word or grammatically and intonation-rhythmically formalized minimal semantic combination of words in a sentence (i.e. such an association that is no longer divided without change or disruption semantic connection between words or phrases of the corresponding sentence).

Conditional flow rates are highlighted with an accent.

To produce pronunciation skills, it is necessary to know the rules of phrasal emphasis (phrasal stress), which objectively exist in the language, that is, certain norms typical for of the English language, and special cases of non-coincidence with the norms of the Ukrainian language.

Phrasal stress is manifested in the pronunciation of some words with more force of exhalation, increased articulation effort, increased power compared to other words in this sentence. Highlighted in the sentence as such in this way words are perceived by ear more clearly and, by contrast with others words, as phrasally stressed. Phrasal stress is an articulatory and auditory accentuation pronouncing the syntagm of some words and the syntagm of other words in this syntagm. According to the rules of phrasal emphasis in speech and reading certain classes of words (parts of speech) should be distinguished.

In English they include most of the words that carry a semantic load (the so-called main parts of speech - Notional Parts of Speech)), namely: a) nouns; b) adjectives; c) meaningful verbs; d) numerals; e) adverbs; g) interrogative pronouns; g) reinforcing pronouns; h) possessive pronouns in the absolute form; i) some indefinite pronouns (every, each, much, many, little, few); j) auxiliary verbs, if they are used in general questions, alternative or divisive questions, or in a shortened form (contracted form) of negative sentences (isn't, doesn't), or in affirmative phrases, which are used to confirm the previously mentioned, but still a questionable fact (He is a teacher already. He has been abroad. Tom can speak French. My sister speaks English fluently. In Ukrainian¹²⁴ language in this case a lexical device is used - the word really is added, indeed, well (same), and at the beginning of the sentence, etc.).

As a rule, non-basic parts of speech are unstressed in speech (function words - Functional Parts of Speech), which have rather only grammatical meaning and are part of word or syntactic forms constructions

This category of words includes the following: a) auxiliary and modal verbs; b) linking verbs; c) prepositions; d) conjunctions; e) articles; g) personal; g) possessive and indicative pronouns; h) shares. However, the operative word can also receive phrasal stress, if the speaker wants to specifically emphasize that word with a purpose highlighting the importance of its meaning (although, in fact, it will already be logical emphasis).

English accentuation, as well as Ukrainian, is considered forceful or dynamic, due to which the emphasis in the phrase is accented syllables on the background of unaccented occurs due to an increase in strength their pronunciation.

But English accentuation is different from Ukrainian a greater degree of dynamics and a method of compound formation. The degree of differentiation of accented syllables in an English phrase can be different depending on the semantic significance of the words that distinguish:

1) emphatically accented syllables in words that are distinguished for emphases, formed under the condition of maximum increase in muscle tension (in the transcription they are denoted by a double sign emphasis [``]);

2) non-emphatic accented syllables in words are pronounced with a lower degree of muscle tension (although significantly stronger compared to the Ukrainian accentuation (in the transcription it indicated at the top by a single accent mark [ˈ]);
3) partially accented syllables in words denoting already known facts, and which have partially lost their meaningfulness, are formed with slight muscle tension (in the transcription they denoted by single accent marks below [ˌ]).

It has already been mentioned that in English, according to the rules phrasal emphasis, classically distinguish certain parts of speech. However it should be noted that, for the sake of emphasis, these rules may be violated, and phrasal stress can be placed on any word in the syllable phrases (even an article).

The rules of phrasal emphasis are also violated if the words that are main parts of speech, lose non-emphatic accentuation, remaining only partially highlighted.

So, speech accentuation is a dynamic psychophysiological process of distinguishing meaningfully important words, which indicates active mental activity of the speaker; this process is based on logical analysis, as a result of understanding semantic connections speech situation using phrasal and verbal rules accents existing in the language, and it must be technically correctly designed about English syllabification.

2. Divide text to syntagmas and put the word stress

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/catching-up-after-a-trip>

Dave: Jean, hi!

Jean: Hi, Dave. How are you?

Dave: Good, good.

Jean: Wait a second, I'm not calling you in Canada, right? You're back now, aren't you?

Dave: Yeah, I got back two days ago.

Jean: Oh good, phew. Because I wouldn't want to be calling you long distance without realising it and suddenly ...

Dave: You've spent a fortune on a long-distance call. No, I know, it's OK. I actually wouldn't answer the phone while I was over there if I saw the call was coming from England. But no worries, we're in the same country now.

Jean: Yeah. So, how was the trip? Did you meet your long-lost uncle?

Dave: I did, actually. It was very good. I flew to Toronto and stayed there for a few days. At first I was really worried about my accommodation because I kept reading these appalling stories about rental flats going all wrong.

Jean: Oh, was it one of those?

Dave: Yeah.

Jean: My friend had a disastrous experience in Barcelona with one of them. The place didn't look anything like the photos, and all the neighbours hated that there was a holiday flat in their building. Awkward situation. Urgh.

Dave: Right. So, as I was saying, I was really worried because I heard these stories. And at first I couldn't find the place. Turns out I was in the wrong building. It was next door, and on the top floor, and ... wow. Jean, this place was fabulous! Really spacious,

with these floor-to-ceiling windows and the most scenic views of the city. I could see the lake and the whole city skyline and skyscrapers from my bedroom. I had to pinch myself to prove I wasn't dreaming.

Jean: Sounds pretty cool. So, what's it like? The city, I mean. I've always wanted to go to Canada.

Dave: It's nice. I mean, it's another big, vibrant, modern city. But it's really clean, and there's lots of parks. One of the things I liked was the multiculturalism. We visited Chinatown, Little Italy, Greektown, Little India ... umm, I can't remember the others but it was sort of a new area every three or four blocks, you know?

Jean: Hey, is it true that there's a whole part of the city that's underground? I read that somewhere about Toronto, or saw it on some TV show.

Dave: It's true! I asked about that. They call it the PATH. There's, like, almost 30 kilometres of restaurants, shops, cinemas and stuff all underground. In the middle of the downtown area.

Jean: Amazing!

Dave: Yeah, but actually once you're down there it's not that noticeable. There's actually a lot of natural light. I forgot we were underground. It's mostly useful to get out of the cold weather.

Jean: What temperature was it while you were there?

Dave: It was still only November, but it was getting cold. We had at least a day where it was less than zero. My uncle told me that in January and February it can go down to 20 below zero.

Jean: Oh, wow. I think I'd die!

Dave: Yeah, and the worst thing was what they call the 'wind-chill' factor. So they say the temperature is zero degrees, but minus eight with the wind chill. So it feels like minus eight. And my uncle said the wind-chill factor can go down to minus 40.

Jean: Stop it! You're making me feel cold just thinking about it. So, how was meeting your uncle? The famous Uncle George.

Dave: That was great too. He lives outside of Toronto, in a cottage by a lake. Really tranquil and unspoiled nature.

Jean: I'm dying to see photos. You want to meet up soon? Or are you too jet lagged still?

Dave: Yeah, I'm actually free tomorrow if you like.

3. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/challenges-at-work>

A

I'll never forget the first time I met our new contact from Retrolink, one of our top five customers. I had travelled to their office to meet him in person, talk about the history of our companies together and define a shared vision for future co-operation. I wanted to focus on building a good relationship with him which would be a good foundation for working together.

So, when we met I wanted to make a good impression and also show him respect. I greeted him with a handshake and addressed him by his surname. When I put my hand out I realised he had been moving in to give me a hug, so we did an awkward mixture

of the two! Also, when I greeted him by his surname, he responded politely, though he used my first name. It was all a little uncomfortable.

In this situation, I guess I made assumptions about the level of formality he expected. Even though he had never met me before, he knew our two companies had been doing business with each other for years and he wanted to build on that history by being less formal with me from the beginning. The real learning here for me was that I shouldn't assume we all have the same ideas about meeting people for the first time.

B

I'd never worked with a virtual team on an international project before. It was quite exciting, though also challenging to work with people from different countries, many of whom I would never actually get to meet in person. There were a lot of things that were different about working in the same office and it was quite challenging at the beginning.

For example, there were different time zones, different IT systems and even different local regulations, which impacted on what each person was allowed to, or able to, do for the project.

There were also interpersonal differences, such as different ways of working, approaches to deadlines and when to reply to emails. And we shouldn't forget the fact that English was the project language and that most people on the team had to work in a language which wasn't their first. A positive of this was that it meant that everyone, including the native English speakers, had to make the effort to communicate clearly and clarify their own and everyone else's understanding.

To help us all get on the same page, we defined the communication norms and the rules the team would follow, as well as the meeting dates and deadlines. We laid this all out in a document called a team or project charter. This was really useful and in the end the project was a great success. I'm looking forward to working on my next international project.

C

I went through a bit of a rough patch last year at work. I was already committed to too much and then we lost a team member through restructuring and I quickly became overloaded. This led to me doing too much overtime and feeling very stressed. My boss was really helpful and she pushed back against the unrealistic targets that had been set for our department. She also introduced me to the smart approach to goal setting. It's an acronym, S-M-A-R-T. You use it to create goals that are Specific, Measurable, Achievable, Relevant and Timely.

I used this approach to deal with all of the things that were overloading me. It helped me to prioritise some tasks, to do some later and to drop some completely.

I often use this approach now and feel much more in control of my time and workload.

D

Have you ever missed a flight or had one cancelled? I did. It happened to me last week. My flight home from a business trip was the last one of the day and we were told it was

going to be delayed. That's always a risk at the end of each day. The ground crew kept extending the delay until eventually they cancelled the flight completely. They then told us to go back through the airport to the departures area to talk to their agent who would organise hotels for everyone and rebook us on the following day's flight.

As soon as they made the announcement about the cancellation, I knew I had to think quickly as it would not be likely that the flight would have capacity to take everyone from my cancelled flight. I hurried back through the airport and was one of the first to make it to the desk. That turned out to be a good idea, as there were only nine seats available on the flight the next morning. Everyone else had to fly to a different airport and then continue back to our destination airport in coaches. Lucky me! Right?

Практичне заняття 13

Тема: Слова з двома наголосами у зв'язному мовленні. Інтенація вставних слів. Фонетичний аналіз речення.

План

13.1. Слова з двома наголосами у зв'язному мовленні

13.2. Інтенація вставних слів

13.3. Фонетичний аналіз речення

Питання для обговорення:

Intonation of interjectional words

Література: [1 – 9]

Практичні завдання:

1. Most independent words, as a rule, have one stress. But complex words, especially polysyllabic ones, can have one more (or several), slightly weaker accents, for example: agricultural, intensification, aristocratic, indiscretion. In this regard distinguish main stress (main/principal stress/accnt) - the strongest distinction of one syllable of a word over all of its other syllables words - and secondary (secondary) (secondary stress/ accnt) - more weak distinction of one (or several) syllables of the word against the background of the rest.

Secondary stress (secondary stress/accnt) is the stress in a word, weaker than the main accent, appearing in some several- or polysyllabic words, preceding the main stress.

2. Side stress distinguishes parts of complex and complex abbreviations words Provided there are several bases in a word, it can also have several secondary ones

emphasized In writing, lateral stress can be indicated in Ukrainian speech sign [']

above the stressed vowel of the syllable or sign ['] before the corresponding stressed syllable, in English - the last of the specified ones signs: global, anti-imperialist, thermo-hydrodynamics, investigation, pronouncement. The occurrence of side stress is not related to the lexical meaning words, and this complicates its fixation, generates its variability use. Side emphasis can be expected in complex ones, mostly polysyllabic words, more new or unusual, bookish ones by its nature, or those related to professional language (science, techniques), and in words, the first part of which has a foreign origin.

Examples of the place of word stress depending on the number syllables in a word and their type

7	6	5	4	3	2	1
				'den	si	ty
			in	'ten	si	ty
		,u	ni	'ver	si	ty
	re	,spon	si	'bi	li	ty
„in	di	,vi	si	'bi	li	ty

3. Mark the word stress, transcribe the words:

Discover, online, English, courses, to help, you, build, your, vocabulary, and, improve, communication, skills, practice, developing, with, classmates, in live, group, classes, get, vocabulary, support, from, a personal, tutor, in one-to-one lessons, practice, by, yourself, at, own, speed, with, a self-study, course.

4. There are introductory words in any language, English is no exception. They are placed at the beginning, middle or end of the sentence. Such constructions are pronounced with special intonation. Linking words in the English language are not members of a sentence, but no conversation or essay can do without them. They are often confused with adverbs, unions and other official words. To avoid confusion, it is enough to simply remove the introductory word from the context. If the meaning of the statement remains the same, it means that you have a connection construction in front of you. The main role of interjections in the English language is to connect separate parts of the text into one text. They are especially useful when writing letters, artistic texts, essays, works. Linking Words will help to indicate the time, reveal the cause of the event, express the sequence of events. For the convenience of English language learners, all constructions are divided into several groups in connection with their purpose in the text or language.

Among the listed features of English introductory words, the following can be listed: These words do not change their grammatical form regardless of the environment. Some constructions can easily move through the text, they are placed both at the beginning, in the middle and at the end of the statement.

Linking words do not add new meaning to the sentence.

They can be asked questions from the main or secondary members of the sentence. Introductory words in English can be replaced by synonymous phrases or phrases.

English functional words or form-words, and some pronouns, have two forms of pronunciation: strong (full) and weak (reduced). They have strong forms when they are stressed. In the unstressed position the vowel is weakened. There are three degrees of reduction: qualitative, quantitative and zero. Quantitative reduction is observed in slow speech: the length of long vowels is reduced, i.e., [i: -i], [a: -a], [ɔ: -ɔ], [ɜ: -ɜ], [u: -u]

In the case of qualitative reduction, short monophthongs [e, æ, ʌ, d, v], long monophthongs [ɔ:, ɜ:, a:] and diphthongoids [i:, u:] change their quality resulting in [ə] or [ɪ]. This happens when the tempo of speaking is rather high

In very rapid colloquial speech, the vowels and consonants are omitted. This process, known as zero reduction, is reflected in spelling with the help of contracted forms, i.e., *he's, hasn't, I'm, there's, I've, etc.*

5. Make your partner a compliment about his/her clothes, colour of the hair, colour of the eyes, intelligence, pronunciation skills, etc. Remember to say the person's name either at the beginning or at the end of the sentence.

6. First mark the stressed syllables in each line. Second define whether the melody goes up or down in each line.

I've paid my dues
Time after time
I've done my sentence

But committed no crime
And bad mistakes
I've made a few
I've had my share of sand
Kicked in my face
But I've come through
And we mean to go on and on and on and on.
We are the champions — my friends
And we'll keep on fighting
Till the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the World.

7. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/birthday-parties>

Marco: The big four-oh, Charles!

Dora: Oh!! It's your 40th!

Marco: Are you planning a party?

Charles: Nah, I never celebrate birthdays. I don't see why this one should be any different.

Dora: Why not?

Charles: First, you know me, I can't be bothered with the hassle. It's my birthday but I'm supposed to do all the hard work – contacting people, finding a venue, organising food, worrying who will show up. No, thanks.

Marco: Ah, someone's angling for a surprise party, eh, Dora?

Charles: Marco, stop! Even worse. Having to pretend to be delighted 50 people just sprang up in your living room when you thought you were coming home to put your feet up. Probably having a heart attack at the shock.

Dora: Note to self: never to organise you a surprise party. OK then!

Marco: You've got to do something, though, Charles. It's your 40th.

Charles: Why? What's so great about getting old?

Dora: Er ... still being here to have your birthday?

Marco: Yeah, 'Ageing is better than the alternative', as they say.

Dora: Yeah, and it's true – so why not celebrate?

Charles: You guys can have parties for your 40ths if you like. I just don't go in for that kind of self-indulgent attention-seeking.

Dora: Wow, that's a bit harsh! I had a huge bash for my 30th. And you came. And enjoyed yourself if I recall. Are you trying to say I was just doing it for attention?

Charles: Not exactly ... but ... well ... at least a small part of you must have been.

Dora: Remind me not to invite you to my 40th then, so you won't have to put up with my huge ego while I feed you and provide free drinks all night because I thought we were friends.

Charles: I meant, er, I mean, not all attention-seeking is bad. It's just not my style is all.

Dora: Whereas it is mine?

Marco: Anyway ...

Charles: I didn't say that!

Dora: Er, yes, yes, you did. You said celebrating birthdays is self-indulgent and ...

Marco: Guys, guys! Who knew birthdays was such a touchy subject? Speaking of which, I have to sort out my nine-year-old's party the weekend after next.

Charles: Now, that's a party I'd love to organise.

Marco: Really? It's a nightmare. It's not like when we were kids. Now you have to take them all rock-climbing or hire a make-up artist to come and teach them how to look like a zombie or a film star. And there'd be trouble if someone else in school had the same kind of party and your kid gets accused of copying. That fear you said about no one turning up? It's a million times worse when you're scared your kid is going to have no one turn up.

Charles: Is there that much pressure?

Marco: Yeah, it's crazy. Last year, I got it right with a cinema trip. Simple, but always a winner. But we can't do the same thing again apparently. It says it in my 'Official Laws for 9-Year-Olds' book.

Charles: That's a pity. I've got so many fond memories of birthday parties as a kid. Party food and games and watching cartoons until your parents arrived.

Marco: Trust me, your parents were stressing out!

Dora: At the risk of restarting the argument, when do you think you stopped enjoying birthdays then?

Charles: I dunno really ... somewhere around moving away from home and getting a job and being a grown-up. I don't mean birthdays are immature. I mean, it takes a while to make new friends and so birthdays just become more low-key and it's drinks with a couple of friends or dinner or something. And I just got out of the habit, I guess. Maybe I just need to have a kids-style party like we used to have! Play musical chairs and eat pineapple and cheese on sticks and all that.

Dora: Very retro. I bet people would love that.

Marco: Yeah, they would. Well, I would anyway. And maybe it'll catch on with my kids and it'll start a new party trend.

Charles: You've got me thinking ... it's not a terrible idea. Maybe I will have a party this year!

Практичне заняття 14

Тема: Мелодика загального питання та відповіді на нього. Мелодика переліку.

План

- 14.1. Інтонація питального речення.
- 14.2. Мелодика переліку.
- 14.3. Інтонація в складних реченнях.
- 14.4. Імітація зразків діалогічного мовлення.
- 14.5. Практичне використання фонетичних явищ.

Питання для обговорення:

Intonation in complex sentences

Література: [1 – 9]

Практичні завдання:

1. Intonation of general (yes / no) questions

General (Yes/No) questions in many languages, including English and Ukrainian, are pronounced with rising intonation:

e.g., Have you seen him? Ти його бачив?

Low Rise in general (Yes/No) questions shows the speaker's interest, while Mid/High Rise is typical of more formal and casual questions:

Have you seen him? (= I want to know more, tell me about it)

Have you seen him? (= Just say yes or no, I'm not much interested in details)

Intonation of special (wh-) questions

Special (WH-) questions require specific information: when, what, where, why something happened. Such questions in English and Ukrainian are normally pronounced with falling tones:

e.g., What happened? Що трапилось?

When pronounced with High Fall, such questions sound interested and involved; Mid/Low Fall expresses a neutral attitude:

e.g., When's he coming? (= *I'm really interested*)

When's he coming? (= *I only want to know when.*)

Intonation of alternative questions

Alternative questions have two intonation groups. The first is pronounced with rising of the voice: Mid Rise or Low Rise. The second intonation group is pronounced with a falling tone. Sentences with two or more intonation groups have a combined tune. The intonation groups are divided by pauses.

e.g., Would you like 'tea | or 'coffee?

Intonation of disjunctive (tag) questions



Tag questions have two intonation groups: the first is pronounced with a falling tone - Mid Fall or High Fall. The second intonation group is pronounced with a falling tone if the speaker knows the answer. If the speaker is not sure of the information and

expects the answer 'yes', the tag is pronounced with a rising tone: Mid Rise or Low Rise.

e.g., You've got a sister | haven't you? (= *I remember you have one*)

You've got a sister | haven't you? (= *I don't know for sure, maybe you have a brother?*)

2. When listing items, events, etc., each member of the list is pronounced with a rising tone, and the last one with a falling tone, for example:

I 'see a ,pen, | a ,pencil | and a ,note-book 
The 'students 'answer his ,questions| ,write on the ,blackboard |
and in the ,note-books 

Homogeneous clauses usually form separate syntagms, which are pronounced with a raised tone, except for the last one syntagms, which are pronounced with a lowering of the tone, if it is non-finite:

,One,| ,two,| ,three,| ,four,| ,five.

3. Divide text to syntagmas and put the word stress

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/innovation-in-business>

Welcome to today's Business4U podcast. The focus of this podcast is to think about innovation and why it's important, and also to look at different types and stages of innovation. By the end of it, you will hopefully have a better grasp of the topic of innovation and be able to better understand and drive innovation in both your working and personal lives.

So, why is innovation important? Well, simply put, without innovation it would be difficult to make progress. Organisations and societies would stagnate. Innovation is what drives us forward. It's what forces us to compete in the business world. It's what leads to better products and services, and solutions to new and existing problems. From a business point of view, it's also something which is necessary for survival.

Four key types of innovation are incremental, disruptive, architectural and radical.

Incremental innovation involves innovating in increments, or small stages. Step by step. It focuses on existing markets and technologies and aims to make improvements and design changes to existing products and services.

Disruptive innovation aims to bring new ideas, like technology or processes, to existing markets. In that sense, the innovations will disrupt the market and the companies currently serving that market. The first touchscreen smartphones disrupted the mobile phone industry because up to then, mobile phones had buttons and keypads.

Architectural innovation involves taking successful ideas from one market or industry and applying them to a new or different market. This often happens when people think of other unconventional uses of existing technology. A good example of this can be seen in vacuum company Dyson's entry into the hand dryer and hairdryer market. Their advanced airflow technology from their vacuum cleaners was applied in reverse to machines that blow out air. In the case of these examples, it's personal hairdryers and hand dryers in public toilets.

And finally, we come to radical innovation. This is where a completely new idea is created for a market that doesn't exist yet. It's often what we think of when we think of innovation and it often swallows up existing markets. For example, the birth and growth of digital and downloadable music has practically led to the death of music CDs, and even DVDs. Similarly, film and TV streaming services may lead to the demise of traditional TV within a few short years.

Moving on from types of innovation, let's have a quick look at five key stages of innovation.

The first stage is *Idea generation*. This is where you think of the initial idea and develop it into a more detailed proposal or plan.

The next stage is *Support*. You need to check if you can get support for it, for example from senior leaders or stakeholders in your company. If you're innovating in your personal life, then the support you might need could be from friends or family. Do they think it's a good idea and do they think it would work?

The third step is to *Experiment and test* out the idea. This could mean creating a sample or a prototype of it, if it's a product. Or if it's a service, you could test out a basic version of it.

The fourth step is *Evaluation*. You need to assess how successful your experiments were and what chances of larger success your idea will have.

And finally, you then need to actually *Implement* your idea. That's the fifth stage.

So, there you have it. We've looked at four key types of innovation: incremental, disruptive, architectural and radical, and also five stages of successful innovation: firstly, idea generation. Then, get support. Next, experiment and test out the idea. The fourth stage is evaluation and finally implementation.

4. Make some dilogs

Практичне заняття 15

Тема: Мелодика альтернативних питань. Мелодика звертання. Рівний тон.

План

15.1. Мелодика альтернативних питань.

15.2. Мелодика звертання.

15.3. Рівний тон


Питання для обговорення:

Even tone

Література: [1 – 9]

Практичні завдання:

1. The alternative question during pronunciation is divided into two syntagms: the first of them is pronounced with a low rising tone, and the second - with a low descending tone:

'Is he a , pilot | or a ,sailor? 

At the same time, the tone increase in the first part begins with the word, on which the logical emphasis falls, and the tone falls in the second half occurs in the opposite word.

2. Greetings, requests, apologies, thanks, and some other dialogic phrases often have direct address - words with the help of which the person addressed by the speaker is called. Standing reference words at the beginning of the sentence, can be emphasized and stand out in a separate phrase that is pronounced with a) a low descending tone; b) low rising tone; c) in an even tone; d) ascending-descending tone (in such in this case, adverbial words carry more semantic load, for example:

,Bob, | I'm 'going ,to bed.

,Michael, I 'm 'going to the ,blackboard.

'Michael, 'what's 'wrong with my `lamp?

Within the sentence, the reference words carry a less semantic meaning load, so, as a rule, they remain partially emphasized and continue the melodic pattern of the corresponding one phrases:

,Now Peter;| go 'on ,reading. – ,Yes, 'mum, | I'm ,ready.

Addressing words at the end of the sentence have full or partial emphasis, depending on the degree of their semantic importance:

1. *Thank you, Helen.*

2. *Spell this word, Michael.*

1. *Hello, Betty.*

2. *So long then Betty.*

3. *So long then Mr. White.*

4. *Perhaps some other day, Betty* (припущення, невпевнена заява).

5. *Yes, Mr. White* (впевнена відповідь).

3. Even tone before the pause at the end of the syntax occurs syntactically unfinished groups of plums and the ends of narrative sentences and, similarly, low rising tone, means the incompleteness of the statement. An even tone is used in the case when the speaker seems to be thinking, not knowing what to say next. An even tone is also typical for reading poetic works.

1. *→Frankly, I can't afford it.*||



2. *Perhaps it's → right.*||



Often a flat tone can be replaced by a low rising or in a high rising tone. An even tone conveys a less close connection with the following phrase. The choice of tone for a syntagm is determined by its semantic importance, the degree of its completeness and the degree of connection with the next syntagma.

4. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/introverts-redressing-the-balance>

If I asked you to describe a great leader, I'd be willing to bet certain traits come to mind ... someone charismatic, dynamic, inspiring, a confident public speaker. You're probably imagining a man too, but that's a bias we'll save for another talk! We tend to think of great leaders as people who naturally take to the stage, who draw other people to them by their sheer presence, who are extroverts. But history has also been transformed by people who don't fit these descriptions. People like Rosa Parks, Eleanor Roosevelt and Gandhi. These people would have described themselves as shy, quietly spoken ... as introverts.

Of course we're drawn to extroverts. They're usually charming and persuasive, fun to be around. They're not quietly in the corner somewhere reading a book where we might not notice them. Introverts are mostly happy to let the extroverts take the attention; they'd rather not be in the spotlight, they'd rather finish that book. If they become leaders, it's not because they want to be the centre of attention, it's because they feel compelled to act. They lead not because they enjoy giving orders but because circumstances have put them in a position to make change. If they're the boss, they allow space for the ideas of others to grow because they're not trying to make their mark. An introvert sounds like a pretty good boss, right? You won't need to worry about them stealing your ideas or talking over you in a meeting.

Some of our great creators are introverts too. People like the writer JK Rowling, the great thinker Darwin and the designer of the first Apple computer, Steve Wozniak. It turns out coming up with good ideas is easier when you're engaged in quiet, solo contemplation than when you're leading the cheerleading squad. Not that I'm saying there's anything wrong with cheerleaders! Extroverts are great – some of my favourite people are extroverts. But why is the world so set up for extroverts and so hard for introverts? Why are we always encouraging our kids to speak up, join in, work as a team?

Nowadays, most schools and most workplaces are set up with the extrovert in mind. Children no longer sit in rows in desks, they sit in groups of four or six, doing group projects. Even subjects like maths and creative writing are taught with an emphasis on group collaboration, even though most writers sit alone in front of their computer or typewriter, with nothing between them and the blank page. A kid who prefers to go off into a corner and work alone starts to look like a problem. What's wrong with Janie? Why isn't she joining in? Studies show teachers think extroverts make better students, even though introverts actually tend to get higher grades. We're telling our introverted kids something is wrong with them, that they need to be more sociable, more outgoing. We're giving them fewer opportunities for the quiet contemplation they need in order to produce the best work and be their best selves.

And then at work we do the same. Most offices today are open plan, everyone working and creating noise in one big room, attending team-building workshops or group brainstorming sessions; the introverts' worst nightmares. The introverts at school are judged negatively by their teachers and when they reach the workplace, they're passed over for promotion into leadership positions. But introverts typically take fewer risks and make more careful decisions, and don't we need those traits too?

I'm not saying let's get rid of extroverts and grab all those talkative, sociable performers at primary school and send them off to the library for four hours a day of solitude until they learn to tone it down. I'm not saying that at all. I'm saying we're doing something like the opposite of that to introverts and we need to stop. We need to allow them space to be themselves and then we'll end up getting the most out of our extroverts and our introverts. Let's teach all our kids how to work with others and how to work on their own. Let's create space in offices and at conferences for people to work on their own when they want to and give them the opportunity to come together to share ideas. Let's give staff 'away days', where they go off into the woods, walk up a mountain or wherever, to work on something alone, as well as the 'team-building day' where everyone learns to dance salsa together.

The future is complicated, with a lot of huge, complex problems to solve. Let's make sure we've got our best people working on those problems in the way that suits them best. And then we've got to make sure we listen to our extroverts and our introverts and everyone who sits somewhere in between on the scale. We're going to need all of them.

5. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/renting-a-house>

A

We saw the ad in the summer, in about July, I think, but we weren't really serious about moving then so we didn't even go and see it. It wasn't until November when they readvertised it that we got in touch with the agency and had a look. They'd put the price down since the summer too, I suppose because it had been empty so long, so that made it more affordable for us which helped us make up our minds. It was perfect – a bigger garden for the kids and enough space for an office. In winter it was lovely, very cosy, in fact, which is important to me as I really feel the cold, whereas my husband will open a window when it's minus temperatures outside! Anyway, in July when summer really started and we had that heatwave, we understood why no one had wanted to rent it over summer. It was boiling! All those lovely big windows that made the flat so light and open were like a greenhouse as soon as it got warmer. From about 8 in the morning until 7 in the evening, it was like living in a sauna! We couldn't stand being at home, and weekends were especially bad. No air conditioning, of course. If only we'd gone to see it when it was first advertised in July, we'd never have moved in!

B

I always rent apartments when I go on holiday, rather than staying in hotels. Hotels are so impersonal, aren't they? This way you get to feel like you really live in the place you're visiting. It's the first time I've done it the other way round, though, and rented out my place ... but it seemed like a good way of making some extra money. The website is really easy to use and they only charge five per cent commission, which is lower than a lot of the other holiday rental sites. It's all about the photos and the reviews. Get the photos right and the place can look really upmarket and spacious, but you don't want to make it look too much better than it really is or you end up with a bad review. It's better to undersell and overdeliver so guests are pleasantly surprised and leave an extra positive review. So far, I'm averaging three stars because of one bad review that brought my average down from four and a half stars, but hopefully I'll get it back up during the busy season.

C

Buying a house seems so far out of my reach it's almost impossible, as it is for loads of people my age these days. My parents always told me renting was throwing money away, but it was different in their day. Then people could afford to buy a house on a normal salary, but nowadays house prices are so high and no bank will look at you unless you've got a huge deposit. The problem with my dream of buying is that it's never going to come true. Not unless my parents help me out, but I've got two sisters and we're all in the same position. At least they've both got good jobs. Not good enough to buy a house, but at least they can afford to rent places of their own in nice areas. I just don't earn enough to rent around here. Even if I get promoted to manager, it'll be tough to find somewhere unless I share, and call me fussy, but there aren't that many people I want to share a bathroom and kitchen with. Some days I think I'll be stuck living with my parents forever – even renting is like a dream to me.

D

At first our landlord was really helpful, couldn't do enough for us. You hear stories of nightmare landlords and we felt like we were really lucky, or so we thought anyway. He redecorated the whole place, from top to bottom, and let us keep all the bills in his name so we didn't have the bother of contacting all the companies ourselves. He even offered to come round and do the gardening as he knew we both worked long hours and might not have time. That's where the problems started now I look back. Then he'd pop round 'just to check everything's OK for you' ... once a month, then twice a month. Soon he was coming every week with some excuse or other. In the beginning we'd invite him in for tea, but it was only encouraging him, so when we realised, we'd try to have the conversation on the doorstep instead. It got so bad we pretended to be on our way out if we saw him coming up the path. We'd grab our coats and walk round the block until he'd gone. I don't know if he was just lonely or just didn't trust us not to ruin his precious house. In the end we gave our notice and found somewhere else. It's a shame because we really loved that house, but at least it's more peaceful in the new place.

Практичне заняття 16

Тема: Мелодика розділових питань. Мелодика привітання.

План

16.1. Мелодика розділових питань.

16.2. Мелодика привітання.

Питання для обговорення:

2. Melody of a complex sentence.

3. Melody of a compound sentence

Література: [1 – 9]

Практичні завдання:

1. Intonation of disjunctive (tag) questions


A tag question, like an alternative question, refers to categories of structurally conditioned two-syntagmatic phrases. Consists of a separate question from two parts, and if the first part is on its own syntactic structure is affirmative, then the second must be interrogative-negative and vice versa. In broadcasting, such a question is appropriate is divided into two semantic groups: the first (which includes statement) is written in a descending tone, and the second (Tag-Question) pronounced with a rising tone (since, in fact, this is a general question, but only abbreviated). In a separate question, the speaker expresses his opinion the opinion is uncertain, subjecting it to doubt, and therefore turns to the addressee by confirming the authenticity of one's opinion (asserted or denied). The answer can be either affirmative or negative, for example:

1. 'Jane is his sister; | isn't she? – Yes, | she is.


No, | she isn't. || 2. 'Jane isn't his sister; | is she? – Yes, | she is.||


If, on the contrary, the speaker has almost no doubts about what the corresponding fact is a real phenomenon, and hopes for a positive one the answer (rhetorical question) is used both in the first part and in the second descending tone In this case, it turns out that there is a divisive question a specific form of affirmation. Finally, it should be noted that Interjections are very common in English dialog speech, in contrast to Ukrainian.

2. In English, greetings can be pronounced using different melodic tones. The greeting sounds official and business-like, pronounced in a low descending tone:

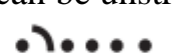
-Good , morning. 

But this same greeting can also be pronounced with a low rising tone, and with a descending-ascending tone, depending on the situation or mood speaker:

-Good , morning. 

-Good ~ morning. 

The word *Good* in the greeting can be unstressed:

Good ` morning, Mr. Brown. 

At the end of the conversation, both speakers say parting words with a rising tone

Good 'after ,noon.

• — • ↗

Good - ,bye.

• ↗

3. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/tech-addiction>

Presenter: The sound of kids hanging out together. Or, at least, how it sounded a few years ago. Nowadays a group of, well, just about anyone – kids, teens, tweens, their parents – might sound a lot more like this ...

Most of us spend hours a day with our heads bent over our smartphones. Research suggests teenagers spend as many as nine hours a day, while pre-teens spend up to six.

Teen voice: I don't know, it's, like, the first thing I do in the morning, check in and see who's posted anything overnight. It's my alarm clock so I kind of have to look at it and then, you know, it's pretty hard not to scroll through.

Presenter: And it's not just teenagers and millennials, Generation X and even the Baby Boomers are almost as bad.

Adult voice: I'm online most of the day for work and you'd think I'd be sick of screens by the time I get home, but most of my news comes through Facebook and I'm really into food so I'll hold my hands up to being one of those people who posts photos of their meals.

Presenter: But are we addicted to our phones and apps? And does it matter? Former Google and Facebook employees certainly think so. So they've set up a non-profit organisation, the Center for Humane Technology, to reverse the digital attention crisis and promote safe technology for children.

Expert: Anyone who's seen queues round the block for the latest iPhone has to wonder what these people are thinking. You've literally got people sleeping in the street to get the newest device, probably not even talking to anyone else in the queue because they're on social media, taking selfies in the queue to post to Instagram. If that's not addiction, it's certainly obsession.

Presenter: A more formal definition of addiction describes it as a repeated involvement with an activity, despite the harm it causes. Someone with an addiction has cravings – that feeling that you haven't checked your phone for two minutes and can't relax until you get your hands on it again. They may have a lack of self-control and not realise their behaviour is causing problems – like texting while cycling or falling off a cliff taking a selfie. And, in case you're wondering, I read about both of those via the news app on my phone, which updates every couple of minutes with the latest stories ... definitely addicted. So the 'Truth about Tech' campaign by Common Sense Media and the Center for Humane Technology couldn't come fast enough for most of us. But it's children who are probably most at risk because of the effect tech addiction might be having on their brain development. Professor Mary Michaels of the Atlanta Future Tech Institute has been working with very young children. Mary, thanks for dropping by. What is your research telling us?

Mary: Well, we know that screen time is affecting key aspects of healthy child development, like sleep, healthy eating and what psychologists call 'serve and return'

moments, which are when parents respond to babies seeking assurance and connection by making eye contact, smiling or talking. All perfectly normal things we do and which help lay the foundations of babies' brains. It's much harder to engage with a baby normally if you're looking at your phone. Or, even worse, if parents give a crying child a phone to distract them instead of talking to them or hugging them, and that might lead to them failing to develop their ability to regulate their own emotions.

Presenter: And what about older children?

Mary: Again, we know that teenagers who spend a lot of time on social media are 56 per cent more likely to report being unhappy and 27 per cent more likely to suffer depression. Teenagers are especially vulnerable because they're more sensitive to highs and lows anyway, so we're looking at, potentially, higher instances of suicide, schizophrenia, anxiety and addiction in teens which is exacerbated by dependence on technology.

Presenter: It sounds like a vicious circle. They're more likely to get addicted to smartphones and social media and that addiction itself makes them candidates for other addictions.

Mary: Yes, that's right.

Presenter: Time to stage an intervention! Is there anything we can do to make tech less addictive?

Mary: Setting devices to greyscale, which is basically black and white, might make them less appealing. Scrolling through a newsfeed of boring, washed-out photos just doesn't create the same rush as bright colours perhaps. And you can turn off the notifications that are constantly pulling you back in to check your phone.

Presenter: So is it ...

4. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/the-helix>

I'd like to turn now to the object which is the main point of this talk: the helix. This is a fascinating mathematical object which touches many parts of our lives. Movement, the natural world, the manufactured world and our genetic make-up are all connected to the shape of the helix.

A helix is a type of three-dimensional curve that goes around a central cylindrical shape in the form of a spiral, like a corkscrew or a spiral staircase. The helix is a very popular shape in nature because it is very compact. In fact, helices are sometimes referred to as 'nature's space saver'. In architecture too, the helix shape of a spiral staircase is an attractive option in buildings where space is very restricted.

The most renowned type of helix is probably the double helix of DNA, or deoxyribonucleic acid. DNA is made of two helices that curve around each other, a bit like a twisted ladder. DNA contains the genetic information or 'code' that determines the development and functioning of all known living things. The helix shape is a very efficient way to store a long molecule like DNA in the limited space of a cell.

There are different types of helices. Helices can twist clockwise, right-handed, or anti-clockwise, left-handed. An interesting experiment is to hold a clockwise helix, such as a corkscrew, up to a mirror. The clockwise helix appears to become counterclockwise.

We can perceive examples of helices in many areas of our world. Spiral staircases, cables, screws and ropes can be right-handed or left-handed helices. A helix that goes around a cone is called a conical helix. Examples of conical helices are screws or the famous spiral ramp designed by the architect Frank Lloyd Wright in the Guggenheim Museum in New York.

Helices are also prevalent in the natural world. The horns of certain animals, viruses, seashells and the structure of plants, flowers and leaves can all contain helices. The human umbilical cord is in fact a triple helix.

With the discovery that the helix is the shape of the DNA molecule, it is not surprising that the helix is found in so many areas. It's one of the most natural shapes in nature.

Let's turn our attention now to the mathematical description of the helix. You'll need a pen and paper for the next part of the talk as I am going to give you some variables to write down. Take your time to notice the different ...

Практичне заняття 17

Тема: **Порушення рівномірно нисхідного ряду наголошених складів (різке підвищення тону). Мелодика складносурядного речення. Мелодика складнопідрядного речення.**

План

- 17.1. Порушення рівномірно нисхідного ряду наголошених складів (різке підвищення тону).
- 17.2. Мелодика складносурядного речення.
- 17.3. Мелодика складнопідрядного речення.

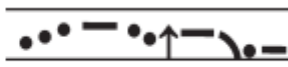
Питання для обговорення:


1. Violation of a uniformly descending series of stressed syllables (sharp rise in tone).
2. Melody of a complex sentence.
3. Melody of a compound sentence

Література: [1 – 9]

Практичні завдання:

1. This is one of the common types of emphasis in English. The beginning of the sentence is a normal tonally descending series warehouses; on the word on which the speaker wants to emphasize, the tone of voice rises, but, as a rule, does not rise above the tone of the first stressed syllable. Then there is a gradual lowering of the tone again, as well must be in a scale with a descending tone. In transcription, this is raising the tone voice is indicated by an arrow (↑) instead of the usual accent mark:

She is ex'plaining a ↑new 'grammar . rule. 

→Helen, | 'read the ↑first 'passage a loud. 

2. The melody of a complex sentence depends on how much simple sentences included in the are strongly connected in meaning structure of a complex sentence. For ease of consideration of the issue let's assume that we have a complex sentence that consists of two simple equals. If the second sentence reflects the effect of the first sentence and on this should be emphasized, then the first sentence is pronounced low in an ascending tone, and the second in a low descending tone:

The 'classes are ,over | and the 'pupils .go ,home.

If there is no close semantic connection between the components of a complex sentence, or there is no need to emphasize any one of them, then both parts of the complex sentence are pronounced in a low descending tone:

In the ,morning 'Fred 'goes to ,school | his 'father 'goes to his ,work.

3. The melody of the final semantic group (syntagma) depends on communicative type of sentence: a) general questions are pronounced with low rising tone; b) affirmative and special sentences question - with a low descending tone; c) alternative and dividing questions (as we have seen above) are pronounced bisyntagmatic In most cases, the

main clause in the composition complex subjunctive is more or less independent of the following sentence (that is, from the subjunctive), so it is often pronounced low in a descending tone:

You can 'make your a'ssignment at ,home, | if you have all he 'books ,needed.

The subordinate clause that comes before the main clause is dependent on the main one, and therefore pronounced with a rising tone: *If he has learned everything of that, | I can't even guess, | what he could have done then.*

As you can understand, the intonation of the non-finite semantic group, which can be both the main and the subordinate clause, can be pronounced in different ways: both rising and falling tone.

3. Make a Sentences Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/c1-listening/the-history-of-hand-gestures>

Earlier on in today's lecture, I mentioned the importance of hand gestures and said that I'd touch on some of these, pardon the pun! Hand gestures are, of course, often culturally bound and can vary from group to group. But there are a few of them which, if not universal, are very common indeed around the world. I'd like to focus on the history of four gestures in particular: the salute, the thumbs up, the high five and the handshake.

The salute, a gesture most associated with the military, may have originated in the 18th century. The Grenadier Guards, one of the oldest regiments of the British Army, used helmets in the form of cones. These were held in place by chinstraps. It was difficult to raise your helmet when greeting someone, so the soldiers simply touched their head with one short movement of the hand before quickly putting it back down again at their side.

The thumbs-up gesture apparently goes back a lot further. It's widely believed that this gesture goes back to Roman times when gladiators fought in front of the emperor and eager crowds in the Colosseum. The fallen gladiator's fate was decided by the audience. If they felt he had fought well, they showed their approval with a thumbs-up gesture. The emperor would then confirm this and thereby would spare the gladiator's life. If the crowd gave a thumbs down, on the other hand, that meant execution.

However, there are no reliable historical references to thumbs going either up or down in the Colosseum. It may be that if the crowd wanted to spare the gladiator's life, then they would actually cover up their thumb and keep it hidden. They would only extend their hand and thumb if they wanted the gladiator killed. This actually makes more sense, as the emperor could much more easily see what the crowd was indicating when looking out over a huge arena.

The high-five hand gesture is almost universally used as a greeting or celebration. Many see its origins in baseball. Two US teams lay claim to inventing the high five: the Los Angeles Dodgers in 1977 or the Louisville Cardinals in 1978. It's quite likely that it was neither, and the gesture might have a much earlier origin again. It is very similar to a 1920s Jazz Age gesture known as the 'low five', or 'giving skin'. This gesture involved people slapping each other's lower hands, also in celebration. There

are, in fact, numerous references to the low five in films of the era. Perhaps the high five is just an evolution of that gesture.

The final gesture I'm going to mention today is the handshake. It dates back as a greeting at least as far as Ancient Greece. In the Acropolis Museum in Athens, the base of one of the columns shows goddess Hera shaking hands with Athena, the goddess of wisdom and courage. It's thought that shaking hands, rather than bowing or curtsying, showed both parties as equals. In 17th-century marriage portraits in Europe we find many examples of handshakes between husband and wife. Now, of course, the handshake has a multitude of uses: meeting, greeting, parting, offering congratulations, expressing gratitude or completing an agreement. In sports or other competitive activities, it is also done as a sign of good sportsmanship. In this way, the gesture has not strayed from its original meaning to convey trust, respect and equality.

Практичне заняття 18

Тема: Фонетичний розбір слова. Фонетичний розбір речення.

План

18.1. Фонетичний розбір слова.

18.2. Фонетичний розбір речення.

Питання для обговорення:

1. Melody of a complex sentence.

2. Melody of a compound sentence

Література:

[1 – 9]

Практичні завдання:

1. Word Phonetic Analysis Model

1. Spell the word.

2. Define the number of phonemes, constituting the word and give their definition and orthographical representation.

3. Define the allophones by which the phonemes are realized in the phonetic structure of the word.

4. Divide the word into syllables. Define their types. Mark the stressed syllable.

5. Give the accentual pattern of the word and examples of words of the same accentual pattern.

2. Sentence Phonetic Analysis Model

1. Define the communicative type of the sentence.

2. Show the syntagmatic division of the sentence.

3. Lay all the necessary tonetic stress marks in the intonation groups. Define the communicative centres in the intonation groups according to the meaning and modality expressed in the sentence.

4. Transcribe the sentence. Define the cases of vowel reduction and assimilation.

5. Draw the tonogram of the sentence. Define the structure of each intonation group.

3. Make Word Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/a2-listening/a-morning-briefing>

Hi, everyone. I know you're all busy so I'll keep this briefing quick. I have some important information about a change in the management team. As you already know, our head of department, James Watson, is leaving his position at the end of this week. His replacement is starting at the end of the next month. In the meantime, we'll continue with our projects as usual.

I have two more quick points. Firstly, there will be some improvements made to the staff car park next month for a few weeks. It will be closed during that time.

Don't worry, we've found a solution. We can use the local church car park until our own one is ready. If you arrive before 8.30 a.m., please use our small car park on Brown Street, and if you arrive after that, you should go directly to the church car park. It's

only a five-minute walk away. But they need it in the evenings, so you have to leave before 6 p.m. Sorry about that – I know how much you all love working late!

The other thing I wanted to tell you about is that the canteen has now introduced a cashless payment system. So, you can't use cash for payments any more. You can pay directly with your smartphone or you can pay using your company ID card. The total amount put on your company ID card comes off your salary at the end of each month.

OK. That's it? Are there any questions?

4. Make Sentence Phonetic Analysis

<https://learnenglish.britishcouncil.org/skills/listening/a2-listening/an-invitation-to-a-party>

Automated message: You have two new messages. Message number one, received today at 3.45 p.m.

Hi, it's me. How's it going? I guess you're at work and you don't have your phone on, right? First of all, thank you, THANK YOU for the birthday card and message. I received it this morning. That's so nice of you. I'm organising a little party for my birthday. It's nothing very big – only a few of my best and closest friends. That means you too! We're going to have it at my cousin's house. She lives in the countryside in a nice big house with a swimming pool. I'd love to see you there. It's going to be this Friday. I'll send you the instructions on how to get there later, OK?

Anyway, have fun at work. Don't work too hard, OK? Talk soon.

Automated message: You have two new messages. Message number two, received today at 5.15 p.m.

Aw, you're still not answering your phone! OK, here are the instructions to get to my cousin's house for the party. Are you going to take your car? If you take the car, drive straight on Forest Road until you get to the motorway. Drive past Brownsville and take exit 13A. That's 13A. You drive down the road there and turn left. It's the first big house on the right. OK? If you're taking a bus, you can get the number 80 to Brownsville. Call me when you get there and somebody can pick you up in a car. I can't wait. This is going to be so great!

Практичне заняття 19
Тема: **Фонетичний аналіз тексту.**

План

- 19.1. Транскрибування суцільного тексту.
- 19.2. Асиміляція, редукція, елізія у зв'язному мовленні.
- 19.3. Тонування та інтонування тексту.
- 19.4. Ритмізація тексту.

Питання для обговорення:

- 1. Melody of a complex sentence.
- 2. Melody of a compound sentence

Література: [1 – 9]

Практичні завдання:

Make full text transcription^

A

Man: How did it go?

Woman: Umm, I think it went quite well. I did a lot of research and prepared a lot. I was in there for ... I don't know ... half an hour?

Man: And? What did they say?

Woman: Nothing much. At the end I asked them, 'What happens now?', and the woman said, 'We'll call you back with news in three or four days.'

Man: Really?

Woman: Yeah, I think I've got the job. There weren't a lot of other people there. I was the only interview that day, you know?

Man: Well, good luck with it.

B

Man: Anyway, you were saying ...

Woman: Oh, yeah, um ... let's see. Yes, so I was in the museum and there were, I don't know, a hundred people waiting to get into the room. Finally, I got in, and I tried to see the *Mona Lisa* but I couldn't look at it.

Man: Why not?

Woman: Because the room was filled with people taking photographs of it!

Man: Oh, right.

Woman: Yes! And selfies.

Man: Wait a minute. You can take photos while you're in there?

Woman: Yes, but you can't use flash. I don't know ... Why do we take photos of everything we see when we travel?

Man: I know. And we never look at the photos after.

Woman: Exactly! I'm tired of always taking photos. I don't feel I'm enjoying things.

C

Man: Who took this?

Woman: I can't remember. Hmmm ...

Man: What am I doing?

Woman: You're sitting on the sofa, watching TV and eating chocolates. Nothing changes!

Man: Ha! Very funny. You look very young, though.

Woman: I know. Look at my hair – it was so long!

Man: Mine too, look at me! Hey ... I think I know who took this photo.

Woman: Umm ... who? Was it Dad?

Man: No, it wasn't Dad or Mum. Do you remember Barry?

Woman: No.

Man: Yes, YES! You do remember. Barry, your boyfriend at high school. You were seventeen and he was sixteen and he was so very polite: 'Hello, I'm Barry. It's very nice to meet you ...'

Woman: Stop it! He was nice.

Man: Yeah, well, he took the photo.

D

Woman: Let's see. OK. I'm glad we could talk about this. It's not easy to say.

Man: What?

Woman: Well, you're not in our group – for the class project.

Man: What do you mean? You know I'm always in a group with you.

Woman: I know. It's just that this time ... this time we made the group differently and because you were late ...

Man: I see. You don't want me in the group?

Woman: No, no. It isn't that. It's that we've already made the group, see? There's four of us already.

Man: So? We can't be a group of five?

Woman: Well, the teacher said four people per group.

Man: Oh.

Woman: It's not about you or your work or anything like that. It's ... errrr ... well, we already have the group.

Man: So I have to find another group.

Woman: I'm sorry.

**ЧАСТИНА 3.
МЕТОДИЧНІ РЕКОМЕНДАЦІЇ З ОРГАНІЗАЦІЇ САМОСТІЙНОЇ
РОБОТИ СТУДЕНТІВ**

**PART 3.
STUDENTS' SELF-DIRECTED ACTIVITY ORGANIZATION GUIDE**

CONTENT MODULE 1. English phonetics

I. The Organs of Speech

Exercise 1. Draw a picture of the organs of speech and explain their functions.

II. The Classification of English Consonant Phonemes

Exercise 1. Give the definition of the English consonants [d], [n], [l], [s], [θ], [ʃ], [tʃ], [r], [j], [w], [g], [ŋ].

III. The Classification of English Vowel Phonemes

Exercise 1. Give the definition of the English vowels [i:], [ɪ], [e], [æ], [ɑ:], [ʊ], [ʊ], [u:], [ʌ], [ə:], [ə].

IV. The Articulation of the English Consonants

Exercise 1. Write the transcription symbols of the sounds which are heard when the organs of speech are prepared to pronounce: (a) the English consonants [b], [d], [g], but with the soft palate lowered; (b) the Russian [п], [б], [г], [ж], but with the middle of the tongue raised; (c) the English [p], [t], [k], but with the vocal cords drawn near together and vibrating.

Exercise 2. Draw the position of the organs of speech in pronouncing the consonants [p], [t], [k], [m], [n], [ŋ].

Exercise 3. On one and the same drawing show the difference in the position of the speech organs in articulating the following pairs of English and Russian consonants. Use coloured pencils:

- (1) [p] — [п']; [t] — [т]; [t] — [т']; [k] — [к']; [m] — [м']; [n] — [н]; [ŋ] — [н']; [ŋ] — [ŋ];
(2) [l] — [л]; [l] — [л']; [l] — [л]; [s] — [с]; [ʃ] — [ш']; [ʃ] — [ш];
(3) [t] — [т].

Exercise 4. Draw the position of the tongue in pronouncing the English consonants [θ], [ð], [s], [z], [ʃ], [ʒ], [w], [r], [j], [l], [tʃ].

Exercise 5. Consonant Practice. Read the words in the followings exercises. In exercises with an asterisks the words are to be read (a) downwards and (b) across the page:

(1)

[p, t, k]

pea	port	pot	happy	map
tea	talk	took	city	sit
key	coat	cat	lucky	silk

- * (2) [p — sp], [t — st], [k — sk]
 park — spark
 top — stop
 core — score
 key — ski
- (3) [pl, kl] [pr, tr, kr] [tw, kw]
 place price twenty
 please try question
 close tree quick
 clap crack between
- (4) [pn, tm, tn, kn] (5) [pl, tl, kl] (6) [kt, pt]
 happen apple act
 bottom little fact
 curtain cattle stopped
 taken tackle dropped
- * (7) [p — b, t — d, k — g]
 pay — bay lap — lab
 tie — die bet — bed
 cue — due lock — log
- (8) [br, dr, gr] [bl, dl, gl] [bn, dn]
 bright nibble ribbon
 dry middle harden
 green giggle trodden
- (9) [m]
 mood come stream
 match stem armed
 make dumb hammer
- (10) [n]
 nine men lean
 nice ten winner
- (11) [ŋ] [ŋg]
 song singing English
 long ringing language
 ring singer singular

- (13) [tʃ]
 chair watch teacher
 cheeze bench picture
 chalk match lecture
- (14) [dʒ]
 June language region
 July page imagine
 journey village gadget
- *(15) [tʃ — dʒ]
 chain — Jane rich — ridge
 choke — joke etch — edge
 chin — jin lunch — lunge
- *(16) [f — v, s — z]
 fast — vast leaf — leave
 first — verse if — eve
 seal — zeal kiss — keys
- (17) [θ] (18) [ð]
 thin path they bathe
 thick moth that soothe
 theme tooth this smoothe
- *(19) [θ — ð]
 bath — bathe
 smooth — smoothe
 breath — breathe
- *(20) [s — θ, f — θ]
 sum — thumb fin — thin deaf — death
 saw — thaw fawn — thorn puff — path
 sort — thought fought — thought kiss — kith
- *(21) [z — ð, v — ð]
 zone — those vine — thine wizz — with
 zeal — these vent — then breeze — breathe
 zip — this vale — they sieve — seethe
- (22) [ʃ]
 shoe dish pressure
 shell cash social
 sharp rush nation
- (23) [ʒ] (24) [h]
 measure prestige how behind
 pleasure garage home behave
 hand inhale

- (25) [l] (26) [r]
- | | | | | |
|------|------|------|------|---------|
| line | fill | help | row | very |
| low | bell | belt | read | sorry |
| late | fall | elk | rest | current |
- *(27) [pr — br] [tr — dr] [kr — gr]
- | | | |
|----------------|-------------|---------------|
| price — bright | try — dry | cream — green |
| press — breast | true — drew | crow — grow |
- (28) [j]
- | | | | |
|------|---------|-------|-------|
| you | new | few | tune |
| yoke | view | humor | suit |
| yard | student | cue | pupil |
- (29) [w] *(30) [w — v]
- | | | |
|-------|---------|---------------|
| we | twenty | went — vent |
| wine | twig | wine — vine |
| worse | between | worse — verse |

Exercise 6. Consonant Practice in Sentences. Read the following phrases and sentences:

[p], [t], [k]

1. Take care of the pence and the pounds will take care of themselves. 2. To tell tales out of school. 3. To carry coals to Newcastle.

[sp], [st], [sk]

1. Strictly speaking. 2. To call a spade a spade. 3. To praise to the skies.

[b], [d], [g]

1. A good dog deserves a good bone. 2. To beat about the bush. 3. To give the devil his due.

[tʃ], [dʒ]

1. Children are poor men's riches. 2. Little knowledge is a dangerous thing. 3. He that mischief hatches mischief catches.

[m], [n]

1. Many men many minds. 2. Men may meet but mountains never. 3. What's done cannot be undone.

[ŋ]

1. Seeing is believing. 2. Saying and doing are different things. 3. A creaking door hangs long on the hinges.

[ŋk], [ŋg]

1. First think, then speak. 2. As the fool thinks, so the bell clinks. 3. Hunger is the best sauce.

[n], [ŋ]

1. No living man all things can. 2. Better die standing than live kneeling. 3. Among the blind the one-eyed man is king.

[f], [v]

1. Far from eye, far from heart. 2. Fortune favours the brave. 3. Give every man thy ear, but very few thy voice.

[θ], [ð]

1. To go through thick and thin. 2. Wealth is nothing without health. 3. Birds of a feather flock together.

[s], [z]

1. The least said the soonest mended. 2. Slow and steady wins the race. 3. Speech is silver, but silence is gold.

[s—ð], [z—ð]

1. Cheapest is the dearest. 2. The last straw breaks the camel's back. 3. Necessity is the mother of invention.

[ʃ], [ʒ]

1. A wolf in sheep's clothing. 2. A measure for measure. 3. Eat at pleasure drink with measure.

[h]

1. Habit cures habit. 2. He that has no head needs no hat. 3. High winds blow on high hills.

[l]

1. Let sleeping dogs lie. 2. Life is not all cakes and ale. 3. Look before you leap.

[r]

1. Respect yourself or no one will respect you. 2. Roll my log and I will roll yours. 3. Soon ripe, soon rotten.

[j]

1. As you make your bed, so must you lie in it. 2. No news is good news. 3. No herb will cure love.

[w]

1. Where there's a will there's a way. 2. When the wine is in the wit is out. 3. Time works wonders.

[pl], [kl]

1. Plenty is no plague. 2. Out of place. 3. Clean as a pin.

[pr], [tr], [kr]

1. Prosperity makes friends, and adversity tries them. 2. Don't

trouble trouble until trouble troubles you. 3. Crows don't pick crows' eyes.

[fr], [str], [θr], [skr]

1. To throw straws against the wind. 2. A friend in need is a friend indeed. 3. Scratch my back and I'll scratch yours.

[sw], [tw], [kw]

1. No sweet without sweat. 2. He gives twice who gives quickly. 3. Between and betwixt.

V. The Pronunciation of the English Vowels

Exercise 1. Draw the tongue position in pronouncing the vowels [ɪ], [ʊ], [æ], [ɑ] and [ɜ:].

Exercise 2. On one and the same drawing show the difference in the tongue position in pronouncing the following pairs of vowels: [æ]—[ə]; [ʊ]—[o]; [ɪ]—[ɪ].

Exercise 3. Vowel Practice. Read the words in the following exercises first downwards and then across the page:

- | | | | |
|------|---|------|---|
| (1) | [i:] — [ɪ]
peal — pill
deed — did
seat — sit | (2) | [ɪ] — [e]
win — when
did — dead
sit — set |
| (3) | [e] — [æ]
men — man
head — had
guess — gas | (4) | [æ] — [ʌ]
fan — fun
bad — bud
hat — hut |
| (5) | [ʌ] — [ɑ]
done — darn
bud — bard
cut — cart | (6) | [ɑ] — [ɔ:]
far — four
darn — dawn
part — port |
| (7) | [ʊ] — [ɔ:]
don — dawn
cod — cord
spot — sport | (8) | [ɔ:] — [ɜ:]
four — fur
torn — turn
caught — curt |
| (9) | [ʊ] — [u:]
full — fool
hood — food
book — boot | (10) | [i:] — [ɪə]
tea — tear
bead — beard
piece — pierce |
| (11) | [i:] — [eɪ]
pea — pay
mean — main
leak — lake | (12) | [e] — [eɪ]
men — main
led — laid
let — late |

(13) [e] — [ɛə]
very — vary
dead — dared
shed — shared

(14) [ei] — [ɛə]
day — dare
pay — pair
they — their

(15) [æ] — [ei]
am — aim
man — main
fat — fate

(16) [æ] — [ɛə]
dad — dared
bad — bared
stand — stared

(17) [ɑ] — [aɪ]
bar — buy
charm — chime
park — pike

(18) [ɔ:] — [oʊ]
nor — no
torn — tone
caught — coat

(19) [ɔ:] — [ɔɪ]
bore — boy
all — oil
corn — coin

(20) [oʊ] — [aʊ]
no — now
tone — town
known — noun

(21) [aɪ] — [aɪə]
high — higher
tie — tyre
quite — quiet

(22) [ju:] — [juə]
cue — cure
few — fewer
pew — pure

Exercise 4. Vowel Practice in Sentences. Read the following phrases and sentences:

[i:]

1. Extremes meet. 2. A friend in need is a friend indeed. 3. Between the devil and the deep sea.

[ɪ]

1. Bit by bit. 2. Sink or swim. 3. As fit as a fiddle.

[e]

1. All is well that ends well. 2. Good health is above wealth. 3. East or West—home is best.

[æ]

1. One man is no man. 2. Habit cures habit. 3. A hungry man is an angry man.

[ɑ]

1. He laughs best who laughs last. 2. While the grass grows the horse starves. 3. After a storm comes a calm.

[ɒ]

1. Honesty is the best policy. 2. A little pot is soon hot. 3. Dot your i's and cross your t's.

[ɔ:]

1. When all comes to all.
2. Velvet paws hide sharp claws.
3. New lords—new laws.

[ʊ]

1. By hook or by crook.
2. To beat about the bush.
3. The proof of the pudding is in the eating.

[u:]

1. The exception proves the rule.
2. No news is good news.
3. Soon learnt, soon forgotten.

[ʌ]

1. As snug as a bug in the rug.
2. Every country has its customs.
3. Don't trouble trouble until trouble troubles you.

[ə:]

1. First come first served.
2. It's an early bird that catches the worm.
3. As is the workman so is the work.

[ə]

1. As like as two peas.
2. Take us as you find us.
3. The spirit of the age.

[eɪ]

1. No pains no gains.
2. Haste makes waste.
3. To call a spade a spade.

[oʊ]

1. To hope against hope.
2. As you sow you shall mow.
3. There is no place like home.

[aɪ]

1. A stitch in time saves nine.
2. Out of sight out of mind.
3. Beauty lies in lover's eyes.

[aʊ]

1. From mouth to mouth.
2. Burn not your house to rid of the mouse.
3. In a roundabout way.

[ɔɪ]

1. The voice of one man is the voice of no one.
2. Joys shared with others are more enjoyed.
3. Choice of the end covers the choice of means.

[ɪə]

1. Near and dear.
2. To smile through tears.
3. Experience keeps a dear school, but fools learn in no other.

[eə]

1. Neither here nor there.
2. Take care of the minutes and the hours will take care of themselves.
3. There and then.

[ʊə]

1. What can't be cured must be endured.
2. Curiosity killed the cat.
3. For sure.

[i:] — [ɪ]

1. A small leak will sink a great ship.
2. Honey is sweet but the bee stings.
3. Still waters run deep.

[e] — [eɪ]

1. Short debts make long friends.
2. Better late than never.
3. Money spent on brain is never spent in vain.

[æ] — [e] — [eɪ]

1. If you cannot have the best make the best of what you have.
2. When the cat is away the mice will play.
3. Jest with an ass and he will flap you in the face with the tail.

[ʌ] — [ɑ]

1. Well begun is half done.
2. It's enough to make a cat laugh.
3. Six of one is half a dozen of the other.

[ɑ] — [aɪ]

1. Barking dogs seldom bite.
2. Far from eye, far from heart.
3. My house is my castle.

[ʌ]—[æ]—[aɪ]—[aʊ]

1. A wonder lasts but nine days. 2. Like father like son. 3. If you laugh before breakfast you'll cry before supper.

[ʊ]—[ɔ:]

1. To make a long story short. 2. The pot calls the kettle black. 3. Be slow to promise and quick to perform.

[ɔ:]—[ou]

1. A rolling stone gathers no moss. 2. There is no rose without a thorn. 3. Oaks may fall when reeds stand the storm.

[ʊ]—[ou]—[ɔ:]

1. A scalded dog fears cold water. 2. Cut your coat according to your cloth. 3. Joy and sorrow are as near as to-day and to-morrow.

[ʊ]—[æ:]—[ɔ:]—[ou]

1. Old birds are not caught with chaff. 2. Many words hurt more than swords. 3. Birds of a feather flock together.

[ʊ]—[u:]

1. The boot is on the wrong foot. 2. Too good to be true. 3. Too many cooks spoil the broth.

VI. The Junction of Sounds

Exercise 1. (A) Describe the articulation of the sounds denoted by the phonetic symbols joined by \sim in the following words: [lðæt \sim taɪm] *that time*, [lʊkt] *looked*, [hɪdn] *hidden*, [bætəl] *battle*, [ɑ:m] *arm*, [kjuəri \sim ɒsɪtɪ] *curiosity*, [ɒn] *on*.

(B) State the type of junction.

Exercise 2. Pronounce the words and the combinations of words paying special attention to the correct junction of the sounds in them:

- | | |
|---------------------------|-----------------------------------|
| (1) 'un \sim necessary | was \sim 'seen |
| 'un \sim natural | is \sim 'sent |
| 'un \sim noticed | I 'wish she were ,here |
| a 'broken ,knife | He will \sim 'leave to-,morrow. |
| a 'fine ,nook | |
| (2) 'last \sim ,time | (3) fact |
| 'that \sim ,chair | act |
| 'quite \sim ,true | actress |
| (4) 'all \sim ,this | (5) garden |
| 'read \sim the ,book | needle |
| 'write \sim the ,letter | little |

VII. Assimilation and Accommodation in English

Exercise 1. Analyse the words *breadth*, *quaint*, *give me* pronounced as [gɪmmɪ], *picture*, *all this*, *that's* from the point of view of the consonant assimilations in them, and state: (a) whether the assimilation in them affects the work of the vocal cords, the active organ, the place of obstruction, the manner of the production of noise or the lip position; (b) the degree of assimilation; (c) the direction of assimilation; (d) whether the assimilation in these words is historical or contextual.

Exercise 2. Give a few examples illustrating assimilation affecting the place of obstruction, the active organ of speech and the work of the vocal cords.

Exercise 3. Give a few examples illustrating progressive, regressive and reciprocal assimilations.

Exercise 4. Give a few examples illustrating different degrees of assimilation.

Exercise 5. Give a few examples illustrating historical and contextual assimilations.

Exercise 6. Pronounce and transcribe the words *fivepence* and *raspberry*, then state, as in Exercise 1, the type of assimilation that has taken place in them.

Exercise 7. In rapid colloquial speech at word boundaries careless speakers have the following assimilations. State their type, degree and direction:

that pen [ˈðæp ˌpen]; ten boys [ˈten ˌbɔɪz]; this year [ˈðɪz ˌjɜː]; those young men [ˈðʊŋ ˌjʌŋ ˌmen]; would you [ˌwʊdʒ ʊ]; good morning [gʊd ˌmɔːnɪŋ]; you can have mine [jʊkən ˌhæv ˌmaɪn].

Exercise 8. Pronounce the following words and phrases observing the assimilation of the consonants [n], [l], [s], [z] to [ŋ] and [θ]:

- (1) although, breadth, enthusiasm, cutthroat, aesthetic, spendthrift;
- (2) 'read the 'book, 'write the 'letter, 'open the 'book, 'spell this 'word, 'fight the 'enemy, 'call the 'doctor, 'pass the 'word, 'eat the 'apple, 'don't 'lose the 'key.

Exercise 9. Pronounce the following words observing the assimilation of the consonants in the clusters: [kl], [pl], [kr], [pr], [θr], [tr], [kw], [tw] and [sw]:

- (1) close, cloth, claim, clerk, class, clasp;
- (2) place, play, please, plastic, platform, playwright;
- (3) cram, crash, crisis, crazy, cream, cricket, crime, cripple, cry;
- (4) practice, praise, preface, press, prefix, predicate, promise, present;
- (5) thread, three, thrill, throat, through, throw, thrust;
- (6) trace, track, trade, traffic, tragedy, train, tram, transitive, try, tremble;
- (7) quick, quarter, quiet, squash, queer, question, quit, quiz, quote;
- (8) twelve, twenty, twilight, twin, twinkle, twist;
- (9) swim, swallow, swan, sweet, sweat, swift.

Exercise 10. Pronounce the following words and phrases without assimilating any sounds in them:

- (1) absent, absolute, absurd, absorb;
- (2) subcommittee, subsequent, subside, substance, substitute;
- (3) blackboard, textbook, back-bone, background;
- (4) cheap book, sick baby, dust bin, top branch, jump down, an English book, that book, sit down, a back garden, we like jam, lock the door;
- (5) these people, had to do, a hard cover, a good pudding.

Exercise 11. Analyse the words given below and state the type of accommodation in them:

cool, bell, music, thought, belt, cue, lunar, who.

Exercise 12. What vowels or consonants are elided in rapid speech within the following words or at word boundaries:

factory [ˈfæktri], national [ˈnæʃnl], perhaps [præps], already [ɔːˈredi], lastly [ˈlæslɪ], you mustn't lose it [ju ˈmʌsn ˌjuːz -ɪt], wouldn't he come [ˈwʊdn̩ ˌkʌm], I've got to go [aɪv ˈɡɒ tə ˌɡoʊ], we could try [wɪ kə ˌtraɪ], let me come in [ˈlemɪ kʌm ˌɪn].

VIII. Subsidiary Variants of English Phonemes

Exercise 1. Pronounce the following words and sentences paying special attention to the use of the correct subsidiary variants of English phonemes in them. Be ready to explain how these variants differ from the principal ones:

- (1) tenth, write this, is this ...?, read this, on the table, all this;
- (2) try, dry, central, hundred, children;
- (3) three, thread;
- (4) cube, argue;
- (5) dwell, language;
- (6) read well;
- (7) plane, price, twice, quiet, clean;
- (8) pupil, tune, fly, friend, few, sleep;
- (9) is it wise, is it raining;
- (10) keep, geese;
- (11) pool, boot, too, cool, goose;
- (12) step down, act, good-bye, sit down, help me, don't know;
- (13) little, middle, good luck;
- (14) behind;
- (15) send, sent, school, steam;
- (16) beauty, music;
- (17) well, bell;
- (18) canal, again;
- (19) centre, cinema, theacher, answer, answers, offers;
- (20) sea—seas, far—farm, leave—left;
- (21) lead—leader, ask—asking, scene—scenery;
- (22) part—partition, verb—adverb;
- (23) it ˈɪz nɪt ˈveri ˌfɑː, it ˈɪz nɪt ˈveri ˌfɑː, ˌyes, ˌyes?

Exercise 2. Read the following words paying special attention to the correct positional length of the vowels in them:

me — mean — meet
 why — wide — white
 too — tool — tooth
 far — barn — park
 for — born — port
 I — mine — might
 say — main — make

IX. Syllable Formation and Syllable Division

Exercise 1. Transcribe the following English words and underline the transcription symbol which corresponds to each syllabic sound in the words:

can, candle, sand, sadden, doesn't, can't, couldn't, melt, meddle, don't, didn't, listen, listening, here, fire, pure, our, chair, player, low, lower, employer, floor, mightn't, needn't, mustn't, oughtn't, listener, drizzle, drizzling.

Exercise 2. Transcribe the following words, show the point of syllable division in each of them by putting a bar between the syllables (table [te|bl]) and define each type of syllable:

reading, ready, standing, nature, natural, picture, brightly, finish, many, pity, colony, colonial, putting, pupil, flower, during, Mary, marry, starry, merry, study, studying, enjoying, without, another, over, discover, pooling, follower, father, story, brother, sorry, body,

hurry, early, houses, stony, nearer, preparing, buyer, destroyer, power, poorer.

Exercise 3. Transcribe the following English words and explain how their syllable division differs from that of the Russian words printed next to them:

carry — карий, pulley — пули, runner — рана, sorrow — ссора, buyer — бая (род. пад. един. ч. от бай), Sawyer — соя, greyer — грея, powers — пауз, mire — мая.

X. The Accentual Structure of English Words

Exercise 1. Write the words listed below in groups according to the accentual types indicated in the following table:

(1) [ˈ—]	(2) [ˈ—]	(3) [—ˈ]	(4) [ˈ—]
(5) [ˈ—ˈ]	(6) [—ˈ—]	(7) [ˈ—ˈ]	(8) [—ˈ—]
(9) [ˈ—ˈ—]	(10) [ˈ—ˈ—]	(11) [—ˈ—ˈ]	

advertize, female, multiply, before, enumerate, novel, police, celebrate, company, overvalue, satire, carriage, believe, compliment, parachute, buffet (*refreshment bar*), problem, compensate, rewrite, paragraph, machine, ballet, programme, unable, recognize, garage, command, specialist, comment, demonstrate, criticize, elect, appreciate, academy, antifascist, misprint, inconvenient, re-cover (*to cover again*), recollect (*to succeed in remembering*), re-pay (*to pay a second time*), repay (*to pay back*), re-form (*to form again*), reform (*to make better*), re-join (*to join again*), rejoin (*to answer*), re-dress (*to dress again*), redress (*to make amends for*), re-create (*to create anew*), recreate (*to refresh*), re-strain (*to strain again*), restrain (*to hold back*), systematize.

Exercise 2. Write the words listed below in groups according to the accentual types indicated in the following table (underline the suffixes):

Words with the suffixes stressed		Words with the suffixes unstressed			
[- 1]	[τ- 1]	[1 - -]	[τ- 1 -]	[- 1 -]	[- 1 - -]
					○

employee, reality, cigarette, conversation, tradition, picturesque, economic, unique, engineer, unity, occasion, etiquette, revolution, parenthetic, ability, procession, demonstration, pedagogic, statuette, confusion, volunteer, composition, sympathetic, admission, wagonette,

oblique, collision, patriotic, mountaineer, exclamation, pioneer, antique, studying, modesty, government.

Exercise 3. Write the words listed below in groups according to the general accentual types indicated in the following table:

	[ˈ ˈ]	[ˈ -]	[- ˈ]
Nouns			
Adjectives			
Numerals			
Verbs			

beefsteak, thirteen, break out, armchair, call up, fair-haired, mix-up, fourteen, blue-eyed, fifteen, put on, sixteen, make up, mankind, post-war, put off, well-known, go out, gas-stove, get up, eighteen, run out, nineteen.

Exercise 4. (a) Transcribe (marking the stress) and read the following words.
(b) Be prepared to translate them:

a blackboard, a black board; a black bird, a blackbird; a green house, a greenhouse.

Exercise 5. Translate into Russian:

a ˈmissing ˈlist a ˈmissing-list
a ˈdancing ˈgirl a ˈdancing-girl

Exercise 6. Transcribe and pronounce the following words:

to export, the export; to increase, the increase; to accent, the accent; to conduct, the conduct; to insult, the insult; to extract, the extract.

XI. Strong and Weak Forms

Exercise 1. Read and transcribe the following sentences:

Will there be any ,room?
She used·to be 'fond of us.
You must be re~liable.
He could have been mis,lead.
Shall I be the ,first one?
We shall be de~layed.
There'd have been a ,row.
It'll be the ,easiest way.
One would have ,thought so.
It was undes,cribably ,dull.
Would he have been a,sleep by
now?

Would there have been e,nough
of it?
I should have been ,ready for you.
We should have been trans~ferred.
They ought to have ,waited for us.
Will she have been disap,pointed?
They'll have ,been i~maging
things.
You ought to be a,shamed of
yourself.
One could have been a,musing
oneself.

Exercise 2. Read and transcribe the following sentences:

(a) 'Think of it. 'Go to him. 'Wait for me. 'Wait on her. 'Look for him. 'Look at them. 'Walk with him. 'Read to her. 'Ask for him. 'Call for them. 'Talk to them. 'Sit by me. 'Listen to me. 'Argue with them. 'Whisper to him.

(b) 'Give it to me. 'Take it from her. 'Hide it from them. 'Choose one for me. 'Clean it for me. 'Read it with me. 'Break it for her. 'Tell it to me. 'Eat some with me. 'Place it by me. 'Keep them for me. 'Show it to her. 'Open it for me. 'Study it with me. 'Practise them with her. 'Hold it for me. 'Lay them under it. 'Interview her for me.

(c) 'Take them a,way from them. 'Where did you ,see them? 'Why didn't you 'give it to him? 'Go 'up to him and 'tell him about it. 'Take them 'all a'way with you. I've 'told him I'll 'look 'everywhere for them. 'Put them in my ~car for me, please. I 'bought them for him 'yesterday. 'What did he 'tell you about us? ,Show them to us.

Exercise 3. Give the transcription of the correct forms of the italicized words. Read the sentences:

1. Tell *him* he's wanted.
2. *He's* wanted.
3. Give *her* an answer.
4. *Her* answer is wrong.
5. He's the student *who's* late.
6. *Who* was it?

Exercise 4. Read the following dialogues using the correct strong or weak forms:

(a) Verbs

Do [də, d, 'du:]

- Where do you live? ...
- Do you live in London?
- Yes, I do ...

Am [m, əm, 'æm]

- I'm going home ...
- So am I ...
- Am I very late? ...

Are [ər, ə, 'ɑ:]

- The boys are at school ...
- So are the girls ...
- Yes, they are ...

Were [wə, 'wɜ:]

- Who were you talking to? ...
- They were friends of mine ...
- Were they English? ...

Has [həz, s, 'hæz]

- Has anyone seen my pencil? ...
- It's fallen on the floor ...
- Oh, has it? Thanks ...

Shall [ʃəl, ʃl, 'ʃæl]

- When shall I see you again? ...
- I shall be here on Monday ...
- Shall we talk about it then? ...

Will [l, 'wɪl]

- I'll see you at lunch time ...
- Yes, we'll have a chat then
- Will you keep me a place? ...

Can [kən, 'kæn]

- How can I help you? ...
- You can carry this ...
- I will if I can ...

Must [məst, 'mʌst]

- We must try to get there early ...
- We must leave in good time ...
- Yes, we must ...

Does [dəz, 'dʌz]

- Where does John live? ...
- Does he live in London? ...
- Yes, he does ...

Is [z, s, 'ɪz]

- The sun's very hot.
- It's hotter than yesterday ...
- It is, isn't it? ...

Was [wəz, 'wɒz]

- I was thirty-five yesterday ...
- It was my birthday ...
- Was it? ...

Have [əv, v, 'hæv]

- Where have you been? ...
- I've been on holiday ...
- I haven't seen you for weeks ...

Had [əd, d, 'hæd]

- Where had you met him? ...
- I'd met him in London ...
- I hadn't seen him before ...

Should [ʃəd, 'ʃʊd]

- What should I do with my money? ...
- I should take it with you ...
- I shouldn't like to lose it ...

Would [əd, d, 'wʊd]

- My father would like to meet you ...
- I'd like to meet him, too ...
- I hoped you would.

Could [kəd, 'kʊd]

- I think I could do it ...
- At least you could try ...
- Yes, I could, couldn't I? ...

(b) Pronouns

We [wi, 'wi:]

— I'm afraid we shall be late

— Shall we? ...

— We can't help it ...

Me [mi, 'mi:]

— Will you give me some tea, please?

— Yes, pass me the milk ...

— No milk for me, thank you ...

Him [im, 'him]

— I hope Mary comes with him

— I asked him to bring her ...

— Yes, but you know him ...

His [iz, 'hiz]

— He said his sister was in London ...

— Have you got his address?

— No, I've got hers but not his ...

Herself [ə:'self, hæ:'self]

— Mary can take care of herself ...

— She prides herself on it ...

— She told me that herself ...

Us [əs, s, 'ʌs]

— They want us to go and see them ...

— Let's ask them to come here

— That would be easier for us ...

(c) Articles

She [ʃi, 'ʃi:]

— Did she go to the station?

— She told me that John went ...

— But did she go?

He [i, hi, 'hi:]

— John said he was coming ...

— Is he bringing Mary? ...

— He only said he was coming ...

Her [ər, æ:, 'hæ:]

— I'd like to see her again ...

— I met her brother yesterday

— Did he mention her? ...

Himself [im'self, him'self]

— John must be coming by himself then ...

— Yes, if he doesn't lose himself ...

— He can take care of himself ...

Them [ðəm, 'ðem]

— I like them both ...

— Yes, I like them too ...

— I'd rather see them than anyone ...

You [ju, 'ju:]

— You can ask them tonight ...

— What day would you like?

— I'll leave it to you ...

The [ðə, ði]

- The apples are on the table ...
- The oranges are in the kitchen ...

(d) Miscellaneous

Some [sm, səm, 'sʌm]

- Will you have some more bread? ...
- No, but I'd like some more tea, please ...
- I think there's still some in the teapot ...

That [ðæt, 'ðæt]

- Here's the cup that John broke ...
- He said that Mary did it ...
- I don't believe that ...

Not [nt, 'nɒt]

- I'm sorry you can't stay ...
- I'm afraid I haven't time ...
- It's not very late ...

And [ən, 'ænd]

- You and I are the same age ...
- So are John and Mary ...
- And Tom, too ...

As [əz, 'æz]

- Mary's as tall as I am ...
- She's not as fat though ...
- As to that, I don't know ...

A [ə, ən]

- I have a brother and a sister ...
- I have an uncle and an aunt ...

Who [u:, 'hu:]

- That's the man who helped me ...
- It's the man who lives next door ...
- Who's that with him, I wonder? ...

There [ðə, ðər, 'ðeə]

- There's a fly in my tea ...
- There are two in mine ...
- There goes another ...

Till [tl, 'tɪl]

- I shall be here till Friday ...
- Can't you stay till Saturday? ...
- Till I get a letter, I don't know ...

But [bət, 'bʌt]

- I'm sorry, but I didn't understand ...
- But I spoke quite dearly ...
- Ah, but you spoke too quickly ...

Than [ðən]

- Mary's taller than me ...
- She is thinner than you, too ...

XII. Intonation. Tones and Scales

Intonation Practice

Exercise 1. Low Fall.

ATTITUDE: Conclusive, unanimated.

CUE: *'What's the 'matter?*

RESPONSES: 1. ,Nothing. 2. I'm ,busy. 3. I'm ,bored. 4. I'm ,tired. 5. It's ,raining again. 6. I'm ,working. 7. Got ,toothache. 8. Sore ,throat. 9. ,Headache. 10. I'm ,worried. 11. I'm ,miserable. 12. My ,foot's hurting me.

CUE: *So it was 'your fault.*

RESPONSES: 1. ,Yes. 2. I'm ,sorry. 3. ,Mm. 4. I ,know. 5. I a,pol-
ogise. 6. I'm a,fraid so. 7. ,Sorry. 8. I ad,mit it. 9. ,Yes, I'm afraid.
10. I don't de,ny it.

Exercise 2. High Wide Fall.

ATTITUDE: Conclusive, animated.

CUE: *I'm 'going.*

RESPONSES: 1. 'Where? 2. 'Why? 3. 'When? 4. 'Where to? 5. What
'for? 6. How 'soon? 7. 'Surely not. 8. 'Stop. 9. Come 'back. 10. 'Why
are you ,going?

CUE: *'Take one.*

RESPONSES: 1. 'Thanks. 2. 'Thank you. 3. I'd 'love one. 4. Thanks
very 'much. 5. Oh 'may I? 6. Can you 'spare it? 7. Thanks 'very
much. 8. 'Later, thanks. 9. Don't 'want one.

CUE: *'Are you 'coming ,with us?*

RESPONSES: 1. I 'can't. 2. I'd 'love to. 3. 'No. 4. No 'time. 5. They won't 'let me. 6. I don't 'want to. 7. Im'possible. 8. We 'can't, I'm afraid. 9. Can't get a'way. 10. We're too 'busy.

Exercise 3. Low Rise.

ATTITUDE: Perfunctory.

CUE: 'Here you ,are.

RESPONSES: 1. ,Thanks. 2. ,Thank you. 3. Many ,thanks. 4. Thanks very ,much. 5. That's ,good of you. 6. That's very ,nice. 7. ,Kind of you. 8. What's ,that? 9. ,What's that?

CUE: I've 'done my ,homework.

RESPONSES: 1. ,Good. 2. ,Fine. 3. ,Right. 4. O,K. 5. Well ,done. 6. ,Have you? 7. ,Really? 8. ,Splendid. 9. Good for ,you. 10. I ,see. 11. ,Indeed. 12. That's the ,way.

CUE: You 'really think you'll ,get it?

RESPONSES: 1. ,Yes. 2. I ,do. 3. I ,think I will. 4. I ,think so. 5. I be,lieve so. 6. I i,magine so. 7. I ,hope so. 8. Why ,not? 9. So it ,seems. 10. ,Probably. 11. It's quite ,likely. 12. Perfectly ,possible.

Exercise 4. High Narrow Rise.

ATTITUDE: Lively, most usually associated with interrogative expressions.

CUE: I'm 'going.

RESPONSES: 1. 'Mm. 2. Oh 'really? 3. 'Are you? 4. 'Now? 5. 'Going? 6. 'Must you? 7. 'Going did you say? 8. At 'once? 9. A'long? 10. In the 'car? 11. You 'have to? 12. Have you 'told them? 13. At 'this time of night? 14. Al'ready? 15. All 'right. ('Go.) 16. 'Need you? 17. 'Can you?

CUE: [smðŋrΛðə].

RESPONSES: 1. 'Mm? 2. 'What? 3. 'What's that? 4. 'What was that? 5. 'What did you say? 6. 'Sorry? 7. I 'beg your pardon. 8. 'What was that you said?

CUE: He 'osculated her.

RESPONSES: 1. 'What? 2. He 'what? 3. He did 'what to her? 4. 'What did he do to her? 5. 'What was that? 6. Did 'what to her? 7. 'What was that you said he did to her? 8. 'What was the word? 9. 'What was that word? 10. 'What was it you said? 11. 'What did he do to the poor girl? 12. 'What did the swine do to her?

Exercise 5. Fall-Rise.

ATTITUDE: Polite correction.

CUE: Are you 'French?

RESPONSES: 1. ~British. 2. ~English. 3. ~Scottish. 4. Nor~wegian.
5. ~Danish. 6. ~Swedish. 7. I~talian. 8. ~German. 9. ~Spanish.
10. A~merican. 11. ~Dutch. 12. ~Swiss.

CUE: *They're 'coming to-day, ,aren't they?*

RESPONSES: 1. ~Monday. 2. ~Tuesday. 3. ~Wednesday. 4. ~Thurs-
day. 5. ~Friday. 6. ~Saturday. 7. ~Sunday. 8. To~morrow. 9. ~Next
week. 10. ~Probably. 11. ~Hope so. 12. Ex~pect so.

CUE: *Is it 'finished?*

RESPONSES: 1. ~Almost. 2. ~Nearly. 3. ~Practically. 4. ~Largely.
5. ~Partly. 6. ~Scarcely. 7. ~Hardly. 8. ~Barely. 9. ~Relatively.
10. Com~paratively. 11. Just a~bout. 12. More or ~less.

CUE: *You 'want me to 'help you, ,don't you?*

RESPONSES: 1. ~Yes. 2. ~No. 3. ~Please. 4. ~P'r'aps. 5. ~Mm.
6. ~Preferably. 7. ~Try. 8. If you ~could.

CUE: *That's 'wrong.*

RESPONSES: 1. It ~isn't. 2. It's ~not. 3. It's ~not, you know.
4. It ~shouldn't be. 5. ~I don't think so. 6. ~Some of it's right.
7. ~You may think so. 8. That's what ~you think, mister clever-
sticks. 9. You might have ~told me. 10. It's no use saying. ~now.

Exercise 6. Rise-Fall.

ATTITUDE: Impressed.

CUE: *'Someone'll have to ,do them.*

RESPONSES: 1. ^Who? 2. ^How? 3. ^Where? 4. ^When? 5. ^Why?
6. ^What? 7. ^Will they? 8. ^Which of them? 9. ^Which of us?
10. Do ^what? 11. ^Really? 12. ^Oh?

CUE: *Don't 'like English ,novels.*

RESPONSES: 1. 'Have you 'read any ^Dickens? 2. You 'read any
^Hardy? 3. 'Read any 'Graham ^Greene? 4. 'Read any ^Lawrence?
5. 'Read any ^Thackeray? 6. 'Read any ^Galsworthy? 7. 'Read any
H. G. ^Wells? 8. 'Read any ^Fielding? 9. 'Read any ^Scott? 10. 'Read
any George ^Eliot?

CUE: *He's a 'genius.*

RESPONSES: 1. ^Is he? 2. ^Really! 3. ^Nice for him. 4. How
^curious! 5. ^Oh! 6. I ^see! 7. ^Is he, now? 8. How ^interesting!
9. How ^fascinating. 10. Ri~diculous!

CUE: *'Don't you get ,tired of sitting there with earphones on!*

RESPONSES: 1. A ^stupid question. 2. Of ^course we do. 3. ^Nat-
urally. 4. ^Obviously. 5. ^Pointless question. 6. ^Anyone would.
7. What d'you ex~pect? 8. You ^try it. 9. Try it your^self. 10. ^Any-
body would.

Exercise 7. Rise-Fall-Rise.

ATTITUDE: Insinuating, optimistic and enthusiastic.

CUE: 'What shall I 'do with these 'booklets?

RESPONSES: 1. ~*Keep them. 2. ~*Keep them for me. 3. ~*Leave them here. 4. ~*Give me one. 5. Send them to ~*John.

CUE: 'Think of 'what Miss 'Marple will ,say if she ,sees you there.

RESPONSES: 1. She \doesn't ~*know me. 2. She \won't ~*see me. 3. She ~*won't be there. 4. I'll \keep \out of her ~*way. 5. I'll make \sure she \doesn't ~*see me. 6. I \don't ~*care.

Exercise 8. Level Tones.

ATTITUDE: Hesitant, uncertain.

CUE: 'Hurry ,up!

RESPONSES: 1. 'All >right. 2. >Coming. 3. I'm >coming. 4. 'No >hurry. 5. 'Take it >easy. 6. 'Right you >are. 7. 'Right >O. 8. 'Very >well. 9. 'O>key. 10. 'Shan't be >long. 11. Just a >second. 12. Just a >minute.

Exercise 9. Descending Stepping Scale.

1. I 'haven't 'seen you for 'years. 2. I 'haven't had 'time to 'read their re'port. I've been 'up to my 'eyes in 'work. 3. 'Have you 'any i'dea why he was so ,rude? 4. What a 'pity we didn't 'ring him ,yesterday. 5. 'Send me a 'line when you ,get there.

Exercise 10. Upbroken Descending Stepping Scale.

1. 'How do you 'like being in the †new 'house. 2. I was 'held 'up at the †last 'moment. 3. 'Don't for†get to 'let me 'know †how you get ~on. 4. 'Are you 'quite 'sure I'm †not ,bothering you? 5. Would you 'have 'time to †come and 'have ,dinner with me? 6. 'Which of 'Shakespeare's 'plays do you †like ,best?

Exercise 11. Downbroken Scale (A Scale with a Drop in Pitch).

1. 'How did you †get so 'wet? 2. 'You 'must 'get 'those †wet 'things off. 3. I 'saw this †dog in the 'water. So I 'jumped in and 'saved him. 4. It was 'down †near the 'mill, and the \water was †going 'very ,fast.

Exercise 12. Descending Sliding Scale.

1. He's \sorry to be so ~late. (He was delayed at the office.) 2. Well, be \careful when you cross the main ~road. 3. I've \never heard \anything so ri~dulous. 4. That \isn't the \best way to 'do it. 5. I \wish you'd \told me ~earlier.

Exercise 13. Descending Scandent Scale.

1. D'you ↗always ↗sing as ↗flat as ,that? 2. ↗When d'you ↗want me to 'start? 3. You ↗mustn't ↗think she's ↗told me 'everything. 4. I ↗hope we ↗haven't ↗kept you 'waiting. 5. You ↗can't ↗go to the ↗party ↗dressed like 'that.

Exercise 14. Ascending Stepping Scale.

1. ,Why can't you be 'more 'reasonable? 2. ,Have you 'bought the 'book? 3. ,May I 'give you a 'lift in my 'car? 4. But I ,told him my'self. 5. ,Shouldn't the 'doors be 'double locked?

Exercise 15. Level Scales.

1. →What are you →going to ,do about it. 2. →Don't →blame me if you →get into 'trouble then. 3. →You →mustn't →take it to ,heart. 4. Just →who do you →think you are ,talking to? 5. →Wouldn't it be →better to →wait till it's ,cold?

XIII. Intonation. Sentence-Stress and Rhythm

Exercise 1. Copy out the following sentences, mark their intonation and read them:

1. Then I began to get nervous myself. 2. We never said good-night to one another. 3. I don't understand German myself. 4. At about four o'clock we began to discuss our arrangements for the evening. 5. I had different ways of occupying myself while I lay awake. 6. Andrew threw himself into the enteric campaign with all the fire of his impetuous and ardent nature. He loved his work and he counted himself fortunate to have such an opportunity so early in his career. 7. A woman took it, looking at her curiously, and so did the young man with her, and other people held out their hands even before Ma got to them, walking slowly along the line. As she stepped over and held out one of the leaflets, the policeman, reddening with annoyance, reached out and snatched it from her hand. Instantly without thinking, Ma snatched it back.

Exercise 2. Read each of the following sentences shifting the position of the last stress according to the following pattern:

Lanny turned into Adderley Street.

(a) Who turned into Adderley Street? 'Lanny ,turned into ,Adderley ,Street.

(b) Where did Lanny turn? 'Lanny 'turned into 'Adderley ,Street.

1. Fatty came over to his table. 2. I'm leaving to-night. 3. Lanny shrugged. 4. Fatty clicked his tongue in sympathy. 5. At the door he shook Fatty's hand. 6. Two taxis took them to the station. 7. The train was waiting.

Exercise 3. Translate the following Russian sentences paying special attention to the difference in the position of the last stress in Russian and in English:

1. Вы говорите по-немецки? 2. Почему вы не пришли вчера? 3. Вы пойдете в кино? 4. Я сделаю эту работу за один или за два дня. 5. Вы занимаетесь спортом? 6. Я не знаю этого человека. 7. Вы поедете в Крым, если получите отпуск в сентябре? 8. Когда вы уезжаете? 9. Для чего вам нужна эта книга?

Exercise 4. Read the situations to yourself and according to their contents mark the intonation of the sentences in bold type:

1. I remember, after my grandfather died **we moved away from that house and to a new house** designed and built by my mother.
 2. In the fall the war was always there, but we did not go to it any more. **It was cold in the fall in Milan** and the dark came very early.
 3. At first Krebs ... did not want to talk about the war at all. **Later he felt the need to talk** but no one wanted to hear about it.
 4. **But the world they were in was not the world he was in.**
 5. "But really you should have a lady's-maid!" "I'm sure I'll take **you with pleasure!**" the Queen said. "Twopence a week, and jam every other day." Alice couldn't help laughing, as she said, "I don't want you to hire me and I don't care for jam." "It's very good jam," said the Queen.

Exercise 5. Read the following sentences paying attention to the unstressed *as ... as*:

1. He could not lie as quietly as I could. 2. Jim was not as surprised as he sounded. 3. She was as pale as a sheet. 4. The old man had told his son to let him know as soon as the post arrived. 5. They were as happy as a pair of small boys. 6. His silence was as sultry as the day before a storm. 7. He was as welcome among them as at the other place. 8. The sea was as smooth as a mill-pond. 9. They could live on the farm as long as they wished. 10. How many sandwiches shall I make? Make as many as you think we'll eat.

Read the following exercises keeping a steady rhythm.

Exercise 6

— 1 —

1. I 'think so.
2. She's 'ready.
3. I'm 'sorry.
4. But 'why not?
5. I've 'read it.

Exercise 8

— 1 — — —

1. I've 'written to them.
2. I 'asked if I could.
3. It's 'necessary.
4. We 'had to do it.

Exercise 10

1 — 1

1. 'Try a, gain.
2. 'Hurry , up.
3. 'Where's your , hat?

Exercise 7

— 1 — —

1. It's 'possible.
2. A 'lot of it.
3. He's 'used to it.
4. She 'came with us.

Exercise 9

1 1

1. 'Come , here.
2. 'Look , out.
3. 'Sit , down.
4. 'Wash , up.

Exercise 11

— 1 — 1

1. I 'want to , know.
2. It's 'quite all , right.
3. I 'thought it , was.

4. 'Ring me ,up.

Exercise 12

— 1 — — 1 —

1. I'm 'not of,fended.
2. It 'doesn't ,matter.
3. I'll 'have to ,leave you.
4. We'll 'have a ,party.
5. It's 'time for ,supper.

Exercise 14

— 1 — — — 1

1. I 'wanted to 'know.
2. It's 'warmer in'doors.
3. It 'used to be 'mine.
4. I've 'finished my 'lunch.
5. I'm 'glad you have 'come.

Exercise 16

1 — — — — 1

1. 'Tell me all you 'know.
2. 'Follow my ad,vice.
3. 'Try to do it 'now.
4. 'Get in touch at ,once.
5. 'Waiting for the ,train.

Exercise 18

— 1 — — — — 1 — — —

1. I 'wanted you to 'write about it.
2. It's 'not the one I 'borrowed from you.
3. Re'member what your 'teacher tells you.
4. The 'doctor didn't 'see the patient.

Exercise 19

1 — — — — — 1

1. 'Walking along the 'road.
2. 'Ready to go a'way.
3. 'Why did you run a'way?
4. 'What's the name of the 'book?
5. 'Multiply it by 'three.

Exercise 20

1 — — — — — 1

1. 'What have you done with the ,ink?
2. 'Hurrying off to the 'train.

4. It's 'hard to ,say.

5. It's 'all for ,you.

Exercise 13

1 — — — — 1

1. 'What is the 'time?
2. 'Send me a 'card.
3. 'Where have you 'been?
4. 'What have you 'done?
5. 'Show me the 'way.

Exercise 15

— 1 — — — — 1 — —

1. I'll 'borrow a'nother one.
2. It 'wasn't ap'propriate.
3. It's 'very un'fortunate.
4. It's 'not the right 'attitude.

Exercise 17

1 — 1 — — — — 1

1. I 'think it will be 'fine.
2. We 'thanked him very 'much.
3. I 'didn't know the 'way.
4. You're 'wanted on the 'phone.
5. The 'children are in 'bed.

3. 'Coming back home in a ,bus.
4. 'When have you hidden the 'key?
5. 'Go to another ho'tel.

Exercise 21

— 1 — 1 — 1

1. It 'isn't 'quite the 'same.
2. The 'train is 'very 'late.
3. I'm 'sorry 'I for'got.
4. I 'hope you 'under'stand.
5. On 'Friday 'after'noon.
6. I'd 'like a 'piece of 'bread.
7. It's 'all the 'same to 'me.
8. Ex'cuse my 'being 'late.

Exercise 22

— 1 — 1 — 1 —

1. I 'think he 'wants to 'go there.
2. We 'ought to 'give an 'answer.
3. We 'had to 'go on 'business.
4. I've 'got to 'do some 'shopping.
5. You 'mustn't 'waste a ,moment.

Exercise 23

— 1 — — 1 — — 1

1. It 'isn't the 'same as be'fore.
2. I 'didn't ex'pect to be 'asked.
3. We 'shan't be in 'time for the 'play.
4. I've 'written the 'letter in 'French.
5. The 'office is 'open at 'nine.

Exercise 24

— 1 — — 1 — — 1 —

1. Now 'what have I 'done with my ,handkerchief?
2. When'ever you 'can you must ,visit us.
3. Sep'tember is 'best for ,holidays.
4. I 'wanted to 'finish my ,library book.
5. That's 'nothing to 'do with the ,argument.

Exercise 25

— 1 — — — 1 — — — 1

1. I 'think it was an 'excellent af'fair.
2. I 'don't suppose you'll 'understand my 'point.

3. The 'bus is more con'venient than the 'train.
4. I'd 'like a lump of 'sugar in my ,tea.
5. We'll 'fetch you in a 'car in half an 'hour.

Exercise 26

— 1 — 1 — 1 — 1

1. You 'ought to 'know the 'way by ,now.
2. He 'did his 'best to 'save the ,child.
3. The 'snow was 'falling 'thick and ,fast.
4. It's 'time the 'children 'went to ,bed.
5. You'll 'have to 'do it 'all a,again.

Exercise 27

— 1 — — 1 — — 1 — — 1

1. A 'woman has 'fallen and 'broken her ,leg.
2. Then 'turn to the 'right at the 'end of the ,street.
3. The 'tram-stop is 'just a bit 'farther a,long.
4. An 'apple a 'day keeps the 'doctor a,way.
5. The 'book you've just 'lent me is 'better than 'many I've ,read.

Keep a steady rhythm. Mind the number of the unstressed syllables.

Exercise 28

Can 'anyone 'tell me the 'time?	I'm 'going to 'town for the 'day.
Does 'anyone 'know the 'time?	I'm 'going to 'town to-'day.
Does 'anyone 'know 'Tom?	I'm 'going to 'town 'now.
'What do you 'want me to ,do?	I've 'got a '*better i,dea.
'What do you 'want to ,do?	I've 'got a '*better ,plan.
'What do you 'want ,done?	I've 'got a '*good ,plan.

Exercise 29

I 'didn't be'lieve it was ,true.
 I 'didn't 'think it was ,true.
 I 'don't 'think it was ,true.

What a 'sensible 'piece of ad,vice.
 What a 'useful 'piece of ad,vice.
 What a 'wise 'piece of ad,vice.

I'm 'perfectly 'certain you're ,right.
 I'm 'almost 'certain you're ,right.
 I'm 'quite 'certain you're ,right.

He's the 'happiest 'man in the ,world.
 He's the 'nicest 'man in the ,world.
 He's the 'best 'man in the ,world.

XIV-XVI. Intonation Expressing Attitudes Neutral and Non-Neutral to the Listener

Statements

I. Straightforward Statements

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|---------------------------------|--|
| 1. →Can you →come to-,morrow? | ,Yes. ,No. |
| 2. ,What's your ,job? | I'm a ,school,teacher. |
| 3. -Is it ,easy? | ,Not so ,easy as you might ,think. |
| 4. ,Where's that ,book of mine? | I've ,put it a,way in the
,dining-room ,cupboard. |
| 5. I'll ,fetch you in the 'car. | -That ,is good of you. |

Exercise 2

High Wide Fall

- | | |
|--|--|
| 1. ,What did you ,think of the
,show? | It was 'wonderful. I was
a'mazed how ,good it ,was. |
| 2. ,Here. ,Use ,my pen. | ,Thank you ,very 'much. ,Mine
seems to be ,out of 'ink. |
| 3. ,Was it ,easy? | Sur'prisingly ,so. |
| 4. ,What's the ,time please? | I ,don't 'know, I sup'pose it's
a,bout 'twelve. |
| 5. ,Peter came ,early. | Well ,so did 'I. |
| 6. ,Haven't you ,brought the
,car? | You ,didn't 'ask me to. ,Other-
wise I 'would have. |

Exercise 3

High Wide Fall+High Wide Fall

- | | |
|--|---|
| 1. He ,said he knew ,nothing
a,bout it. | But I 'told him my'self. |
| 2. ,What was the ,party 'like? | The 'food was 'terrible, I'm
,sorry to ,say. |
| 3. 'Why didn't you 'meet them? | We 'didn't know what 'train
they'd be ,on. |
| 4. You know ,Margate very
'well, I ex,pect. | I've 'never been there in my
'life. |

Exercise 4

Rise-Fall

- | | |
|------------------------------|--|
| 1. -Is it ,cheaper by coach? | ^Much. |
| 2. -Can you ,manage a,lone? | I'm ^sure I ,can. |
| 3. ,Is he getting ,fatter? | ,Getting ^fatter. (He's ^huge!) |
| 4. ,Did you ,save ,time? | I was ,able to ,do it in ^half
the ,time. |

5. I don't 'like the man.

You've 'never 'even 'spoken to him.

II. Implicatory Statements

Verbal Context

Drill

Exercise 1

Low Rise

- | | |
|---|---|
| 1. Do you 'ever 'go to the ,club? | ,Sometimes. |
| 2. 'Have you ,been there? | I ,have. |
| 3. 'Do hurry ,up. | I'm ,coming. |
| 4. 'Let me 'get you some more 'tea. | You're 'very ,kind. |
| 5. What 'will they ,think of me? | You ,mustn't →take it to ,heart. |
| 6. 'Tell me doctor. 'Is he ,badly hurt? | 'Nothing at 'all ,serious. 'Just a 'few ,bruises. |

Exercise 2

Fall-Rise

- | | |
|--|---|
| 1. His 'name's 'John. | ~Harry. |
| 2. It 'didn't 'take you ,long. | It ~did. |
| 3. 'Aren't these 'apples 'sour? | ~Some of them are ,all right. |
| 4. 'Would he 'lend me his ,gramophone? | He ~might if you ~talked ~nicely ,to him. |
| 5. 'Let me 'know to-,morrow. | I ~doubt whether I can ~give you an ~answer by ~then. |

Exercise 3

Fall+Rise

- | | |
|--|--|
| 1. 'Any 'news of 'Tim? | He's 'coming 'home ,soon. |
| 2. It's a 'wonderful ,photo. | I 'knew you'd ,like it. |
| 3. 'Help? 'Certainly. | I was 'sure I could ,count on ,you. |
| 4. I 'do wish he'd mind his own ,business. | But he was 'only ,trying be ,helpful. |
| 5. It 'looks like 'rain, I'm a,fraid. | Per'haps it would be 'better to 'stay at 'home, in ,that case. |

General Questions

I. Basic General Questions

Verbal Context

Drill

Exercise 1

Low Rise

- | | |
|------------------------------|---|
| 1. I ar'rived this 'morning. | Did 'someone 'meet you at the ,station? |
|------------------------------|---|

- | | |
|--------------------------------------|--------------------------|
| 2. I'm →going to →do some 'shopping. | Can →I →come ,too? |
| 3. 'When can I ,call for it? | -Would ,Friday suit you? |
| 4. The 'bus is at ,five, I'm told. | Have you made ,sure? |
| 5. It's 'going to 'snow. | Do you ,think so? |

Exercise 2

High Narrow Rise

- | | |
|--|--|
| 1. Why not 'ask 'Jennie? | You 'think she might ag'ree? |
| 2. 'What a 'charming 'spot this 'is! | Have you 'been here be'fore? |
| 3. I've got a 'dreadful ,cold. | 'Doing 'anything 'for it? |
| 4. At 'last you've ar'rived. | 'Been here 'long? |
| 5. He swears he'll 'never 'speak to her again. | You 'think he 'really 'means it this time? |

Exercise 3

Fall-Rise

- | | |
|--|---|
| 1. And 'just 'guess who was 'sitting 'opposite me. | 'Not the 'same 'man as this 'morning? |
| 2. 'What are you 'doing 'now? | 'Nothing. 'Can I go 'out and 'play? |
| 3. 'John's ar'rived. | 'Can I, 'come and 'see him to-morrow? |
| 4. 'Lost something, 'Ron? | 'Have you seen my ,cheque book 'anywhere? |
| 5. Perhaps 'I could 'help. | 'Do you think you ,could? |

II. Confirmatory General Questions

Verbal Context

Drill

Exercise 1

High Wide Fall

- | | |
|-----------------------------|------------------------------------|
| 1. 'Here we ,are. | So 'this is your house? |
| 2. It was 'June the 'fifth. | So 'then you ar'rived on 'Sun-day? |
| 3. My 'family is 'large. | 'Then you have 'children? |
| 4. 'Here I ,am. | So you're 'back at 'work? |

III. General Questions Put Forward as Subjects for Discussion, General Questions-Suggestions

Verbal Context

Drill

Exercise 1

High Wide Fall

- | | |
|--------------------------------------|-----------------------------------|
| 1. 'John's gene'rosity is a'maz-ing. | 'Is it gene'rosity do you ,think? |
|--------------------------------------|-----------------------------------|

- | | |
|---|---|
| 2. I 'can't 'help being right,
'can I. | But must you 'always be so
'smug a,bout it? |
| 3. We'll 'never be ready by
'Monday. | 'Shall we post'pone the ,meeting
'then? |
| 4. 'Thank you for ,all you've
'done, | Is there 'anything 'else I can
'do to ,help? |

Exercise 2

- | | |
|---|---|
| | Low Fall |
| 1. I \won't be ,late a~gain. | But 'can I be,lieve you when
you ,say ,that? |
| 2. 'I'm broke ,too; so we
'can't go. | Well 'couldn't we ,borrow some
'money? |
| 3. He 'turned me 'down ,flat. | Would it be 'any 'good ,my
'trying to per,suade him? |
| 4. It's \quite an ~interesting
i,dea. | But would you 'say it's a 'prac-
tical propo,sition? |

Exercise 3

- | | |
|--|----------------------------|
| | Rise-Fall |
| 1. I simply 'don't under,stand
her. | Does ^anyone? |
| 2. He 'didn't 'like their ,atti-
tude. | Would ^you have ,liked it? |
| 3. \Everyone ap~proves of the
i,dea. | But 'will they 'all ^help? |
| 4. 'Charles was ,rather a ,bore
to-night. | 'Isn't he ^always? |

IV. Echoing General Questions

Verbal Context

Drill

Exercise 1

- | | |
|--|---|
| | High Narrow Rise |
| 1. 'Can I 'borrow some ,match-
es? | 'Matches? (By 'all means.) |
| 2. I've →got to →go to 'Leeds. | 'You've got to go? |
| 3. 'Have you 'answered his
'letter? | 'Have I 'answered it? |
| 4. 'Will you be a'way ,long? | 'Will I be a'way 'long? |
| 5. 'May I 'shut the ,window? | 'May you 'shut the 'window?
(By 'all means.) |

V. Insistent General Questions

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|-----------------------------------|---|
| 1. Well I ~think ,John will help. | 'Are you ,sure though? |
| 2. He's a ,good ,chap. | 'Are you 'certain he'll ,help? |
| 3. Well 'no. ~Not ~absolutely. | Can you 'find ,out, do you 'think? |
| 4. I ex~pect he'll ,help. | 'Can you 'find ,out? |
| 5. He ~certainly ~ought to. | 'Will you 'answer my ,question? |
| | 'Can you 'find 'out whether 'John will ,help? |

VI. General Questions—Comments

Verbal Context

Drill

Exercise 1

- | | |
|--|--------------------|
| 1. It 'all de'pends upon the ,weather. | ,Does it? |
| 2. They 'won't ,even ,try. | ,Won't they? |
| 3. I 'like ,Barbara. | 'Do you? |
| 4. You ~ought to a~pologize. | ^Ought I, in,deed? |
| 5. They 'both passed the e,xam. | Oh 'did they? |

Special Questions

I. Basic Questions

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|--------------------------------------|---------------------------------------|
| 1. He 'simply 'must ,go. | ,When? |
| 2. He 'says he is ,coming. | ,Why is he ,coming? |
| 3. I'm a'fraid I've 'lost your 'pen. | →What are you →going to ,do about it. |
| 4. You ~won't do ~that ,way. | -Well ,how then? |

Exercise 2

High Wide Fall

- | | |
|---|--------------------------------------|
| 1. You must ,do it. | But 'how? |
| 2. I've →just →seen the 'new 'musical. | 'What's it 'called? |
| 3. 'Sorry to be so ,late, ,Frank. I ex'pect you 'thought I was 'never to ,turn ,up. | 'What's been 'keeping you this time? |
| 4. It's ~no use asking ~Philip. | ~Well, 'who then? |

Exercise 3

High Wide Fall + High
Wide Fall

I \knew he couldn't ~help it. 'Why are you so 'angry with him?

Exercise 4

Rise-Fall

- | | |
|---------------------------------------|---|
| 1. Well ^borrow a ,ruler. | ^Whose? |
| 2. 'You pay for it? | ^How? |
| 3. I'll \make it ~soon, { I 'promise. | Yes, but ^how soon? |
| 4. I've 'had this 'pain for 'days. | 'Why don't you ^do ,something about it? |

II. Questions Calling for Repetition

Exercise 5

High Narrow Rise

- | | |
|--|------------------------------|
| 1. It's 'four 'hundred 'feet ,tall. | It's 'how tall? |
| 2. My 'knife is ,broken. | Your 'what is broken? |
| 3. He 'speaks Swa'hili. | He 'speaks 'what language? |
| 4. I 'waited there †two 'solid ,hours. | You 'waited there 'how long? |

Exercise 6

Low Rise

- | | |
|--------------------------------------|------------------------------|
| 1. I 'went with Mr. ,Spang. | With ,who? |
| 2. He was 'treated by an ,osteopath. | By ,who did you say? |
| 3. My 'knife is ,broken. | Your ,what is ,broken? |
| 4. He is 'sitting on the 'carver. | He is 'sitting on the ,what? |
| 5. You must 'get my 'hair ,cut. | You must get your ,what cut? |

III. Echoing Questions

Exercise 7

High Narrow Rise

- | | |
|---------------------------------|--|
| 1. 'How many ,children has she? | 'How 'many ('Six I be,lieve.) |
| 2. ,How did he find 'out? | 'How did he find out? (Through 'Max I i,magine.) |
| 3. 'Which would you recom-mend? | 'Which would 'I recommend? |

Alternative Questions

Verbal Context

Drill

Exercise 1

Low Rise+Low Fall

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. 'What's the 'programme for this 'evening, 'Dick? 2. 'Wasn't 'Peter 'touchy? 3. 'What 'time will you 'call 'round. 4. I've been in 'bed 'all 'day 'long. | <p>'Would you 'like a ,game of something or shall we 'just 'sit and ,talk?</p> <p>-Does he ,usually behave like that or has 'something up-
,set him?</p> <p>'Shall we 'say 'five o',clock or is 'that 'too ,early for you?</p> <p>Have you 'got a 'touch of the ,flu or 'something ,else?</p> |
|---|---|

Exercise 2

Low Rise+High Fall

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. 'This box ,is heavy. 2. I get 'irritated when I 'drive at ,night. 3. Would you 'like a ,chocolate? 4. 'Well 'done, Jim. You've ,beaten me. | <p>D'you 'want a ,hand or can you 'manage?</p> <p>Are you ,nervous or is your 'eyesight ,poor?</p> <p>Is 'that the ,last one or are there some 'more ,underneath?</p> <p>Would you 'care for a ,nother game or have you had e'nough for to-,night?</p> |
|--|--|

Exercise 3

High Rise+Low Fall

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Yes, I 'paid the ,bill. 'Six 'pounds it was. 2. D'you 'mind if I ,smoke? 3. 'Hadn't we 'better 'ring him ,now? 4. Your 'mother will be ar'riv-
ing now at 'any ,minute. | <p>Have you got 'change for 'two 'fivers or shall I ,owe it to you for the ,moment?</p> <p>(('Not at 'all.) Can I 'offer you a ciga'rette or d'you pre'fer your ,pipe?</p> <p>→Can't that →wait till →after 'tea or d'you sup'pose he'll have ,left by then?</p> <p>Shall I have 'time to 'do a lit-
tle 'shopping or should I 'rather ,not?</p> |
|---|--|

Exercise 4

High Narrow Rise+ High Wide Fall

- | | |
|---|--|
| 1. 'Something the 'matter? | 'Wasn't that a 'knock at the 'door or 'am I i'magining 'things? |
| 2. I was 'very ,tired when I ar,rived a few ,minutes ago. | Did you 'have a lot of 'work at the office to-day or did the 'journey 'home ,tire you? |
| 3. Did you 'see his ,paintings? | Do you 'mean the 'ones at the 'Tate or 'those at the 'National 'Gallery? |
| 4. There'll be a'nother ,train to ,Hockley in an 'hour's ,time. | Will it be a 'through train or shall I 'have to 'change? |

Exercise 5

Low Rise+Low Rise

- | | |
|---|--|
| 1. I'm a'fraid I'll be ,busy to-,morrow. | Could we 'meet on ,Wednesday perhaps, or on ,Thursday, or ,Friday? |
| 2. ~Harry, ~something has gone ,wrong with my e'lec-tric 'iron. | 'Is it the 'iron it,self that's wrong or the ,plug, or the ,flex? |
| 3. 'Let's 'see whether I can 'mend it. | 'Do you 'need a ,penknife or a ,screwdriver? |
| 4. I'll be 'back by ,lunch time. | Well, 'can I call 'round at ,two or at ,half past two? |

Exercise 6

Low Rise+High Narrow Rise

- | | |
|---|---|
| 1. →Anything you →want in ,town? | If you're 'passing the ,butcher's would you 'buy: a 'pound of ,sausages or hot-'dogs? |
| 2. 'What will he 'have to ,drink? | Can he have ,tea or ,coffee or 'cocoa? |
| 3. 'When do you 'want me to 'start? | Could you 'start on ,Tuesday or 'Wednesday? |
| 4. 'What would you 'like with your 'meat? | Have you 'got any 'tinned ,peas or 'beans? |
| 5. Oh he 'never ,answers my ,letters. | In,stead of ,writing to him could you 'ring him ,up or 'drop in at his 'office? |

Exercise 7

High Narrow Rise+
Low Rise

- | | |
|---|--|
| 1. →Which →way will you 'go? | Do you 'think I could 'go through 'Belgium, or 'Hol-land, or ,Denmark? |
| 2. Well →what would you →like to 'hear? | Have you 'got any 'Bach, or De,bussy? |
| 3. A 'letter wouldn't be 'quick enough. | Could you 'get him on the 'phone or 'send him a ,tele-gram? |
| 4. Oh I 'do miss ,Peter. | Has he 'gone to 'Manchester or to 'Birmingham or to ,Glasgow? |

Exercise 8

High Narrow Rise+
High Narrow Rise

- | | |
|--|---|
| 1. I 'don't know 'what up, set her. | Was it the ex'citement, d'you sup, pose or the 'bad 'news about her 'brother? |
| 2. I 'don't 'think 'much of that 'coffee you 'gave me. | Was it 'cold or 'too 'strong or perhaps 'too 'sweet? |
| 3. I 'wish I knew ,more a,bout you. | Do you 'want me to 'tell you about my 'boyhood in Nor'th-umberland or about my 'life in 'South 'Africa and those 'last ten 'years in 'Canada? |
| 4. We have got 'heaps of 'berry bushes in our 'garden. | Have you 'got any 'red 'cur-rant, 'blackberry or 'rasp-ber-ry bushes? |

Exercise 9

High Narrow Fall+
High Wide Fall

- | | |
|---|---|
| 1. 'Would they ac'cept an a,pol-ogy? | Would they ac*cept it did you say or ex'pect it? |
| 2. I 'liked it †very ,much. | Were the *others ,pleased or were they 'not? |
| 3. 'Julia was in the 'tennis final. | Did she *win or 'didn't she? |
| 4. You 'will come ,with me, { 'won't you? | 'Can you 'go by your*self for once or 'can't you? |

Disjunctive Questions

Verbal Context

Drill

Exercise 1

High Wide Fall+ High Wide Fall

- | | |
|--|---|
| 1. It's 'not so 'bright ,now,
'is it? | It 'looks as if it's 'going to
'rain, 'doesn't it? |
| 2. It 'looks like 'rain. | It 'doesn't, 'does it? |
| 3. What a de'lightful ,family
the Smiths are! | They're so 'friendly, 'aren't
they? |
| 4. ,Where did you 'meet him,
then? | In the 'High ,Street, 'didn't
we, John? |
| 5. What a 'boring ,evening! | Jack's ,no sense of 'humour,
'has he? |

Exercise 2

Low Fall+Low Fall

- | | |
|-------------------------------------|--|
| 1. It'll 'never be 'ready in ,time. | ,Never, ,will it? |
| 2. ,Jane thought I ,meant it. | But you ,didn't, ,did you? |
| 3. They 'offered it to ,Peter. | 'Peter had ,got one, ,hadn't he? |
| 4. She's 'left us 'six ,tickets. | 'Six isn't suf'ficient, ,is it? |
| 5. 'Why didn't he 'ask me? | You'd have 'gone at ,once,
,wouldn't you? |

Exercise 3

Low Fall+Low Rise

- | | |
|--|--|
| 1. 'Whose ,book is that? | ,John's, ,isn't it? |
| 2. 'Max says it's 'your turn. | It ,isn't, ,is it? |
| 3. 'Who'll ,help, d'you ,think? | Mr. ,Robinson ,will, ,won't he? |
| 4. Yes, I 'have ,finished my
,course. | You 'took the e'xam in ,June,
,didn't you? |
| 5. I 'rang the 'bell 'several
,times. | But there 'wasn't 'any ,answer,
,was there? |

Exercise 4

High Wide Fall+ Low Rise

- | | |
|---|--|
| 1. Have you 'heard about ,Fran-
ces? | She's 'quite 'ill, ,isn't she? |
| 2. The 'meeting's in the 'Small
'Hall. | That 'won't be 'big enough,
,will it? |
| 3. -When ,did we ,last ,meet? | 'Sometime in 'April, ,wasn't it? |
| 4. 'What's 'happened to the
'Smiths? | They 'weren't in'vited ,were
they? |
| 5. 'I'm a 'Londoner. | You 'live in 'Camden 'Town,
,don't you? |
| 6. -Don't ,wait for me. | You'll 'come on 'later, ,will
you? |

Exercise 5

High Wide Fall+
High Narrow Rise

- | | |
|---|--|
| 1. Whose is 'this painting? | 'Tom's, 'isn't it? |
| 2. Have you 'heard about ,Frances? | She's 'quite 'ill, 'isn't she? |
| 3. What 'time'll you get 'back? | At about 'ten o'clock, 'won't we, Frank? |
| 4. -When ,did we ,last ,meet? | 'Sometime in 'April, 'wasn't it? |
| 5. -Oh, I 'see! Well you may be 'right. | He 'isn't 'married. 'is he? |

Exercise 6

Low Rise+
High Wide Fall

- | | |
|--|--|
| 1. He 'says I'm 'jealous. | You're ,not, 'are you? |
| 2. I'm sur'prised at ,Peter. | He 'oughtn't to have 'made ,that mistake, 'ought he? |
| 3. He's no ,reason to be cross with you. | I'm →doing the best I ,can, 'aren't I? |
| 4. He's a 'marvellous old ,chap. | You 'wouldn't 'think he was ,seventy, 'would you? |
| 5. ~Olive says it's 'vital to the ,plan. | 'But it's ,not important, 'is it? |

Exercise 7

Low Rise+Low Rise

- | | |
|---------------------------------------|---|
| 1. Oh, all ,right, 'I'll ,get it. | You →don't ,mind, ,do you? |
| 2. I 'may be a bit 'late to-,night. | But you'll be 'home in 'time for ,dinner, ,won't you? |
| 3. ,Why bring me 'that book? | It's the →one you ,asked for, ,isn't it? |
| 4. ,Peggy 'wants to 'stay at 'home. | ,That doesn't ,matter, ,does it? |
| 5. Oh, 'let's get 'out of here. | You're →not ,frightened, ,are you? |

Exercise 8

Low Rise+
High Narrow Rise

- | | |
|--|--|
| 1. Now I really 'must go. | But you'll 'come a'gain to-,mor-row, 'won't you? |
| 2. Jack thinks 'Christine ,wants it. | She ,doesn't want it, 'does she? |
| 3. -Hul,lo, Jean. You're 'early. | -But not ,too early, 'am I? |
| 4. There's 'no point in 'asking ~Andrew. | But she ,might accept, 'mightn't she? |
| 5. 'Write to him at 'Warwick ,Street. | That's 'not his ,home address, 'is it? |

Imperatives
I. Commands

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|---|---|
| 1. I \can't tell you ~now. | Then ,phone me about it. |
| 2. 'What do you 'want me to ,do? | 'Read the 'paragraph be'ginning at the 'bottom of the 'next 'page but ,one. |
| 3. 'What's 'up? | -Be ,quiet for a ,moment. |
| 4. \Friday's more con\venient than ~Thursday. | →Come on ,Friday then. |

Exercise 2

High Wide Fall

- | | |
|---|-------------------------------------|
| 1. 'May I 'borrow your ,pen? | 'Yes, 'do. |
| 2. The 'paper's too 'big for the 'envelope. | 'Fold it, then, you ,helpless ,man. |
| 3. I \don't want to go a~lone. | 'Come a'long with 'us, then. |
| 4. I 'can't think †what to ,say. | 'Don't say †anything at 'all. |
| 5. I'm ,not sure I 'want to go. | -Stay at 'home, then. |

Exercise 3

Rise-Fall

- | | |
|--|--|
| 1. 'May I 'take this ,newspaper? | ^Do, ^please. |
| 2. I 'hate it, but what can I 'do? | ^Tell them you ,hate it. |
| 3. 'Nobody seems at ^all keen. | Well 'give ^up the i,dea. |
| 4. It's \not ~much of a cut. | Then 'don't make 'so much ^fuss a,bout it. |

II. Requests

Verbal Context

Drill

Exercise 1

Low Rise

- | | |
|---------------------------------------|--------------------------------------|
| 1. -But ,how do you 'do it? | ,Watch. |
| 2. I'm 'going for a ,walk. | 'Don't be ,long. |
| 3. 'When shall I con'tact you a,gain? | 'Ring me 'up 'sometime on ,Thursday. |
| 4. 'Sorry to dis,turb you. | -Come ,in. |
| 5. I'm 'sorry. | Well, →say it as if you ,meant it. |

Exercise 2

Fall-Rise

- | | |
|----------------------------------|-----------------------------|
| 1. I 'don't 'think I can 'do it. | ~Try. |
| 2. We'll 'leave before ,dawn. | ~Have a ~heart. |
| 3. I shall be a ~little ~late. | ~Try and be ~there by ~six. |
| 4. She's an 'absolute ,failure. | Now ~be ~fair. |

Exercise 3

High Wide Fall+ Low Rise

- | | |
|-------------------------------------|---|
| 1. ~Quickly. | 'Wait a ,minute. |
| 2. ,What's all the 'knocking about. | Oh 'don't just ,sit there. 'Open the ,door. |
| 3. I really 'must go. | 'Please ,stay a ,little ,longer. |
| 4. I'll 'see you on 'Friday then. | Yes, and 'come as ,soon as you ,can. |

Exercise 4

High Wide Fall/Fall- Rise+High Narrow Rise

- | | |
|--|--------------------------------------|
| 1. I ~shan't be ~able to phone you. | 'Drop me a 'line, then, 'will you? |
| 2. 'What would 'Peter think I ,wonder? | Don't 'tell him, 'will you? |
| 3. We're 'ready to ,leave. | 'Wait for ~me, 'will you? |
| 4. 'Why are you 'giving me your 'bag? | ~Take it a minute, 'won't you? |

Exercise 5

Fall-Rise+High Wide Fall

- | | |
|---|--|
| 1. 'See you on ,Sunday. | 'Come ~early, 'won't you? |
| 2. A 'letter wouldn't reach him in 'time. | ~Try ~getting him on the ~phone, 'will you. |
| 3. 'When shall I 'start? | Start ~right a way, 'won't you? |
| 4. I'm 'almost ,ready. | 'Please hurry ~up, 'won't you?
(We're al~ready ten minutes late.) |
| 5. You're 'due in at 'ten, 'aren't you? | ~Meet me, 'won't you? |

III. Warnings

Verbal Context

Drill

Exercise 1

Fall-Rise

- | | |
|--------------------------------------|---|
| 1. I'll 'dump the 'suitcases ,here. | ~Gently. (They are ~not made of ~iron.) |
| 2. I'm going 'right to the ,top. | Be ~careful. |
| 3. I ~hope I don't ~break any-thing. | ~Try not to. |
| 4. 'One more game? | You'll ~miss your ~train. |

Exercise 2

Low Rise

- | | |
|--|--|
| 1. (To some one in the way) | ~Mind. |
| 2. He'll 'let me 'have it by ,Monday. | ~Don't be ~too ,sure. (He's ~very unreliable.) |
| 3. I'm 'going to 'tell him what I ,think of him. | ~Don't ~do ,that. |
| 4. 'Dad'll ,pay for me. | ~Don't you ~take so ~much for ,granted. |

Exclamations

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|---------------------------------------|---|
| 1. He's 'just ar,rived. | ~Oh! |
| 2. Here I 'am at ,last. | ~Welcome ~back! |
| 3. 'Isn't it ,mild to-day. | ~What a 'difference from 'this time ,last week! |
| 4. I 'haven't 'seen you for ,ages. | And i'magine us 'meeting ,here of all ,places! |
| 5. He just 'shouted me ,down. | ~The ~brute! |
| 6. 'Janet 'seems to be a'void-ing me. | How ~very ~strange! |

Exercise 2

High Wide Fall

- | | |
|--------------------------------------|---------------------------------|
| 1. 'May I 'use your ,phone? | By 'all means! |
| 2. 'Look. It's ~stopped 'rain-ing. | 'Oh 'yes! 'So it 'has. |
| 3. 'Looking for 'me, Terry? | ~Oh 'there you are, 'Peter! |
| 4. 'Look. It 'works. | ~So it "does! ,How very "odd! |
| 5. ,Did you call him a liar? | ~Good ~heavens "no! |

Exercise 3

Rise-Fall

- | | |
|--------------------------------|---|
| 1. 'John got it ,now. | ^Oh! ('That ^different.) |
| 2. ^Did you ,finish that ,job? | ^Heavens yes! ^Ages ago! |
| 3. I'm 'awfully ,sorry. | 'No ^doubt! (But it's 'too 'late
for a^pologies.) |
| 4. I've ^missed my ,turn. | 'Serves you ^right! (You should
'pay more at^tention.) |
| 5. 'Hullo, ,Michael. | Oh ^there you are, Freddie! At
^last! |

Exercise 4

Low Rise

- | | |
|---------------------------------|-----------------------------------|
| 1. It's ^half past ^ten. | ,Well! (We're not in a ,hurry.) |
| 2. 'Is it 'really ,yours? | Of ,course! |
| 3. 'Shall we 'meet at ,ten? | ^All ,right! |
| 4. I'll 'see you on ,Tuesday. | 'Right you ,are! |
| 5. 'Would you 'like an ,orange? | -Yes, ,please. |

Exercise 5

High Wide Fall+Low Rise

- | | |
|--|---|
| 1. I've in^vited 'Tom for ,tea. | 'Jolly ,good! |
| 2. That's the 'second time he's
,failed. | 'Poor old ,Peter! |
| 3. I ,thought I 'asked you to
'make up the 'fire. | 'All ,right. ('Don't go ,on about
it. I was 'just ,going.) |
| 4. It rained the 'whole 'time. | 'What a ,pity! 'What a disap-
,pointment for you! |

Exclamation-Like Sentences

I. Greetings

Verbal Context

Drill

Exercise 1

High Wide Fall

- | | |
|--------------------------|---|
| 1. Good 'morning, ,Jack. | Good 'morning, ,Fred. |
| 2. 'How 'are you? | 'Quite well ,thank you. ,How
are 'you? |

Exercise 2

Low Fall

- | | |
|---------------------------|----------------------------|
| 1. This is Mr. 'Bradshaw. | 'How do you ,do! |
| | 'Pleased to ,meet you! |
| 2. 'Here I 'am at ,last. | 'Welcome ,back! |
| 3. 'Hullo, ,Jack. | -Good ,evening, Mr. ,Dean. |

Exercise 3

Rise-Fall

- | | |
|-----------------------|---|
| 1. 'Hullo, ,David. | Good 'after^noon, ,Frank. (A bit
,late, aren't you?) |
| 2. 'Hullo, ^,Michael. | Oh ^there you are, ,Freddie.
Good ^morning. |
| 3. 'How 'are you? | 'Quite well ,thank you. How
are ^you? |

Exercise 4

Low Rise

- | | |
|---|---|
| 1. Good 'morning, Sir. | ,Morning! |
| 2. Good 'morning, David. | -Hullo ,there. (Nice to ,see
you.) |
| 3. ,Why, it's Mr. 'Harris!
How 'are you? | 'Good ,evening, Mr. ,Howdly.
'Fine ,thank you. |

Exercise 5

High Wide Fall+ Low Rise

- | | |
|--------------------------|--|
| 1. 'Hullo, ,Dad! | 'Good ,morning, my boy. |
| 2. And 'this is 'Janet. | Good 'morning, ,Janet. |
| 3. 'Here I 'am at ,last. | 'Hullo, ,Stephen. (It 'is good to
,see you. |

II. 'Farewells

Verbal Context

Drill

Exercise 1

Low Rise

- | | |
|--|--|
| 1. I'll be 'back ,later. | Good 'bye for the ,present. (See
you ,then.) |
| 2. I'm 'off to 'bed. | -Good ,night, dear. |
| 3. I'm 'leaving ,now. -Good
,bye. | -Good ,day to you. |
| 4. -Good ,bye, Sir Roger. | Good after,noon. |

Exercise 2

Fall-Rise, Rise-Fall-Rise

- | | |
|---------------------------------------|---------------------------------|
| 1. -Good ,night, dear. | Good ~night! \Pleasant ~dreams! |
| 2. -Good ,bye. -Have a good
,time. | Good ~*bye. 'See you ~*later. |

III. Apologies

Verbal Context

Drill

Exercise 1

Fall-Rise

- | | |
|-------------------------------------|---|
| 1. 'Can you 'sell me a,nother copy. | 'Sorry. |
| 2. He's 'staying for 'ten 'days. | Ex\cuse ~me (but it's a 'fort-night). |
| 3. I've 'called for my ,overcoat. | I'm \awfully ~sorry (but it ,isn't 'quite 'finished). |

Exercise 2

High Wide Fall+ Low Rise

- | | |
|--------------------------------|---|
| 1. 'Don't inter,rupt me, Jane. | I 'beg your ,pardon. (I 'thought you'd 'finished.) |
| 2. ,How did 'this get ,broken? | I'm most 'terribly ,sorry. It was 'all my ,fault. |
| 3. Oh 'there you are, ,Peter. | 'Sorry I couldn't get here any ,earlier, ,Jack. |

Exercise 3

High Narrow Rise

- | | |
|--|---|
| 1. Mr. 'Smith 'wants to 'speak to you. | I 'beg your 'pardon? (Would you 'mind 'saying that a'gain?) |
| 2. I'll be 'home at 'nine. | 'Sorry? |
| 3. 'Send it by 'registered ,post. | I 'beg your 'pardon? |

Exercise 4

Low Rise

- | | |
|---|--|
| 1. You're 'on my ,toe. | ,Sorry. |
| 2. (Asking permission to pass by someone) | Ex,cuse me. |
| 3. We had 'no 'sunshine at 'all. | I ,beg your ,pardon, it was sunny 'all the 'morning. |

IV. Expressions of Gratitude

Verbal Context

Drill

Exercise 1

Low Fall

- | | |
|---------------------------------|--------------------------------|
| 1. 'Here's your ,sweater. | ,Thanks! |
| 2. 'Here's the 'book you ,lost. | 'Thank you 'very much in,deed! |
| 3. 'Have a ,good ,time. | ,Thanks, I'm 'sure I shall. |

Exercise 2

High Wide Fall

1. 'Will you 'have a 'cup of ,tea? 'Thank you!
2. 'Thank you 'very 'much. 'Thank 'you.
3. You can 'borrow my 'car. 'Thank you most 'awfully!

Exercise 3

Low Rise

1. 'Here's your 'hat, dear. ,Thanks.
2. Your ,change, Sir. ,Thank you.
3. You can 'have it if you ,like. →Thanks very ,much.
4. 'Won't you 'have a ciga,rette? 'No ,thank you. I 'don't 'smoke.

Pattern Identification and Intonation Marking Exercises

1. Which sentence of each group is marked in the way most likely to correspond to the attitudes given?

- | | | |
|---------------------------|------|---|
| 1. Extremely surprised | sur- | (a) 'What's the ,matter?
(b) 'What's the ,matter?
(c) ,What's the 'matter? |
| 2. Excitedly enthusiastic | | (a) It's '*really '*very 'good.
(b) It's 'really 'very ,good.
(c) It's ,really ,very ,good. |
| 3. Sullenly critical | | (a) We ,haven't got ,very much ,time.
(b) We ,haven't got 'very much 'time.
(c) We 'haven't got 'very much ,time. |
| 4. Deeply sympathetic | | (a) I'm 'terribly ,sorry for him.
(b) I'm 'terribly ,sorry for him.
(c) I'm ,terribly ,sorry for him. |
| 5. Excited | | (a) It's '*further than '*half a 'mile.
(b) It's ,further than ,half a ,mile.
(c) It's 'further than 'half a ,mile. |
| 6. Gentle | | (a) It's a ,play by 'Oscar 'Wilde.
(b) It's a 'play by 'Oscar 'Wilde.
(c) It's a \play by \Oscar 'Wilde. |
| 7. Startled | | (a) I ,always en'joy fish and ,chips.
(b) I ,always en'joy fish and ,chips.
(c) I 'always en'joy fish and ,chips. |
| 8. Impressed | | (a) It ar'rived the 'next ,day.
(b) It ar'rived the 'next '*day.
(c) It ar'rived the 'next ,day. |
| 9. Sullen | | (a) Do you ,mind?
(b) 'Do you 'mind?
(c) 'Do you ,mind? |

- | | |
|---------------------------|--|
| 10. Encouraging | (a) You can have a ¹ nother cake.
(b) You can have a ¹ nother cake.
(c) You can have a ¹ nother cake. |
| 11. Sympathetic | (a) You can't get them anywhere.
(b) You can't get them anywhere.
(c) You can't get them anywhere. |
| 12. Warm | (a) I beg your pardon.
(b) I beg your pardon.
(c) I beg your pardon. |
| 13. Surprised | (a) They'll ripen in time.
(b) They'll ripen in time.
(c) They'll ripen in time. |
| 14. Careful, polite | (a) It's the way to the sea-side.
(b) It's the way to the sea-side.
(c) It's the way to the sea-side. |
| 15. Impatient,
puzzled | (a) What's the matter?
(b) What's the matter?
(c) What's the matter? |
| 16. Gloomy, listless | (a) I'll tell him as soon as I can.
(b) I'll tell him as soon as I can.
(c) I'll tell him as soon as I can. |

II. Complete the intonation markings of the following sentences to indicate an appropriate way of saying them.

For example:

She isn't twenty-one | — she's twenty-two.

Answer: She isn't twenty-one | — she's twenty-two.

1. Jim: I've got news for you.
John: I've got news for you.
2. There were pears, | plums, | apples | and finally grapes.
3. Not the Shaming of the True | — the Taming of the Shrew.
4. It wasn't a small cat | — it was a very large tiger.
5. Mary: It's due now, | isn't it?
Alec: It's overdue!
6. Paul: Is he being well paid?
Tom: He's coining money, I'd say.
7. He spoke more in *sorrow | than in anger.
8. I've done them already, | as it happens.
9. John: Did he copy?
Fred: Word for word, the lazy hound.
10. Bill: That's very kind of you.
Tom: Think nothing of it.
11. He's too conceited. He needs taking down a peg or two.

III. Mark on each of the following passages, according to the situations evident from the context in each case, the intonation patterns most likely to be used by the speakers.

1. Is it five yet?
Ten minutes past five.

My watch says five o'clock.
It's ten minutes slow then.
Unless your watch is ten minutes fast.

2. Ever been to Russia?
Never been near the country.
Would you like to go there?
I'd leap at the chance.
Where would you go if you got there?
Heaps of places.
3. Hear about Smith's accident?
Yes, indeed. Hard luck on the poor fellow, wasn't it?
Dangerous country, Norway.
Has terrible winters, too, they say.
I hear the place isn't so bad in summer.
When they get a summer, that is.
4. Come and help me pack this food, you lazy dog.
I can't help you—not just now. I'm packing the tent.
Where's young Tommie?
I don't know where the little devil is.
I expect he's playing football.
He's gone mad on the game lately.
It's all his Uncle Bill's fault giving him that ruddy great foot-
ball.
You're telling me.
5. Have you seen the play?
What play? *The Importance of Being Earnest*?
No, *A Waste of Money*.
There's no play called that. Not *A Waste of Money*. You mean
A Taste of Honey.
Oh that's the name of it, is it? Who wrote the thing?
A young Manchester girl. Or at any rate she was when she
wrote it. Very young. Still in her teens, I believe, in fact.
6. Brace yourself, darling.
Yes?
I've broken a plate.
No! Not one of the best plates.
Yes, I'm afraid. We've had the old things thirteen years.
More years than that. Since nineteen forty-eight.
Come, now. It can't be all that time.
At any rate, I can hardly replace it, at this late date.
7. The phone's ringing.
Well why don't you answer it, then?
Answer it yourself.
I'm not expecting a call.
Neither am I.
Nobody ever phones me anyway.

Someone did yesterday.

Who?

I don't know. I didn't answer it, Bob did.

Oh well it's stopped ringing now.

So it has. I wonder which of us it was for.

Probably neither of us.

True. Wrong number in all probability.

8. I've just been to the pictures.

Where did you say?

To the Majestic.

Oh you have, have you? Did you enjoy yourself?

I always do enjoy the movies.

What was it you saw?

Well I never! You know, the name of the blessed thing's gone right out of my mind.

Never mind. It doesn't matter.

It's on the tip of my tongue.

It'll come back to you in a minute.

Yes, but it's very irritating, though.

9. Hullo there. It's Smith, isn't it?

Well, well. Robinson! I haven't seen you for ten years or more.

No. It must be at least that.

Well, how are you keeping?

Oh, very well, thanks.

You're certainly looking well.

So are you, old boy.

I thought you were living up north.

We were till this summer.

Where are you living now, then?

Just the other side of the river.

I often walk over there with Fido, here.

You must drop in and have a chat.

Thanks, I'll do that.

10. Have you been at the cakes again?

No, no. I haven't had a single one all the afternoon, honestly.

But I've counted them and there are four less than there were this morning. Are you quite sure you haven't touched them?

Well not exactly.

What do you mean? Now come on, now. I want the truth and nothing but the truth.

Well, you see, I gave four of them away.

11. For the last time, are you coming!

Now, now. Take it easy.

We promised we'd be there by three fifteen.

And we shall be. Never fear.

You are exasperating, Herbert.

You mustn't let yourself be exasperated, my sweet.

Anyway, we've missed the fourteen minutes to two train, now.
Let's get a taxi, then, old girl.
You know very well we can't afford taxis on your salary.

12. I'd leave that heavy case in the corridor if I were you.
You could rupture yourself trying to get it up on the rack.
Where had I better put this one?
You can shove it up there.
I knew there was a reason why I shouldn't have worn this suit.
Our tickets are in the pockets of my brown one.
Well tell the inspector that, when he comes. Fat lot of use that'll be.
13. Evening, Jim!
Oh, it's you, Len!
Whose poodle's that you've got with you?
Poodle? What poodle?
Isn't it a poodle?
You want your eyes tested! He's half Bedlington, half Scottie!
Really? A cross-breed? He doesn't look like a mongrel.
Like him? He's yours for a fiver.
I wouldn't give you five shillings for the little brute!

XVII. The Intonation of Longer Sentences

Exercise 1. Copy out the following sentences and mark their intonation:

1. Turning the corner, he ran into his friend Johnes, and invited him home to tea. 2. Monday came at last; the rain fell again, and the wind howled. 3. To learn some languages, such as Japanese, is quite difficult. 4. He went by train and I went by bus, so he got there earlier and I saw more of the country. 5. It is an ancient mansion of the sixteenth century, quite perfect and untouched, very small and plain, but in its way a gem, and well deserving a visit.

Exercise 2. Copy out the following extracts, analyze them for intonation and read them:

1. The pronunciation of a second language poses problems of a different kind from those which we face when we learn our first language. In the latter case, we are exposed to the sound of the language throughout every day; yet, nevertheless, it is five to six years before our performance begins to approximate to adult standards of competence. 2. Mrs Strickland did not talk much but she had a pleasant gift for keeping the conversation general; and when there was a pause she threw in just the right remark to set it going once more. She was a woman of thirty seven, rather tall, and plump, without being fat; she was not pretty, but her face was pleasing, chiefly, perhaps, on account of her kind brown eyes. Her skin was rather sallow. Her dark hair was elaborately dressed. She was the only woman of the three whose face was free of make-up, and by contrast with the others she seemed simple and unaffected.

XVIII. The Intonation of Parentheses

Reading Practice

I. The Intonation of Parentheses

Exercise 1. Initial Parentheses.

1. As a 'matter of ,fact, { I 'find the 'play very a'musing. 2. →Now, →now, { 'try to re'lax, ,darling. 3. You →see, { I 'promised 'John I'd 'meet him at 'three o'clock. 4. Well, you →see, { to be 'quite frank, | I 'can't get 'on with my ,cousin. 5. Of '*course, { 'now that I ,know him, { I 'see that he is 'pleasant enough.

Exercise 2. Medial Parentheses.

1. It 'didn't oc~cur to you I sup,pose, { that you 'put me in a 'false position by ,that. 2. You 'never '*asked yourself, I sup,pose, | whether I could 'do wi'thout you. 3. It's a de'lightful '*thing to be ,sure { to have a ,daughter ,well ,married. 4. The ,building '*is, as you ,may have ob,served in your ,drive |—'situated in a 'lonely and sec'luded 'part of the ,country. 5. Before we 'settle 'down to ,talk |—and I ,have 'lots to ,say—'tell me 'one 'thing.

Exercise 3. Final Parentheses.

1. It's e'nough for you { I ,don't ~matter, I sup,pose. 2. It's ~less than an ,hour I'm ,late, { ,actually. 3. You are ~right though. 4. It's 'hardly the '*best ,way to ,go a,bout it, { if you ,know what I ,mean. 5. '*You told me ,that you ,know.

II. The Intonation of Vocatives

Exercise 1. Initial Vocatives.

1. ,Nora, { I 'give ,in. 2. ,Harry, 'look at this 'hat. ,There, { 'what a ,sight I ,am! 3. ~Mum, { 'isn't ,this ,shirt 'too ,big for me? 4. ~Harry, | 'would you 'like to 'give me a ,hand { before you ,go ,out?

Exercise 2. Final Vocatives.

1. 'Are we 'going to 'have a 'lot of his ,friends here, ,Nora? 2. '*Don't ,worry, Mrs. ,Parker. 3. We are 'not ,really ,angry, ,Peter. 4. 'How do you 'like 'being in the 'new ,house, ,Robert? 5. I'm not 'cold, ,Mum.

Exercise 3. Medial Vocatives.

1. But ^really, Mrs. ,Brewer, { you ,needn't have ,gone to ,so much ,trouble. 2. It's 'no 'use '*talking, ,Nora |—'being ,ill | 'doesn't ,suit me. 3. ,Now, ,Chris, 'what would you ,like? 4. 'But my dear ,fellow | you've al'ready 'made up your 'mind. 5. 'Look, ,daddy, { I can ,climb the 'wall.

III. The Intonation of Reporting Phrases

Exercise 1. Final Reporting Phrases.

1. "You're ^wonderful," Arline said, | wrinkling her nose, } sneering. 2. "I |just |don't |want to get |beaten ,up," Eddie said, } shaking his head. 3. "Take the |kid out for a 'walk, ,will you?" Eddie said, | as Arline |started re, pairing her |face before the ,mirror. 4. "What is your o|pinion of the ,play?" Mrs. Sundstrom asked, | sus, picion for the |first |time in her ,voice. 5. "Do what you 'like!" she |cried, | springing |up from her ,chair. 6. "You're /what?" | Captain Wellshot was |obviously |doubting his own ,ears. 7. "Have you ,heard him?" he |asked Mr. Bartell |D'Arcy across the ,table. 8. "Don't be ~long," said |Henry |with a |note of |warning in his ,voice. 9. "I *promise I |won't |tell 'anyone," he said |kindly, | as he |took my ,hand. 10. "You ,like him," } |Martin |said in,credulously.

Exercise 2. Medial Reporting Phrases.

1. "If |nothing's the ,matter," Eddie said ,mildly, | "What're you 'crying for?" 2. "We |start with the |first ,act," I said | ,talking |fast to |get it ,over with, | to |make the |last ,desperate at,tempt { as |easy and as |quick as ,possible, | "and we |go |right |through to the 'third act." 3. "In the ,theatre, dear," Sundstrom said, | "age |doesn't |make any 'difference. | 'Talent is the |thing in the ,theatre." 4. "Well," said the |heroine |coldly, | "there's |no |need to ,scream." 5. "Good night, sweetheart," he said |vaguely, | and |then |trying to |make his |voice |more ,tender | ,trying to con, ciliate something, | "Good night, |dear |children." 6. "I sup |pose the |truth of the |matter ,is," suggested George, | des, cending to the |commonplace and ,practicable, "that there has been an 'earthquake." 7. "And |why do you |go to |France and 'Belgium," said Miss Ivors | "instead of |visiting your 'own country."

Exercise 3. Initial Reporting Phrases.

1. |George >said: "What |time shall I ,wake you, fellows?" |Harris >said: "Seven." >I said: "No — 'six, because I |want to |write some |letters." 2. He |suddenly |shouted >out, "There's the ,thief." 3. A |note of reg|ret in his |voice |made her |ask ,anxiously { "Was I ,wrong?" 4. Her |cousin re, peated his |question: "Who |told you 'that?"

TEXTS, DIALOGUES, POEMS AND SONGS FOR READING AND MEMORY PRACTICE

Texts

Our Sitting-Room

|Let's have a |look at this |picture of our \sitting-room. As you |come into the /room, you notice a \piano with a |low \music |stool in \front of it. |Next to the /piano is a |tall \bookcase |standing against the \wall. On the |left is a |large \ window. |Under the /window there's a \radiator, | but you |can't /see it because it's be|hind the set\tee. |On the set\tee there are |two \cushions. The \fire-place is at the |other •end of the \room. On |each •side of the /fireplace there's an |arm\chair. An |old \lady is |sitting in |one of the /chairs, but \nobody's |sitting in the /other one; | it's \empty. In the |centre of the /mantelpiece there's a \clock | and a\bove it an |oval \mirror. |On the / right you can |see a |standard \lamp. |Opposite the /fireplace you can see a |small \table | with an \ashtray and some \newspapers |on it. |By the /table there's a |small \chair. On the ex\treme /right there's a \radio-set. The |floor is /covered with a |beautiful |thick \carpet. An e|lectric \light is /hanging from the |middle of the \ceiling. At \night when it |gets /dark, | we |switch •on the /light and |draw the \curtains. |During the /day the |light |comes •in •through the \window.

(From "Lingaphone Conversational Course")

Nothing to Complain About

An in|telligent •small /boy was |asked on a •bus by a \passenger: "And |how •old are \you?"

"I'm \four", replied the |child.

"I |wish |I were /four", ob•served the •passenger.

He was |taken a\back, how•ever, when the |child re\plied •calmly:

"But you \were |four /once."

Longevity

|Passing a•long a\street one /day | I |came a•cross an |elderly >man |sitting on a /door-step and |showing •signs of |great di\stress.

I |stopped and |asked him •what was the \matter, | and he |told me that his |father had been \punishing him.

"|Where d'you \live?" I |asked him.

"In |that •house over \there", he re\plied with a |sob.

|Just •then the |door of the •house /opened, and a |still \older /man, who had a |long |white /beard, ap|peared in the \doorway. I |went •over and /asked him:

"|Why have you been •punishing your \son here?"

"Because he was |rude to his \grandfather", was the as|tonishing re\ply.

Sharing a Flat

|Sharing a \flat | |certainly |has some ad\vantages. To be\gin /with,| it should be \cheaper, | and if you are |sharing with \people | that you |get •on \well |with, | it is |nice

to |have some \company at >home |rather than |being a\lone | and |all on your \own.
\Also | the |household \chores are \shared, | and |that is |very im\portant. Par\ticularly
|when you are \younger, | and you are |living a\part from your \parents for the |first
\time, | it can be |very en\joyable to |live with \people of your |own \age, | whose
\interests and \life-style you \share.

How\ever, | |sharing a \flat \does |have some dis\tinct disad\vantages | and the \main
one is that the |flat is |not your \own. So you \cannot |do what you \want /in it. |What
\happens if your \flat-mate \wants to |play \music? To a |certain ex\tent you |have to be
un\selfish. |What is \more there can be |little \privacy.

—I would say >that |as you get \older, it is |probably \better to |live on your \own.
|Having |had my •own |flat for a •few \years I would |not •like to |have to \share a\gain.

(From "Headway Intermediate")

At the Seaside

|When we were \children, | we |used to en\joy | |playing on the /beach, | |making /castles
and /forts and |channels in the \sand.

|I ex\pect \you did the \same when you were /young, | because it's \really one of the
|most de\\lightful |holidays for \children. We used to \love |playing about on the \sand
| and |paddling in the /water | and •getting |splashed by the waves.\Sometimes, —we'd
|get our \clothes |wet, | and \Nurse would |get ||very \cross | and |tell us we
|oughtn't to have |gone |so |far into the \water.

^/When you're |tired of /London, | |go •down to the \sea for a |week or a \fortnight. You
can |walk up and •down the /front, | |listen to the |band on the \pier and |do |more or
less |anything you \please. If you |wish to /bathe, | you can |hire a /hut or a \tent. A
|swim now and /then, or |better still |every \day will |do you a ||lot of \good. Take your
car \with you, if you've /got •one, | |choose a |good ho tel, V | and you're |sure to spend
a ||thoroughly en\joyable \time.

(From "Lingaphone Conversational Course")

Read the texts observing reduction of function words where necessary. Comment on the weak and strong forms of function words.

1. We have five people in our family. Carl is the father, Kim is the mother, Dawson is a 12 year-old boy, Chase is a 9 year-old boy, and Taylor is a 6 year-old girl. We also have a dog named Bailey.

Carl works as a carpenter and Kim is a social worker, but stays home with the children. We have lots of aunts, uncles, cousins, and grandparents who live close to us. The school that the children go to is close enough to walk to but many of the children who go there take a bus. In September when the children go back to school after the summer, Dawson will be in grade 7, Chase in grade 4, and Taylor in grade 1. Chase has a friend in his class who is from Lithuania and his mother speaks Russian. Our children like to play outside a lot. We also camp in the summer by the lake. In September it will still be warm enough to go visit our camp, but the water in the lake might be too cold for swimming! When we camp we have campfires at night and cook marshmallows on sticks to eat for a treat. We will be able to have some campfires when you are here. In

the fall the leaves on our trees turn many beautiful colours — red, orange, yellow — and it is wonderful to walk in the forest.

(From a letter from Canada to a family in Minsk)

2. There are five members to our family: Joe, Dale, Jaclyn and Katherine and a silly dog named Champ.

Joe is an engineer. He works for the City of Waterloo and looks after the building of roads and bridges. His job title is Director of Engineering. Joe enjoys skiing, golf, boating and hockey. Dale has several jobs. She looks after the home, runs an after-school math and reading programme and works part-time as a writer. Dale enjoys skiing and playing tennis.

Jaclyn is 14 years old and will be going to high school in September. She loves to play sports. She plays hockey, tennis, baseball and likes to ski. When she grows up, Jaclyn hopes to be a psychiatrist so she can help people with their problems.

Katherine is 11 years old and will be going into grade seven in September. Katherine keeps busy figure skating, doing ballet and playing tennis and soccer. She loves dogs and looks forward to going to camp each summer. Our family has a cottage on a lake and we like to spend time there together every summer.

(From a letter from Canada to a family in Minsk)

Dialogues

Diana: |Have you •got any \children?

Vince: \Yes. We've |got |three \kids. Two go to \High /School and >Brad |started at |U•C•L/A |last \year. |What about \you?

Diana: My daughter is \nine. –She's called \Delia. We've only \got /one. My \husband is |looking \after her.

Vince: \Look. Paul and Jo\anne are al ready \there. Can you /see them? They are sitting out|side the \pub.

Diana: \Yes, it's |quite \hot /now, but it was cold this \morning.

Vince: You have \really nice \weather here.

Diana: \Yes, \sometimes!

* * *

M: \Peter! \Are you |going |anywhere over /Easter this •year?

P: –Well, \yes, as a ||matter of /fact we \ are. We're |off on a |tour of \Italy for a |week or |two.

M: >Mmm. That |sounds ||really \wonderful. |Where e•xactly will you be \going?

P: Oh \here and /there. \Rome's |more or •less \definite, | but a\part from •that we're |open to sug\\gestion.

M: |Are you •travelling by /coach?

P: \No, by \car, /actually.

M: \Dear |old >Italy! |When you're in \Rome you||must re\member to |throw a |coin over your \shoulder into the |Trevi \fountain.

P: /Really? |What \for?

M: \Well, |if you •do \that, it |means that, |sooner or \later, you're |sure to re\\turn.

|Morning and \Evening

— |What •time do you •get \up, as a |rule?

— \Generally, about |half •past \seven.

— |Why so \early?

— Because I \usually |catch an •early |train up to \town.

— |When do you |get to the \office?

— \Normally, about |nine o'clock.

— Do you |stay in •town •all /day?

— |Sometimes I /do, and |sometimes I \don't.

— |What do you |usually |do in the \evenings?

— We \generally |stay at \home. Once or twice a /week we |go to a /theatre, |—or to the \pictures. We |went to the pictures \last /night and |saw a \\very |interesting |film. Oc/casionally we /go to a \dance.

— —Do you \like /dancing?

— \Yes, | very \much. Do /you •dance?

— I \used to, when I was \younger, but not very •often \now. I'm, |getting •too \old.

— ||Too//old... \Nonsense, | you |don't look \more than \fifty.

— As a |matter of /fact, | I'm nearly \sixty.

— //Really? You certainly don't \look it.

— I'm /glad to \hear it... —Are you |doing anything \special tonight? /If /not | |what about |coming with me to my \club? You'd |get to •know quite a \\lot of |interesting \people there.

— |I should \love to, | but to|day \happens to be our |wedding anni\versary | and we are \going \out tonight • | to \celebrate.

— \Well, my ||heartiest con•gratu\lations.

— |Thank you very \much. I could |manage to •come •along tomorrow \ •night | if |that would /suit you.

— /Yes, \excellent. |Let's make it |round a•bout |8 o'clock.

— |Very /well, \thanks.

(From “Lingaphone Conversational Course”)

Making a Cake

— |Move •out of my /way, •Peter. —I |want to |make a \cake.

— |How do you •make a \cake, /Mum?

— |Fancy\\you being |interested. \Well, \listen and I'll \tell you. |First you |take some /flour and |add the /eggs. |Oh, \no, |that's /wrong. You > mix the |fat and \sugar /first. But you'd |better •watch \me |doing it. Now \look, | |first I •mix the |fat and the sugar. \There, do you /see?

— /Yes.

— |Then I |add the /eggs, |one by /one with a |little /flour and \beat them |into the \mixture.

— \Why do you /beat them?
 — \Well, /eggs |help to /make the •cake \rise |nicely if you /beat them. And /then —I /add the /rest of the \dry |things.
 — |What are the \dry |things?
 —//Oh, the |rest of the /flour, the /fruit if you are \making a /fruit-cake or the \chocolate |powder if it's a \chocolate |cake. — It de\pends |what |sort of /cake you are \making.
 — |Make a \chocolate |cake.
 — \Yes, \that's what I'm \doing. |Now I |stir /in —a |little \baking |powder.
 —Does |that •make the |cake •rise /too?
 — /Yes, but |not un|til you \heat it.
 —Is |that \chocolate /powder you are |putting |in /now, •Mum?
 — Of \course it |is.
 —I \say, •Mum.
 — \What is it, /Peter?
 — |What's the \salt /for?
 — \What |salt, | I |don't put /salt in a /cake.
 — You \did, you /know. Per haps you thought it was \sugar.
 —//What! —Oh, good\\gracious. I've |put \\salt |in in\\stead of \\sugar. The \cake is \\spoiled. \What a \\shame. Those /\lovely \eggs. I'm \\/always •doing •things like •that. |Now I shall •have to be|gin a/gain and |make \buns in\stead. \They don't \need |eggs.
 (From “Meet the Parkers”)

Buying Curtain Material

Girl: —Can I \help you? Or |are you just \looking?
 Joan: >Well \yes, \actually. I'm |looking for some |plain \curtain ma\terial. |Dark \blue, I /think.
 Girl: \Well, the |plain ma/terials are over \there. |Why don't you have a \look? I'll be |back in a /minute.
 Joan: \Thank you. |What do you •think of \this, /Pat?
 Pat: \Mm. It's all \right. But it |isn't •dark \blue.
 Joan: \No, and it's rather ex\pensive.
 Girl: Have you |found •anything you \like?
 Joan: \Er... I'm |not \sure. |May I •take a \sample of this ma/terial?
 Girl: \Yes, of \course. \Here you /are.
 Joan: \Thank you \\very |much.
 Girl: —You are /welcome.
 Joan: (to Pat) |Let's go to \Barker's after \all.

(From “Opening Strategies”)

University Students

Jane: —What do \you| do, /Mark?
 Mark: I'm a \student| but I'm |working with \Tim for the \summer.
 Jane: You |won't be \here for /long \will you?

Mark: \No. I'll only be \here until the \end of \August and \then I'll \go \home.
Jane: You \won't have a \holiday \will you?
Mark: —Oh \yes, | I'll have \three \weeks \holiday in \Wales. I'm \going to the \Welsh \mountains.
Jane: And \then?
Mark: —Then I'll \go to \Coventry.
Jane: \Why will you •go \there?
Mark: To \study at the \University of \ Warwick.
Jane: \Oh, I'll be \very \near \there.
Mark: \Where will \you be?
Jane: I'll be at \Birmingham Uni\versity. \What are you \going to \study?
Mark: \Eco\nomics. I \hope to \work for an \advertising \agency \one \day. And \what a•bout \you? \Will it be your \first \year?
Jane: \Yes. I'm \doing \modern \languages. I \don't \know what I \want to \be. I think I'd \like to be a \teacher.
Mark: —Do you \know what you'll \teach?
Jane: I'm \not •really \sure ... per\haps I'll \teach \Spanish.
Mark: —Do you \speak \Spanish?
Jane: —Oh \yes. I've \studied it for \four \years.
Mark: I \can't \speak the \language but I can •under\stand it.
(From "London Lingaphone Course")

Planning a Holiday

— I \say, \what are \you and your \sister \going to \do for your \holiday this \year?
— \Well, I \don't \know. I should \like to \take my \sister for a \tour a\broad. \What are \you \doing?
— \We shall \go to the \sea I ex\pect, | for \part of the \time \anyhow.
— \Where do you \go, as a \rule?
— We've \tried \many \sea-side \places on the \east and \south \coasts. \On the \whole, I \think we pre\fer the \south.
— \What do you \do? \Take \rooms or \stay at a ho\tel —or \what?
— We've \done \both, and \this •year we are \taking a \furnished \house. \Why don't \you make \up your \mind to \join us? \Find a •house •near/by and \make a \large \party. It'll be \great \ fun.
— For my \own, \part I should \love it. I'll \talk it •over with my \sister, and \see •what she \thinks about it.
— \Do and \let me \know as \soon as you \can.
— \Right. I \will.

(From "Lingaphone Conversational Course")

Poems

Bed in Summer

By R.L. Stevenson

—In \winter |I get \up at \night |

And |dress by |yellow \candle-|light. |
 In \summer, |quite the \other /way |
 — I have to go to bed •by \day. ||
 I |have to |go to /bed and >see
 The \birds |still \hopping on the /tree. |
 Or |hear the grown-up people's \feet |
 Still •going \past me in the \street. ||
 — And |does it |not •seem /hard to •you, |
 When |all the |sky is /clear and /blue, |
 And |I should |like ||so \much to /play, |
 To have to go to bed by \day?

The |Arrow and the \Song

By H. Longfellow

I |shot an \arrow into the /air
 It |fell to \earth, | I \knew not \where, |
 For ||so swiftly it ^flew, | the |sight
 |Could •not \follow it — in its \flight. ||
 I |breathed a \song into the \air |
 It |fell to \earth, I ^knew not \where |
 For |who has \sight |so \keen and \strong |
 That it can ^follow the flight of a \song. ||
 |Long, |long \afterward in an \oak
 I ||found the ||arrow still un^broke |
 And the /song from be|ginning to \end |
 I >found a•gain — in the \heart —of a \friend.* ||

My Heart's in the Highlands

By R. Burns

My |heart's in the \Highlands,
 My |heart is not \here,
 My |heart's in the \Highlands
 A'|chasing the \deer;
 |Chasing the |wild \deer
 And |following the \roe
 My |heart's in the \Highlands
 Wher\ever I \go.
 |Fare\well to the \Highlands,
 |Fare•well to the \North,
 The |birthplace of \Valour,
 The |country of \Worth.
 Wher|ever I /wander, | wher|ever I \rove
 The |Hills of the /Highlands for|ever I \love.

Fare\well to the \mountains high |covered with \snow,
 Fare|well to the \straths and |green \valleys be\low;
 |Fare•well to the \forests and |wild-•hanging \woods;
 |Fare•well to the \torrents and |loud-•pouring \floods.

To a False Friend

By R. Mackey

Our \hands have /met, but |not our \hearts |
 Our |hands will \never |meet a|gain! |
 /Friends, if |we have •ever /been, |
 >Friends we |cannot |now re\main. |
 I |only /know I |loved you /once, |
 I |only /know I |loved in \vain. |
 Our \hands have /met, but |not our \hearts |
 Our \hands will |never •meet a|gain.

Leisure

By W. Davies

\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
 En>rich •that •smile her \eyes be|gan.
 —A ^poor ^life ^this \if, |full of ^care ,
 We have ^no ^time | to ^stand and ^stare.

The Season

By I. Russel

—Oh, |do you re\member
 When \springtime was /here,
 The snowdrops and catkins,
 The |birds' •songs |so /clear?
 Oh, |do you re\member
 The |long •summer \hours,
 The |hum of the \bees
 And the \scent of the \flowers?

—And |do you re|member
 When\\autumn came |round,
 |How \leaves \red and \yellow
 |Lay \thick on the \ground?
 But |now it is \winter,
 The branches are \bare;
 There's \ice on the |puddles
 And \frost in the |air.
 —I |played in the \sunshine,
 I played in the \snow,
 And||which is my \favourite?
 I /really •don't \know!

The |House that |Jack \Built

|This is the |house that |Jack \ built.
 |This is the \corn that |lay in the /house that \Jack built.
 |This is the \rat that |ate the /corn
 that |lay in the /house that \Jack |built.
 |This is the \cat that |killed the \rat, that |ate the /corn,
 that |lay in the \house that \Jack |built.
 |This is the \dog that \worried the /cat,
 that \killed the /rat, that \ate the /corn,
 that |lay in the /house that \Jack |built.
 |This is the \cow with the |crumpled \horn,
 that \tossed the /dog, that |worried the /cat,
 that \killed the /rat, that \ate the /corn,
 that|lay in the \house that \Jack built.
 |This is the \maiden |all for\lorn
 that |milked the \cow with the |crumpled /horn,
 that \tossed the /dog, that |worried the /cat,
 that \killed the /rat, that |ate the /corn,
 that |lay in the |house that \Jack |built.
 |This is the \man, all |tattered and \torn,
 that |kissed the \maiden |all for\lorn
 that |milked the \cow with the |crumpled /horn,
 that |tossed the \dog, that |worried the /cat,
 that |killed the \rat, that |ate the /corn,
 that |lay in the |house that |Jack \built.
 This is the \priest, all |shaven and \shorn,
 that \married the |man, all |tattered and /torn,
 that \kissed the /maiden •all for•lorn
 that |milked the \cow with the |crumpled \horn,
 that \tossed the /dog, that |worried the /cat,
 that |killed the \rat, that \ate the /corn,

that lay in the house that Jack built.

* * *

Monday's child is fair of face
Tuesday's child is full of grace
Wednesday's child is full of woe
Thursday's child has far to go
Friday's child is loving and giving
Saturday's child works hard for a living
And the child that is born on Sunday
Is bonny and blithe and good and gay.

* * *

Solomon Grundy
Born on Monday
Christened on Tuesday
Married on Wednesday
Ill on Thursday
Worse on Friday
Died on Saturday
Buried on Sunday
And that is the end
Of Solomon Grundy

Songs

We Wish You a Merry Christmas

(Traditional)

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.
Good tidings to you wherever you are
Good tidings for Christmas and a Happy New Year.
We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.
Good tidings to you wherever you are
Good tidings for Christmas and a Happy New Year.

Jingle Bells

By J. Dirpont

Dashing through the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way.

Bells on bobtail ring, making spirits bright,
What fun it is to ride and sing a sleighing song tonight!

Chorus:

Jingle bells, jingle bells, jingle all the way.
Oh! What fun it is to ride in a one-horse open sleigh!
Jingle bells, jingle bells, jingle all the way.
Oh! What fun it is to ride in a one-horse open sleigh!

A day or two ago, I thought I'd take a ride,
And soon Miss Fannie Bright was sitting by my side.
The horse was lean and lank, misfortune was his lot.
He got into a snowdrift bank and we? We got upshot!

Chorus

So now the moon is bright, enjoy it while you're young.
Invite your friends tonight to sing this sleighing song.
Just get a bob-tailed nag and give him extra feed.
Then hitch him to an open sleigh and crack! You'll take the lead!

My Bonnie Lies Over the Ocean

(Traditional)

My Bonnie lies over the ocean,
My Bonnie lies over the sea,
My Bonnie lies over the ocean,
Oh, bring back my Bonnie to me.

Chorus: Bring back, bring back,
Bring back my Bonnie to me, to me.
Bring back, bring back,
Bring back my Bonnie to me.

Oh, blow you winds over the ocean,
Oh, blow you winds over the sea,
Oh, blow you winds over the ocean,
And bring back my Bonnie to me.

Chorus

At night as I lay on my pillow,
At night as I lay on my bed,
At night as I lay on my pillow,
I dreamed that my Bonnie was dead.

Chorus

The winds have blown over the ocean,
The winds have blown over the sea,
The winds have blown over the ocean,
And brought back my Bonnie to me.

Yesterday

By the "Beatles"

Yesterday
All my troubles seemed so far away
Now it looks as though they're here to stay
Oh, I believe in yesterday

Suddenly
I'm not half the man I used to be
There's a shadow hanging over me
Oh, yesterday came suddenly
Why she had to go I don't know
She wouldn't say
I said something wrong
Now I long for yesterday

Yesterday
Love was such an easy game to play
Now I need a place to hide away
Oh, I believe in yesterday

Cockles and Mussels

(An Irish folk song)

In Dublin fair city
Where the girls are so pretty,
I first set my eyes on sweet Molly Malone
As she wheeled her wheelbarrow
Through streets broad and narrow,
Crying, "Cockles and mussels alive, alive-o!"

Chorus:

Alive, alive-o! Alive, alive-o!

Crying, "Cockles and mussels alive, alive-o!"

She was a fishmonger,
But sure 'twas no wonder,
For so were her father and mother before,
And they each wheeled their barrow
Through streets broad and narrow,
Crying "Cockles and mussels alive, alive-o!"

Chorus

She died of a fever,
And no one could save her,
And that was the end of sweet Molly Malone
But her ghost wheels her barrow,
Through streets broad and narrow
Crying, "Cockles and mussels alive, alive-o!"

Chorus

Rhymes

Swan swam over the sea,
Swim, swan, swim;
Swan swam back again,
Will swam, swan!

* * *

She sells sea-shells on the sea shore,
The sea-shells she sells are the sea-shells, I'm sure,
For if she sells sea-shells on the sea shore,
Then I'm sure she sells the sea-shore shells.

* * *

Peter Piper picked a peck of pickled pepper;
A peck of pickled pepper Peter Piper picked;
If Peter Piper picked a peck of pickled pepper,
Where's the peck of pickled pepper Peter Piper picked?

* * *

Betty Botta bought some butter,
“But”, she said, “this butter’s bitter,
But a bit of better butter
Will make my butter better.”
So she bought a bit of butter
Better than the bitter butter.
And it made her butter better.
So it was better Betty Botta
Bought a bit of better butter.

* * *

Robert Rowley rolled a round roll round,
A round roll Robert Rowley rolled round.
Where is the round roll Robert Rowley rolled round?

* * *

Whether the weather be fine
Or whether the weather be not,
Whether the weather be cold
Or whether the weather be hot,
We'll weather the weather
Whatever the weather
Whether we like it or not.

* * *

I need not your needles,
They're needless to me
For kneading of needles
Were needless, you see;
But did my neat trousers
But need to be kneed,
I then should have need
Of your needles indeed.

* * *

“Tick”, the clock says,
“Tick, tick, tick!”
What you have to do – do quick.
Time is gliding fast away.
Let us act, and act today.

* * *

Wee Willie Winkle
Runs through the town.
Upstairs, downstairs
In his night gown.
Knocking at the window
Looking through the lock
“Are the children all asleep?
For now it's nine o'clock”.

* * *

Man is a fool.
When it's hot
He wants it cool.
And when it's cool
He wants it hot.
He always wants
What he has not.

* * *

There was a young lady of Niger
Who smiled as she rode on a tiger
They came from the ride
With the lady inside
And the smile on the face of the tiger.
For every evil under the sun

There is a remedy or there is none.
If there is one try and find it.
If there is none never mind it.

* * *

There was an old man of Peru
Who dreamed he was eating his shoe
He woke up at night
In a terrible fright,
And found it was perfectly true.

* * *

Little cat, little cat,
As you sat on the mat
Did you dream of a mouse
Or a gray rat?
Oh, no, not so!
For I always dream
Of a dish full of fish
And a bowl full of cream.

* * *

Thomas thinks of terrible things,
And to the troubled teacher brings
Things that sing and things that sting;
Things which swing and things which cling,
Things that ping and ring and fling.
And of all these things thinks nothing.

Hearts like doors
Will open with ease
To very, very little keys.
And don't forget
That two are these:
"I thank you, sir"
And "If you please".

* * *

The south wind brings wet weather,
The north wind wet and cold together.
The west wind always brings us rain.
The east wind blows it back again.

* * *

What are little girls made of?
What are little girls made of?
Sugar and spice and all that's nice
And that's what little girls are made of.
What are little boys made of?
What are little boys made of?
Snakes and snails and puppy-dogs' tails
And that's what little boys are made of.

* * *

Look to left and look to right,
Note that traffic is in sight,
Note, too, which light can be seen:
The Red, the Amber, or the Green.
Children, keep from dangerous play
And think before you cross today.

* * *

A sailor went to sea
To see, what he could see;
And all he could see
Was sea, sea, sea.
A red sky at night
Is the shepherd's delight;
A red sky in the morning
Is the shepherd's warning.

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